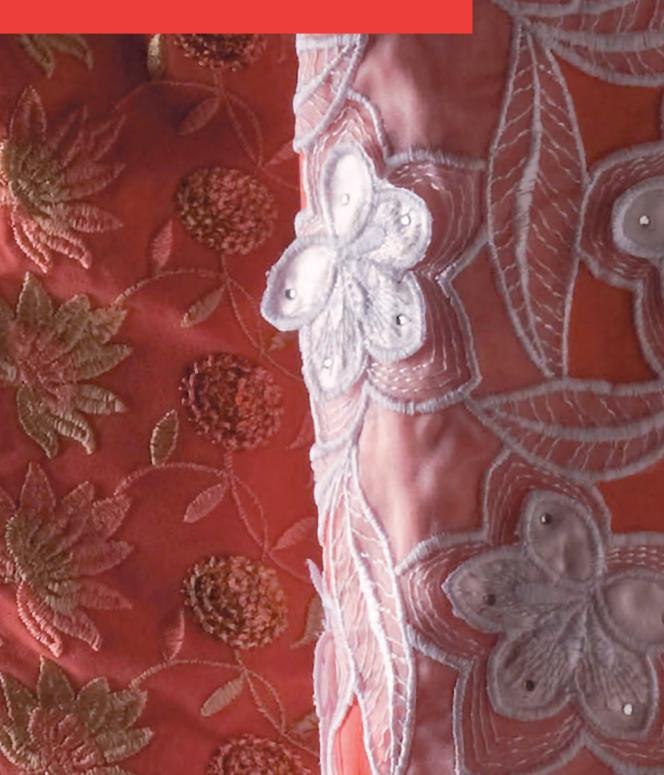
# National Museum of Australia o8–o9 Annual Report





National Museum of Australia 08–09 Annual Report and Audited Financial Statements



Irish dancing costume designed and made by Rachel Franzen in Dubai, United Arab Emirates, 2008.

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# This report is also accessible from the Museum's website: www.nma.gov.au/annualreport and is available in both pdf and html formats.

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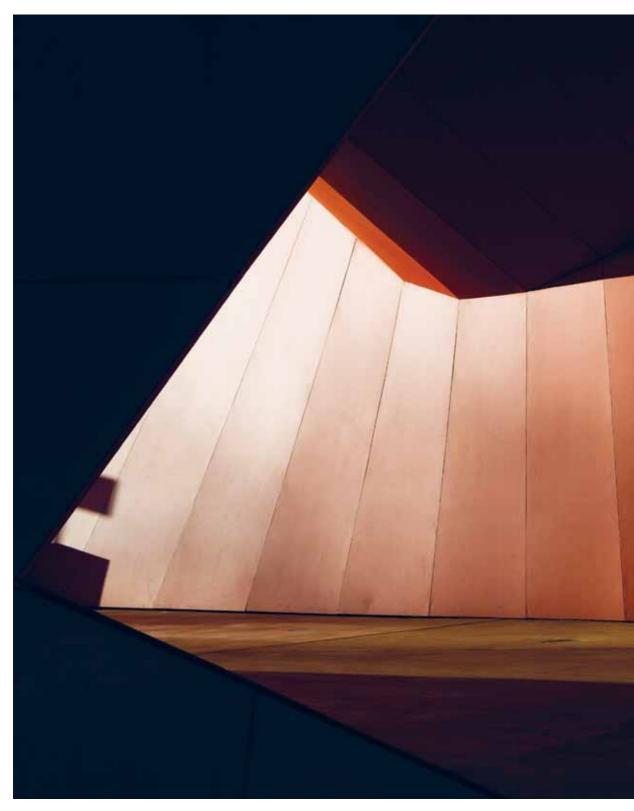
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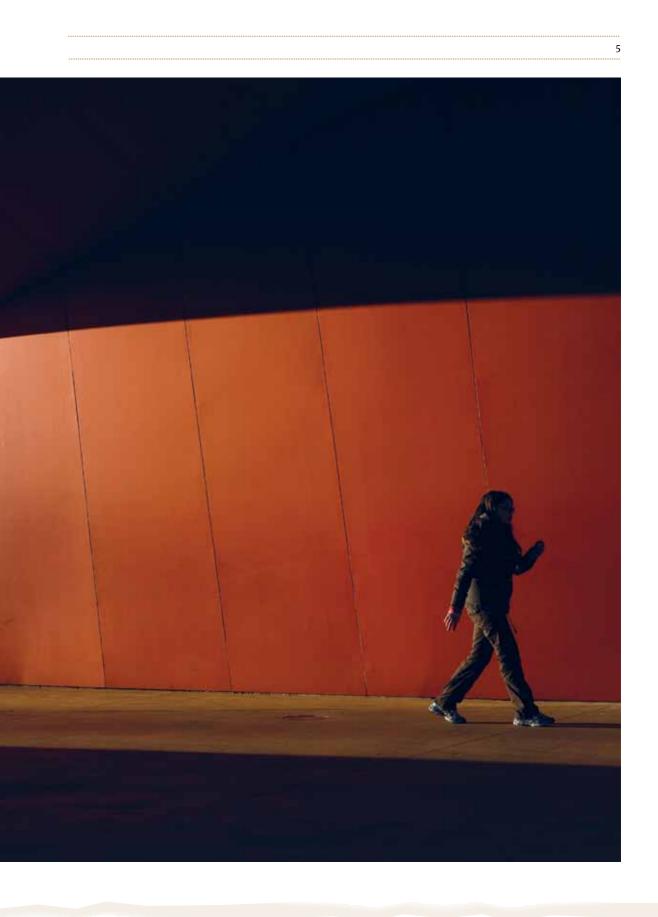
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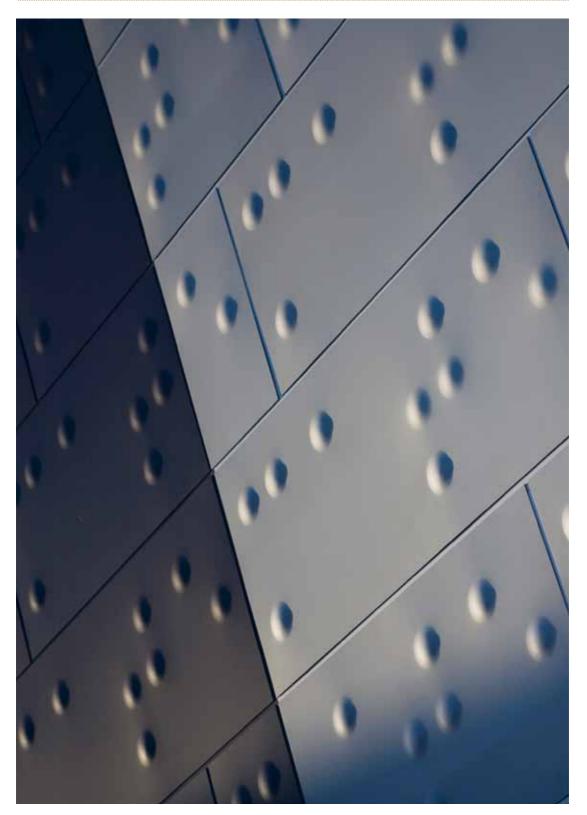
Department of the Environment, Water, Heritage and the Arts





Building exterior, National Museum of Australia.





Detail of braille on building exterior, National Museum of Australia.



The Hon Peter Garrett AM MP

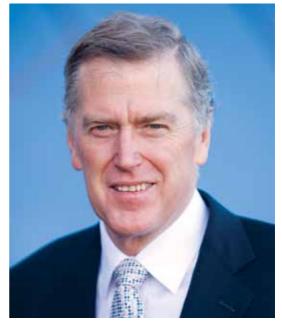
# Chair's letter of transmittal

The Hon Peter Garrett AM MP Minister for the Environment, Heritage and the Arts Parliament House Canberra ACT 2600

#### Dear Minister

On behalf of the Council of the National Museum of Australia, I am pleased to submit our annual report for the financial year ended 30 June 2009. The report is presented in accordance with Section 9 and Schedule 1 of the *Commonwealth Authorities and Companies Act 1997*, and it has been prepared in conformity with the *Commonwealth Authorities and Companies (Report of Operations) Orders 2008*.

This year has seen the Museum further recognised as a dynamic national institution with a growing international reputation. Visitation numbers to the Museum in Canberra, to our travelling exhibitions around Australia and overseas, and to our website, continue at high levels. Highlights of the Museum's temporary exhibition program included exhibitions about Emily Kame Kngwarreye and Charles Darwin.



Daniel Gilbert Ам

The opening of the Australian Journeys gallery substantially increased the number of objects from the Museum's National Historical Collection in the permanent exhibitions. The Centre for Historical Research continued to build momentum and add to the depth of knowledge about the collection.

I joined the Council of the National Museum of Australia on 27 March 2009, and take this opportunity to acknowledge the support of my fellow Council members in ensuring the highest levels of governance for the Museum. I believe the Museum has achieved the outcomes set for it by government for 2008–09, and note there have been no significant developments since the end of the financial year.

I would also like to express the Council's appreciation of your ongoing support for the Museum.

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

Yours sincerely

Daniel Gilbert AM Chair of Council National Museum of Australia August 2009

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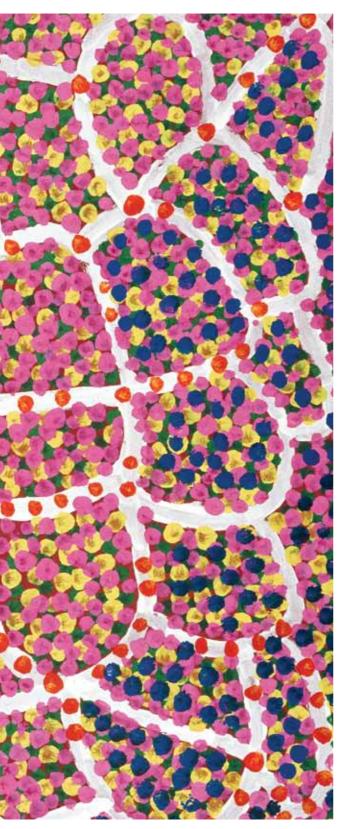
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# **Part one:** Executive summary

nary





#### Vision

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

#### **Mission**

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

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

#### Values

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

In operating within the framework established by such values, the National Museum of Australia:

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

*Alwalye*, 1991, by Emily Kame Kngwarreye, synthetic polymer paint on canvas, 152.2 x 121.8 cm, from the collection of Simon and Julie Ford.



Director Craddock Morton

# Director's review of operations

Last year saw a period of considerable success for the Museum, as we continued to provide a wide range of programs and activities that foster a better understanding of Australian history for the Australian public, and enhanced our profile through a range of national and international partnerships and activities.

#### VISITATION

The Museum's exhibitions and programs were visited by an estimated 941,400 people nationally and internationally (compared with 1,007,900 in the previous year). This continues the Museum's average visitation of 965,000 over the last three years. Travelling exhibitions performed particularly well. There was a reduction in the number of visitors to the permanent exhibitions and in venue hire, possibly due to the economic downturn and the overall decline in domestic and national tourism.

Web visitation increased, growing from 1,522,000 last year to 2,533,100. This growth is a result of the addition of new content and the release of an upgraded version of the Museum's collection database. Total visitation to our website, exhibitions and programs was 3,474,500: the highest total since opening in 2001. TEMPORARY AND PERMANENT EXHIBITIONS The second stage of the Museum Enhancement Program was completed with the opening of the new permanent gallery, Australian Journeys, in December 2008. Audience response has been positive, particularly regarding the diversity and quality of the National Historical Collection objects on display. The third stage of the program — delivery of the Creating a Country gallery — was progressed with the completion of detailed content and conceptual design. The gallery is expected to open by early 2011.

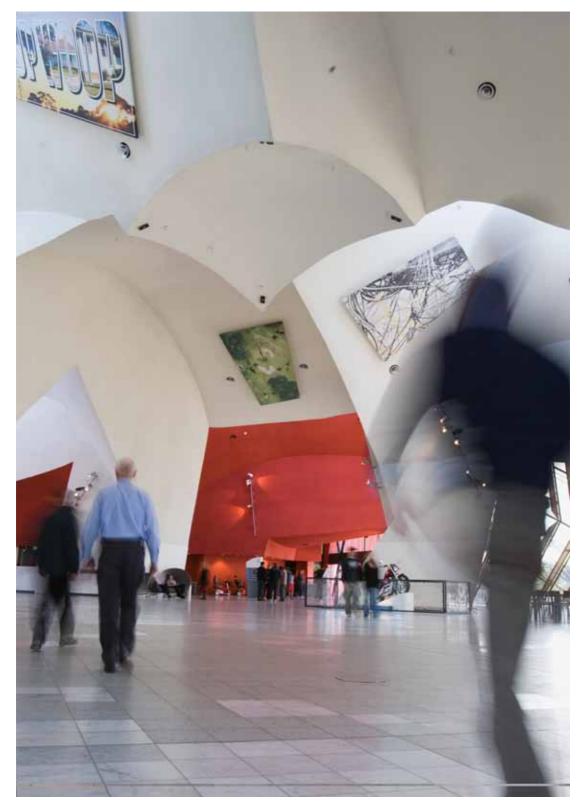
Major temporary exhibitions at the Museum focused on Charles Darwin (an exhibition from the American Museum of Natural History in New York) and Emily Kame Kngwarreye (an exhibition developed by the Museum for the Australian Government). These, along with smaller exhibitions developed for our Focus galleries and the Hall, were popular with visitors.

NATIONAL AND INTERNATIONAL OUTREACH Engaging national audiences continued to be a priority this year with 10 exhibitions travelling to a total of 31 venues across the country. We entered into a significant partnership with FORM, an independent cultural organisation based in Western Australia, to develop a major travelling exhibition on Indigenous and non-Indigenous interpretations of the Canning Stock Route.

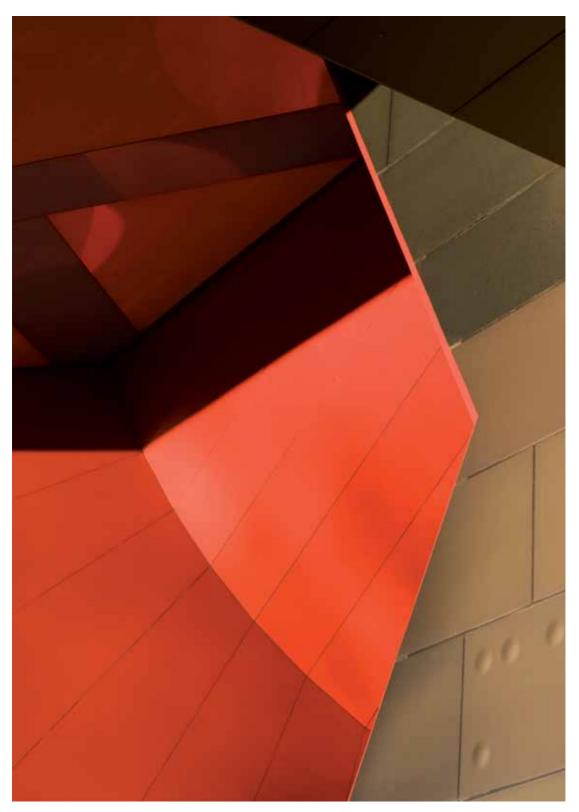
The international tour of *Utopia: The Genius of Emily Kame Kngwarreye* to Japan concluded at Tokyo's National Art Center at the end of July, having appeared at the National Museum of Art in Osaka in the previous financial year. Following this success, additional resources were allocated to extend our international exhibition profile through partnerships with other producers of world-class touring exhibitions.

Our capacity to deliver a dynamic program of national travelling exhibitions will be increased through access to the new National Cultural Institutions Touring and Outreach Program, announced in the 2009–10 Budget. Outreach via the Museum's website was increased with the addition of collection information, 69 audio-on-demand programs and 100 online learning resources.

COLLECTION DEVELOPMENT AND STORAGE The Museum spent a total of \$3.851 million on acquisitions for the National Historical Collection this year, including \$1.1 million from a special acquisitions fund provided by the Australian Government. Significant acquisitions included a major collection of convict tokens dating from the eighteenth and nineteenth centuries; 113 artworks known as the Canning Stock Route collection;



The Hall is a vibrant meeting place for visitors to the National Museum of Australia.



Exterior, National Museum of Australia.

a handwritten illuminated address on paper to the Victorian Premier, Sir Graham Berry, signed and marked by Aboriginal leader William Barak and 15 other residents of Coranderrk, Victoria; and a painting of Queen Elizabeth II, by Australian artist Sir William Dargie, completed in the year of her first visit to Australia in 1954.

Storage of our collection remains a major concern and in the announcement of the 2009–10 Budget the Museum received approval to progress the development of a business case for three collection storage options. This work is being funded from within our own budget, and project planning commenced in June 2009. The business case and options are expected to be considered in the context of future budgets.

#### RESEARCH AND SCHOLARSHIP

The Museum's research program, which focused on collections, exhibitions and audiences, continued to build momentum. Staff in the Centre for Historical Research worked on research projects devoted to environmental history, the material culture of Australia and Indigenous studies. The Museum's symposium on collections, held in March, has become a significant annual event for the academic and museum community. The publication of our well-regarded e-journal *reCollections*, and the participation of staff in forums and conferences around the world, further enhanced our international research profile.

#### PEOPLE AND CULTURE

In October 2008 we entered the first year of a new three-year agreement with our staff and relevant unions governing salary and conditions. This agreement ensures the Museum continues to be a highly attractive employer, which was demonstrated by high numbers of applications for positions throughout the year. The staff turnover rate has decreased from 19 per cent in 2007–08 to 11.2 per cent this year. Indigenous employees make up 4.6 per cent of our workforce, well above the public service average of 2 per cent.

#### CHALLENGES AHEAD

Our primary concern remains the limitations of the exhibition space available to us. While we recognise that it is possible to exhibit only a small percentage of the Museum's collection at any one time, we are nonetheless aware that our available exhibition area is small by Australian, let alone world, museum standards. Our capacity to achieve international standing will depend upon significant increase in exhibition space. The Museum's Council endorsed a Property Plan in July 2008 that outlined how spaces within the existing Museum footprint could be reconfigured to maximise space for exhibition galleries. The Museum is seeking approval to use its funds to extend its current administration wing to provide accommodation for staff currently occupying potential exhibition space.

#### LEADERSHIP AND GOVERNANCE

I acknowledge the government's support for the Museum and thank the outgoing Chair of Council, the Hon Tony Staley AO, who provided strong leadership from September 1999 to October 2008. I also thank longstanding Council members Mr Benjamin Chow AO and Mr Christopher Pearson, who departed during the year. I welcome the new Chair, Mr Daniel Gilbert AM, whose appointment commenced in March 2009, and I would also like to welcome new Council members Dr Barbara Piscitelli AM, Mr John Morse AM and Professor Andrea Hull AO. We will introduce a revised reporting framework this year, with new performance criteria.

I am pleased to report that, although the Museum had budgeted for an operating loss, the 2008–09 year ended with a small operating surplus, primarily due to higher than expected returns from investments and retail operations.

Finally, the Museum's achievements reflect the continuing dedication of our people, the commitment of the Friends of the National Museum of Australia and our many volunteers who give up their time to assist us. I also wish to thank and congratulate every staff member for their commitment and contributions this year.

C.M-

Craddock Morton August 2009



(CLOCKWISE FROM LEFT) Director Craddock Morton; Senior Curator Margo Neale; the Hon Peter Garrett AM MP, Minister for the Environment, Heritage and the Arts; and Mr Hideki Hayashida, Director of the National Art Center, Tokyo, at the opening of *Utopia: The Genius of Emily Kame Kngwarreye*.

# The year at a glance

### **Highlights of the year**

#### August 2008 Emily exhibition opens.

After its successful tour in Japan, the Museum brought *Utopia: The Genius of Emily Kame Kngwarreye* to Canberra for display to a national audience. This exhibition told the story of one of Australia's greatest contemporary artists, and was opened by The Hon Peter Garrett AM MP, Minister for the Environment, Heritage and the Arts.

### **November 2008** Workplace Agreement strongly supported.

Highlights of the Museum's new Workplace Agreement included a provision for individual employees to negotiate pay and conditions enhancements, an increase in maternity leave entitlements and measures to encourage employment and retention of Aboriginal and Torres Strait Islander peoples.

### **December 2008** Celebrating the 200th anniversary of Charles Darwin's birth.

The Hon Dr Barry Jones AO officially opened *Darwin* on 9 December 2008. The exhibition offered visitors a unique glimpse into Darwin's intellectual and personal life.

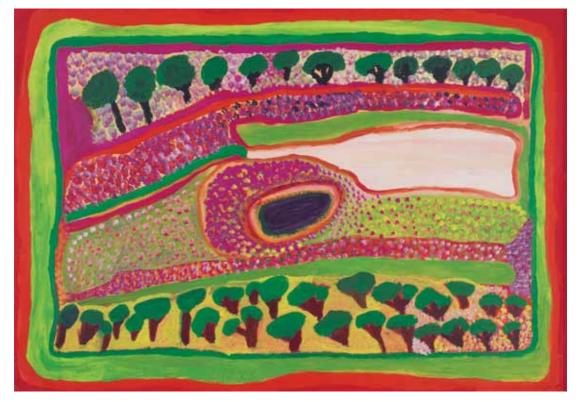
# **December 2008** Minister awards student prizes at the Museum.

The Hon Peter Garrett AM MP, Minister for the Environment, Heritage and the Arts, presented awards to student cartoonists at a ceremony held at the Museum. 'Drawing the lines', a national cartooning competition for Australian schools, attracted almost 700 entries from primary and secondary students.

#### January 2009 Australian Journeys opens.

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

**February 2009 Barak address illuminates the past.** William Barak's illuminated address was acquired



Tapu Country, 2008, by Jukuna Mona Chuguna, from the Museum's Canning Stock Route collection.

for the National Historical Collection. The address is a material reminder of the complexity of nineteenthcentury race relations, and of William Barak himself.

#### March 2009 A new Chair of the Museum's Council.

Daniel Gilbert AM was appointed as the new Chair of the Museum's Council. Mr Gilbert has a broad background as the managing partner of the law firm Gilbert+Tobin and a range of public company and notfor-profit directorships. He has a long involvement with social justice and Indigenous issues, and the arts.

### March 2009 Acquisition of Canning Stock Route collection.

This collection is the first significant attempt to document the Aboriginal experience of the Canning Stock Route. General Manager Mathew Trinca said, 'The Museum regards the collection as one of truly national significance, providing a unique archive of Indigenous social and cultural histories. It is an important addition to the nation's heritage and history collections'.

### **May 2009** Approval to go ahead with planning for collection storage.

The Museum received approval to progress the development of a business case for three collection storage options in the 2009–10 Budget.

#### June 2009 Record numbers visit the website.

Visits to the Museum's website continued to increase exponentially, growing from 1,521,926 last year to 2,533,138 this year.

#### June 2009 The Museum wins gold.

The Museum won a gold award in the Australasian Reporting Awards (ARA) for its 2007–08 annual report. According to ARA judges, 'Outstanding features of the Museum's report include the comparisons of measured performance with the targets, and design features that enhance communication'. The Museum's report was selected from over 450 entries and was appraised by 14 judges.

### June 2009 Seattle Art Museum returns secret/ sacred object to Australia.

For the first time an American cultural institution initiated the return of a secret/sacred object to an Australian cultural institution. Director Craddock Morton said, 'The Seattle Art Museum has shown great responsibility, as well as compassion and respect for Aboriginal culture, in deciding to repatriate this object. It is to be commended for its initiative and leadership'.



Curator Laura Breen at the media event of the handover of William Dargie's portrait of Her Majesty Queen Elizabeth II.

### Performance summary

The National Museum of Australia is a statutory authority within the Environment, Water, Heritage and the Arts portfolio. The Australian Government funds the Museum to achieve an agreed outcome through a series of outputs and associated performance indicators, as specified in the annual Portfolio Budget Statement (PBS). The Museum's outcome is to ensure that:

#### Australians have access to the National Museum's collections and public programs to encourage awareness and understanding of Australia's history and culture.

(National Museum of Australia, Portfolio Budget Statement, 2008–09)

#### **Financial summary**

The price of outputs was \$47.775 million (anticipated \$45.471 million). Departmental appropriations were \$40.275 million (anticipated \$40.275 million) and revenue from other sources was \$7.504 million (anticipated \$5.196 million).

The Museum's financial statements disclose an operating surplus of \$0.004 million compared with the 2007–08 operating surplus of \$0.171 million. The Museum also received an equity injection of \$1.089 million in 2008–09, which related to the implementation of the Review of Exhibitions and Public Programs 2003.

The revenue from non-government sources increased by \$0.118 million this year. The increase was the result of increased retail sales. Donated assets for 2008–09 were valued at \$0.141 million.



Young visitors intrigued by an exhibit at the opening of the Darwin exhibition.

Total expenses decreased by \$0.204 million. The balance sheet discloses an increase in the Museum's net assets to \$391 million. In 2008–09 there was an increase in the asset revaluation reserve following an independent valuation of land, buildings, infrastructure, plant and equipment (\$3.4 million) and heritage cultural assets (not revalued).

Cash as at 30 June 2009 totalled \$1.5 million (30 June 2008: \$1.3 million) and investments totalled \$47.2 million (30 June 2008: \$46.5 million).

Net cash received from operating activities increased by \$3.8 million in 2008–09.

#### **Output summary**

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

#### Output Group 1.1: Collection development and management

The price of Output 1.1 was \$8.201 million (anticipated \$10.069 million) Departmental appropriations were \$9.666 million (anticipated \$10.069 million).

#### Quality

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



Visitors enjoy the Rolf Harris exhibit at the official opening of the Australian Journeys gallery in January 2009.

#### Quantity

The Museum acquired 88 collections as part of the National Historical Collection. The number of conservation treatments completed was 2138, against an estimate of 1000 treatments. Against the anticipation that documentation for 7500 collection items would be made available on the Museum's website, 10,742 were made accessible.

# Output Group 1.2: National exhibitions, programs and services

The price of Output 1.2 was \$39.574 million (anticipated \$35.402 million). Departmental appropriations were \$30.609 million (anticipated \$30.206 million) and revenue from other sources was \$6.458 million (anticipated \$5.196 million).

#### Quality

Visitor satisfaction (95 per cent) exceeded the

target (85 per cent), and the satisfaction of schools with the Museum's schools programs meeting core curriculum requirements (99 per cent) also substantially exceeded the target (80 per cent). The target of 75 per cent for the proportion of visitors and users who indicated the Museum's exhibitions and public programs contributed to a new or different awareness or perspective on Australia's history or culture was reached (75 per cent achieved).

#### Quantity

The target of 2,300,000 for the number of visitors or users of Museum exhibitions and programs (including web) was substantially exceeded with a total of 3,474,499 (941,361 visitors or users and 2,533,138 web visitors).\*

\* The target for 2008–09 as recorded in the Portfolio Budget Statement was erroneously noted as 1,150,000.

### Achievement of strategic and business priorities

#### Strategic and business priorities: Summary of activities and achievements, 2008–09

#### 1. Key strategic priority: Enhance exhibitions, programs and services

The National Museum of Australia strives to ensure that Australians have access to its collections and programs and to encourage awareness and understanding of Australian history and culture. The Museum will achieve this by developing and delivering exhibitions and activities that are audience-focused, object-centred and rich in content.

BUSINESS PRIORITIES FOR 2008–09	REPORTS
1.1 Deliver the new Australian Journeys gallery	The refurbishment of the gallery was completed in July 2008, followed by five months of exhibition and object installation. The gallery was officially opened in January 2009. <i>See pages 44–5</i> .
1.2 Continue development of the new Creating a Country gallery	<ul> <li>Significant progress in the development of this new permanent gallery included:</li> <li>finalisation of the storyline and content</li> <li>commencement of the exhibition design.</li> <li>See pages 42-3.</li> </ul>
1.3 Develop and deliver a temporary gallery program	<ul> <li>The temporary exhibitions program promotes knowledge of Australian history and provides access to Museum collections throughout the country.</li> <li>This year the Museum delivered: <ul> <li>three major exhibitions in the temporary gallery space: Utopia: The Genius of Emily Kame Kngwarreye, Darwin and Voyages of the Pacific Ancestors: Vaka Moana</li> <li>five exhibitions in the Nation Focus Gallery and First Australians Focus Gallery: A Different Time: The Expedition Photographs of Herbert Basedow 1903–1928; Recoil: Change and Exchange in Coiled Fibre Art; Selling an American Dream: Australia's Greek Café; Behind the Lines: The Year's Best Cartoons 2008; We Came as Workers, We Stayed as Citizens: Celebrating More than 40 Years of Turkish Migration to Australia</li> <li>Work also continued on planning to host the major international exhibition Water: H20=Life, content and design development for an exhibition based on the Canning Stock Route collection and preparation of a Memorandum of Understanding with the British Museum to develop an exhibition based on its Australian Indigenous collections.</li> </ul> </li> </ul>
1.4 Plan and develop increased exhibition space	The Museum continued further detailed planning to extend the administration wing to accommodate staff currently located in back-of-house areas behind the permanent galleries. It is anticipated that should funding become available, the administration wing will be complete by mid-2012 and the conversion of the back-of-house area into gallery space will commence post-2012. The Museum commenced planning to convert the Studio facility into a new temporary exhibition gallery. The Museum anticipates that the new gallery will be completed by September 2010. <i>See page 101.</i>

#### 2. Key strategic priority: Develop the National Historical Collection and improve collections storage

The National Museum of Australia is mandated to develop and maintain a national collection of historical material. The Museum will continue to develop its acquisitions program, maintain its collections to the highest possible standards and improve its collections storage.

BUSINESS PRIORITIES FOR 2008–09	REPORTS
2.1 Develop the collection through key acquisitions and targeted collecting projects	The Museum's Council approved 88 significant collections for inclusion in the National Historical Collection. All were acquired in accordance with the Collection Development Framework as set out in the PBS performance indicator. Targeted collecting projects supported gallery development and future exhibitions. A series of operating procedures concerning collection assessment and documentation were reviewed, and improved procedures were implemented. <i>See pages 31–4, 141–5</i> .
2.2 Develop storage and management plans that ensure the long- term preservation and sustainability of Museum collections	The Museum undertook a survey of Canberra's climatic conditions over the past 100 years to provide critical data for the design specifications of a dedicated storage facility for the National Historical Collection. The Museum also engaged a conservation architect to provide advice on design specifications for an environmental passive facility and undertook a site evaluation report on possible sites for a dedicated collection storage facility. <i>See page 41.</i> The Museum implemented its conservation work plan, and exceeded PBS performance indicators, with 2138 objects treated for all purposes by conservators. <i>See pages 37–9.</i>
2.3 Increase the quantity, quality and accessibility of collection information	<ul> <li>Collection information was increased as follows:</li> <li>3566 objects were accessioned</li> <li>12,863 object records were added to the collections database</li> <li>approximately 10,742 object records were digitised and uploaded to the Museum's website.</li> <li>See pages 35–7.</li> </ul>

#### 3. Key strategic priority: Strengthen research and scholarship

The National Museum of Australia aims to be a centre of excellence for research and scholarship, and to contribute to the body of knowledge about Australian history and culture. The Museum will significantly develop its research and scholarship activity over the coming years.

BUSINESS PRIORITIES FOR 2008–09	REPORTS
3.1 Establish the Centre for Historical Research and implement a program of research, conferences and publications	<ul> <li>Research and scholarship continued to be fundamental to Museum activities.</li> <li>Highlights included: <ul> <li>publication of two issues of the scholarly e-journal <i>reCollections</i></li> <li>hosting conferences including Using Lives, the annual Collections</li> <li>Symposium and Violent Ends: The Arts of Environmental Anxiety</li> <li>publication of <i>Rugged Beyond Imagination: Stories from an Australian</i> <i>Mountain Region</i>, the first book from the Centre for Historical Research to be published by National Museum of Australia Press</li> <li>publication of <i>Boom and Bust: Bird Stories for a Dry Country</i> and <i>Captain Cook Was Here</i>, and over 70 articles and conference papers.</li> </ul> </li> </ul>
3.2 Integrate the operations of the Centre for Historical Research into existing Museum research in history, museum studies and material culture	<ul> <li>The Centre for Historical Research:</li> <li>cooperated with colleagues to present talks and conferences such as the annual Collections Symposium held in March 2009</li> <li>developed a program of talks based on the research of visiting fellows and associates.</li> <li>See pages 64–5.</li> </ul>
3.3 Continue a program of research in history, museum studies and material culture	<ul> <li>A diverse range of research projects informed exhibitions, audience development and website content and included:</li> <li>the <i>Collaborating for Indigenous Rights 1957–1973</i> website, developed as a result of an Australian Research Council funded project led by Monash University</li> <li>evaluation of the recently opened Australian Journeys gallery. Research was also undertaken on the 'Material histories' program, the impact of bushfire on a small Victorian town, the history of repatriation, and economic and ecological exchanges in the Pacific.</li> </ul>
3.4 Establish partnerships with academic and institutional partners	<ul> <li>Partnerships continued with:</li> <li>Australian universities such as The Australian National University, the University of Melbourne, Curtin University and the University of Canberra</li> <li>the Menzies Centre for Australian Studies and the Royal Society, both in London.</li> <li>See page 64.</li> </ul>

#### 4. Key strategic priority: Enhance national and international profile

The National Museum of Australia's vision is to be a recognised world-class museum. The Museum will continue to develop as a national institution of international standing through leadership in museum practice, by fostering partnerships and delivering effective, engaging outreach programs.

BUSINESS PRIORITIES FOR 2008–09	REPORTS
4.1 Build relationships and collaborations with the museum sector in Australia and internationally	<ul> <li>Relationships and collaborations were established or continued during the year with:</li> <li>the British Museum, London (Indigenous collections)</li> <li>American Museum of Natural History, New York (<i>Darwin</i> and <i>Water: H2O=Life</i> exhibitions)</li> <li>Australian Museum, Sydney (venue for <i>Papunya Painting: Out of the Desert</i> exhibition)</li> <li>Museum and Art Gallery of the Northern Territory, Darwin (forthcoming <i>Yalangbara</i> exhibition)</li> <li>Auckland War Memorial Museum (<i>Voyages of the Pacific Ancestors: Vaka Moana</i> exhibition)</li> <li>Tasmanian Museum and Art Gallery (forthcoming <i>Tayenebe</i> exhibition)</li> <li>Papua New Guinea National Museum and Art Gallery (forthcoming exhibition)</li> <li>Negotiations commenced with Australian museums in relation to touring the Canning Stock Route exhibition (due to open at the National Museum in July 2010).</li> </ul>
4.2 Deliver travelling exhibitions and other outreach programs	<ul> <li>High-quality outreach programs delivered included:</li> <li>10 exhibitions, which travelled to 31 venues in five states across Australia, including nine metropolitan and 17 regional centres, and five rural locations, attracting more than 344,500 visitors</li> <li>one international exhibition, <i>Utopia: The Genius of Emily Kame Kngwarreye</i>, which was held at Tokyo's National Art Center</li> <li>significant new online content including exhibitions, audio-on-demand and interactive programs.</li> <li>See pages 51-62.</li> </ul>
4.3 Continue development of rich web content to extend access to the Museum's National Historical Collection and programs, exhibitions, education and research activities	<ul> <li>Improvements to and new content made available on the Museum's website in 2008–09 included:</li> <li>revisions of and enhancements to the collection highlights pages</li> <li>online features focusing on the new Australian Journeys gallery, and the Museum's temporary exhibitions</li> <li>programs made available as audio-on-demand increasing to more than 80</li> <li>substantially improved access to the Museum's collection database</li> <li>too new online learning resources, in partnership with the Learning Federation.</li> <li>See pages 62.</li> </ul>
4.4 Engage with key Australian Government cultural, educational and equity initiatives	<ul> <li>Highlights of the Museum's engagement with key cultural, educational and equity initiatives included:</li> <li>contribution to the development of the Commonwealth Government's national curriculum initiative</li> <li>See page 54.</li> <li>continued employment of three people under the Indigenous Cadet Program See pages 90, 93.</li> </ul>

#### 5. Key strategic priority: Develop staff, business practices and infrastructure

The National Museum of Australia will continue to review the way business is conducted. The Museum will operate in a way that utilises better practices and provides an environment to assist staff to undertake their work.

BUSINESS PRIORITIES FOR 2008–09	REPORTS
5.1 Develop staff accommodation plan	A staff accommodation planning exercise was completed to review current staff accommodation pressures, provide baseline data and analyse future accommodation planning options. A cost report for the recommended options was also developed. <i>See page 100–01.</i>
5.2 Support workforce diversity and skill retention	The Museum continued to implement the Workplace Diversity Plan with a focus on recruitment and retention of Indigenous staff. Along with a comprehensive induction program, corporate training concentrated on building capabilities in cultural awareness, leadership, teamwork and communication skills. <i>See page 93.</i>
5.3 Implement the new Workplace Agreement	<ul> <li>The new Workplace Agreement, which was strongly supported by staff, commenced in November 2008. Highlights included:</li> <li>a competitive but not excessive pay outcome</li> <li>provision for individual employees to negotiate pay and conditions enhancements through Individual Flexibility Agreements</li> <li>an increase in maternity leave entitlement by one week, to 14 weeks</li> <li>provisions to better manage excess leave accrued by employees</li> <li>measures to encourage employment and retention of Aboriginal and Torres Strait Islander peoples.</li> <li>See pages 88–90.</li> </ul>

Circulus

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# Part two: Performance reports

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26

Prima ego velivolis ambivi cursibus Orbem, Magellane novo te duce ducea freto. Ambivi, meritogi vocor VICTORIA sunt mi Wela, ala; precium, gloria: pugna, mare.

Cum privilegis Imp. O Reg. Maier farun,



#### History

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

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

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

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

- Aboriginal and Torres Strait Islander history and culture
- Australia's history and society since 1788

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

Detail of *Maris Pacifici*, 1595, the first printed map dedicated to the Pacific, acquired by the Museum in 2008.



Greek amphora on display in the Kalymnian divers exhibit in the Australian Journeys gallery, on loan from Roseanne Bonney.

# **Guiding performance:** Legislation, PBS and the Strategic Plan

The Museum's performance is guided by a set of legislative, public sector and organisational requirements. The *National Museum of Australia Act 1980* charges the Museum with the function of developing, preserving and exhibiting historical material of the Australian nation. It also specifies that the Museum should conduct and disseminate research and information about Australian history (see 'Functions and powers of the National Museum of Australia' in Appendix 2, p. 140.)

These functions determine all aspects of the Museum's performance. The government's performance targets, specified in the annual Portfolio Budget Statement (PBS), are achieved through work defined in two output groups, which together lead to the outcome that:

Australians have access to the National Museum's collections and public programs to encourage awareness and understanding of Australia's history and culture. For the Australian public, the Museum's vision statement captures the essence of the organisation's role:

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

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

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

• develop staff, business practices and infrastructure. The reports that follow provide quantitative measurement of the Museum's performance against the PBS, and qualitative discussion of its achievements as a cultural institution and in relation to the Strategic Plan. A synopsis of achievements against these measures is also included in the 'Executive summary' of this report in Part One, pp. 11–25.

### **Outcome achievements**

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

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

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

#### Performance summary, measured against PBS

COLLECTION DEVELOPMENT AND MANAGEMENT				
	COLLECTION	DEVELOPMENT	AND	MANAGEMENT

Proportion of acquisitions acquired in accordance with Collection Development Framework TARGET: 100%	ACTUAL: 100% of acquisitions acquired in accordance with Collection Development Framework
Storage of National Historical Collection in accordance with appropriate museum standards TARGET: 75% OR ABOVE	ACTUAL: 75%
Conservation treatment to maintain appropriate museum standards <b>TARGET: 1000</b> conservation treatments	ACTUAL: 2138 treatments completed
Documentation of National Historical Collection <b>TARGET: 7500</b> National Historical Collection items accessible via the Museum's website	ACTUAL: 10,742 National Historical Collection items made available on the website

#### Performance summary, measured against PBS

#### NATIONAL EXHIBITIONS, PROGRAMS AND SERVICES

Access to the Museum's collections, exhibitions, programs and web <b>TARGET: 2,300,000</b> visitors, users of programs and unique web visits* * The target for 2008–09 as recorded in the Portfolio Budget Statement was erroneously noted as 1,150,000.	<b>ACTUAL:</b> <b>3,474,500</b> (2,533,138 of these are web visits)
Proportion of visitors satisfied with the exhibitions, programs and services <b>TARGET: 85%</b>	ACTUAL: 95%
Proportion of schools visits that meet core curriculum requirements <b>TARGET: 80%</b>	ACTUAL: 99%
Proportion of visitors and users who indicate the Museum's exhibitions and public programs contributed to a new or different awareness or perspective on Australia's history or cultures TARGET: 75%	ACTUAL: 75%

#### **Financial summary, measured against PBS**

Total price of outputs:	Actual price of outputs:
<b>\$45.471m</b>	<b>\$47-775m</b>
Departmental	Actual appropriations:
appropriations: <b>\$40.275m</b>	<b>\$40.275m</b>
Revenue from other sources: <b>\$5.196m</b>	Actual revenue from other sources: <b>\$7.504m</b>

#### national museum of australia annual report $o8{-}o9$



William Dargie's portrait of Her Majesty Queen Elizabeth II, 1954, oil on canvas, 101.6 x 76.2 cm.

### Output group 1.1 Collection development and management

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

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

#### Performance summary, measured against PBS

PERFORMANCE INDICATORS	ACHIEVEMENTS
<b>QUALITY</b> 100% of National Historical Collection acquisitions are consistent with acquisitions policy	ACTUAL: 100%
75% of the National Historical Collection stored in accordance with appropriate museum standards	ACTUAL: 75%
<b>QUANTITY</b> 1000 conservation treatments undertaken to maintain appropriate condition of items	ACTUAL: 2138 conservation treatments
7500 National Historical Collection items accessible via the Museum's website	<b>ACTUAL: 10,742</b> National Historical Collection items made accessible on the Museum's website

### **Developing the collection**

The National Historical Collection was originally made up of objects transferred to the Museum by the Australian Government following the Museum's establishment in 1980. Until then, most of these objects had been held by the former Australian Institute of Anatomy, the former Institute of Aboriginal Studies and the University of Sydney, as well as some government departments and agencies. Since 1980, the Museum has acquired objects through donations and purchase. The Museum's Collections Development Plan guides its acquisition practice, as measured by the PBS performance indicators. Development of the Museum's collections was identified as a business priority for 2008–09.

This year was extremely productive for the collections development program, which is implemented by curatorial teams and supported by the work of the Registration and Conservation sections. The Museum spent a total of \$3.851 million on acquisitions for the National Historical Collection, including \$1.1 million from a special acquisitions fund provided by the Australian Government, and secured many compelling artefacts for the collection. Some of the important objects acquired through the course of the year were:

- a major collection of convict tokens dating from the eighteenth and nineteenth centuries, with associated documents and materials related to convict transportation to Australia
- 113 artworks, objects and associated documentation from the Goldfields, Pilbara and Kimberley regions in Western Australia, known as the Canning Stock Route collection
- a handwritten illuminated address on paper to the Victorian premier, Sir Graham Berry, signed and marked by Aboriginal leader William Barak and 15 other residents of Coranderrk, Victoria
- a Blüthner upright piano, piano stool and eight music books that belonged to Australian constitutionalist and public servant Sir Robert Garran
- a needlework sampler depicting an image of Botany Bay, New South Wales, in the early years of settlement, made by Margret Begbie, a 10-year-old Scottish girl
- a rare *jawun* (bicornual basket) dating from about 1900, from north-east Queensland, made by the Nyawaygi or Wargamaygan people
- a ceremonial sword given to Sergeant Arthur Steele and a copy of the 1881 report by the government board that distributed the reward offered for the capture of the Kelly Gang



#### PART TWO: PERFORMANCE REPORTS



A late 19th-century toy theatre showing scenes from *Sleeping Beauty*, part of a collection brought to Australia by its English owner, Edward Everitt. PHOTO: Dean McNicoll



General Manager Mathew Trinca (left) and Director Craddock Morton (centre) discuss the finer details of the bionic ear with inventor and donor Professor Graeme Clark.

- early Papunya works, including *Goanna Corroboree* at Mirkantji, by Kaapa Tjampitjinpa; two paintings by Uta Uta Tjangala; an untitled painting by Anatjari Tjakamarra; and 11 untitled watercolours and drawings on paper produced by Pintupi artists in 1971
- Australian rugby player Patrick 'Paddy' McCue's rugby union jersey worn during the first Wallabies tour of England, 1908–09
- a painting of Queen Elizabeth II, by Australian painter Sir William Dargie, completed in the year of her first visit to Australia in 1954.

The Museum's Council formally approves the inclusion of objects into the National Historical Collection. This year, Council approved 88 significant collections during the year, the details of which are set out in Appendix 3, pp. 141–45.

Curatorial teams working on two new galleries, Australian Journeys and Creating a Country (as part of the ongoing implementation of the Review of Exhibitions and Public Programs (2003), see pp. 42–3), focused on material related to the histories of Australian places connected with pastoralism, agriculture, mining, transport, communications, exploration and settlement. Other targeted collecting projects included gathering material related to the cultural history of water and its use in Australia, the history of religious practice and musical instrument manufacture, the history of the Indigenous civil rights movement, and the experience of the Irish people in Australia. Some of these objects will be displayed in the permanent galleries or in forthcoming temporary exhibitions.

#### Cost of acquisitions, 2001–09

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

### **Collections donated under the Cultural Gifts Program**

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

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

- John Wolseley's painting, Iron Ore Mining as a Source of Ochre Pigments
- an Aboriginal breastplate presented to Gnobery in about 1838, near the present town of Collarenebri, New South Wales
- three Papua New Guinean works: a beaten brass work by Mathias Kauage; a 1974 signed ink drawing, *Evil Spirits*, by Akis; and a carved wooden shield typical of the Bismarck–Schrader region
- a black slate mantel clock with architectural case that belonged to pioneer John Blaxland (1769–1845).

# **Managing the collection**

# **Accessioning objects**

Accessioning is the process that formally registers an object into the Museum's permanent collection. During the year, members of the Museum's Registration team accessioned 3566 objects. Among the notable objects and collections accessioned this year were: 'Race to the gold diggings', a nineteenth-century board game; a *wanparda* shield from northern Western Australia; and a collection of more than 900 toy theatre items developed over 150 years by the Everitt and George families, including sets, a stage and play booklets.

The Museum's Archive Collection contains collections of paper and photographic material that support the interpretation of the National Historical Collection. Over the past year, 15 collections containing 11 audiovisual items, 540 photographic items and 210 paper items were accessioned. Highlights from these collections include:

- photographs and documents relating to the life and achievements of Joan Richmond, a successful racing car driver in the 1930s and 1940s
- instructional manuals and ephemera acquired from people involved in the construction and maintenance of the Snowy Mountains Hydro-Electric Scheme.
   No objects were de-accessioned from the National

Historical Collection during 2008–09.

# Sergeant Steele's sword

The story of Australian bushranger Ned Kelly, his gang, his steel armour and his last stand in Glenrowan, Victoria, is one well-known to all Australians. In October 2008 the National Museum of Australia acquired a sword that tells part of this story.

The sword was presented to Sergeant Arthur Steele, one of the most high-profile police officers involved in the pursuit of the Kelly Gang. According to Senior Curator Matthew Higgins, 'Sergeant Steele's sword greatly adds to the Museum's collection on Kelly and other bushrangers'. The Museum's collection also includes a plaster death mask of Ned Kelly.

At the showdown in Glenrowan on 28 June 1880, it was Sergeant Steele who shot Kelly in the legs and finally disabled the bushranger. Steele was supported by stock-owners in north-east Victoria, and the Moyhu Stock Protection Society awarded him with a ceremonial sword in recognition of his efforts. That the sword was presented to Steele by local pastoralists dramatically underlines the 'land war' that existed between the Kellys, notorious cattle and horse thieves, and the squatters, who had most to lose from the gang's antics.





In March 2009, the National Museum of Australia acquired the Canning Stock Route collection and, with it, gained a stake in an important developing relationship of art, culture and history.

First surveyed in 1906, the Canning Stock Route is the longest stock route in the world. It runs almost 2000 kilometres from Halls Creek to Wiluna in Western Australia. The development of this ultimately unsuccessful cattle route dramatically affected the lives of Aboriginal people. The collection of 116 paintings, contemporary cultural objects and documentary material was compiled by 60 artists who travelled along the Canning Stock Route on a six-week trip in 2007.

This collection is the first significant attempt to document the Aboriginal experience of the Canning Stock Route. General Manager Mathew Trinca said 'The Museum regards the collection as one of truly national significance, providing a unique archive of Indigenous social and cultural histories. It is an important addition to the nation's heritage and history collections'. The Director of the Museum, Craddock Morton, commented that 'The Canning Stock Route is a place where Indigenous and non-Indigenous histories intersect. This project has effectively recovered the Indigenous history of the country traversed by the stock route. For many years the story of the stock route was represented as a white man's story — this collection makes us recognise that its history goes back much further and is held in the hearts and minds of the Aboriginal people of the region'.

The Museum recognises the remarkable work of the Western Australian cultural group FORM and its nine-partner art centres, stretching from the Pilbara to the Kimberley in Western Australia. An exhibition of the Canning Stock Route collection will be held at the National Museum in 2010.

ABOVE: Craddock Morton discusses some of the artworks in the Canning Stock Route collection with emerging curators Louise Mengil (left) and Hayley Atkins. PHOTO: Michael Pickering

### **Documenting the collection**

A key business activity for 2008–09, supporting the strategic priority 'Develop the National Historical Collection and improve collections storage', was the strengthening of collection information and access to it.

In December 2008, the accessions backlog project, which was established in 2006, came to an end. It made significant achievements in documenting long-outstanding material, including creating inventory-level information. Over the course of three years, the project team accessioned 6542 items in 90 previously unaccessioned collections. Further to this, 12,863 object accession records were added to Opal, the centralised collection information management system, and an additional 14,691 existing Opal records were reviewed and updated. A report outlined these achievements and also made recommendations for areas requiring targeted accessioning and documentation.

Examples of objects and collections either accessioned or transferred into Opal in the final stages of the project include:

- the Burrell and MacKenzie collections of anatomical wet specimens from the Australian Institute of Anatomy
- furniture and medical equipment from the North Head Quarantine Station collection
- an office desk and club chair used by former prime minister Ben Chifley.

#### **Online access improved**

Online access to the Museum's collection database, an important tool for researchers, was significantly improved. A design with enhanced functions was released in September 2008, with 255,677 visitors recorded by the end of June 2009. In 2008–09, 10,742 records were made available online, increasing the total number available to 20,302. This collection data was included in federated searches available through Picture Australia and the Collections Australia Network, and is now fully searchable by Google.

# Storing and moving the collection

Storage of objects is an ongoing challenge for the Museum. Fewer than 4 per cent of collection objects are on display at any one time. The remainder are stored at repositories in the northern Canberra suburb of Mitchell. Work to make better use of current storage space and improve storage for important collections, and planning for short- to long-term storage developments, continued this year.

Activities included:

- consolidating and improving archival storage at 9–13 Vicars Street
- continuing the rehousing of the Museum's

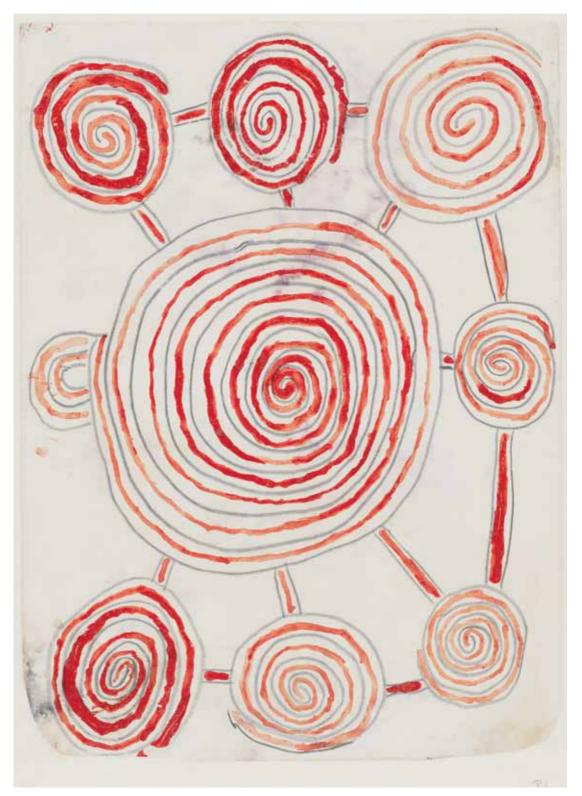
collection of bark paintings into new custom-made cabinets

- updating the current barcode and location systems to enhance better inventory and location control
- completion of the reconfiguring of the former receipt and dispatch area to include an airlock for the loading-bay, a new object quarantine and receipting area and a new photographic studio
- improving storage and access to exhibition componentry
- attending to 560 movement requests, with 3188 objects moved between Museum sites for a variety of purposes, including access for research, conservation assessment or treatment, display documentation or permanent storage
- reassessment of locked storage and safes at 9–13 Vicars Street
- reviewing yard storage at McEachern Place and 90 Vicars Street for large object acquisitions.

### **Conserving the collection**

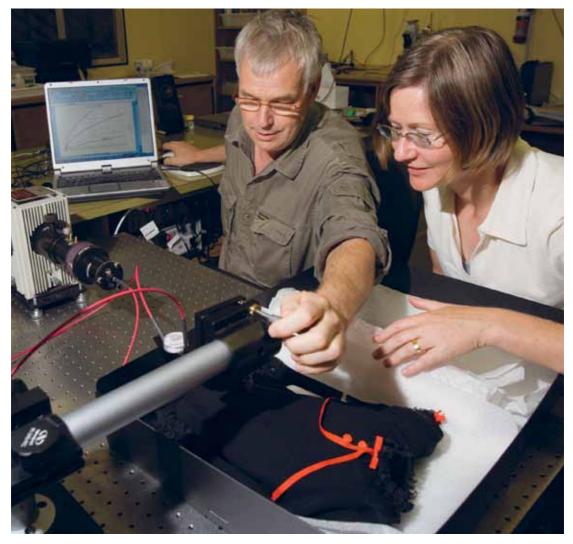
Preserving the National Historical Collection for future generations is one of the Museum's key strategic priorities, supported by a conservation work plan. The Conservation section manages the preservation and maintenance of the collection, including the preparation and treatment of objects for exhibition. During the year, 2138 objects were treated and 3210 objects were condition-reported. Conservation highlights for the year included:

- treating, installing and de-installing 805 objects for the new Australian Journeys gallery
- treating, installing and de-installing 484 objects for the Museum's temporary exhibitions program
- installing and de-installing 708 objects for the Museum's travelling exhibitions program
- travelling with, installing and de-installing the major travelling exhibition *Utopia: The Genius of Emily Kame Kngwarreye* when it moved from Japan to Australia
- condition reporting and moving the Canning Stock Route collection from Perth to Canberra
- completing a four-year restoration project on the MacDonnell Grubb telescope
- running in and testing the engines and drive trains of Holden Prototype No. 1 and the Westwood 5cv Citroën at Oran Park, New South Wales
- maintaining the PS *Enterprise* as a functioning steam vessel and preparing it for its anniversary celebrations (130 years of operation and 20 years as part of the Museum's collection)
- using the Oriel Fade Testing System on collection materials and developing lighting guidelines
- acquiring a portable X-ray fluorescence machine for identifying materials and training staff in its use.



A 1971 pencil and watercolour untitled work by an unknown Pintupi artist, purchased in 2009 for the Museum's Papunya Art collection.

#### PART TWO: PERFORMANCE REPORTS



Azaria Chamberlain's dress being investigated by micro-fading equipment by conservators Bruce Ford and Nicki Smith.

## **Conservation treatments, 2001–09**

FINANCIAL YEAR	NUMBER OF CONSERVATION TREATMENTS
2001-02	1100
2002-03	1200
2003-04	1500
2004-05	1600
2005–06	1770
2006-07	2175
2007-08	2289
2008-09	2138

# Lending the collection

The Museum makes objects from the National Historical Collection available for loan to other cultural institutions, and borrows objects from around Australia and internationally for its own exhibitions. Loans from our collection this year included:

- *Trial by Fire*, a painting by Tim Leura Tjapaltjarri; *Saara, the Seagull Hero*, a sculpture of a human figure; *Older Apalach Brother, Younger Apalach Brother* and *The Crippled Boy of Thaa'puunt*, three wooden sculptures, for the opening of the National Portrait Gallery at its new site in Canberra
- four AE Smith musical instruments for rehearsal and performance for the Grainger Quartet's Farewell Concert held at the Albert Hall, Canberra

The Hong Hai



The *Hong Hai*, a 17-metre fishing boat, arrived in Darwin in November 1978 carrying 38 refugees. The boat was among the first objects accessioned into the Museum's collection. When Trang Le, the granddaughter of the *Hong Hai*'s captain, recently approached the Museum, a visit was arranged.

'All my life, I've wanted to see the boat and when my grandmother got sick it made me want to search for it even more', said Trang. According to curator Jennifer Wilson, 'The *Hong Hai* is an important part of the Museum's collection of migrant and refugee material history, not only because of the value of the vessel itself but also because of the ongoing relationship between the National Museum and the families that travelled to Australia in the boat'.

Too large to be on display in the Museum, the Hong Hai is permanently housed in the Museum's repository in the Canberra suburb of Mitchell. Senior Conservator David Hallam gave Trang a personal tour of the Hong Hai's wheelhouse and hull and explained some of the challenges conservators face in preserving the wooden boat.

Trang was able to identify some of her relatives in the archival photograph albums in the Museum's collection and shared some of her family stories. 'Looking into the cabin area, I wondered where 30 or so people managed to sleep during the trip', she said.

ABOVE: Senior Conservator David Hallam shows Trang Le, the granddaughter of the *Hong Hai*'s captain, the cabin where 30 people attempted to sleep.

- a poster, photograph and 'how to vote' card loaned to Senator Bob Brown for display at an event commemorating the 25th anniversary of the Franklin Dam protest in Tasmania.
- A full list of outward loans is in Appendix 5, p. 147.

# Augmenting the collection

The Museum's permanent galleries and temporary and travelling exhibitions displayed 4953 objects of which 884 were loans from 231 lenders, comprising 84 institutions and 147 private individuals.

Interesting private and national objects loaned to the Museum included:

- from the National Gallery of Australia, eight *wayang golek* puppets, a sword belt decorated with Arabic calligraphy, a talismanic disc for the sword belt and a dictionary of cabinetry terms, for display in the new Australian Journeys gallery
- from the British Museum, a Pennington pocket chronometer used by Captain Robert FitzRoy, for display in Australian Journeys
- from June Barker, an emu egg decorated with a portrait of William Ferguson, for the *From Little Things Big Things Grow* temporary and travelling exhibition.

Objects currently on loan to the Museum are listed in Appendix 4, pp. 145–7.

# **Providing public access**

As well as exhibiting and lending objects from the National Historical Collection, the Museum provides special access to its collection repositories and responds to public enquiries. During the year, there were 49 visits to the repositories, and Museum staff responded to numerous requests for information. Visitors to the repositories included researchers, community members and groups, filmmakers, and donors and their families. Enquiries covered a diverse range of collection items, including Australian Aboriginal and Pacific Islander material, photographs and documents, large technology objects, and eighteenth-century ceramics.

Some memorable events involving special access to Museum objects included:

- filming sections of the 50-metre-long *Harvest* of *Endurance* scroll for SBS television news features on Australia Day and Chinese New Year celebrations
- a tour of collection repositories and an introduction to registration and conservation activities for the Friends of the Australian National Museum of Education, University of Canberra, and members of the Australian College of Educators.

# **Development of collection management procedures**

Further work was completed on the *Door to Store* manuals, which detail procedures for documenting the Museum's collections. *Door to Store Manual III* ('Conservation procedures for material coming into the National Historical Collection') was finalised this year, and *Door to Store Manual I* ('Acquiring and accessing collections') was published on the Museum's intranet.

# Centre for National Museum of Australia Collections

In accordance with its functions under the National Museum of Australia Act 1980 - to develop and maintain a national collection of historical material – an ongoing strategic priority for the Museum is to develop and plan for collection accommodation, management and preservation needs. This year, the Museum has continued its forward planning to address collection storage space issues. In the May 2009-10 Budget, the Museum was given approval to progress with a second-stage detailed business case proposal. The proposal will investigate three options: to build and own a new building, to extend existing leased premises, or to enter into a pre-commitment lease (in which accommodation is purpose-built for the Museum to lease).

The new building will demonstrate world's best practice in environmentally sustainable design for collection accommodation. Incorporated in the forward plan will be environmental impact studies to provide information as to what building materials are available, what can be done in terms of energy resources, how to manage waste, how to deal with chemicals used for conservation purposes, chemical off-gassing, identification of potential site-specific risks (such as run-off into waterways), storm water management systems, building orientation and computer modelling to test assumptions to ensure that the proposal will work. The Museum will also conduct research into international museums and other organisations that are planning or implementing related projects that demonstrate innovative, environmentally sustainable solutions.

# **Repatriation of remains and secret/sacred objects**

The Museum advises on and assists federal, state and territory cultural heritage institutions, Indigenous communities and representatives with the repatriation of Indigenous human remains and secret/sacred objects. It also provides information to the media and general public about repatriation.

The management of human remains and secret/ sacred objects is strictly controlled by the Museum's Repatriation section to ensure that material is cared for in a culturally sensitive and appropriate manner, as well as in accordance with museum best practice.

The Museum has not actively sought to acquire human remains or secret/sacred objects.

However, as the prescribed authority under the *Aboriginal and Torres Strait Islander Heritage Protection Act 1984*, the Museum can be the repository for unprovenanced remains referred to the Australian Government minister under the Act. To date, no remains have been deposited with the Museum under this Act.

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

During 2008–09, the Museum transferred the remains of 14 individuals to the Kimberley Aboriginal Law and Culture Centre in Fitzroy Crossing.

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

In 2008–09 the Museum helped the Seattle Art Museum in the repatriation of a secret/sacred ceremonial stone to Australia. This is the first time an American cultural institution has initiated the return of a secret/sacred object to an Australian cultural institution. The Museum took delivery of the stone, which had been in the Seattle Art Museum's collections since 1971, in June 2009. The stone will be housed in a restricted store while the Museum consults with Central Australian elders and their representatives to determine the culturally appropriate management and return of the stone.

Repatriation activities during 2008–09 were primarily supported by Museum resources. Funding was also provided through the Return of Indigenous Cultural Property Program, an initiative of the Cultural Ministers Council and administered by the Department of the Environment, Water, Heritage and the Arts.

# Output group 1.2 National exhibitions, programs and services

The Museum's exhibitions, programs and services aim to achieve the outcome of encouraging awareness and understanding of Australia's history and culture. Research, scholarship and the highest standards of historical accuracy underpin all the Museum's exhibitions and programs, and the Museum draws on high-level educational, interpretation and communication techniques to cater for its diverse audiences, who all have different learning styles, needs and interests.

Output group 1.2 in the Museum's Portfolio Budget Statement (PBS) specifies performance measures for visitor numbers, including visits to the Museum's website, and satisfaction levels for visitors and school groups. This year, the Museum again met or exceeded the measures for this output. The dramatic increase in visitors and users of programs is attributable to the exponential increase in web visitation.

### Performance summary, measured against PBS

PERFORMANCE INDICATORS	ACHIEVEMENTS
<b>QUALITY</b> 80% of school visits that meet core curriculum requirements 85% of visitors satisfied with the exhibitions, programs and	ACTUAL: 99% ACTUAL: 95%
services	
75% of visitors and users who indicate the Museum's exhibitions and public programs contributed to a new or different awareness or perspective on Australia's history or cultures	ACTUAL: 75%
QUANTITY 2,300,000 visitors, users of programs and web visits* * The target for 2008–09 as recorded in the Portfolio Budget Statement was erroneously noted as 1,150,000.	ACTUAL: 3,474,500

# **Museum development**

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

The plan proposed that the Horizons gallery be redeveloped as the Australian Journeys gallery, to represent voyages of discovery, exploration and settlement of the Australian continent. It also proposed redeveloping the Nation gallery as the Creating a Country gallery (see below), to provide a general history of Australia's economic, social and political conditions. Included in the plan was the redevelopment of the Circa multimedia experience to more strongly focus on providing an introduction to the Museum. The Museum Enhancement Program was established to implement the Collections and Gallery Development Plan 2004–08.

In December 2008 the Museum opened the new Australian Journeys gallery (see pp. 44–5) and continued to work on developing and delivering the Creating a Country gallery.

# Circa

Circa is a revolving theatre at the entrance to the Museum's exhibition spaces. Circa introduces visitors to the Museum's exhibitions and collections, and takes them on a visual journey through history, from deep time to contemporary Australia.

The new version of Circa, which opened in April 2008, underwent technical testing and additional content development this year. The final version was completed in December 2008. Prominent Australian composer Michael Yezerski was commissioned to compose music for the soundtrack for Circa.

# **Creating a Country**

Work continued on developing Creating a Country, which is scheduled to open in early 2011. Creating a Country is the working title for the next permanent gallery to be redeveloped. The gallery will present a general history of Australia through 10 key themes that focus on events in particular times and places. It will explore how people have responded to the challenges of living in Australia and their subsequent distinctive social, political and economic practices. The objects in the gallery will communicate the physical character of responses to the continent, and the ingenuity and determination that Australians have displayed in making their lives here.

#### PART TWO: PERFORMANCE REPORTS



Museum curator Megan Parnell (left) discusses objects to be displayed in Moroccan artist Fatima Killeen's exhibit in the Australian Journeys gallery.

Substantial content development for Creating a Country was completed in 2008–09. Curators continued their research into the exhibition's content, travelling across the country to visit the places and communities that will be featured in the gallery. The Curatorial team also delivered workbooks, which document and organise exhibition research, for each of the 10 exhibition modules. They allow curators to communicate the exhibition's content to the designers, fabricators, multimedia producers and other Museum team members working to produce the new gallery.

The Museum commenced work with exhibition designers Cunningham Martyn Design to develop concept designs for the gallery, including high-level mapping of objects, cases, exhibition furniture and interpretive elements on a floor plan.

Curatorial and Registration staff worked on confirming objects for inclusion in the gallery, and negotiating loan agreements for objects that will be borrowed from institutions and individuals across Australia, while the Conservation team began preparing objects for display.

# **Permanent galleries**

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

The Gallery of First Australians represents the Aboriginal and Torres Strait Islander peoples of Australia as required by Section 5 of the *National Museum of Australia Act 1980*, and incorporates historical collections and exhibitions.

To improve audience understanding of Aboriginal and Torres Strait Islander history and culture, the Gallery of First Australians presents stories, objects and images that explore the culture and experiences of Indigenous Australians from time immemorial, through colonisation to contemporary Australian life.

A major new module on the history of Aboriginal and Torres Strait Islander resistance was opened in late 2008. The 'Resistance' exhibit tells just four of the hundreds of stories of the way Indigenous peoples experienced the occupation of their countries. The stories have a geographical spread, from Perth,

# Gifts for a new gallery



Objects on display in the National Museum of Australia come from a variety of sources: some are on loan, some are purchased and many have been donated. Donations are particularly important to the Museum and highlight the generosity of those who want to share their treasures with the Australian people. Many of the donated objects have little monetary value; they are valued rather because they are associated with an important or interesting Australian story.

One particularly quirky object was accepted into the Museum's collection in 2008-09 and is now on display in the new Australian Journeys gallery, which opened in December 2008. In pride of place, in an exhibit that focuses on the experiences of Australian women who married United States servicemen during the Second World War, is a small toy pig. The pig was a prize for the child with the reddest hair and was awarded to baby Erin Craig during ship-board entertainment on the SS Lurline. Erin was travelling with her mother Iris from Australia to the United States, to be reunited with Jim Craig, whom Iris had met and married while Jim was stationed in Sydney during the war. Erin treasured the pig for 60 years, donating it to the National Museum of Australia in 2007.

ABOVE: Toy pig donated to the National Museum of Australia by Erin Craig.

Western Australia, to Brisbane, Queensland; and a chronological one, from the 1830s to the 1930s. The stories are also featured on the Museum's website.

Research is continuing for the redevelopment of several exhibits planned to open in 2009–10.

# Old New Land: Australia's People and Environment

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

# Eternity: Stories from the Emotional Heart of Australia

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

- Tom Wittingslow, legendary sideshow man
- Nova Peris, Indigenous Olympic gold medallist
- Peter Cundall, Australian gardening and broadcasting veteran
- Winnie O'Sullivan, sweetheart of boxer Les Darcy.

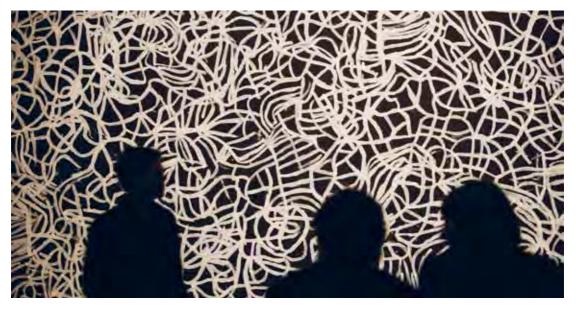
# **Nation: Symbols of Australia**

The Nation gallery explores Australian history and culture through the lens of national symbols, both official and popular, and examines how the objects and events that we identify as being 'Australian' have come to be thought of in this way. It also looks at the values and ideas these powerful symbols represent, and how history has cemented these symbols into the Australian imagination.

In 2011 the Nation gallery will be replaced by the Creating a Country gallery, as part of the Museum Enhancement Program (see pp. 42–3).

# **Australian Journeys**

The Australian Journeys gallery explores the passages of people to, from and across Australia. The gallery traces the ways in which migrants and travellers have



Visitors admire Big Yam Dreaming (1995) at the exhibition opening of Utopia: The Genius of Emily Kame Kngwarreye.

made homes in Australia and overseas, and have built and maintained connections between here and abroad. Australian Journeys opened in December 2008, replacing the former Horizons gallery on the upper mezzanine. It is the first permanent gallery to be renewed since the Museum opened in 2001.

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

Australian Journeys includes a number of multimedia interactive modules: on the Little Red Riding Hood wall-hanging, the *Dàn tre* (a Vietnamese musical instrument), European voyages to the Australian continent and Australian cricketing history. The Little Red Riding Hood multimedia piece was shortlisted for the Museums Australia Multimedia and Publication Design Awards 2009. The Museum also developed a substantial web feature on the gallery, which includes over nine collection highlights.

### Gallery objects de-installed and installed

GALLERY	OBJECTS DE-INSTALLED	OBJECTS INSTALLED
First Australians	28	58
Old New Land	21	8
Eternity	17	28
Nation	140	3
Australian Journeys	6	799
TOTAL	212	896

# **Temporary exhibitions**

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

In 2008–09 the Museum delivered four temporary exhibitions and hosted five externally developed exhibitions. Ten travelling exhibitions were toured throughout Australia and one exhibition toured internationally, bringing the total to 11.

## **Temporary Gallery**

# Utopia: The Genius of Emily Kame Kngwarreye (22 August – 12 October 2008)

After its successful tour in Japan, the Museum brought this selection of powerful works to Canberra



Renee Osterloh, from the National Zoo and Aquarium, Canberra, shows the live blue-tongue lizard for the *Darwin* exhibition to (left to right) Alan Draeger and Katy McDonald, from the American Museum of Natural History, and Michael Pickering, Head, Aboriginal and Torres Strait Islander Program, National Museum of Australia.

for display to a national audience. The Hon Peter Garrett AM MP, Minister for the Environment, Heritage and the Arts, officially opened the exhibition on 21 August and speeches were given by Janet Holmes à Court, a major lender to the exhibition, and Mr Hideki Hayashida, Director of the National Art Center, Tokyo.

This exhibition told the story of Emily Kame Kngwarreye, one of Australia's greatest contemporary artists, and also gave insight into her life as a senior Anmatyerre woman and a lifelong custodian of the desert country that inspired her work. Featured in this exhibition were 104 works drawn from some 58 private, public and corporate collections around the world — the first time such a comprehensive collection of Emily's work has been exhibited in Australia.

National Museum of Australia Press published a comprehensive catalogue to accompany the exhibition. The catalogue sold out and was shortlisted for the 2009 Australian Book Industry Awards in the category 'Best Illustrated Book' and in the Museums Australia Multimedia and Publication Design Awards 2009 (see p. 73).

**Darwin (10 December 2008 – 29 March 2009)** The year 2009 was the 200th anniversary of Charles Darwin's birth, and the 150th anniversary of the publication of his book, *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life.* To mark this international celebratory year, the Museum hosted a major exhibition, *Darwin*, developed by the American Museum of Natural History. The Hon Dr Barry Jones Ao officially opened the exhibition on 9 December 2008.

Through artefacts, documents, film, interactive media, and live animals and plants, as well as Darwin's own personal items, *Darwin* offered visitors a unique glimpse into Darwin's intellectual and personal world and the experiences that first led him to formulate his groundbreaking theories.

The Museum also developed its own companion exhibition focusing on Darwin's experiences and encounters in Australia. *Darwin and Australia* included artworks and graphics by Australian artists that reflect the landscapes that Darwin encountered, as well as specimens of plants and animals that he observed and described in his diary. The exhibition text featured many of Darwin's observations of Australia, both positive and negative, and subsequent and contemporary Australian research that builds on his intellectual legacy.

Events held in conjunction with the exhibition included a symposium examining the life and times of Charles Darwin, the impact of his published work and his scientific legacy, held on 26 February 2009.



Helen Sartori, Assistant Manager, Temporary and Travelling Exhibitions, discusses *Nguzunguzu*, a canoe prow sculpture from the Solomon Islands, with John Atafu from the Auckland Museum, during the installation of the *Voyages of the Pacific Ancestors: Vaka Moana* exhibition.

The Museum also hosted a series of free drawing workshops for children with artists Elisa Crossing and Waratah Lahy. Participants drew orchids, reptiles and birds that were displayed in the *Darwin* exhibition. The Public Programs team developed a special family trail for the *Darwin* exhibition in two formats: one for children aged 5–8 and one for children aged 9–12. It was very successful, with 2151 children and their families enjoying the experience.

The Museum also developed its own publication, *Charles Darwin: An Australian Selection*, for the Canberra exhibition. The book won second prize in the 2009 American Association of Museums Publications Design Competition and was a joint winner in the Museums Australia Multimedia and Publication Design Awards 2009.

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

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

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

To coincide with the *Vaka Moana* exhibition, a public program has been developed to examine the connections, in time and space, between significant Tongan cultural practices. 'Expert witnesses', a teacher-guided program that places a student in the role of an investigator who solves the mysteries of how and why the Pacific Ancestors made their way across the Pacific Ocean, was also developed to complement this exhibition.

# **Gallery of First Australians Focus Gallery**

### A Different Time: The Expedition Photographs of Herbert Basedow 1903–1928 (11 July – 12 October 2008)

Herbert Basedow was an anthropologist, geologist and medical doctor who used photography to document his expeditions into central and northern Australia in the early decades of the twentieth century. This temporary exhibition drew on the Museum's rich collection of over 2250 negatives and lantern slides taken by Basedow. These revealing, sometimes confronting, images provide a fascinating historical record of the people and places he encountered, and life in remote Australia in the early 1900s. Images from nine of his



Work by Helen Guyula Djaypala, from Gapuwiyak, Northern Territory, at the Selling Yarns conference in Darwin; Selling Yarns II took place at the Museum in March 2009, in conjunction with the *ReCoil* exhibition. PHOTO: Louise Hamby

expeditions, as well as journeys to the Flinders Ranges and the 'Top End' of Australia, were included in this exhibition. Basedow's extensive knowledge of the country and his opinions were highly valued by scientists, politicians and businessmen of his era.

Part of the Vivid — National Photography Festival 2008, this exhibition's opening coincided with the official festival opening held at the Museum on 10 July 2009. The Museum also ran a series of children's photographic workshops as part of the festival.

National Museum of Australia Press published a comprehensive catalogue, written by the exhibition curator David Kaus, to accompany the exhibition (see pp. 73–4). The Museum also developed a substantial online feature including 77 Basedow images published on the Museum's Flickr site.

# ReCoil: Change and Exchange in Coiled Fibre Art (15 November 2008 – 14 June 2009)

Developed by ArtBack NT Arts Development and Touring, this exhibition explored the coiled basketry technique and the way it has spread and diversified, establishing new fibre movements in a range of remote Aboriginal communities. The exhibition displayed a wide range of two- and three-dimensional baskets and innovative sculptures, including a smaller version of *Tjanpi Grass Toyota*, the grass sculpture that won the Telstra National Aboriginal and Torres Strait Islander Art award in 2005.

# **Nation Focus Gallery**

## Selling an American Dream: Australia's Greek Café (11 July – 16 November 2008)

This photographic exhibition of Australia's Greek cafés explored the key role that Greek Australians played in Australian cultural identity. Part of the Vivid — National Photography Festival 2008, *Selling an American Dream: Australia's Greek Café* was a touring exhibition developed as part of the In Their Own Image: Greek–Australians National Project, based at Macquarie University, Sydney.

The photographs in the exhibition, both historical and contemporary, capture the decor of the cafés, their customers and the owners who worked hard to make their businesses successful. The Museum borrowed objects to add to the exhibition from several Australian Greek cafés, including classic art deco furniture from the Busy Bee Café in Gunnedah, and silverware from the Blue Bird Café in Lockhart, both in New South Wales. Café signs designed by Leonard French and Clement Meadmore for the Legend Café, Melbourne, as well as advertising for delicacies such as icecream sodas and Peach Melba, were also on display.

Most of the photographs were taken by the co-curator of the exhibition, Effy Alexakis. Alexakis is a freelance documentary photographer who has worked with historian Leonard Janiszewski since 1982 to research and document the Greek–Australian



Cartoonist David Pope and the Hon Peter Garrett AM MP, Minister for the Environment, Heritage and the Arts, engage with the young audience at the National Museum of Australia Political Cartooning Competition 2008.

historical and contemporary presence in both Australia and Greece.

### Behind the Lines: The Year's Best Cartoons 2008 (2 December 2008 – 1 February 2009)

Each year, the National Museum of Australia explores the twists and turns of another year in Australian politics through the eyes of cartoonists. The 2008–09 exhibition traced the major events of the year including Kevin Rudd's first year in office, the Apology to the Stolen Generations, the 2020 Summit, global warming and the world financial meltdown. The cartoons represented the best Australian political cartoons sourced by the Museum throughout the year. Featured artists included Bill Leak, Cathy Wilcox, John Spooner, David Rowe, Geoff Pryor, David Pope, Mark Knight and First Dog on the Moon (Andrew Marlton).

The Museum produced a catalogue to support the exhibition, which once again proved extremely popular with exhibition visitors (see p. 73). As in previous years, *Behind the Lines* was also fully accessible to online audiences.

'Drawing the lines', a political cartooning competition for upper primary and secondary students, attracted highly creative entries with a strong focus on current political issues (see p. 58). At the prize-giving ceremony the Museum's Director Craddock Morton also presented an award to David Rowe, editorial cartoonist for the *Australian Financial*  *Review*, for winning the National Museum of Australia Political Cartooning Competition 2008.

The Hon Peter Garrett AM MP, Minister for the Environment, Heritage and the Arts, and David Pope, editorial cartoonist for the *Canberra Times*, also participated in a video conference in the Museum's Studio with students from Stromlo High School and Gilmore Primary School in the Australian Capital Territory, and JJ Cahill Memorial High School in Mascot, New South Wales.

We Came as Workers, We Stayed as Citizens: Celebrating More than 40 Years of Turkish Migration to Australia (6 March – 14 April 2009) In 1967 the Australian and Turkish governments signed an agreement that led to the assisted migration of people from Turkey to Australia for residence and employment. In 1968 the first assisted migrants were welcomed by Cypriot Turks who had settled in Australia. Together they formed the nucleus of Australia's Turkish-speaking community.

Celebrating more than 40 years since Australia and Turkey signed the assisted immigration agreement, this graphic exhibition explored the challenges faced by early Turkish immigrants as they settled into life in Victoria, and charted their successes and contributions to Australia's multicultural community. This exhibition was developed and presented by the Turkish 40th Anniversary Celebrations Committee, Melbourne.

# **Small displays in the Museum Hall**

The Museum featured 14 small displays in the Hall this year. Key objects included Alan Puckett's custompainted Harley-Davidson motorcycle, which has since been returned to the Eternity gallery, and the *Endeavour* cannon, one of six jettisoned from HMB *Endeavour* when it ran aground on the Great Barrier Reef in 1770, and which will be put on permanent display in the Australian Journeys gallery next year. A display about the history of paddle steamers in Australia, and the PS *Enterprise* in particular, is currently touring regional venues around Australia.

### **Schedule of Hall displays**

TITLE	DESCRIPTION	DATES
Bendigo Pottery	Featured 66 items from a significant collection of Bendigo Pottery recently acquired by the Museum	19 March – 22 July 2008
Eternity motorbike	Alan Puckett's custom-painted Harley-Davidson Sportster XLH 1200 motorcycle, on display while the Eternity gallery was closed during the building works conducted on the mezzanine level	20 June – 1 September 2008
Kingsford Smith	Objects displayed included a gold cigarette case given to Charles Kingsford Smith by Charles Ulm after their trans-Pacific flight, and a working model of the <i>Southern Cross</i>	3 July – 22 August 2008
Day of Mourning	Banner display marking the 70th anniversary of the 1938 Day of Mourning	1–22 July 2008
Still Steaming: Commemorating 130 Years of the Paddle Steamer Enterprise	Objects from the extensive PS <i>Enterprise</i> collection, displayed to commemorate the 130th birthday of the Museum's paddle steamer	23 August – 12 October 2008
9/11 flag	Australian flag recovered from the rubble of the World Trade Center in New York in 2001	8–14 September 2008
Delaunay Tourer	Display featuring the Museum's 1913 Delaunay-Belleville Tourer	22 October – 5 November 2008
Southern Cloud	Clock and tachometer plate recovered in 1958 from the wreckage of the aeroplane the <i>Southern Cloud</i> , which disappeared in 1931	12 October – 30 November 2008
Geoff Pryor/ Behind the Lines 2008	Retrospective of works by cartoonist Geoff Pryor, displayed in conjunction with <i>Behind the Lines 2008</i>	29 November 2008 – 1 February 2009
National History Challenge	Winning entry of the National History Challenge, created by Annabelle Walker	19 December 2008 – 30 January 2009
Endeavour cannon	Cannon from HMB <i>Endeavour</i> , returned to the Museum in 2009 after being on long-term loan to the Australian National Maritime Museum	28 January – 6 April 2009
Anniversary of Apology Day	Banner display marking the anniversary of the Australian Government's Apology to the Stolen Generations	13 February – 26 March 2009
Macdonnell's telescope	Telescope dating from about 1885, which belonged to respected nineteenth-century astronomer WJ Macdonnell	5 May – 16 July 2009
Leichhardt nameplate	Small brass nameplate engraved 'Ludwig Leichhardt 1848', the first relic with a corroborated provenance from Leichhardt's ill-fated 1848 expedition	11 May – 11 June 2009

# Outreach

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

# **Travelling exhibitions**

### Number of exhibitions at venues, 2001-09

FINANCIAL YEAR	NUMBER OF EXHIBITIONS
2001-02	1 at 4 venues
2002-03	5 at 6 venues
2003-04	6 at 9 venues
2004-05	5 at 9 venues
2005-06	8 at 28 venues
2006-07	9 at 28 venues
2007-08	9 at 26 venues
2008-09	11 at 32 venues

#### International travelling exhibitions

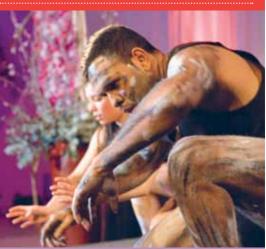
This year saw the Museum reach out to an international audience with the display of *Utopia: The Genius of Emily Kame Kngwarreye* at Tokyo's National Art Center (28 May – 28 July 2008). The exhibition cemented Emily Kame Kngwarreye's international reputation and signified the Museum's status as a producer of world-class exhibitions.

Princess Takamado Hidenka opened the exhibition in Tokyo, and it received substantial coverage in the Japanese press. A total of 147,035 people visited the exhibition at its two Japanese venues — it was also displayed at the National Museum of Art in Osaka (25 February – 13 April 2008).

Ronin Films produced a documentary film that covers the three years of the exhibition's journey from the development process to the overwhelming Japanese response to the exhibition. The documentary will be distributed nationally and internationally.

The Museum accepted a ministerial invitation to deliver this exhibition in partnership with the Japanese media organisation the Yomiuri Shimbun. The Museum began to develop an international exhibition strategy as a result of the success of the *Utopia* exhibition.

### Emily in Canberra



In August 2008, a National Museum of Australia exhibition came home. *Utopia: The Genius of Emily Kame Kngwarreye* opened in the National Museum's temporary gallery at Acton after successful showings at the National Museum of Art, Osaka, and the National Art Center, Tokyo.

Emily Kame Kngwarreye (about 1910–96) was a senior Anmatyerre custodian and artist who lived and worked in a remote community called Utopia, 250 kilometres north of Alice Springs. Her prodigious output and the range and quality of her work led to her becoming one of Australia's greatest contemporary artists, and the first Indigenous artist to have an exhibition of such scale and significance on the international stage.

Utopia included 104 works from 58 national and overseas collections. Works on display from the Holmes à Court collection included Emily's first canvas, *Emu Woman*. The *Alhalkere Suite* from the National Gallery of Australia's collection comprised 22 canvases celebrating Emily's spiritual connection to her country. Emily took two days to complete the 3-by-8-metre *Big Yam Dreaming*, which was on loan from the National Gallery of Victoria.

The exhibition's curator, Margo Neale, said, 'The staging of the exhibition in Japan and Australia is both symbolic and pragmatic. It not only acknowledges Emily and her achievements, but it also recognises the contribution that all Indigenous artists have made, and are making, to Australia's place in the international art world'.

ABOVE: Dancers Ella Havelka and Sani Townson perform at the opening of *Utopia: The Genius of Emily Kame Kngwarreye*.

EXHIBITION	VISITATION	VENUE	DATES
EXHIBITION	VISITATION	VENUE	
In Search of the Birdsville Track: An Artist in the Outback	1843	Australian Fossil and Mineral Museum, Bathurst, NSW	30 May – 23 July 2008
Ned Kelly: Fact and Fiction	22,901	Parramatta Heritage Centre and Visitor Information Centre, NSW Eden Killer Whale Museum, NSW Bundaberg Arts Centre, Qld Beechworth Museum, Vic	3 May – 26 July 2008 30 August – 16 November 2008 10 December 2008 – 26 January 2009 1–25 August 2008
<i>Ned Kelly</i> banner display	634 (Newcastle Jail only)	Newcastle Jail, NSW Kyneton Museum, Vic	3 April – 25 May 2009 5 June – 16 August 2009
Between the Flags: 100 Years of Surf Lifesaving	21,249	Gold Coast City Art Gallery, Qld Coffs Harbour Regional Museum, NSW Eden Killer Whale Museum, NSW	23 May – 11 August 2008 23 August – 9 November 2008 27 November 2008 – 1 February 2009
Behind the Lines: The Year's Best Cartoons 2007	14,948	The Constitutional Centre of Western Australia, WA Bega Valley Regional Gallery, NSW State Library of Queensland, Qld	8 July – 9 September 2008 16–21 September 2008 15 December 2008 – 26 January 2009
Behind the Lines: The Year's Best Cartoons 2008	11,537	Riverside Theatres, Parramatta, NSW City Museum, Vic The Constitutional Centre of Western Australia, WA	13 February – 11 March 2009 18 March – 17 May 2009 29 June – 21 August 2009
Still Steaming: Commemorating 130 Years of the Paddle Steamer Enterprise	22,791 (Morgan, Mildura and Swan Hill only)	Morgan Museum, SA Mildura Visitor Information Centre, Vic Swan Hill Regional Library, Vic Port of Echuca, Vic Albury Library Museum, NSW	15 October 2008 – 27 January 2009 30 January – 3 March 2009 5 March – 21 April 2009 23 April – 9 June 2009 11 June – 4 August 2009
League of Legends: 100 Years of Rugby League in Australia	129,175	Queensland Museum, Qld Powerhouse Museum, NSW Museum of Tropical Queensland, Qld National Sports Museum, NSW	6 June – 10 August 2008 5 September – 23 November 2008 18 December 2008 – 8 March 2009 4 April – 2 August 2009
<i>League of Legends</i> banner display	42,650	Armidale Folk Museum, NSW Port Macquarie Library, NSW Newcastle Panthers Rugby League Club, NSW Bathurst Panthers Leagues Club, NSW Parkes Shire Library, NSW Goulburn Library, NSW Monaro Library, Cooma, NSW	19 June – 15 July 2008 17 July – 12 August 2008 14 August – 9 September 2008 11 September – 7 October 2008 9 October – 4 November 2008 7 November – 2 December 2008 4 December 2008 – 20 January 2009
Papunya Painting: Out of the Desert	18,524	Australian Museum, Sydney, NSW	5 July – 5 November 2008
Utopia: The Genius of Emily Kame Kngwarreye	58,248	National Art Center, Tokyo, Japan	28 May – 28 July 2008

# Travelling exhibitions program

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#### National travelling exhibitions

Engaging national audiences, as outlined in the Strategic Plan 2007–10, has been an important priority for the Museum. Travelling exhibitions are one way of achieving this goal. The Museum aims to tour exhibitions to all Australian states and territories within a two-year period. In 2008–09, 10 exhibitions travelled to a total of 31 venues across New South Wales, Victoria, Queensland, South Australia and Western Australia. Of these venues, nine were in metropolitan venues, 17 in regional areas and five in rural areas, attracting more than 344,500 visitors. During 2008–09, the Museum has strengthened relationships with Northern Territory venues, successfully securing venues to host touring exhibitions in the 2009–10 schedule.

The following exhibitions toured in 2008–09:

### In Search of the Birdsville Track: An Artist in the Outback

This exhibition drew upon young English artist Noelle Sandwith's collection of illustrations from her solo outback journey along the Birdsville Track in the early 1950s. The exhibition completed touring in July 2008.

### Ned Kelly: Fact and Fiction

The exhibition completed its three-year tour in January 2009. Regional venues used the exhibition to develop educational and public programs, with the result that the exhibition was well-attended by local schools. The exhibition was free to venues and was a cost-effective option for regional communities with limited funding. Designed to travel to non-traditional venues, *Ned Kelly* has been hosted in libraries and wineries, as well as in the more traditional galleries and museums.

# Ned Kelly banner display

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

Between the Flags: 100 Years of Surf Lifesaving

Developed in collaboration with Surf Life Saving Australia, this exhibition celebrated the 2007 centenary of Australian surf lifesaving and examined the history of surf lifesaving, the lifesaver as an Australian icon, beach culture and stories of the people who patrol our beaches. The exhibition finished touring in February 2009 after travelling to eight venues across Australia. The exhibition was supported by Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia.

**Behind the Lines: The Year's Best Cartoons 2007 and Behind the Lines: The Year's Best Cartoons 2008** Behind the Lines is a popular annual exhibition featuring works by Australia's leading political cartoonists. The 2007 exhibition finished its tour at the State Library of Queensland, while *Behind the Lines 2008* has visited Sydney, Melbourne and Perth after its display at the Museum in Canberra.

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

Launched in 1878, the PS *Enterprise* worked on the great rivers of south-eastern Australia for more than 100 years before becoming part of the collection at the National Museum of Australia. This exhibition examines the history of paddle steamers on the River Murray, highlighted through the story of PS *Enterprise*, and has visited venues in Victoria and South Australia.

# League of Legends: 100 Years of Rugby League in Australia

This exhibition was developed in conjunction with the Centenary of Rugby League Committee to celebrate the centenary of rugby league in Australia. Throughout 2008–09 the exhibition has toured to Brisbane, Sydney, Townsville and Melbourne.

### League of Legends banner display

The Museum created a banner display, based on the *League of Legends* exhibition, consisting of two curved display panels with images and text summarising key aspects of the history of rugby league. Two identical banner display sets were created, with one set managed by the Museum as part of its travelling exhibitions program, and the other used by the National Rugby League for display in Harvey Norman stores around Australia.

### Papunya Painting: Out of the Desert

This exhibition explored the early history of the Western Desert art movement from the mid-1970s to the mid-1980s. It featured a unique selection of rarely seen canvases, boards and artefacts drawn from the Museum's collection.

### **Reaching a national schools audience**

In 2008–09 the Museum continued to deliver a range of outreach programs to primary and secondary students around Australia. It also made a significant contribution to the development of the Australian Government's national curriculum initiative, especially in the subject area of history.

# Contribution to the development of a national history curriculum

During 2008–09, the Australian Government proceeded with the development of comprehensive national curricula for Australian schools, beginning with mathematics, English, the sciences and history. The National Curriculum Board, which is tasked with organising and delivering the new curriculum, sought feedback from interested parties on each of the subsequent draft subject frameworks.



School children from Pymble Ladies College examine the Kimberley points during a guided tour of the Gallery of First Australians.

The Museum has played a leading role among cultural institutions in Australia in relation to the history framework, providing significant feedback to the National Curriculum Board under the auspices of the Museums Australia Education National Network.

The board has recently selected curriculum writers and advisory panel members to devise and review the detailed history curriculum, which is to be completed in 2010 for implementation in 2011. The Museum's Education Manager, David Arnold, was appointed an advisory panellist for history in April 2009. This will enable the Museum, and cultural institutions generally, to continue to have significant input into the shape and substance of the new national history curriculum.

### Major curriculum resource developments

The Museum developed several significant curriculum resources for schools, continuing one of its major goals of being a provider of quality outreach materials for Australian classrooms.

# First Australians: Plenty Stories Indigenous primary school series

Work continued on the Museum's major primary school curriculum resource, First Australians: Plenty Stories, a series produced in conjunction with leading Australian educational primary school publisher Pearson Education. This series, written by the Museum's Senior Indigenous Education Officer, Trish Albert, comprises 18 books, two poster packs and two teacher resource books. It explores Aboriginal and Torres Strait Islander cultures and histories through the Museum's collections, facilitated by new and existing relationships with Indigenous communities. Nine titles for years 3–4 and five titles for years 5–6 have now been published; the remaining four books for years 5–6 will be available in January 2010. The year 3–4 series has been nominated for best primary school resource in the 2009 *Australian* newspaper's Excellence in Education awards.

## Australian History Mysteries 3

In 2008–09 the Museum completed the third of its successful Australian History Mysteries series, a partnership project with leading Melbourne-based education producer Ryebuck Media. The *Australian History Mysteries 3* secondary school curriculum resource includes a DVD and print booklet featuring five case studies drawn from twentieth-century Australian history. Case studies include community life in the First World War, the Coniston Massacre of 1928, the Great Depression, the Snowy Mountains Hydro-Electric Scheme and the Vietnam War.

Since 2002 the Museum has produced 15 engaging inquiry-learning Australian history case studies. The series draws on Museum collections and themes for use in secondary school history classrooms. It is anticipated that many of these case studies



Pymble Ladies College students gather around a tactile exhibit in the Gallery of First Australians.

will also be relevant to the new national history curriculum.

# Studies of Society and Environment magazine

The Museum also produced three inquiry-learning units of work for the nationally distributed classroom curriculum magazine *Studies of Society and Environment* (distributed free of charge to all Australian secondary schools three times a year by Ryebuck Media). This year units covered themes relevant to the curriculum from the Museum's new Circa revolving theatre, the 2008 *Behind the Lines* political cartooning exhibition and the new Australian Journeys gallery.

Each unit of work is also made available on the Education section of the Museum's website.

**Web-based school projects and partnerships** In 2008–09 the delivery of teaching and learning programs and projects over the internet continued to be seen as a key strategic imperative for the Museum.

Working with regional and remote schools The long-standing and successful Snapshots of Remote Communities web-based outreach program continued in the reporting period. Snapshots is an outreach program for regional and remote primary schools that encourages students to take photographs of their communities. The photographs are subsequently exhibited in the local community, at a state institution and on the Museum's website. With the completion of a partnership with Country Arts Australia in 2008, which helped to coordinate the involvement of several primary schools from different regions in South Australia, the Museum's Snapshots website now contains an impressive photographic record of community life from a significant number of regional and remote primary schools throughout Australia.

#### Partnerships: The Le@rning Federation (TLF)

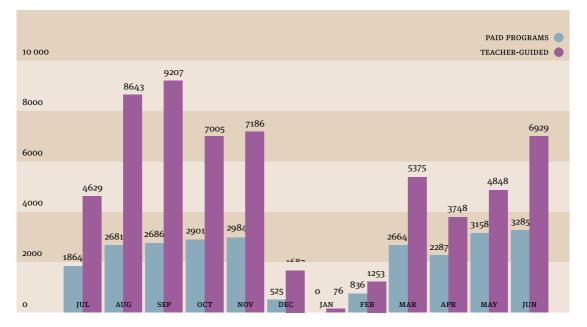
Managed by the Curriculum Corporation, TLF provides funding to increase online content for Australia's education systems. This year the Museum completed the development of content for 100 objects from its collection for the Scootle project, an online collaborative learning environment. These objects, each with extensive descriptive and contextual information linking them to state and territory curricula, can be accessed from the Museum's website through TLF's schools' portal.

### **Partnerships: Centre for Learning Innovation**

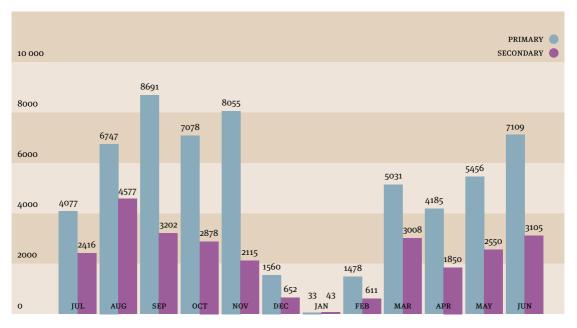
The New South Wales Department of Education and Training, the Centre for Learning Innovation, produces learning resources and is a leader in the use of technology in education and training. In 2008–09 the Centre for Learning Innovation and the Museum agreed to produce a virtual tour and associated learning resources website in relation to the Museum's 'Resistance' module in the Gallery of First Australians. This resource will be completed by July 2009.

### Number of paid versus teacher-guided student visits\*, 2008-09

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

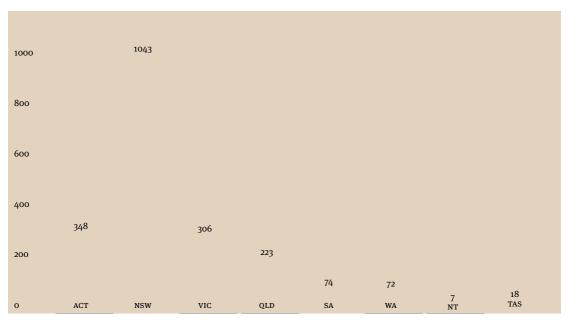


# Number of primary versus secondary students, 2008–09

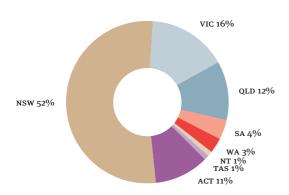


## 56





# Percentage of school bookings per state, 2008–09



# **Comparison of student visitation numbers, 2002–08**

TOTAL VISITATION
81,737
85,141
82,765
83,780
86,444
87,266
86,457

### **National outreach competitions**

National schools political cartooning competition In association with its annual *Behind the Lines* political cartooning exhibition, the Museum ran a national cartooning competition for Australian schools. 'Drawing the Lines' attracted almost 700 entries from primary and secondary students from more than 60 schools, covering a range of issues including global warming and the environment, terrorism, the global financial crisis and international relations.

Prizes were awarded to the student cartoonists by the Hon Peter Garrett AM MP, Minister for the Environment, Heritage and the Arts, at a ceremony held at the Museum in December 2008. First prize in the primary school category was won by Kathleen Gleeson, Holy Name Primary School, Forster, New South Wales, and first prize in the secondary category was won by Brodi Grant, Castlemaine Secondary College, Castlemaine, Victoria. Awards were also presented to teachers Pauline Gattenhof of Gilmore Primary School, Australian Capital Territory, for the best primary school class project, and Fran Duggan, Ballajura Community College, Western Australia, for the best secondary school class project.

A highlight of the awards ceremony and exhibition opening was a videoconference about social issues and political cartooning featuring the Hon Peter Garrett AM MP, Minister for the Environment, Heritage and the Arts, cartoonist David Pope and students from Stromlo High School, in the Australian Capital Territory, and JJ Cahill Memorial High School, Mascot, New South Wales.

# Supporting student history competition: National History Challenge

The Museum again contributed to the sponsorship of the History Teachers' Association of Australia annual history competition for primary and secondary students through its special category on museum displays. The theme of the 2008 competition was 'Australia meets the world', which was particularly relevant to the Museum's new permanent gallery, Australian Journeys. The winning display, by home-schooled student Annabelle Walker from New South Wales, was exhibited in the Museum's Hall throughout January 2009.

## **Professional development for teachers**

Evaluation continues to indicate that efforts to provide teaching strategies and curriculum resources through a comprehensive teacher professional development program have a positive impact on teaching in Australian classrooms.

Professional development workshops for teachers, held at the Museum and at conferences around

Australia, attracted more than 500 participants in 2008–09. Education staff delivered workshops and made presentations at a variety of conferences, including the Victorian, New South Wales and Australian history teacher conferences and the Primary English Teachers' Association annual conference. In addition, through the National Capital Educational Tourism Project's outreach program, the Museum presented at several regional and capital city professional development sessions for teachers.

The Museum also continued to explore the feasibility of using videoconferencing as an additional medium for delivering teacher professional development for teachers, with a view to enabling the participation of remote and regional school teachers who are not easily able to attend teacher conferences. Several teacher previews focusing on the Museum's temporary exhibitions program were also conducted, mainly with local teachers, helping to build a strong network of committed teachers across the Australian Capital Territory.

# **Curatorial outreach**

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

Curators working on the Australian Journeys gallery and the forthcoming Creating a Country gallery visited communities across Australia, including Melbourne, Portland, Wangaratta and Bendigo in Victoria; Hobart, Launceston, Devonport and Port Arthur in Tasmania; Charters Towers, Cape River and Brisbane in Queensland; Sydney, Port Macquarie, Adaminaby, Forbes, Eugowra, Grenfell and Gunnedah in New South Wales; Adelaide, Robe and Penola in South Australia; and the Australian Capital Territory.

During these visits, curators met with representatives of community groups and the staff of local and regional museums to introduce the Museum's two new galleries, to explore possibilities for the sharing of collections and information, and to discuss how places should be represented in the new galleries. It is anticipated that these relationships will develop as outreach programs during the life of the two galleries.

In 2008–09 curators from the Eternity and Old New Land galleries travelled within the local region



Martin Ballangarry speaks to assistant curators Troy Pickwick and Kipley Nink about his childhood experiences of segregation at the picture theatre in Bowraville, New South Wales.

as part of their outreach activities. Several senior Museum staff spoke at the Beyond the Limits of Location conference at Galong, New South Wales, and were able to facilitate a greater awareness of the Museum's activities among the various groups and individuals — mainly local and family historians who were attending the regional gathering.

Outreach is an integral component of activities undertaken by the Aboriginal and Torres Strait Islander Program (ATSIP). ATSIP remains committed to the delivery of projects pertinent to Aboriginal and Torres Strait Islander cultures and histories that are based on thorough consultation, both for research and approval purposes. Many of the outreach projects incorporate elements of community advice and training.

Highlights of major outreach events participated in by ATSIP staff over the 2008–09 year included:

- curatorial staff travelling to Perth, Broome, Fitzroy Crossing, Halls Creek, Balgo and Mulan in Western Australia; Thursday Island in the Torres Strait; and Darwin in the Northern Territory, as part of community consultations about forthcoming exhibitions
- providing advice and assistance to the organisation Link Up, which supports members of the Stolen Generations in their search for families
- providing advice and assistance on collection management and exhibition development to community members responsible for management

of the Lake Mungo National Park in New South Wales

- working with the Tiwi Island community on a local exhibition of the Museum's collections of Tiwi Islander children's art
- consulting with communities and individuals over issues and content associated with ongoing object changeovers, module redevelopments, and collection acquisitions in Canberra; Queanbeyan, Kinchela, Lake Mungo, Cootamundra, Yass and Maitland in New South Wales; Yugambah, Rockhampton, Woodford, Worrabindah, Cairns and Lockhart River in Queensland; Perth, Western Australia; and Hobart, Tasmania
- entertaining Aboriginal and Torres Strait Islander visitors from Wreck Bay in New South Wales; Coopers Creek, South Australia; Alice Springs, Eastern Arnhem Land and Borroloola in the Northern Territory; Yugambeh and Thursday Island in the Torres Strait ,and Toowoomba, Queensland; Perth, Jigalong, Mount Newman, Punmu, Broome, Fitzroy Crossing, Kununurra and Halls Creek in Western Australia
- organising a presentation of a replica illuminated address to descendants of the Wurundjeri people of Victoria
- presenting tours to a visiting delegation from the Cook Islands and to Department of Foreign Affairs and Trade staff preparing for overseas postings.

## William Barak's illuminated address



In the Executive Council Chamber of Melbourne's Old Treasury Building in 1886, Wurundjeri elder William Barak presented an illuminated address to former Victorian premier Graham Berry, who was returning to England. As premier, Berry had earned the trust and confidence of the Wurundjeri people by supporting their right to live at the Coranderrk Aboriginal Station, near present-day Healesville.

In February 2009, the National Museum of Australia acquired the elaborately scripted and illustrated written 'address', which was a type of formal document popular in Australia in the 1880s and 1890s. According to Senior Curator Ian Coates, 'William Barak today stands as a monumental figure of his time, a diplomat and communicator, who was called on to operate in a European world while defending the rights of his people. The address was a nod to the European etiquette of the day as well as a potent political document setting a standard for the Victorian premiers who would follow Berry'.

Museum staff arranged for a reproduction of the address to be presented to descendants of the Wurundjeri who were present in 1886. The presentation took place in the same room where the original illuminated address was presented. Wurundjeri elder Ron Jones described the handover of the reproduction of the Barak address as one of the most important days of his life and thanked the Museum for making it happen. In addition, two issues of *Aboriginal and Torres Strait Islander News* were published. This newsletter, which presents the activities and events relating to the Museum's Aboriginal and Torres Strait Islander Program, is delivered to over 5000 communities, schools, organisations and individuals across Australia. The newsletter is also available online. Contributions are provided by staff and invited authors.

# Centre for Historical Research outreach

During 2008–09 members of the Centre for Historical Research have been involved in outreach work with colleagues in museums and other institutions internationally, in Tahiti, Hong Kong, South Africa and the United States. Contact with community groups within Australia included support for members of the Aboriginal community at La Perouse on local and community history matters and a program of talks to groups such as Probus and the University of the Third Age.

Almost every field trip involves contact with local communities, from Indigenous communities in Arnhem Land to cattle communities in Queensland. The centre's early career summer fellows, Dr Fran Edmonds and Dr Kate Bagnall, continued strong relationships with Indigenous and Australian– Chinese community groups as part of their respective projects.

Several staff assessed applications for Australian Research Council grants or assessed articles or wrote reviews for journals such as *History Australia, Australian Historical Studies, Australian Humanities Review* and *reCollections,* and articles for newspapers. Dr Peter Stanley particularly is prominent in commenting on history in the media, notably in commentary on the ABC TV Anzac Day broadcasts in Canberra.

# **Extending our national reach**

### Working Spaces workshop

In early November 2008, the National Museum of Australia was a partner in a weekend of workshops for museum volunteers organised by Museums Australia Lachlan Chapter (New South Wales). Sessions included: 'Curate a temporary exhibition', 'We've got a disaster plan' and 'Winning volunteers and friends'. Working Spaces was held at St Clement's Conference Centre at Galong, New South Wales, with one session held on site at the Harden–Murrumburrah Museum. Presenters included current and former Museum staff. Volunteers from over 30 museums participated in this successful event that does much to promote best practice in small museums.



Margo Neale (left), curator of Utopia: The Genius of Emily Kame Kngwarreye, consults with community members at Utopia.

# The Dora Fay Davenport Show – How to Achieve Domestic Bliss

The *Dora Fay Davenport Show* (a theatrical collaboration between the Museum and NDS Productions) explores domestic life in post-war Australia. The show had two major tours during the year. The first, in December 2008, was to western New South Wales (Wagga Wagga and Dubbo) where 14 shows were presented to more than 725 people. The second tour saw the show presented at three venues in metropolitan Sydney (Epping, Campbelltown and Bondi) and Tumbi Umbi in March 2009, as part of Seniors Week. The tour was funded by the New South Wales Seniors Week Program and was enjoyed by more than 1000 people. A theatrical touring company is considering the feasibility of developing a national tour of the show.

## The Chifleys of Busby Street

The Museum also provided a grant of \$40,000 to enable completion of *The Chifleys of Busby Street*, a film produced by Ronin Films that explores popular memories of Ben Chifley in Bathurst. The film was released in cinemas in May 2009.

**ICOM Australia Museum Partnerships Program** The National Museum of Australia is a long-term institutional member and key sponsor of the International Council of Museums Australian Committee Incorporated (ICOM Australia). The Museum provided \$20,000 over two years to establish a joint secretariat for ICOM Australia and Museums Australia in Canberra, with both associations providing membership services and advocacy on behalf of the Australian museum community.

The Museum has also been a major sponsor of the ICOM Australia Museum Partnerships Program (IAMPP). This program assists Australian not-for-profit and incorporated cultural organisations to provide skills and resources through formally partnered governance and heritage projects in the Asia–Pacific region. The IAMPP is supported through two funding streams: by a direct grant from the Museum and through grants attracted by the Museum from AusAID. Since the 2005–06 financial year, \$190,000 has been given to support projects in the Solomon Islands, Vanuatu, Papua New Guinea and Fiji, as well as a project with the Pacific Islands Museums Association.

The positions of chair and national secretary of the ICOM Australia Executive Board are filled respectively by the Museum's Director, Craddock Morton, and Manager, Strategic Development and Policy, Roger Garland.

### **Community Heritage Grants Program**

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

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

Visits to the Museum's website continued to increase exponentially, growing from 1,521,926 last year to 2,533,138 this year. This result exceeds the target specified in the Museum's PBS performance measures for Output group 1.2: National exhibitions, programs and services (see p. 20). The continuing growth in website visits is due to ongoing development of new content and the release of a substantially upgraded version of the Museum's collection database.

Four comprehensive and new online exhibitions supported and extended public access to the following: Australian Journeys, the Museum's new permanent gallery; *Utopia: The Genius of Emily Kame Kngwarreye; A Different Time: The Expedition Photographs of Herbert Basedow 1903–1928;* and *Behind the Lines: The Year's Best Cartoons 2008.* 

The audio-on-demand service continued to grow, with 69 programs added during 2008–09 to extend the reach of the Museum's public programs. Transcripts of all programs are available to make them accessible to people with hearing impairment.

Audio-on-demand supports the Museum's strategic priority of sustaining research and scholarship, enabling researchers unable to attend conferences and symposiums to listen to papers and presentations. Events made available in 2008–09 included talks from the 2009 Collections Symposium, and symposiums relating to the *Darwin* and *Utopia* exhibitions. The Historical Interpretation series features research undertaken by Museum curators and fellows at the Centre for Historical Research.

In keeping with the Museum's program of periodic review and the priority of improving access to the collection, the Collection Highlights section of the website was redeveloped, with nine new Australian Journeys highlights being added during the reporting year. The highlights complement the collection database, providing historical and contextual information for general readers (see p. 44–5).

A web-based interactive on the Crimson Thread of

*Kinship*, a 12-metre-long embroidery representing the unfolding story of Australia, was 'Highly Commended' in the Museums Australia Multimedia and Publication Design Awards 2009. The interactive depicts the changing landscape of the nation, beginning with Aboriginal occupation of the continent and finishing in the southern night sky.

# **Research and scholarship**

Research and scholarship underpin all the Museum's exhibitions and programs, and are critical to the Museum achieving its PBS outcome. Under the *National Museum of Australia Act 1980*, the Museum is mandated to conduct and disseminate research about Australian history. Sustaining research and scholarship activity is one of the Museum's key strategic priorities, outlined in the Strategic Plan 2007–2010.

# **Centre for Historical Research**

The Centre for Historical Research comprises a director, four senior and four research fellows and an administrative and grants officer. In 2008–09 the centre hosted four visiting fellows and two early career summer fellows. A welcome development was the time spent in the centre by Museum staff: three on curatorial fellowships and three on short-term stays. The centre offers support for non-institutional and visiting researchers, and in 2008–09 hosted 15 associate researchers as well as several interns and student visitors.

## **Research activities**

Centre staff and visitors work in fields spanning the Museum's interests in the human and environmental history and material culture of Australia, including anthropology, environmental, cultural and social history, and Indigenous studies. They include:

- Dr Peter Stanley (Director), a military social historian whose book *Between Victory and Death: Men of Mont St Quentin*, a social history of a small group of men in the Great War and through twentieth century Australia, will be published in September 2009
- biographer Dr Nicholas Brown (of The Australian National University's *Australian Dictionary of Biography*, who also works at the Museum in rotation). His postgraduate workshop, Using Lives, held at and supported by the Museum, attracts and develops scholarly talent in the field. He is continuing research for his biography of environmental and Indigenous activist Rick Farley
- Margo Neale (the Museum's Principal Advisor on

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Matthew Higgins addresses the crowd at the Museum launch of his book *Rugged Beyond Imagination: Stories from an Australian Mountain Region*, published by National Museum of Australia Press.

Indigenous Matters), who successfully completed curating the *Utopia: The Genius of Emily Kame Kngwarreye* exhibition in Japan and at the Museum. She also commenced work on the conference Birds, Barks and Billabongs: Exploring the Legacy of the 1948 American–Australian Scientific Expedition to Arnhem Land, to be held at the Museum in November 2009

- environmental historian Dr Libby Robin (of the Fenner School of Environment and Society at The Australian National University, who also works at the Museum for half the year). Her latest book, *Boom and Bust: Bird Stories for a Dry Country*, was launched at the Museum in March 2009
- Dr Mike Smith, a desert archaeologist with an international reputation, who in 2008–09 conducted field research in Australia and spoke at conferences in South Africa and in the United States
- historian of the pastoral north Dr Darrell Lewis (research fellow), who continued research for his book *The Leichhardt Hunters*. Another of his books *A Wild History*, a history of the Northern Territory's Victoria River district, will be published in 2009 by National Museum of Australia Press
- environmental historian Dr Lynne McCarthy (research fellow), who continued her research on European and Indigenous understanding of the botany of Arnhem Land
- Pacific specialist Dr Jenny Newell (research fellow), who joined the centre in July 2008. Her book, *Paradise Exchanged*, an environmental and

cultural study of Tahiti, will be published by the University of Hawai'i Press in 2009

• Dr Maria Nugent (research fellow), who published her book *Captain Cook Was Here* in April 2009 and continues her research into Indigenous history. She also co-ordinates the centre's material history project and the Museum's internship program.

Curatorial fellows in 2008–09 were Matthew Higgins (completing Rugged Beyond Imagination, his history of the Australian Capital Territory high country, published in May 2009 by National Museum of Australia Press), Sophie Jensen (continuing her doctorate on exploration in Australia's north), Dr Richard Reid (completing a book on Irish-Australian history to be published in 2009 by National Museum of Australia Press) and Carol Cooper, the Museum's registrar, researching Indigenous artefacts in south-eastern Australia. Several other Museum staff have taken up residence in the centre to advance their research. Introduced last year, the Museum's Endorsed Research Time Program enables a number of curatorial staff to undertake approved research at the centre as part of their work plan for this year.

Work progressed on nine research projects including: Joseph Banks and the cult of celebrity; the birds of paradise case inherited from the Australian Institute of Anatomy; the Michael Leunig collection of cartoons; the history of the National Museum's collection; preventive conservation; and the historical and cultural dimensions of climate change. Three research projects were discontinued or suspended due to staff retiring or leaving the Museum: the instruments of international science in the Museum's collection; the Leichhardt toy factory owned by the Lindsays; and a history of motor touring in Australia, 1925–2004.

# Strategic research partnerships

The centre's members are involved in a common 'material histories' project, and have productive relationships with networks of researchers within Australia and beyond, including strong collaborative relationships with The Australian National University (sharing staff and collaborating to organise conferences). The centre has links with other research centres, notably the Menzies Centre for Australian Studies in London and Curtin University's Centre for Advanced Studies in Australia, Asia and the Pacific.

The Museum's four visiting fellowships for 2008–09 were awarded to Dr Robert Crawford from the Menzies Centre for Australian Studies, London (investigating the 1988 bicentennial celebrations); Dr Adele Wessell of Southern Cross University, Lismore, New South Wales (history of diet and cuisine); Dr Tim Bottoms, an independent scholar of Cairns, Queensland (frontier violence in colonial Queensland); and Mr Phil Gordon of the Australian Museum in Sydney (history of museum repatriation in Australia).

The centre's associates span a similarly wide range of expertise, in subjects as diverse as nineteenthcentury scientific instruments, oral history in museums and desert archaeology. Interns, volunteer researchers and other visitors, such as Indigenous cadets, two of whom worked in the centre over the summer of 2008–09, enhance the centre's vitality and productivity.

# **Australian Research Council grants**

The Museum actively collaborates in research ventures with other academic and cultural institutions. These projects focus on historical interpretation, the care and preservation of the National Historical Collection, and other museological areas such as audience needs, outreach and learning in museums. In 2008–09 the Museum contributed to several research projects funded by the Australian Research Council (ARC).

The ARC Discovery Grant project, 'Unsettling histories: Indigenous modes of historic discourse', in collaboration with the Australian Centre for Indigenous History at The Australian National University, concluded in 2008–09.

# Making Museum research accessible

The National Museum of Australia seeks to disseminate its research in a variety of forms to a range of audiences, and its members publish in both academic and popular forms. Its staff participate in academic debate across a range of disciplines, as well as publishing in newspapers and magazines and appearing in the media. The Museum encourages and facilitates debate by organising and supporting conferences and seminars across the Museum's fields of interest. Conferences, seminars and workshops held in 2008–09 included:

- Using Lives (8–12 September 2008), organised by Dr Nicholas Brown and jointly supported by The Australian National University and the Museum, which attracted some 30 postgraduates working in biography from universities across the nation
- 2009 Collections Symposium (27 March 2009), organised by Guy Hansen (Senior Curator, collection development)
- Australia, Asia and the Pacific: Imaginaries, Histories and Futures (29 May 2009), jointly organised by the Centre for Historical Research and the Centre for Advanced Studies in Australia, Asia and the Pacific at Curtin University of Technology
- Violent Ends: The Arts of Environmental Anxiety (11 June 2009), jointly organised by Dr Libby Robin

PROJECT NO.	PROJECT TITLE AND TIME-FRAME	INDUSTRY PARTNERS	MUSEUM CONTACT
LP0775392	Indigenous participation in the Australian colonial economy: An anthropological and historical investigation (2007–09)	The Australian National University, University of New England	Michael Pickering
lp0776830	Conciliation narratives and the historical imagination (2008–10)	University of Melbourne, Tasmanian Museum and Art Gallery	Michael Pickering
lp0669566	Cultural collections, creators and copyright: Museums, galleries, libraries and archives and Australia's digital heritage (2006–08)	University of Melbourne	Denis French

#### Australian Research Council Linkage Grants, 2008-09

of the Centre for Historical Research and Dr Carolyn Strange of the Research School of Humanities, The Australian National University.

Staff from the Centre for Historical Research take part in public events hosted at the Museum, such as a St Patrick's Day event at which Dr Richard Reid and Brendon Kelson spoke of their forthcoming book, *Through Irish Eyes*, and the symposium, Writing Captain Cook, organised by Dr Maria Nugent to coincide with the publication of her book, *Captain Cook Was Here.* As part of its contribution to The Australian National University's Museums and Collections program, the Museum helps to organise and deliver seminars in the Public Cultures series in the Research School of Humanities, and organises an annual Friends Research Day through the Museum's Friends, specifically catering to the needs of amateur historians.

Fulfilling its promise to serve as a focus for the interpretation of Australian history, staff from the centre spoke at conferences and seminars in a range of disciplines, delivering over 50 papers in the course of the year. Staff also produced a range of books, chapters and articles (see Appendix 7, p. 154).

# Supporting the research program

The Museum's Library is part of the Centre for Historical Research, and supports research across the institution. It holds more than 40,000 books, journals and other items, mainly dealing with museum studies, conservation and aspects of Indigenous and Australian history. The Library has two main functions: to provide a reference collection for Museum staff, and to develop special collections, mainly comprising personal papers and book collections relevant to the Museum and its themes. The special collections are increasing in value and interest to scholars. Particular mention should be made of the continuing accession of the papers of Dr Robert Edwards and Dr David Ride, two key players in the Museum's development.

The Library is open to the public between 9.30 am and 4.30 pm, Tuesday to Friday, and is used frequently by students and researchers.

# reCollections

The Museum's scholarly e-journal, *reCollections: Journal of the National Museum of Australia*, is a leading vehicle for museum and collection research in Australia, with a growing national and international reputation. During this year it was recognised by wellregarded online indexers, including Scopus (Elsevier Bibliographic Databases) and JURN (intellectual e-journals in the arts and humanities), which has resulted in an increase in visitation to the website.



A participant enjoys painting activities during the Alhalkere Country discovery space program, which complemented the *Utopia: The Genius of Emily Kame Kngwarreye* exhibition.

The journal focuses on museum practice and the history and interpretation of objects in Australia and the Asia–Pacific region, and was published twice in 2008–09. In 2008–09, visits to the *reCollections* website totalled 126,164, and 1058 journal articles or reviews were downloaded.

The journal's Editorial Board is drawn from the academic and museum sector, and National Museum of Australia staff from the Centre for Historical Research, National Museum of Australia Press and the curatorial team.

# Programs and events at the Museum

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

These programs explore subjects related to permanent and temporary exhibitions; the Museum's themes, collections and research; and historic and contemporary issues. In 2008–09 the Museum attracted 29,649 participants to its public programs and had its most successful year yet for school visits, with approximately 86,457 students attending from approximately 2000 schools.

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

# For families and children

In line with the Public Programs interpretation strategy, a new suite of programs for families and children was launched in the September 2008 school holidays. Programs included a free discovery drop-in space, in-gallery facilitated workshops, and a family trail throughout the permanent galleries. Mini festivals were also held during school holidays, reflecting the themes of temporary exhibitions *Utopia: The Genius of Emily Kame Kngwarreye* and *Darwin*, and the new Australian Journeys gallery. Workshops facilitated by local artists were fully subscribed during all school holidays.

School holiday programs were also linked to regular events such as NAIDOC Week, celebrating Aboriginal and Torres Strait Islander culture through storytelling, dance workshops and the fourth annual didjeridu competition. Recognising that children and families are core audiences, the Museum also supported important community events such as Children's Week.

#### Australia Day attendance, 2005–09

YEAR	EVENT	ATTENDANCE
2005	A Day in the Extremes	4105
2006	Captivating and Curious Carnival Day	3822
2007	Between the Flags Family Festival	5207
2008	Celebrating Indigenous Arts and Culture Family Festival	3230
2009	Monkey Monday	1856

The lower attendance in 2009 was due to a reduction in the scope and cost of the festival.

# For adults and young people

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

• events related to the exhibition *Utopia: The Genius of Emily Kame Kngwarreye*: the Emily Symposium (August 2008), a public conversation with collector

Janet Holmes à Court (August 2008), Emily in Japan (September 2008) and a public conversation with art critics and commentators (September 2008)

- programs interpreting the exhibition *Behind the Lines*: In the Trenches, a panel of journalists reviewing events of the past year (December 2008) and a public conversation with cartoonist Geoff Pryor (December 2008)
- the Darwin symposium (February 2009), relating to the exhibition *Darwin*
- programs interpreting the *Recoil* exhibition, including a major four-day event comprising a conference, workshops, a weaving demonstration and seminars
- opportunities for scholars from the Museum's Centre for Historical Research to present their research: seven public presentations during the year, on subjects such as biography and conflict history, and presentations at the annual Collections Symposium in March 2009.

Adult workshops and demonstrations were also used to interpret collection objects through hands-on activities. These included spray-painting, embroidery, photography, leatherwork, historic vehicle conservation, cartooning and fiction writing.

Performance was another key form of interpretation used throughout the year for adults and young people. In November 2008 eminent cellist David Pereira gave a recital on a cello made by AE Smith, from the Museum's collection; in February 2009 the Song Company, with didjeridu player William Barton, presented *Kalkadunga Man*; and in May 2009 a reconciliation concert titled *Together*, in association with the Canberra International Music Festival, featured a new work by composer Elena Kats-Chernin, specially commissioned by the Museum. During the festival the Grainger Quartet also played a program on the Museum's quartet of stringed instruments made by AE Smith.

The Museum continued to deliver programs for people with a range of disabilities, and carers of those with disabilities, by providing opportunities to experience the exhibitions and participate in workshops specifically designed for their needs (see Appendix 10, p. 163).

# For visiting school students

During 2008–09 the rooms used for presenting programs to visiting school students at the Museum were extensively refurbished, acquiring a more realistic and engaging museum ambience with the addition of object display cases and window blinds featuring screen-printed images of Museum objects. These rooms now better augment the teaching and learning activities students undertake in these spaces before visiting the Museum's galleries.

All programs offered to visiting schools were reviewed and updated in 2008–09, continuing the process of evaluation and refinement. Overall 99 per cent of schools were satisfied with the programs provided by the Museum. In postactivity evaluations of the programs, teachers commented that they appreciated and enjoyed the 'hands on' nature of the programs, describing them as 'engaging, child-centred and positive'.

Two new programs for students were developed in the reporting period. The first, 'Meet the people', is an interpretive presentation that introduces students to some fascinating people who have made significant contributions to Australia as a nation. The second, 'Early contact', facilitates students' exploration of aspects of two vastly different cultures: European settlers and Indigenous Australians. The program helps students gain a better understanding of the characteristics of both cultures and how they impacted on each other.

Throughout March 2009 over 100 secondary school students visited the Museum to celebrate women in Australian history as part of international Women's History Month. Students participated in special education programs exploring how women have helped to shape and create Australian society.

During 2008–09 the Museum focused on enhancing visitation by the national schools community through, for example, its partnership with the National Capital Educational Tourism Project and its involvement in the Parliament and Civics Education Rebate (PACER) scheme.

# **Our visitors and audiences**

In the Museum's eighth year of operation, national visitation was lower than that of the previous year, although there were fluctuations within categories.

Current tourism trends show that visitation is in decline for all domestic and national tourism. Visitation to the Museum was also influenced by seasonal fluctuations that brought peaks in school holiday months and downturns in between, especially during the winter months. The year's visitation was marked by:

- a decline in visitors to the permanent galleries, which reflects an overall decline in visitation in Canberra
- continued strong visitation to both temporary and travelling exhibitions, usually well above estimates
- continued steady visitation by schools, with numbers close to those of previous years
- a slightly lower level of attendance at public programs due to decreased levels of activity
- a steep decline in functions and venue hire by external users, probably linked to the economic downturn.

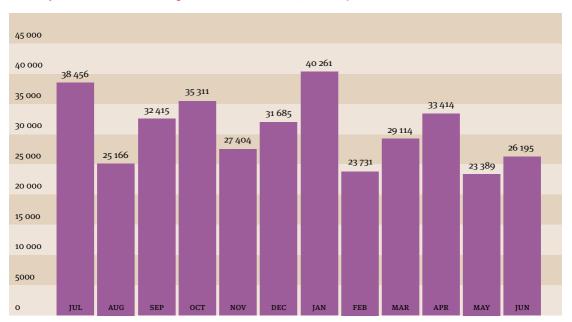
Web visitation has grown from 1,521,926 last year to 2,533,138. This growth is due to ongoing development of new content and to the release of a substantially upgraded version of the Museum's collection database.

### National visitation numbers, 2001–09 Financial year total visitation

FINANCIAL YEAR	VISITATION
2001-02	903,400
2002-03	825,000
2003-04	820,200
2004-05	666,200
2005–06	770,601
2006–07	945,210
2007-08	1,007,856
2008-09	941,361

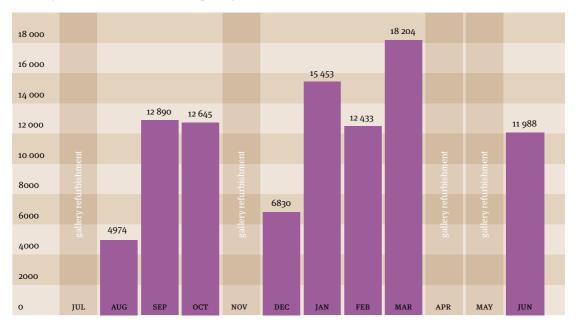
#### Breakdown of visitation numbers, 2005-09

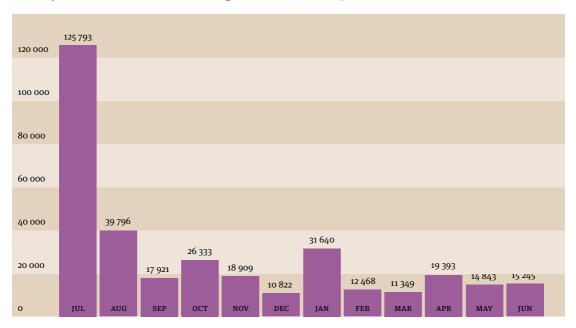
2005-06	2006-07	2007-08	2008-09
428,123	418,790	393,141	366,541
91,101	105,710	89,348	95,417
63,762	248,641	372,407	344,512
69,061	53,097	33,297	29,649
83,780	86,444	87,266	86,457
34,234	32,528	32,397	18,785
770,601	945,210	1,007,856	941,361
	428,123 91,101 63,762 69,061 83,780 34,234	428,123         418,790           91,101         105,710           63,762         248,641           69,061         53,097           83,780         86,444           34,234         32,528	428,123         418,790         393,141           91,101         105,710         89,348           63,762         248,641         372,407           69,061         53,097         33,297           83,780         86,444         87,266           34,234         32,528         32,397



### Monthly visitation numbers to permanent exhibitions, 2008–09

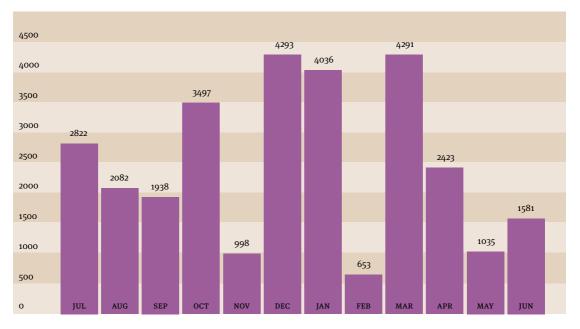
# Monthly visitation numbers to temporary exhibitions, 2008–09

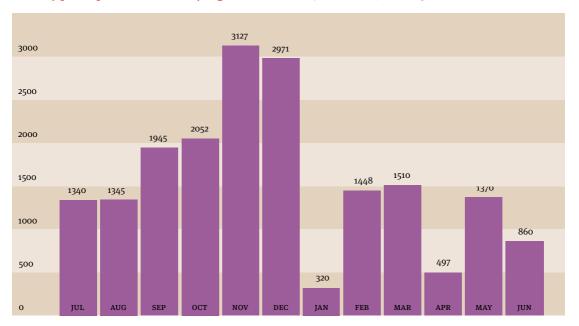




# Monthly visitation numbers to travelling exhibitions, 2008–09

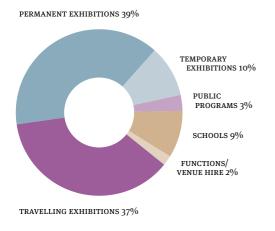
# Monthly participation in public programs, 2008–09





# Monthly participation in externally organised functions/venue hire, 2008–09

# Breakdown of total 2008–09 Museum visitation by visitor category



# Monthly web visitation figures, 2008–09

MONTH	VISITATION
July	146,339
August	153,422
September	180,134
October	209,620
November	210,323
December	161,893
January	187,911
February	216,731
March	247,669
April	241,827
Мау	298,347
June	279,322
TOTAL 2008-09	2,533,138

### **Audience and visitor research**

The Museum actively seeks comments from visitors by conducting exit interviews, commissioning audience research and inviting visitors to provide written feedback through Museum feedback forms. Informal comments are also noted by visitor services hosts and public programs staff. The Museum enters visitor feedback data into a database that enables the analysis of visitor demographics, attitudes and behaviour over time. The Museum has been conducting exit interviews with visitors since it opened in 2001. General exit interviews were conducted with 400 visitors this year, increasing the total number of interviews now held in the Museum's database to 18,600.

In 2008–09 the visitor age groups most strongly represented were 55–59 years, 60–64 years and 70 or over (12 per cent each). Thirty-seven per cent of visitors were from Canberra or its close neighbour, Queanbeyan; 57 per cent were from elsewhere in Australia, in particular Sydney and regional New South Wales; and 6 per cent were from overseas. The proportion of repeat visitors was 63 per cent overall. Forty-three per cent of visitors interviewed during the year had visited the Museum three or more times.

Museum visitors have continued to indicate high satisfaction levels. Of the 400 visitors interviewed during the year, 95 per cent said they were 'satisfied' or 'very satisfied' with their experience. When invited to comment on what they liked most about the Museum, visitors most commonly mentioned the architecture, the level of interest and information overall, and the variety of exhibitions. The only aspect of the Museum to elicit substantial negative comment was the 'confusing' layout (11 per cent). Seventy-five per cent of visitors agreed that they had learned something new and interesting about Australian history during their visit.

The Museum undertook several small-scale program evaluations during the year. These included studies of visitors attending the Australia Day Family Festival (50 interviews) in addition to the exhibitions *Utopia: The Genius of Emily Kame Kngwarreye* and *Darwin* (50 interviews each).

The Museum trialled a new visitor counting system using thermal counters, which use infra-red sensors to detect the thermal heat generated by a person passing through its field of view. This system is more accurate than the original beam counters installed when the Museum opened in 2001. The Museum spent 12 months assessing visitation figures from both systems, and plans to move to the more accurate thermal system at the commencement of the 2009–10 financial year.

### Communicating and connecting with the community

# Promoting and marketing the Museum

The Museum's marketing and communication strategy focuses on the strengths of the Museum, the depth of its knowledge of Australian history, and the research into and conservation of the National Historical Collection.

The Museum worked with key organisations responsible for driving visitation to Canberra. The Museum's Marketing, Sponsorship, and Tourism Manager continued as President of the National Capital Attractions Association, and as Director of the Tourism Industry Council (Australian Capital Territory). Membership of the Australian Capital Territory Tourism Minister's Advisory Board, and Chief Minister's round table discussions also enabled the Museum to keep abreast of key issues and trends in the tourism industry and business community. Work commenced on the development of a tourism strategy to ensure the Museum is positioned as a key part of the overall program to celebrate the centenary of the Australian Capital Territory (ACT) in 2013.

In collaboration with Australian Capital Tourism and other Canberra-based organisations, the Museum contributed to two major marketing campaigns developed to increase visitation from Sydney and the ACT. Firstly, the campaign to market the Vivid photographic festival, held from 11 July to 12 October 2008, highlighted the opportunity to see 100 contemporary and historical photography exhibitions across the ACT. The Museum's A Different Time: The Expedition Photographs of Herbert Basedow 1903–1928 proved one of the most popular. Secondly, the Culture Shock campaign, held over the 2008-09 summer, used Sydney's print media to promote new worldclass exhibitions in four national cultural institutions, including Darwin at the Museum. Research indicated that in January more than half of the Museum's visitors had also visited another Culture Shock exhibition.

Work on assessing elements of the Museum's brand continued with a view to refreshing it over the next 12 months. A direct-mail strategy was developed to enhance the engagement of people already accessing Museum programs and services, and consideration of social media technologies as possible communication streams was commenced. Work also started on an integrated marketing, sponsorship and tourism strategy to enhance the Museum's profile, levels of support and visitation.



The Australian Broadcasting Corporation's Q&A program was broadcast live from the Museum's Acton studio in Canberra.

### **Advertising and market research**

In accordance with reporting requirements contained in Section 311A of the *Commonwealth Electoral Act 1918*, the Museum annually reports its total expenditure on advertising and market research. The total expenditure by the Museum on advertising and market research in 2008–09 was \$817,266 and comprised payments to:

- advertising agencies
- market research organisations
- media advertising organisations
- recruitment advertising.

### The Museum and the media

National, regional and local media featured events held at the National Museum of Australia in print, broadcast and online. The media focus has been on exhibitions, major acquisitions and events at the Museum.

The Museum continued to develop its relationship with the Australian Broadcasting Corporation (ABC). Local Canberra television and radio stations regularly featured stories and speakers from the Museum, and the ABC TV's *Q&A* program was broadcast live from the Museum on 14 May 2009. Discussions are also underway with the ABC about its role in the Museum's Defining Moments program, a national conversation about Australian history, on-air and online.

The coinciding of the 200th anniversary of the birth of renowned naturalist Charles Darwin with the Museum's hosting of an international exhibition, *Darwin*, saw the Museum lead the public debate and appreciation of his remarkable life. The Museum's companion exhibition (*Darwin and Australia*), a major seminar and a National Museum of Australia Press publication (*Darwin: An Australian Selection*) generated widespread and appreciative media coverage.

Following major overhauls of the engines of two of the vehicles in the Museum's collection, the Holden Prototype No. 1 and the tiny 1923 Citroën, both vehicles required a period of mechanical running in. This presented an opportunity to take the Museum and its behind-the-scenes work to a wider audience on breakfast radio and television, metropolitan daily newspapers and motoring magazines.

The announcement of the Museum's purchase of a 1954 portrait of Queen Elizabeth by William Dargie was widely reported, with a focus on the Royal Tour of 1954 as a cultural milestone during a period of immense social change in Australia.

### **National Museum of Australia Press**

National Museum of Australia Press was established in 2004 and currently has a list of 58 publications. The press supports the strategic priorities of sustaining research and scholarship, engaging national audiences and enhancing exhibitions, programs and services. It does this through publishing scholarly and special-interest titles, as well as books for general adult readers and children, and exhibition catalogues.

In 2008–09 the press published 10 books including four exhibition-related books, four children's titles and two scholarly publications, as well as two issues of the Museum's scholarly, peer-reviewed journal, *reCollections: The Journal of the National Museum of Australia.* 

The year's highlights included publication of:

- *Charles Darwin: An Australian Selection:* a companion book to the *Darwin* exhibition. The book examines the impact that Darwin's short visit to Australia in 1836 had on the man himself and on the emerging nation. Illustrated with images of rare prints and paintings, *Charles Darwin: An Australian Selection* includes an introduction by Museum curator Michael Pickering, extracts from Darwin's *Beagle* diary and personal reflections by Robyn Williams, Tom Frame and Nicholas Drayson. The book won second prize in the 2009 American Association of Museums Publications Design Competition and was a joint winner in the Museums Australia Multimedia and Publication Design Awards 2009.
- Behind the Lines: The Year's Best Cartoons 2008: a catalogue that brings together the best political cartoons collected by the National Museum of Australia in 2008. This is the sixth year the press has published this popular book.
- Utopia: The Genius of Emily Kame Kngwarreye (edited by Margo Neale): a catalogue that supported the exhibition of the same name. Essays by national and international commentators offer readers different ways to approach and interpret these artworks, which were created in an environment far away from the influence of the Western art tradition, and yet have been acclaimed as modernist masterpieces. This publication, which includes nearly 100 colour plates of these superb works, was shortlisted for the 2009 Australian Book Industry Awards in the category 'Best Illustrated Book' and in the Museums Australia Multimedia and Publication Design Awards 2009.
- A Different Time: The Expedition Photographs of Herbert Basedow 1903–1928 (by David Kaus): a catalogue published to accompany the

Test driving at Oran Park



The National Museum of Australia prides itself on the standards it has set in the conservation of engines and motor vehicles. According to Conservation Manager Eric Archer, 'It is a Museum protocol to get the vehicles in our collection in running order'. This has been achieved so far in half of the 22 motor vehicles in the Museum's collection, including two of Australia's most important cars: the 1946 Holden Prototype No. 1 and the 1923 5cv Citroën.

The 1946 Holden Prototype No. 1 is the survivor of three test sedans hand-built by American and Australian engineers at the General Motors workshop in Detroit. Every Holden traces its lineage directly to this car.

The 1923 5cv Citroën is the first car to travel around Australia. Neville Westwood, a 22-yearold Seventh Day Adventist missionary, left Perth in August 1925 and headed east. Along the way punctured tyres were filled with grass and cowhides and the car was carried across the Fitzroy River by local Aboriginal people. Neville was welcomed back to Perth by a convoy of motorists on 30 December 1925.

Conservators rebuilt some of the parts and completely overhauled the engines of both cars. In order to 'run in' the engines, Museum sponsors, NRMA Motoring and Services, provided access to the motor vehicle testing track at Oran Park near Sydney. The Holden and the Citroën were driven for about 100 laps of the park. NRMA engineers also tested the vehicles and compared their performance and handling with current Holden and Citroën models.

ABOVE: The 1946 Holden Prototype No. 1 and the 1923 5CV Citroën during a test drive at Oran Park near Sydney, PHOTO: Andrew Sheargold



National Museum of Australia Press publications *Utopia: The Genius of Emily Kame Kngwarreye, Charles Darwin: An Australian Selection* and *A Different Time: The Expedition Photographs of Herbert Basedow* 1903–1928.

exhibition of the same name. This book draws on the National Museum of Australia's rich collection of Basedow's photographic work and includes revealing, sometimes confronting, images. It provides a fascinating historical record of the people and places Basedow encountered, and life in remote Australia in the early 1900s. The book received an Honourable Mention in the American Association of Museums 2009 Publications Design competition, and was shortlisted in the Museums Australia Multimedia and Publication Design Awards 2009.

### The contribution of volunteers

This financial year 75 volunteers contributed 6395 hours, or 3.6 full-time equivalents, to areas including public affairs, marketing, administration and Friends of the Museum, and for festival days. Volunteers also contributed to:

• Education: Twenty-six volunteers contributed 2640 hours assisting in the delivery of the Museum's Education programs, enhancing the students' and teachers' experience of Australian

history. The role of the Education volunteers has been expanded and enhanced over the second half of this financial year. Volunteers are assisting with programs and also actively facilitating programs such as 'Talking points' and 'Quiz' programs. Volunteers are assisting visitor services hosts with introductions for teacher-guided groups and, when time permits, accompanying these groups into the exhibition spaces to provide further guidance.

- **Public Programs:** Six volunteers contributed 230 hours assisting the Museum's Public Programs staff deliver school holiday programs for families. Volunteers were also involved in events on weekends and after hours, such as the highly successful 'Starry night', in April 2009, celebrating the International Year of Astronomy.
- **Library**: One volunteer spent 62 hours creating a database that summarises the exhibitions the Museum has created over the past 25 years.
- **Photography**: One volunteer has contributed 207 hours assisting with documentation of the Papunya Art collection, the *Darwin* exhibition and

photographing special events held at the Museum such as the Veteran Car Rally, in October 2008.

- **Records management:** Three volunteers contributed 147 hours helping to prepare files before scanning.
- **Research**: One volunteer has contributed 40 hours assisting researchers in the Museum's Centre for Historical Research.
- **Curatorial**: Two volunteers have spent 221 hours transcribing letters and videos for various collections.
- **Conservation**: Two volunteers have contributed 218 hours to several projects: creating protective covers for collection objects and restoring the Benson McDonnell telescopes and the Museum's collection of chronometers.

The Museum's largest volunteer program supports the 130-year-old paddle steamer, PS *Enterprise* — the crew being drawn entirely from volunteers. Depending on qualifications and experience, the 36 volunteers perform various roles aboard the vessel: master, mate, engineer, leading deckhand, deckhand and galley hand. The crew brought the PS *Enterprise* to life each weekend from September 2008 to May 2009. In 2008–09 the volunteer crew contributed 2314 hours, ensuring the PS *Enterprise* operated each weekend.

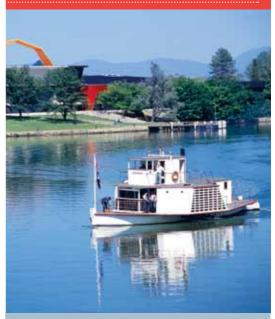
In October 2008, the PS *Enterprise* celebrated its 130th birthday and 20th year of operation on Lake Burley Griffin. Four crew members also celebrated 20 years of service to the PS *Enterprise* and the Museum: engineer Ron Saunders, leading deckhands Robin Brinton and David Wardle, and deckhand Stephen Bailey were awarded certificates recognising their individual contribution to the Museum.

In the lead-up to the celebrations, the travelling exhibition *Still Steaming: Commemorating 130 Years of the Paddle Steamer* Enterprise was developed by Museum curators and staff from the Museum's Volunteers unit, with assistance from the crew (see pp. 52–3).

In December 2008 the PS *Enterprise* was taken out of the water for nine days at the Barrenjoey Slipway for its biannual hull inspection and licensing by the Australian Maritime Safety Authority. Some longawaited maintenance on the superstructure and main crank shaft was also carried out. The vessel was fully repainted and the decks re-oiled. The volunteer crew, under the direction of Museum conservators David Hallam and Ian Cramer, significantly contributed to this work.

The PS *Enterprise* missed seven weekends of operation due to maintenance of the vessel and the National Capital Authority closing Lake Burley Griffin to all users because of blue-green algae infestation. Despite this, visitor numbers increased from 2310 in 2007–08 to 4258.

Paddle Steamer Enterprise



The PS *Enterprise* steamed into another chapter of its remarkable story in October 2008 when the boat celebrated 130 years on Australian's waterways. The paddle steamer, which is a prized object in the National Museum of Australia's collection, was built at Echuca of river red gums. When she was launched in 1879, her certificate of survey listed her length as 56 feet (17.1 metres) and her beam or width as 15 feet (4.6 metres). The distance between the surface of the water and the bottom of her keel measures just 75 centimetres. PS *Enterprise* is still powered by a 12-horsepower, two-cylinder steam engine, making her one of the world's last operating paddle steamers.

For the past 20 years, the PS *Enterprise* has steamed on Canberra's Lake Burley Griffin. A dedicated team of highly skilled volunteers form the paddle steamer's crew and aid in its conservation. This year, four of the volunteers were recognised for 20 years' service during a lakeside ceremony.

Meredith Sack, Visitors Services Coordinator, said, 'Our volunteers enhance the Museum's work by sharing their skills, knowledge and experience with our visitors and staff'. Without volunteers, the PS *Enterprise* could not be adequately crewed for regular steaming.

ABOVE: The Paddle Steamer *Enterprise* steams across Lake Burley Griffin.



Mother and daughter enjoy Making Music with Friends, a popular event held in the Friends Lounge.

# Our ambassadors: The Friends of the National Museum of Australia

In June 2009, there were 1246 Friends memberships, comprising 3629 individuals. This is an increase of 9 per cent on 2007–08 memberships. The Friends continued its role of maintaining and enhancing community support for the Museum throughout 2008–09. The Friends provided a range of benefits to members in the Australian Capital Territory and beyond, including more than 70 Friends events, which were attended by more than 3135 people. Highlights included:

- the popular series Playlunch with Friends and Get Messy with Grandma ... (or Grandpa)
- two programs, exclusively for Friends members and aimed at under-5s — Storytelling with Friends, and Making Music with Friends
- the Women's Voices series, which is now in its sixth year and continues to be strongly supported by Friends members and visitors
- · curator-led previews of all Museum exhibitions
- a very successful series of talks featuring Museum curators presenting their research into key collection objects linked to gallery redevelopment

- a well-attended series of talks, Museums of the World, featuring embassy representatives speaking about museums in their country
- exclusive cruises on the lake aboard the PS *Enterprise* during the steaming season.

Events were presented in partnership with other organisations, including the Australian Federation of Friends of Museums, the Australian Capital Territory Branch of Museums Australia, the National Trust, the University of the Third Age and the Museum's own Centre for Historical Research.

Friends also appreciated the benefit of special 'Friends reserve' seating at popular Museum events including talks by Janet Holmes à Court and Peter Cundall.

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

The Friends received support from the Hyatt Hotel, Pauline Hore (auditor), and Hugo Ellwood from Duesburys Nexia. In addition, the Museum continued to provide invaluable in-kind support.

### **Enhancing key services**

### **Information technology**

A continuing program of work was completed to upgrade the Museum's information technology infrastructure. Major achievements this year were:

- replacement of all network switch infrastructure to improve the capability, performance and reliability of the Museum's information technology (IT) communications network
- selection of a new exhibition computer platform and the transfer of all the interactive exhibitions to the new platform
- architectural design and procurement of IT infrastructure to implement an automated disasterrecovery capability
- establishment of a computer room to house the Museum's new automated disaster-recovery infrastructure
- upgrade of the website technical infrastructure to align with the Museum's standard IT infrastructure architecture and provide a more stable and better performing web environment.

The Museum completed a procurement exercise for its IT operational support services, which includes the IT service desk and the management and support of the Museum's entire IT infrastructure. The incumbent service provider, ASG Group Limited, was successful in retaining the contract for a further four years.

A major upgrade of the Museum's financial management information system, Finance One, was completed. The system is now a web browserbased application with an improved user interface.

Work continued on improving human resourcerelated functions through the Museum's Human Resource Information System (HRIS) functionality. Improvements to online recruitment introduced in 2007–08 were further tested, streamlined and made fully operational, to enable applicants to lodge job applications through the internet and reduce processing and workloads associated with recruitment activity.

The Museum completed the documentation for its Records Authority (formerly known as Designing and Implementing Recordkeeping Systems (DIRKS) methodology). The documentation is now under review by the National Archives of Australia. Paper-based collection files from 1979 to 2008 were digitised and stored in the TRIM electronic records management system, enabling ready access to this information by all staff.

### Servicing the Museum's image requirements

### Photographing the Museum

The Museum produces high-quality images to support documentation, exhibitions and communication activities. This year the photographic team completed more than 180 photographic assignments, producing over 2000 images of collection objects, and documenting Museum activities and corporate and public events. Images are an important component of object documentation and are included in Opal records. Museum photographers' work also featured in exhibitions, publications, marketing activities and media information, and on the website.

Some significant projects this year were:

- photography of objects from the Museum's collection for multimedia and graphics within the Australian Journeys gallery
- documentary photography at Longford, Tasmania, for Creating a Country content material, exhibition and the web
- photography of 122 Aboriginal artworks acquired from the Canning Stock Route project in preparation for a forthcoming exhibition
- photography of the Bowraville community in New South Wales, to document associations with the Aboriginal rights movement.

Other photography included launches and events, education programs, Indigenous community visits and content for the forthcoming *Symbols of Australia* travelling exhibition.

#### Copyright

In 2008–09, the Copyright and Production Services unit undertook significant work to source and clear images owned by individuals, commercial organisations and cultural institutions throughout Australia and internationally. The Museum's website, exhibitions, marketing and publications require copyright clearances for a large number of images. Approximately 8000 images were delivered to support the Museum's documentation, exhibitions, publishing and communication activities. NATIONAL MUSEUM OF AUSTRALIA ANNUAL REPORT 08-09

# **Part three:** Accountability and management

*Ornithorhynchus anatinus* (platypus) by John Gould, from *The Mammals of Australia*, vol. 1, 1863, featured in *Charles Darwin: An Australian Selection*, published by National Museum of Australia Press.



# Governance

#### .........

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

### Legislation

The National Museum of Australia Act 1980 defines the broad functions and activities of the Museum. This Act established the Museum as a Commonwealth statutory authority and, along with the National Museum of Australia Regulations 2000, defines the Museum's role, functions and powers. (For the functions and powers of the Museum, see Appendix 2, p. 140). The Commonwealth Authorities and Companies Act 1997 provides a single set of core reporting, auditing and accountability requirements for directors of Commonwealth authorities. It also deals with other matters such as banking and investment and the conduct of officers, and states that directors are responsible for the preparation and content of the report of operations in accordance with the Commonwealth Authorities and Companies (Report of Operations) Orders 2008. The Public Service Act 1999 covers the powers of the Director of the National Museum of Australia in relation to the management of human resources.

The National Museum of Australia is a statutory authority within the portfolio of the Environment, Water, Heritage and the Arts.

### **Council and committees**

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

The National Museum of Australia Act 1980 provides for a Council consisting of a Chair, the Director of the Museum and neither fewer than seven nor more than 10 other members. All members are appointed by the Governor-General and, apart from the Director, are part-time appointees for terms of up to three years, although terms of appointment can be extended. The Director can hold office for a period not exceeding seven years.

The current membership of the Council provides a mix of skills and experience in the areas of history, law, education, the arts, tourism, business, financial and strategic management, museum management, government policy and administration. The Commonwealth Remuneration Tribunal determines remuneration for non-executive members.

The terms of Council members the Hon Tony Staley AO (Chair), Mr Christopher Pearson and Mr Benjamin Chow AO lapsed during 2008–09. At 30 June 2009, the Council comprised the following members:

**Mr Daniel Gilbert AM** (Chair) has many years of experience as a commercial lawyer and company director. Since the mid-1970s he has had extensive

#### **Governance model**



#### Accountability

Parliament Government Minister Council Other stakeholders

Risk management Committees Culture

#### Strategy

Vision and mission Performance management framework • plans, policies and procedures • strategic and business plans Personal performance plans Organisational structure Controls

Legislation Delegations Values Codes of conduct Ethics Certified Agreement Staff circulars

### Performance

Internal conformance and reporting External conformance and reporting



The Council of the National Museum of Australia: (clockwise from left) Andrea Hull, John Morse, Marian Gibney, John Hirst, Benjamin Chow, Craddock Morton (seated), Daniel Gilbert, Sally Anne Hasluck, John Fleming and Barbara Piscitelli.

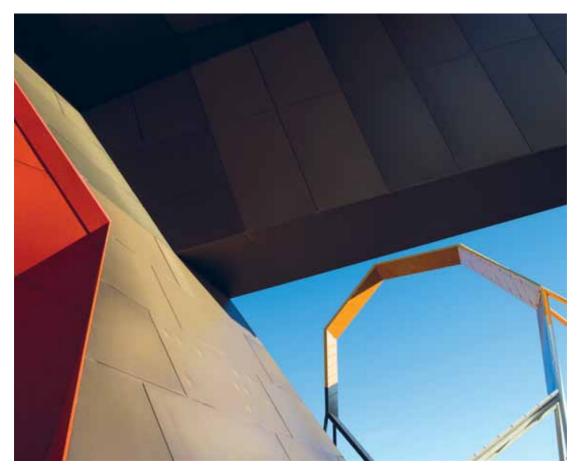
involvement with social justice issues through work with community legal centres and public organisations and the arts. In 1992 he established the Gilbert+Tobin Pro Bono practice, which has a strong emphasis on Indigenous issues.

**Dr John Hirst** (Deputy Chair) is a scholar emeritus in the History Program at La Trobe University. His interests include Australian social and political history, democracy and civic culture, and he has published extensively in the field. He was a member of the Prime Minister's Republic Advisory Committee in 1993 and is currently Chair of the Commonwealth Civics Education Group and a member of the Film Australia Board.

**Dr John Fleming** is an internationally renowned bioethicist and widely published author. He served as Director of the Southern Cross Bioethics Institute in Adelaide and is a lecturer in Bioethics at the Institute. He is currently President of Campion College, New South Wales. Dr Fleming has hosted a popular Adelaide talkback radio program for over 30 years. **Ms Marian Gibney** is an experienced lawyer who has held a number of high-profile private and public positions, including her current role as General Counsel, ACMI Investments. Her government sector board appointments include membership of the Queensland Art Gallery Foundation Board.

**Ms Sally Anne Hasluck** has been associated with museum work since 1974 when she was appointed as the inaugural curator of the newly established Claremont Museum in Western Australia. In 1994 she left Claremont to establish a museum consultancy and to commence a seven-year term on the Western Australian Museum Board.

**Mr John Morse AM** is advisor on tourism and Indigenous tourism to the Director of Parks Australia, the owner of John Morse Art, and Chair of the Mutitjulu Foundation. He was Managing Director of the Australian Tourism Commission for nearly 20 years, during which time he oversaw the development of Brand Australia and drove the highly successful



Exterior, National Museum of Australia.

international campaign to encourage people to visit Australia during the 2000 Olympics.

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

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

**Mr Craddock Morton** (Executive Member) see p. 84.

The Council held four meetings during 2008–09. An executive officer from the Department of the Environment, Water, Heritage and the Arts attended the meetings as an observer.

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

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

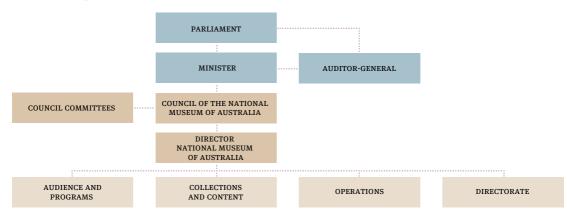
The Council has three committees that assist in the execution of its responsibilities:

- the Audit and Finance Committee
- the Collections Committee
- the Sponsorship and Development Committee.

Details of Council committees are listed in Appendix 1, p. 138.

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### Accountability chain as at 30 June 2009



### National Museum of Australia organisation chart as at 30 June 2009

	DIRECTOR Craddock Morton						
	AUDIENCE AND PROGRAMS DIVISION GENERAL MANAGER Louise Douglas		COLLECTIONS AND CONTENT DIVISION GENERAL MANAGER Mathew Trinca		OPERATIONS DIVISION GENERAL MANAGER Lisa Wilmot (Acting)		DIRECTORATE
	AUDIENCE DEVELOPMENT AND PUBLIC PROGRAMS Rachael Coghlan		REGISTRATION Poppy Wenham		FACILITIES AND RISK MANAGEMENT John Ryan		EXECUTIVE OFFICER Trevor Fowler
• • • • • • • • • • • • • • • • • • •	EDUCATION David Arnold			***	EMPLOYEE RELATIONS AND PEOPLE DEVELOPMENT Philip Graetz (Acting)		STRATEGIC DEVELOPMENT AND POLICY Roger Garland
	PRINT AND DIGITAL MEDIA MULTIMEDIA AND WEB Tikka Wilson	COLLECTIONS DEVELOPMENT	*****	INFORMATION TECHNOLOGY AND SERVICES Chris Gill		PUBLIC AFFAIRS Dennis Grant	
	COPYRIGHT AND PRODUCTION SERVICES Denis French		OLD NEW LAND/ETERNITY Matthew Higgins		VENUE AND MEDIA SERVICES Brian Ellwood		INDIGENOUS MATTERS Margo Neale
	PRINT PUBLISHING Julie Ogden	***********	ABORIGINAL AND TORRES STRAIT ISLANDER PROGRAM Michael Pickering	******	DESIGN AND ACCOMMODATION Greer Gehrt		LEGAL SERVICES Fiona Dalton/ Belinda Carman
	MARKETING AND SPONSORSHIP Trish Kirkland		CREATING A COUNTRY Martha Sear		EXHIBITIONS AND GALLERY DEVELOPMENT Rebecca Coronel		FINANCE AND RETAIL Kylie Noonan
- - - - - - - - - - - - - - - - - - -	VISITOR SERVICES AND VOLUNTEERS Meredith Sack		AUSTRALIAN JOURNEYS Michelle Hetherington (Acting)				CENTRE FOR HISTORICAL RESEARCH Peter Stanley
	FRIENDS OF NMA Sharon Casey		COLLECTION INFORMATION AND DIGITISATION/OPAL Helen Ludellen				



The Executive of the National Museum of Australia: (left to right) General Manager, Audience and Programs, Louise Douglas; Director, Craddock Morton; Acting General Manager, Operations, Lisa Wilmot; and General Manager, Collections and Content, Mathew Trinca.

### **Executive Management group**

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

#### **Craddock Morton, Director**

Until 1986 Craddock Morton held various positions in the departments of the Senate and Prime Minister and Cabinet before working in a number of ministerial staff positions. In 1994 he left the position of Senior Adviser to Prime Minister the Hon PJ Keating to become Director of the Australian Foundation for Culture and Humanities.

From 1995 Mr Morton held various positions in the Department of Communications, Information Technology and the Arts, including Chief General Manager on the Acton Peninsula Project (National Museum construction) and Director of Old Parliament House. After acting as Director of the National Museum from December 2003, Mr Morton was appointed to the position in June 2004. He is currently Chair of the National Cultural Heritage Committee, President of ICOM Australia, a member of the Executive of Museums Australia and the Council of Australasian Museum Directors, and a Director of Art Exhibitions Australia.

### Louise Douglas, General Manager, Audience and Programs

Louise Douglas has had a successful career in cultural heritage management that spans 20 years, working at senior and executive management levels at the Powerhouse Museum and the National Museum of Australia. Ms Douglas has been active in Museums Australia for many years and was National Vice President from 1998 to 2000. She has been a member of the Canberra Museum and Gallery Advisory Committee since 1996 and is currently a member of the Fulbright Commission's Australian Capital Territory Selection Committee.

### Mathew Trinca, General Manager, Collections and Content

Prior to joining the National Museum as a senior curator in 2003 Mathew Trinca worked as a curator of history at the Western Australian Museum and as a consultant historian on film, conservation and public history projects.

With research interests in cultural history and museum practice, Mr Trinca co-edited *Country*, a collection of essays on Western Australia's environmental history, and *Under Suspicion*, a collection devoted to studies of internment in Australia during the Second World War.

### Lisa Wilmot, Acting General Manager, Operations Having worked with the Museum for over six years, Lisa Wilmot commenced as Acting General Manager, Operations in April 2009. Prior to taking on this role, she successfully led and managed the Museum's human resources and workplace relations functions.

During her Australian Public Service career of over 20 years, she has managed various corporate-related functions in the employment, education and training portfolios including finance, complex tendering processes, employment services and employment programs delivery, and an 18-month term in the Office of the Minister for Education.

### Performance Management Framework

The Museum's organisational Performance Management Framework provides the structure for delivering outputs and outcomes through planning, policy and procedural work. Performance is guided by the Museum's strategic and business plans as well as its vision and mission statements. Performance is tracked through quantitative measures, project management practices and qualitative reports.

### **Strategic Plan**

The current Strategic Plan 2007–10 came into effect on 1 July 2007. Its key priorities and a summary of progress against its business priorities for 2008–09 are provided in Part One, Executive summary, of this report (see pp. 10–25).

### **Business planning**

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

### Performance Management Framework overview

### **Project management**

The Museum's project management methodology continued to be deployed, with Primavera computer software underpinning this methodology. Primavera is a collaborative, web-enabled project management tool supporting:

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

Application of the methodology, software and project support will continue to evolve throughout 2009–10.

### **Policies and plans**

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

#### **Performance Management Framework overview**

EXTERNAL FRAMEWORK		INTERNAL FRAMEWORK		
LEGISLATION	PLANS	POLICIES	PROCEDURES	
National Museum of				
Australia Act 1980 Regulations 2000	VISION AND MISSION	Suite of policies	Suite of procedures	
Commonwealth Authorities and	VALUES	identifying the Museum's aims in relation to particular functions	codifying and communicating the systematic ways the	
<i>Companies Act 1977</i> <i>Public Service Act 1999</i>	STRATEGIC PLAN	and aiming to ensure standards of quality and	Museum undertakes functions and related tasks	
OTHER LEGISLATION	ANNUAL BUSINESS PLANS	accountability		
GOVERNMENT POLICY	PROJECT PLANS			
PORTFOLIO BUDGET STATEMENT	RISK MANAGEMENT PLANS			
NATIONAL AND INTERNATIONAL	WORKPLACE CONVERSATIONS			
CONVENTIONS, CODES, AGREEMENTS ETC.	OTHER PLANS			
PERFORMANCE MEASURES				

# Internal and external scrutiny

**Internal audit** 

An external service provider, RSM Bird Cameron, delivers internal audit services to the Museum under a three-year service contract. The major reviews completed by the internal auditors during 2008–09 included:

- fraud control
- financial compliance
- catering turnover
- payroll
- procurement.

### **External audit**

The Australian National Audit Office (ANAO) is responsible for auditing the Museum's annual financial statements. An unqualified audit opinion precedes the annual financial statements in Part Four of this report (see pp. 104–05).

The Museum is continuing to implement recommendations from the Safe and Accessible National Collections performance audit, which was conducted in 2004–05. This performance audit applied to the Museum and other national collecting institutions.

# Risk management and fraud control

The Museum's risk management practices have been developed in accordance with the Australian Standard 4360: Risk Management, and have been in operation for a number of years.

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

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

- · risk management policy
- strategic and corporate risk registers
- guidance material, including risk management plan templates and a risk ratings matrix.

The Museum's Strategic Risk Management Plan was reviewed during the year by the Council's Audit and Finance Committee. Divisional and business unit risk management plans were also reviewed as part of the annual review process.

The Museum participated in Comcover's Annual Risk Management and Insurance Benchmarking program (see Indemnities and insurance, p. 96).

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

The Museum's Fraud Risk Assessment and Control Plan is endorsed by the Council's Audit and Finance Committee, and the associated action plan was reviewed during the year. The Museum provides fraud awareness training to staff as part of its induction training program and through staff circulars.

An internal audit was conducted of the Museum's controls to minimise risks to the Museum resulting from the actions of third party providers.

## **Freedom of information**

The *Freedom of Information Act 1982* requires each Commonwealth Government agency to publish a statement setting out its role, structure and functions; the documents available for public inspection; and how to access such documents. This statement is available in Appendix 8, p. 161. There were no formal requests for access to documents under Section 15 of the Act during 2008–09.

### **Privacy legislation**

The Museum provides information as required to the Privacy Commissioner for inclusion in the Personal Information Digest. No reports by the Privacy Commissioner under Section 30 of the *Privacy Act 1988* concerning actions or practices by the Museum were received during 2008–09.

### Formal decisions/notifications/ ministerial directions

The Museum received no formal notifications or ministerial directions from the Finance Minister during 2008–09.



Exterior, National Museum of Australia.

Ministerial directions that continue to apply in 2008–09 from previous financial years relate to the:

- Commonwealth Procurement Guidelines
- Commonwealth Cost Recovery Guidelines
- Foreign Exchange Policy
- Implementation Guidelines for the National Code of Practice for the Construction Industry
- Compliance Report requirements.

### **Significant events**

The Museum did not advise the Minister of any significant events during 2008–09 in accordance with the *Commonwealth Authorities and Companies Act* 1997.

# **Legal actions**

In 2008–09 the Museum settled three claims. One claim related to premises formerly leased by the Museum and the others were employee compensation matters.

## Ombudsman

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

## A focus on client service

The Museum's Client Service Charter (see Appendix 9, p. 161) is available to the public as a brochure and on the Museum's website.

During the year the Museum received 484 written comments from visitors regarding services, programs, exhibitions, the building and facilities, an increase of 29 per cent over the number received in 2007–08. The increase can be attributed to visitors commenting on the new Australian Journeys gallery and the redeveloped Circa theatre.

The main source of feedback was through visitors completing the Client Service Charter feedback form. The majority of the feedback was positive. Some changes to the Museum's services, amenities and exhibitions were made as a result of visitors' comments, including:

- improved accessibility for visitors with special needs
- continued enhancement of visitor comfort through changes to sound and lighting in the Circa theatre
- improvement in the readability of exhibition labels
- further improvements in lighting in permanent and temporary exhibition areas
- continued delivery of new face-to-face interpretative programs

• increased seating for temporary exhibitions. Positive references to the service provided by the visitor services hosts were the most common visitor comments recorded through the Charter, accounting for over 33 per cent of all feedback received in 2008–09.

All new employees are made aware of the Client Service Charter in the Museum's Orientation Day New Starters program, and it was included in detail in the induction and training sessions provided to new and existing visitor services staff. 'Focusing on the customer', a training session for administration staff in the skills required to meet client service expectations, was also provided in 2008–09.

# **Sustainability**

# **Taking care of people**

The Museum's people are at the heart of the organisation, caring for the collection and physical infrastructure and delivering quality programs and exhibitions for Australian and international audiences. The Museum attracts passionate, creative, highly qualified people with diverse skills and experience. It is a major task to develop and retain high-quality employees — a task to which the Museum is committed.

Delivering services for diverse audiences requires staff with similarly diverse backgrounds and perspectives, and the Museum works hard to maintain and encourage diversity in its workforce.

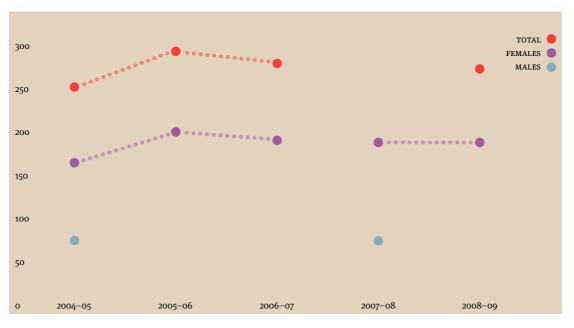
The value the Museum places on employee performance and diversity is highlighted in the Strategic Plan, with a commitment to continually reviewing the way business is conducted, operating in a way that utilises better practices and providing an environment to assist staff to undertake their work. The Museum's business priorities for the year included support for workforce diversity and skill retention, and implementing terms and conditions of employment negotiated for a new collective workplace agreement. Museum staff members are employed under the *Public Service Act 1999*, and employment conditions are established under legislation applying to the Australian Public Service and, in particular, the Museum's Collective Agreement.

The staffing numbers over the past five years indicate the Museum's overall numbers have stabilised within the 280–300 range, with the gender split fairly constant every year. At 30 June 2009, the Museum employed 284 staff consisting of 229 ongoing and 55 non-ongoing employees, which represented a full-time equivalent number of 246.97.

# Impact and features of workplace agreements

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

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



### Total staff numbers, 2004–09 (at 30 June each year)

The National Museum of Australia Workplace Agreement 2008–2011 commenced on 30 October 2008 and is the primary agreement covering most Museum employees. It is a three-year union collective agreement with the Community and Public Sector Union, and has a nominal expiry date of 30 October 2011. The Museum negotiated the agreement in the first half of 2008 and it was approved by 98.3 per cent of votes cast by eligible staff. It replaced the National Museum of Australia Workplace Agreement 2005–08.

The Museum also has a number of Australian Workplace Agreements (AWAs) made under the *Workplace Relations Act 1996*. These include comprehensive agreements with Senior Executive Service employees and individual AWAs covering a small number of non-SES employees. Under the Transition to Forward with Fairness legislation and the *Fair Work Act 2009*, AWAs will continue to operate until they are terminated or the relevant employment ceases, but no new AWAs may be made.

### The 2008–11 workplace agreement introduced a number of significant changes to the term and conditions of employment to generate productivity improvement and support the Museum's strategic and business priorities. The changes focus on family-friendly employment practices, encouraging Indigenous employment and cultural engagement, retaining valued mature-aged employees, individual employment flexibility, and the introduction of casual and intermittent employment arrangements.

The workplace agreement provides a competitive but not excessive pay outcome of 4.25 per cent from commencement of the agreement, with annual increases of 3.5 per cent plus an additional 0.5 per cent per annum, conditional on global achievement of individual performance management targets.

There is a new provision for individual employees to negotiate pay and conditions enhancements through Individual Flexibility Agreements, including encouragement to negotiate flexible arrangements to suit employees' caring responsibilities as they change

#### Staffing by employment status

STATUS	MALE	FEMALE	TOTAL
Ongoing full-time Principal Executive Officer (PEO)	0	0	0
Non-ongoing full-time PEO	1	0	1
Ongoing full-time Senior Executive Service (SES)	1	2	3
Ongoing full-time non-SES	53	109	162
Ongoing part-time SES	0	0	0
Ongoing part-time non-SES	16	48	64
Non-ongoing full-time SES	0	0	0
Non-ongoing full-time non-SES	10	21	31
Non-ongoing part-time SES	0	0	0
Non-ongoing part-time non-SES	4	19	23
TOTAL	85	199	284

#### **Staffing by division**

DIVISION	ONGOING	NON- ONGOING	TOTAL
Directorate	25	12	37
Operations	47	3	50
Collections and Content	68	17	85
Audience and Programs	89	23	112
TOTAL	229	55	284

#### **Staffing by APS level**

APS LEVEL	MALE	FEMALE	TOTAL
PEO	1	0	1
SESB2	0	0	0
SESB1	1	2	3
Executive Level 2	11	13	24
Executive Level 1	11	21	32
APS6	14	36	50
APS5	11	24	35
APS4	11	41	52
APS3	6	21	27
APS2	18	40	58
APS1	0	0	0
Cadet	1	1	2
TOTAL	85	199	284

'The best of both worlds'



In January 2009, Simon Goode joined the Museum's Visitor Services and Volunteers team through the Australian Public Service Commission's Indigenous Entry Level Recruitment Program. Recruits receive valuable on-the-job training and support combined with Australian Public Service Commission training, mentoring and the opportunity to study towards a Certificate III in governance.

On completing the program, trainees may continue working with the Museum or move into other roles within the Australian Public Service. 'I'm finding it a great way to learn about the public service as well as learning about the Museum; I've got the best of both worlds', said Simon, explaining that he feels immense support from his colleagues at the Museum.

Simon, from Darug country in western Sydney, said he was particularly drawn to the Museum for the opportunity to learn more about his Indigenous culture. 'Our culture has disappeared so quickly and it's a long road to learn about these things. We don't have anyone who speaks the Darug language any more, which is really quite sad.' Simon plans to share some of the knowledge he has gained during his time at the Museum with other Darug people when he returns for a corroboree later this year.

One of the highlights of the job, according to Simon, is the opportunity to engage with visitors from a range of backgrounds, and share stories with them about objects in the Museum's collection. The Open Collections area in the Museum's Gallery of First Australians provides an opportunity for visitors to catch a glimpse of what they can expect to see 'behind the scenes'. Simon loves taking visitors into this unique space to interpret very special objects that represent the material culture of Australia's long Indigenous history. over time. The workplace agreement also increases the maternity leave entitlement by one week, to 14 weeks, and enables better management of excess leave accrued by employees, including provision to cash-out up to two weeks of annual leave per year (as allowed under the legislation).

The workplace agreement introduces new provisions to encourage employment and retention of Aboriginal and Torres Strait Islander peoples, through consultation with Indigenous employees and other practical initiatives to support Indigenous cultural awareness, Indigenous language training and mentoring activities, skills training for Indigenous employees, and guidelines on flexible work provisions for Indigenous cultural and community purposes.

Other initiatives in the agreement include:

- commitment to develop and implement sustainable environment initiatives
- upgrading of subsidies for spectacles needed for using screen-based equipment to cover any lenses, including contact lenses, required for visually demanding work
- consideration, during the period of the agreement, of averaging of shift penalties
- continuation and ongoing enhancement of the Workplace Conversations individual performance management framework
- continued support for corporate training.

# Attracting the right people and doing it better

The Museum competes for high-quality employees with public sector agencies, other museums and cultural institutions, academic institutions and private enterprise. Longer-term demographic trends in the Australian population, including the ageing of the Australian working population and the retirement of the 'baby boomer' generation, is leading to increased competition for highly qualified, experienced and skilled people. In addition, the crisis in the global and Australian financial environments leads to increasing uncertainty in labour markets.

Through efficient, effective and timely recruitment processes, the Museum seeks to define, attract, select and secure the best candidates, and minimise recruitment timeframes and costs. The Australian Public Service Commission recommends a target of 45 days from the identification of the recruitment need to the new starter commencing for a typical, non-SES recruitment exercise. Consistent with that target, the Museum continued to work successfully during the year towards reducing the time involved in recruitment activity.

The Museum has successfully reduced recruitment timeframes by adopting a project



PS *Enterprise* volunteer Robin Brinton (left) receiving a certificate from Director Craddock Morton for 20 years of volunteering, during the *Enterprise*'s 130th anniversary celebrations.

planning approach to recruitment exercises and working with managers and selection committees to adopt better and more flexible practices for recruitment activities available within the legislative and policy framework. The Museum's new online recruitment functionality has also allowed it to better capture applicant information and disseminate that information more efficiently.

Induction and orientation processes have also been improved, to help make new employees feel welcome and valued and to enable them to become fully productive as quickly as possible. The Museum's induction and orientation includes personalised day-one induction by the recruitment officer, periodic 'new starter' training sessions on the Workplace Conversations performance management framework, an online induction package, and a regular Orientation Day program. The online induction package allows new employees to work through detailed information in their own time and has enabled the Museum to successfully reduce the Orientation Day program from two days to one, while maintaining a focus on meeting Executive and other key staff. The Orientation Day also includes an introduction to the Library and tours of the collection storage and conservation facilities at Mitchell.

# Supporting and maintaining a strong individual performance management culture

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

Workplace Conversations requires staff members to have regular performance discussions with their manager. These formal guided discussions cover the scope and deliverables of a staff member's position, the support required to deliver them, and a documented agreement on relevant learning and development opportunities. Links are made between a staff member's work and the overall strategic and business priorities of the Museum, as well as the specific capabilities the person will concentrate on in the conduct of their position. Aggregate learning and development data assists in the development of overall corporate training activities. Mid-cycle team conversations encourage discussions on team performance and complement the regular individual focus characteristic of Workplace Conversations. The Museum considers it important for teams to review and celebrate their successes.

Workplace Conversations training was provided across the Museum, particularly in introducing new staff to the performance management framework and helping existing staff to enhance their communication, negotiation, conciliation, work planning, leadership and management capabilities.

The external human resources consultant, Interaction Consulting Group, continued to provide performance management training, evaluation and support services to Museum staff.

# Enhancing our capability through learning and development

The Museum's corporate training program is driven largely by individual development needs identified through Workplace Conversations, and the Museum's strategic and business priorities. It is further informed by learning activity evaluation.

In 2008–09 the Museum's corporate training program focused on: building capability in cultural awareness, leadership, recruitment and staff selection, writing, performance management; and application of the Australian Public Service (APS) Values and Code of Conduct. There was also an emphasis on revising induction and orientation processes, and the associated learning experience.

The goals of the program are aligned with the Museum's Capability Profile, which has 10 elements: thinking and acting strategically, focusing on the customer, building knowledge and capability, leading and managing, communicating with skill, creating and innovating, getting results, being self-aware and acting professionally, working well with others and together, and knowing and understanding the business.

As in previous years, in 2008–09 a number of staff members presented papers at conferences and seminars, undertook research and attended technical and professional workshops. A list of these activities is reported in Appendix 7, pp. 154–60.

In addition, one employee took part in the 2008 Cultural Management Development Program (CMDP), with another enrolled in the 2009 CMDP. Two employees completed the Advanced Workplace Skills Program (AWSP) during 2008, with another two enrolled in the 2009 AWSP. Both the CMDP and AWSP are collaborative development programs, run in conjunction with other cultural institutions in Canberra.

In recognition of the Museum's role in telling the stories of a diverse Australian population, the Museum developed and implemented cultural competency awareness sessions for staff. These sessions were designed to build on the cultural awareness program introduced in 2007 that focused on Aboriginal and Torres Strait Islander cultures.

The workplace agreement also enabled employees to access Museum-sponsored study leave, with special provisions for staff to learn languages other than English. It specifically introduced some additional support for staff to undertake approved external Indigenous cultural awareness or language training or mentoring activities, and established a funding pool of \$5000 to support bridging and other enabling studies and skills training for Indigenous employees.

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

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

### Maintaining a consultative culture

The workplace agreement updated the Museum's staff consultation arrangements, with provision to better engage with staff through formal and informal consultation and the redesignation and refocusing of the former Workplace Development Committee as the Workplace Consultative Committee (WCC). The WCC is the forum for broad consultation on operational matters.

The framework also provides for the continuation of a biannual Museum Consultative Forum in which the Director and Executive group engage with staff representatives on higher level strategic issues for the Museum.

# Supporting and making workplace diversity a priority

The Museum's Workplace Diversity Plan seeks to create an environment that is supportive of people's diversity by building knowledge and capabilities from many backgrounds within the Museum, having business processes that support diversity, and developing diverse ways to work. In implementing the plan, the Museum continued to encourage a staffing profile that reflects Australia's cultural diversity. This was done through measures such as recruitment strategies; promoting Australian Public Service values relating to diversity; maintaining a network of equity and diversity contacts; and continuing to raise awareness on ways to prevent bullying and harassment in the workplace. The plan expired during the year and a replacement plan was developed.

Aware of the ongoing decrease in the number of Indigenous people employed across the Australian Public Service, the Museum continued to take particular measures during the year to provide and support employment opportunities for Indigenous people. These included continuing a dedicated role in the Visitor Services and Volunteer team to promote, facilitate and support the employment of several Indigenous people; the provision of cultural awareness training for staff; and the continued employment of three people under the Indigenous Cadet Program. This program supports the cadets in completing their post-secondary education and in gaining valuable on-the-job work experience, along with ongoing employment upon successful completion of the program. In 2009 the Museum offered two places as visitor services hosts through the Indigenous Entry Level Recruitment Program (IELRP) coordinated by the Australian Public Service Commission. This program provides entry level staff with the opportunity to obtain a Certificate IV qualification.

Additionally, in 2008 the Aboriginal and Torres Strait Islander Program team employed a 12-month non-ongoing identified position at the APS 4 curator level and the Visitor Services and Volunteers team supported a summer work placement for another Indigenous visitor services host.

The Museum participated in the Access and Equity Report 2006–08 coordinated by the Department of Immigration and Citizenship and presented to Parliament on 18 March 2009. The Australian Journeys gallery was featured in the report.

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

### **Recognising people**

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

To provide wider recognition of significant contributions and achievements by its staff, the Director presented Australia Day Achievement Medallions to 54 employees, including two volunteers, who had made noteworthy contributions to the work of the Museum during the past year or over a number of years.

Internal communications and staff news are regularly communicated through the Museum's active intranet and the internal newsletter, the *Loop*, which is produced by the Public Affairs team.

### **Post-separation employment**

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

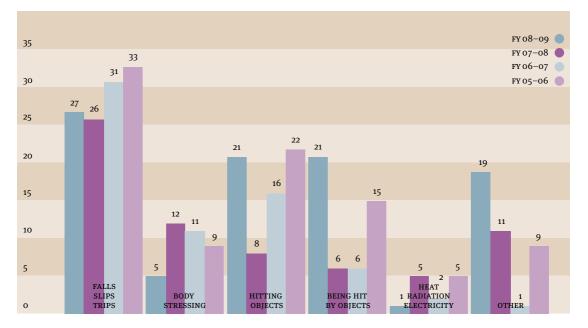
# Making the Museum accessible and safe

The Museum recognises the importance of the *Disability Discrimination Act 1992.* Compliance with the Act helps to identify and remove barriers that might prevent people with disabilities from accessing Museum programs, services and employment opportunities. The Museum meets its obligations under the Act by implementing the Commonwealth Disability Strategy and the Museum's Disability Action Plan. Details of the Museum's performance during the year in implementing the Commonwealth Disability Strategy are set out in Appendix 10, pp. 163–6.

As at 30 June 2009, the number of Museum staff members who identified themselves as belonging to specific groups was:

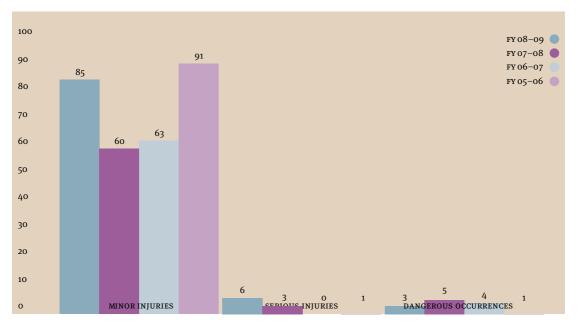
### Museum staff who report as belonging to specific groups

GROUP	NO.	% TOTAL STAFF
Aboriginal and Torres Strait Islander peoples	13	4.6
People with disabilities	8	2.8
Culturally and linguistically diverse backgrounds	36	12.7
Females	199	70

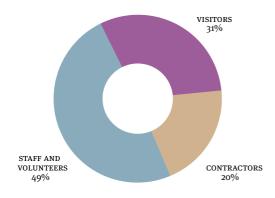


### Cases of injury or dangerous occurrences, 2005-09

### Category and number of reported incidents, 2005–09



# Category of person injured or involved in dangerous occurrences, 2008–09



# Educational and developmental opportunities

The Museum continued to be a sought-after venue for secondary and tertiary students seeking work experience, with 20 students undertaking work experience placements across different areas of the Museum during the year. The Education section hosted 17 undergraduates from the University of Canberra, who are completing a Professional Community Day as part of their teaching program.

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

# Promoting a healthy and safe workplace

During the year the Museum continued to manage occupational health and safety (OHS) for all staff, volunteers, contractors and visitors. It achieved this through its well-established framework for OHS management. This framework includes:

• a dedicated Safety and Risk Manager

- the OHS Committee, which met four times during the year
- five designated work groups for OHS management in different areas of the Museum
- health and safety representatives and deputies elected by employees in each of the five designated work groups
- regular training for staff
- targeted safety improvements
- incident reporting and investigation
- provision of timely information to employees via a dedicated intranet website.

The Safety and Risk Manager continues to represent the Museum at various forums, including the Commonwealth Safety Management Forum and the Cultural Institutions OHS Group.

During the year, the Museum's Health and Safety Management Arrangements (HSMA) and OHS Strategic Plan 2008–2010 were developed and implemented.

The Museum recognises that training plays a key role in achieving and maintaining a high standard of workplace safety. Training provided during 2008–09 included:

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

Ongoing recruitment and training of wardens, first aid officers, and health and safety representatives also took place to replace staff members who have vacated those positions. To further promote staff awareness of OHS and the Museum's OHS website, Museum staff were also invited to undertake an OHS quiz during the year, to further educate staff about their OHS responsibilities and general health and safety issues.

Because of its extensive use of contractors, the Museum continues to focus on ensuring that all contractors working on Museum sites receive a site induction prior to commencing work to make them aware of their OHS obligations.

The Museum continued its approach of identifying, assessing and rectifying safety hazards in a functional and practical way, which also takes environmental aspects into consideration. Some key improvements made during 2008–09 included:

- ongoing installation of safety film for glass in galleries to reduce the risk of glass fragmenting
- OHS input into exhibition creation and gallery development, from the design to installation phases.

In April 2009, the Museum's Pandemic Response Plan was activated in response to the increased threat of the H1N1 Influenza 09 (Human Swine Influenza), with appropriate information, focusing on preventing the spread of illness, disseminated to employees.

As part of increasing staff awareness of their own health and wellbeing, flu vaccines and voluntary health assessments were made available for all staff and volunteers.

Staff, visitors or contractors reported a total of 91 injuries during the year. There were three dangerous occurrences, and these were reported to Comcare in accordance with Section 68 of the *Occupational Health and Safety Act 1991*.

The statistics show an increase in the number of reported OHS incidents compared with the previous year, with the number increasing from 68 to 94. The increase occurred mainly in the category of minor injuries. The statistics appear to reflect an increased awareness of OHS across the Museum, which has led to staff being more diligent in filing incident reports.

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

### **Indemnities and insurance**

In accordance with Section 16 of the *Commonwealth Authorities and Companies (Report of Operations) Orders 2008*, which requires reporting on indemnities and insurance premiums for officers, the Museum confirms that it has:

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

As part of its annual insurance renewal process, the Museum reviewed its insurance coverage to ensure that it remained appropriate for its operations.

The Comcover Risk Management Benchmarking program recognised the ongoing positive impact of the Museum's risk management strategies and activities by awarding the Museum a \$21,000 discount on its 2008–09 insurance premium.

### Taking care of our environment

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

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

### Environmental management systems

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

The Museum's Environmental Management System incorporates guidelines for all Museum activities to reduce their impact on the environment. It also promotes the management of energy, waste and water on all Museum sites. The system was developed to meet IS014001:1996 'Environmental Management Systems — Specification with guidance for use'. It was designed to be as accessible as possible for all staff to allow them to minimise risks to the environment. The Environmental Management Policy, which was reviewed during the year, highlights the Museum's commitment to operate within the principles of ecologically sustainable development wherever possible.

The Museum continues to contribute to the protection and improvement of the local environment through the Lower Sullivan's Creek Catchment Group, in partnership with The Australian National University, Australian National Botanic Gardens, CSIRO Black Mountain, Environment ACT, and the National Capital Authority. This nationally significant ecological survey focuses on the development of a biodiversity management plan for the area.

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

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



National Ride to Work Day, October 2008.

Museum's exhibitions, collections, programs and research should be on three interrelated themes: Aboriginal and Torres Strait Islander history and culture, Australia's history and society since 1788 and, most specifically, the interaction of people with the environment. Stories related to Australia's environment appear throughout the Museum's permanent and temporary exhibitions, education programs, public programs, publications and the website. In particular, the Old New Land gallery, one of the Museum's five permanent galleries, is devoted to the interaction of people and the environment, and includes displays on bushfires, farming practices, Indigenous land management practices, endangered and extinct species, drought and water management. During the year the Museum held a public workshop, 'Collection connection', which again emphasised the connection between the Museum's displays and the environment. This workshop was entirely based on recycled materials collected from Museum staff and from Reverse Garbage in Marrickville, Sydney.

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

The Government's Portfolio Budget Statement specifies that Australians should 'have access to the Museum's collections and public programs to encourage awareness and understanding of Australia's history and culture'. Although not directly contributing to ESD, an increased awareness and understanding of Australia's history — including its environmental history — and culture by the public is still relevant to ESD principles.

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

The Museum's activities have the potential to affect the environment through consumption of energy, waste production, and the impact on local waterways, flora and fauna. A number of ongoing strategies, with relevant targets and objectives, have been put in place to reduce the Museum's environmental impact. These include:

- the reduction of energy consumption
- increase in waste recycling
- · decrease in water use
- the use of environmentally friendly cleaning chemicals.

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

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

### **Environmental initiatives**

#### **Reduction of energy consumption**

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

- accurate tracking of energy usage across the Acton site — the Museum's energy monitoring system enables independent monitoring of the heating, ventilation and air-conditioning system
- ongoing replacement of older lights, such as bathroom lights and outdoor lights on the Museum building, with energy efficient LED lights. These require less maintenance and replacement, further reducing their whole-of-life environmental impact. Existing light fittings were also modified to improve energy efficiency
- ongoing review of newer technologies to optimise energy usage and whole-of-life environmental impact of Museum plant and equipment
- changes to the building management system to ensure that the chillers operate at optimum

efficiency, which has also resulted in savings in energy costs

• ongoing installation of additional photoelectric cells on external lights for greater energy efficiency.

### Recycling

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

### Water use

The Museum continued to reduce levels of water usage through the use of hybrid semi-waterless urinals in high-use public toilets, as well as dual-flush toilets and water-saving showerheads in leasehold buildings. Water meters were also installed in critical areas, including cooling towers, to help track and monitor water consumption. In line with current water restrictions in the Australian Capital Authority, watering of the gardens and external facade of the building was reduced.

### **Environmentally friendly cleaning chemicals**

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

### Greenfleet

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

#### Staff action

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

- organising regular ride-to-work days including participation in the National Ride to Work Day
- providing tips via the Museum's intranet on ways to reduce work and home environmental footprints
- setting up a car-pooling roster
- collecting ideas from staff on ways to make the workplace more sustainable and acting upon these wherever possible.

# Generating external revenue and support

# Sponsorship and development

In 2008–09 the Museum raised \$716,705 in cash or in-kind support, exceeding the target of \$600,000. This included sponsorship for three major exhibitions, as follows:

- League of Legends: 100 Years of Rugby League in Australia (travelling exhibition), \$210,340
- Utopia: The Genius of Emily Kame Kngwarreye (Canberra), \$54,000
- Darwin (Canberra), \$48,000.

'Whole of Museum' sponsorship has continued to grow with major media sponsors again renewing their commitment and delivering support valued at over \$392,000 to build the Museum's brand.

The Museum regularly reviews and revitalises its sponsorship program, particularly in the context of the evolution of the Museum's credibility and reputation as it matures as an organisation. A major review, undertaken in 2006–07 and implemented in 2008–09, resulted in the Museum consolidating its sponsorship programs to create a single sponsorship program. The outcome of this was to:

- · create a robust and effective sponsorship program
- provide a framework that caters for both major categories of sponsorship, whole-of-Museum sponsors and exhibition sponsors
- · deliver a return on sponsorship investment
- build the Museum's brand through marketing and communication opportunities created by partnerships with sponsors
- reinforce the Museum's vision to be a worldclass museum through supporting exhibitions, programs and services.

The Museum works closely with the Friends of the National Museum of Australia Foundation, which aims to enhance support for the Museum's acquisitions program.

## **Merchandising and retail**

Merchandising and retail operations raise commercial revenues while enhancing visitor experiences by providing merchandise that is largely inspired by the Museum's exhibitions, programs and its unique building. Key achievements during 2008–09 included:

- 11 per cent growth in gross revenue
- a conversion rate (that is, the percentage of Museum visitors who purchase from the Museum Shop during their visit) of 17.78 per cent compared with 16.16 per cent in 2007–08.

Retail staff are active members of the ACT branch of the Museum Shops Association of Australia. This forum includes retail managers from the National Gallery of Australia, Questacon, Parliament House Shop, the National Library of Australia, Old Parliament House and the National Film and Sound Archive. Two staff members attended the annual conference held in September 2008 at the National Gallery of Australia.

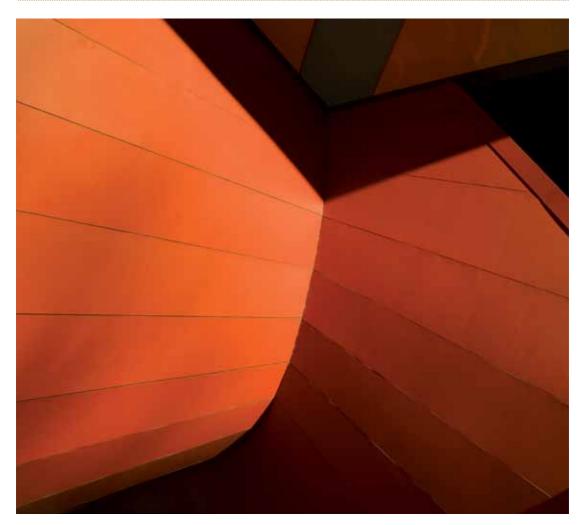
## Venue hire

The Museum is a popular venue and in 2008–09 a range of corporate events was held at Acton, including conferences, meetings, product launches, gala dinners, awards presentations and cocktail receptions. Overall, however, there was a decline in functions and venue hire by external users, which evidence suggests is linked to the economic downturn.

Key relationships were developed within the industry to help promote the Museum as a venue to local, national and international markets, particularly the conventions industry. See pp. 148–53 for further details

### National Museum of Australia Press

National Museum of Australia Press titles are sold in the Museum Shop and distributed nationally by NewSouth Books. During the reporting year over 11,000 books were sold in the Museum Shop and revenue from national sales totalled \$160,000 — a record for the press. Negotiations are underway to secure a contract for international distribution, which will provide the Museum with the opportunity to increase this revenue stream.



Exterior, National Museum of Australia.

# Management performance

### **Consulting and contracting services**

The Museum is committed to achieving the best value for money in its procurement practices, including contracted services for internal audit, information technology hardware and support, advertising, transactional banking, cleaning, catering, security and exhibition design. Its purchasing practices and procedures are consistent with the Commonwealth Procurement Guidelines and are also in accordance with the *National Museum of Australia Act 1980* and best practice principles. The Museum annually reviews its Procurement Guidelines to ensure consistency with Commonwealth policy.

The total number of consultancy services provided to the Museum in the period 2008–09 was 26, and the total expenditure on consultancy contracts during the year was \$443,307. Major services included exhibition research, information technology and facilities services.

### **Facilities management**

During 2008–09, the Museum exercised options to extend two major facilities contracts: the provision of facilities maintenance and cleaning services. These were extended for three years and one year respectively. Major facilities management projects commenced or completed during the year included:

- refurbishment work at leased premises at 9/13 Vicars Street in Mitchell to alter the laboratory area and provide shower facilities for staff
- a fit-out within the Medical Superintendent's Building at Acton to accommodate visiting conservators, students and professors
- ongoing fire upgrade projects at the Museum building at Acton, including revised exit signage and emergency lighting works
- a continuing program of energy management works, including the installation of more energy efficient external lighting. This saw the Museum convert outside display up-lighting to new generation LED lighting and the retrofitting of the Shop display lighting to LED units
- ongoing works within the Museum building at Acton to validate and document the operating relationships between the fire system and the building management system and the Building Code of Australia (BCA) requirements
- provision of storage space within the lower level of the Museum building at Acton to provide approximately 200 square metres of floor area that will be used for Museum storage
- revision of chilled water plant programming to provide better environmental conditions within the Acton exhibition areas while reducing energy consumption. This was achieved through improved sequencing of the HVAC (heating, ventilation and air conditioning) plant and has resulted in significant reductions in energy use and operating costs
- a feasibility study of the Museum's Broadcast Studio to determine its suitability for conversion to a temporary exhibition gallery.

This year the Museum completed a proposal to extend the main Administration building at Acton. The proposal is to build a two-storey extension to the existing administration wing of the main Museum building using, where possible, best practice in green building materials, plant and systems. The extension, if approved by Government, will provide an additional 920 square metres of floor space.

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

### Asset management

The Council's Audit and Finance Committee monitors the financial management of the Museum's assets.

During 2008–09, the Museum continued ongoing training and implementation of changes to its Asset Management System, to streamline and strengthen some procedures within the system. The Museum enhanced asset tracking by implementing the electronic interface module to enable data capture with barcode scanners.

The Museum has also redeveloped its Asset Management Plan, revising its life-cycle maintenance and replacement program of plant and equipment.

Major assets added to the database during the year included the refurbishment of Museum buildings, the Annexe, the Medical Superintendent's Building, Limestone House, 9–13 and 90 Vicars Street, the redevelopment costs of Circa and assets associated with the Australian Journeys gallery.

### Security

During 2008–09 the Museum's Security section continued to maintain a safe and secure environment for visitors, staff, contractors and collections, including the National Historical Collection, and all Museum buildings and infrastructure.

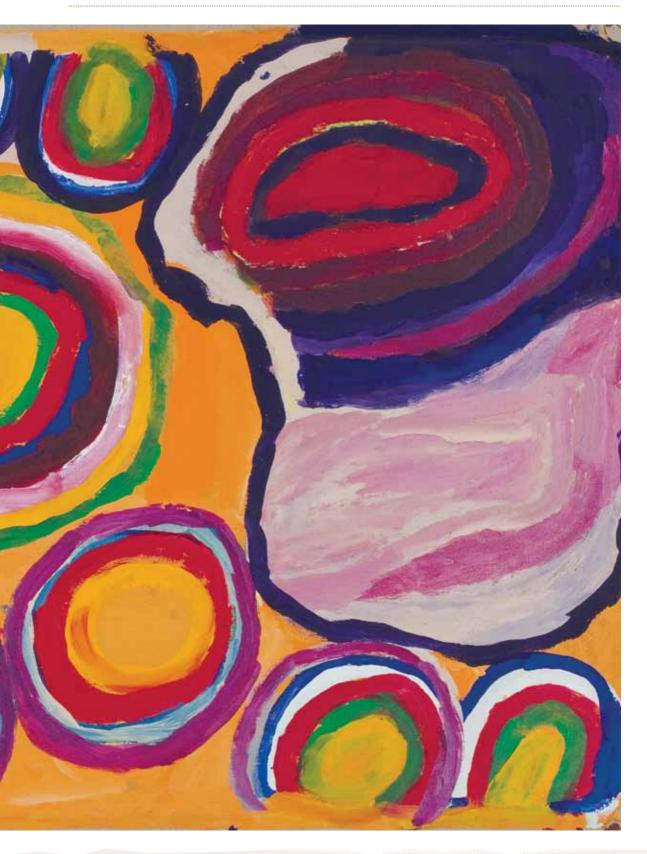
Upgrades to security infrastructure undertaken during the year included:

- installation of additional cameras to provide further security for objects that are displayed in the Museum's Hall
- provision of additional storage for the Digital Video Manager system, giving the Museum more flexibility in managing material recorded by the security cameras.

The Museum worked with the Australian Federal Police in providing specialised security for visiting luminaries. Security was also provided for Museum events and after-hours functions throughout the year. NATIONAL MUSEUM OF AUSTRALIA ANNUAL REPORT 08-09

# **Part four:** Audited financial statements

*Pulka*, 2007, by Dada Samson, from the Museum's Canning Stock Route collection.







#### INDEPENDENT AUDITOR'S REPORT

#### To the Minister for the Environment, Heritage and the Arts

#### Scope

I have audited the accompanying financial statements of the National Museum of Australia (Museum) for the year ended 30 June 2009, which comprise: a Statement by the Directors and Chief Executive; Income Statement; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; and Notes to and forming part of the Financial Statements, including a Summary of Significant Accounting Policies.

#### The Responsibility of the Council Members for the Financial Statements

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

### Auditor's Responsibility

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

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

GPO Box 707 CANBERRA ACT 2601 19 National Circuit BARTON ACT 2600 Phone (02) 6203 7300 Fax (02) 6203 7777 Council Members, as well as evaluating the overall presentation of the financial statements.

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

### Independence

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

#### Auditor's Opinion

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

- (a) have been prepared in accordance with the Finance Minister's Orders made under the Commonwealth Authorities and Companies Act 1997, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including the National Museum of Australia's financial position as at 30 June 2009 and its financial performance and cash flows for the year then ended.

Australian National Audit Office

Sade

Alana Foster Executive Director Delegate of the Auditor-General Canberra 28 July 2009

### National Museum of Australia

### STATEMENT BY DIRECTORS AND CHIEF EXECUTIVE

In our opinion, the attached financial statements for the year ended 30 June 2009 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities* and *Companies Act 1997*.

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

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

Danjel Gilbert AM Chair of Council 28 July 2009

Marian Gibney Council member 28 July 2009

Craddock Morton Director 28 July 2009

Kylie Noonan Chief Finance Officer 28 July 2009

### NATIONAL MUSEUM OF AUSTRALIA INCOME STATEMENT

for the period ended 30 June 2009

	Notes	2009 \$'000	2008 \$'000
INCOME			
Revenue			
Revenue from Government	3A	40,275	40,764
Sale of goods and rendering of services	3B	2,853	2,611
Interest	3C	3,770	3,481
Other revenue	3D	881	1,294
Total revenue		47,779	48,150
Total Income	=	47,779	48,150
EXPENSES			
Employee benefits	4A	19,718	20,080
Suppliers	4B	19,815	19,656
Other expenses	4C	503	366
Depreciation and amortisation	4D	7,639	7,690
Write-down and impairment of assets	4E	97	34
Losses from asset sales	4F	3	153
Total Expenses	=	47,775	47,979
Surplus (Deficit) attributable to the Australian Government	=	4	171

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

### NATIONAL MUSEUM OF AUSTRALIA BALANCE SHEET

as at 30 June 2009

		2009	2008
	Notes	\$'000	\$'000
ASSETS			
Financial Assets			
Cash and cash equivalents	5A	1,488	1,278
Trade and other receivables	5B	1,763	2,727
Investments	5C	47,208	46,525
Total financial assets	_	50,459	50,530
Non-Financial Assets			
Land and buildings	6A	94,240	93,597
Infrastructure, plant and equipment	6B,C	251,182	245,075
Intangibles	6D,E	2,236	2,768
Inventories	6F	519	404
Other non-financial assets	6G	1,423	1,994
Total non-financial assets	_	349,600	343,838
Total Assets	_	400,059	394,368
LIABILITIES	-		
Payables			
Suppliers	7A	2,199	2,774
Other payables	7B	1,840	405
Total payables	_	4,039	3,179
Provisions			
Employee provisions	8A	4,987	4,617
Total provisions	_	4,987	4,617
Total Liabilities	_	9,026	7,796
Net Assets	_	391,033	386,572
EQUITY			
Contributed equity		13,833	12,744
Reserves		109,804	106,436
Retained surplus		267,396	267,392
Total Equity	-	391,033	386,572
Current Assots		52,401	52 020
Current Assets		,	52,928 341 440
Non-Current Assets		347,658	341,440
Current Liabilities		8,178	6,795
Non-Current Liabilities		848	1,001

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

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			Asset Revaluation	aluation	Contributed	nted		
	<b>Retained Earnings</b>	Earnings	Reserves	ves	Equity/Capital	apital	Total Equity	quity
	2009	2008	2009	2008	2009	2008	2009	2008
	S'000	\$'000	8,000	\$`000	S'000	\$`000	\$,000	\$`000
Opening balance								
Balance carried forward from previous period	267,392	267,221	106,436	87,295	12,744	7,585	386,572	362,101
Adjustment for errors Adjustment for changes in accounting policies		1 1		1 1		1 1	1 1	1 1
Adjusted opening balance	267,392	267,221	106,436	87,295	12,744	7,585	386,572	362,101
Income and expenses recognised directly in equity								
Asset revaluations		I	3,368	19,141			3,368	19,141
Sub-total income and expenses recognised directly in equity	I	•	3,368	19,141		-	3,368	19,141
Surplus (Deficit) for the period	4	171		1		-	4	171
Total income and expenses	4	171	3,368	19,141		-	3,372	19,312
Transactions with owners								
Contributions by Owners								
Equity injection	ı	I	'	I	1,089	5,159	1,089	5,159
Restructuring	I	1	•	1	•	'	1	1
Sub-total transactions with owners	-	1	•	•	1,089	5,159	1,089	5,159
Closing balance as at 30 June attributable to the Australian								
Government	267,396	267,392	109,804	106,436	13,833	12,744	391,033	386,572

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

## CASH FLOW STATEMENT

for the period ended 30 June 2009

Jor the period ended 50 June 2009		2009	2008
	Notes	\$'000	\$'000
		+	+ • • • •
OPERATING ACTIVITIES			
Cash received			
Goods and services		4,541	2,352
Receipts from Government		40,275	40,764
Interest		4,391	2,450
Net GST received		2,668	2,468
Other cash received		814	906
Total cash received		52,689	48,940
Cash used		<u> </u>	,
Employees		(19,267)	(19,979)
Suppliers		(22,718)	(22,142)
Other cash used		(503)	(366)
Total cash used		(42,488)	(42,487)
Net cash from (used by) operating activities	9	10,201	6,453
INVESTING ACTIVITIES	_	<u> </u>	
Cash received			
Proceeds from sales of property, plant and equipment		15	7
Investments		52,638	28,115
Total cash received		52,653	28,122
Cash used		· · · · ·	,
Purchase of property, plant and equipment		( 6,342)	(4,285)
Purchase of heritage and cultural items		(3,851)	(2,762)
Purchase of intangibles		(219)	(1,560)
Investments		(53,321)	(32,043)
Total cash used		(63,733)	(40,650)
Net cash from (used by) investing activities		(11,080)	(12,528)
FINANCING ACTIVITIES			
Cash received			
Contributed equity		1,089	5,159
Total cash received		1,089	5,159
Cash used			
Other cash used		-	-
Total cash used		-	-
Net cash from (used by) financing activities	_	1,089	5,159
Net increase (decrease) in cash held		210	(916)
Contraction in the state state to invite a Cate and state state		1,278	2,194
Cash and cash equivalents at the beginning of the reporting period		<b></b> /	4,171

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

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#### NATIONAL MUSEUM OF AUSTRALIA SCHEDULE OF COMMITMENTS

as at 30 June 2009

	2009	2008
BY TYPE	\$'000	\$'000
Commitments receivable		
GST recoverable on commitments	(1,279)	(837)
Other receivables	(514)	(773)
Total commitments receivable	(1,793)	(1,610)
· · · · · · · · · · · · · · · · · · ·		()
Commitments payable		
Capital commitments		
Infrastructure, plant and equipment	2,187	1,223
Intangibles	66	17
Total capital commitments	2,253	1,240
Other commitments		
Operating leases <sup>1</sup>	3,532	2,378
Other commitments	8,800	6,362
Total other commitments	12,332	8,740
Net commitments by type	12,792	8,370
BY MATURITY		
Commitments receivable		
Other commitments receivable		
One year or less	( <b>999</b> )	(730)
From one to five years	(794)	(880)
Over five years	-	-
Total other commitments receivable	(1,793)	(1,610)
Commitments payable		
Capital commitments		
One year or less	2,060	545
From one to five years	193	695
Over five years	-	-
Total capital commitments	2,253	1,240
Operating lease commitments	0.00	1.27/
One year or less	969	1,376
From one to five years	2,563	1,002
Over five years	-	-
Total operating lease commitments	3,532	2,378
Other commitments		
One year or less	4,779	3,245
From one to five years	4,021	3,117
Over five years	-	
Total other commitments	8,800	6,362
Net commitments by maturity	12,792	8,370
NB: Commitments are GST inclusive where relevant.		

#### Nature of lease/general description of leasing arrangement

1. Operating leases included are effectively non-cancellable and comprise:

#### Leases for office accommodation and warehouses (multiple sites).

Lease payments are subject to annual increases in accordance with upwards movements in the Consumer Price Index. The initial periods of office accommodation and warehouse leases are still current and each may be renewed for up to five years at the Museum's option, following a once-off adjustment of rentals to current market levels.

#### Motor vehicle leases

No contingent rentals exist. There are no renewal or purchase options available to the Museum.

## NATIONAL MUSEUM OF AUSTRALIA NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2009

- Note 1: Summary of Significant Accounting Policies
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#### **Note 1: Summary of Significant Accounting Policies**

#### 1.1 Basis of Preparation of the Financial Report

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

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

The financial statements and notes have been prepared in accordance with:

- Finance Minister's Orders (FMO) for reporting periods ending on or after 1 July 2008; and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

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

Unless an alternative treatment is specifically required by an accounting standard or the FMO, assets and liabilities are recognised in the balance sheet when and only when it is probable that future economic benefits will flow to the entity and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under agreements equally proportionately unperformed are not recognised unless required by an accounting standard.

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

#### 1.2 Significant Accounting Judgements and Estimates

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

- The fair value of land and buildings has been taken to be the depreciated replacement cost as determined by an independent valuer. The Museum's main building is purpose built and may in fact realise more or less in the market.
- The fair value of heritage and cultural assets is based on an annual management review. Many of the assets are unique and have never been sold. It is possible that many items would realise more or less in the market.

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

#### 1.3 New Accounting Standards

#### Adoption of New Australian Accounting Standard Requirements

No accounting standard has been adopted earlier than the application date as stated in the standard. Of the new standards, amendments to standards and interpretations issued by the Australian Accounting Standards Board that are applicable to the current period, the following impact on the Museum:

- AASB 2007-9 Amendments to Australian Accounting Standards arising from the Review of AASs 27, 29 and 31 relocated a number of paragraphs from AASs 27, 29 and 31 substantively unamended into the following existing standards AASB 3, 5, 8, 101, 114, 116, 127 and 137.
- AASB 1004 Contributions also received a number of substantively unamended paragraphs from AASs 27, 29 and 31 following their withdrawal.

It is not expected that the relocation of AASs 27, 29 and 31 will have a material financial impact but may affect the disclosure presented in future financial reports.

#### **Future Australian Accounting Standard Requirements**

The following new standards, amendments to standards or interpretations have been issued by the Australian Accounting Standards Board but are effective for future reporting periods. It is estimated that the impact of adopting these pronouncements when effective will have no material financial impact on future reporting periods.

- AASB 2007-8 Amendments to Australian Accounting Standards arising from AASB 101.
- AASB 2008-5 Amendments to Australian Accounting Standards arising from the Annual Improvements Project (AASB 5, 7, 101, 102, 107, 108, 110, 116, 118, 119, 120, 123, 127, 128, 129, 131, 132, 134, 136, 138, 139, 140, 141, 1023 & 1038).
- AASB 2008-6 Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project (AASB 1 & AASB 5).

#### 1.4 Revenue

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer;
- the seller retains no managerial involvement nor effective control over the goods;
- the revenue and transaction costs incurred can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to the entity.

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

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

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

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

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

#### **Resources Received Free of Charge**

Resources received free of charge are recognised as revenue when, and only when, a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense.

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

Resources received free of charge are recorded as either revenue or gains depending on their nature.

#### **Revenues from Government**

Funding received or receivable from agencies (appropriated to the Museum as a CAC Act body payment item for payment to National Museum of Australia) is recognised as Revenue from Government unless they are in the nature of an equity injection.

#### 1.5 Gains

#### Sale of Assets

Gains from disposal of non-current assets is recognised when control of the asset has passed to the buyer.

#### 1.6 Transactions with the Government as Owner

#### **Equity Injections**

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

#### 1.7 Employee Benefits

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

Liabilities for short-term employee benefits (as defined in AASB 119) and termination benefits due within twelve months of balance date are measured at their nominal amounts.

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

All other employee benefit liabilities are measured at the present value of the estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

#### <u>Leave</u>

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

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

The liability for long service leave has been determined by a short hand method developed by the Australian Government Actuary.

#### Notes to and forming part of the financial statements

#### Separation and Redundancy

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

#### Superannuation

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

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

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

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

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

#### 1.8 Leases

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

The Museum has no finance leases.

The discount rate used is the interest rate implicit in the lease. Leased assets are amortised over the period of the lease. Lease payments are allocated between the principal component and the interest expense.

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

#### 1.9 Borrowing Costs

All borrowing costs are expensed as incurred.

#### 1.10 Cash

Cash and cash equivalents includes notes and coins held and any deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

#### **1.11 Financial Assets**

The Museum classifies its financial assets in the following categories:

- · held-to-maturity investments; and
- · loans and receivables.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition.

Financial assets are recognised and derecognised upon trade date.

#### Effective Interest Method

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

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

#### Held-to-Maturity Investments

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

#### Loans and Receivables

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as loans and receivables. They are included in current assets, except for maturities greater than 12 months after the balance sheet date. These are classified as non current assets. Loans and receivables are measured at amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate.

#### Impairment of Financial Assets

Financial assets are assessed for impairment at each balance date.

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

#### 1.12 Financial Liabilities

Financial liabilities are classified as either financial liabilities at fair value through profit or loss or other financial liabilities.

Financial liabilities are recognised and derecognised upon trade date.

#### Financial Liabilities at Fair Value Through Profit or Loss

Financial liabilities at fair value through profit or loss are initially measured at fair value. Subsequent fair value adjustments are recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest paid on the financial liability.

#### Other Financial Liabilities

Other financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs.

Other financial liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective yield basis.

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

#### Supplier and other payables

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

#### 1.13 Contingent Liabilities and Contingent Assets

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

The Museum reported no contingent liabilities or contingent assets in 2008-09 and 2007-08.

#### **1.14 Financial Guarantee Contracts**

Financial guarantee contracts are accounted for in accordance with AASB 139 *Financial Instruments: Recognition and Measurement.* They are not treated as a contingent liability, as they are regarded as financial instruments outside the scope of AASB 137 *Provisions, Contingent Liabilities and Contingent Assets.* 

#### 1.15 Acquisition of Assets

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

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

#### 1.16 Property, Plant and Equipment

#### Asset Recognition Threshold

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

#### **Revaluations**

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

Asset Class	Fair value measured at
Land	Market selling price
Buildings exc. Leasehold improvements	Depreciated replacement cost
Leasehold improvements	Depreciated replacement cost
Infrastructure, plant and equipment	Market selling price
Heritage and cultural assets	Market selling price

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

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

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

#### Notes to and forming part of the financial statements

#### **Depreciation**

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

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

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

	2009	2008
Buildings on freehold land	100 years	100 years
Leasehold improvements	Lease term	Lease term
Plant and equipment	4 to 100 years	4 to 100 years
Heritage and cultural assets	50 to 5000 years	50 to 5000 years

#### <u>Impairment</u>

All assets were assessed for impairment at 30 June 2009. Where indications of impairment exist, an impairment adjustment is made if the asset's recoverable amount is less than its carrying amount.

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

#### 1.17 Intangibles

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

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the Museum's software are 4 to 15 years (2007-08: 4 to 8 years).

All software assets were assessed for indications of impairment as at 30 June 2009.

#### 1.18 Inventories

Inventories held for sale are valued at the lower of cost and net realisable value. Inventories held for distribution are valued at cost, adjusted for any loss of service potential.

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

- raw materials and stores purchase cost on a first-in-first-out basis; and
- finished goods and work-in-progress cost of direct materials and labour plus attributable costs that are capable of being allocated on a reasonable basis.

Inventories acquired at no cost or nominal consideration are initially measured at current replacement cost at the date of acquisition.

#### 1.19 Taxation

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

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

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

#### Note 2: Events After the Balance Sheet Date

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

Notes to and forming part of the financial statements

Notes to and forming part of the financial statements	2000	2000
	2009	2008
N.4. 2 L.	\$'000	\$'000
Note 3: Income		
Revenue		
Note 3A: Revenue from Government		
Department of Environment, Water, Heritage, and the Arts:		
CAC Act body payment item	40,275	40,764
Total revenue from Government	40,273	40,704
Note 3B: Sale of Goods and Rendering of Services		
Provision of goods - related entities	-	-
Provision of goods - external parties	1,671	1,515
Rendering of services - related entities	-	-
Rendering of services - external parties	1,182	1,096
Total sale of goods and rendering of services	2,853	2,611
Note 3C: Interest		
Deposits	3,770	3,481
Total interest	3,770	3,481
Note 3D: Other Revenue		0.5
Donations and bequests	1	95
Donated assets	141	475
Sponsorship and grants <i>Total other revenue</i>	<u> </u>	724
1 olui olner revenue		1,274
Note 4: Expenses		
Note 4A: Employee Benefits		
Wages and salaries	14,547	14,981
Superannuation:		
Defined contribution plans	669	638
Defined benefit plans	2,052	2,212
Leave and other entitlements	1,917	1,670
Other employee benefits	533	20.080
Total employee benefits	19,718	20,080
Note 4B: Suppliers		
Provision of goods - related entities	-	-
Provision of goods – external parties	3,248	3,329
Rendering of services – related entities	2,138	801
Rendering of services – external parties	12,475	13,820
Operating lease rentals		
Minimum lease payments	954 523	1,051
Contingent rentals Workers compensation premiums	723 277	370
Workers compensation premiums <i>Total supplier expenses</i>		285
1 ouu suppuer expenses	19,815	19,030

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#### Notes to and forming part of the financial statements

	2009	2008
	\$'000	\$'000
Note 4C: Other Expenses		
The Museum provides subsidies to support research in Australian l and cultures	history	
Subsidies	503	366
Total other expenses	503	366
Note 4D: Depreciation and Amortisation		
Depreciation:		
Infrastructure, plant and equipment	5,701	5,739
Buildings	1,187	1,064
Total depreciation	6,888	6,803
Intangibles:		
Computer software	751	887
Total amortisation	751	887
Total depreciation and amortisation	7,639	7,690
Note 4E: Write-Down and Impairment of Assets Asset write-downs and impairments from:		
Impairment on financial instruments	8	-
Infrastructure, plant and equipment write off	47	-
Inventory write off	42	34
Total write-down and impairment of assets	97	34
Note 4F: Losses from Assets Sales		
Infrastructure, plant and equipment:		
Proceeds from sale	(16)	(7)
Carrying value of assets sold	<u> </u>	160
Total losses from assets sales	3	153
Note 5: Financial Assets		
Note 5A: Cash and Cash Equivalents		
Cash on hand or on deposit	1,488	1,278
Total cash and cash equivalents	1,488	1,278

#### Notes to and forming part of the financial statements

Totes to and for ming part of the manchar statements	2009	2008
	\$'000	\$'000
Note 5B: Trade and Other Receivables		
Goods and services - related entities	-	-
Goods and services - external parties	160	356
Total receivable for goods and services	160	356
GST receivable from the Australian Taxation Office	236	383
Interest receivable	1,367	1,988
Total trade and other receivables (gross)	1,763	2,727
Less impairment allowance account:		
Goods and services	<u> </u>	-
Total trade and other receivables (net)	1,763	2,727
Receivables are represented by:		
Current	1,763	2,727
Non-current	-	-
Total trade and other receivables (net)	1,763	2,727
Receivables are aged as follows:		
Not overdue	1,708	2,490
Overdue by:		
Less than 30 days	35	180
30 to 60 days	10	25
61 to 90 days	10	16
More than 90 days	-	16
Total receivables (gross)	1,763	2,727
Note 5C: Investments		
Deposits	47,208	46,525
Total Investments	47,208	46,525
Other financial assets are expected to be recovered in:		
Less than 12 months	47,208	46,525
More than 12 months	-	- ,
Total investments	47,208	46,525
		- ,- =-

Investments are with the Museum's bankers and earn effective rates of interest of 7.70%, 4.47%, 4.25%, 4.15%, 4.10% and 4.00% (2007-08 7.06%, 7.37%, 7.46%, 7.12%, 7.90% and 8.07%.) payable at the end of the term.

01	2009	2008
	\$'000	\$'000
Note 6: Non-Financial Assets		
Note 6A: Land and Buildings		
Freehold land at gross carrying value (at fair value)	6,141	4,400
Buildings on freehold land:		
Fair value	86,008	87,076
Accumulated depreciation	-	-
Total buildings on freehold land	92,149	91,476
Leasehold improvements:		
Fair value	2,091	2,576
Accumulated depreciation	-	(455)
Total leasehold improvements	2,091	2,121
Total land and buildings (non-current)	94,240	93,597

Building assets were revalued at the fair value as at 30 June 2009 by Egan National Valuers.

Leasehold improvement assets were revalued as at 30 June 2009 by independent valuers Rodney Hyman Asset Services Pty Ltd and Egan National Valuers.

Revaluation increments of \$1,741,000 for land (2008: \$nil), decrements of \$127,980 for buildings on freehold land (2008: increment of \$5,755,497) and increments of \$107,634 for leasehold improvements (2008: increment of \$nil) were credited to the asset revaluation reserve by asset class and included in the equity section of the balance sheet. No increments/decrements were expensed (2008: \$nil expensed).

No indicators of impairment were found for land and buildings.

#### Note 6B: Infrastructure, Plant and Equipment

Infrastructure, plant and equipment:		
Gross carrying value (at fair value)	38,897	52,034
Accumulated depreciation	-	(17,524)
Work in progress	954	2,303
Total infrastructure, plant and equipment	39,851	36,813
Heritage and cultural:		
Gross carrying value (at fair value)	212,254	208,262
Accumulated depreciation	(923)	-
Total heritage and cultural	211,331	208,262
Total infrastructure, plant and equipment (non-current)	251,182	245,075

All revaluations were conducted in accordance with the revaluation policy stated at Note 1.

On 30 June 2009, an independent valuer, Rodney Hyman Asset Services Pty Ltd, conducted the revaluation of infrastructure plant and equipment. Heritage and cultural assets were revalued to fair value as at 30 June 2008 on advice from Simon Storey Valuers.

Revaluation increments of \$1,647,827 for plant and equipment were credited to the asset revaluation reserve by asset class and included in the equity section of the balance sheet. No increments/decrements were expensed (2008: \$nil expensed).

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

Equipment	
Plant and	
f Property,	
Analysis of	
Note 6C:	

TABLE A – Reconciliation of the opening and closing balances of property, plant and equipment (2008-09)

			I otal Land			
			and	Other H	Other Heritage and	
	Land	Buildings	Buildings	IP & E	Cultural	Total
	\$`000	\$'000	\$,000	\$`000	\$`000	\$'000
As at 1 July 2008						
Gross book value	4,400	89,651	94,051	54,337	208,262	356,650
Accumulated depreciation/amortisation and impairment	•	(454)	( 454)	(17,524)	'	(17,978)
Net book value 1 July 2008	4,400	89,197	93,597	36,813	208,262	338,672
Additions:						
By purchase	•	108	108	6,188	3,851	10,147
By donation	•	•	•		141	141
Revaluations and impairments through equity						
Gross book value	1,741	(1,660)	81	(20,478)		(20,397)
Accumulated depreciation/amortisation	•	1,641	1,641	22,124		23,765
Depreciation/amortisation expense	•	(1,187)	(1,187)	(4,778)	(923)	(6,888)
Disposals:						
Gross book value	•	•	•	(196)	•	(196)
Accumulated depreciation/amortisation	•	•	•	178	•	178
Net book value 30 June 2009	6,141	88,099	94,240	39,851	211,331	345,422
Net book value as of 30 June 2009 represented by:						
Gross book value	6,141	88,099	94,240	39,851	212,254	346,345
Accumulated depreciation/amortisation and impairment	•	•		•	(923)	(923)
	6,141	88,099	94,240	39,851	211,331	345,422

			Total Land			
			and	Other H	Other Heritage and	
	Land	Buildings	Buildings	IP & E	Cultural	Total
	\$2000	\$,000	\$,000	\$`000	\$`000	\$`000
As at 1 July 2007						
Gross book value	4,400	84,159	88,559	51,645	193,330	333,534
Accumulated depreciation/amortisation and impairment		( 275)	( 275)	(13,473)	(815)	(14,563)
Net book value 1 July 2007	4,400	83,884	88,284	38,172	192,515	318,971
Additions:						
By purchase	•	622	622	3,662	2,762	7,046
By donation	•	•	·	•	475	475
Revaluations and impairments through equity						
Gross book value	•	4,870	4,870	•	11,695	16,565
Accumulated depreciation/amortisation	•	885	885	•	1,691	2,576
Depreciation/amortisation expense	•	(1,064)	(1,064)	(4,862)	(876)	(6,802)
Disposals:						
Gross book value	•		·	(971)	•	(971)
Accumulated depreciation/amortisation	•	•		812	•	812
Net book value 30 June 2008	4,400	89,197	93,597	36,813	208,262	338,672
Net book value as of 30 June 2008 represented by:						

TABLE A – Reconciliation of the opening and closing balances of property, plant and equipment (2007-08)

PART FOUR: AUDITED FINANCIAL STATEMENTS

125

356,650 (17,978) 338,672

208,262

54,337 (17,524) 36,813

94,051 (454) 93,597

89,651 (454) 89,197

4,400

4,400

Accumulated depreciation/amortisation and impairment

Gross book value

208,262

	2009	2008
	\$'000	\$'000
Note 6D: Intangibles		
Computer software at cost:		
Purchased software – in use	9,378	9,261
Accumulated amortisation	( 8,653)	( 7,960)
Total computer software	725	1,301
Internally developed intangibles at cost:		
Multimedia presentations - in use	1,569	-
Multimedia presentations - in progress	-	1,467
Accumulated amortisation	(58)	-
Total internally developed intangibles	1,511	1,467
Total intangibles (non-current)	2,236	2,768

No indicators of impairment were found for intangible assets.

#### Note 6E: Analysis of intangibles

#### Table B: Reconciliation of the opening and closing balances of intangibles (2008-09).

Item	Computer software purchased \$'000	Other intangibles internally developed \$'000	Total \$'000
As at 1 July 2008			
Gross book value	9,260	1,467	10,727
Accumulated depreciation/amortisation and impairment	( 7,959)	-	( 7,959)
Net book value 1 July 2008	1,301	1,467	2,768
Additions:		_	<u>.</u>
By purchase or internally developed	117	102	219
Amortisation	(693)	(58)	(751)
Disposals:			
From disposal of entities or operations (including restructuring)	-	-	-
Other disposals	-	-	-
Net book value 30 June 2009	725	1,511	2,236
Net book value as of 30 June 2009 represented by:			
Gross book value	9,377	1,569	10,946
Accumulated depreciation/amortisation and impairment	(8,652)	(58)	(8,710)
- •	725	1,511	2,236

Table B: Reconciliation of the opening and closing balances of intangibles (2007-08).

		Other	
	Computer	intangibles	
	software	internally	
Item	purchased	developed	Total
	\$'000	\$'000	\$'000
As at 1 July 2007			
Gross book value	9,473	-	9,473
Accumulated depreciation/amortisation and impairment	( 7,377)	-	(7,377)
Net book value 1 July 2007	2,096	-	2,096
Additions:		_	
By purchase or internally developed	92	1,467	1,559
Amortisation	(887)	-	(887)
Disposals:			
Gross book value	(305)	-	(305)
Accumulated depreciation/amortisation	305	-	305
Net book value 30 June 2008	1,301	1,467	2,768
<b>Net book value as of 30 June 2008 represented by:</b> Gross book value Accumulated depreciation/amortisation and impairment	9,260 (7,959) 1,301	1,467 - 1,467	10,727 (7,959) 2,768
		2009 \$'000	2008 \$'000
Note 6F: Inventories		<i>ф</i> 000	• • • •
Inventories held for sale			
Work in progress		34	66
Finished goods		485	338
Total inventories held for sale	-	519	404
Total inventories (current)	=	519	404
	_		

During 2008-09, \$42,227 of inventory held for sale was recognised as an expense (2007-08: \$33,050).

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

Note 6G: Other Non-Financial Assets		
Prepayments	904	1,325
Prepaid leasehold contribution	519	669
Total other non-financial assets	1,423	1,994

All other non-financial assets are current assets.

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

~ ...

	2009	2008
	\$'000	\$'000
Note 7: Payables		
Note 7A: Suppliers		
Trade creditors	1,595	1,466
Accrued Expenses	604	1,308
Total supplier payables	2,199	2,774
Supplier payables - related entities are represented by:		
Current	89	23
Non-current	-	-
Supplier payables - external parties are represented by:		
Current	2,110	2,751
Non-current	<u> </u>	-
Total supplier payables	2,199	2,774
Settlement is usually made net 30 days.		
Note 7B: Other Payables		
Salaries and Wages	257	187
Superannuation	43	32
Unearned revenue	1,540	186
Total other payables	1,840	405
Note 8: Provisions		
Note 8A: Employee Provisions		
Leave	4,987	4,617
Total employee provisions	4,987	4,617
Employee provisions are represented by:		
Current	4,139	3,616
Non-current	848	1,001
Total employee provisions	4,987	4,617

The classification of current employee provisions includes amounts for which there is not an unconditional right to defer settlement by one year, hence in the case of employee provisions the above classification does not represent the amount expected to be settled within one year of the reporting date. Employee provisions expected to be settled in twelve months from the reporting date are \$1,863 (2008: \$1,924), and in excess of one year \$3,124 (2008: \$2,693).

## Note 9: Cash Flow Reconciliation

	2009 \$'000	2008 \$'000
Reconciliation of cash and cash equivalents as per Balance Sheet to Cash Flow Statement	·	
Report cash and cash equivalents as per:		
Cash Flow Statement	1,488	1,278
Balance Sheet	1,488	1,278
Difference		-
Reconciliation of operating result to net cash from operating activities:		
Operating result	4	171
Depreciation /amortisation	7,639	7,690
Net write down of non-financial assets	97	34
Loss / (Gain) on disposal of assets	3	153
Collections - gifts and donations	(141)	(475)
Non-cash proceeds from investments	-	(1,466)
(Increase) / decrease in net receivables	955	153
(Increase) / decrease in inventories	(157)	(97)
(Increase) / decrease in non-financial assets	571	(212)
Increase / (decrease) in employee provisions	451	101
Increase / (decrease) in supplier payables	( 575)	1,051
Increase / (decrease) in other provisions	-	(677)
Increase / (decrease) in other payables	1,354	27
Net cash from / (used by) operating activities	10,201	6,453

#### Note 10: Council Members' Remuneration

The number of Council members of the Museum included in these figures are shown below in the relevant remuneration bands:		2009	2008
<ul> <li>Nil - \$ 14,999</li> <li>\$ 15,000 - \$ 29,999</li> <li>Total number of Council members of the Museum</li> </ul>	_	11 1	 7 1 8
Total remuneration received or due and receivable by Council members of the Museum	\$	106,212	\$ 115,698

The remuneration of Council members includes all members concerned with or taking part in the management of the Museum during 2008-09, except the Director. Details in relation to the Director are incorporated into Note 12: Executive Remuneration.

#### **Note 11: Related Party Disclosures**

#### **Council Members of the Museum**

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

#### Chair

The Hon A Staley	22 September 2002 to 21 September 2005 and 6 October 2005 to 5 October 2008
Mr D Gilbert AM	27 March 2009 to 26 March 2012

#### Members

Mr B Chow	15 May 2003 to 14 May 2006 and 15 May 2006 to 14 May 2009
Dr J Fleming	27 August 2003 to 26 August 2006 and 27 August 2006 to 26 August 2009
Ms M Gibney	24 June 2004 to 23 June 2007 and 22 August 2007 to 21 August 2010
Ms S Hasluck	19 February 2004 to 18 February 2007 and 19 February 2007 to 18 February 2010
Dr J Hirst	27 August 2003 to 26 August 2006 and 27 August 2006 to 26 August 2009
Prof A Hull AO	12 December 2008 to 11 December 2011
Mr J Morse AM	28 November 2008 to 27 November 2011
Mr C Pearson	9 August 2002 to 8 August 2005 and 6 October 2005 to 5 October 2008
Dr B Piscitelli AM	17 July 2008 to 16 July 2011

### **Executive** Member

Mr Craddock Morton

24 June 2004 to 23 June 2007 and 24 June 2007 to 23 June 2010

#### Transactions with Council members or their related entities

The aggregate remuneration of Council members is disclosed in Note 10. The Museum is not aware of other Council member related party transactions occuring during the year which would be required to be disclosed.

#### **Note 12: Executive Remuneration**

	2009	2008
The number of senior executives who received or were due		
to receive total remuneration of \$130,000 or more:		
\$130 000 to \$144 999	-	-
\$145 000 to \$159 999	-	-
\$160 000 to \$174 999	1	1
\$175 000 to \$189 999	1	1
\$190 000 to \$204 999	1	1
\$205 000 to \$219 999	-	-
\$310 000 to \$324 999	-	1
\$325 000 to \$339 999	1	-
Total	 4	 4
The aggregate amount of total remuneration of senior executives shown above.	\$ 872,260	\$ 876,562

No separation or redundancy payments were made to executives shown above during the year.

## Note 13: Remuneration of Auditors

Financial statement audit services are provided free of charge to the Museum.

The fair value of the services provided was:	\$	53,000		\$ 53,000
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No other services were provided by the Auditor-General.

#### **Note 14: Financial Instruments**

	2009 \$'000	2008 \$'000
Note 14A: Categories of Financial Instruments		
Financial Assets		
Held-to-maturity:		
Term deposits	47,208	46,525
	47,208	46,525
Loans and receivables:		
Cash and cash equivalents	1488	1,278
Receivables for goods and services	160	356
Interest receivable	1,367	1,988
	3,015	3,622
Carrying amount of financial assets	50,223	50,147
Financial Liabilities		
At amortised cost:		
Supplier payables	2,199	2,774
Carrying amount of financial liabilities	2,199	2,774
Carrying amount of imancial natinues	2,199	2,774
Note 14B: Net Income and Expense from Financial Assets		
Held-to-maturity		
Interest revenue	3,770	3,481
Net gain/(loss) from financial assets	3,770	3,481

The net income/expense from financial assets not at fair value from profit and loss is \$3,770.

#### Note 14C: Fair Value of Financial Instruments

	Carrying	Fair	Carrying	Fair
	amount	value	amount	value
	2009	2009	2008	2008
Financial assets	\$'000	\$'000	\$'000	\$'000
Loans and receivables	3,015	3,015	3,622	3,622
Investments	47,208	47,208	46,525	46,525
Total	50,223	50,223	50,147	50,147
Financial liabilities				
Supplier payables	2,199	2,199	2,774	2,774
Total	2,199	2,199	2,774	2,774

#### Note 14D: Credit Risk

The Museum is exposed to minimal credit risk as the majority of receivables are cash deposits held with banks and financial institutions and business interactions with trade debtors.

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

	2009 \$'000	2008 \$'000
Financial assets	¢ 000	
Cash and cash equivalents	1,488	1,278
Investments	47,208	46,525
Trade and other receivables	1,527	2,344
Total	50,223	50,147

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

	Not past due nor impaired	due nor	Past due or imnaired	Past due or impaired
	2009			2008
	\$'000	\$'000	\$'000	\$'000
Cash and cash equivalents	1,488	1,278	-	-
Investments	47,208	46,525	-	-
Trade and other receivables	1,472	2,107	55	237
Total	50,168	49,910	55	237

#### Ageing of financial assets that are past due but not impaired for 2009

	0 to 30	31 to 60	61 to 90	90+	
	days	days	days	days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade and other receivables	35	10	10	-	55
Total	35	10	10	-	55

#### Ageing of financial assets that are past due but not impaired for 2008

	0 to 30	31 to 60	61 to 90	90+	
	days	days	days	days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade and other receivables	180	25	16	16	237
Total	180	25	16	16	237

#### Note 14E: Liquidity Risk

Liquidity risk is managed by continously monitoring the forecast and actual cashflows associated with the financial assets and liabilities of the Museum.

#### Maturities for financial liabilities 2009

	On	within 1	1 to 2	2 to 5	> 5	
	demand	year	years	years	years	Total
	2009	2009	2009	2009	2009	2009
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Supplier payables	2,199	-	-	-	-	2,199
Total	2,199	-	-	-	-	2,199

#### Maturities for financial liabilities 2008

	On	within 1	1 to 2	2 to 5	> 5	
	demand	year	years	years	years	Total
	2008	2008	2008	2008	2008	2008
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Supplier payables	2,774	-	-	-	-	2,774
Total	2,774	-	-	-	-	2,774

#### Note 14F: Market Risk

The table below details the interest rate sensitivity analysis of the Museum at the reporting date holding other variables constant. A 75 basis point change is deemed to be reasonably possible and is used when reporting interest risk.

		Change in	Effect on	
		risk	Profit and	
		variable	loss	Equity
			2009	2009
	Risk variable	%	\$'000	\$'000
Interest rate risk	Interest	0.75	354	354

#### Risk to which the Museum was exposed in 2008

		Change in	Effe	ct on
		risk	Profit and	
		variable	loss	Equity
			2008	2008
	Risk variable	%	\$'000	\$'000
Interest rate risk	Interest	0.50	233	233

The method used to arrive at the possible change of 75 basis points was based on cash rate for the past five years issued by the Reserve Bank of Australia (RBA) as the underlying dataset. This information is then revised and adjusted for reasonableness under the current economic circumstances.

#### Note 15: Compensation and Debt Relief

No waivers of amounts owing to the Museum were made during the reporting period (2008: nil).

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

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

	2009	2008
	\$'000	\$'000
Balance carried forward from previous year	-	-
Receipts during the year	10	93
Payment during the year	(10)	(93)
Balance carried forward to next year	-	-

#### Note 17: Reporting of Outcomes

The Museum is structured to meet a single outcome, being: Australians have access to the National Museum's collections and public programs to encourage awareness and understanding of Australia's history and culture.

Two outputs are identified for the Outcome, comprising: Output 1.1: Collection Development and Management

Output 1.2: National Exhibitions, Programs and Services

#### Note 17A: Net Cost of Outcome Delivery

	Outco	Outcome 1		tal
	2009	2008	2009	2008
	\$'000	\$'000	\$'000	\$'000
Expenses				
Departmental	47,775	47,979	47,775	47,979
Total expenses	47,775	47,979	47,775	47,979
Costs recovered from provision of goods and	l services to the nor	n-government	sector	
Departmental	2,853	2,611	2,853	2,611
Total costs recovered	2,853	2,611	2,853	2,611
Other external income				
Departmental	-	-	-	-
Interest	3,770	3,481	3,770	3,481
Donations and bequests	142	570	142	570
Other	740	724	740	724
Total other external income	4,652	4,775	4,652	4,775
Net cost/(contribution) of outcome	40,270	40,593	40,270	40,593

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

#### Note 17B: Major Classes of Departmental Income and Expenses by Output Groups and Outputs

	Output	1.1	Output	1.2	Total	
Outcome 1	2009	2008	2009	2008	2009	2008
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Departmental expenses						
Employees	3,739	3,610	15,979	16,470	19,718	20,080
Suppliers	2,891	2,801	17,427	17,221	20,318	20,022
Net loss from assets disposed	3			153	3	153
Depreciation and amortisation	1,471	1,217	6,168	6,473	7,639	7,690
Write down of assets	97	-	-	34	97	34
Total departmental expenses	8,201	7,628	39,574	40,351	47,775	47,979
Funded by:						
Departmental income						
Revenues from Government	9,666	9,003	30,609	31,761	40,275	40,764
Sale of goods and services			2,853	2,611	2,853	2,611
Interest	905	769	2,865	2,712	3,770	3,481
Other non-taxation revenues	141	475	740	819	881	1,294
Total departmental income	10,712	10,247	37,067	37,903	47,779	48,150

# Part five: Appendices

Detail of a needlework sampler depicting Botany Bay in the early years of settlement, acquired by the Museum in 2009.



## Appendix 1 : Council and committees of the National Museum of Australia

Council members are appointed under Section 13(2) of the *National Museum of Australia Act 1980*.

## Council

MEMBERS AS AT 30 JUNE 2009

**Mr Daniel Gilbert AM** (Chair) LLB (University of Sydney) Managing Partner, Gilbert+Tobin Non-Executive Director, National Australia Bank Limited Director, Australian Indigenous Minority Supplier Council Member, Prime Minister's National Policy Commission on Indigenous Housing Councillor, Australian Business Arts Foundation 27 March 2009 – 26 March 2012

Dr John Hirst (Deputy Chair) BA (Hons), PhD (Adelaide) Scholar emeritus (La Trobe University) 27 August 2003 – 26 August 2006 Reappointed: 27 August 2006 – 26 August 2009 Attended 4/4 meetings

#### **Dr John Fleming**

Attended 1/1 meeting

PhD (Philosophy and Medical Ethics) (Griffith) President, Campion College, Sydney 27 August 2003 – 26 August 2006 Reappointed: 27 August 2006 – 26 August 2009 Attended 1/4 meetings

#### **Ms Marian Gibney**

BA/LLB (Hons) (University of Queensland) General Counsel, AMCI Investments 24 June 2004 – 23 June 2007 Reappointed: 22 August 2007 – 21 August 2010 Attended 4/4 meetings

#### **Ms Sally Anne Hasluck**

Dip Ed (London) Museum consultant Member, Western Australian Museum Board, 1994–2001 19 February 2004 – 18 February 2007 Reappointed: 19 February 2007 – 18 February 2010 Attended 4/4 meetings

#### Dr Barbara Piscitelli AM

PhD (Creative Arts) (James Cook University) MEd (Antioch Graduate School of Education) BA (Philosophy and Religion) (Keuka College) Consultant and independent researcher 17 July 2008 – 16 July 2011 Attended 2/4 meetings

#### Mr John Morse AM

Advisor to the Director of Parks Australia on tourism and Indigenous tourism Owner, John Morse Art Chair, Muṯitjulu Foundation 28 November 2008 – 27 November 2011 Attended 2/2 meetings

#### **Professor Andrea Hull AO**

BA Dip Ed (Sydney University) MBA (Melbourne Business School) Executive Education AGSM, Harvard Fellow, Australian Institute of Company Directors Fellow, Australian Institute of Management Director, Victorian College of the Arts (to March 2009) 12 December 2008 – 11 December 2011 Attended 2/2 meetings

#### EXECUTIVE MEMBER

**Mr Craddock Morton** 

BA (Hons) (ANU) Director, National Museum of Australia Acting Director: 15 December 2003 – 23 June 2004 Director: 24 June 2004 – 23 June 2007 Reappointed: 24 June 2007 – 23 June 2010 Attended 4/4 meetings

#### OUTGOING MEMBERS IN 2008-09

## The Hon Tony Staley AO (Chair)

LLB (Melbourne) Chair, Cooperative Research Centres Association Chair, Energy and Water Ombudsman (Victoria) Chair, auDA (Australian Domain Name Administrator) Chair, Partners in Performance International 22 September 1999 – 21 September 2002 Reappointed: 22 September 2002 – 21 September 2005 Reappointed: 6 October 2005 – 5 October 2008 Attended 2/2 meetings

#### Mr Benjamin Chow AO

BE (Sydney) Managing Director, Sydney Subdivision Pty Ltd Councillor, Bond University Director, Invocare Ltd 15 May 2003 – 14 May 2006 Reappointed: 15 May 2006 – 14 May 2009 Attended 4/4 meetings

#### **Mr Christopher Pearson**

BA (Hons) (Flinders), Dip Ed (Adelaide) Editor and columnist SBS Board Member 9 August 1999 – 8 August 2002 Reappointed: 9 August 2002 – 8 August 2005 Reappointed: 6 October 2005 – 5 October 2008 Attended 1/2 meetings

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

DIRECTIONS TO COUNCIL BY THE MINISTER None

#### MEETINGS

7 May 2009

Four meetings were held in Canberra as follows:23 July 2008no. 12225 September 2008no. 12312 March 2009no. 124

# Audit and Finance Committee of Council

#### TERMS OF REFERENCE

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

#### MEMBERS AS AT 30 JUNE 2009

**Ms Marian Gibney** (Council Member and Committee Chair) Attended 4/4 meetings

**Mr Benjamin Chow AO** (Council Member) Attended 4/4 meetings

**Professor Andrea Hull AO** (Council Member) Attended 1/1 meeting

#### OUTGOING MEMBERS IN 2008-09

**Mr Christopher Pearson** (Council Member) Attended 1/2 meetings

#### MEETINGS

Four meetings were held in Canberra as follow	ws:
23 July 2008	no. 46
25 September 2008	no. 47
12 March 2009	no. 48
7 May 2009	no. 49

## **Collections Committee of Council**

#### TERMS OF REFERENCE

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

#### MEMBERS AS AT 30 JUNE 2009

**Dr John Hirst** (Council Member and Committee Chair two meetings) Attended 2/3 meetings

**Dr John Fleming** (Council Member) Attended 0/3 meetings

**Ms Sally Anne Hasluck** (Council Member) Attended 3/3 meetings

**Dr Barbara Piscitelli AM** (Council Member) Attended 1/1 meeting

**Mr Craddock Morton** (Museum Director) Attended 3/3 meetings

#### OUTGOING MEMBER IN 2008-09

#### Mr Christopher Pearson (Council Member and

Committee Chair one meeting) Attended 1/1 meeting

#### MEETINGS

Three meetings were held in Canberra as follows:23 July 2008no. 2212 March 2009no. 23

7 May 2009	no. 24

## Sponsorship and Development Committee of Council

#### TERMS OF REFERENCE

- 1 Provide guidance on strategic directions for the Museum's sponsorship and development functions.
- 2 Provide direction on obtaining sponsorship for temporary exhibitions.
- 3 Support the Museum's efforts to secure external support for developing the National Historical Collection.
- 4 Assist with industry introductions where possible.

#### MEMBERS AS AT 30 JUNE 2009

**Ms Sally Anne Hasluck** (Council Member) Attended 3/3 meetings

**Mr John Morse AM** (Council Member) Attended 1/1 meeting

**Mr Craddock Morton** (Museum Director) Attended 3/3 meetings

#### OUTGOING MEMBERS IN 2008-09

**Mr Benjamin Chow AO** (Council Member and Committee Chair) Attended 3/3 meetings

**Mr Christopher Pearson** (Council Member) Attended 1/1 meeting

#### MEETINGS

 Three meetings were held in Canberra as follows:

 22 July 2008
 no. 18

 11 March 2009
 no. 19

 6 May 2009
 no. 20

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

## **Functions of the Museum**

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

### **Powers of the Museum**

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

- f) to make available (whether in writing or in any other form and whether by sale or otherwise) information relating to the Museum and its functions
- g) to occupy, use and control any land or building owned or held under lease by the Commonwealth and made available to the Museum under Section 8
- h) to erect buildings
- j) to purchase or take on hire, or to accept as a gift or on deposit or loan, and to dispose of or otherwise deal with, furnishings, equipment and other goods
  - ja) to charge such fees and impose such charges (in addition to the charges fixed by regulations) as are reasonable in respect of services rendered by the Museum
  - jb) to raise money for the purposes of the Museum by appropriate means, having regard to the proper performance of the functions of the Museum
- k) to act as trustee of moneys or other property vested in the Museum on trust
- m) to act on behalf of the Commonwealth or of an authority of the Commonwealth in the administration of a trust relating to historical material or related matters.
- 3 The Museum shall not dispose of historical material except in accordance with Section 9 or 9A of the Act.
- 4 Notwithstanding anything contained in the Act, any money or other property held by the Museum upon trust or accepted by the Museum subject to a condition shall not be dealt with except in accordance with the obligations of the Museum as trustee of the trust or as the person who has accepted the money or other property subject to the condition, as the case may be.
- 5 Nothing in the Act requires the Museum to perform its functions or exercise its powers in relation to historical material that is owned or otherwise in the possession of an authority of the Commonwealth, being historical material that is used for the purposes of the authority.

Source: National Museum of Australia Act 1980

## Appendix 3: National Historical Collection: Material acquired and approved by Council, 1 July 2008 – 30 June 2009

# Material acquired and approved 23 July 2008

#### ABORIGINAL AND TORRES STRAIT ISLANDER AFFAIRS COLLECTION

A collection of objects produced by Aboriginal communities and collected by the Council for Aboriginal Affairs, the Department of Aboriginal Affairs, the Aboriginal Development Commission and the Aboriginal and Torres Strait Islander Commission. *Donation* 

## AMERICAE SIVE NOVI ORBIS NOVA DESCRIPTIO MAP COLLECTION

A hand-coloured engraved map of the Americas printed in 1612 for the last edition of Ortelius's atlas, *Theatrum Orbis Terrarum*. *Purchase* 

#### WILLIAM BARAK 1895 COLLECTION

A drawing by William Barak, renowned as the *ngurungaeta* or headman of the Wurundjeri clan of the Woiworung people. *Purchase* 

#### DAISY BATES - HERBERT BROWNE COLLECTION

Eight boomerangs, two spear-throwers, a shield and an adze with stone flake purchased by Herbert Browne from Daisy Bates at Ooldea in South Australia in the 1920s and 1930s. *Purchase* 

#### DENNY BOWENDA COLLECTION

A *yuk puyngk* (law stick) used by the Wik people of western Cape York Peninsula to proclaim traditional laws, including ownership of land and material goods. Made by Denny Bowenda in the 1990s. *Purchase* 

## BRITISH–AUSTRALIAN FRIENDSHIP SOCIETY COLLECTION

A convict love token engraved with a female figure or 'personification of hope' with an anchor at her feet, farewelling a ship sailing in the distance. *Purchased at auction with the assistance of the British–Australia Friendship Society* 

#### BUMPER ACTION AMUSEMENTS COLLECTION

A dial time-recorder used by the Myer Emporium to record the arrival and departure of employees. *Purchase* 

#### LINDY CHAMBERLAIN-CREIGHTON COLLECTION NO. 4

Six items of clothing worn by actress Miranda Otto when playing the part of Lindy Chamberlain in the 2004 television mini-series *Through my Eyes: The Lindy Chamberlain Story. Donation* 

#### CONVICT LOVE TOKEN COLLECTION NO. 2

Four convict love tokens made from shaved down 1797 pennies. *Purchase* 

#### CAPTAIN COOK PORTRAIT BUST COLLECTION

A neo-classical marble bust entitled *Jacques Cook*, commissioned by the Marquis de Laborde in 1788 for his garden at Méréville. *Purchase* 

#### BRANSBY BEAUCHAMP COOPER COLLECTION

A gold medallion presented to Bransby Beauchamp Cooper (1844–1914) after he achieved the then highest score of 84 for Victoria in an 1873 cricket match against an English XI, led by WG Grace. *Purchase* 

## WILLIAM AND JEANETTE DERHAM FAMILY BENDIGO POTTERY COLLECTION

A collection of ceramics produced by Bendigo Pottery between 1858 and 1971. The collection also includes stamps and printing blocks used as part of the manufacturing and advertising processes, as well as documents, photographs and ephemera illustrating the working life of the pottery. *Purchase* 

#### FIRST FLEET TABLE COLLECTION

A late Georgian, neo-classical sofa table made from planks of native Australian 'beefwood' sent by Surgeon General John White, naval surgeon for the First Fleet, to his patron Sir Andrew Snape Hamond between 1788 and 1795. *Purchase* 

#### SIR LITTLETON GROOM COLLECTION

A collection of objects relating to the political career and achievements of Sir Littleton Ernest Groom. *Donated through the Australian Government's Cultural Gifts Program* 

#### WAL HICK COLLECTION

An Independent Order of Oddfellows collar, a long-service jewel and Presbyterian Alliance Friendly Society collars, worn by Ernest Wilkinson, his son-in-law Herbert Hick and his grandson Wal Hick. *Donation* 

#### CHRISTOPHER HODGES AND HELEN EAGER COLLECTION

Three sculptures made during the 1990s by artists at the Ngkawenyerre camp in the Utopia homelands of the Northern Territory. *Donation* 

#### BRAD MANERA COLLECTION

A T-shirt celebrating the 1985 handback of Uluru to its traditional owners. *Donation* 

#### MARIS PACIFICI MAP COLLECTION

A hand-coloured engraved map of the Pacific, printed in Antwerp in 1595 for Abraham Ortelius's atlas *Theatrum Orbis Terrarum*. *Purchase* 

## ALBERT NAMATJIRA – CHARLES MOUNTFORD PLAQUE COLLECTION

A wooden plaque made by Aboriginal artist Albert Namatjira during the making of the documentary film *Namatjira the Painter*, produced by Charles Mountford for the Film Division of the Australian Department of Information in 1946. *Purchase* 

#### PARLIAMENT HOUSE COLLECTION NO. 1

Two chairs from the Cabinet Room of Parliament House. *Donation* 

#### PLATYPUS COLLECTION

A collection of items relating to platypus research and conservation since the 1970s. *Donation* 

#### WILLIAM PRICE COLLECTION

A steam-powered stationary engine with vertical boiler owned and used by William Price to power a sawmill on his family farm from 1900–30. *Donation* 

#### DAVID AND MARGARET RIDE COLLECTION

A Nomad tractor sprinkler. Donation

#### KEVIN ROSOLEN COLLECTION

A paper tape reader and associated components developed for use with the Snowy Mountains computer commonly referred to as SNOCOM. *Donation* 

#### STAFFORDSHIRE FIGURINE COLLECTION

A ceramic figurine of Captain Cook and two of William Smith O'Brien, one depicting him in chains, the other depicting him dressed as a convict, produced in the late 1840s by the Alpha factory in England. *Purchase* 

## CLIFFORD POSSUM TJAPALTJARRI CARVING COLLECTION

A carved wooden snake and tree sculpture made by Clifford Possum Tjapaltjarri at Glen Helen Lodge in 1973. *Purchase* 

#### ALBERT WOODLANDS SHIELD COLLECTION

An Aboriginal shield decorated with pokerwork motifs depicting New South Wales flora and fauna, with the words 'LA PEROUSE' carved at the bottom. *Purchase* 

#### CHARLES WOOLLEY – WILLIAM LANNEY COLLECTION

Two photographic portraits of the Tasmanian Aboriginal man William Lanney with four uncaptioned ethnographic photographic portraits of non-Australians attached to the reverse. *Purchase* 

#### Material acquired and approved 12 March 2009

#### SHIRLEY ANDREWS COLLECTION

Two dance masks belonging to Shirley Andrews and a video recording of a folk dance workshop conducted by Andrews in 1986. *Donation* 

## AUSTRALIAN BROADCASTING CORPORATION – PLAY SCHOOL COLLECTION NO. 2

A painted illustration entitled *Above Ground*, *Below Ground*, a sketch, a *Play School* episode script, a blue foam teacup and saucer, an orange foam teapot, a purple painted car made of cardboard boxes and a calendar in the form of a flower in a garden pot from the children's television show, *Play School. Donation* 

## 1886 BARAK – BERRY ILLUMINATED ADDRESS COLLECTION

A handwritten illuminated address on paper signed andor marked by William Barak and 15 other residents from Coranderrk. *Purchase* 

#### BAUDIN MEDAL COLLECTION

A bronze Baudin medal struck in 1800 from the second reverse die engraved by Pierre Antoine Montagny. *Purchase* 

#### ALEX BURGOYNE COLLECTION

A 1930s Batyphone radio receiver. Donation

#### NICHOLAS CAIRE COLLECTION

Eight sepia-toned photographs of Lake Tyers by Nicholas Caire. *Purchase* 

## CENTRAL AUSTRALIAN CEREMONIAL HEADDRESS COLLECTION

A painted Central Australian Aboriginal headdress made of feathers, natural fibres and ochre collected during the 1950s. *Purchase* 

#### BARRY CHRISTOPHERS COLLECTION

A glass hypodermic syringe, stethoscope, prescription pad, photograph and five newspaper clippings belonging to Barry Christophers. *Donation* 

#### HANBURY CLEMENTS TUREEN COLLECTION

A Chinese export porcelain tureen on matching stand, decorated in polychrome enamels with gilt highlights and the demi-griffin crest of Hanbury Clements RN, made between 1817 and 1830. *Purchase* 

#### CONVICT ERA SHIRT COLLECTION

An 1830s convict shirt and punishment shoe, a government-issued candle holder with broad arrow mark, a whale oil burning lamp with original convex magnifying lens, a waisted iron axe with an impressed crown over a broad arrow, and a pair of handcuffs marked 'Froggatt Warrented Wrought Iron', found at the Commandant's Cottage in Granton, Tasmania. *Purchase* 

#### ERIN CRAIG COLLECTION

A red-and-white spotted toy pig belonging to Erin Craig, daughter of Australian war bride Iris Adams and James Craig, a Master Sergeant in the United States Army during the Second World War. *Donation* 

#### ALBERT CROKER COLLECTION

A hand-carved water buffalo made in 1964 by Albert Croker (about 1908–71), a senior Tiwi elder and artist and a respected carver of traditional *tutini* poles from Milikapiti, Melville Island. *Purchase* 

# ROBERT CROLL BOOMERANG COMPETITION COLLECTION

Twelve competition boomerangs, nine pieces of boomerang competition clothing and a trophy, belonging to Rob Croll, who has regularly competed in boomerang throwing competitions since 1974. *Purchase* 

#### FLOUR EXPORT INDUSTRY COLLECTION NO. 1

Five export flour bag printer's proofs dating from the 1950s. *Purchase* 

#### GALLAWAY-GORE COLLECTION

A sword and scabbard, a family bible and prayer book, framed portraits and family papers belonging to the Gallaway-Gore family. *Donation* 

#### SIR ROBERT GARRAN COLLECTION

A Blüthner upright piano, a piano stool and eight music books belonging to Sir Robert Garran. *Donation* 

#### SUE WILLS GOSS COLLECTION

Horatio Wills's travelling trunk, a hatbox used by Wills's granddaughter Ida Clair, and a royal scrapbook featuring pictures cut from newspapers and magazines of the British royal family. *Donation* 

#### DARRELL THICK COLLECTION

A 1940s Western Australian manufactured bicycle used on family holidays on Rottnest Island during the 1970s and 1980s. *Donation* 

#### AKRAM KHAN COLLECTION

A tin tag used by wheat breeder William Farrer to identify wheat breeding trial plots at the Wagga experimental farm. *Donation* 

#### KOORI HERITAGE TRUST COLLECTION

Two contemporary sculptural artworks by Treahna Hamm modelled in the shape of a 19th-century breastplate, a collage by Vicki Couzens entitled *Woorrkgnan — Moorraka* (birthplace — burial place), and a pastel drawing by Lee Darroch entitled *Dungula Garradha* (Murray River corroboree). *Purchase* 

#### DAWN LAING COLLECTION NO. 2

A white guipure lace wedding dress with detachable chapel train and a tulle half-veil worn by Dawn Laing on 25 January 1964 and by her daughter, Amanda, at her wedding 42 years later. *Donation* 

#### COLONEL WILLIAM LIGHT COLLECTION

A cedar-and-brass-bound campaign writing box engraved with the inscription 'Presented to/Col William Light/as a token of Esteem/from the Officers of/HMS Rapid'. *Purchase* 

#### BONITA MABO COLLECTION

Four artworks created by the late Eddie Koiki Mabo entitled Dragon Heads, Still Life with Jar and Bowl, Tree in Landscape and Dark Palm Trees. Purchase

#### JESSIE MACKINTOSH COLLECTION

A board game entitled 'Corroboree', created and designed by Jessie Macqueen Mackintosh in 1945. *Purchase* 

#### JOHN MOODY COLLECTION

Three Tiwi ceremonial spears collected in 1948 by Dr John Moody while working as the Northern Territory Medical Service's flying dentist. *Purchase* 

#### **RON MUNCASTER COLLECTION NO. 2**

A costume, 'Old Mother Time', designed by Ron Muncaster and worn by his partner, Jacques Straetmans, in the 1995 Sydney Gay and Lesbian Mardi Gras. *Donation* 

#### ANGUS MUNNS COLLECTION

An Aboriginal shield from south-west Queensland collected by pastoralist Angus Munns in the 1890s. *Purchase* 

#### NGAANYATJARRA PITJANTJATJARA YANKUNYTJATJARA WOMEN'S COUNCIL COLLECTION

Four baskets made in the late 1990s by Nyinku Kulitja of Docker River, Nuniwa Imundura Donegan (deceased) of Blackstone, Lola West of Warburton and Manurpa Butler of Tjukurla. *Purchase* 

#### NEEDLEWORK SAMPLER COLLECTION

A sampler depicting an image of Botany Bay, New South Wales, in the early years of settlement, made by Margret Begbie, a 10-year-old girl from Scotland. *Purchase* 

#### RODERIC O'CONNOR COLLECTION

Four sterling silver salt spoons engraved with the monogram and family crest of Roderic O'Connor (1784–1860). *Purchase* 

#### RALPH PARKES COLLECTION

A rug made from 70 rabbit skins trapped and dried by Ralph Parkes in 1934 while working as a jackaroo on a property at Ilford, New South Wales. *Donation* 

#### QUEENSLAND BICORNUAL BASKET COLLECTION

A 1900s *jawun* bicornual basket from north-east Queensland made by the Nyawaygi or Wargamaygan people. *Purchase* 

#### **RITCHIE FAMILY COLLECTION**

Peter Pan's 1934 Melbourne Cup trophy. Purchase

#### JOSEPH RUSSELL LAND GRANT COLLECTION

A land grant, signed by Governor Sir Thomas Brisbane, to Joseph Russell for 300 acres in Methuen, Van Diemen's Land, dated 30 June 1823. *Purchase* 

#### SCOPE VICTORIA COLLECTION

Twenty-five items of regalia presented to regional, state and national titleholders in the Miss Australia Quest, as well as a small selection of calipers and hand splints representative of the mobility aids developed for children with cerebral palsy by Scope Victoria. *Donation* 

# VINCENT SERICO – CAMPFIRE CO-OPERATIVE COLLECTION

Seven artworks by Aboriginal artist Vincent Serico (1949–2008) comprising five works on paper from his 2003 *Jiman Jiman series — Camp on Mornington Island, Duck Hunting on the Dawson River, Bentinck Island 1950s next to Mornington Island, Native Police* and *The Northern Men* and two works on canvas entitled *Killing Kullin-la-ringo* and *The Myall Creek Massacre. Purchase* 

#### L RICHARD SMITH COLLECTION

Seventeen breastplates associated with Aboriginal people from Queensland, New South Wales and Western Australia. *Purchase* 

#### SERGEANT ARTHUR STEELE COLLECTION

A ceremonial sword given to Sergeant Arthur Steele and a copy of the 1881 report by the government board which distributed the reward offered for the capture of the Kelly Gang. Also included is a copy of the catalogue for the Old Melbourne Gaol 2001 exhibition on Ned Kelly. *Purchase* 

#### BOB STEVENS COLLECTION

A homemade tractor built by Victor Stevens in 1948. *Donation* 

#### SOTHEA THEA COLLECTION

A denim jacket and a pair of trousers worn by Cambodian refugee Sothea Thea. *Donation* 

#### SIR ROGER TICHBORNE STAFFORDSHIRE FIGURINE COLLECTION

An 1873 polychrome enamelled ceramic figurine of Arthur Orton, widely known as the 'Tichborne Claimant'. *Purchase* 

#### TJANPI 'WILD HARVEST FAMILY' COLLECTION

Four woven sculptures made by Jennifer Mitchell, Noeline Baker, Panjiti Mackenzie and Nyukana Baker. The collection also includes objects, assembled by the weavers, that are associated with collecting bush foods: wooden containers, tools, and a crocheted handbag containing personal objects. Together the collection represents a tableau on the theme of 'bush food'. *Purchase* 

#### BILLY STOCKMAN TJAPALTJARRI COLLECTION

A carving of a snake by Billy Stockman Tjapaltjarri. *Purchase* 

#### CHAI VANG AND POR YE COLLECTION

A dibble (or digging stick), four cardboard signs, two knives, the head of a small hoe, and a crossbow and arrows used by Chai Vang and Por Ye, Hmong market gardeners in Tasmania. *Donation* 

#### JOHN 'JOHNNY' WARREN COLLECTION

Material relating to Johnny Warren, one of Australia's most famous soccer players, who tirelessly championed a sport long-regarded as a minor football code in this country. *Donated through the Australian Government's Cultural Gifts Program* 

#### WHITELEY FAMILY COLLECTION NO. 1

A child-sized Depression-era couch made of three kerosene packing cases covered in heavy cream fabric printed with orange and yellow flowers. *Donation* 

#### WORLD TRADE CENTER AUSTRALIAN FLAG

An Australian flag flown at Australian ceremonial occasions at the World Trade Center in New York prior to the September 2001 terrorist attacks. *Transfer* 

#### WORLD WAR BOARD GAMES COLLECTION NO. 1

Two board games produced during the First World War — 'Trencho' and 'Commonwealth Navy'. *Purchase* 

## Material acquired and approved 7 May 2009

#### BEHIND THE LINES 2008 COLLECTION

Thirty-five political cartoons collected from the *Behind the Lines 2008* exhibition. *Purchase* 

#### ANNA BOSKOVITZ COLLECTION

A pamphlet, written in Hungarian, entitled *Ausztralia Magyar Szemmel* (Australia through Hungarian eyes), which contains general information about Australian culture and customs. *Donation* 

#### PETER BROKENSHA AND BOBBY BARDJARAI NGANJIMIRRA COLLECTION

Twenty-five bark paintings by prominent Western Arnhem Land artist and respected Nadjalama elder Bobby Bardjarai Nganjimirra (1915–92). *Purchase* 

#### **COLYN COHEN COLLECTION NO. 1**

A silver braille pocket watch from the 1930s, made by the Tavannes Watch Company of Switzerland. *Donation* 

#### PADDY DJAGWEEN COLLECTION

A bark painting, *Aborigines Captured for Station Work*. *Women for Sex*, attributed to Kimberley Aboriginal elder Paddy Djagween (about 1890–1991). *Purchase* 

#### **ROBERT FAITHFULL COLLECTION NO. 2**

Material relating to the Faithfull family of Springfield station, near Goulburn: five portraits of William Pitt Faithfull's sister Alice Gibson, his wife Mary, his sister-inlaw Ann Deane, and his sons William Percy and Reginald; and accounts, expenses, medical degrees, First World War documents, letters, paddock books and Tirranna Picnic Races programs. *Donated through the Australian Government's Cultural Gifts Program* 

#### FRANK HARDY COLLECTION

A Kapp & Peterson Standard System 313 tobacco pipe, which belonged to author and activist Frank Hardy (1917–94). *Donation* 

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#### **BRONWYN HUGHES COLLECTION**

A christening gown and matching petticoat made by Mary Easterbrook (née Maher) for the christening of her first child in 1897. *Donation* 

#### PATRICK MCCUE COLLECTION NO. 2

Patrick 'Paddy' McCue's 1908 Australian rugby union jersey. *Purchase* 

#### GWEN AND WAYNE MASTERS COLLECTION NO. 2

Eighteen objects relating to the Mowanjum mission in north-west Australia, comprising three spears with glasstipped Kimberley point blades, two boomerangs, two decorated boab nuts, a wooden spindle with attached hair-string, a coolamon, a turtle shell, a spear point, a painting by Jack Wherra, a painting by Basel Rangea, two biblical texts in the Worora language and three issues of the mission magazine, *Encounter. Donation* 

#### **PAPUNYA ART 2008 COLLECTION**

A painting, *Goanna Corroboree at Mirkantji*, by Kaapa Tjampitjinpa; two paintings by Uta Uta Tjangala, one untitled, the other titled *Snake Dreaming for Children*; an untitled painting by Anatjari Tjakamarra; and 11 untitled watercolours and drawings on paper produced by Pintupi artists in 1971. *Purchase* 

#### WILLIAMS AND TOOMBS LAND GRANTS COLLECTION

Two land grants, one signed by Major-General Lachlan Macquarie to emancipist James Williams for 50 acres of land in the District of Argyle, Van Diemen's Land, dated 1 January 1817, and the other signed by Sir Thomas Brisbane to emancipist Thomas Toombs, dated 30 June 1823, for 30 acres of land in the District of Launceston, Van Diemen's Land. *Purchase* 

# **Appendix 4: Inward loans**

# Inward loans extended between 1 July 2008 and 30 June 2009

Adams, Phillip: ceramic sculpture of Norm ('Life. Be in it' campaign character) for display in the Nation gallery. Anthropology Museum, University of Queensland: false horizon used by William Landsborough for display in the Nation gallery.

Australian Army Museum of Military Engineering: plane table and map, prismatic compass, alidade and box, Abney level and bank of aneroid barometers for display in the Nation gallery.

Australian Spatial Information Business Association: hand-held sextant and case for display in the Old New Land gallery.

**Bradbury, Steven:** skating suit for display in the Eternity gallery.

**Burgess, Jenny:** Methodist Church Far West Mission cookbook for display in the Nation gallery.

**City of Kalgoorlie-Boulder:** silver trophy model of pipelines and gantries for display in the Old New Land gallery.

Flying Fruit Fly Circus: circus trapeze for display in the Eternity gallery.

**Fox, Rodney:** great white shark jaw with teeth for display in the Eternity gallery.

**Geoscience Australia:** samples of rhodonite, calcite, stolzite, silver, garnet, epidote, mica, malachite, topaz, kyanite, anglesite, and crocoite for display in the Nation gallery. Gypsum crystal specimen for display in the Old New Land gallery.

Hansen, Guy: one dollar note for display in the Nation gallery.

Horak, Olga: *Exodus* (1965), sculpture by Olga Horak, for display in the Eternity gallery.

Irwin, Ian: headlight unit, rear light, horn button and wiper control, door handle, silver and blue radiator badges, and spare wheel badge for display in the Nation gallery. **Kaus, David:** resin for display in the Gallery of First Australians.

**Kay, Patrya:** Eric Bryce Carter breakfast set crockery for display in the Old New Land gallery.

**McGrath; Victor:** turtle shell mask for display in the Gallery of First Australians.

**Marcus, Dr Julie:** tin trunk used by Olive Pink for display in the Old New Land gallery.

**National Archives of Australia:** poster for display in the Australian Journeys gallery.

**National Trust, Western Australia:** slice of locking bar pipe and pipe with locking bar for display in the Old New Land gallery.

**Note Printing Australia:** bas-relief sculpture of the Australian coat of arms by Leslie Bowles, and steel engraved die of the Australian one dollar note for display in the Nation gallery.

**Powerhouse Museum:** cochlear implant, speech processor and accessories for display in the Eternity gallery. **Quayle, Simon:** brick-shaped sealed metal container from the Bali bombing for display in the Eternity gallery. **Royal, Beryl:** Argonaut's Club badge and certificate for display in the Eternity gallery. **Shephard, Denis:** cream can and butter pats for display in the Nation gallery.

**Smith, Dr Mike:** ochre for display in the Gallery of First Australians.

**South Australian Maritime Museum:** SS *Aldinga* model, playing cards, ashtray, silver bowl, coffee pot, cup, lid, plate and platter for display in the Nation gallery.

**Stafford, Allen:** *Fordowner* magazines, Model A owners' manual and model car for display in the Nation gallery. **Van Rijn, Catherine:** 1987 German road map of Europe for display in the Nation gallery.

**Wehner, Kirsten:** four milk bottles for display in the Nation gallery. *20 Plans Brick Veneer* pamphlet and *Australian Home Carpentry* book for display in the Nation gallery.

Western Australian Museum, Kalgoorlie-Boulder: camel water tank for display in the Old New Land gallery. Youl, John: set of medals and photograph of painting for display in the Old New Land gallery.

**Young, Cecilie:** shell necklace, brassard and service medal for display in the Nation gallery.

## New inward loans between 1 July 2008 and 30 June 2009

**Cressbrook Heritage Trust:** hymn book for display in the Eternity gallery.

**Davidson, Gordon and Desley:** wool bale grapple, branding iron, ram brand, dray wheel rim, bullock yoke bows, sheep shears, axe head, wood splitting wedge, hook, carcass hanger, gate gudgeon and gate swing from Bowen Downs for display in the Creating a Country gallery .

**Maple-Brown, Jim:** two 1845 portraits by Joseph Backler of Mary Faithfull and William Pitt Faithfull for display in the Creating a Country gallery.

**Museum Victoria:** feathered headdress (1889) for display in the Gallery of First Australians.

**Powerhouse Museum:** three Annette Kellermann swimming costumes for display in the Eternity gallery. **Private lender:** Jack Howe's gold fob watch with a shield and two medallions on a fob watch chain in a box, with a book and folder relating to Jack Howe for display in the Museum's Hall.

**Rio Tinto Iron Ore:** O&K shovel bucket for display in the Creating a Country gallery.

**Robinson, Brian:** *Zugub* (dance machine) 1993 artwork by Patrick Thaiday for display in the Gallery of First Australians.

**Smith, Dr Mike:** grindstone (top stone) for display in the Old New Land gallery.

#### AUSTRALIAN JOURNEYS GALLERY

The following are international loans that were not included in the 2007–08 Annual Report.

American Museum of Natural History: sand piper (*Actitis hypoleucos*) and ruff (*Philomachus pugnax*) bird skins. Harris, Rolf: series of sketches and etchings by Rolf Harris. Museum Volkenkunde, Denmark: trepang harvesting tool.

**National Library of Ireland:** address presented to William Smith O'Brien, and journal of William Smith O'Brien.

#### A DIFFERENT TIME: THE EXPEDITION PHOTOGRAPHS OF HERBERT BASEDOW 1903–1928 EXHIBITION

**Basedow, Martin:** two watercolour paintings by Herbert Basedow.

Feast, Bob: string bag collected by Frank Feast.

#### FROM LITTLE THINGS BIG THINGS GROW EXHIBITION

Australian Electoral Commission: ballot box. Barker, June: emu egg portrait of William Ferguson. Barry, Harriet: address book, and sewing basket and contents

Bruhn, Adam: cigarette.

Kondek, Tony: Fred Maynard's dictionary. McKay, Belinda: Lady Jessie Street's amber necklace. Moriarty, John: dressing-gown.

**Paisley, Dr Fiona:** Anthony Martin Fernando's diary. **Perkins, Eileen:** Charles Perkins' university degree certificate.

Rind, Jerry: Nikon camera.

Robert, Elizabeth: passport belonging to Mary Bennett. State Library of Queensland: Lambert McBride's suitcase.

#### A FINE YARN: INNOVATIONS IN AUSTRALIA'S WOOL INDUSTRY EXHIBITION

Australian Wool Innovation: camisole, Manchester United jersey, shower suit, Akira Isogawa women's jumper treated with 'Total Easy Care', shrunken jumper. Finch, Barry: Vellus Aureum gold-plated rams horn sculpture, trophy salver and presentation case for gold bullion prize.

**Macartney-Snape, Tim:** woollen thermal T-shirt, woollen long johns and woollen balaclava.

Pappas, Nicholas: South Sydney Football Club Armani blazer.

**Taylor, Mike:** superfine wool fleece sample and prize ribbon.

## Inward loans extended between 1 July 2008 and 30 June 2009

#### LEAGUE OF LEGENDS: 100 YEARS OF RUGBY LEAGUE IN AUSTRALIA EXHIBITION

Australian Rugby League: jerseys, trophies including the Courtney Goodwill Cup, medals, and clothing including caps.

**Churchill, Joyce:** Clive Churchill's football shoulder pads, photograph, coaching hat, two Australian jerseys, British Lions jersey, French rugby league jersey, Claude Corbett Memorial Trophy, and 'Little Master' banner.

**Collis, Ian:** souvenir tour guide 1908–09, framed print of Dally Messenger, program for 1908 Queensland season, and *Modern Rugby Football: New Zealand Methods* book. **Courtney, Howard:** Kangaroos Test cap and Western Suburbs club cap.

**Cronulla Sutherland Sharks:** the Amco Cup. **Fahey, Daphne:** set of First World War and Second World War medals, dog tags, and photograph of 41st Battalion football team.

Fahey, Patricia: photograph of William Fahey in AIF uniform, 1917.

Menzies, Steve: headgear.

**Powerhouse Museum:** posters, trophy, cap and camera. **Queensland Rugby League Northern Division:** the Foley Shield.

**St George Illawarra Dragons Rugby League Club:** Illawarra Steelers jersey. **Tumut Rugby League:** the Maher Cup, football, Tiger bell and hub caps with handles.

Wynn, Greg: the Munn Cup.

#### WATER EXHIBITION

Australian Museum: straw-neck ibis, grey teal, pelican, kowari and fat-tailed dunnart taxidermy mounts. Australian National Herbarium (CSIRO): desert oak, spinifex, mulga, Sturt's desert pea and bloodwood plant specimens.

Queensland Museum: kangaroo-skin water bag.

# Appendix 5: Outward loans

## New and renewed outward loans

**Australian National University Medical School:** 11 skeletal specimens for teaching purposes.

Australian Tennis Museum: Evonne Goolagong Cawley's tennis jacket and racquet, 1974 Wimbledon Ladies' Doubles tennis trophy, Victor A Edwards Tennis School trophy, Federation Cup tennis trophy for *Heroes of Tennis* exhibition at the Australian Tennis Centre.

**City Museum, Victoria:** Nellie Melba's farewell document to the public, 4 September 1924, for display in the *Break a Leg* exhibition at the Old Treasury, Melbourne.

**Cootamundra Heritage Centre:** Walter Hardy dray harness and wire horse frame for display in the *Cootamundra Heritage Centre* exhibition.

**The Grainger Quartet:** four AE Smith musical instruments from the EV Llewellyn collection for rehearsal and performance at the Albert Hall, Canberra.

**Historic Houses Trust of New South Wales:** four dog boots for display in the *Tails of the City* exhibition at the Museum of Sydney.

**Historic Houses Trust of New South Wales (extension):** bar and shackle for display in the *Convict Hulks* exhibition at the Museum of Sydney.

**Museum of Australian Democracy, Old Parliament House:** Aboriginal breastplate for 'Tumberilagong, Chief of the Nuneree Tribe' for display in the *Australian Democracy* exhibition.

**National Portrait Gallery:** *Trial by Fire*, painting by Tim Leura Tjapaltjarri; *Saara, the Seagull Hero*, human figure sculpture; *Older Apalach Brother, Younger Apalach Brother* and *The Crippled Boy of Thaa'puunt*, wooden sculptures; for display in the *Open Air: Portraits in the Landscape* exhibition.

**Old Parliament House (extension):** Three control panels and fader for display in the House of Representatives exhibit, and a pen, two typewriters, a tape recorder, a word processor, mouthpiece and cord for display in the Press Gallery exhibit.

**Parramatta Heritage Centre:** Mary Jones' conditional pardon for display in the *Women Transported: Life in Australia's Convict Female Factories* exhibition.

**Pereira, David:** AE Smith cello from the EV Llewellyn collection for practice and for public performance in the Museum's Hall.

**South Australian Maritime Museum:** Lloyd-Creak dip circle, fluxgate magnetometer system and Helmholtz coil for display in the *Quest for the South Magnetic Pole* exhibition.

**Tasmanian Museum and Art Gallery:** fibre basket decorated with shells made by Muriel Maynard for display in the *Tayenebe: Tasmanian Aboriginal Women's Fibre Work* exhibition.

# Appendix 6: Conferences, forums, seminars and lectures hosted by the National Museum of Australia

DATE/PROGRAM	TITLE/DESCRIPTION	SPEAKERS
9 July 2008 Public talk	'If it wasn't for them': Aboriginal protesters of the 1920s and 1930s	Professor John Maynard (activist Fred Maynard's grandson), University of Newcastle; Mike Pickering; Dianne and Barbara O'Brien; Barbara Nicholson; Susan Ingram and June Barker
9 July 2008 Friends curator's talk	From Makassar to Marege' to the Museum	Alison Mercieca, National Museum of Australia
10 July 2008 Friends exhibition preview	A Different Time: The Expedition Photographs of Herbert Basedow 1903–1928	David Kaus, National Museum of Australia
14 July 2008 Public talk	Who are the Jews?	Dr Ian 'Pete' Griffith, atheistic theist, in association with the Canberra Skeptics Inc.
18 July 2008 Friends talk	Women's voices	Moya Simpson, singer, actor and comedian, and one-half of duo, Shortis and Simpson
24 July 2008 Friends talk	Museums of the world — Korea	His Excellency Dr Kim Woo Sang, Korean Ambassador, Embassy of the Republic of Korea
6–8 August 2008 Conference	Recovering Lives: The Australian National University Conference	Speakers included Professor Kevin Bales, founder of Free the Slaves; and Professor Ross Gibson, exponent and theorist of digital media
8 August 2008 Symposium	Story: A Powerful Tool for Community Development	Speakers included Paul Adcock, Deb Wybron and Jenni Savigny
13 August 2008 Friends curator's talk	Behind the scenes	Martha Sear, National Museum of Australia
13 August 2008 Public talk	High-level nuclear waste disposal: Is safety guaranteed?	Nick Ware, microanalyst, in association with Canberra Skeptics Inc.
15 August 2008 Friends talk	Women's voices	Margaret Reid, former senator
22–23 August 2008 Symposium	Emily: 'Why Do Those Fellas Paint Like Me?'	Speakers included Margo Neale, National Museum of Australia; Professor Akira Tatehata, Director, National Museum of Art, Osaka; Dr Ian McLean, University of Western Australia; Djon Mundine, Indigenous art curator; Christopher Hodges, Utopia Art Sydney; Susan McCulloch, art critic and writer; Dr Sally Butler, University of Queensland; Professor Ann McGrath, The Australian National University; Professor Terry Smith, University of Pittsburgh; Associate Professor Rex Butler; Andrew Pike, film historian and documentary filmmaker;

#### PART FIVE: APPENDICES

DATE/PROGRAM	TITLE/DESCRIPTION	SPEAKERS
		Chiaki Ajoika, art historian and curator; Hitomi Toku, Cultural Officer, Australian Embassy, Tokyo; Mayumi Uchida; Professor Roger Benjamin; Gwen Horsfield, PhD candidate, The Australian National University; Tess Allas, University of New South Wales
23 August 2008 Public talk	Janet on the spot	Janet Holmes à Court, art collector
29–30 August 2008 Public talk	Greasy rider	Todd Malcolmson, artist
31 August 2008 Public talk	Ninety years ago on a French hillside: A story of Mont St Quentin	Dr Peter Stanley, Director, Centre for Historical Research, National Museum of Australia
1 September 2008 Forum	Museums Australia Spring Futures Forum	Speakers included Patricia Sabine, President, Museums Australia; Alex Marsden, Department of Prime Minister and Cabinet; Dr Des Griffin AM, Gerard Krefft Memorial Fellow and former Director, Australian Museum, Sydney; Bernice Murphy, National Director, Museums Australia
8–12 September 2008 Workshop for post- graduate students	Using Lives	Dr Nicholas Brown, Centre for Historical Research, National Museum of Australia
12 September 2008 Public talk	Fundamentalists — every religion has them!	Dr Paul Collins, historian, broadcaster and writer, in association with Canberra Skeptics Inc.
13 September 2008 Workshop	Shoot the Museum	Thirty-five photographers taking photos in the Hall, permanent galleries and Garden of Australian Dreams
17 September 2008 Ceremony	Citizenship ceremony	Senator Chris Evans, Minister for Immigration and Citizenship; Mr Andrew Metcalfe, Secretary, Department of Immigration and Citizenship; Mr Craddock Morton, Director, National Museum of Australia
21 September 2008 Public talk	Emily in Japan	Margo Neale, National Museum of Australia; Andrew Pike оам, Director/Producer, Ronin Films
23 September 2008 Museums Australia tour and talk	Utopia: The Genius of Emily Kame Kngwarreye	Margo Neale, National Museum of Australia
25 September 2008 Friends talk	Museums of the world — China	Mr Yanshan Fu, Cultural Attaché, Embassy of the People's Republic of China
28 September 2008 Public talk	Emily: The impossible modernist	Margo Neale, National Museum of Australia; John McDonald, art critic, <i>Sydney Morning Herald;</i> Virginia Trioli, ABC journalist

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DATE/PROGRAM	TITLE/DESCRIPTION	SPEAKERS
29–30 September 2008 Conference	Disability, Disadvantage and Development in Asia and the Pacific	Speakers included Graeme Innes, Australian Human Rights and Disability Discrimination Commissioner; The Hon Bob McMullan MP, Parliamentary Secretary for International Development Assistance; The Hon Bill Shorten MP, Parliamentary Secretary for Disabilities and Children's Services; Maria Veronica Reina, Executive Director, Global Partnership on Disability and Development; Ken Baker, Chief Executive Officer, National Disability Services; Frederick Miller, Disability Coordination Officer, Pacific Islands Forum Secretariat; Tewai Halatau, Co-chair, Pacific Disability Forum, and General Manager, Vision Pacific Trust, New Zealand; Margaret Gadd, National Disability Services; Professor Lesley Chenoweth, Griffith University; Senator Gary Humphries, Member, Senate Community Affairs Committee; Sainimili Tawake, Convenor, Women with Disabilities Pasifika Network; Daniel Stubbs, President, Australian Pacific Islands Disability Support; Andonia Piau Lynch, National Coordinator, Disability Promotion and Advocacy Association, Vanuatu; Dr Pamela Thomas, The Australian National University; Laurie Dunn, Assistant Director General, Operations, Policy and Support, AusAID; Megan McCoy, Disabilities Section, NZAID; Dr Kirsty Thompson, CBM Australia; Debra Perry, Senior Specialist in Disability Inclusion, ILO, Geneva; Setareki Macanawai, CEO, Pacific Disability Forum; Robyn Hunt, Human Rights Commissioner, New Zealand; Professor Andrew Byrnes, Associate Dean, Law School, University of New South Wales; Alastair Wilkinson, Regional Adviser, Social Development and Planning, UN-ESCAP, Suva; Angeline Chand, Program Officer, Pacific Disability Forum
5 October 2008 Public talk	My top three: What are the most sensitive and intriguing ethnographic photos in history?	Christine Hansen, National Museum of Australia; Dr Jane Lydon, historical archaeologist; David Kaus, National Museum of Australia; Wayne Quilliam, freelance photographer; Joanne Sassoon, State Records Office of Western Australia
8 October 2008 Friends talks and tours	The making of Australian Journeys	Martha Sear, National Museum of Australia
7, 9, 10 October 2008 Workshop	Emily music workshops for people with disabilities	Vivienne Winther, Artistic Director, Music For Everyone, Ainslie Arts Centre, Canberra
9–10 October 2008 Workshop	Emily dementia art workshops	Holly Edworthy
13 October 2008 Public talk	Anomalistic psychology	Dr Krissy Wilson, Lecturer in Psychology, University of Tasmania, in association with Canberra Skeptics Inc.
17 October 2008 Friends talk	Women's voices	Pip Buining, Artistic Director, Canberra Youth Theatre
23 October 2008 Friends talk	Museums of the world —Brazil	Mr Paulo de Tarso Jardim, Counsellor, Embassy of the Federative Republic of Brazil
25 October 2008 Film festival	Little Big Shots: International Film Festival for Kids	

#### PART FIVE: APPENDICES

DATE/PROGRAM	TITLE/DESCRIPTION	SPEAKERS
8, 15, 22 November 2008 Workshop	Imaginary lives: A series of workshops in historical fiction writing	Craig Cormick, author and science journalist
12 November 2008 Tour and talk	Behind the scenes of Australian Journeys	Martha Sear, National Museum of Australia
13 November 2008 Public talk	The use and misuse of statistics	Professor Terry Hull, demographer, The Australian National University
17 November 2008 Performance	David Pereira plays the AE Smith cello	David Pereira, renowned Australian cellist
21 November 2008 Friends talk	Women's voices	Genevieve Jacobs, 666 ABC presenter
24 November 2008 Book launch	Written in the Land	Book launch by Jenny Macklin, Minister for Families, Housing, Community Services and Indigenous Affairs
27 November 2008 Friends talk	Museums of the world — Mexico	Her Excellency, Mrs Martha Ortiz de Rosas, Ambassador of Mexico
30 November 2008 Workshop	History in the baking	Dr Adele Wessell, Visiting Fellow, Centre for Historical Research, National Museum of Australia
7 December 2008 Panel discussion	In the trenches	Genevieve Jacobs, journalist, ABC 666; James Massola, journalist, Canberra Times; Mark Riley, journalist, Channel 7; David Pope, cartoonist; Dennis Grant, Director of Public Affairs, National Musem of Australia
13 December 2008 Public talk	Animated conversation with Geoff Pryor	Geoff Pryor, cartoonist; Michael McKernan, writer and historian
15 December 2008 Public talk	Drinking our own waste: Change we can believe in?	Professor Peter Collignon, microbiologist, The Australian National University, and Director of Infectious Diseases and Microbiology for ACT Health
11 January 2009 Workshop	Cartooning the news	Pat Campbell, cartoonist
31 January 2009 Public talk	Special stories from the Australian Journeys gallery	Carmelo Mirabelli; Guna Kinne; Karen Schamberger, National Museum of Australia; Sylvie Stern
11 February 2009 Friends talk	Tombs that talk: Cemetery architecture and symbolism	Kenneth W Park, writer and tour leader
15 February 2009 Workshop	Quick draw	Elisa Crossing, artist
20 February 2009 Friends talk	Women's voices	Karen Middleton, Chief Political Correspondent and Canberra Bureau Chief, SBS TV

DATE/PROGRAM	TITLE/DESCRIPTION	SPEAKERS
26 February 2009 Symposium	Charles Darwin Symposium	Robyn Williams AM, science communicator; Nicholas Drayson, novelist and nature writer; Professor Iain McCalman, University of Sydney; Professor Tom Frame, Charles Sturt University; Emeritus Professor Frank Nicholas, University of Sydney; Dr Libby Robin, Centre for Historical Research, National Museum of Australia; Professor Paul Turnbull, Griffith University; Dr Barry Butcher, Deakin University; Tony Barta, La Trobe University; Dr Bernadette Hince, Visiting Fellow, The Australian National University; Professor Colin Groves, The Australian National University; Dr Jeremy Burdon, CSIRO
6–7 March 2009 Conference and workshop	Selling Yarns II: Innovation for Sustainability	Speakers included Margie West, curatorial consultant and Emeritus Curator of Aboriginal Art, Museum and Art Gallery of the Northern Territory; Brian Parkes, Associate Director, Object Gallery; Nicole Foreshew, Assistant Curator, Object Gallery; Carly Davenport Acker, Project Manager for Canning Stock Route Project
11 March 2009 Friends talks and tours	Behind-the-scenes — Creating a Country	National Museum of Australia curators
15 March 2009 Public talk	The Irish in Australia	Dr Richard Reid, researcher and author; Brendon Kelson, photographer
20 March 2009 Friends talk	Women's voices	Annette Ellis MP, Federal Member for Canberra
26 March 2009 Friends talk	Museums of the world — Israel	Mr Dor Shapira, cultural attaché, Embassy of Israel
27 March 2009 Symposium	From Collections to Exhibitions	Speakers included Kirsten Wehner and Martha Sear, National Museum of Australia; Jenny Newell and Libby Robin, Centre for Historical Research, National Museum of Australia; Howard Morphy, The Australian National University; Michael Cathcart, historian and broadcaster
3 April 2009 Public talk	Eternity series: Peter Cundall	Peter Cundall, gardener and ABC presenter
6 April 2009 Seminar	Food and space: The Australian nation in the British Empire	Adele Wessell, Visiting Fellow, Centre for Historical Research, National Museum of Australia
15 April 2009 Friends talk	Mountain days, mountain ways	Matthew Higgins, National Museum of Australia
17 April 2009 Friends talk	Women's voices	Janet Jeffs, Director, Ginger Catering
29 April 2009 Talk	Ludwig Leichhardt and his Australian diaries	Rod Fensham, Queensland Herbarium

#### PART FIVE: APPENDICES

DATE/PROGRAM	TITLE/DESCRIPTION	SPEAKERS
1 May 2009 Talk	Conspiracy of silence: The colouring of Australian history, the killing-times on the 19th-century Queensland frontier	Dr Timothy Bottoms, independent scholar, Cairns
13 May 2009 Friends talk	Behind the scenes – Creating a Country	National Museum of Australia curators
15 May 2009 Friends talk	Women's voices	Libby Lloyd, former President, UNIFEM
17 May 2009 Public talk	Writing Captain Cook	Geoffrey Blainey, historian and author; Maria Nugent, Centre for Historical Research, National Museum of Australia; Jackie French, author; Martin Terry, National Library of Australia; Mathew Trinca, National Museum of Australia; Susan Hall, National Library of Australia
29 May 2009 Conference	Australia, Asia and the Pacific: Imaginaries, Histories And Futures	Speakers included Associate Professor John Stephens, Acting Director, CASAAP; Peter Stanley, Director, Centre for Historical Research, National Museum of Australia
30 May 2009 Lecture and workshop	Heavens above!	Kirsten Wehner, National Museum of Australia; Hermann Wehner, astronomer; David Hallam, National Museum of Australia
11 June 2009 Conference	Violent Ends	Speakers included Carolyn Strange, Research School of Humanities, The Australian National University; Libby Robin, Centre for Historical Research, National Museum of Australia, and Fenner School, The Australian National University; William Fox, Center for Art and Environment, Nevada Museum of Art; Tom Griffiths, Research School of Social Sciences, The Australian National University
13 June 2009 Public talk	Australian Journeys: Special stories	Peter Lane, collector; Laina Hall and Susannah Helman, National Museum of Australia
16 June 2009 Public talk	Tattoos, lashing, house and canoe building	Siosiua Lafitani-Tofua'ipangai, Phoenix Performing Arts
19 June 2009 Friends talk	Women's voices	Chris Faulks, CEO, Canberra Business Council

## Appendix 7: Research and professional activities

## ARCHER, ERIC

#### **Committees:**

Member, National Collections Preservation Committee. Member, Community Heritage Grants Selection Panel. Coordinator, Australian Institute for the Conservation of Cultural Materials (AICCM) Inc.

Education Special Interest Group.

Member, University of Canberra Technical Advisory Committee.

#### ARNOLD, DAVID

#### **Committees:**

Advisory panel member, National History Curriculum, Australian Curriculum Assessment and Reporting Authority.

#### **Publications:**

'The Coniston Massacre: Constructing an inquiry-based unit of work', *Agora*, vol. 44, no. 1, 2009. 'Museums as contested history sites', *Tagching History*, vol. 42, no. 2, hupo 2000

*Teaching History*, vol. 43, no. 2, June 2009.

## ARTHUR, JAY

#### **Committees:**

Co-chair, Australian Capital Territory Place Names Committee.

Member, Editorial Board, *reCollections: Journal of the National Museum of Australia.* 

Member, Editorial Board, *Aboriginal History*. **Publications:** 

Book review, *Museum Frictions: Public Cultures/Global Transformations*, in *reCollections: Journal of the National Museum of Australia*, vol. 3, no. 2, October 2008. 'Remembering the Stolen Generations in the National Museum of Australia', *Coolabah: Perspectives: Myth, History and Memory*, vol. 3, 2009.

J Arthur, K Nink & P Thorley, 'Resistance', National Museum of Australia website.

#### **Conferences/seminars/workshops:**

<sup>°</sup>Remembering the Stolen Generations in the National Museum of Australia', paper presented *in absentia*, Myth, History and Memory conference, Centre d'Estudis Australians, Universitat de Barcelona, Spain, July 2008. <sup>°</sup>Before the T-shirts, before the badges, before the flag', paper presented at the From Collections to Exhibitions: National Museum of Australia Collections Symposium, National Museum of Australia, Canberra, March 2009.

#### BACH, JOANNE

#### **Committees:**

Secretary and editor, Museums Australia Sports Heritage National Network.

#### BREEN, LAURA

#### **Committees:**

Member, Canberra Archaeological Society. Publications:

'Colyn Cohen's braille pocket watch', *Friends Magazine*, vol. 20, no. 2, June 2009.

#### BROWN, NICHOLAS

#### **Committees:**

Member, National Museum of Australia Visiting Fellows Committee.

Member, ANU E-Press Humanities & Creative Arts Advisory Board.

Chair, Commonwealth Advisory Panel, Australian Dictionary of Biography.

Member, Biography Institute, Humanities Research Centre, The Australian National University.

Universities Australia Representative, Course Development Advisory Group, Australian Summer School for Teachers of History.

#### **Publications:**

'Enacting the international: R. G. Watt and the League of Nations Union', *Transnational Ties: Australian Lives in the World*, ANU E-Press, 2008.

'Using lives: Biographers in the museum', *reCollections: Journal of the National Museum of Australia*, vol. 3, no. 2, 2008.

'Thinking Black', *Australian Book Review*, no. 300, 2008. 'The art of black-boxing', *Australian Book Review*, no. 304, 2008.

'To the last man', *Australian Book Review*, no. 307, 2008. 'For labour and humanity: R. G. Watt and Australia's international conscience', *Library Magazine*, vol. 1, no. 1, 2009.

Book review, *The Zealous Conservator: A Life of Charles Lane Poole*, in *Historical Records of Australian Science*, vol. 20, no. 1, 2009.

#### **Conferences/seminars/workshops:**

N Brown & S Boden , 'Ten years is enough: The legacy of Rick Farley', paper presented at Locating History — 2008 Australian Historical Association Biennial Conference, University of Melbourne, July 2008.

N Brown & S Boden, 'Send lawyers, guns and money: Rick Farley in context', paper presented to History Program, Research School of Social Sciences, The Australian National University, Canberra, August 2008. Convenor and facilitator, 'Using lives: A postgraduate workshop in biography', National Museum of Australia, September 2008.

'Leadership in networks: The case of Rick Farley', paper presented at ANZSOG Public Leadership workshop, The Australian National University, Canberra, November 2008. The stiletto man: Rick Farley and non-urban agendas for economic reform in the 1980s', paper presented at the Australian Economic History in the Long Run conference, The Australian National University, Canberra, April 2009.

#### BURGESS, JENNY

#### **Committees:**

Member, Records Management Association of Australia (ACT Branch Council).

Liaison Officer, Records Management Association of Australia (ACT Branch) Education Special Interest Group. Member, Canberra Institute of Technology Centre for Business Advisory Committee.

#### CHISHOLM, KATHRYN

#### **Conferences/seminars/workshops:**

'Hats off to the Australian: How sporting life in the colonies helped establish an international sense of Australian identity', paper presented at the Locating History — 2008 Australian Historical Association Biennial Conference, University of Melbourne, July 2008.

#### COOPER, CAROL

#### **Publications:**

'Oscar of Cooktown', *Dictionary of Artists Online*, www.daao.org.au.'William Barak', *Dictionary of Artists Online*, www.daao.org.au.

#### Conferences/seminars/workshops:

'Project management: The logistics of taking exhibitions to China and Japan', lecture delivered to the Museums and Collections program, Museum Management Course, The Australian National University, Canberra, August 2008.

#### DOUGLAS, LOUISE

#### **Committees:**

Deputy chair, Canberra Museum and Gallery Advisory Committee.

#### DOWDALL, BRONWYN

#### **Conferences/seminars/workshops:**

B Dowdall & J Wilson, 'A cast of thousands: Circa; A new way to explore the origins and breadth of the National Historical Collection', paper presented at the From Collections to Exhibitions: National Museum of Australia Collections Symposium, National Museum of Australia, Canberra, March 2009.

#### GARLAND, ROGER

#### **Committees:**

President, ACT Branch Museums Australia. State Member, Museums Australia National Council. National Secretary, International Council of Museums Australian Committee.

Chair, International Council of Museums Australia Museums Partnerships Program.

#### **Conferences/seminars/workshops:**

'Evolution of project management at the National Museum of Australia', lecture delivered to the Museums and Collections program, Museum Management Course, The Australian National University, Canberra, August 2008.

#### HALL, LAINA

#### **Publications:**

'A war bride and a toy pig', *Friends Magazine*, vol. 19, no. 3, September 2008.

'Rolf Harris and his wobbleboard', *Friends Magazine*, vol. 20, no. 1, March 2009.

#### HANSEN, GUY

#### **Committees:**

Member, Australian Capital Territory Historic Places Advisory Committee.

#### **Publications:**

'*The Gladiators*: The making of a myth' in 'Centenary Reflections of 100 Years of Rugby League in Australia', special issue of *Australian Society for Sports History Studies*, no. 25, 2008.

#### **Conferences/seminars/workshops:**

'100 years of rugby league', paper presented at Locating History — 2008 Australian Historical Association Conference, Melbourne University, July 2008. 'League of legends', paper presented at the Beyond the Limits of Location conference, Galong, NSW, March 2009. *'The Gladiators:* The making of a myth', paper presented at the Centenary Conference of Rugby League in Australia, Powerhouse Museum, Sydney, November 2008.

#### HIGGINS, MATTHEW

#### **Publications:**

*Rugged Beyond Imagination: Stories from an Australian Mountain Region*, National Museum of Australia Press, Canberra, 2009.

'Snowy story: Collecting objects from the Snowy Scheme', *Friends Magazine*, vol. 19, no. 3, September 2008.

#### **Conferences/seminars/workshops:**

'Rugged beyond imagination', paper presented at the Beyond the Limits of Location conference, Galong, NSW, March 2009.

#### JENSEN, SOPHIE

#### **Publications:**

'John MacGillivray: Merits all his own', in I McCalman & N Erskine (eds), *In the Wake of the Beagle: Science in the Southern Oceans from the Age of Darwin*, University of New South Wales Press, Sydney, 2009.

#### **Conferences/seminars/workshops:**

'John MacGillivray: Merits all his own', paper presented at the In the Wake of the Beagle conference, Australian National Maritime Museum, Sydney, March 2009. 'The past and future of Eternity', paper presented at Using Lives: A Postgraduate Workshop in Biography, National Museum of Australia, Canberra, September 2008.

#### KAUS, DAVID

#### **Publications:**

*A Different Time: The Expedition Photographs of Herbert Basedow 1903–1928*, National Museum of Australia Press, Canberra, 2008.

'Professionals and amateurs: Different histories of collecting in the National Ethnographic Collection', in N Peterson, L Allen & L Hamby (eds), *The Makers and Making of Indigenous Australian Museum Collections*, Melbourne University Press, 2008.

'A different time: The expedition photographs of Herbert Basedow 1903–1928, *Australian Heritage*, Spring, 2008. 'It is a treat at any time to study nature: An introduction to the collections of Herbert Basedow', *Australian Systematic Botany Society Newsletter*, no. 138, 2009.

#### KIRKLAND, TRISH

#### **Committees:**

President, National Capital Attraction Association. Partner, National Capital Education Tourism Project. Member, Advisory Committee, National Education Tourism Project.

Director, Tourism Industry Council.

Member, Tourism Minister's Advisory Council. Convenor, Committee, Culture Shock Campaign. Convenor, Marketing and Sponsorship Committee, Vivid Photographic Festival.

#### **Conferences/seminars/workshops:**

'Marketing and sponsorship of the National Museum of Australia', lecture delivered to the Museums and Collections program, Museum Management Course, The Australian National University, Canberra, September 2008.

#### konishi, shino

#### **Publications:**

"Wanton with plenty": Questioning ethno-historical constructions of sexual savagery in Aboriginal societies', *Australian Historical Studies*, vol. 39, no. 3, 2008.

""Tied in rolled knots and powdered with ochre": Aboriginal hair and eighteenth-century cross-cultural encounters', *Borderlands E-journal*, vol. 7, no. 2, 2008. S Konishi, L Slater & L Lui-Chivizhe, 'Indigenous bodies', *Borderlands E-journal*, vol. 7, no. 2, 2008.

Exhibition review, *Pioneers of the Inland: Australia's Muslim Cameleers 1860s–1930s*, in *History Australia*, vol. 5, no. 2, August 2008.

'Laying the tracks', *Sydney University Museums News*, issue 16, October 2008.

#### **Conferences/seminars/workshops:**

'Into the west: Torres Strait Islander railway workers, migration, and belonging', paper presented at the Locating History — 2008 Australian Historical Association Biennial Conference, University of Melbourne, July 2008. S Konishi & L Lui-Chivizhe, 'Who laid the tracks? The challenges of writing an Indigenous collective biography', paper presented at the Collective Biography Conference, Research School of Humanities, The Australian National University, Canberra, September 2008.

LEWIS, DARRELL

#### **Publications:**

'Making bronco ropes', *Prometheus*, vol. 26, no. 3, September 2008.

MAIN, GEORGE

#### **Publications:**

Book review, *Making Sense of Place: Exploring Concepts and Expressions of Place through Different Senses and Lenses*, in *Australian Humanities Review*, issue 46, May 2009.

#### MCCARTHY, LYNNE

#### **Publications:**

Book review, *Continents of Curiosities: A Journey through Australian Natural History*, in *reCollections: Journal of the National Museum of Australia*, vol. 3, no. 1, 2008.

#### MCNAUGHT, PIP

#### **Committees:**

Secretary, Community Museums National Network, Museums Australia.

Coordinator, Working Spaces 2: Workshops for Museum Volunteers.

#### **Publications:**

'Seeking signs of Burke and Wills', *Friends Magazine*, vol. 20, no. 1, March 2009.

#### MICHAELIS, NANCY

#### **Publications:**

'Aboriginal children's art: The history of Australia, a new genre unfolds', *Friends Magazine*, vol. 19, no. 3, September 2008.

#### MORTON, CRADDOCK

#### **Committees:**

Chair, National Cultural Heritage Committee. Member, Council of Australasian Museum Directors. President, ICOM Australia. Director, Art Exhibitions Australia. Member, Executive of Museums Australia.

Chair, Institute for Professional Practice in Heritage and the Arts at The Australian National University. **Publications:** 

#### Publications

'The National Museum of Australia: Have we got the Museum we deserve?', *reCollections: Journal of the National Museum of Australia*, vol. 3, no. 2, October 2008.

## Conferences/seminars/workshops:

'Have we got the Museum we deserve?', speech delivered at the Great Conversations Dinner, Manning Clark House, Canberra, 12 August 2008.

#### MUNRO, STEPHEN

#### **Publications:**

S Munro, J Wynn, D Roman, Z Alemseged, D Reed & D Geraads, 'Stratigraphy, depositional environments, and the basin structure of the Hadar and Busidima Formations at Dikika, Ethiopia', *The Geology of Early Humans in the Horn of Africa*, Special Paper 446, Geological Society of America, December 2008.

S Munro, M Verhaegen, M Vaneechoutte, R Bender & N Bender-Oser, 'The original econiche of the genus Homo: Open plain or waterside?', in S Munoz (ed.), *Ecology Research Progress*, Nova Science Publishers, New York, 2009.

S Munro & M Verhaegen, 'New directions in palaeoanthropology', in S Munoz (ed.), *Ecology Research Progress*, Nova Science Publishers, New York, 2009.

#### NEALE, MARGO

#### **Committees:**

Member, Selection Committee, The Prime Minister's Prize for Australian History, 2008.

#### **Publications:**

*Utopia: The Genius of Emily Kame Kngwarreye* (editor), National Museum of Australia Press, Canberra, 2008. 'Introduction', in *Utopia: The Genius of Emily Kame Kngwarreye*, National Museum of Australia Press, Canberra, 2008.

'Marks of meaning: The genius of Emily Kame Kngwarreye', in Utopia: The Genius of Emily Kame Kngwarreye, National Museum of Australia Press, Canberra, 2008.
'Preface', in E Childs, New Beginnings: Classic Paintings from the Corrigan Collection of 21st Century Aboriginal Art, McCulloch & McCulloch Australian Art Books, Melbourne, 2008.

'The art world of Utopia meets the blade runner world of Tokyo', *Friends Magazine*, vol. 9, no. 3, September 2008. 'Emily comes home: The National Museum of Australia has brought its internationally acclaimed touring exhibition *Utopia: The Genius of Emily Kame Kngwarreye'*, *Capital Magazine*, issue 36, Canberra, September–October 2008.

#### **Conferences/seminars/workshops:**

'Politics of visibility II — Placing Emily', paper presented at the Emily: 'Why do those fellas paint like me ...?' forum, National Museum of Australia, Canberra, August 2008. Discussant, 'Emily: The Possible Modernist', public conversation with John McDonald, facilitated by Virginia Trioli, National Museum of Australia, Canberra, September 2008.

Discussant, Janet on the Spot, public conversation with Janet Holmes à Court, National Museum of Australia, Canberra, September 2008. Presenter with Andrew Pike OAM, screening of the documentary *Emily in Japan*, National Museum of Australia, Canberra, September 2008.

'Pat Hoffie an artist for all seasons', paper presented at launch of exhibition and book, *Fully Exploited Labour*, University of Queensland Art Museum, Queensland University, Brisbane, October 2008.

'Lockhart River Gang', paper presented at exhibition launch, Hyatt Hotel, Canberra, September 2008. 'Images as history', workshop session delivered as part of the Writing Indigenous History Workshop Programme, The Australian National University, Canberra, October 2008. 'From the bush to the city: The journey of Aboriginal art', lecture delivered as part of the Public Lecture series, Queensland University of Technology, Brisbane, May 2009.

#### NEWELL, JENNY

#### **Conferences/seminars/workshops:**

'Spirits in wood and stone: Exploring carving in Oceania', public talk delivered in conjunction with the *Gods*, *Ghosts and Men* exhibition, National Gallery of Australia, Canberra, January 2009.

"The Pacific and the National Museum of Australia', paper presented to the Australia and the Changing Pacific workshop, Alfred Deakin Institute, Geelong, February 2009. "The treasures in the storeroom: Society Islands collections in world museums', paper presented at the 11th Pacific Science Inter-congress, Papeete, Tahiti, March 2009. "No presence in the case: Looking for Tahiti in world museums', paper presented at From Collections to Exhibitions: National Museum of Australia Collections Symposium, National Museum of Australia, Canberra, March 2009.

#### NINK, KIPLEY

#### **Publications:**

'Of gifts and friendships: A Mornington Island headdress', *Friends Magazine*, vol. 20, no. 1, March 2009. 'Beyond the Museum: Asmat bisj-poles gain new meaning in a Papuan refugee protest in Melbourne', *Inside Indonesia*, issue 94, October–December 2008.

#### NUGENT, MARIA

#### **Publications:**

<sup>•</sup>Mapping memories: Oral history for Aboriginal cultural heritage in New South Wales, Australia<sup>•</sup>, in P Hamilton & L Shopes (eds), *Oral History and Public Memories*, Temple University Press, Philadelphia, 2008.

Book review, Forgetting Aborigines, in reCollections: Journal of the National Museum of Australia, vol. 4, no. 1, 2009. 'Emma Timbery, shellworker', Dictionary of Australian Artists Online, www.daao.org.au.

#### **Conferences/seminars/workshops:**

'Remembering dispossession: The case of Queen Victoria's gift and the lost deeds', paper presented at Legacies 09, University of Southern Queensland, Toowoomba, February 2009.

'Place, time and violence in E Phillips Fox's painting *The Landing of Captain Cook at Botany Bay*, 1770', paper presented at Australian Historical Association Conference, University of Melbourne, July 2008.

'The benevolent gesture in E Phillips Fox's history painting', paper presented at Visualising the Past Symposium, Monash University, Melbourne, December 2008. 'Writing *Captain Cook Was Here*', paper presented at Writing Captain Cook symposium, National Museum of Australia, Canberra, May 2009.

'Where are the missing deeds? Australian Aboriginal remembrance about land, loss and Queen Victoria', seminar delivered to History Program, The Australian National University, Canberra, 28 May 2009.

#### OAKMAN, DANIEL

#### Publications:

Book review, *Turning Points in Australian History*, in *Canberra Times*, 18 October 2008.

Book reviews, *The Dreaming and Other Essays* and *An Appreciation of Difference: W.E.H. Stanner and Aboriginal Australia*, in *Canberra Times*, 14 March 2009.

## **Conferences/seminars/workshops:**

'Representing the city: The Creating a Country gallery at the National Museum of Australia', paper presented at the International Council of Museums: City Museums and the Future of the City Conference, Seoul Museum of History, Seoul, Korea, October 2008.

#### OGDEN, JULIE

#### **Conferences/seminars/workshops:**

'Indigenous publishing and cultural clearance: Challenges for National Museum of Australia Press', paper presented at the Independent Group of Publishing Libraries biennial meeting, Museum of Modern Art, New York, June 2009.

## PICKERING, MICHAEL

#### **Committees:**

Member, Editorial Board, *reCollections: Journal of the National Museum of Australia*.

Member, Editorial Board, *Museum Management and Curatorship*. Member, Expert Panel on 'Collections Law', Collections Council of Australia.

#### Publications:

'Antipodean views of Darwin's theory and its philosophical evolution', book review of *Darwin's Armada: How Four Voyagers to Australasia Won the Battle for Evolution and Changed the World* and *Evolution in the Antipodes: Charles Darwin and Australia, in Canberra Times, 11 April 2009.* 'Vaka Moana', *Friends Magazine, vol. 20, no. 1, March 2009.* Book review, *International Law, Museums and the Return of Cultural Objects, in reCollections: Journal of the National Museum of Australia, vol. 4, no. 1, 2009.* 

'Darwin in Australia', *Australian Heritage*, Autumn, 2009.
'Darwin and Australia', *Unleashed*, 12 February 2009.
'Darwin', *Friends Magazine*, vol. 19, no. 4, December 2008.
'Lost in translation, *Borderlands E-journal*, vol. 7, no. 2, 2008.
'Introduction', in *Charles Darwin: An Australian Selection*, National Museum of Australia Press, Canberra, 2009.
'Indigenous glass art and the 1967 Referendum', *Friends Magazine*, vol. 19, no. 3, September 2008.

'Voyages of the Pacific ancestors: Vaka Moana', *Capital: Culture Art Society and Life in Canberra*, no. 40, May–June 2009.

#### **Conferences/seminars/workshops:**

'Repatriation at the National Museum of Australia', lecture delivered to the Museums and Collections program, Museum Management Course, The Australian National University, Canberra.

'The Aboriginal and Torres Strait Islander Program at the National Museum of Australia', lecture delivered to the Museums and Collections program, Museum Management Course, The Australian National University, Canberra.

#### ROBIN, LIBBY

#### **Committees:**

Convenor, Australian and New Zealand Environmental History Network.

Member, International Scientific Program Committee, World Congress on Environmental History (WCEH2009, Copenhagen, Denmark).

Book Reviews Editor and Board Member, *Historical Records of Australian Science*.

Member, National Committee for the History and Philosophy of Science, Australian Academy of Science. Member, International Advisory Board, Center for Art+Environment, Nevada Museum of Art, Reno, United States.

Member, Editorial Board, *Environment and History*. Member, Advisory Board, *Gippsland Heritage Journal*. Member, Editorial Board, *Australian Humanities Review*. Member, Commonwealth Working Party, *Australian Dictionary of Biography*.

Member , Editorial Board, *Transforming Cultures*. Member, National Common Names Committee (Birds Australia).

#### **Publications:**

L Robin & MA Smith, *Australia Revisited*, special issue of *Environment and History*, vol. 14, no. 2, 2008.

L Robin, R Heinsohn & L Joseph (eds), *Boom and Bust: Bird Stories for a Dry Country*, CSIRO, Melbourne, 2009. 'Emu: National symbols and ecological limits', in L Robin, R Heinsohn & L Joseph (eds), *Boom and Bust: Bird Stories* 

for a Dry Country.

L Robin & M Smith, 'Introduction: Boom and bust', in L Robin, R Heinsohn & L Joseph (eds), *Boom and Bust: Bird Stories for a Dry Country*.

L Robin & L Joseph, 'The boom and bust desert world: A bird's eye view', in L Robin, R Heinsohn & L Joseph (eds), *Boom and Bust: Bird Stories for a Dry Country.* 

L Robin, K Sherren, A Klovdahl, L Butler & S Dovers, 'Collaborative research on sustainability: Myths and conundrums of interdisciplinary departments', *Journal of Research Practice*, vol. 5, no. 1, 2009.

'Battling the land: Environment and identity in settler Australian society', *PAN (Philosophy, Activism, Nature)*, June 2009.

'Conservation and preservation', in A Iriye & P-Y Saunier (eds), *Palgrave Dictionary of Transnational History*, Palgrave MacMillan, New York, 2009.

'Denmark's prehistory: A new exhibition', *Friends Magazine*, vol. 19, no. 4, December 2008.

Book review, *Global Environmental History*, in *Environment and History*, vol. 15, no. 2, May 2009.

Book review, *The Collectors of Lost Souls: Turning Kuru Scientists into Whitemen*, in *Historical Records of Australian Science*, vol. 20, no. 1, June 2009.

Book review, *Conservation is our Government Now*, in *Environment and History*, vol. 15, no. 1, February 2009. L Robin, M Hewetson, L Joseph et al., 'A history of Australian ornithology', *Hindsight* (ABC Radio National), 1 March 2009 and online.

'Pelican stories for the future', *Ockham's Razor* (ABC Radio National), 26 April 2009 and online.

#### **Conferences/seminars/workshops:**

'Dead museum animals: From "order of nature" to chaos of culture', paper presented at the From Collections to Exhibitions: National Museum of Australia Collections Symposium, National Museum of Australia, March 2009. 'Troubled landscapes', paper presented at A Troubled Landscape: Climate Change and Australian Identity forum, Canberra Museum and Gallery, Canberra, February 2009. 'Loving country and battling land', paper presented at Home and Away — Writing about Place colloquium, National Library of Australia, Canberra, October 2008. L Robin & M Martin, 'Desert channels: The impulse to conserve', paper presented at Violent Ends: The Arts of Environmental Anxiety multimedia event, National Museum of Australia, Canberra, June 2009. 'Resilience art', paper presented at Violent Ends: The Arts

of Environmental Anxiety multimedia event, National Museum of Australia, Canberra, June 2009.

"He can't fly but I'm telling you...": The emu in the Australian imagination', keynote address delivered at Antipodean Animals, Conference of the Menzies Centre for Australian Studies, Institute of Commonwealth Studies, London, July 2008.

'Producing biodiversity: A new chapter in the history of Australia's desert lands', paper presented at the 3rd Southern Deserts Conference, Climate Change and the Peopling of the Southern Deserts, Kalahari Desert, South Africa, September 2008.

'Trans-Tasman environmental history', Massey Fellowship Lecture, Massey University, New Zealand, November 2008. 'New paradigms for desert lands', paper presented at Sciences and Natures (Performing Nature at World's End conference series), University of Melbourne, December 2008.

Co-convenor and presenter, 'Environmental history beyond the ivory tower', International PhD Workshop in Environmental History, Fenner School and National Museum of Australia, Canberra, October 2008.

#### SCHAMBERGER, KAREN

#### **Publications:**

K Schamberger, K Wehner, M Sear, J Wilson et al., 'Living in a material world: Object biography and transnational lives', in D Deacon, P Russell & A Woollacott (eds), *Transnational Ties: Australian Lives in the World*, ANU E-Press, Canberra, 2008.

#### SEAR, MARTHA

#### **Publications:**

M Sear, K Schamberger, K Wehner, J Wilson et al., 'Living in a material world: Object biography and transnational lives', in D Deacon, P Russell & A Woollacott (eds), *Transnational Ties: Australian Lives in the World*, ANU E-Press, Canberra, 2008.

#### SMITH, MIKE

#### **Committees:**

Fellow, Australian Academy of the Humanities. Fellow, Society of Antiquaries, London. Fellow, Royal Society of South Australia. Member, Centre for Archaeological Research, The Australian National University. Member, Australian Archaeological Association. Member, Australian Institute of Aboriginal & Torres Strait Islander Studies. Member, Australasian Quaternary Association.

Adjunct Professor, Fenner School of Environment and Society, The Australian National University.

#### PART FIVE: APPENDICES

Co-editor and Member, Editorial Board, *ReCollections: Journal of the National Museum of Australia.* 

Member, Advisory Board, Australian Desert Expeditions. Conference Convenor, 3rd Southern Deserts Conference, Climate Change and the Peopling of the Southern Deserts, Kalahari Desert, South Africa, September 2008.

#### **Publications:**

MA Smith & L Robin, *Australia Revisited*, special issue of *Environment and History*, vol. 14, no. 2, 2008. 'Late quaternary landscapes in Central Australia: Sedimentary history and palaeoecology of Puritjarra rock shelter', *Journal of Quaternary Science*, 16 February 2009. MA Smith, A Watchman & J Ross, 'Direct dating indicates a mid-Holocene age for archaic rock engravings in arid Central Australia', *Geoarcheology: An International Journal*, vol. 24, no. 2, 2009.

'Genyornis: Last of the dromornithids', in L Robin, R Heinsohn & L Joseph (eds), *Boom and Bust: Bird Stories for a Dry Country*, CSIRO, Melbourne, 2009.

M Smith & L Robin, 'Introduction: Boom and bust', in L Robin, R Heinsohn & L Joseph (eds), *Boom and Bust: Bird Stories for a Dry Country*.

MA Smith & J Ross, 'What happened at 1500–1000 BP in Central Australia? Timing, impact and archaeological signatures', *The Holocene: A Major Interdisciplinary Journal Focusing on Recent Environmental Change*, vol. 18, no. 3, 2008.

MA Smith, A Williams, CM Santoro & C Latorre, 'The impact of the Enso in the Atacama Desert and Australian arid zone: Exploratory time-series analysis of archaeological records', *Chungara: Revista de Antropología Chilena*, vol. 40 (special issue), 2008.

MA Smith, A Williams, C Turney & ML Cupper, 'Humanenvironment interactions in Australian drylands: Exploratory time-series analysis of archaeological records', *The Holocene: A Major Interdisciplinary Journal Focusing on Recent Environmental Change*, vol. 18, no. 3, 2008. MA Smith & J Ross, 'Glen Thirsty: The history and archaeology of a desert well', *Australian Archaeology*, vol. 66, 2008.

MA Smith & L Robin, 'Australian environmental history: Ten years on', *Environment and History*, vol. 14, no. 2, 2008. Exhibition review, *Charles Darwin — Voyages and Ideas that Shook the World*, in *reCollections: Journal of the National Museum of Australia*, vol. 4, no. 1, April 2009.

#### **Conferences/seminars/workshops:**

'Australia's deserts and drylands: A history of ideas and research', paper presented at the 3rd Southern Deserts Conference, Climate Change and the Peopling of the Southern Deserts, Kalahari Desert, South Africa, September 2008.

MA Smith, A Williams, CM Santoro, & C Latorre, 'The impact of ENSO in the Atacama Desert and Australian arid zone: Exploratory time-series analysis of archaeological records', paper presented at the 3rd Southern Deserts Conference, Climate Change and the Peopling of the Southern Deserts.

MA Smith & J Ross, 'Dating in the desert: Towards a chronology of prehistoric rock art in the central Australian arid zone', paper presented at the 3rd Southern Deserts Conference, Climate Change and the Peopling of the Southern Deserts.

'Reading Puritjarra: Developing a field archaeology

of Australia's deserts', guest lecture delivered to the Indigenous Archaeology program, Flinders University, South Australia, March 2009.

'The pattern and process of colonising the interior of Australia', paper presented at People Colonising New Worlds, First Harvard Australian Studies Symposium, Harvard University, Cambridge MA, 17–18 April 2009.

#### STANLEY, PETER

#### **Committees:**

Co-editor and Member, Editorial Board, *reCollections: Journal of the National Museum of Australia.* Board Member, Centre for Advanced Studies in Australia, Asia and the Pacific, Curtin University. Adjunct Professor, Research School of Social Sciences, History Program, The Australian National University. Visiting Associate Professor, School of Humanities and Social Science, UNSW@ADFA. Visiting Fellow, Research School of Humanities, The

Australian National University, 2009.

## **Publications:**

*Invading Australia: Japan and the Battle for Australia, 1942,* Viking Penguin, Melbourne, 2008.

A Stout Pair of Boots: A Guide to Exploring Australia's Battlefields, Allen & Unwin, Sydney, 2008.

'Kokoda', in P Cochrane (ed.), *Australian Greats*, William Heinemann, Sydney, 2008.

'Australia invaded by a myth', *Canberra Times*, 26 July 2008. 'Reflections of a public historian on a battle for Australia', *Symposium: Newsletter of the Australian Academy of the Humanities*, no. 40, August–September 2008.

'What "Battle for Australia"?', *ABC Unleashed*, 3 September 2008, www.abc.net.au/unleashed/stories/s2351747.htm. 'Out and about with the Centre for Historical Research', *Friends Magazine*, vol. 19, no. 4, December 2008.

Book review, Ochre and Rust, in Journal of the Historical Society of South Australia, no. 36, 2008.

'The guns are silent but the questions remain', *Sydney Morning Herald*, 11 November 2008.

Book review, *Surgeon and General*, in *Canberra Times*, 14 February 2009.

'Battleplanes from the bush', *Wartime*, issue 44, January 2009.

Book review, *An Awkward Truth*, in *Canberra Times*, 21 February 2009.

Book review, *Dangerous Days*, in *Canberra Times*, 28 March 2009.

'Comings and goings at the Centre for Historical research', *Friends Magazine*, vol. 20, no. 1, March 2009.

Book review, *Body at the Melbourne Club, in Canberra Times*, 2 May 2009.

'High time for new demarcation of war's frontier', in *Canberra Times*, 6 May 2009.

Book review, *Doctors at Sea: Emigrant Voyages to Colonial Australia*, in *Bulletin of the History of Medicine*, vol. 82, no. 2, 2008.

'Understanding the invasion myth', *On-Line Opinion: Australia's E-Journal of Social and Political Debate*, 6 August 2008.

'In history's page, let every stage', *Civil Liberties Australia ACT Bulletin*, March 2009.

Exhibition review, *Babylon: Myth and Reality*, in *reCollections: Journal of the National Museum of Australia*, vol. 4, no. 1, April 2009.

#### Conferences/seminars/workshops:

'Can there be a military history of Tasmania?', paper presented at Tasmanians at War conference, Centre for Tasmanian Studies, University of Tasmania, August 2008. 'Ninety years ago on a French hillside: A story of Mont St Quentin', paper presented as part of Historical Interpretation Series, National Museum of Australia, Canberra, August 2008.

'Remembering the Great War', speech delivered at Griffith War Museum fundraising dinner, Griffith, NSW, August 2008

'Nine Platoon, 1918', paper presented at Recovering Lives conference, National Museum of Australia, Canberra, August 2008.

'Reflections of a reluctant biographer - Biography by accident', paper presented at Using Lives: A Postgraduate Workshop in Biography, National Museum of Australia, Canberra, September 2008.

'Is Nine Platoon's a collective biography?', paper presented at Collective Biography conference, National Library of Australia, Canberra, September 2008.

'The material culture of Mont St Quentin', paper presented as part of National Museum of Australia staff seminar series, Canberra, September 2008.

'Researching Mont St Quentin and bad characters', paper presented to the Military Historical Society of Australia ACT Branch, September 2008.

Contributor to the 'Criticising John Doyle's Changi' seminar, Australian Defence Force Academy, Canberra, October 2008.

"The war took him ...": A family's loss in 1918', speech delivered at Shrine of Remembrance, Melbourne, November 2008.

'Hong Kong and Macau's history museums: Towards understanding the museums of the Asia-Pacific region', paper presented as part of The Australian National University Research School of Humanities Work-In-Progress Seminar Series, Canberra, November 2008. 'Beyond remembrance to understanding: Thinking about the Great War ninety years on', paper presented at the Brisbane Institute, November 2008.

'A case study in historiography: Did Japan plan to invade Australia during World War II?', paper presented at the Head Start to Extension for Teachers and Students seminar, History Teachers Association of NSW, Macquarie University, Sydney, December 2008.

'200 years of Australian history', paper presented to the Australian Staff College, Weston Creek, Canberra, January 2009.

'Observations on transnational ties', paper presented at Transnational Ties: Australian Lives in the World symposium, National Centre of Biography, The Australian National University, Canberra, March 2009.

'The other side of the medal: Researching "bad characters", paper presented at the Beyond the Limits of Location conference, Galong, NSW, March 2009. Launch of the 'People's pathway', Tuggeranong Homestead, Canberra, April 2009.

'Telling lies for Turkey: The Ataturk quotation and the mischief it has caused', paper presented at the Second International Gallipoli Symposium, The Australian National University, Canberra, April 2009. Launch of Murray Kirkland exhibition, Des Souvenirs,

Australian Defence Force Academy Library, University of New South Wales, Sydney, April 2009. 'A battle for Australia: The idea of a Japanese invasion', paper presented at the Curtin University of Technology Centre for Advanced Studies in Australia, Asia and the Pacific conference, National Museum of Australia, Canberra, May 2009.

#### TONKIN, SUSAN

#### Committees:

President, Evaluation and Visitor Research Special Interest Group, Museums Australia.

#### TRINCA, MATHEW

#### **Publications:**

'Part of the pageant: Australian tourists in postwar London', in C Bridge, R Crawford & D Dunstan (eds), Australians in Britain: The Twentieth Century Experience, Monash University Press, Melbourne, 2009. 'Skull Creek Laverton incident', in J Gregory & J Gothard (eds), Historical Encyclopedia of Western Australia, University of Western Australia Press, Perth, 2009.

'Sunday Times', in J Gregory & J Gothard (eds), Historical Encyclopedia of Western Australia, University of Western Australia Press, Perth, 2009.

'Proclamation Day', in J Gregory and J Gothard (eds), Historical Encyclopedia of Western Australia, University of Western Australia Press, Perth, 2009.

M Trinca, J Beaumont & Ilma Martinuzzi O'Brien (eds), Under Suspicion: Citizenship and Internment in Australia during the Second World War, National Museum of Australia Press, Canberra, 2008.

#### WEBER, THÉRÈSE

#### **Committees:**

Co-editor and Member, Editorial Board, reCollections: Journal of the National Museum of Australia.

#### WEHNER, KIRSTEN

#### **Publications:**

K Wehner, M Sear, K Schamberger, J Wilson et al., 'Living in a material world: Object biography and transnational lives', in D Deacon, P Russell & A Woollacott (eds), Transnational Ties: Australian Lives in the World, ANU E-Press, Canberra, 2008.

#### WILSON, JENNIFER

#### **Publications:**

J Wilson, K Wehner, M Sear, K Schamberger et al., 'Living in a material world: Object biography and transnational lives', in D Deacon, P Russell & A Woollacott (eds), Transnational Ties: Australian Lives in the World, ANU E-Press, Canberra, 2008.

#### WILSON, TIKKA

#### **Committees:**

Board Member, Aboriginal History. Management Committee Member, Australian Women's History Forum.

#### WISHART, ALISON

#### **Conferences/seminars/workshops:**

A Wishart & A Wessell, 'Flora Pell: Australia's first domestic goddess', paper presented at From Collections to Exhibitions: National Museum of Australia Collections Symposium, National Museum of Australia, Canberra, March 2009.

# Appendix 8: Freedom of information

# Freedom of information procedures and initial contact points

Enquiries concerning the procedures for seeking information from the Museum under the *Freedom of Information Act 1982* may be made in writing or by telephone to:

FOI Coordinator National Museum of Australia GPO Box 1901 CANBERRA ACT 2601 Telephone: (02) 6208 5131 Email: FOI@nma.gov.au

The Director and General Managers are the authorised decision-makers under the Act.

## **Categories of documents**

The Museum holds minutes, reports and submissions associated with Council and its committees; general records, including correspondence, reports and minutes of internal meetings in relation to the activities and functions of the organisation; administrative documents such as management, staffing, finance and personnel records; and documentation relating to the Museum's collections. Some educative material is made available for purchase by the public. Documents made available to the public free of charge include descriptive brochures about the Museum's public programs.

# Appendix 9: National Museum of Australia Client Service Charter

## **Our vision**

The National Museum of Australia — a recognised worldclass museum exploring Australia's past, illuminating the present and imagining the future.

The National Museum of Australia is committed to three integrated themes:

- people's interaction with the environment
- Aboriginal and Torres Strait Islander heritage and cultures
- Australian society and history.

The Museum recognises that you as a client have rights and responsibilities. As our client, you have the right to:

- be made to feel welcome and at ease
- be treated with respect
- visit the Museum during opening hours as often as you like
- be stimulated and engaged by our exhibitions and programs
- have fair and equal access to the Museum.

As our client, your responsibilities include:

- telling us what you did and didn't like in a timely manner
- treating our staff, volunteers, contractors and exhibitions with care and respect
- being honest and fair in your expectations.

## What you can expect from us

If you visit us, we will:

- acknowledge and welcome you on arrival
- inform you through our exhibitions, programs and stories
- provide a range of quality merchandise in our retail outlets
- · be friendly and courteous at all times
- · answer your questions as best we can
- · provide you with information and directions
- inform you of our accessibility support services and facilities, such as free wheelchair and electronic scooter hire, audio headsets, hearing induction loops and large font text
- · ensure a safe and comfortable environment
- provide staff who are knowledgeable and enthusiastic to assist you.
- If you write, fax or email us, and request feedback, we will:
- respond to you as soon as possible, but in no longer than 10 working days
- where this is not possible due to the nature of your query, inform you of the time needed to provide a response.

If you telephone us, we will:

- be available between 9 am and 5 pm each working day
- welcome your call and always identify ourselves by name and our work area
- aim to resolve your query by the end of the call. If the nature of the call is more complex we will respond to you within three working days.

#### NATIONAL MUSEUM OF AUSTRALIA ANNUAL REPORT 08-09

If you visit our website, we will:

- ensure it is available 99 per cent of the time.
- ensure that major Museum publications, policies and information are available.
- The National Museum of Australia welcomes your feedback, whether it is formal or informal, positive or negative. If you make a complaint, we will:
- ask you to contact the person you have been dealing with in the first instance. If you believe the complaint cannot be resolved by this person, contact the Client Services Manager
- · ensure you are treated fairly and with respect
- aim to resolve the complaint on the spot. If, due to the nature of the complaint, this is not possible we will aim to have the complaint resolved within 10 working days or advise you of the reason for any delay
- ask you to be honest and reasonable in your expectations
- respect your privacy and keep information about you confidential and in accordance with the Privacy Act 1988.

Client Services Manager GPO Box 1901 CANBERRA ACT 2601 Telephone: (02) 6208 5006 Email: yourcomments@nma.gov.au

If you are dissatisfied at any time with our handling of your complaint, or feel that your complaint has still not been dealt with satisfactorily (after using the Museum's process), you may contact an office of the Commonwealth Ombudsman.

Commonwealth Ombudsman GPO Box 442 CANBERRA ACT 2601 Telephone: 1300 362 072 (toll free)

## **Monitoring and review**

The charter was reviewed in 2006 and found to be working well. A summary of our performance against this charter can be found in Part Three of this report.

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From 1 July 2007 the Museum has outlined, in its Annual Report, performance of its roles as purchaser and provider and has reported against its employer role through the Australian Public Service Commission's State of the Service agency survey.

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ACTIONS FOR 2009–10	<ul> <li>attents of Provide tours to people with anonitor disabilities on request. Update Museum website to let people know they can request such tours.</li> <li>Regularly update contents of 'touch trolleys' and monitor effectiveness.</li> <li>Continue to support individual needs particularly in relation to disability during face-to-face interpretation.</li> <li>Support and facilitate training of staff in order to provide them with more effective interpretation skills for people with a disability.</li> </ul>	an avenue Advise Museum stakeholders a the Client of feedback and changes hure. needed for visitors with a disability.	, based on Continue to respond to visitor s. feedback through the Client Service Charter. Continue to ensure Client Service Charter considers complaints/grievance
GOALS FOR 2009–10	Regularly update contents of 'touch trolleys' and monitor effectiveness. Continue to monitor the viability of face-to-face interpretive talks.	Continue to provide an avenue for feedback through the Client Service Charter brochure.	Review mechanisms, based on feedback from clients.
LEVEL OF PERFORMANCE 2008-09	Hearing induction loops in the Studio, Visions and Circa theatres continue to be maintained and provided. Tour equipment enabled use with personalised hearing loops and options for single and dual headphones with clearer reception. Continued to monitor and record the number of people with a disability accessing guided tours. Continued to operate 'touch trolleys' in gallery areas and monitor effectiveness. Ensured that face-to-face interpretive talks are consistent	Client Service Charter specifies the role of both provider and consumer, and Service Standards as defined in the Client Service Charter reflect the needs of people with a disability.	Client Service Charter provides mechanisms which reflect the Australian Standard AS4269 — 1995.
PERFORMANCE MEASURE		Established service charter that adequately reflects the needs of people with disabilities in operation.	Established complaints/ grievance mechanisms, including access to external mechanisms, in operation.
PERFORMANCE INDICATOR		Providers have an established service charter that specifies the roles of the provider and consumer and service standards that address accessibility for people with disabilities.	Complaints/grievance mechanisms, including access to external mechanisms, in place to address concerns raised about performance.

The Museum as purchaser	er				
PERFORMANCE INDICATOR	PERFORMANCE MEASURE	LEVEL OF PERFORMANCE 2008-09	GOALS FOR 2009–10	ACTIONS FOR 2009–10	
Publicly available information on agreed purchasing specifications are available in accessible formats* for people with disabilities. * Accessible electronic formats include ASCII (or .txt) files and html for the web. Non-electronic accessible formats include braille, audio cassette, large print and easy English. Other ways of making information accessible include video captioning and Auslan interpreters.	Percentage of publicly available purchasing specifications requested and provided in: • accessible electronic formats • accessible formats other than electronic.	Publicly available information regarding purchasing specifications is available in electronic and hard copy formats via AusTender. Large print available on request.	Maintain same level of performance as in 2008–09.	Review and revise, where necessary, Museum procurement policies, procedures and practices, and promote to managers and staff.	
Processes for purchasing goods or services with a direct impact* on the lives of people with disabilities are developed in consultation with people with disabilities. * Direct impact means those goods and services that will have an explicit consequence, effect or influence on people with disabilities. It includes the purchase of mainstream goods and services as well as specialist disability services.	Percentage of processes for purchasing goods or services that directly impact on the lives of people with disabilities that are developed in consultation with people with disabilities.	Feedback from Client Service Charter, and visitor exit interviews, was acted upon.	Maintain same level of performance as in 2008–09 and continue to monitor visitor feedback to ensure appropriate products and services are developed/purchased.	Further consultation and expert advice where considered appropriate.	
Purchasing specifications* and contract requirements for the purchase of goods and services are consistent with the requirements of the Disability Discrimination Act 1992.	Percentage of purchasing specifications for goods and services that specify that tender organisations must comply with the <i>Disability</i> <i>Discrimination Act 1992</i> .	Where relevant to a program, specifications and requirements were consistent with the requirements of the <i>Disability</i> <i>Discrimination Act 1992</i> .	Maintain same level of performance as in 2008–09.	Review specifications and requirements where relevant to ensure ongoing consistency with <i>Disability Discrimination</i> <i>Act 1992</i> .	

or ntinue Jrs uust ealth mance n Act n Act			
Ensure standard for purchasing agreements or panel arrangements continue to specify that contractors and service providers must comply with Commonwealth legislation that may be applicable to the performance of the contract, including the Disability Discrimination Act 1992.	ACTIONS FOR 2009–10	No new actions identified.	
Maintain same level of performance as in 2008–09.	GOALS FOR 2009–10	Maintain same level of performance as in 2008–09.	Maintain same level of performance as 2008–09.
Existing standard form documents for the purchase of goods and services have been reviewed and updated where necessary. These templates specify that contractors and service providers must comply with Commonwealth legislation that may be applicable to the performance of the contract, including the Disability Discrimination Act 1992.	LEVEL OF PERFORMANCE 2008-09	Where requested, reports against the contract purchasing specification are provided in accessible formats.	The Museum's Client Service Charter provides these mechanisms.
	PERFORMANCE MEASURE	Percentage of publicly available performance reports against the contract purchasing specification requested and provided in: accessible electronic formats accessible formats other formats other han electronic. Average time taken to provide accessible material in: e electronic formats formats other than electronic.	Established complaints/ grievance mechanisms, including access to external mechanisms in oneration
* Purchasing agreements can include contracts, memoranda of understanding and service level agreements.	PERFORMANCE INDICATOR	Publicly available performance reporting against the purchase contract specifications requested in accessible formats for people with disabilities is provided.	Complaints/grievance mechanisms, including access to external mechanisms, in mlace to address concerns

# Appendix 11: Sponsors and others who supported the National Museum of Australia

## **Exhibition sponsors**

## MAJOR PARTNERS

Centenary of Rugby League Woodside Energy Ltd Australia–Japan Foundation Department of Foreign Affairs and Trade

#### SPONSORS

Australian National Botanic Gardens National Zoo & Aquarium Orchid Society of Canberra Inc.

#### Museum sponsors

PRINCIPAL PARTNER
Prime

MAJOR PARTNER Foxtel: The History Channel

SUPPORTER Bearcage Productions

#### ASSOCIATE

ADS Solutions Canberra Business Council Canberra Institute of Technology Qantas Sound Advice *Canberra Times* XACT Project Consultants

#### SPONSOR

Botanics Florist Designcraft Grind FX HADEN Exhibition Centre

# Appendix 12: Contact points

The National Museum of Australia operates from several Canberra locations: Lawson Crescent, Acton, Canberra (main complex, administration and annexe) 45–47 Grimwade Street, Mitchell, Canberra (storage) Unit 1, 92–94 Gladstone Street, Fyshwick, Canberra (storage) 9–13 and 90 Vicars Street, Mitchell, Canberra (office and repositories) 8 McEachern Place, Mitchell, Canberra (repository)

## **General correspondence**

General correspondence to the Museum should be addressed to: The Director National Museum of Australia GPO Box 1901 CANBERRA ACT 2601 Telephone: (02) 6208 5000 Facsimile: (02) 6208 5148 Email: information@nma.gov.au Internet: www.nma.gov.au

## **Enquiries**

Corporate sponsorship and donations: (o2) 6208 5305 Donations to the collection: (o2) 6208 5019 Freedom of information: (o2) 6208 5131 Finance: (o2) 6208 5369 Library: (o2) 6208 5361 Media and public relations: (o2) 6208 5338 Objects in the collection: (o2) 6208 5019

# **Compliance index**

The index below shows compliance with information requirements contained in the *Commonwealth Authorities and Companies Act* 1997 and in particular Part 2 of the *Commonwealth Authorities and Companies* (*Report of Operations*) Orders 2008.

CAC ACT 1997, REPORT OF OPERATIONS 2008 REQUIREMENTS	<i>CAC ACT 1997</i> , REPORT OF OPERATIONS 2008 REFERENCE	ANNUAL REPORT PAGE
Audited financial statements	Schedule 1, Clause 10 (1)(d)	102-35
Australian National Audit Office	Schedule 1, Clause 11 (b)	86
Chair's letter of transmittal	Schedule 1, Clause 4	7
Commonwealth Ombudsman	Schedule 1, Clause 11 (b)	87
Corporate governance practices	Schedule 1, Clause 15 (1)	80-5, 138-9
Council committees	Schedule 1, Clause 15 (2), (3)	80-2, 138-9
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Director's review of operations and future prospects	Schedule 1, Clause 10 (1), (2)	12-15
Disability strategies	Schedule 1, Clause 18	163–6
Disclosure requirements for GBEs	Schedule 1, Clause 13	Not applicable
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