



Annual Report of Operations and
Audited Financial Statements
2000–2001

NATIONAL
MUSEUM OF
AUSTRALIA

The logo of the National Museum of Australia, a stylized red and white graphic element resembling a spiral or a stylized letter 'G'.

CHAIRMAN'S LETTER OF TRANSMITTAL

The Hon. Peter McGauran, MP
Minister for the Arts and the Centenary of Federation
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 year ended 30 June 2001. 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 Finance Minister's Orders.

We have great pride in what we have all achieved on Acton Peninsula. Thanks to the many partners in the Acton Peninsula Alliance construction project, from curators to designers to construction workers, this Museum has been built according to the financial and time targets set out by the Commonwealth Government. The Council applauds the commitment of the Government to build this long-awaited Museum and make it the central highlight of the Centenary of Federation celebrations. One of the five permanent exhibitions, *Nation*, particularly honours this celebration by exploring in this special year the symbols that define us as a nation — and not without a good dose of Australian humour.

The Museum opened after a decade when here and overseas many new and refurbished museums have been developed. Judging by the international attention to our architecture and our exhibition approach, we have set a new benchmark in museum practice. Watching the number of visitors flood in, and hearing their reactions, we can claim at an early stage to be well on the road to fulfilling our vision to be a museum for all Australians.

The challenge now after such a successful launch is to improve and sustain that enthusiastic support from the public and through our public programs, broadcasting and new information technologies, build yet new audiences. The task ahead is to reach out beyond Canberra and show that we are truly the National Museum for all Australia.



PAUL WEST PHOTOGRAPHY

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*The Hon. Peter McGauran,
MP, Minister for the Arts
and the Centenary
of Federation*

Our ability to create such a popular and engaging museum for all was supported by the magnificent gesture from the Prime Minister, the Hon. John Howard, MP, to allow Australians to enter free of charge. This financial commitment from the Commonwealth Government is for the first year of operations only but the Council will be arguing strongly that such an absorbing and informative journey into the story of Australia should remain open to all.

Thanks must also go to the members of Council and a warm welcome to our new members. Marcus Besen AO is a highly experienced business leader with extensive involvement in the arts; Sharon Brown also has an invaluable business background, especially in information technology; and Ron Webb comes to us from a wide range of management and engineering roles in Esso Australia and Mobil Oil Australia.

I particularly wish to acknowledge the role of the staff, from those in the repositories to those smiling hosts on the frontline, who have made this place such a special one. Director Dawn Casey has seen this project grow from the very beginning and her easy but firm management of so many transitions to this final achievement has been remarkable.

Yours sincerely



Tony Staley

Chairman of Council
National Museum of Australia

August 2001



*The Hon. Tony Staley,
Chairman of Council*



The National Museum of Australia at dusk as seen from Lake Burley Griffin



THE PEOPLE'S MUSEUM —
WHAT THEY SAY

'Particularly enjoyed seeing Aboriginal history — really didn't know about it. I know a lot more about your history and values now — and your pride in such a beautiful country.'

'We can all learn from this place and it adds something to who we are, and who we all are — black history, white history and everything in between.'

'It's too big — you can't do it all in one day.'

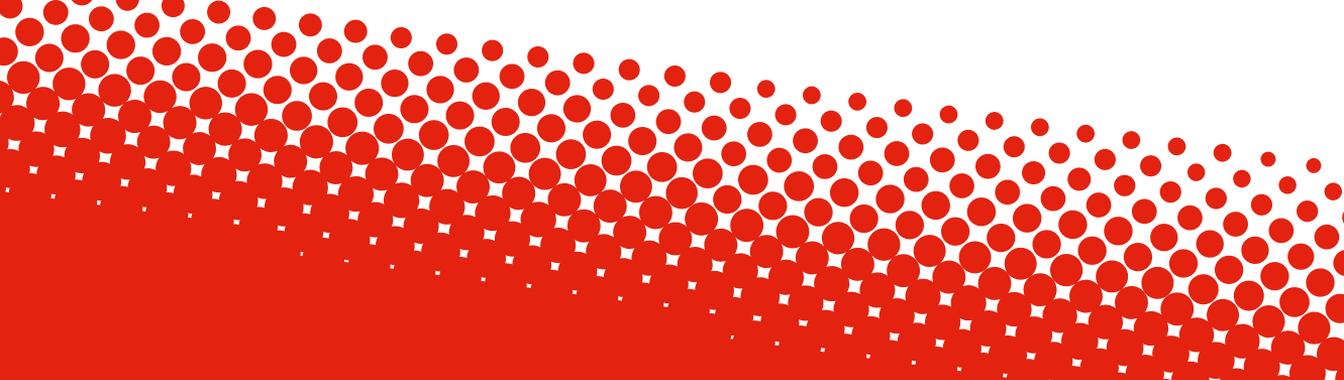
'I'm going to bring my father, my mother, anyone ... I was full of joy when I went into the Circa theatre. It was just cool man — was just awesome.'

'But I don't want to go home.'

'I am really impressed with this building and I have resolved that my young grandson is 15 months old and when he is 10 I am going to bring him here and show him all about Australia.'

'Hated that horrible garden. It's a concrete nightmare.'

'Car park's not big enough — drove round for 20 minutes to find a space.'



‘Kids can run around — it’s great.
Loved kSpace.’

‘When I walked into the Tangled Destinies gallery, I felt a strong wave of exhilaration and relief that finally a major Australian museum was telling these stories ... It is a considerable pioneering achievement.’

‘You come into this beautiful open space then get lost in those dark tunnels.’

‘The Eternity exhibition is really inspiring ... We had a really good time and we just might be coming back again and again and again.’

‘Staff were great — they even helped with the pram in Circa.’

‘I was actually born on this site in the Canberra Hospital 40 years ago and I have come back here, and there are Aboriginal and Torres Strait Islander exhibitions and people I know that are in the pictures — and I feel like wow! This is my place.’

‘The Museum makes me proud to be Australian.’



Crowds enjoy the Garden of Australian Dreams at the opening of the National Museum of Australia in March

viii 2000–2001 IN BRIEF

On 11 March 2001, the National Museum of Australia opened on time, on budget, and with all exhibitions, core operations and public programs ready to go.

By 30 June, in just 16 weeks of operation, more than 350 000 people had visited the new Museum.

Nearly 20 000 students visited the Museum at Acton between 10 March and 30 June, representing 503 schools across Australia.

In the first three months of operation, the National Museum of Australia became one of the most visited attractions in Canberra, recording higher visitor figures in April and May than either the Australian War Memorial or Parliament House.

Visitors spent 3.32 hours viewing exhibitions or using other facilities (compared to the average visiting time in a museum of one to two hours). Twenty-nine per cent of visitors spent more than four hours in the Museum. Observation confirmed that many visitors were thorough and enthusiastic viewers of the gallery spaces, careful to absorb all available information and not to miss anything.

More than 90 per cent of those who were surveyed said that they were satisfied or highly satisfied with their visit to the Museum.

The Museum was successfully positioned in the national and overseas media — and the wider population — as an instantly identifiable and unique place of debate and discovery for all Australians.

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THE NEW MUSEUM IN 2000–2001 — BACKGROUND

The National Museum of Australia was established in 1980 with bipartisan political support by the enactment of the *National Museum of Australia Act 1980*. Its purpose was to research Australian history, develop and maintain a national collection of historical material, create exhibitions and programs exploring our heritage and history, and to be accessible to all Australians. During the 1980s and 1990s, the Museum focused on developing its collections through the transfer of existing Commonwealth collections as well as acquisitions, and on delivering outreach programs to the community through a limited number of static and travelling exhibitions at venues in Canberra and in metropolitan and regional Australia.

In December 1996, the Prime Minister, the Hon. John Howard, MP, announced the Government's decision to proceed with the design for the long-awaited permanent facility for the Museum. In 1997, the Government announced approval of \$151.9 million in funding for construction of new facilities for the National Museum of Australia and the Australian Institute of Aboriginal and Torres Strait Islander Studies on Acton Peninsula. This funding was drawn largely from the Commonwealth Government's Centenary of Federation Fund. The ACT Government also provided an additional \$3 million for the project.

In a world first for a building construction project of this kind, members of the design and construction team joined with the clients in an innovative 'project alliance' to deliver the new facilities for the Museum. The Acton Peninsula Alliance partners were collectively responsible for the total project results, and worked cooperatively in an integrated team to achieve agreed cost, time and quality targets.

The partners in the Alliance were:

- Commonwealth Department of Communications, Information Technology and the Arts
- ACT Government
- Ashton Raggatt McDougall and Robert Peck von Hartel Trethowan (architects in association)
- Lend Lease Projects (building contractors)
- Tyco International (services contractors)
- Honeywell (services contractors)
- Anway and Company, Inc. (exhibition designers).

The Department of Communications, Information Technology and the Arts was responsible for the coordination of the construction process.

The Prime Minister officially opened the Museum on 11 March 2001.

Key features of the new Museum include:

- permanent and temporary exhibition galleries covering approximately 6600 square metres
- the Hall, a magnificent orientation space and a venue for major public events
- a 200-seat theatre delivering high-definition and standard-format films and videos
- a broadcast studio capable of seating 120 people
- a restaurant, two cafes and a shop
- spaces for education programs
- publicly accessible storage areas for ethnographic collections
- exhibition preparation and maintenance areas
- members' lounge.

Other features include an amphitheatre, a capacity for live performances within architecturally designed internal and exterior spaces, and the Garden of Australian Dreams.

Details of the completion of the building will be outlined in the 2000–2001 Annual Report of the Department of Communications, Information Technology and the Arts.

PART 1



Director's review of operations

Director Dawn Casey (right) with General Managers Freda Hanley, Stephen Foster, Darryl McIntyre and Greg Andrews



The performance group, erth, at the entrance of the National Museum of Australia on opening day

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It has taken 100 years of people talking about a national museum, 20 years of people wanting to build it, and now just four short years to create the whole enterprise. The new National Museum of Australia opened on 11 March 2001, on time, on budget, and with all the exhibitions, commercial operations and public programs ready to go.

Prime Minister John Howard had the vision in December 1996 to commit the Commonwealth Government to build the Museum in time for the celebration of our Centenary of Federation. To create a complete, fully operational new national cultural organisation in that short time is in itself a remarkable achievement.

But what exactly have we created? Australia finally has a social history museum dedicated to telling our story, the story of Australia and Australians. There is now a place to explore and debate the key issues, events and people that have shaped and influenced our nation.

From the opening day we illustrated that this is a very different kind of museum. On 11 March, the dawn ceremony on the shores of Lake Burley Griffin celebrated the history of the site and drew choirs, Indigenous groups and thousands of onlookers. The opening of the Museum by Prime Minister John Howard was witnessed that day by some 27 000 people, including dozens whose stories featured inside. A further 11 000 people later defied the rain to hear Midnight Oil and Killing Heidi in an evening concert.

Central to this belief of course is the ability of the Museum to remain free of charge and I applaud our members of Council and the Commonwealth Government for having the vision to achieve this.

The Museum is committed to being a dynamic, experiential museum. We do this by telling the stories of ordinary and extraordinary Australians, people both living and historic, all of them brought to life with an unprecedented amount of multimedia and interactive support. This approach does not diminish scholarship or neglect the special role of the real object. It shows rather that the Museum —



The Moeyoengu Koekaperr Dance Team from Saibai perform in the Garden of Australian Dreams at the opening of the National Museum of Australia

and the countless artists and producers, academics and advisers who contributed to the process — is a museum leader in applying twenty-first century technology to tell important stories in an engaging way. We have fulfilled Emeritus Professor Geoffrey Blainey's advice to the Pigott Report of 1975 that the new Museum should be both challenging and entertaining.

One of the biggest tasks for the new Museum, as for all ambitious storytellers, is to deal with the big questions. Who has the right to tell the national story? What is proper to include in that story, and what is better excluded? Opinions are sometimes sharply divided, especially at this time in Australia when the facts and even the terminology of national history are the subject of such debate. As it should be in a questioning young nation, history itself is debatable. This thesis informs Howard Raggatt's colourful and inclusive architecture and the exhibitions inside. Both elements caused critical debate in the media as the Museum opened to the instant tag of 'controversial'.

The Museum is rightly at the centre of this historical debate, but it is also a place where debate can occur — in forums and programs broadcast from our Studio and through our public programs and performances. These outreach activities have defined us from day one as a living museum embracing debate about contemporary Australian culture. The early success of our education programs in particular shows that schools around Australia recognise the worth of our approach.

And not just teachers — more than 350 000 people visited the Museum in our first three months of operation, which should place us well ahead of our expected visitor numbers by achieving one million in the first full year. The 4000 of those visitors we surveyed also revealed how much people are enjoying the experience. The majority stay for more than three hours and more than 90 per cent say they are satisfied or very satisfied with their visit. The Museum's strikingly different architecture and exhibition design, so controversial in the media, are what they rate most highly.



The Hon. Peter McGauran, MP, the Hon. Tony Staley, Dawn Casey and the Prime Minister, the Hon. John Howard, MP, open the National Museum of Australia on 11 March 2001

These are some of the words visitors have used to describe their impressions:

- *a fresh approach to displays*
- *the Museum makes me proud to be Australian*
- *surpassed expectations*
- *wonderful building — driving towards it, you think it's just beautiful*
- *better than world class*
- *the architecture and location are just fabulous*
- *the staff are really friendly.*

Those visitors who record their own emotional experiences in the 'Your Story' section of the Eternity exhibition also bear witness to the fact that we have indeed created a people's museum in which all feel welcome.

Thanks to Dr Robert Edwards and Art Exhibitions Australia, on day one the Museum also opened its first major temporary exhibition, *Gold and Civilisation*. This not only explored the great pre-Federation story of gold in Australia but described it against the background of gold from 35 other nations. It bodes well for the professional reputation of the Museum that international institutions were prepared to lend their priceless objects at such a time. *Gold and Civilisation* also set a precedent for the Museum to continue to explore the meaning of Australian stories in an international context, through collaborations at home and overseas.

With *Gold and Civilisation* and our forthcoming temporary exhibitions, *Australia's Lost Kingdoms* and *To Mars and Beyond: Search for the Origins of Life*, we are building collaborations and exchanges with the Australian Museum in Sydney and the new Melbourne Museum. Working relationships with other museums will follow. I acknowledge their support — and that of many individuals — in lending objects to the Museum for our five permanent exhibitions.

The Museum was literally built by collaboration. The construction project came in on time and on budget because of the unique alliance system, a pioneering idea of working with one overall contract for which the Museum won worldwide attention. As the former Chief General Manager of that task force, having watched the project grow from the first drawings, I honour those partners in the venture who had the spirit to participate in such an innovative construction process.

In exhibition design, the Museum has drawn on talents from around Australia and the world. Creative partnerships were developed with the Australian National University, CSIRO and Australian film-makers to develop our unique multimedia experiences. Features such as Circa (the rotating theatre that explores our main themes), kSpace (which allows children to build a futuristic city on computers), the interactive Welcome Space and multiplasma screens in the First Australians gallery, and the huge interactive Australian map in the Nation exhibition defy those who cling to the idea that multimedia can never be based on scholarship.

Applied research is a priority for the Museum, whether to develop the kSpace computer technology or make full use of our webcasting capabilities to reach audiences beyond the Museum. The Broadcast Studio will also have a central role in outreach and we are already developing relationships with public and commercial broadcasters.

We carry out research in the context of exhibitions, to improve our operations and outreach services, to better understand and serve our visitors, and sometimes in partnership with other agencies. We have joined with the National Gallery of Australia to research the conservation of Aboriginal bark paintings, with Penright Oil to develop a lubricant best suited to vintage cars, and with the Murray–Darling Basin Commission and Charles Sturt University to promote resources conservation through an awareness of cultural heritage.

The diversity of specialist contributions, encompassing a range of sciences and humanities, is in fact what distinguishes this new social history museum from other, older museums. To develop just one exhibition, *Tangled Destinies*, we commissioned an economic historian, an archaeologist, a lexical cartographer, a biogeographer, a geomorphologist and a cultural geographer as well as specialists in the history of natural history, the history of science and the history of ethnography. Truly an outstanding example of cross-cultural research.

It is vital that the Museum stays part of the major technological and information revolution. New and emerging technologies need to be harnessed not only to deliver a total visitor experience but also to reach all Australians and even international audiences. We need to develop our cultural and intellectual resources to exploit them and share them. To that end we have conducted a major review to strategically position the Museum for the next few years in its use of information communications technology.

The audited financial statements report an operating surplus for the Museum of \$140.224 million for the year ended 30 June 2001. This result includes the one-off impact of the transfer of the new Acton Peninsula facility to the Museum, and, if the revenues relating to the building and land transfer are removed, the Museum's underlying result is a \$2.189 million deficit (relative to the Museum's deficit

in 1999–2000 of \$1.387 million), after also taking into account the capital use charge payable to the Commonwealth. This deficit was within pre-approved budget expectations and in accordance with the agreement with the Minister for Finance for the first period of Acton Peninsula operations.

The Museum's financial statements have received an unqualified report by the Auditor-General. The statements now recognise both major asset groups that are managed by the Museum, being the Acton Peninsula site and the National Historical Collection. This has seen our total managed assets rise from \$7.493 million in 1998–1999 to over \$263 million as at 30 June 2001. This is a clear indication of the growth in our operations over recent years.

We have also seen substantial commercial activity undertaken in the initial months of opening aimed at generating alternative sources of revenue to support Museum activities. Like all public institutions, we should look beyond our public-funding base, and in this regard our retail operations, catering contract, fee-based programs and events, and sponsorship arrangements, are all endeavouring to provide supplementary funding to enhance the Museum's operations.

The Museum is also undertaking investigations into new business opportunities that might provide revenue streams to supplement Commonwealth funding. This includes further development of sponsorship arrangements, retail activities and tour operations.

Just three months after opening we have created a fully operational and instantly recognisable new museum already taking part in important cultural and historical debates about this nation. I would like to thank our Ministers Senator the Hon. Richard Alston and the Hon. Peter McGauran, MP, for their strong commitment and support. I would also like to thank our Chairman the Hon. Tony Staley and all members of Council, past and present. But the final acknowledgment must go to the staff who with enthusiasm, patience and expertise have been an integral and dynamic part of creating this new Museum. I salute them.

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Dawn Casey

Director

PART 2



Performance reports

Strange Fruit flying high at the opening of the National Museum of Australia

INTRODUCTION

The National Museum of Australia is a major national cultural institution committed to providing the best possible physical and intellectual access to its cultural resources and collections. With the building of the new Museum on Acton Peninsula in Canberra, much of the reporting year's activities focused on preparing for the new facilities and, in particular, developing programs and exhibitions to maximise public access to the Museum's cultural resources in time for its opening. This necessitated a temporary decline in the provision of physical access to the National Historical Collection through outward loans and travelling exhibitions, and this change is reflected in the focus of reporting below. From 2001–2002 onwards, the Museum will resume a greater outreach focus, particularly in the areas of educational programs, online services and travelling exhibitions.

While the primary purpose of performance reports is to report on specific achievements against agreed outcomes and outputs, detail about the content and purpose of Museum activities in 2000–2001 has also been included to provide a context for the Museum's achievements.

SUMMARY TABLES OF OUTCOME AND OUTPUTS ACHIEVEMENTS

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Outcome: That Australians have access to the National Museum's collections and public programs to encourage awareness and understanding of Australia's history and cultures.

Overall achievement of the outcome

	INDICATOR	PERFORMANCE ACHIEVED
RELEVANCE OF ACQUISITIONS	<ul style="list-style-type: none"> proportion of acquisitions acquired in accordance with Collection Development Framework target — 100% 	<ul style="list-style-type: none"> 100% of newly acquired objects in accordance with Collection Development Framework
AVAILABILITY OF COLLECTION	<ul style="list-style-type: none"> proportion of the collection that is available for public programs or research target — 50% 	<ul style="list-style-type: none"> 60% of collection is available for public programs or research
THE EXTENT TO WHICH AWARENESS AND UNDERSTANDING OF AUSTRALIA'S HISTORY AND CULTURE IS INCREASED	<ul style="list-style-type: none"> proportion of visitors and users who indicated the Museum's public programs have contributed a new or different awareness or perspective on Australia's history or culture target — 75% 	<ul style="list-style-type: none"> surveys conducted between March and June 2001 demonstrated that 75% of visitors had learned something interesting about Australian history that they did not know before visiting the Museum
PROGRAM USE	<ul style="list-style-type: none"> number of visitors or users of Museum programs target — 325 000 	<ul style="list-style-type: none"> approximately 350 000 visitors to the Museum in the three months since opening 9 million website 'hits'

Output group 1.1 — Collections

OUTPUT 1.1.1 COLLECTION DEVELOPMENT

	INDICATOR	PERFORMANCE ACHIEVED
QUALITY	<ul style="list-style-type: none"> 100% of acquisitions in accordance with Collection Development Framework 	<ul style="list-style-type: none"> 100% of newly acquired objects in accordance with Collection Development Framework
QUANTITY	<ul style="list-style-type: none"> 20 completed acquisition projects 	<ul style="list-style-type: none"> 25 completed acquisition projects
PRICE	<ul style="list-style-type: none"> \$8.231m 	<ul style="list-style-type: none"> \$9.155m

OUTPUT 1.1.2 COLLECTION CARE AND MANAGEMENT

	INDICATOR	PERFORMANCE ACHIEVED
QUALITY	<ul style="list-style-type: none"> 90% of the collection stored at or above appropriate museum standards 	<ul style="list-style-type: none"> 90% of the collection stored at or above appropriate museum standards with more efficient use of storage space
QUANTITY	<ul style="list-style-type: none"> 190 000 collection items 1000 items subject to conservation 	<ul style="list-style-type: none"> 173 807 collection items 1500 items subject to conservation 3946 objects installed in permanent exhibitions and open storage at Acton 100% documentation, bar coding and post-installation stocktake of permanent exhibitions and open storage 100% development and implementation of exhibition-maintenance processes and procedures for permanent exhibitions and open storage 100% planning, installation and maintenance of 598 objects for the temporary exhibition space at Acton
PRICE	<ul style="list-style-type: none"> \$7.759m (\$40.85 per item) 	<ul style="list-style-type: none"> \$10.908m

Output group 1.2 — Public programs

OUTPUT 1.2.1 ACTON PROGRAMS

	INDICATOR	PERFORMANCE ACHIEVED
QUALITY	<ul style="list-style-type: none"> 100% of critical milestones achieved in the lead up to the opening of Acton 80% of visitors to Acton rate their experience as satisfactory 	<ul style="list-style-type: none"> 100% of critical milestones achieved in the lead up to the opening of the Museum on time, on budget, and with all exhibitions, commercial operations and public programs ready to go visitor surveys demonstrate that more than 90% are satisfied or highly satisfied with what they see at the Museum
QUANTITY	<ul style="list-style-type: none"> 125 000 visitors to Acton in 2000–2001 (only three months operation in 2000–2001) 	<ul style="list-style-type: none"> approximately 350 000 visitors in 2000–2001
PRICE	<ul style="list-style-type: none"> \$21.017m (\$168.00 per visitor, based on 125 000 visitors) 	<ul style="list-style-type: none"> \$22.382m (\$63.95 per visitor, based on 350 000 visitors)

OUTPUT 1.2.2 OUTREACH

	INDICATOR	PERFORMANCE ACHIEVED
QUALITY	<ul style="list-style-type: none">• 80% of visitors rate their experience as satisfactory	<ul style="list-style-type: none">• visitor feedback is positive. Awaiting travelling exhibition survey results
PRICE	<ul style="list-style-type: none">• \$0.515m	<ul style="list-style-type: none">• \$0.007m

OUTPUT 1.2.3 INTERNET-BASED PROGRAMS

	INDICATOR	PERFORMANCE ACHIEVED
QUALITY	<ul style="list-style-type: none">• 75% of users access the website first time	<ul style="list-style-type: none">• WebHound software acquired late in the year. Installation due to be completed by the end of July 2001 and surveys will commence shortly afterwards
QUANTITY	<ul style="list-style-type: none">• 200 000 website users	<ul style="list-style-type: none">• 9 million website 'hits'
PRICE	<ul style="list-style-type: none">• \$1.367m (\$6.83 per user)	<ul style="list-style-type: none">• \$0.596m (\$0.06 per user)

OUTPUT GROUP 1.1 — COLLECTIONS

12 1.1.1 Collection development

ACTON ACTIVITIES

The development and installation of the major permanent and temporary exhibitions involved all staff in the content development, registration and conservation programs. The work of the content development teams included developing exhibition themes, selecting objects, working with designers and compiling exhibition text. The tasks of registration and conservation staff included preparing objects held in storage, negotiating and securing the loan of objects from public and private collections within Australia and overseas, undertaking conservation treatments, packing objects for transportation and installing them at the new Acton site. Staff also ensured environmental conditions were appropriate and oversaw the final cleaning of the exhibitions and galleries for opening day.

The object relocation and installation project resulted in the successful relocation of 3946 objects required for the permanent exhibitions from the Museum's Mitchell repositories to the Acton site. The objects were relocated and installed in accordance with a strict schedule of deadlines as construction and fitout of each gallery was completed. No objects were damaged during this major project and all exhibits were completed in time for the Museum's public opening. Exhibition items included nearly 500 loan objects from Australia and overseas. A list of these loan arrangements is in Appendix 4.

At the same time, the Museum was responsible for the parallel installation of nearly 600 loan objects for the opening of the first major temporary exhibition, *Gold and Civilisation*. This installation was facilitated by the presence of 31 couriers who accompanied the loans and assisted Museum staff with unpacking and installing these superb artefacts. Staff worked closely with Art Exhibitions Australia to maintain the exhibits and plan for the demount and removal of *Gold and Civilisation* to Melbourne in early July 2001.

An exhibition of Australian opals, *The Solid Rainbow Collection* from the Lightning Ridge Opal Miners Association, was installed in the Hall for three months from March to June 2001 and proved to be very popular. This exhibition was negotiated through the Friends of the National Museum of Australia.

Subsequent to completion of these installation projects, the Museum has developed a manual and routine procedures for the maintenance of the permanent exhibitions.

VALUATION OF THE NATIONAL HISTORICAL COLLECTION

The National Historical Collection was valued at 30 June 2000 at \$128.286 million, including the Library collection valued at \$2.413 million. No review of the valuation was undertaken during the reporting year.

PUBLIC ACCESS TO THE COLLECTIONS

Following a significant increase in public inquiries, new guidelines for the access and use of collection materials have been compiled. The guidelines include the use of electronic forms prior to arranging visits to the repository. An agreement has also been prepared relating to clients' use of the Museum's intellectual property.

The Museum also made available a number of objects as new or extended loans. A list of these loan arrangements is in Appendix 3.

ACQUISITIONS AND ACCESSIONING OF COLLECTIONS

Most of the objects acquired during the year were targeted specifically for display in the new permanent exhibitions. However, as the Museum installed a large number of multimedia presentations in the exhibitions, fewer than expected objects were acquired.

The Museum provided 1178 newly acquired objects with control numbers, and work commenced on detailed assessments of the objects for possible inclusion in the National Historical Collection. Some of the important acquisitions included:

- material from East Timor donated by the Australian Army
- an outrigger canoe from Saibai Island
- the Federation embroidery from the ACT Embroiders' Guild
- a collection of material donated by the Council for Aboriginal Reconciliation.

A display of new acquisitions donated by the Council for Aboriginal Reconciliation was held in conjunction with the handover of the collection to the Museum at a special event in November 2000.

DEACCESSIONING

In July 2000, negotiations began between the Museum, the Western Australian Maritime Museum, the Australian National Maritime Museum and the Department of Communications, Information Technology and the Arts towards the formal transfer of the yacht *Australia II* to Western Australia.

Australia II had been on long-term loan from the Museum to the Australian National Maritime Museum in Sydney, with associated collection objects remaining in store at the Museum in Canberra. A further loan agreement was made between the National Museum of Australia and the Western Australian Maritime Museum with regard to the associated material and this was transferred to Western Australia in November 2000. Legal title for *Australia II*, together with all associated equipment, was passed to the Western Australian Maritime Museum on 1 December 2000.

No other collections were deaccessioned from the National Historical Collection during the year under review.

PHOTOGRAPHY

The photographic unit created images of the objects included in the exhibitions. These images have been used in a variety of applications including promotional material, touchscreens, web programs and printed publications. A commercial portfolio of images suitable for sale as postcards or on a variety of merchandise was also developed and will be available for distribution in 2001–2002.



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Dr Mike Smith, Professor John Mulvaney, Dr Lynne McCarthy and Pip McNaught in the National Museum of Australia's conservation laboratory examining a latex peel from an archaeological excavation at Fromms Landing, South Australia

1.1.2 Collection care and management

COLLECTION STORAGE

Work that commenced in 1999 to rationalise and improve the large technology storage area at one of the Mitchell repositories was completed in June 2001, and created more efficient use of space for storage of objects.

RECORDING OF THE COLLECTIONS

The exhibitions objects database, created in 1999–2000, was expanded to include all objects displayed in the new exhibitions. This database, together with the bar code tracking system, Museum* Minder, facilitated the successful post-installation stocktake of the permanent exhibitions and open storage display. The physical location of all objects on display was totally reconciled with the object lists, thereby providing complete physical control over the location of these objects.

The use of bar coding is an extremely effective and efficient method of tracking the location and control of the Museum's collections. All items in the National Historical Collection, as well as the associated archives and other collection material, are being progressively bar coded.

REPATRIATION PROGRAM

The Museum's Aboriginal and Torres Strait Islander collections include human remains and sacred/secret objects, largely derived from the collections originally held by the former Institute of Anatomy. These collections were transferred to the Museum in 1984. The management of this material is strictly controlled by detailed policies and handling guidelines to ensure that these collections are cared for in a culturally sensitive and appropriate manner.

As part of a Government program to return human remains to the relevant Aboriginal community, a repatriation program unit was established to manage the return of human remains and sacred/secret objects held by the Museum. The unit has been established with the support of the Aboriginal and Torres Strait Islander Commission and the Department of Communication, Information Technology and the Arts.

During the year, the Museum reviewed the documentation associated with the human remains and commenced a program of consultations with relevant communities about the repatriation of these materials. The Museum is also overseeing the repatriation of human remains that were formerly held by Edinburgh University and recently returned to Australia.

CONSERVATION

Conservation treatment of objects was a continuing and major priority during 2000–2001. Approximately 1500 objects, ranging from postcards to motor vehicles, were treated during the year in readiness for the mounting and installation of the new exhibitions. Conservation staff worked with exhibition designers as well as construction and installation teams to mount the exhibits and ensure optimum display conditions.

Following the Museum's opening, conservation and registration staff designed and implemented an exhibitions maintenance program for the ongoing care of Museum and loan objects in the permanent and temporary exhibition galleries.

Staff continued to monitor environmental conditions in the storage repositories and to maintain the integrated pest-management program. The Museum's counter disaster plan for the collections was reviewed and extended to cover the permanent and temporary exhibitions. Work also continued on the identification and management of hazardous materials held in storage.

The two-year bark painting research program that began in 1999–2000 continued on schedule. It is designed to investigate problems associated with Aboriginal bark paintings in museums and to develop strategies for their conservation. The research team, including associates at the University of Canberra and the National Gallery of Australia, successfully completed two field trips to northern Australia. This will be invaluable research for the Museum's maintenance of the world's largest and finest collection of bark paintings.

In establishing the Museum's position as a leader in functional objects preservation, conservation staff commenced work on a vintage vehicle oils research project in collaboration with the University of Canberra and the private sector, as well as a study into corrosion inhibitors in conjunction with a research team from the Australian War Memorial, the University of Canberra, the Australian National University and James Cook University.



Apelach dancers Bruce and Rex Martin relaxing after the sunrise ceremony at the opening of the National Museum of Australia

OUTPUT GROUP 1.2 — PUBLIC PROGRAMS

1.2.1 Acton programs

OPENING DAY AT ACTON

On Sunday 11 March, within two days of the completion of its construction, the Museum was transformed for its opening.

Thirty-eight thousand people attended the opening day celebrations beginning at daybreak and finishing just before midnight with the conclusion of the evening concert.

Four thousand people rose before dawn to attend a sunrise ceremony to bless the new building and Acton Peninsula. Set on the edge of Lake Burley Griffin, the ceremony featured a Ngunnawal smoking ceremony, a special performance by members of the Wik community, an inter-faith blessing led by Bishop George Browning, and the sharing of bread baked in ovens specially created on-site for the ceremony. Adding to the occasion were fire performances by local youth group Warehouse Circus, percussion performed by young members of the Canberra School of Music and performances by St Clare's Choral. The ceremony concluded with scores of hot-air balloons flying over the Museum.

The Museum was officially opened by the Prime Minister in the presence of approximately 1000 invited guests, many of whom had been closely involved at various stages in the Museum's development.

On opening the Museum the Prime Minister said that he predicted the new Museum would:

... change in a very profound way the enjoyment of life for people who live in the national capital and also the enjoyment of visiting our national capital. This is a unique museum ... over time [it will] change the way in which people view museums, because what this museum and what its concept seeks to do, is to interpret and relate history and the experience of our country in a somewhat different way. Quite properly and inevitably there will be debate in the future about that way of interpreting our history and that way of relating those events.

The official opening was accompanied by a specially commissioned fanfare by Synergy, the contemporary Australian percussion group, and a spectacular aerial performance by a young member of the Flying Fruit Fly Circus. The Council's Chairman, the Hon. Tony Staley and the Director, Dawn Casey, joined the Prime Minister in opening the Museum along with the Minister for the Arts and the Centenary of Federation, the Hon. Peter McGauran, MP, and Chief Minister for the ACT, Gary Humphries, MLA.

Following the formal opening of the Museum, the general public flooded in to tour the exhibitions. Throughout the day, visitors were entertained by a continuous program of music and song presented in the Garden of Australian Dreams and the Amphitheatre. This included performances by the Flying Fruit Fly Circus, Strange Fruit, members of the Wik, Saibai and Yirrkala communities, John Williamson, the James Morrison Big Band and Wirrako Musica.

Popular ABC Radio Australia presenter, Ian McNamara, broadcast his national program 'Australia All Over', live from the Museum; local radio ABC 666 broadcast live from the site; ABC TV programmed for the afternoon a half-hour documentary on the new Museum; and all major television networks and newspapers around Australia reported the event. Further national and local ABC programs were broadcast live from the Museum throughout the following month including from the Museum's Broadcast Studio.

The evening concert attracted 11 000 people and featured a new work by the Marrugeku Company titled *Crying Baby*, followed by performances by Killing Heidi and Midnight Oil.

CREATING THE EXHIBITIONS

The permanent exhibitions were developed over several years by Museum staff, assisted by external experts in particular fields, and demanded close cooperation over a relatively short period of time. Museum staff worked with members of the Acton Peninsula Alliance who were primarily responsible for exhibition design, construction and installation. Content developers, designers, film-makers, computer programmers, conservators, registration, publications and image delivery staff, fabricators and installers worked together to ensure the exhibitions were ready on time. The fact that the target was reached is a tribute to the capacity and dedication of all involved in the project.

The permanent exhibitions comprise five linked galleries, each unique in approach and subject matter. To tell their varied stories, the galleries use artefacts, paintings, drawings, photographs and words, as well as a wide range of audiovisual and multimedia displays. Many of the objects and images are drawn from the Museum's collections, although the Museum has also borrowed extensively from other major national cultural institutions including the National Library of Australia, the Australian War Memorial, the Australian Institute of Aboriginal and Torres Strait Islander Studies, and state museums and libraries.

Objects and images were also generously lent by smaller institutions, such as local museums and community organisations, and by private collectors. Some items came from overseas, notably the

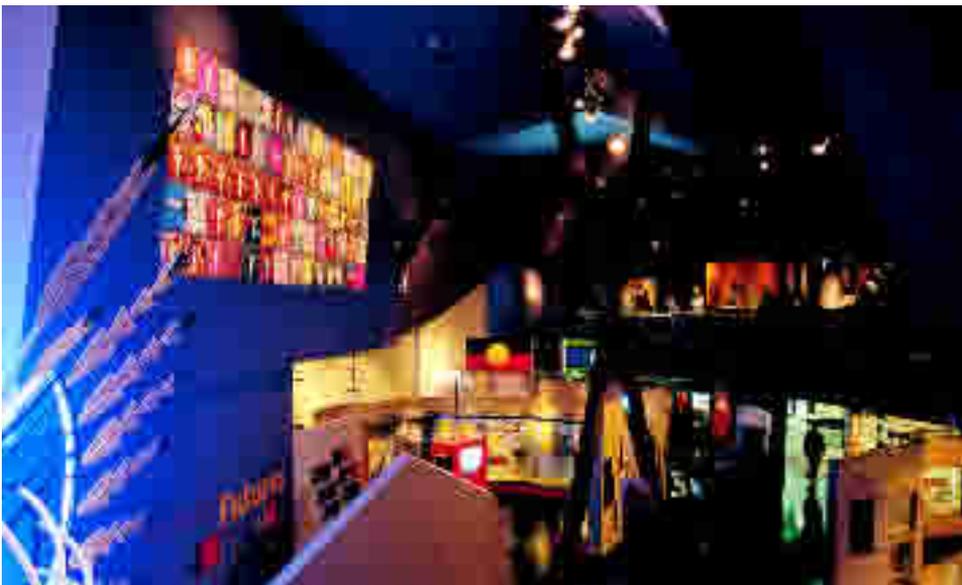
Haddon collection of Torres Strait Islands artefacts, which has been borrowed from the Cambridge University Museum of Archaeology and Anthropology. The Museum also commissioned the construction of a number of items, including a Torres Strait Islands canoe built in the traditional style, and a replica of one of the arches erected to celebrate Federation in 1901.

Audiovisual and multimedia installations are integral parts of the Museum experience. These include:

- Circa, a rotating theatre, which introduces the Museum's themes of land, nation and people
- the Big Map (visible from three levels) which projects information and images about the Australian landscape and population, accompanied by computer stations allowing visitors to explore their own subject matter
- kSpace, where visitors young and old can play their part in creating an imagined city of the future in three-dimensional form
- the Welcome Space to the First Australians gallery, where Indigenous dancers are projected onto opposite walls, their images changing in response to visitors passing by
- the 11-screen multimedia frieze in the First Australians gallery, which offers an introduction to the diversity of Aboriginal and Torres Strait Islander peoples and places, confirming the Museum's commitment to projecting the vibrant cultures of Indigenous Australians today.

FIRST AUSTRALIANS: GALLERY OF ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES

One of the primary aims of the First Australians gallery is to explore both the diversity of Aboriginal and Torres Strait Islander Indigenous communities as well as the connections between these communities. The history of Australia and its colonisation is explored through the experiences, stories and images of Indigenous Australians. The 22 exhibition modules present community case studies, and complex and sensitive issues relating to identity, spirituality, connections to country, family, contact history, the conflicts as European settlement advanced, government policies and practices relating to



First Australians: Gallery of Aboriginal and Torres Strait Islander Peoples



Museum staff join Torres Strait Islander visitors at the blessing of the Kulba Saibai canoe

missions and reserves, and the reconciliation process. Another gallery is dedicated to the people and cultures of the Torres Strait Islands and those Torres Strait Islanders who live on the mainland.

The development of these exhibitions involved close consultation with many Indigenous communities and individuals. The Ngunnawal custodians of the Canberra region are the first community to be represented in the First Australians gallery. The other main communities featured in the exhibitions are Anbarra (Northern Territory), Wik Mungkan (Queensland), Ernabella (South Australia), Tasmania (Tasmania), Broome (Western Australia), Brewarrina (New South Wales), Gagadju (Northern Territory), Wiradjuri (New South Wales), Bunuba (Western Australia), Framlingham (Victoria), Wreck Bay (New South Wales), Murray Island (Torres Strait Islands), Larrakia (Northern Territory), Torres Strait Islands (Eastern, Top Western, Western, Lower Western and Central) and Yirrkala (Northern Territory).

A selection of 1500 objects from the National Historical Collection was also developed into the open collection space adjacent to the First Australians gallery. This display allows visitors to see a diverse range of Aboriginal and Torres Strait Islander objects with limited interpretative documentation. Works featured include those by Albert Namatjira, Maruku sculptures, model Torres Strait Islander pearling luggers, bark paintings and a 'collectors corner' featuring objects from other parts of the National Historical Collection. The open collection space also allows a unique opportunity for Indigenous communities to have private and sometimes ceremonial access to their objects and to discuss their significance with staff and visiting researchers.

Work has commenced on the planning and development of the 'change over' of several exhibits. This is necessary where objects have been made available to the Museum as short-term loans and where some objects can be displayed only for limited periods because of environmental and conservation reasons.

Tours of the First Australians gallery have been conducted with visiting Aboriginal and Torres Strait Islander individuals and communities as well as Indigenous visitors from overseas. The response to the exhibition has been overwhelmingly positive.

Other major activities have included the continuing assessment of collections for possible inclusion in the National Historical Collection and responding to public inquiries.

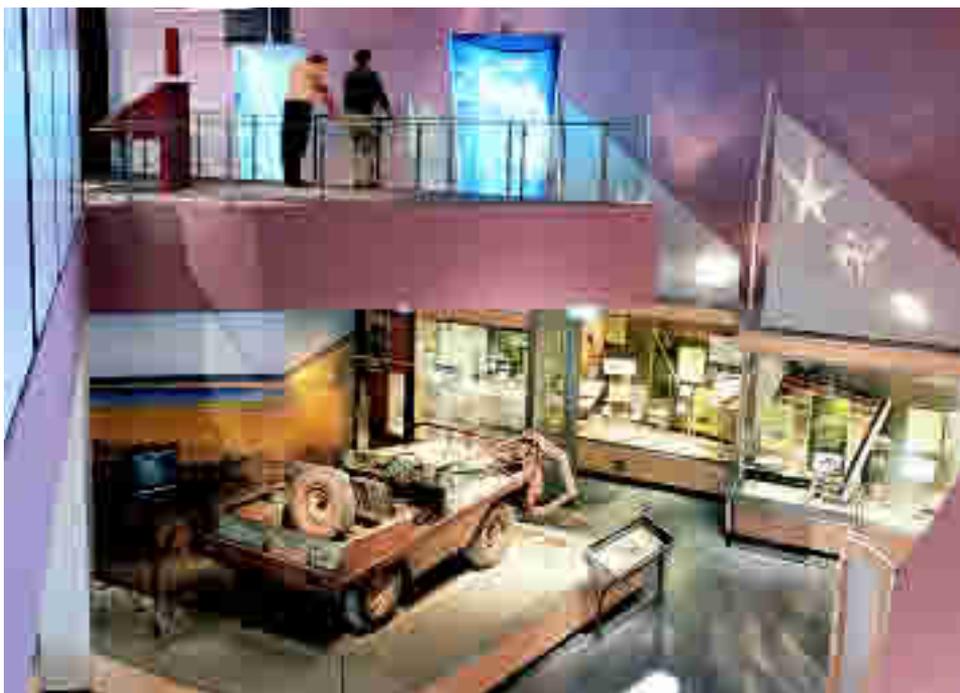
TANGLED DESTINIES: LAND AND PEOPLE IN AUSTRALIA

The Tangled Destinies gallery presents an environmental history of Australia from a new perspective, focusing on ways in which human history is 'written' on the land and how life has been shaped by the opportunities and limits of the natural environment. It is a unique exhibition combining insights, images and artefacts from archaeology, social history, ecology, botany and biology.

Highlights of Tangled Destinies that have proved popular with Museum visitors include:

- a replica of a *Diprotodon* skeleton
- a memorial to more recent native animal extinctions such as the Tasmanian tiger
- a dramatic re-creation of a bushfire shelter from the 1930s
- some of the earliest archaeological finds from Australia
- the Deep Time theatre presenting 20 000 years of environmental change chronicled in rock art from Kakadu
- a re-created section of the Lake Eyre shoreline showing a 120 000-year history of climate change from this part of Australia.

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Tangled Destinies: Land and People in Australia

HORIZONS: THE PEOPLING OF AUSTRALIA SINCE 1788

Horizons: The Peopling of Australia since 1788 looks at some of the reasons why people came to Australia, from eighteenth-century transportation to present-day refugees. The exhibition also includes information about government policies that have attempted to determine the influx of migrants into Australia. The stories are told through displays of objects, supported by audiovisual and multimedia presentations.

Some of the key objects from the Museum's collection on display include a convict jacket, dentistry equipment, a hot-air cabinet and part of a Vietnamese fishing vessel. Various objects have been borrowed from individuals and other institutions such as the Pitt Rivers Museum in Oxford, the National Portrait Gallery in London, the National Library of Australia in Canberra, the Australian Museum in Sydney, as well as community museums and historical societies.

Visitor observations confirm that it is the personal stories in Horizons that most appeal. In particular, the 'Coming to Work' section, which tells the individual stories of several people lured to Australia by the possibility of greater work opportunities, has proven to be very popular. The development of Horizons in 2001–2002 will continue to emphasise these personal stories in its exploration of the diversity of migration experiences.



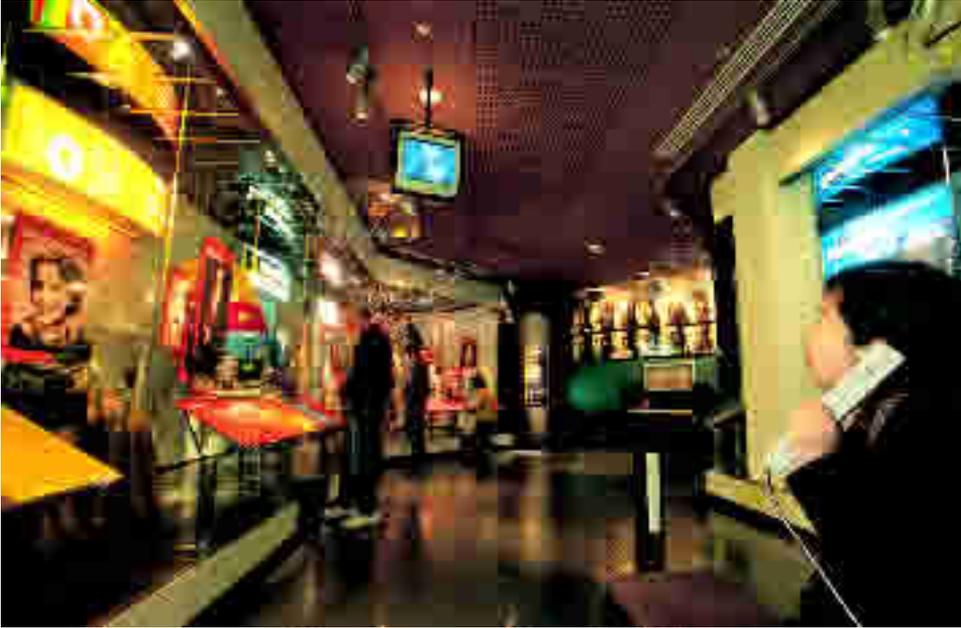
The story of Vietnamese immigrant, Lê Thành Nhơn, in Horizons: The Peopling of Australia since 1788

ETERNITY: STORIES FROM THE EMOTIONAL HEART OF AUSTRALIA

The Eternity gallery is devoted to the passion, drama and emotion of real life. The key message of this exhibition is that everyone can find something of themselves in the Museum.

Personal stories of 50 ordinary and extraordinary Australians are brought to life. They are linked by the exhibition's signature piece created by the enigmatic Australian Arthur Stace, the street-dweller who chalked the word 'Eternity' on the pavements of Sydney. Each story is anchored by one significant object and a multimedia presentation tells the wider story.

The themes of joy, hope, passion, mystery, thrill, loneliness, fear, devotion, separation and chance provide a new and subjective angle into Australian history. Taken together, the stories provide a chronological



Eternity: Stories from the Emotional Heart of Australia

22 and narrative history of Australia through the eyes of individual people. The people in the exhibition have been selected from a wide spectrum of Australian experiences. They represent diverse eras, events and geographic locations; different ages, genders, and ethnic, cultural and Indigenous backgrounds; and different classes, occupations and religions. The exhibition has enabled the Museum to present a fresh and unique way of reaching a wide-ranging audience.

An engaging part of Eternity is an interactive exhibit entitled 'Your Story'. Visitors record their own stories, which become part of the exhibition.

NATION: SYMBOLS OF AUSTRALIA

Nation: Symbols of Australia explores Australian history and culture through the lens of national symbols, both official and popular.

Official symbols such as the national flag, coat of arms, Federal Parliament and national anthem are brought together in a single area of the exhibition. The history of each is briefly traced with objects and illustrations. They no longer appear as immutable signifiers of the Australian nation but rather as an evolving set of symbols that reflect changes in Australia's national identity.

Popular national cultural symbols, ranging from the quarter-acre block, the Australian Broadcasting Commission, Australian English, the 'Digger' and the kangaroo have been included in a series of modular exhibits that have been structured to allow visitors to make their own way through the exhibition. Each module can be understood within its own context but the overall intent is to encourage visitors to 'look anew' at their understandings of Australia. Rather than define what it means to be Australian, the exhibition provides a forum for visitors to discuss, celebrate or contest representations of Australia.



PAUL GOGGIN

*The huge interactive map, *Imagining the Country*, and the 1956 Perpet caravan in *Nation: Symbols of Australia**

Nation includes over 700 objects and features specially fabricated structures and audiovisual presentations. The objects include:

- the Bean motor vehicle driven from London to Melbourne in 1927–1928
- the Australian Broadcasting Commission's outside broadcast van used to televise the 1956 Olympic Games
- over 150 decorative arts artefacts interpreting the kangaroo
- a wool press
- post-office boxes
- Charles Kingsford Smith's RAAF cap
- Major Sir Thomas Mitchell's drawing box
- a model of Parliament House
- special fabrications including the *Crimson Thread of Kinship* embroidery produced by the ACT Embroiderers' Guild; a re-creation of the Citizens' Arch erected in Bourke Street, Melbourne, as part of the celebrations of the opening of the first Commonwealth Parliament in May 1901; and a re-creation of the Anzac Digger monument in Braidwood, New South Wales.

The audiovisual presentations include 'Land, Sea and Sky', a stunning large-screen presentation of some of Australia's iconic natural and built landscapes. 'Imagining the Country' is a large-screen animated presentation examining the many different ways people have explored and mapped Australia over the years. It is supported by computer stations at which visitors can gather additional information about parts of the main program. 'Australian English' enables visitors to explore the origin and meaning of well-known Australian words and phrases and to examine the diversity of the Australian accent.

In addition to continuing documentation of the collection and assessment of offers of collections, a major task was the conceptual planning and development of a major new temporary exhibition dealing with Australian bushrangers and overseas bandits.

PUBLIC PROGRAMS

Since March 2001, an extensive and diverse program of gallery talks and lectures was launched. This included a series of:

- evening lectures during the *Gold and Civilisation* exhibition that were delivered by historians emeritus professors Geoffrey Blainey and Weston Bate and Dr Ann McGrath, about different aspects of the history of gold in Australia
- informal talks. Twelve of these talks, given by a range of local and interstate speakers, examined different aspects of gold, including the science of gold, the language of Australian gold, the display of Australian gold at international exhibitions and various analyses of life on the Victorian goldfields
- talks by curators, conservators and invited speakers about aspects of the Museum's five permanent exhibitions.

A list of all public lectures held at the Museum during the year is in Appendix 5.

IMAGE DELIVERY AND INTELLECTUAL PROPERTY

The Museum's exhibitions are rich in their use of images and quotations to complement objects and multimedia presentations. During 2000–2001, a small unit was established to identify, source and procure the supply of approximately 3000 graphic images, and to obtain copyright licences for use of these images. In addition to images held by the Museum, the unit obtained others from a variety of resources including commercial image libraries, museums, archives and libraries, and Indigenous communities and individuals. The images were supplied to the Acton Peninsula Alliance within an agreed timeframe to allow sufficient time for the fabrication and installation of the graphic panels within the exhibitions.

The unit also obtained copyright clearances for images used in the Museum's books and souvenir publications, as well as promotional, educational and marketing materials. A draft intellectual property manual was compiled to assist staff with the processes for obtaining copyright clearances, and the manual will be reviewed and completed in the latter half of 2001.

CHILDREN AND YOUNG PEOPLE'S PROGRAM

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

Museum theatre and audience participation has strong appeal to children and young people, and in this the Museum is a leader. A pantomime, *Eureka! The Search for Gold* was developed and performed during the April school holidays and weekends to complement the *Gold and Civilisation* exhibition. Roving minstrels singing the songs of the Victorian goldfields of the 1850s also performed to the delight of the visiting public. Script development also commenced on Museum theatre performances scheduled for the latter half of 2001. In defining the performance program, the Museum forged strong links with Canberra and Melbourne-based youth theatre groups and school drama professional staff, as well as other museums.

Workshops were developed for each school holiday period and provided a further way of exploring the themes of the *Gold and Civilisation* exhibition. The 'Magic of Gold' workshop was presented by

Helen Aitken-Kuhnen, an internationally renowned goldsmith, and was fully subscribed with enthusiastic parents and their children. During the workshop, children explored the properties of gold and made their own pieces of jewellery.

Storytelling for children under 12 and the reading and writing of children's literature has been the focus of the Museum's Story Place. Set inside a huge boab tree, Story Place also displays a selection of children's books relating to the Museum's content. Storytelling occurs here every weekend and public holiday, and every day during school holidays. The program has staged 42 storytelling sessions since opening, most of them linked to special events such as ACT Heritage Week, the Science Festival, Environment Week and Anzac Day.

The Museum established relationships with a range of organisations specialising in children's literature and hosted a number of successful events including:

- a 'book gig' featuring Gary Crew, attracting over 150 students, and a book panel discussion featuring Gary Crew, Libby Gleeson and Belle Alderman as part of the Canberra Word Festival
- a video link to the announcement of the shortlist of the 2001 Children's Book of the Year awards
- the 'Cool Awards', which gave school children the opportunity to discuss the 'coolest' books of the decade. Two authors who received awards, Emily Rodda and Paul Jennings, signed books for more than 180 children who attended the event
- a writers' workshop for young people using the Tangled Destinies gallery as inspiration.



Team leader, Children's Programs and Content Services, Johanna Parker relives the goldfields in a pantomime staged during the temporary exhibition, Gold and Civilisation



Children explore one of the four cubbies in Our Place

During their visit to Our Place, children from all over Australia contributed stories about their own special place. These were collected to form a mural display in this area of the Museum, encouraging youngsters to think about what makes their own place special in terms of its history, environment and stories.

kSpace is a multimedia-based facility enabling visitors to participate in the design of a future city. Visitors spend a short time designing several components on a touchscreen computer, and then with three-dimensional glasses move to a small theatre to watch as their designs, and those of others, are shown in a composite four-minute three-dimensional film. Although it was anticipated that kSpace would be extremely popular with the younger audience (10–14 year olds) and school groups, it has proved to be a hit

with the general public as a whole. Families, including children as young as four years, happily participate together to create designs. An estimated 80 000 children and adults have been part of kSpace.

Through publications, such as the *Secret Code Book* designed as a guide to the Museum for young children, the Museum is developing strategies to reach substantial numbers of children and young people who may not have the opportunity to visit the Museum.

SCHOOLS PROGRAMS

A range of interactive, student-centred and curriculum-based programs for primary and secondary schools has provided students with the opportunity to experience a fresh and exciting approach to Australia's history, cultures and environment, with a particular emphasis on the use of technology.

The Museum's key educational aims over the past 12 months have been to:

- create exciting and distinctive learning opportunities at the Museum itself
- produce stimulating enquiry-learning curriculum materials through a variety of media, including the Museum's website, and to ensure the Museum fulfils its national charter of servicing all Australian students
- devise a program of professional development for teachers throughout Australia to ensure they can maximise the distinctive learning opportunities provided by a ground-breaking museum.

In the three-month period from opening, 19 343 students visited the Museum. Of these, 12 584 were primary students and 6759 secondary students. The total number of schools to visit the Museum in the three-month period since opening was 503, as represented in the following table.

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STATE/TERRITORY	NUMBER OF SCHOOLS
NSW/ACT	385
Vic	59
Qld	35
SA	10
WA	10
Tas	2
NT	2
Total	503

The Museum expects to attract approximately 70 000 students during the 2001 school year.

Examples of the programs offered to schools are:

RACE AROUND THE MUSEUM THEME TOUR

The program begins with a role-play in which students are introduced to some selected exhibition themes within the Museum. Using digital cameras, small groups of students visit one or more of the galleries to select the photographic 'evidence' they need that relates to the chosen theme. These photographs are then used to interpret the theme. Following their visit to the galleries, the students return to the education centre to print out their photographs. They then create a group poster consisting of the images and explain the reasons for their choice.

The posters are then taken back to school to display and use with follow-up discussion.

HIGHLIGHTS TOUR

For those schools that prefer not to participate in a structured program, the highlights tour is an opportunity to organise their own visit assisted by pre-visit material provided by the Museum. Each group receives a brief orientation in which the students are introduced to the Museum and its themes. Students visit the five permanent exhibitions and investigate the themes using activity cards to base their tour around some of the key objects and audiovisual material.

‘STRIKE IT RICH’

To complement its first temporary exhibition, *Gold and Civilisation*, the Museum developed a performance program that used goldfield songs and role-play to explore the diversity of those drawn to the adventure and promise of the goldfields.

Students selected the roles of women, miners or police and investigated the exhibition to find how their group fared on the goldfields.

‘Strike it Rich’ ended with students writing and performing their own goldfields songs.

‘ALIEN INVASION’

Based on a theme in the Tangled Destinies exhibition, a performance piece was developed for Science Week entitled ‘Alien Invasion: Science versus Prickly Pears and Rascally Rabbits’, about the role of science and the CSIRO in eradicating species of flora and fauna introduced into Australia. Special agents Scruffy and Mouldy, from the Bureau of Feral Invasions, recruited students to help them explore the dramas of biological-control programs, particularly those relating to ‘prickly pears and rascally rabbits’.

In addition to these programs at the Acton site, the Museum produces curriculum materials for all Australian schools. Available on the Museum’s website, these materials support the Museum’s major themes of land, nation and people. Two examples, *Life at the Time of Federation — Exploring a ‘Time Capsule’ of Evidence* and *If Only They Could Talk*, were published in April 2001.

The website was upgraded so that schools could obtain important information about the Museum’s educational resources and, as part of the Museum’s overall outreach strategy, more innovative materials and programs will be posted on the site in 2001–2002.

TEACHER PROFESSIONAL DEVELOPMENT

The professional development of teachers has been a high priority for the Museum. Teachers have evaluated the content of Museum programs, the development of curriculum materials and particularly the structure and delivery of these programs to students at the Museum. Prior to the Museum’s opening, six Canberra primary and secondary schools assisted staff with trialling a number of programs at a special schools ‘soft opening’ on 14 February 2001. This was invaluable in enabling the Museum to fine tune its educational programs. Also under development is the establishment of a group of ‘critical teacher friends’ from each state and territory to provide advice and comments on the Museum’s programs and materials.

Previews of the permanent and temporary exhibitions by teachers has been an important marketing strategy for the program. Since opening, more than 1000 teachers have attended these previews.

SPECIAL EVENTS

A number of additional special events occurred at the Museum as part of its outreach activities:

- in January 50 primary-aged distance-education students toured the Museum
- in February teachers attending the Social Educators Association of Australia biennial conference at the Australian National University visited the Museum
- in March participants from the national Discovering Democracy Forum visited the Museum, and in May the Museum conducted workshops at the ACT Discovering Democracy Forum
- in May the Schools Programs manager addressed more than 300 Catholic education staff in Melbourne
- the Museum hosted the national history seminar, one of the outcomes of the Commonwealth Government's inquiry into the status of history teaching in schools
- in June the Museum made a special presentation of its programs at the ACT Principals Association breakfast meeting
- the Museum hosted, conducted workshops and gave presentations at an ACT Indigenous education forum for more than 100 ACT teachers, co-sponsored by the Commonwealth Government and the ACT Government
- in June the Museum's Studio was used for the ABC Triple J's event, 'Talkback Classroom', featuring local secondary students who interviewed the Minister for Foreign Affairs and Trade, the Hon. Alexander Downer, MP.

TEMPORARY EXHIBITIONS

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GOLD AND CIVILISATION

The Prime Minister opened the Museum's first temporary exhibition, *Gold and Civilisation*, on 11 March 2001. Featuring approximately 600 artefacts and paintings, the exhibition explored Australia's



ANDREW FROLOWS

Watherston and Brogden Cup presented to John Mickle, London 1855, in the temporary exhibition, Gold and Civilisation

involvement with gold since the nineteenth-century goldrush days and its profound impact on Australia's national development, and included major objects from international collections. Planned and developed by Art Exhibitions Australia in conjunction with the Museum, it brought together, from public and private lenders in Australia and overseas, some of the most interesting and important gold treasures in existence. Set in an international context, *Gold and Civilisation* examined how other cultures and times revered the qualities of gold and explored its powerful place in the human imagination.

The exhibition was accompanied by a diverse public program of gallery talks, public lectures and programs especially designed for children and schools.

Gold and Civilisation completed its Canberra season on 24 June 2001. Over the 15-week period,

a total of 46 166 people visited the exhibition. While this visitor figure was not substantial owing to the competition of the new Museum itself, surveys reveal that visitors rated the exhibition very highly in its quality and range of artefacts and their overall visitor experience. The exhibition will be at the Melbourne Museum from 19 July to 21 October 2001.

AUSTRALIA'S LOST KINGDOMS

Art Exhibitions Australia, in conjunction with the Museum, is also planning and developing its next major temporary exhibition. During 2000–2001, arrangements for the design and installation of *Australia's Lost Kingdoms*, due to open in July 2001, were well advanced. This family-oriented exhibition, which originates from the Australian Museum in Sydney, traces the story of Australia's prehistoric megafauna, taking visitors on a journey through time from 110 million years ago to the present, and illustrating the changing climates and unique plants and animals of Australia. The exhibition includes the replica of a *Muttaburrasaurus* skeleton from the National Historical Collection.

The exhibition will be accompanied by a range of public programs.

TO MARS AND BEYOND: SEARCH FOR THE ORIGINS OF LIFE

The Museum also commenced development of its third temporary exhibition, called *To Mars and Beyond: Search for the Origins of Life*, which is to be held from 5 December 2001 to 26 May 2002. This exhibition will explore people's imaginings of planets and life in space from the beginning of time, with particular focus on twentieth-century exploration of outer space and Australia's role in that adventure.



Outreach program to space: Australian astronaut Andrew Thomas returns to Dawn Casey the fragment of the propeller from the Southern Cross following its voyage to the International Space Station

SPECIAL EXHIBITIONS IN THE FUTURE

The Museum continued to research a range of innovative exhibitions for the future. Dr Mike Smith visited the Atacama Desert in Chile, the Namib Desert in south-west Africa, and museums and universities in Santiago, Cape Town, Windhoek and New York to research material for a major exhibition on the archaeology and environmental history of southern deserts. He also negotiated with overseas institutions (including the Iziko Museum of Cape Town, the National Museum of Namibia, Museo Chileno De Arte Precolumbino, Museo Nacional de Historia Natural and the American Museum of Natural History) for the loan of material and their interest in travelling exhibitions.

An exhibition planning team, led by Dr Ann McGrath, was also established to develop an exhibition about Australian bushrangers and international bandits. Conceptual planning is well underway and a number of meetings have been held with academics and other specialists in this area. Dr McGrath visited a range of museums and other cultural institutions in the United States and Mexico during June to discuss the international themes of banditry and to identify objects for potential loan.

Conceptual planning and development commenced on an exhibition examining the concept of human beauty across time and cultures. *Beauty — Beyond the Looking Glass* will examine the nature, history, power and appeal of the human form.

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Visitors in the revolving cinema *Circa* exploring the Museum's main themes of land, nation, people

TECHNOLOGY-BASED PROGRAMS

The establishment of a technological infrastructure for the Museum was a major achievement in the lead up to opening. In conjunction with the Acton Peninsula Alliance and the Museum's network manager, Open Integration, the Museum managed to successfully implement the new network for its information technology services at Acton.

Notwithstanding the dust, mud and other hazards posed by building site conditions, the network and associated infrastructure were successfully established to coincide with the occupation of the new administration building in December. Four other sites were also linked to the Museum's network to provide efficient electronic transfer of information within the Museum.

MEDIA PRODUCTION AND INSTALLATION

The production of multimedia for the opening exhibitions was coordinated by the Museum in conjunction with the Acton Peninsula Alliance. From animated computer-based interactives to the immersive experience of the Circa revolving theatre, each media piece was carefully briefed and subject to regular editorial review during the production process. The finished video, audio and animated works can be found in more than 70 media installations throughout the permanent exhibition galleries. This makes the Museum one of the most media-rich museums in the country. Several pieces prepared for the exhibitions have been nominated for national and international awards.

BROADCAST STUDIO

One of the most exciting features of the Museum is the broadcast capability of the Studio, adjacent to the Hall. Broadcast-quality radio and television production can be undertaken in the Studio using industry-standard recording and post-production facilities.

The Studio has already proved a popular venue for events, lectures and performances. In the three months to 30 June the Studio hosted:

- 60 performance programs for schools and other groups
- more than 20 public lectures
- eight live radio broadcasts
- one satellite broadcast.

Over time, the Studio will become the focus of the Museum's production activities for outreach using video conferencing, broadcasting and webcasting to reach and engage with audiences beyond Canberra.

CENTRAL MEDIA REPOSITORY

During the year, the Museum commenced the application of a staged plan for a computerised central media repository to capture, store, manipulate and deliver a range of digital assets, including multimedia programs, still images, video, text and audio to points within the Museum, around Australia and internationally.

From 20 expressions of interest, five companies were invited to submit a tender for the development of the central media repository. IBM was selected from the tenderers to undertake the work and the final stage of the establishment of the repository is expected to be completed by August 2001. The repository will then be gradually developed and implemented over a number of years to extend its operation in a broad range of Museum visitor, outreach and related business activities.

FUTURE DIRECTIONS

In January, the Museum announced a major strategic review of its future directions in communications, technology and information management, aimed at maximising the Museum's use of its technological infrastructure. The review also examined staffing and organisational implications.

A high-level steering group was appointed to conduct the review with representation from external experts in the fields of information management, broadcast media production, museum management, academia and government, together with key members of the Museum's executive management group. A working group, comprising representatives of executive management, the steering group and staff, was established to assist in the detailed analysis of a number of issues, including Museum audiences, products, capabilities and resources as well as organisational issues.

The steering group completed a draft report by 30 June 2001. This will be disseminated to staff for comment as part of the consultation process. The outcomes of the review will drive strategic priorities for the development of the Museum's technological capabilities and resources.

VOLUNTEERS

The skills and enthusiasm of a committed group of volunteers have been an integral part of the Museum since its inception in 1980. During 2000–2001, the contribution of volunteers was essential to the opening day success of the Museum. Volunteers have brought a wide range of skills and experience. By engaging volunteers, the Museum is able to actively involve members of the local community in its programs and engage in the two-way transfer of skills and knowledge.

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In 2000–2001, nearly 100 volunteers, ranging from school students to retired people, shared their time, skills and energy to assist the Museum in achieving its vision. Some of the areas in which volunteers undertook tasks included:

- conservation (labelling and photographing collections, re-organising textile storage, condition reporting of collections)
- curatorial (sorting and archiving backlog of exhibition material, assisting with research projects)
- library (bar coding library books, assisting with processing library loans)
- new technology (assisting with development of new technology programs)
- Paddle Steamer *Enterprise* (operating and maintaining the vessel, participating in a regular program of excursions)
- public programs (cataloguing photographs, collating news clippings, filing)
- schools and children's programs (meeting and greeting school groups, providing a range of interpretative and interactive activities for school and family groups)
- registration (documenting collections, identifying and matching photographs and collections).

A list of volunteers who assisted the Museum during the year is in Appendix 8.

PUBLIC ART

A five-year program was commenced to commission and install public art works within and outside the building in order to enhance the visitor experience and reflect the Museum's themes and collections. As a first step, *Reflections — A Public Art Strategy for the National Museum of Australia* was completed. Works of art will be commissioned from artists and will include permanent or fixed works such as sculptures, temporary art works, banners, soundscapes, lighting installations, exhibitions, multimedia performance and Internet events.

The first commission was nine ceiling banners produced for the Hall by artists Brook Andrew, Robyn Backen, Susan Murray Clendinning and Regina Walter. Outdoor banner sockets were installed and also 25 striking 'feather' banners by artist Linda Rice.

VISITOR STATISTICS

The Museum's two hundred and fifty thousandth visitor was welcomed within 10 weeks of its opening. By 30 June, more than 350 000 people had passed through its doors.

Given the decision not to charge general admission fees, the Museum has used an electronic counting system to record the number of visitors entering the exhibition galleries. The Museum has allowed for a margin of error such as staff visiting the exhibition areas and visitors leaving the galleries. The figures recorded, however, can only be regarded as a minimum given that every member of large groups passing simultaneously through the beam may not be detected. The aforementioned figures do not include those visiting the temporary exhibitions or other events in the Hall of the Museum.

The graph over page shows the approximate number of visitors to the Museum up until 30 June 2001. The peak in April reflects the Easter and Anzac Day public holidays and school holiday period.

VISITOR FEEDBACK

As part of the Museum's commitment to providing high-quality exhibitions, programs, services and facilities for visitors, visitor feedback is sought from a variety of sources. These included formal surveys, written feedback on forms and verbal comments conveyed to visitor services staff. A general email address, information@nma.gov.au, was also actively promoted on the Museum website and in Museum publications. Unsolicited comments through emails and letters were also closely monitored.

The formal survey was designed to seek:

- value responses (satisfaction levels, likes and dislikes)
- visitor behaviour (number of people in group, exhibitions visited, time spent, purchase of food or drink, visit to the Museum Shop)
- demographic and tourism data (age, gender, residence, education, occupation, length of stay in Canberra, place of stay, other attractions visited).

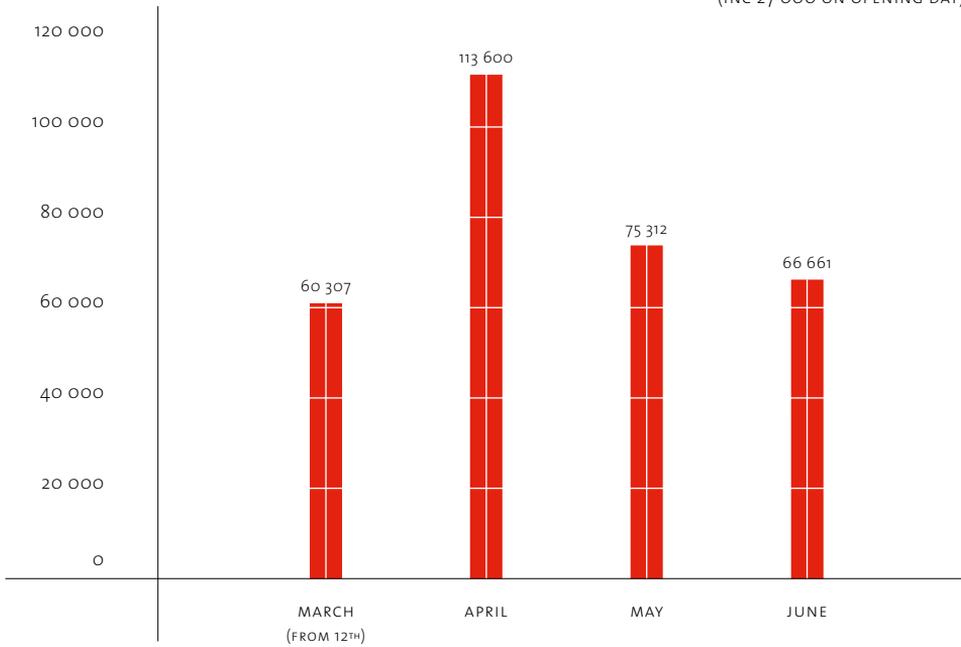
A comprehensive questionnaire was developed and tested on the February 2001 'soft opening' audience. Between March and June 2001, it was administered to some 4000 visitors.

The surveys reveal that what people like most about the Museum is the building's architecture, followed by the variety and quality of the five permanent exhibitions and the imaginative layout, and multimedia.

Some key results are indicated in the following graphs.

Visitor numbers, March to June 2001

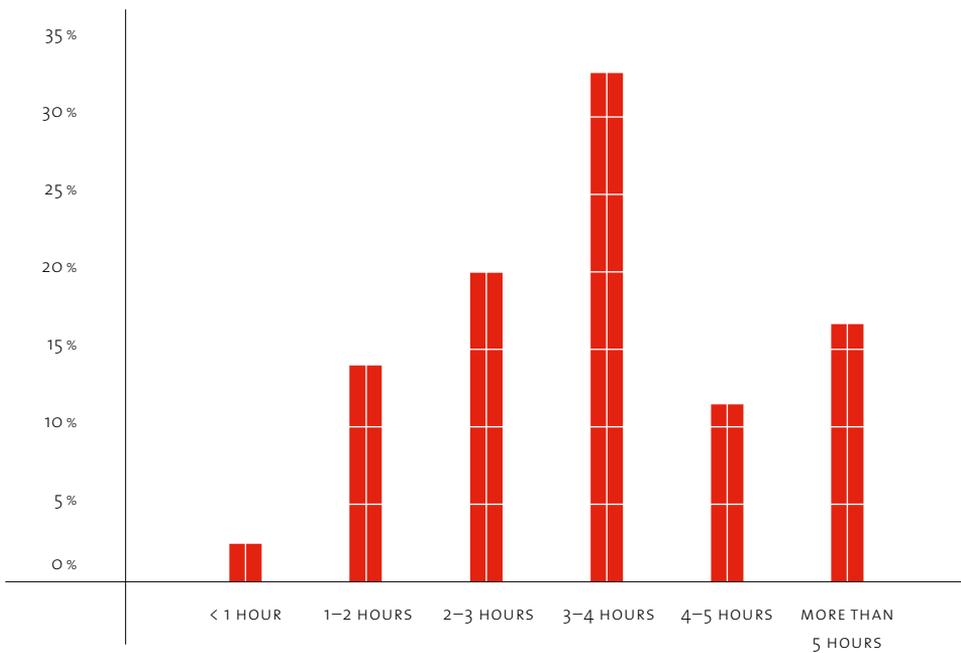
TOTAL: 342 880
(INC 27 000 ON OPENING DAY)



34

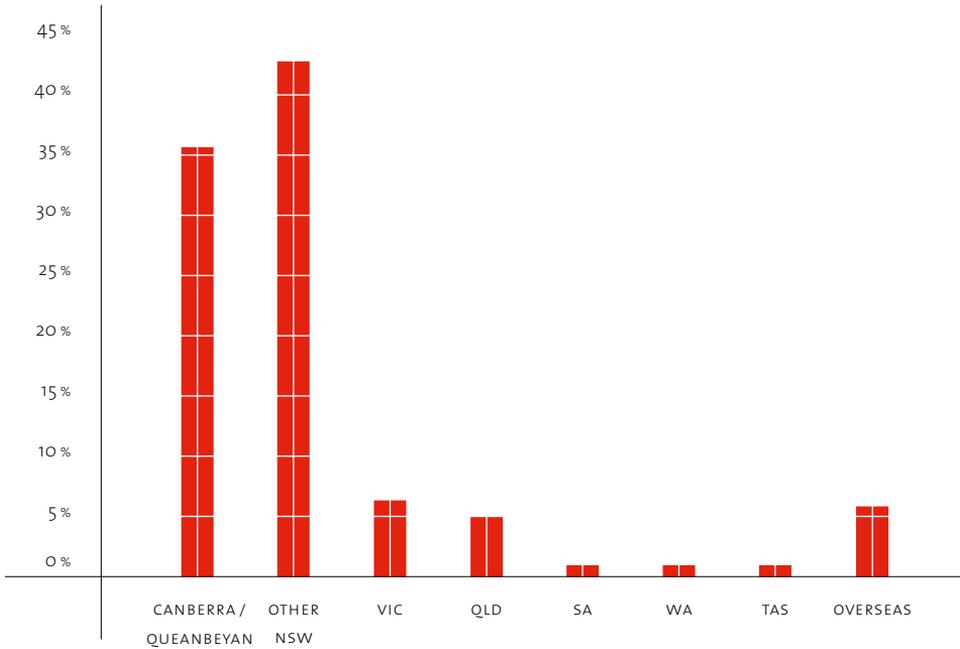
Time spent, March to June 2001

NUMBER SURVEYED: 3977



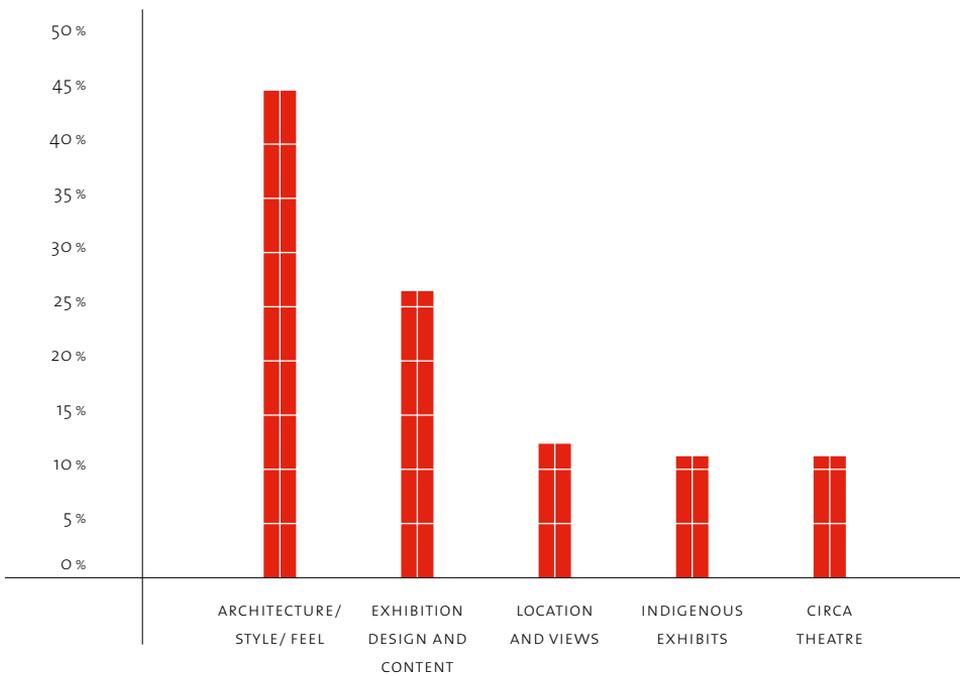
Visitor origins, March to June 2001

NUMBER SURVEYED: 3976



Top five likes, March to June 2001

NUMBER SURVEYED: 3972



The surveys indicate that visitors are spending much longer (three to four hours) viewing exhibitions and/or using other Museum facilities than the 'average' visiting time in a museum (one to two hours). As was expected, the Museum is attracting most visitors from the Canberra region and New South Wales, especially the Sydney metropolitan region. Visitors are recording very high satisfaction rates with the quality of exhibitions, public programs, Museum services, and the friendliness and assistance provided by the Museum's many hosts. Visitors showed the most interest in the architecture, style and feel of the building, the exhibition design and content, the building's location and views, the Indigenous exhibits and the Circa theatre.

Timed observations were also made of visitors in specific exhibition areas to survey the level of interactivity, preferred visitor circulation path, time spent viewing exhibitions and the effectiveness of directional signage. The Museum is now evaluating these responses.

Two exhibition-related consultancies were also contracted during the year: a study of *Gold and Civilisation* by Environmetrics Pty Ltd and a formative evaluation of *To Mars and Beyond: Search for the Origins of Life* by Market Attitude Research Services Pty Ltd.

SCHOLARSHIP AND RESEARCH

The Museum is committed to a strong program of research and scholarship, and activities included the establishment of:

- a research and development section to manage research more effectively within the Museum
- an internal research and development committee to provide a cross-divisional forum for dealing with issues relating to Museum research.

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In January 2001, a workshop was convened to develop strategies for managing and developing the Museum's research program. Following the workshop, the Museum commenced:

- an audit of research within the Museum
- a review of the Museum's research policy and guidelines
- drafting principles for a visiting fellowship scheme to bring leading scholars to the Museum
- a review of procedures for managing external researchers seeking access to the collections
- drafting principles for an internal staff research fellowship scheme.

Links have also been strengthened with a range of academic and scholarly institutions. A memorandum of understanding was signed between the Australian National University and the Museum, recognising the advantages of collaboration in research projects and other ventures.

As part of the staff development program, the Museum also introduced an overseas travelling scholarship scheme for staff, available on a competitive basis to those below senior executive service level. The scholarships are an important means of staff development and training, and are closely allied to the Museum's strategic goals.

Six scholarships were approved by the Director in 2000–2001 and will be taken up in 2001–2002. They will cover the research areas of storytelling for children, performance theatre, environmental science, young ambassadors' programs and object conservation.

COLLABORATIVE PROGRAM OF RESEARCH

The Museum has also been working in partnership with universities, government agencies and other museums to develop a suite of six research projects for funding by the Australian Research Council.

These cover a diversity of topics including the conservation of national heritage collections, developing communication strategies for rural communities, multicultural displays in Asia-Pacific museums, managing the volunteer workforce and documenting Papua New Guinean ethnographic collections. The outcomes of these applications will not be known until late 2001.



YARRANGKU WINUNGUJ

Researchers in a collaborative venture with the National Museum of Australia collect bark samples at Yirrkala in Arnhem Land

The Museum's two-year bark painting research program, a joint venture with the University of Canberra and the National Gallery of Australia, continued on schedule, with the research associates completing two field trips to northern Australia during the year. The project has been funded through the Strategic Partnerships with Industry grants program and is designed to investigate the problems associated with Aboriginal bark paintings and their conservation in museums. At the conclusion of the project, it is anticipated that a series of publications will be produced for the museum profession, as well as information for community groups involved with the maintenance of keeping places.

A CD-ROM publishing project, *People of the Rivermouth*, which is supported by the Australian Research Council and the National Museum of Australia, continues its two-and-a-half-year development. It has involved close collaboration with the Bawinanga Aboriginal Corporation of central Arnhem Land, the Australian National University and the Australian Institute of Aboriginal and Torres Strait Islander Studies.

At the core of this project is a sequence of 20 short plays, or 'texts', created by an Anbarra man, Frank Gurrmanamana, in 1960. These illustrate ways in which the responsibilities of kin relationships are evident in different life circumstances. Read together, the texts are a unique account by a traditional Aboriginal man of his society.

SCHOLARSHIP AND PROFESSIONAL ACTIVITIES

The Museum's professional staff made significant contributions to their fields during the year, publishing a wide range of research papers. Major contributions were made in a number of areas, including:

- the study of Aboriginal art — Margo Neale co-edited *The Oxford Companion to Aboriginal Art and Culture*, a landmark publication in this field
- materials conservation — David Hallam and David Thurrowgood published innovative new work on protective coatings and corrosion inhibitors, and on the conservation of bark paintings
- archaeology — Dr Mike Smith co-authored two important papers, one dealing with the chronology of human occupation at the cave site of Devils Lair in south-western Australia 48 000 years ago, and the other providing new evidence for the extinction of Australia's giant marsupials approximately 46 000 years ago. Both papers relied on state-of-the-art scientific dating methods and both received wide publicity in the print media
- historical scholarship — Dr Ian Coates, Carol Cooper and Kim McKenzie contributed scholarly essays to the catalogue *Gold and Civilisation*, which accompanied the Museum's major temporary exhibition, and for the Cambridge University Press publication *Gold: Forgotten Histories and Lost Objects of Australia* — a book that provides a range of new perspectives on this crucial period in Australia's history.

The Museum published several significant scholarly works during the year. These included:

- *Eternity: Stories from the Emotional Heart of Australia*, edited by Dr Marion Stell, a catalogue of this popular exhibition
- *Past Time: Torres Strait Islander Material from the Haddon Collection, 1888–1905: A National Museum of Australia Exhibition from the University of Cambridge*, by Dr Jude Philp, a catalogue of this exhibition
- *National Museums: Negotiating Histories: Conference Proceedings*, edited by Dr Darryl McIntyre and Kirsten Wehner and published in association with the Centre for Cross-Cultural Research (The Australian National University) and the Australian Key Centre for Cultural and Media Policy (Griffith University). This publication is a selection of papers delivered at the 1999 landmark conference on national museums and the presentation of national histories.

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The Museum also played a pivotal role in organising the Museums Australia national conference held in Canberra in April 2001 and is finalising arrangements for a major conference on Australians and Antarctica in late 2001. This conference, to be held jointly with the Australian National University with support from the National Council for the Centenary of Federation, is the first in a series to explore the history, heritage and experience of Australians beyond the Australian mainland.

VISITING SCHOLARS

The Museum has been pleased to cooperate with a number of visiting scholars during the year. In addition to the ongoing role of providing access to the collections for researchers on request, the Museum has assisted with the following research projects:

- Tina Roppola, a postgraduate student at the University of Canberra, began a project studying visitor responses to the Museum's exhibitions, as part of her doctoral research into facilitating meaningful visitor-exhibit experiences
- Narelle Yabuka, an interior architecture honours student from Perth, recently interviewed visitors about their perception of symbolism in the Museum's architecture
- Dr Steven Cooke, a cultural geographer from the University of Hull, United Kingdom, with funding from the British Academy, is investigating the ways in which Australian national identity is constructed through the National Museum of Australia.

1.2.2 Outreach

TRAVELLING EXHIBITIONS

In association with ArtBack NT Arts Touring, the Museum toured a collection it had acquired during the year in an exhibition called *Bush Toys*. This exhibition, which has already toured to most metropolitan centres, opened at the Coomalie Cultural Centre, Batchelor in the Northern Territory, in May 2001 and will travel to Tennant Creek and Katherine in August and Jabiru in September 2002.

OTHER OUTREACH PROGRAMS

Planning commenced for the first national Aboriginal and Torres Strait Islander cultural festival, Tracking Kultja, which is expected to be held at the Museum in October 2001. The aim of the festival is to contribute to cultural exchange whereby Aboriginal and Torres Strait Islander peoples share their cultures with wider audiences.

Tracking Kultja will:

- be presented in Ngunnawal country at the traditional time of the Bogong Moth Ceremony
- enable Canberra-based national cultural institutions to participate in the festival by sharing their collections
- provide a national focus with participating representatives from all states and territories
- include a diverse program featuring rock bands, ceremonies, artists, public forums, exhibitions, storytelling and bushtucker.

A festival such as Tracking Kultja, drawing on Indigenous communities around Australia, reflects the Museum's priority in its other programs and exhibitions to show living Indigenous cultures, and its commitment to presenting programs that pioneer new approaches to the presentation of Australia's history.

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FRIENDS OF THE NATIONAL MUSEUM OF AUSTRALIA

Over 12 years, the Friends organisation has been an important vehicle in strengthening public interest in and gaining local and international support for the Museum. The Friends' long-term President, Winnifred Rosser, has played an active role by speaking to many community groups, such as Probus and Rotary, about the purpose of the Friends and encouraging their support for the Museum. The Friends have now developed reciprocal arrangements with other museums and galleries in Australia.

The Friends adopted a business plan for the year as part of implementing their 2000–2005 strategic plan. The core features of the business plan include improvements to their business systems and operations, substantial increases to membership numbers, continuing publicity and promotion of the Friends organisation, and some preliminary planning to develop fundraising programs in support of both the Friends and the Museum.

Achievements included:

- an increase in memberships from 421 at 1 July 2000 to 1071 (including family membership) at 30 June 2001. It was estimated that the number of individual members was approximately 2098 at 30 June 2001, representing an increase of more than 100 per cent over the previous year
- the publication of three issues of the Friends' newsletter, including a special edition to celebrate the Museum's opening
- the adoption of a marketing plan

- a sponsorship arrangement with Rosemount Wines and the Hyatt Hotel
- the adoption of a new Friends' logo that reflects the Museum's new corporate identity
- the implementation of a new membership system
- the adoption of a new constitution to reflect the Friends' role as the membership organisation for the National Museum of Australia
- a full review of membership categories, benefits and cost structure
- the implementation of a series of parallel public programs
- a modest increase in the number of office staff to support membership services and programs.

Planning was also well advanced on organising and hosting a major conference on friends' organisations as advocates and lobby groups. The conference will be held at the Museum in October 2001.

The Friends also continued to support Museum staff in the development of public programs, and the Museum provided financial support to assist the Friends with their membership programs and services during the year.



The President of the Federal Republic of Germany Dr Johannes Rau and Mrs Christina Rau are shown the First Australians exhibition by Dawn Casey in May 2001

RELATIONSHIPS WITH OTHER NATIONAL CULTURAL INSTITUTIONS

The Museum views ongoing relationships with government agencies, universities and other cultural institutions as integral to maximising its own performance, networking and providing the opportunity to consider whole-of-government issues with others. During the year, the Museum found participation in the following forums most worthwhile:

- the regular meetings of directors of the national cultural organisations in the Communications, Information Technology and the Arts portfolio

- the Corporate Management Forum, a cross-agency forum of Canberra-based national cultural institutions within the Communications, Information Technology and the Arts portfolio relating to management issues
- the Human Resources Small Agency Forum, a forum that meets regularly to share information on human resources issues
- the Public Programs Working Group, a cross-agency forum of Canberra-based national cultural institutions that meets regularly to share information on public programming issues and to develop collaborative arrangements.

OUTREACH THROUGH MEDIA COVERAGE

The National Museum of Australia has, in three months, very successfully positioned itself through all media to the public as an exciting, unpredictable and controversial place of discovery and debate about Australian history.

Wide coverage has been achieved in all print and electronic media across Australia, answering the challenge to position the Museum as a place owned by, and of relevance to, all Australians. The Museum has received more media coverage than expected in its priority demographic targets in those cities closest to Canberra, namely Sydney, Melbourne and Brisbane. This success, combined with the Museum's huge profile in Canberra and regional New South Wales, explains the high number of visitors, mostly drawn from these regions and cities. The campaign continues to expand our coverage in more distant capitals and regions of Australia.

Coverage of the visit of Her Majesty the Queen to the building site in March 2000 created the first real awareness of the upcoming Museum. This awareness grew significantly in the following 12 months with a media strategy of promoting landmark events in the completion of the Museum and the development of key iconic objects. The creation of a media CD-ROM of images of 160 objects and stories in the National Historical Collection contributed to this process. Highlights in this campaign included an international preview of the *Gold and Civilisation* exhibition during the 2000 Sydney Olympics; the promotion of the historic ABC outside broadcast van during this time; the handover of gifts to the Museum by the Council for Aboriginal Reconciliation; and the launch of the Museum's brand and image by Jack Thompson in November 2000. The campaign since to build coverage in specialist television programs and magazines was especially successful.

The international media strategy in the six months up to the opening of the Museum included presentations by Howard Raggatt, Dawn Casey and Martin Portus at media events during December in New York, Washington and London. Focusing first on the remarkable architecture, the Museum has received wide coverage in specialist magazines and the mainstream media across the United States, Britain, Europe and Asia. This visit in December locked in that coverage and led to many select overseas journalists visiting the Museum during and after the opening — with the support of the Department of Foreign Affairs and Trade, the Australian Tourist Commission and the Canberra Tourism and Events Corporation.

Media previews of the Museum presented during February in Melbourne, Sydney and Brisbane, helped secure the coverage that followed. The opening day celebrations on 11 March 2001 were covered by newspapers and television in every capital city, in some cities by all commercial and public networks. On that day and since, ABC local and national radio, and commercial networks continued intermittently to broadcast live programs from the Museum's Studio. The Museum is well advanced in planning a collaborative series of topical debates for broadcasting as part of its outreach and media program.



Media manager Martin Portus in the Hall of the Museum with Sarah Smith and Mary Barr from Canberra Tourism and Events Corporation

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While the Museum has received large and overwhelmingly positive publicity, it has also inspired strong debate in the media about its own approach and architecture. This is true to its goal as an institution. The Museum has already become a recognisable player in Australian cultural debate, a fact authenticated by the large number and positive responses of visitors who come to make up their own minds.

LIBRARY

The services and resources of the Library continued to be heavily used by Museum staff in planning for forthcoming exhibitions, the development of educational and public programs, and in assessing offers to collections.

There was also an increase in requests for services and information from external users. These ranged from questions received through the Museum's website, to telephone calls and personal visits, and have covered private, business and educational research. The Library's catalogue of materials is available through the website and there is increasing public awareness and use of this resource, particularly in relation to special collections. The Baldwin steam-engineering collection remains very popular with specialist researchers.

The Library continued to develop its general collections through a modest acquisitions program of monographs and serials. Dr WDL Ride continued his generous donations of material from his private library through the Cultural Gifts Program of the Taxation Incentives for the Arts Scheme. The backlog of cataloguing from the extensive Dr Robert Edwards collection was completed, and the records of this unique material are now widely available through the Library's web catalogue and through the national bibliographic database. Bar coding of the general collection was also completed with the assistance of a number of long-term volunteers.

PUBLISHING

The publishing priorities for 2000–2001 were mostly concerned with the preparation of all text panels and image graphics, and the production of the opening day publications. These comprised two exhibition catalogues, two souvenir books and conference proceedings.

The catalogues, *Eternity: Stories from the Emotional Heart of Australia* and *Past Time: Torres Strait Islander Material from the Haddon Collection, 1888–1905: A National Museum of Australia Exhibition from the University of Cambridge* explore specific exhibitions in considerable detail while remaining stand-alone publications in their own right.

The two promotional souvenir booklets, *Building History: The National Museum of Australia* and *Yesterday Tomorrow: The National Museum of Australia* explore the Museum's architecture and its philosophy, development and content.

The conference proceedings, *National Museums: Negotiating Histories: Conference Proceedings*, was produced in association with the Centre for Cross-Cultural Research at the Australian National University and the Australian Key Centre for Cultural and Media Policy at Griffith University.

The preparation of approximately 90 000 words of exhibition text for the Museum's opening exhibitions and ongoing maintenance of the text was a publishing priority for the Museum.

The Museum held a print and electronic publishing workshop in April 2001, providing an opportunity for other cultural institutions and commercial publishers to discuss the future direction of publishing for museums.

1.2.3 Internet-based programs

WEBSITE

The Museum's website (www.nma.gov.au) is a vital source of practical visitor information as well as providing online exhibitions and collections, educational resources and corporate information. Work on reconstruction of the website continued during the year.

The Museum website attracted a large and growing number of visitors during 2000–2001. The website recorded more than nine million hits and the Museum's opening saw an increase in traffic to the site with 1 555 000 hits in March. These figures compare with approximately 3.8 million hits in 1999–2000 and 280 000 in 1998–1999.

Late in the year, one of the Museum's sponsors, SAS Institute, provided the Museum with WebHound software which is designed to enable organisations to investigate how their website is used, whether the site is delivering exactly what visitors want to see and which pages attract the most visitors. Installation and configuration of WebHound is expected to be completed by the end of July 2001.

PART 3



Accountability and management

Visitor Service Officers show a reason for the popularity of the new National Museum of Australia

CORPORATE GOVERNANCE

The National Museum of Australia supports the delivery of its outputs through its corporate governance framework as well as through a number of management initiatives and other corporate activities.

Legislative framework and portfolio structure

The Museum's key corporate governance and accountability legislation include:

- the *National Museum of Australia Act 1980*, which established the Museum as a Commonwealth statutory authority, and the National Museum of Australia Regulations. Both were updated in 2000 to prepare for the opening of the Museum
- the *Commonwealth Authorities and Companies Act 1997*, which provides a single set of core reporting, auditing and accountability requirements for directors of Commonwealth authorities such as the National Museum of Australia. It deals with other matters such as banking and investment and the conduct of officers. It also states that directors are responsible for the preparation and content of the report of operations in accordance with the Finance Minister's Orders
- the *Public Service Act 1999*, which covers the powers of the Director of the National Museum of Australia in relation to the management of human resources.

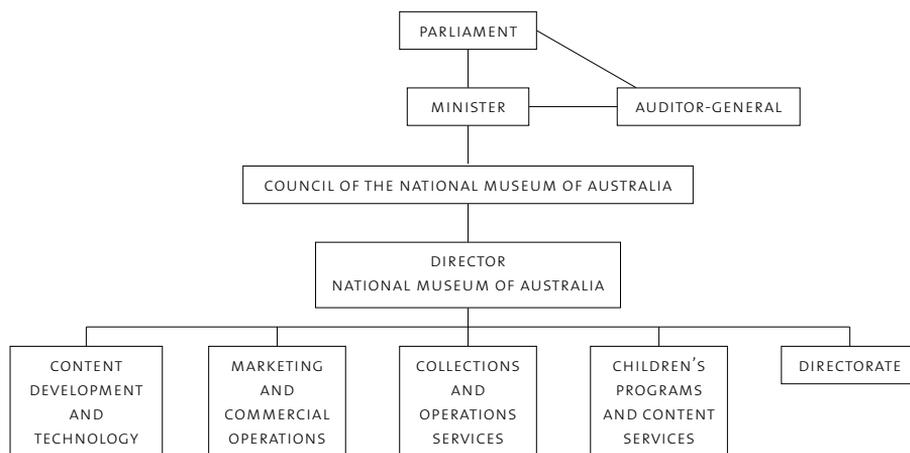
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During 2000–2001, amendments were made to the *National Museum of Australia Act 1980* to ensure that the range of activities proposed for the Museum were within its legal powers, and to allow a smooth transition from its previous arrangements into the more commercial environment in which it would operate after opening. The amendments concerned:

- the exhibition of material that related to Australia's future as well as its past
- a range of fundraising activities and the power to establish a fund consistent with other national collecting institutions
- an increase in the value of historical material that may be disposed of without ministerial approval consistent with other national collecting institutions
- correction of a technical error that related to disclosure of pecuniary interest to the relevant sections of the *Commonwealth Authorities and Companies Act 1997*.

The updated functions and powers of the Museum are in Appendix 2.

For the Museum, the chain of reporting and accountability to the Government at 30 June 2001 was:



THE NATIONAL MUSEUM OF AUSTRALIA COUNCIL AND COMMITTEES

The National Museum of Australia Council, reporting to the Minister for the Arts and Centenary of Federation, provides policy directions for the Museum and ensures these policies are translated into effective, cost-efficient management practices. Members represent the range of cultural and subject diversity covered by the Museum's mandate.

The Council's deliberations are assisted by an Audit and Finance Committee. Further details of Council activities are in Appendix 1.

Council members

The Hon. Anthony Staley (Chairman) Company Director, RAMS Home Loans Pty Ltd Chairman, Australian Business Access	22 September 1999 – 21 September 2002
Mr David Barnett Journalist	17 December 1998 – 16 December 2001
Mr Marcus Besen, AO Executive Chairman, Sussan Corporation (Aust) Pty Ltd	11 October 2000 – 10 October 2003
Miss Sharon Brown Strategic Business Manager, Solution 6 Alphawest	22 November 2000 – 21 November 2003
Mr Christopher Pearson Editor, <i>The Adelaide Review</i>	9 August 1999 – 8 August 2002
Mr Andrew Reeves Museum consultant	10 September 1996 – 9 September 1999 Reappointed 25 November 1999 – 24 November 2002

Mr Kenneth Roberts, AM
Chairman, Start-up Australia Pty Ltd
Chairman, Open Software Associates Ltd
Director, CSL Ltd
29 June 1999 – 28 June 2002

Ms Catherine Santamaria
Full-time student (Law, Monash University)
Former Deputy Secretary, Department of Communications and the Arts
29 June 1999 – 28 June 2002

Dr Michael Sexton
Managing Director, Sexton Marketing Group
29 June 1999 – 28 June 2002

Mr Ronald Webb
Retired
22 November 2000 – 21 November 2003

EXECUTIVE MEMBER

Ms Dawn Casey
Director, National Museum of Australia
Acting Director 12 March – 14 December 1999
Director 15 December 1999 – 14 December 2002

OUTGOING MEMBER IN 2000–2001

Mr John Thame (Deputy Chairman)
Non-executive Director, St George Bank
1 April 1998 – 31 March 2001



*The Council of the National Museum of Australia (left to right): Marcus Besen, Cathy Santamaria, Andrew Reeves, Christopher Pearson, John Thame, Tony Staley, Dawn Casey, Ron Webb, Ken Roberts, David Barnett.
Absent: Michael Sexton and Sharon Brown.*

EXECUTIVE MANAGEMENT GROUP

Day-to-day management of the Museum is guided by an executive management group comprising the Director and four general managers.

INTERNAL AND EXTERNAL SCRUTINY

An external provider, PricewaterhouseCoopers, supplied internal audit services during 2000–2001. The major focus of the 2000–2001 program comprised a compliance audit of corporate services and a review of new operations, such as cash management and inventory controls, which resulted from the opening of the new facility in March 2001.

The Australian National Audit Office continues to audit the Museum's annual financial statements. There were no other Australian National Audit Office reports or inquiries by parliamentary committees or the Ombudsman.

FRAUD CONTROL AND RISK MANAGEMENT

During the year, the Museum reviewed its operational risks and as a result developed a new risk-management plan to take account of the new environment associated with the Acton facility.

Late in the year, the Museum commenced planning for a risk-management unit in order to integrate risk-management more effectively into its day-to-day operations. This unit will become operational in 2001–2002. The Museum also reviewed and amended its procedures in relation to stock management and cash handling.

No cases of fraud were detected during the year.

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OTHER ACCOUNTABILITY AND PLANNING MECHANISMS

SERVICE CHARTER

Review of the Museum's Service Charter, including systems and procedures for measuring and monitoring feedback, commenced during the year. It is anticipated that the Charter will be updated and made available by December 2001 to reflect the new range of services and facilities offered by the Museum and that it will also apply to outreach programs. The Museum's Service Charter is in Appendix 10.

ENVIRONMENTALLY SUSTAINABLE DEVELOPMENT

In accordance with section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999*, government agencies are required to report on the extent to which the principles of ecologically sustainable development and environmental matters have been met for financial years ending on or after 30 June 2001.

A sound framework for energy conservation and management was built into the construction phase of the Museum. Since the Museum's opening in March 2001, the principles espoused by the Government on ecologically sustainable development have been soundly integrated into the Museum's decision-making principles. Specific outcomes include:

- an independent energy audit from ActewAGL was undertaken on systems in place within the Museum and changes needed to further conserve energy. The audit reported that mechanical services were of a high quality and recommended little change. It is planned to undertake further audits early in 2002
- an energy-management plan was developed in conjunction with the Australian Greenhouse Office and was endorsed by the Museum's senior management. The purpose of the plan has been to ensure that the Museum is maintained as a safe, environmentally aware site and establish an energy ethos within the Museum, its staff and contractors. For example, service level agreements with contractors now encourage them to be proactive in developing energy-saving measures within their contract guidelines
- a utilities contract with ActewAGL has been able to achieve major savings for the Museum and at the same time substantially reduce energy usage during hours when the Museum is closed
- the Australian Greenhouse Office has agreed to provide advice on energy-management systems in place, and suggest possible improvements. This arrangement will commence at the end of 2001.

DISABILITY STRATEGIES

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During the year, the Museum commenced the development and documentation of goals and actions in relation to disability strategies, in consultation with the Workplace Relations Committee. A draft disability action plan has been prepared for staff and customers, and is consistent with the Museum's workplace diversity plan and the Commonwealth's disability strategy. It will be implemented within the Museum over the next three years and will be available to the public through the Museum's website or by contacting the Museum.

The Government's revised Commonwealth disability strategy requires all agencies to report this year on their performance in implementing the strategy. As a first step, the Museum identified the following roles as the most relevant to its core business:

- employer
- provider of goods and services
- purchaser of goods and services.

The Museum assessed its achievements during 2000–2001 against the Government's performance indicators by requiring each division of the Museum to report against them. The Museum's performance is set out in the tables opposite and it will continue to work towards further identification and implementation of priorities and goals from 2001–2002 onwards.

Employer

INDICATOR	PERFORMANCE ACHIEVED IN 2000–2001
<ul style="list-style-type: none"> • Employment policies, procedures and practices comply with the requirements of the <i>Disability Discrimination Act 1992</i>. 	<ul style="list-style-type: none"> • 100% of Museum employment policies, procedures and practices met the requirements of the <i>Disability Discrimination Act 1992</i>.
<ul style="list-style-type: none"> • Recruitment information for potential job applicants is available in accessible formats on request. 	<ul style="list-style-type: none"> • 100% of recruitment information is available in electronic format. • 100% of recruitment information is available in hardcopy format and large print.
<ul style="list-style-type: none"> • Agency recruiters and managers apply the principle of 'reasonable adjustment'. 	<ul style="list-style-type: none"> • Recruiters and managers will be provided with information on 'reasonable adjustment' in 2001–2002.
<ul style="list-style-type: none"> • Training and development programs consider the needs of staff with disabilities. 	<ul style="list-style-type: none"> • 50% of training and development programs considered the needs of staff with disabilities. • This percentage will increase in 2001–2002.
<ul style="list-style-type: none"> • Training and development programs include information on disability issues as they relate to the content of the program. 	<ul style="list-style-type: none"> • Where relevant to the content of the program, training and development programs included information on disability issues. This will be extended in 2001–2002.
<ul style="list-style-type: none"> • Complaints/grievance mechanism, including access to external mechanisms, in place to address issues and concerns raised by staff. 	<ul style="list-style-type: none"> • Workplace Agreement and Service Charter provided these mechanisms.

Provider

INDICATOR	PERFORMANCE ACHIEVED IN 2000–2001
<ul style="list-style-type: none"> • Mechanisms established for quality improvement and assurance. 	<ul style="list-style-type: none"> • Focus groups sourced from the community were used to review program and service delivery.
<ul style="list-style-type: none"> • Establish service charter that specifies the roles of the provider and consumer, and service standards that address accessibility for people with disabilities. 	<ul style="list-style-type: none"> • Evaluations of visitor experiences were conducted regularly and summarised monthly.
<ul style="list-style-type: none"> • Complaints/grievance mechanism, including access to external mechanisms, in place to address issues and concerns raised about performance. 	<ul style="list-style-type: none"> • Service Charter in place specifying the roles of the provider and consumer, and service standards that address accessibility for people with disabilities. • Service Charter does not currently provide for access to external mechanisms for complaints/grievances, but is under review and will be updated in 2001–2002. Feedback on the standard of programs and services is encouraged and is forwarded to the Director.

Purchaser

INDICATOR	PERFORMANCE ACHIEVED IN 2000–2001
<ul style="list-style-type: none">Publicly available information on agreed purchasing specifications are available in accessible formats for people with disabilities.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.Purchasing specifications and contract requirements for the purchase of goods or services are consistent with the requirements of the <i>Disability Discrimination Act 1992</i>.Publicly available performance reporting against the purchase contract specifications requested in accessible formats for people with disabilities is provided.Complaints/grievance mechanisms, including access to external mechanisms, are in place to address concerns raised about the providers' performance.	<ul style="list-style-type: none">Publicly available information regarding purchasing specifications is available in electronic and hardcopy formats.Focus groups sourced from the community were used to review proposed and existing program and service delivery.Specifications and requirements were consistent with the requirements of the Act.Publicly available performance reporting is available in electronic and hardcopy formats.The Service Charter provides these mechanisms.

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FREEDOM OF INFORMATION

During the year, two requests were made to the Museum for access to documents under section 15 of the *Freedom of Information Act 1982*. They were concluded by the end of the financial year. Additional Freedom of Information details are available in Appendix 9.

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 2000–2001.

SIGNIFICANT EVENTS

No significant events as defined by section 15 of the *Commonwealth Authorities and Companies Act 1997* have taken place during the year.

FORMAL DECISIONS/NOTIFICATIONS

There have been no judicial decisions or decisions of administrative tribunals that have had, or may have, a significant impact on the Museum's operations. There have also been no directions by the responsible Minister, or other ministers, or notifications of general policies of the Government by the responsible Minister.

LEGAL ACTIONS

No legal actions were taken against the Museum during the year.

OMBUDSMAN

No issues or matters about the Museum were referred to, or raised with, the Ombudsman.

FINANCIAL AND COMMERCIAL ACTIVITIES

RESOURCES, ESTIMATES AND OUTCOMES

The Museum's appropriation for 2000–2001 was \$36.039 million, which was provided by the Government to advance the development of the Museum's operations including the new facility on Acton Peninsula. This was an increase of \$20.745 million over 1999–2000.

The table below indicates the estimates approved by the Minister and the outcome in terms of actual expenses for 2000–2001.

Approved estimates and actual expenditure for outcome 1 in 2000–2001

	BUDGET 2000–2001 \$'000	ACTUAL 2000–2001 \$'000	BUDGET 2001–2002 \$'000
EMPLOYEE EXPENSES	8276	9443	9507
ADMINISTRATIVE AND OTHER OPERATING	19 294	20 378	20 115
CAPITAL USE CHARGE	15 313	15 416	29 313
LESS REVENUE FROM INDEPENDENT SOURCES	- 4251	- 7009	- 1965
NET RESOURCES USED	38 632	38 228	56 970

INTRODUCTION OF THE GOODS AND SERVICES TAX

The new tax system was successfully implemented within the Museum on 1 July 2000. The implementation followed significant planning, training and process changes, including:

- the upgrade of the Museum's financial-management information system
- communication with suppliers and contractors to ensure a smooth transition to the new arrangements
- changes to Museum documentation and stationery to ensure legislative compliance
- approval from the Australian Taxation Office for 'deductible gift recipient' status under the new tax system registration scheme, which complemented the Museum's existing coverage under the Government's Cultural Gifts Program.

INDEMNITIES AND INSURANCE

The Museum is insured by the Commonwealth's self-managed insurance fund, Comcover. During 2000–2001, the Museum reviewed all insurance cover, in consultation with Comcover, to ensure appropriate coverage was maintained during a period of constantly changing operating environments.

In particular, increased levels of property insurance were obtained to cover the acquisition of the new facility at Acton Peninsula. In addition, contents and public liability coverage was reviewed and increased to reflect the risk profile of an operating museum hosting a large number of public events.

In relation to the temporary exhibition program, the *Gold and Civilisation* exhibition was covered by the Commonwealth's indemnity arrangements.

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MARKETING

The Museum's opening provided a unique opportunity to develop an integrated marketing strategy to attract, build and retain targeted local, national and international audiences.

Its opening, however, came at a time when Museum audiences were shrinking nationally and there were more competitors than ever before in the leisure market. The development and implementation of brand and marketing strategies was necessary. Considerable research was undertaken into developing the brand values of the Museum. These were identified as authenticity, revelation, fairness, open-mindedness, creative conflict, egalitarianism and creativity. Of these values, the primary value was authenticity.

Following a national tender process, Cato Partners, an Australian leader in brand development with an international reputation, developed a brand using one of the most recognised images of the new building — the loop — centred around the concept of yesterday and tomorrow. This brand name, capturing the essence of the Museum and underpinning programming and directions, was launched by long-time friend of the National Museum of Australia, Jack Thompson, on 2 November 2000.

The advertising campaign used humour and well-known Australians and ran on television, radio and press as well as in printed promotional materials. The marketing strategy gave special attention to the tourism sector including tour operators, accommodation houses, transport operators, key attractions, travel agents and industry associations. At the commencement of the campaign, there was little or no awareness in the tourism industry of the Museum. By the end of the year, there was a substantial

improvement in awareness through trade shows, direct mail, familiarisations, special events and the establishment of a temporary exhibition wholesale program. These activities targeted the domestic consumer market and the eastern and western hemispheres of the international market.

The success of the marketing strategy is evidenced by visitor numbers far exceeding initial targets, and the overwhelmingly positive media response and visitor survey results.

SPONSORSHIP AND DEVELOPMENT

Attracting sponsorship during the same year that the Sydney 2000 Olympics was being held provided a number of challenges for the Museum. Corporate attitudes towards sponsorship tended to be more selective and demands by boards and shareholders to deliver quantifiable returns on sponsorship investments meant that expectations from sponsors were higher than ever.

The Museum, however, recognised that sponsor and donor contributions would be an essential element in meeting its core objectives in the areas of exhibitions, access and collection development. The Museum established a sponsorship and development unit and undertook a range of activities to encourage interest from sponsors including:

- the launch of the business support and patrons program in November 2000
- the development of a 'naming rights' program with the announcement of the SAS Institute sponsorship including naming rights to the SAS Visions Theatre
- the production of promotional material designed to encourage sponsorship and donations, and target a wide range of companies and individuals
- the engaging of consultants to facilitate discussions with leading Australian businesses and to determine the most appropriate structure for the Museum's philanthropic and sponsorship programs.

The value of cash and in-kind sponsorships by 30 June attracted almost \$1 million and included:

- a sponsor partnership with the software company SAS Institute including funding, software development and consulting services
- ActewAGL, Rydges Hotels, Rosemount Estate and Qantas Airways support for the opening of the Museum through the provision of in-kind services
- extensive sponsorship support for the *Gold and Civilisation* exhibition from Singapore Airlines, Channel 7, Ansett Australia and Advanced Display Technologies (ADD+T)
- individual donations from Dick and Pip Smith, and KPMG — both became founding patrons.

The response from sponsorship and individuals has enabled the Museum to enhance a number of its online programs, stage a major touring exhibition and present the spectacular opening celebrations.

MERCHANDISING AND RETAIL SERVICES

Merchandising and retail services provide opportunities for the Museum to raise revenue, enhance its broad educational role and supply visitors with a memento of their experience. To establish a high-quality merchandise experience, the Museum designed a retail shop easily accessible to all patrons including the disabled. It also endorsed a new policy promoting the sale of Australian-made products and merchandise which relate to the exhibits on display.

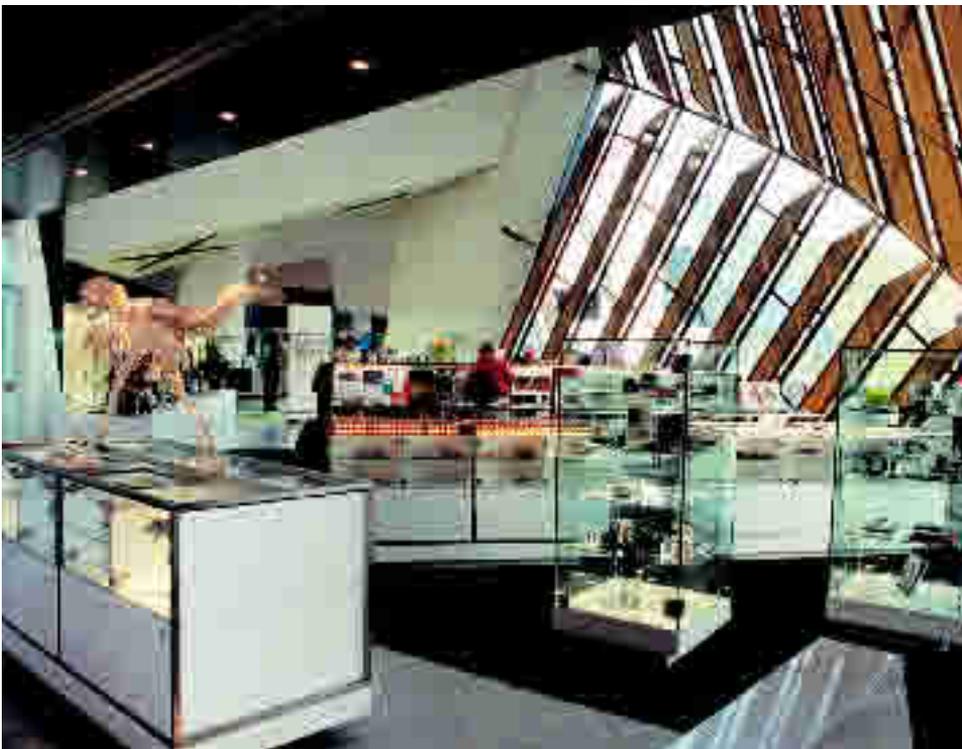
By 30 June 2001:

- approximately 95 per cent of the merchandise on display was Australian made
- approximately 30 per cent of the merchandise available reflected the exhibits within the Museum galleries. It is anticipated that the merchandise mix will move to an 80 per cent Museum exhibition focus by June 2002
- books, apparel and accessories, children's toys, and two and three-dimensional artworks were the most popular products purchased
- strong public demand necessitated an early introduction of a mail order system. Plans are in place for online merchandising using an e-business site to be operational within the next financial year
- retail sales for the year ending 30 June 2001 exceeded target by 25 per cent.

During 2001–2002, the Museum will be developing retail links with other cultural institutions in order to extend its markets.

EVENTS AND VENUE HIRE

Use of the Museum's facilities for events and venue hire has proved to be a successful area of commercial activity. Within three months of opening, there had been 110 private functions held at the Museum, attended by nearly 8000 people for a range of events such as banquets, cocktail parties, launches and seminars, and there were nearly 1000 forward bookings for 2001–2002.



The shop in the Hall of the National Museum of Australia

PAUL GOGGIN

OTHER MANAGEMENT ACTIVITIES

CONSULTING AND CONTRACTING SERVICES

The Director is empowered under section 32 of the *National Museum of Australia Act 1980* to engage consultants to perform work for the Museum. This includes the engagement of advertising agencies, market research organisations, direct mail organisations and media advertising organisations where considered appropriate. The Museum continued to use consultants for a range of specialised work that could not be undertaken by Museum staff because the particular skills required were not available within the Museum, or conflicting priorities prevented staff from being available for the relevant project.

A list of consultancies and contractors engaged by the Museum during the year is available in Appendix 6.

FACILITIES MANAGEMENT

The role of facilities management included the commissioning and establishment of facilities-management contracts to maintain the new building and its services as well as a high level of security protection for both the building and major temporary exhibitions such as *Gold and Civilisation*. The section also played a major role with the coordination and management of the opening day activities.

Working closely with the Acton Peninsula Alliance, the Museum oversaw the commissioning of major plant and equipment in the new Museum building. In addition, a major installation company was engaged as the chief contractor on behalf of the Museum to initiate preventative contracts for all mechanical and electrical services incorporating warranty work.

Major cleaning and security contracts were arranged and long-term partnerships have now been established with the goal of identifying savings across the different services.

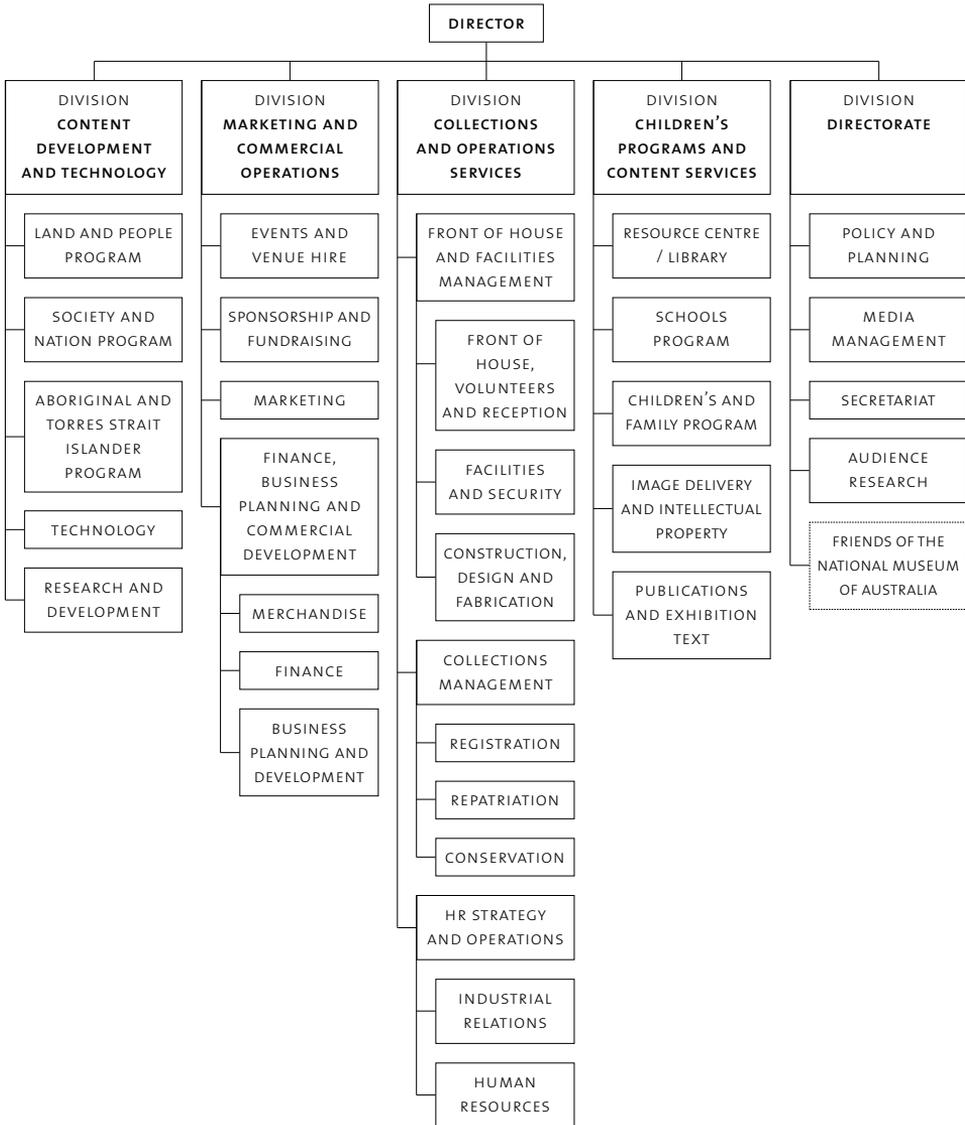
A computerised maintenance-management system was selected and put into operation. This enables staff throughout the Museum to track how fault reports are being addressed while providing an excellent tool to manage all contractors providing a service to the Museum. Financial tracking of all building expenses is now undertaken through the same system.

In December 2000, a large number of staff were relocated from Mining Industry House, Braddon, to the new administrative facilities at the Acton site. This move was achieved with minimum disruption to all staff at a crucial time of planning for the opening of the Museum.

Major traffic plans for opening day were implemented with the assistance of the Australian National University and Action buses facilitating access for visitors via Civic car parks and shuttle buses to the Acton Peninsula site. There have been continuing discussions with the National Capital Authority about options to relieve car-parking demands during weekends and school holidays.

OUR STAFF

In May 2001, the Museum's operational structure was updated to reflect experiences gained through its new environment.



RECRUITMENT

Recruitment underwent rapid change during the year in preparation for the Museum's opening. A total of 132 staff commenced work with the Museum during the year with recruitment activity peaking during January and February 2001 when 73 front of house and retail staff commenced employment.

As of 30 June 2001, a total of 203 staff were employed by the Museum. The table below provides greater detail of the Museum's staffing profile for the year:

Staffing summary and profile as at 30 June 2001

STATUS	MALE	FEMALE	TOTAL
Ongoing full-time SES	1	1	2
Ongoing full-time non-SES	26	55	81
Ongoing part-time SES	0	0	0
Ongoing part-time non-SES	2	11	13
Non-ongoing full-time SES	2	1	3
Non-ongoing full-time non-SES	28	39	67
Non-ongoing part-time SES	0	0	0
Non-ongoing part-time non-SES	11	24	35
Temporary movements SES	0	0	0
Temporary movements non-SES	1	1	2
Total	71	132	203

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WORKPLACE DIVERSITY

As part of the Museum's commitment to developing and implementing sound management practices, an all-staff survey was conducted seeking views on a broad range of workplace diversity issues. The views and innovative suggestions collected through the survey contributed significantly to the development of a new workplace diversity plan for the period 2001–2004. Progress in implementing the plan will be reported annually to executive management and as part of the Public Service and Merit Protection Commission's State of the Service Report for 2000–2001.

As at 30 June 2001, Museum staff who identified themselves as being from the following target groups were:

GROUP	NUMBER OF STAFF
Person of Aboriginal or Torres Strait Islander descent	14
Person with a disability	4
Person from a culturally and linguistically diverse background	8
Women	132

THE WORKPLACE RELATIONS COMMITTEE

As a dynamic organisation, the Museum is committed to a consultative approach to workplace change and decision-making. The establishment of the Workplace Relations Committee has provided a focus for consultation on issues that affect staff across the Museum. The Workplace Relations Committee has a particular focus on implementing the workplace agreement.

The Workplace Relations Committee comprises executive management, elected staff representatives and union nominees. It met 12 times during the year. Standing items discussed at most meetings included organisational structures, staffing action, implementing the 1999 and 2000 workplace agreements and workplace agreement negotiations. In particular, the Workplace Relations Committee considered the Museum's performance-management, workplace diversity and occupational health and safety arrangements. Other issues discussed included front of house staffing arrangements, review of the Technology section and the Museum's use of information and communications technologies, use of Museum vehicles, opening day arrangements and provision for additional family care.

THE NEW WORKPLACE AGREEMENT

At the beginning of the reporting year, the Museum's management, staff and union representatives negotiated a new workplace agreement during a time of great change.

A major focus of the agreement was to establish a customer-focused workplace culture in support of seven-day-per-week public operations. The Museum recognised that some employment conditions under the 1999 workplace agreement would no longer be appropriate. The nine-to-five Monday-to-Friday hours of work, the two-day Christmas closedown and inflexible award-based rostering arrangements were significant examples. At the same time, budgetary considerations meant that significant productivity improvements were required to fund a modest pay rise.

Senior management recognised at the outset that employees should be represented in accordance with their own wishes. Accordingly, an agreement negotiating team was established in April 2000 with two members from executive management, two elected staff representatives and two nominees of the Community and Public Sector Union. With the assistance of advisers, the team negotiated the *National Museum of Australia (Opening Years) Agreement 2000–2002*.

A successful outcome required the engagement of all staff, not just those directly involved in the negotiations. To keep staff informed, minutes of meetings were posted on the Museum's Intranet site. A series of bulletins informed employees about key developments and executive management's views on issues in contention. Presentations were made at the Director's all-staff meetings and several joint all-staff meetings were convened with the Community and Public Sector Union and staff representatives to discuss and debate the issues in a wider forum. By November 2000, the Museum had achieved substantive agreement as indicated at an all-staff meeting convened by the Museum, the Community and Public Sector Union and elected staff representatives.

Museum staff overwhelmingly approved the new agreement in a ballot conducted by the Australian Electoral Commission. The vote tallied was 112 for, with two against, from 125 eligible staff. This was 98.21 per cent of valid votes cast or 89.6 per cent of eligible staff. This reflects a high degree of ownership by staff of the negotiated outcome. The outcome is a tribute to the hard work by all members of the negotiating team.

The Australian Industrial Relations Commission certified the agreement under section 170LJ of the *Workplace Relations Act 1996* on 12 February 2001.

Highlights of the new agreement include:

- a 7 per cent pay increase over two years
- provision for employees to work ordinary hours outside normal working hours, strictly by agreement, to improve flexibility to deal with personal and operational contingencies without excessive overtime payments
- hours of work provisions linked explicitly to performance agreements, allowing better local management of employee work time and, hence, better resource management
- innovative shift provisions enabling more flexible rostering for front of house staff, including a uniform 60 per cent loading for weekend shifts, pay-out of additional shift-related annual leave entitlements, and allowance for part-timers to agree to work ordinary hours over and above those covered by their part-time agreements
- workload-management provisions for executive level employees to replace flex time and overtime and improve middle-management focus on productivity and efficiency
- streamlined leave provisions to reduce absenteeism and administration costs.

Of particular importance is the new visitor support scheme. This introduces a commitment by staff to contribute up to four weekend days a year in support of the Museum's public operations, on the basis of time off in lieu at a single time. The scheme is intended to develop a workplace culture that recognises and supports seven-day-per-week operations and focuses on the needs of visitors and other internal and external clients. Employees will experience working in a visitor support role on weekends, when it is busy and the visitor demographics may be different from those on weekdays, and will develop a broader understanding of how each work area contributes to the overall visitor experience.

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PERFORMANCE MANAGEMENT

A performance management scheme for all staff was developed and introduced during the year. The Museum also took part in a review of performance management practices in the Australian Public Service conducted by the ACT Division of the Institute of Public Administration Australia. The aim of the study was to improve knowledge about the diversity of performance management approaches and assist individual agencies to identify ways to improve their own systems. The findings of the review will be released in a publication, *Performance Management in the Australian Public Service: A Guide to Good Practice*, expected to be launched later in 2001.

HUMAN RESOURCE DEVELOPMENT

Although the focus for the year necessitated considerable commitment by staff to their day-to-day activities and left little time for the Museum to organise formal development activities, staff were encouraged to develop their skills by participating in external development activities that were relevant to their fields of interest. Such activities included the presentation of papers at conferences and seminars, undertaking research and publishing studies, as well as attending technical or professional workshops. Details of staff's professional activities are described in Appendix 7.

The involvement of staff in the opening of the Museum has also provided them with many on-the-job development opportunities and all retail staff were offered the opportunity to improve their retail management qualifications. By the end of the year, three staff had taken up this offer.

In 2001–2002, the Museum will resume its formal corporate development program with the introduction of five courses for staff covering the areas of values, ethics and accountability; leadership; cultural management; advanced workplace skills; and workplace diversity.

OCCUPATIONAL HEALTH AND SAFETY

The Museum has continued to promote the ongoing health and safety of staff, volunteers, visitors and contractors. Implementation will commence early in 2001–2002 to establish an occupational health and safety management system to ensure it is integrated into the daily business operations.

The Occupational Health and Safety Committee has met regularly throughout the year. It has reviewed existing policies and is assisting with both the planning and policy development of the occupational health and safety management system.

Due to the opening of the Museum and the relocation of staff to the new building, the Museum, in consultation with the relevant unions, has established new designated work groups. Selection of health and safety representatives and their deputies for each designated work group has also occurred.

During the year, the Museum contracted the services of an occupational health and safety officer from ACT Workcover to review and provide expertise in occupational health and safety matters appropriate to the new facility at Acton.

There were 12 incidents reported under section 68 of the *Occupational Health and Safety (Commonwealth Employment) Act*. There were no matters to report under sections 29, 46 and 47.

POST-SEPARATION EMPLOYMENT

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

PART 4



PHOTOCALL

Audited financial statements

and notes forming part of the financial statements
for the year ended 30 June 2001



INDEPENDENT AUDIT REPORT

To the Minister for the Arts and Secretary of Parliament

Scope

I have audited the financial statements of the National Museum of Australia for the year ended 30 June 2001. The financial statements comprise:

- Statement by Directors
- Statement of Financial Performance;
- Statement of Financial Position;
- Statement of Cash Flows;
- Schedule of Commitments;
- Schedule of Contingencies, and
- Notes to and forming part of the Financial Statements

The members of the Council are responsible for the preparation and presentation of the financial statements and the information they contain. I have conducted an independent audit of the financial statements in order to express an opinion on them to you.

The audit has been conducted in accordance with Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards, to provide reasonable assurance as to whether the financial statements are free of material misstatement. Audit procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Australian Accounting Standards, other mandatory professional reporting requirements and statutory requirements in Australia so as to present a view of the entity which is consistent with my understanding of its financial position, the results of its operations and its cash flows.

The audit opinion expressed in this report has been formed on the above basis.

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Audit Opinion

In my opinion,

- (i) the financial statements have been prepared in accordance with Schedule 1 of the Commonwealth Authorities and Companies (Financial Statements 2000-2001) Orders; and
- (ii) the financial statements give a true and fair view, in accordance with applicable Accounting Standards, other mandatory professional reporting requirements and Schedule 1 of the Commonwealth Authorities and Companies (Financial Statements 2000-2001) Orders, of the financial position of the National Museum of Australia as at 30 June 2001 and the results of its operations and its cash flows for the year then ended.

Australian National Audit Office



Puspa Dash
Senior Director

Delegate of the Auditor-General

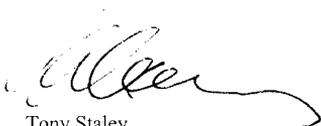
Canberra

13 August 2001

National Museum of Australia

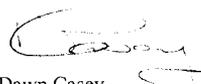
A certificate in accordance with a resolution of the Council Members

In Council's opinion, the attached financial statements give a true and fair view of the matters required by Schedule 1 of the Commonwealth and Commercial Authorities (Financial Statements 2000-2001) Orders for the year ended 30 June 2001.



Tony Staley
Chairman of Council
National Museum of Australia

10 August 2001



Dawn Casey
Director
National Museum of Australia

10 August 2001

NATIONAL MUSEUM OF AUSTRALIA
STATEMENT OF FINANCIAL PERFORMANCE
for the year ended 30 June 2001

	Notes	2001 \$	2000 \$
Revenues from ordinary activities			
Revenues from government	5A	36,039,000	15,294,000
Sale of goods and services	5B	2,403,013	36,188
Interest	5C	990,395	331,077
Other	5E	130,613,475	127,497,952
<i>Total revenues from ordinary activities</i>		<u>170,045,883</u>	<u>143,159,217</u>
Expenses from ordinary activities			
Employees	6A	9,443,399	6,485,506
Suppliers	6B	14,373,695	6,952,628
Grants	6C	-	3,500
Depreciation and amortisation	6D	5,534,791	613,739
Write-down of assets	6E	470,048	113,666
Disposal of assets	5D	-	650
<i>Total expenses from ordinary activities</i>		<u>29,821,933</u>	<u>14,169,689</u>
<i>Net operating surplus from ordinary activities</i>		140,223,950	128,989,528
Net surplus		<u>140,223,950</u>	<u>128,989,528</u>
<i>Net surplus attributable to the Commonwealth</i>		<u>140,223,950</u>	<u>128,989,528</u>
Net credit (debit) to asset revaluation reserve		-	(500)
Total revenues, expenses and valuation adjustments recognised directly in equity		<u>-</u>	<u>(500)</u>
Total changes in equity other than those resulting from transactions with owners as owners		<u>140,223,950</u>	<u>128,989,028</u>

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

NATIONAL MUSEUM OF AUSTRALIA
STATEMENT OF FINANCIAL POSITION
as at 30 June 2001

	Notes	2001 \$	2000 \$
ASSETS			
Financial assets			
Cash	7A	2,448,811	2,382,932
Receivables	7B	548,933	36,512
Investments	7C	6,000,000	4,082,083
Total financial assets		8,997,744	6,501,527
Non-financial assets			
Land and Buildings	8A,D	58,071,722	303,222
Infrastructure, plant and equipment	8B,D	59,964,122	739,973
National Historical Collection	8C,D	127,013,550	128,286,204
Inventory	8E	335,110	-
Intangibles	8F	8,838,277	352,613
Other	8G	209,798	256,890
Total non-financial assets		254,432,579	129,938,902
Total assets		263,430,323	136,440,429
LIABILITIES			
Interest Bearing Liabilities			
Loans	9A	1,100,000	-
Total Interest Bearing Liabilities		1,100,000	-
Provisions			
Capital use charge		103,000	40,967
Employees	10A	2,410,057	1,757,818
Total provisions		2,513,057	1,798,785
Payables			
Suppliers	11A	646,072	278,400
Total payables		646,072	278,400
Total liabilities		4,259,129	2,077,185
EQUITY			
Accumulated surpluses	12	259,024,947	134,216,997
Reserves	12	146,247	146,247
Total equity		259,171,194	134,363,244
Current liabilities		2,137,511	1,051,558
Non-current liabilities		2,121,618	1,025,627
Current assets		9,542,652	6,752,310
Non-current assets		253,887,671	129,688,119

NATIONAL MUSEUM OF AUSTRALIA
STATEMENT OF CASH FLOWS
for the year ended 30 June 2001

	Notes	2001 \$	2000 \$
OPERATING ACTIVITIES			
Cash received			
Appropriations		36,039,000	15,294,000
Sales of goods and services		3,190,918	43,044
Interest		990,395	331,077
GST recoverable from taxation authority		642,472	-
Other		3,204,111	124,958
Total cash received		<u>44,066,896</u>	<u>15,793,079</u>
Cash used			
Grants		-	(3,500)
Employees		(8,786,170)	(5,840,966)
Suppliers		(14,321,622)	(7,443,564)
Total cash used		<u>(23,107,792)</u>	<u>(13,288,030)</u>
Net cash from operating activities	14	<u>20,959,104</u>	<u>2,505,049</u>
INVESTING ACTIVITIES			
Cash received			
Total cash received		<u>-</u>	<u>-</u>
Cash used			
Purchases of property, plant and equipment		(3,024,656)	(395,347)
Purchases of intangibles		-	(138,285)
Purchase of term deposits		(1,917,916)	(4,082,083)
Purchases of National Historical Collection items		(96,694)	(246,119)
Total cash used		<u>(5,039,266)</u>	<u>(4,861,834)</u>
Net cash from investing activities		<u>(5,039,266)</u>	<u>(4,861,834)</u>
FINANCING ACTIVITIES			
Cash used			
Repayments of debt		(500,000)	-
Capital use paid		(15,353,967)	(317,113)
Total cash used		<u>(15,853,967)</u>	<u>(317,113)</u>
Net cash from financing activities		<u>(15,853,967)</u>	<u>(317,113)</u>
Net increase/(decrease) in cash held		65,879	(2,673,898)
Cash at the beginning of the reporting period		2,382,932	5,056,830
Cash at the end of the reporting period	7A	<u>2,448,811</u>	<u>2,382,932</u>

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

NATIONAL MUSEUM OF AUSTRALIA
 SCHEDULE OF COMMITMENTS
 as at 30 June 2001

	2001	2000
	\$	\$
BY TYPE		
CAPITAL COMMITMENTS		
Plant and equipment ¹	259,642	-
Intangibles]	71,906	-
Total capital commitments	331,548	-
OTHER COMMITMENTS		
Operating leases ²	3,303,185	1,284,684
Other commitments ³	6,220,667	4,744,001
Total other commitments	9,523,852	6,028,685
COMMITMENTS RECEIVABLE		
	(892,962)	(455,867)
Net Commitments	8,962,438	5,572,818
BY MATURITY		
All net commitments		
One year or less	5,109,956	3,077,862
From one to five years	3,126,616	2,494,956
Over five years	725,866	-
Net commitments	8,962,438	5,572,818
Operating lease commitments		
One year or less	1,066,276	848,394
From one to five years	1,213,738	375,754
Over five years	725,866	-
Net operating lease commitments	3,005,880	1,224,148

N.B. Commitments are GST inclusive where relevant.

¹ Plant and equipment and Intangibles commitments relate to computer hardware and software development.

² Operating leases include rental on office and storage accommodation, and leased computer hardware

<i>Nature of Lease</i>	<i>General description of leasing arrangement</i>
leases for office accommodation	* lease payments are subject to annual increase in accordance with movements in CPI. * accommodation leases may be renewed for up to 5 years at the Museum's option.
lease in relation to computer equipment	* the lessor provides computer equipment as necessary in a supply contract for 3 years.

³ Other commitments relate to purchase orders for operational expenditure for goods or services not yet received.

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

NATIONAL MUSEUM OF AUSTRALIA
SCHEDULE OF CONTINGENCIES
as at 30 June 2001

	2001	2000
	\$	\$
CONTINGENT LOSSES		
Total contingent losses	-	-
CONTINGENT GAINS		
Total contingent gains	-	-
Net contingencies	-	-

The above schedule should be read in conjunction with the accompanying notes

**NATIONAL MUSEUM OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2001**

Note	Description
1	Summary of Significant Accounting Policies
2	Reporting by segments and outcomes
3	Economic Dependency
4	Subsequent Events
5	Operating Revenues
6	Operating Expenses - goods and services
7	Financial Assets
8	Non-Financial Assets
9	Provisions
10	Payables
11	Equity
12	Non-Cash Financing and Investing Activities
13	Cash Flow Reconciliation
14	Remote Contingencies
15	Remuneration of Council Members
16	Related Party Disclosures
17	Remuneration of Officers
18	Remuneration of Auditors
19	Trust Money
20	Appropriations
21	Financial Instruments

NATIONAL MUSEUM OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2001

1. Summary of Significant Accounting Policies

1.1 Basis of Accounting

The financial statements 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 statements have been prepared in accordance with:

- Schedule 1 of the Commonwealth and Commercial Authorities (Financial Statements 2000-2001) Orders. Financial Statements in relation to financial years ending on or after 30 June 2001;
- Australian Accounting Standards and Accounting Interpretations issued by Australian Accounting Standards Boards;
- other authoritative pronouncements of the Boards; and
- Consensus Views of the Urgent Issues Group.

The statements have been prepared having regard to:

- Statements of Accounting Concepts;
- the Explanatory Notes to Schedule 1 issued by the Department of Finance and Administration; and
- Guidance Notes issued by that Department.

The Statements of Financial Performance and Financial Position have been prepared on an accrual basis and are in accordance with the historical cost convention, except for certain assets which, as noted, are at valuation. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position of the Museum.

Assets and liabilities are recognised in the Statement of Financial Position when and only when it is probable that future economic benefits will flow and the amounts of the assets and liabilities can be reliably measured. Assets and liabilities under agreements equally proportionately unperformed are however not recognised unless required by an Accounting Standard. Liabilities and assets which are unrecognised are reported in the Schedule of Commitments and the Schedule of Contingencies (other than remote contingencies, which are reported at Note 15).

Revenues and expenses are recognised in the Statement of Financial Performance when and only when the flow or consumption or loss of economic benefit has occurred and can be reliably measured.

1.2 Changes in Accounting Policy

Changes in accounting policy have been identified in this note under their appropriate headings.

1.3 Reporting by Outcomes

A comparison of Budget and Actual figures by outcome specified in the Appropriation Acts relevant to the Museum is presented in Note 2. Any intra-government costs included in the figure 'net cost to Budget outcomes' are eliminated in calculating the actual budget outcome for the Government overall.

1.4 Revenue

The revenues described in this Note are revenues relating to the core operating activities of the Museum.

Revenue from the sale of goods is recognised upon the delivery of goods to the customers.

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

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

**NATIONAL MUSEUM OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2001**

Revenues from Government - Output Appropriations

Appropriations for outputs are recognised as revenue to the extent they have been received into the Museum's bank account or are entitled to be received by the Museum at year end.

Resources Received Free of Charge

Services 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 at their fair value when the asset qualifies for recognition.

1.5 Transactions by the Government as Owner

Appropriations to the Museum designated as 'capital-equity injections' are recognised directly in equity, to the extent that the appropriations have been received into the Museum's bank account or are entitled to be received by the Museum at year end.

1.6 Grants

The Museum received grants from the Aboriginal and Torres Strait Islander Commission in 1999-2000 and 2000-2001 for the repatriation of indigenous remains from the United Kingdom.

The Museum makes grants to support the involvement of community groups in Museum development.

1.7 Employee Entitlements

(a) *Leave*

The liability for employee entitlements 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 is estimated to be less than the annual entitlement for sick leave.

The liability for annual leave reflects the value of total annual leave entitlements of all employees at 30 June 2001 and is recognised at its nominal value.

The non-current portion of the liability for long service leave is recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at 30 June 2001. In determining the present value of the liability, attrition rates and pay increases through promotion and inflation have been taken into account.

(b) *Superannuation*

Employees contribute to the Commonwealth Superannuation Scheme or the Public Sector Superannuation Scheme. Employer contributions amounting to \$857,700 (1999-2000: \$ 759,427) have been expensed in these financial statements.

No liability for superannuation benefits is recognised as at 30 June as the employer contributions fully extinguish the accruing liability which is assumed by the Commonwealth.

Employer Superannuation Productivity Benefit contributions totalled \$196,317 (1999-2000: \$105,796).

NATIONAL MUSEUM OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2001

1.8 Leases

A distinction is made between finance leases, which effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership of leased non-current assets, and operating leases, under which the lessor effectively retains substantially all such risks and benefits.

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

The Museum has no finance leases.

1.9 Cash

Cash means notes and coins held and any deposits held at call with a bank or financial institution.

1.10 Financial Instruments

Accounting policies for financial instruments are disclosed in note 22.

1.11 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.

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

1.12 Property (Land, Buildings and Infrastructure), Plant and Equipment

Asset recognition threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than \$2,000 (1999-00- \$1,000), which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

The change in asset threshold as at 1 July 2000 from \$1,000 to \$2,000 resulted in the expensing of \$23,454 in acquisitions that would have been capitalised under the previous policy.

Purchases of the National Historical Collection are recorded at cost. Items donated to the Collection are recorded at curator's valuation.

Revaluations

Schedule 1 requires that land, building, infrastructure, plant and equipment be progressively revalued in accordance with the 'deprival' method of valuation in successive 3-year cycles.

Freehold land, buildings on freehold land and leasehold improvements are each revalued progressively on a geographical basis.

The requirements of Schedule 1 have been implemented as follows:

- (1) leasehold improvements have been revalued as at 30 June 1999;
- (2) plant and equipment assets have been revalued as at 30 June 1999.
- (3) the National Historical Collection has been valued as at 30 June 2000.

**NATIONAL MUSEUM OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2001**

Assets in each class acquired after the commencement of the progressive revaluation cycle are not captured by the progressive revaluation then in progress.

In accordance with the deprival methodology, land is measured at its current market buying price. Property other than land, plant and equipment are measured at their depreciated replacement cost. Any assets which would not be replaced or are surplus to requirements are valued at net realisable value. At 30 June 2001, the Museum had no assets in this situation.

All valuations are independent except for items donated to the Museum and not included in the current valuation cycle. These items are valued by the Museum's curators.

Recoverable amount test

Schedule 1 requires the application of the recoverable amount test to the Museum's non-current assets in accordance with AAS 10 *Recoverable Amount of Non-Current Assets*. The carrying amounts of the Museum's non-current assets have been reviewed to determine whether they are in excess of their recoverable amounts. In assessing recoverable amounts, the relevant cash flows have not been discounted to their present values.

Depreciation and Amortisation

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. Leasehold improvements are amortised on a straight line basis over the lesser of the estimated useful life of the improvements or the unexpired period of the lease.

Depreciation/amortisation rates (useful lives) and methods are reviewed at each balance date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate. Residual values are re-estimated for a change in prices only when assets are revalued.

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

	2000-01	1999-2000
Buildings on freehold land	50 years	N/A
Leasehold improvements	Lease term	Lease term
Plant and Equipment	2 - 10 years	2 - 10 years

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 6D.

Special Category of Assets

The National Museum building and land are categorised as restricted assets under Schedule 1 of the Commonwealth and Commercial Authorities (Financial Statements 2000-2001) Orders.

Restricted assets include those assets which cannot be redeployed or disposed because of legal or government policy constraints. Specifically, the Museum does not have the power to dispose of the Museum building or land upon which it stands. The value of the building and land is fully disclosed in Note 8A.

1.13 Inventories

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

Inventories not held for resale are valued at cost, unless they are no longer required, in which case they are valued at net realisable value.

**NATIONAL MUSEUM OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2001**

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.

1.14 Intangibles

The carrying value of each non-current intangible asset is reviewed to determine whether it is in excess of the asset's recoverable amount. If an excess exists as at the reporting date, the amount is written down to its recoverable amount immediately. In assessing recoverable amount, the relevant cash flows, including the expected cash inflows from future appropriations by the Parliament, have not been discounted to their present value.

No write-down to recoverable amount has been made in 2000-01.

Intangible assets are amortised on a straight-line basis over their anticipated useful lives.

Useful lives are:

	2000-01	1999-2000
- Purchased software	3 years	3 years

1.15 Taxation

The Museum is exempt from all forms of taxation except fringe benefits tax and the goods and services tax.

1.16 Capital Usage Charge

A capital usage charge of 12% is imposed by the Government on the net assets of the Museum. The charge is adjusted to take account of asset gifts and revaluation increments during the financial year.

1.17 Foreign Currency

Transactions denominated in a foreign currency are converted at the rate of exchange prevailing at the date of the transaction. Foreign currency receivables and payables are translated at the exchange rate current as at balance date. Associated currency gains and losses are not material.

1.18 Insurance

The Museum has insured for risks through the Government's insurable risk managed fund, called 'Comcover'. Workers compensation is insured through Comcare Australia.

1.19 Comparative Figures

Comparative figures have been adjusted to conform to changes in presentation in these financial statements where required.

2. Reporting by segments and outcomes

Reporting by segments

The Museum operates in a single industry and geographic segment, being the development, maintenance and exhibition of a national collection of historical material within Australia.

Reporting by 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 cultures.

**NATIONAL MUSEUM OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2001**

Reporting by Outcomes for 2000-2001

	Outcome 1	
	Budget	Actual
	\$	\$
Total net administered expenses	-	-
Add: Net cost of entity outputs	38,630,000	38,228,837
Net Cost to Budget Outcome	38,630,000	38,228,837
Outcome specific assets	269,259,000	263,430,323

The above 'Net cost of entity assets' does not include the financial impacts of the transfer of the new facility to the Museum from the Department of Communications, Information Technology and the Arts. The value of the land and building transfer is disclosed at Note 5E.

3. Economic Dependency

The National Museum of Australia was established by section 4 of the *National Museum of Australia Act 1980* and is controlled by the Commonwealth of Australia.

The Museum is dependent on appropriations from the Parliament of the Commonwealth for its continued existence and ability to carry out its normal activities.

4. Subsequent Events

No subsequent events were noted.

NATIONAL MUSEUM OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2001

	2001	2000
	\$	\$
5. Operating Revenues		
<u>5A. Revenues from Government</u>		
Appropriations for outputs	<u>36,039,000</u>	15,294,000
Total	<u>36,039,000</u>	<u>15,294,000</u>
<u>5B. Sale of goods and services</u>		
Goods	501,857	6,094
Services	<u>1,901,156</u>	<u>30,094</u>
Total	<u>2,403,013</u>	<u>36,188</u>
Cost of sales of goods	<u>308,304</u>	<u>-</u>
<u>5C. Interest</u>		
Deposits	<u>990,395</u>	<u>331,077</u>
<u>5D. Proceeds and expenses from sale of assets</u>		
Non-financial assets - Infrastructure, plant and equipment:		
Revenue (proceeds) from sale	-	-
Expense from sale	-	650
Total	<u>-</u>	<u>(650)</u>
<u>5E. Other revenues</u>		
Initial recognition of the National Historic Collection	-	127,243,994
Sponsorship and grants	3,509,257	118,300
Donations	106,431	100,335
Other	-	35,323
Initial recognition of Building and fitout	124,631,779	-
Initial recognition of Land	<u>2,366,008</u>	<u>-</u>
Total	<u>130,613,475</u>	<u>127,497,952</u>
6. Operating Expenses - goods and services		
<u>6A. Employee expenses</u>		
Remuneration (for services provided)	9,259,730	6,485,506
Seperation and Redundancy	<u>77,253</u>	<u>-</u>
Total Remuneration	<u>9,336,983</u>	<u>6,485,506</u>
Other Employee Expenses	<u>106,416</u>	<u>-</u>
Total Remuneration	<u>9,443,399</u>	<u>6,485,506</u>
The Museum contributes to the Commonwealth Superannuation (CSS) and the Public Sector (PSS) Superannuation schemes which provide retirement, death and disability benefits to employees. Contributions to the schemes are at rates calculated to cover existing and emerging obligations. Current contribution rates are 20.9% of CSS salary and 11.5% of PSS salary. An additional 3% is contributed for employer productivity benefits.		
<u>6B. Suppliers expenses</u>		
Supply of goods and services	13,170,907	5,716,679
Operating lease rentals	<u>1,202,788</u>	<u>1,235,949</u>
Total	<u>14,373,695</u>	<u>6,952,628</u>

NATIONAL MUSEUM OF AUSTRALIA
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 FOR THE YEAR ENDED 30 JUNE 2001

	2001	2000
	\$	\$
6C. Grants		
The Museum makes grants to support the involvement of community groups in Museum development.		
Non-profit institutions	-	3,500
Total	<u>-</u>	<u>3,500</u>
6D. Depreciation and amortisation		
Depreciation/Amortisation of property, plant and equipment	<u>5,534,791</u>	613,739
Total	<u>5,534,791</u>	<u>613,739</u>
The aggregate amounts of depreciation or amortisation expensed during the reporting period for each class of depreciable asset are as follows:		
- Buildings on freehold land	342,710	-
- Furniture, fittings and equipment	66,830	168,147
- Plant & equipment	2,386,105	215,035
- Leasehold improvements	229,437	230,557
- Intangibles	1,104,850	-
- NHC Collection	1,404,859	-
Total Allocated	<u>5,534,791</u>	<u>613,739</u>
6E. Write-down of assets		
Non-financial assets:		
Furniture, fittings and equipment - write off	249,467	70,580
Plant & equipment - write off	197,127	400
Change in asset threshold	23,454	-
Deferred expenditure - assets work in progress - write off	-	42,686
Total	<u>470,048</u>	<u>113,666</u>
7. Financial Assets		
7A. Cash		
Cash at bank and on hand	<u>2,448,811</u>	<u>2,382,932</u>
Balance of cash as at 30 June shown in the Statement of Cash Flows	<u>2,448,811</u>	<u>2,382,932</u>
7B. Receivables		
Goods and services	297,304	36,512
GST Receivable	251,629	-
Total Receivables	<u>548,933</u>	<u>36,512</u>
Receivables (gross) which are overdue are aged as follows:		
Not Overdue	<u>527,875</u>	36,499
Overdue by:		
- less than 30 days	18,386	-
- 30 to 60 days	600	-
- more than 60 days	2,072	13
	<u>21,058</u>	13
Total receivables (gross)	<u>548,933</u>	<u>36,512</u>
The Museum does not make provision for doubtful debts.		

NATIONAL MUSEUM OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2001

	2001	2000
	\$	\$
<u>7C. Investments</u>		
Term deposit	<u>6,000,000</u>	<u>4,082,083</u>
8. Non-Financial Assets		
<u>8A. Land and Buildings</u>		
Land at 2001 Valuation	<u>2,366,008</u>	-
	<u>2,366,008</u>	-
Buildings on freehold land - at cost	55,843,302	-
Accumulated depreciation	<u>(342,709)</u>	-
	<u>55,500,593</u>	-
Leasehold improvements - at cost	226,638	95,303
Accumulated amortisation	<u>(85,694)</u>	<u>(26,235)</u>
	<u>140,944</u>	<u>69,068</u>
Leasehold improvements - at valuation 1999	510,576	510,576
Accumulated amortisation	<u>(446,399)</u>	<u>(276,422)</u>
	<u>64,177</u>	<u>234,154</u>
Total Land and Buildings (net)	<u>58,071,722</u>	<u>303,222</u>
<u>8B. Infrastructure, plant and equipment</u>		
Furniture and fittings - at cost	1,527,958	8,906
Accumulated depreciation	<u>(40,118)</u>	<u>(102)</u>
	<u>1,487,840</u>	<u>8,804</u>
Furniture and fittings - at valuation 1999	467,528	467,528
Accumulated depreciation	<u>(340,894)</u>	<u>(314,081)</u>
	<u>126,634</u>	<u>153,447</u>
Plant and equipment - at cost	60,420,303	262,271
Accumulated depreciation	<u>(2,285,352)</u>	<u>(29,879)</u>
	<u>58,134,951</u>	<u>232,392</u>
Plant and equipment - at valuation 1999	735,008	869,876
Accumulated depreciation	<u>(520,311)</u>	<u>(524,546)</u>
	<u>214,697</u>	<u>345,330</u>
Total Infrastructure, Plant and Equipment	<u>59,964,122</u>	<u>739,973</u>
<u>8C. National Historical Collection</u>		
National Historical Collection - at cost	379,274	247,069
Accumulated depreciation	<u>(4,125)</u>	-
	<u>375,149</u>	<u>247,069</u>
National Historical Collection - at valuation	128,039,135	128,039,135
Accumulated depreciation	<u>(1,400,734)</u>	-
	<u>126,638,401</u>	<u>128,039,135</u>
Total National Historical Collection	<u>127,013,550</u>	<u>128,286,204</u>

NATIONAL MUSEUM OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2001

SE - Analysis of Infrastructure, Plant and Equipment

TABLE A. Movement Summary 2000-01 for all assets, irrespective of valuation basis

Item	Land	Buildings on Leasehold Land	Buildings - Leasehold Improvements	Total Buildings	Total Land and Buildings	Plant and Equipment	National Historical Collection	Computer Software - Total Intangibles	TOTAL
Gross value as at 1 July 2000	-	-	605,879	605,879	605,879	1,608,561	128,286,204	579,265	131,079,909
Additions	-	-	-	-	-	-	-	-	-
- Replacement assets	-	-	131,335	131,335	58,340,645	62,149,212	132,205	9,590,514	130,314,576
- Acquisition of new assets	2,366,008	55,844,302	-	56,974,637	-	-	-	-	-
(Revaluations - write ups (write downs))	-	-	-	-	-	(606,976)	-	-	(606,976)
Disposals	-	-	-	-	-	-	-	-	-
Transfers	-	-	-	-	-	-	-	-	-
Other Movements	-	-	-	-	-	-	-	-	-
Gross Value as at 30 June 2001	2,366,008	55,844,302	737,214	56,580,516	58,946,524	63,150,797	128,418,409	10,169,779	260,645,509
Accumulated depreciation/amortisation as at 1 July 2000	-	-	302,657	302,657	302,657	808,498	1,403,100	226,652	1,397,997
Depreciation/amortisation charge for additions 1 July 2000	-	-	226,657	226,657	226,657	2,337,374	1,758	927,682	3,512,373
Depreciation/amortisation charge for disposals	-	-	(2,670)	(2,670)	(2,670)	-	-	-	-
Revaluations	-	342,709	-	342,709	342,709	2,337,374	1,758	-	-
Disposals	-	-	-	-	-	-	-	-	-
Write-offs	-	-	-	-	-	(134,854)	-	-	(134,854)
Assets transferred in (out)	-	-	-	-	-	-	-	-	-
Accumulated depreciation/amortisation as at 30 June 2001	0.00	342,709	513,094	855,803	855,803	3,186,675	1,404,859	1,331,502	5,797,839
Net book value as at 30 June 2001	2,366,008	55,500,593	205,120	55,705,713	58,071,721	59,964,122	127,013,550	8,838,277	253,847,670
Net book value as at 1 July 2000	-	-	303,222	303,222	303,222	799,973	128,286,204	352,613	129,682,012

TABLE B. Summary of balances of assets at valuation as at 30 June 2001

Item	Land	Buildings on Leasehold Land	Buildings - Leasehold Improvements	Total Buildings	Total Land and Building	Plant and Equipment	National Historical Collection	Computer Software - Total Intangibles	Total
As at 30 June 2001	-	-	-	-	-	-	-	-	-
Gross value	2,366,008	-	510,576	510,576	2,876,584	1,204,536	128,039,135	440,980	132,559,235
Accumulated Depreciation/Amortisation	-	-	(446,399)	(446,399)	(446,399)	(861,295)	(1,400,734)	(339,290)	(3,047,628)
Net book value	2,366,008	-	64,177	64,177	2,430,185	343,241	126,638,401	101,690	129,511,607
As at 30 June 2000	-	-	-	-	-	-	-	-	-
Gross value	-	-	510,576	510,576	510,576	1,337,404	128,039,135	440,980	130,328,095
Accumulated Depreciation/Amortisation	-	-	(276,422)	(276,422)	(276,422)	(838,627)	(1,403,100)	(208,398)	(3,526,547)
Net book value	-	-	234,154	234,154	234,154	498,777	126,638,401	232,582	129,604,648

There are no assets held under finance lease.

NATIONAL MUSEUM OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2001

	2001	2000
	\$	\$
8E. Inventories		
Finished goods (cost)	335,110	-
Inventories held for sale	335,110	-
Total Inventories	<u>335,110</u>	<u>-</u>
8F. Intangibles		
Computer software		
Externally acquired - at cost	9,728,799	138,285
Accumulated amortisation	(992,212)	(18,254)
	<u>8,736,587</u>	<u>120,031</u>
Externally acquired - at valuation	440,980	440,980
Accumulated amortisation	(339,290)	(208,398)
	<u>101,690</u>	<u>232,582</u>
Total Intangibles	<u>8,838,277</u>	<u>352,613</u>
8G. Other Non-Financial Assets		
Prepayments	209,798	256,890
Total	<u>209,798</u>	<u>256,890</u>
9. Interest Bearing Liabilities		
9A. Loans		
Non-bank Loans	1,100,000	-
	<u>1,100,000</u>	<u>-</u>
Maturity Schedule for Loan		
Payable: - within one year	207,190	-
- within one to two years	213,405	-
- within two to five years	679,405	-
- more than five years	-	-
Total loans	<u>1,100,000</u>	<u>-</u>
10. Provisions		
10A. Employees		
Salaries and wages	248,916	163,858
Superannuation	307,695	160,280
Leave	1,853,446	1,433,680
Aggregate employee entitlement liability	<u>2,410,057</u>	<u>1,757,818</u>
11. Payables		
11A. Suppliers		
Trade creditors	<u>646,072</u>	<u>278,400</u>

NATIONAL MUSEUM OF AUSTRALIA
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 FOR THE YEAR ENDED 30 JUNE 2001

12. Equity

	Asset Revaluation Reserve		Accumulated Results		TOTAL EQUITY	
	2001	2000	2001	2000	2001	2000
	Balance at 1 July	146,247	146,747	134,216,997	5,585,549	134,363,244
Operating Result	-	-	140,223,950	128,989,528	140,223,950	128,989,528
Capital Use Charge	-	-	(15,416,000)	(358,080)	(15,416,000)	(358,080)
Transfers to/(from) Reserves	-	(500)	-	-	-	(500)
Balance at 30 June	146,247	146,247	259,024,947	134,216,997	259,171,194	134,363,244

NATIONAL MUSEUM OF AUSTRALIA
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 FOR THE YEAR ENDED 30 JUNE 2001

	2001	2000
	\$	\$

17. Related Party Disclosures

Council Members of the Museum

The names of each person who has been a member of the Council during the 2000-01 financial year are:
 (duration of appointment in brackets):

Chairman

The Hon. A Staley (22 September 1999 - 21 September 2002)

Members

Mr R Webb - (22 November 2000 to 21 November 2003)
 Mr A P Reeves - (25 November 1999 to 24 November 2002)
 Mr D Barnett - (17 December 1998 to 16 December 2001)
 Mr K Roberts AM - (29 June 1999 to 28 June 2002)
 Ms C Santamaria - (29 June 1999 to 28 June 2002)
 Dr M Sexton - (29 June 1999 to 28 June 2002)
 Mr C Pearson - (9 August 1999 to 8 August 2002)
 Mr M Besen - (11 October 2000 to 10 October 2003)
 Ms S Brown - (22 November 2000 to 21 November 2003)

Executive Member

Ms D Casey - (from 12 March 1999)

Outgoing Members in 2000-01

Mr J Thame - (1 April 1998 to 31 March 2001)

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Transactions with Council Members or their related entities

The aggregate remuneration of Council members is disclosed in Note 16. The Museum is not aware of any other Council member related party transactions occurring during the year which would be required to be disclosed.

Loan from related Entity

A loan was made during 2000-2001 by the Department of Communication, Information Technology and the Arts under agreed terms and conditions to the Museum for the acquisition of catering equipment and fitout.

18. Remuneration of Officers

The aggregate amount of total remuneration of officers shown is: 810,258 466,736

The number of officers included in these figures are shown below
 in the relevant income bands.

	<u>Number</u>	
\$130,001 - \$140,000	1	1
\$140,001 - \$150,000	0	0
\$150,001 - \$160,000	2	1
\$160,001 - \$170,000	1	0
\$170,001 - \$180,000	0	1
\$180,001 - \$190,000	0	0
\$190,001 - \$200,000	0	0
\$200,001 - \$210,000	1	0
	<u>5</u>	<u>3</u>

The officer remuneration includes all officers concerned with or taking part in the management of the Museum during 2000-01.

NATIONAL MUSEUM OF AUSTRALIA
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 FOR THE YEAR ENDED 30 JUNE 2001

	2001	2000
	\$	\$
19. Remuneration of Auditors		
Remuneration to the Auditor-General for auditing the financial statements for the reporting period.	33,000	25,000
No other services were provided by the Auditor-General during the reporting period.		
20. Trust Money		
The trust fund, set up under section 7 of the <i>National Museum of Australia Act 1980</i> , is for the receipt of monies or other property vested in the Museum on trust. Monies are applied in accordance with conditions, where specified, which mainly relate to the development of the National Historical Collection. These monies are not available for other purposes of the Museum and are not recognised in the financial statements.		
Balance at 1 July	57,503	55,117
Add: Interest received	<u>2,980</u>	<u>2,386</u>
Balance at 30 June	<u>60,483</u>	<u>57,503</u>
21 Appropriations		
The Museum received the following appropriations during the year out of the Consolidated Revenue Fund:		
Annual Appropriation Acts No. 1, 3 - basic appropriation	<u>36,039,000</u>	<u>15,294,000</u>

NATIONAL MUSEUM OF AUSTRALIA
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 FOR THE YEAR ENDED 30 JUNE 2001

22. Financial Instruments

(a) Terms, Conditions and Accounting Policies

Financial Instrument	Notes	Accounting Policies and Methods (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms and conditions affecting the amount, timing and certainty of cash flows)
<i>Financial Assets</i>		Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Deposits at call	7A	Deposits are recognised at their nominal amounts. Interest is credited to revenue as it accrues.	Temporarily surplus funds, mainly from fortnightly drawdowns of appropriation, are placed on deposit at call with the Museum's banker. Interest is earned on the daily balance at the prevailing daily rate for money on call and is paid at month end.
Receivables for goods and services	7B	These receivables are recognised at the nominal amounts due less any provision for bad and doubtful debts. Provisions are made when collection of the debt is judged to be less rather than more likely.	Credit terms are 30 days (1999-00: 30 days).
Term Deposits	7C	Term deposits held are recognised at cost. Interest is credited to revenue as it accrues.	Term deposits are with the Museum's bank, and earn effective rates of interest of 5.95% and 6.28%; payable at the end of the term.
<i>Financial Liabilities</i>		Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.	
Trade creditors	10A	Creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).	Settlement is usually made net 30 days.
Non-bank loan	9A	The loan is carried at the balance yet to be repaid. Interest is expensed as it accrues.	The loan is repayable in annual instalments. Interest is calculated on the reducing balance of the loan. The last instalment is due to be paid in 2005-2006. The non-bank loan is unsecured with an interest rate of 3.00% per annum

NATIONAL MUSEUM OF AUSTRALIA
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2001

22. Financial Instruments (cont.)

(b) Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Fixed Interest Rate						Non-Interest Bearing		Total	Weighted Average Effective Interest Rate			
		1 year or less		1 to 2 years		2 to 5 years		> 5 years		00-01	99-00		00-01	99-00	00-01	99-00
		00-01	99-00	00-01	99-00	00-01	99-00	00-01	99-00							
Financial Assets (Recognised)																
Cash at Bank	7A	2,424,091	2,377,932	-	-	-	-	-	-	-	-	2,424,091	2,377,932	5.00%	5.00%	n/a
Cash on Hand	7A	-	-	-	-	-	-	-	-	24,720	5,000	24,720	5,000	n/a	n/a	n/a
Receivables for Goods and Services	7B	-	-	-	-	-	-	-	-	548,933	36,512	548,933	36,512	n/a	n/a	n/a
Investments	7C	-	-	6,000,000	4,082,083	-	-	-	-	-	-	6,000,000	4,082,083	6.07%	5.74%	n/a
Total Financial Assets (Recognised)		2,424,091	2,377,932	6,000,000	4,082,083	-	-	-	-	573,653	41,512	8,997,744	6,501,527			
Total Assets												263,430,323	136,440,429			
Financial Liabilities (Recognised)																
Trade Creditors	10A	-	-	-	-	-	-	-	-	-	-	646,072	278,400	n/a	n/a	n/a
Non-bank loan	9A	-	-	207,190	213,405	679,405	-	-	-	-	-	-	-	3.00%	n/a	n/a
Total Financial Liabilities (Recognised)		-	-	207,190	213,405	679,405	-	-	-	646,072	278,400	1,746,072	278,400			
Total Liabilities												4,259,129	2,077,185			

NATIONAL MUSEUM OF AUSTRALIA
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 FOR THE YEAR ENDED 30 JUNE 2001

22. Financial Instruments (cont.)

(c) Net Fair Values of Financial Assets and Liabilities

Note	2000-01		1999-2000		
	Total Carrying Amount	Aggregate Net Fair Value	Total Carrying Amount	Aggregate Net Fair Value	
	\$'000	\$'000	\$'000	\$'000	
Financial Assets					
Cash at Bank	7A	2,424,091	2,424,091	2,377,932	2,377,932
Cash on Hand	7A	24,720	24,720	5,000	5,000
Receivables for Goods and Services	7B	548,933	548,933	36,512	36,512
Investments	7C	6,000,000	6,000,000	4,082,083	4,082,083
Total Financial Assets		8,997,744	8,997,744	6,501,527	6,501,527
Financial Liabilities (Recognised)					
Trade Creditors	10A	646,072	646,072	278,400	278,400
Loans	9A	1,100,000	1,080,636	-	-
Total Financial Liabilities (Recognised)		1,746,072	1,726,708	278,400	278,400

Financial Assets

The net fair values of cash and non-interest-bearing monetary financial assets approximate their carrying amounts.

Due to the short term (30 days) of the term deposit, the fair value equates to the carrying amount.

None of the classes of financial assets are readily traded on organised markets in a standardised form.

Financial Liabilities

The net fair values for trade creditors, all of which are short-term in nature, are approximated by their carrying amounts.

None of the classes of financial liabilities are readily traded on organised markets in standardised form.

The net fair value of the loan is based on discounted cash flows using current interest rates for liabilities with similar risk profiles.

(d) Credit Risk Exposures

The Museum's maximum exposure to credit risk at reporting date in relation to each class of recognised financial assets is the carrying amount of those assets as indicated in the Statement of Financial Position.

The Museum has no significant exposures to any concentrations of credit risk.

All figures for credit risk referred to do not take into account the value of any collateral or other security.

PART 5



Appendices

Staff members Jane Carter, Catherine Pratten (Thylacine), Ros Wight and Detlev Lueth unpack and install the Eternity exhibition before the opening of the Museum

Appendix 1

Council of the National Museum of Australia

Council members are appointed under section 13(2) of the *National Museum of Australia Act 1980*.

Members as at 30 June 2001

The Hon. Anthony Staley (Chairman) Company Director, RAMS Home Loans Pty Ltd Chairman, Australian Business Access	22 September 1999 – 21 September 2002 <i>Attended 5/5 meetings</i>
Mr David Barnett Journalist	17 December 1998 – 16 December 2001 <i>Attended 5/5 meetings</i>
Mr Marcus Besen, AO Executive Chairman, Sussan Corporation (Aust) Pty Ltd	11 October 2000 – 10 October 2003 <i>Attended 2/3 meetings</i>
Miss Sharon Brown Strategic Business Manager, Solution 6 Alphawest	22 November 2000 – 21 November 2003 <i>Attended 2/3 meetings</i>
Mr Christopher Pearson Editor, <i>The Adelaide Review</i>	9 August 1999 – 8 August 2002 <i>Attended 5/5 meetings</i>
Mr Andrew Reeves Museum consultant	10 September 1996 – 9 September 1999 Reappointed 25 November 1999 – 24 November 2002 <i>Attended 5/5 meetings</i>
Mr Kenneth Roberts, AM Chairman, Start-up Australia Pty Ltd Chairman, Open Software Associates Ltd Director, CSL Ltd	29 June 1999 – 28 June 2002 <i>Attended 4/5 meetings</i>
Ms Catherine Santamaria Full-time student (Law, Monash University) Former Deputy Secretary, Department of Communications and the Arts	29 June 1999 – 28 June 2002 <i>Attended 5/5 meetings</i>
Dr Michael Sexton Managing Director, Sexton Marketing Group	29 June 1999 – 28 June 2002 <i>Attended 5/5 meetings</i>
Mr Ronald Webb Retired	22 November 2000 – 21 November 2003 <i>Attended 2/3 meetings</i>

Executive member

Ms Dawn Casey Director, National Museum of Australia	Acting Director 12 March – 14 December 1999 Director 15 December 1999 – 14 December 2002 <i>Attended 5/5 meetings</i>
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Outgoing member in 2000–2001

Mr John Thame (Deputy Chairman) Non-executive Director, St George Bank	1 April 1998 – 31 March 2001 <i>Attended 4/4 meetings</i>
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Deputies of part-time members appointed under section 15(1) of the Act

There were no appointments of deputies of part-time members during the year.

Directions to Council by the Minister

None

Meetings

Meetings 86 to 90 were held in Canberra as follows:

3 August 2000	(no. 86)
4 October 2000	(no. 87)
1 December 2000	(no. 88)
2 February 2001	(no. 89)
3 May 2001	(no. 90)

COMMITTEES OF COUNCIL

Audit and Finance Committee of Council

The Audit Committee was established by Council Resolution CLR 21/94 of 6 April 1994.

On 1 October 2000, the Audit Committee was renamed as the Audit and Finance Committee and its terms of reference expanded.

Members as at 30 June 2001

Mr Christopher Pearson (Council member)	<i>Attended 4/4 meetings</i>
Mr Kenneth Roberts (Council member)	<i>Attended 3/4 meetings</i>
Ms Dawn Casey (Museum Director)	<i>Attended 4/4 meetings</i>

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Outgoing member 2000–2001

Mr John Thame (Council member and Committee Chairman)	<i>Attended 4/4 meetings</i>
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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 and 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.

Meetings

Four meetings were held as follows:

2 August 2000	(no. 13)
11 September 2000	(no. 14)
30 November 2000	(no. 15)
6 February 2001	(no. 16)

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.

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POWERS OF THE MUSEUM

1. Subject to this Act, 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.
 4. Notwithstanding anything contained in this 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 this 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* as amended in 2001.

Appendix 3

Outward loans

Organisations and institutions to which objects from the Museum's collections were lent during the year are listed below.

Australian War Memorial: Seven objects, displayed in the South African War Gallery at the Australian War Memorial, Canberra. This loan was renewed during 2000–2001.

National Archives of Australia: Six Melanesian objects displayed in the exhibition *Eye to Eye* at the National Archives of Australia, Canberra, and a number of travelling venues. This loan was renewed during 2000–2001.

Australian National Maritime Museum: The *Harvest of Endurance* scroll displayed in the exhibition *Smugglers* at the Australian National Maritime Museum, Sydney.

National Capital Authority: Old Parliament House commemorative cup and saucer displayed at Regatta Point, Canberra.

The National Trust of Queensland: The *Endeavour* anchor, displayed at James Cook Historical Museum, Queensland.

ABC Radio: The ABC outside broadcast van, displayed at the ABC Ultimo Centre, Sydney.

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Western Australian Maritime Museum: *Australia II* and associated material. The loan agreement covered the transfer of this material to the Western Australian Maritime Museum in December 2000.

Old Parliament House: Eight objects from the Alan Reid collection, displayed in the exhibition *People of the House* at Old Parliament House, Canberra. This loan was renewed during 2000–2001.

Powerhouse Museum: The SNOWCOM computer, displayed in the exhibition *The Snowy Mountains Scheme* at The Powerhouse Museum, Sydney. This loan was renewed during 2000–2001.

Shannon's 2001 National Motoring Tour: Three historic vehicles, displayed in the grounds of Old Parliament House, Canberra.

Cultural Facilities Corporation: Fowler steam traction engine, displayed in the exhibition *Within Living Memory* at Lanyon Homestead, Canberra. This loan was renewed during 2000–2001.

Aurora Vehicle Association: The solar car *Quiet Achiever*, displayed at the Aurora program launch for 2001–2002, Rialto Towers, Melbourne.

Centrelink Communication and Marketing: Twenty-five objects associated with office working life from the 1920s to the 1940s, displayed in the exhibition *100 Year Anniversary of the APS* at Centrelink Head Office, Canberra.

Brisbane City Art Gallery: Four ceramic pots, displayed at the Brisbane City Art Gallery and Cairns Regional Gallery, Queensland.

Appendix 4

Inward loans

Lenders and objects lent to the Museum during the year are listed below.

Mr Terence Lane: Snail shell featuring an engraving of the unofficial version of the Australian coat of arms, for display in the Nation exhibition.

Screensound Australia: Gwen Meredith's dictaphone, for display in the Eternity exhibition.

Mr Denny Bowenda: Yuk Puyngk (Wik law stick), for display in the First Australians exhibition.

Performing Arts Museum: 'Great Levante' magic trick saw and 'Mo' matchbox holder, for display in the Eternity exhibition. Pair of Dame Edna Everidge sunglasses, for display in the Nation exhibition.

South Australian Maritime Museum: Ship model of the *SS Aldinga*, portrait of Captain William Thompson, 1901 Christmas menu from *SS Allinga*, jigsaw puzzle and ship's wheel, for display in the Nation exhibition.

CSIRO Wildlife and Ecology: Skin of a paradise parrot, for display in Tangled Destinies exhibition.

Victorian Fly Fishers Association: Replica trout ova box, for display in the Tangled Destinies exhibition.

J and S Youl: Set of medals and photograph of painting, for display in the Tangled Destinies exhibition.

National Army Museum: Captain Logan's coatee, for display in the First Australians exhibition

Kluge-Ruhe Aboriginal Art Collection — University of Virginia: Painting on canvas, *Karrku* by Paddy Jupurrula Nelson, for display in the First Australians exhibition.

Perc Tucker Regional Gallery: Spinifex vessel by Shirley MacNamara, for display in the First Australians exhibition.

University of Melbourne Archives: Seven *Australia To-Day* cover artworks, for display in the Nation exhibition.

National Gallery of Victoria: Arthur Boyd painting *Burning Off*, for display in the Tangled Destinies exhibition.

Historic Houses Trust of New South Wales: Convict brick from the first Government House, for display in the Tangled Destinies exhibition and cast of the Captain Moonlite death mask, for display in the Eternity exhibition.

Museum of Childhood, Edith Cowan University: Jigsaw puzzle, for display in the Horizons exhibition.

Mr Ralph Hawkins (Society of Australian Genealogists): Hose nozzle, for display in the Horizons exhibition.

Gold Museum (Sovereign Hill Museums Association): Gold scales and accompanying equipment, for display in the Tangled Destinies exhibition.

Arthur Yates and Co. Ltd: Five seed packets, for display in the Horizons exhibition.

Australian Army Museum of Military Engineering: Plane table, alidade, prismatic compass, abney level, plane table tripod, bank of aneroid barometers, for display in the Nation exhibition.

Australian Hydrographic Office: Station pointer and parallel rule, for display in the Nation exhibition.

Ms Lindy Chamberlain-Creighton: Azaria Chamberlain's dress, pants and booties, for display in the Eternity exhibition.

Northcliffe Pioneer Museum: Saw and spoon for display in the Horizons exhibition.

Berndt Museum of Anthropology: Sculpture *Wuradilagu in Childbirth* and two crayon drawings, for display in the First Australians exhibition.

Mrs Edwina Macarthur-Stanham: Gold medal awarded to John Macarthur in 1822 by the London Society of Arts for display in the Nation exhibition.

Mrs Lois McEvoy: Pewter tea service, ceramic budda, plaque and rank badge all relating to Quong Tart for display in the Horizons exhibition.

Fairymead House Sugar Museum: Hoe used by Kanak labourer for display in the Horizons exhibition.

Dr Geoff Burkhardt: Four books for display in the Horizons exhibition.

Noel Butlin Archives Centre (Australian National University): Adelaide Shipping Company guide, for display in the Nation exhibition.

Archives Office of Tasmania: Convict petition book and 1845 convict record for Catherine Driscoll for display in the Horizons exhibition.

State Records of New South Wales: Aborigines Welfare Board exemption certificate application, for display in the First Australians exhibition.

Sunny Valley Merino Stud: Two framed photographs, a presentation sash, sample of raw wool and fabric sample for display in the Nation exhibition.

Ms Jean Clements: Hanbury Clements writing desk and wine case for display in the Horizons exhibition.

Note Printing Australia: Brass relief sculpture of the coat of arms and steel engraved printing die of the \$1 note for display in the Nation exhibition.

Ms Juliana Hooper: Royal Doulton Jardiniere for display in the Nation exhibition.

Campbelltown City Bicentennial Art Gallery: Three baskets for display in the First Australians exhibition.

Royal Australian Mint: 1994 Centenary of Women's Suffrage coin for display in the Nation exhibition.

Corporation of the City of Adelaide: Fragment of watercart wheel for display in the Tangled Destinies exhibition.

Mr Lê Thành Nhón: Tramways raincoat and belt for display in the Horizons exhibition.

Mr Fred Ryan: Morse key pad for display in the Nation exhibition.

Queen Victoria Museum and Art Gallery: Convict grave-marker for display in the Horizons exhibition.

Vic Roads: Three traffic signals for display in the Nation exhibition.

Department for Administrative and Information Services: 1896 visitors book from the North Terrace Lunatic Asylum for display in the Horizons exhibition.

Professor Howard Morphy: Two prints for display in the First Australians exhibition.

ACT Scout Branch: Scout's morse signalling cards for display in the Horizons exhibition.

Mr Ian Tart: Testimonial and plate relating to Quong Tart for display in the Horizons exhibition.

Fryer Memorial Library (University of Queensland): Account book for display in the Horizons exhibition.

Ms Pamela Smedley: Miniature house, holy cards, prayer book and hymn book for display in the Horizons exhibition.

NSW Scout Branch: Wolf cub whistle, scouter's knife and compass for display in the Horizons exhibition.

St Mark's National Theological Centre Library: Book for display in the Horizons exhibition.

Museums and Galleries of the Northern Territory: Bark painting *Spirit Woman* by Mathaman for display in the First Australians exhibition.

Queensland Museum: Thunderbox and kangaroo-skin waterbag for display in the Tangled Destinies exhibition; pituri bag for display in the First Australians exhibition.

Ngunnawal Community Care: Child's drawing for display in the First Australians exhibition.

Ms Cath Solomon: Salvation Army uniform for display in the First Australians exhibition.

Link Up New South Wales: Link Up sign, book and poster for display in the First Australians exhibition.

Major Les Hiddins: 44 Smith and Wesson revolver for display in the Nation exhibition.

Vietnam Veterans Motorcycle Club: Motorcycle club jacket for display in the Eternity exhibition.

Mr David Kaus: Possum-fur string for display in the First Australians exhibition.

National Archives of Australia: Two identification discs for display in the First Australians exhibition; three documents for display in the Horizons exhibition.

Australian Museum: Midden artefacts and rifle for display in the Horizons exhibition; basket and boomerang for display in the First Australians exhibition; a stone axe for display in the Tangled Destinies exhibition.

National Centre for Australian Studies (Monash University): Five posters for display in the Nation exhibition.

Buku Larrngay Arts Centre: Seventeen spears and a *gany'tjurr* (heron) carving for display in the First Australians exhibition.

Parliament House of South Australia: Two panels of the Women's Suffrage Petition of 1894 for display in the Horizons exhibition.

Ms Roseanne D'Urso: 1942 internment camp diary for display in the Horizons exhibition.

Newcastle Regional Museum: Four convict nails for display in the Horizons exhibition.

Mr Herbert Max Michaelis: Bow tie for display in the First Australians exhibition.

Museum of Exploration: Prismatic compass and case, surveyor's pole and survey book for display in the Tangled Destinies exhibition.

Powerhouse Museum: Six Vegemite jars for display in the Nation exhibition; an earthenware jar, four convict bricks and a brick mould for display in the Horizons exhibition.

Cambridge University Museum of Archaeology and Anthropology: Fifty objects from the AC Haddon collection of Torres Strait Island material for display in the First Australians exhibition.

Mr Carlo Manera: Package of Bex powders, four individual packets of Bex powders, packet of Relaxa Tabs and glass bottle of Bex tablets for display in the Nation exhibition.

South Australian Museum: Six fossils for display in the Tangled Destinies exhibition.

National Portrait Gallery: Miniature portrait of EG Wakefield for display in the Horizons exhibition.

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Dr Jo Kaminga: Length of possum-fur string for display in the First Australians exhibition.

Australian National Maritime Museum: Clothing from *Hong Hai* — blouse and trousers for display in the Horizons exhibition.

Australian War Memorial: Royal Doulton — 'The Digger', program for the first Anzac Day service, souvenir for the first Anzac Day, sympathy card — 'Heads Bowed', sympathy card — 'Wreath of Swords', silk postcard — 'Kiss from France', silk postcard — 'Souvenir de Belgique', silk postcard — 'Australian Commonwealth Military Force', 106th Howitzer Battery Anzac Day Banner, 1914–1915 Star relating to Dvr Roy, British war medal relating to Dvr Roy, victory medal relating to Dvr Roy, silk handkerchief Flt Sgt Adrian Lovell Draper, ID disc relating to Flt Sgt Adrian Lovell Draper, First World War Mother and Widows badge, Second World War Mothers and Widows badge, sweetheart brooch — 'Pilot Wings with Kings Crown', sweetheart brooch — silver heart shape, sweetheart brooch — silver leaf with gold rose scroll, AMF Operational Ration 02, Field Operation Ration D and Emergency rations for display in the Nation exhibition.

Mr Joseph Donovan: Blue boxing gloves, yellow boxing gown, pair of black boxing shoes, pair of white boxing shorts and Mexico Olympics blazer for display in the First Australians exhibition.

Pitt Rivers Museum (Oxford University): Hindu devotional sculpture, helmet mask, arm ornament, ornamental keris with sheath, returning boomerang and shield for display in the Horizons exhibition.

Tasmanian Museum and Art Gallery: Harpoon, scrimshaw and good conduct boater for display in the Horizons exhibition.

Dr Mike Smith: Six Lake Mungo stone tools for display in the First Australians exhibition.

State Records of New South Wales: Record of baptism, burials and deaths, St Phillip's Church, Sydney, 1787–1809 for display in the Horizons exhibition.

Dr Rica Erickson: Paintbox, pencil case and pencil sketch for display in the Tangled Destinies exhibition.

Museum Victoria: Sandalwood sample for display in the Horizons exhibition; AV Jennings house model and booklet for display in the Nations exhibition; coffee grinder for display in the Tangled Destinies exhibition; burial post from Yirrkala, fighting club and club with bulbous head for display in the First Australians exhibition.

Sergeant Bob Warburton: Winchester Rifle for display in the First Australians exhibition.

Superintendent Allan Gronow: Set of chains and shackles for display in the First Australians exhibition.

National Library of Australia: Albert medal and Governor Arthur's Proclamation to the Aborigines for display in the First Australians exhibition; George Shaw — *A Select Cabinet of Natural History* and Sir William Blackstone — *Commentaries on the Laws of England* volumes one and three for display in the Tangled Destinies exhibition; cap from Sir Charles Kingsford Smith, bag used to transfer oil on the *Southern Cross* aircraft, boomerang from Lake Tyers, pottery dish, part of last rail laid on Trans-Australian Railway, board game, compass used by David Lindsay, pilot's cap and goggles owned by Freda Thompson, Astronomical Ephemeris for the year 1966, ink stand used on the first sale of leases in the Federal Capital Territory for display in the Nation exhibition; *The Clara Weekly Journal*, Caroline Chisholm — *The ABC of Colonisation*, Caroline Chisholm — *Female Immigration*, Edward Gibbon Wakefield — *A Letter from Sydney, The New British Province of South Australia*, *Millions Club Journal*, Mary Fredrica Maw — *Hints for Pioneering Home Makers, Short Guide to the Conditions of Land Settlement*, Anti-transportation medal, convict broadsheet, Benjamin Holl — etching of *Edward Gibbon Wakefield Esq* and Robert Keen letter for display in the Horizons exhibition.

National Gallery of Australia: Set of two bush toys for display in the Tangled Destinies exhibition; two bark paintings — *Yinapunapu* by Gawirrin Gumana and *Yinapunapu at Banyala* by Marawaili — and a sea eagle sculpture for display in the First Australians exhibition.

Professor Rhys Jones: Seven stone tools for display in the First Australians exhibition; specimen of Pedder Galaxias for display in the Tangled Destinies exhibition.

Appendix 5

Public lectures, March to June 2001

Evening lectures

Gold: The social energiser	Emeritus Professor Weston Bate, OAM	21 March 2001
The Golden Thread of Kinship? First Nations, Chinese and Anglo-Celts on North American and Australian Goldfields	Dr Ann McGrath, Society and Nation Program	11 April 2001
Gold! Gold! Gold!	Emeritus Professor Geoffrey Blainey	23 May 2001

Lunchtime and afternoon talks

Highlights from the Nation Gallery	Guy Hansen, Society and Nation Program	25 March 2001
'A Hard Life but a Good Life': Migrant stories of life on the goldfields' woodlines of Western Australia	Bill Bunbury, Australian Broadcasting Corporation	29 March 2001
Art and Gold	Deborah Clark, Art Exhibitions Australia Consultant	1 April 2001
Highlights from the Tangled Destinies Gallery	Dr Mike Smith, Research and Development Program	5 April 2001
The Language of Australian Gold	Dr Bruce Moore, The Australian National University	8 April 2001
Performance on the Goldfields	Dr Anita Callaway, The Australian National University	12 April 2001
Highlights from the First Australians Gallery	Tina Baum, Aboriginal and Torres Strait Islander Program	15 April 2001
After the Gold Rush: Material culture and settlement on Victoria's central goldfields	Dr Susan Lawrence, La Trobe University	22 April 2001
Highlights from the Eternity Gallery	Sophie Jensen, Land and People Program	26 April 2001
Presenting Gold History in Open Air Museums	Mr Peter Hiscock, Sovereign Hill Museums Association	29 April 2001
The Science of Gold	Gary Lewis, Australian Geological Survey Organisation	3 May 2001

Things Worth Saving: Conservation Treatments for the Horizons Gallery	Panel discussion by museum curators and conservators	6 May 2001
Relations between Australian Goldminers and Papua New Guineans	Professor Hank Nelson, The Australian National University	10 May 2001
African Gold	Dr David Dorward, La Trobe University	13 May 2001
Highlights from the Nation Gallery	Guy Hansen, Society and Nation Program	17 May 2001
Labour History and the Victorian Goldfields	Dr Charles Fahey, La Trobe University	24 May 2001
Highlights from the Tangled Destinies Gallery	Dr Lynne McCarthy, Land and People Program	27 May 2001
Across the World in 40 Weeks: The story of the Museum's Bean car	Denis Shephard, Society and Nation Program and David Thurrowgood, Conservator	10 June 2001
Legacy of a Goldrush: Drawings by Oscar	Carol Cooper, Registrar and Kim McKenzie, Research and Development Program	14 June 2001
Koori Women: An exploration of country, identity and spirituality through poetry and prose	Kerry Reed-Gilbert, Barbara Nicholson and Anita Heiss	17 June 2001

Appendix 6

Consultants and contractors, 2000–2001

CONSULTANTS, 2000–2001

CONSULTANT'S NAME AND PURPOSE OF CONSULTANCY	COST \$
Adrian Kelly and Associates, Canberra, ACT Asset management and reporting	4 158
Aitken-Kuhnen, H., Queanbeyan, NSW Exhibition workshop and touch trolley for <i>Gold and Civilisation</i> exhibition	2 600
Alexander, M., Canberra, ACT Administrative arrangements for the PS <i>Enterprise</i> slipping	2 000
Andrew, B., Darlinghurst, NSW Design of ceiling banners for the Hall	6 000
Approved Systems Pty Ltd, Canberra, ACT Sun Server and UNIX support, maintenance and development, and relocation services to Acton Peninsula	24 460
Art and Archival Pty Ltd, Canberra, ACT Conservation treatment and disaster plan	14 300
Art Exhibitions Australia Ltd, Sydney, NSW Professional services for development of major temporary exhibitions program	2 440 000
Artlinks Canberra Pty Ltd, Canberra, ACT Develop stage two of Tracking Kultja 2001 village plan	8 470
Backen, R., Camperdown, NSW Design of ceiling banners for the Hall	6 600
Barker, S., Canberra, ACT Develop and deliver 'Alien Invasion: Science versus Prickly Pears and Rascally Rabbits' performance	6 108
Beckmann, E., Canberra, ACT Evaluation of education programs	979
Beebe, A., Canberra, ACT Develop and deliver 'Alien Invasion: Science versus Prickly Pears and Rascally Rabbits' performance	6 756
BJAC Pty Ltd, Canberra, ACT Conservation and reintegration of the ABC outside broadcast van	20 709
Blue Medium Inc, New York, USA Develop and implement a media strategy and a public relations campaign in the United States that promotes the opening of the Museum	48 972
Boomerang Integrated Marketing and Advertising, Balmain, NSW Development of a marketing strategy	27 390
Broome, Dr R., Melbourne, Vic Review of exhibition captions	1 500
Buku Larrngay Mulka, Yirrkala, NT Assist in copyright, cultural and subject clearance for works appearing in the Yirrkala focus gallery	3 000
Buxton, C., Canberra, ACT Scoping of performers for opening day	3 080

CONSULTANT'S NAME AND PURPOSE OF CONSULTANCY	COST \$
Carson Group (Vic) Pty Ltd, Melbourne, Vic Provision of specialist project-management services to the Museum, including integration of Museum planning with construction planning	103 239
Cato Partners, Richmond, Vic Development of a brand and corporate identity	128 064
Cochrane, Dr P., Edgecliffe, NSW Exhibition content risk-management assessment	6 360
Conroy, S., Canberra, ACT Preparation and management of public art program	81 800
CSIRO, Canberra, ACT Workshop on user-interface design for SAMI touchscreen	3 000
Dodson Bauman and Associates, Canberra, ACT Review of exhibition captions	1 200
Drayson, N., Canberra, ACT Commissioned text for Museum souvenir booklet	3 500
Ellis, S., Canberra, ACT Develop and perform a program for school children	7 547
Environmetrics Pty Ltd, North Sydney, NSW <i>Gold and Civilisation</i> exhibition evaluation	19 500
Fox, V., Longueville, NSW Preparation of draft collection policy document	5 150
Freeman, J., Jervis Bay, NSW Installation of work in First Australians exhibition	525
Glynn, S., Canberra, ACT Provision of professional interviewers to conduct visitors' survey	22 332
Griffin Promotions, Canberra, ACT Coordination of promotional materials	950
Heuman-Gurian E, Washington DC, USA Development of operational and management structures and processes to support the creation and operation of a national museum	86 900
Imagine It, Seaforth, Vic Design of ceiling banners for the Hall	8 800
Interactive Multimedia Pty Ltd, Canberra, ACT Animations for children's multimedia interactive	12 570
Karp, D., Lane Cove, NSW Technology advisory service	890
Kathryn Wells Consulting, Canberra, ACT Image delivery and copyright services	5 000
Kiraly, A., Canberra, ACT Advice on video of construction of Parliament House	1 534
Market Attitude Research Services Pty Ltd, Miranda, NSW Formative evaluation of temporary exhibition <i>To Mars and Beyond: Search for the Origins of Life</i>	5 060
Megalo Access Arts Inc, Canberra, ACT Design and production of outdoor banners	70 980

CONSULTANT'S NAME AND PURPOSE OF CONSULTANCY	COST \$
Mockett Design, Drummoynes, NSW Redesign of ground floor, Mining Industry House	3 218
Monash University, Centre for Telecommunications and Information Engineering, Melbourne, Vic Professional assistance for central media repository tender evaluation	14 904
Neil Gray and Associates, Canberra, ACT Advice and development of sponsorship plans	2 330
Philp, J., Glebe, NSW Research and writing text for Haddon collection booklet	6 000
PJ Gunning and Associates Pty Ltd, Canberra, ACT Provision of management accounting services	45 815
Positive Solutions, Newfarm, Qld Feasibility study of National Museum of Australia Foundation	5 959
PricewaterhouseCoopers, Canberra, ACT Internal audit services	51 342
Pritchard, H., Canberra, ACT Development of pantomime, <i>Eureka</i>	2 800
Rendle-Short, F., Canberra, ACT Contact, commissioning and liaison with selected authors for the Eternity exhibition	990
Ryebuck Media Pty Ltd, Malvern, Vic Research, write, produce works in <i>Studies of Society and Environment</i> magazine	31 500
Shortis Simpson, Canberra, ACT Develop performance, <i>FED on TV</i>	5 830
Simsion Bowles and Associates, Canberra, ACT Assistance with a technology skills audit	15 950
SITC Media, Bristol, United Kingdom Technical advice for development for a central media repository	12 285
Skermer, S., Canberra, ACT Preparation of annual report; project management; review and update of legislative requirements; and coordination of strategic review	19 790
Sporting Frontiers Australia Pty Ltd, Canberra, ACT Advising on and developing sponsorship plans	15 692
Stell, M., Hermit Park, Qld Preparation of text for <i>Eternity: Stories from the Emotional Heart of Australia</i> publication	10 000
Susskind, A., Bondi, NSW Preparation of text for booklet on the Museum's architecture	5 500
Valuesourcing, Canberra, ACT IT network support tender evaluation	13 635
Walter, R., Smithfield, NSW Design of ceiling banners for the Hall	6 600
Winkworth, K., Newtown, NSW Concept design for display case on convicts	1 100
write-minded, Surry Hills, NSW Writing services for Museum website	4 715

CONTRACTORS, 2000–2001

CONTRACTOR'S NAME AND PURPOSE OF CONTRACT	COST \$
AI Software, Canberra, ACT Pinnacle — maintenance-management system	187 863
Chubb Protective Services, Canberra, ACT Security services	831 404
DAS Fleet, Canberra, ACT Fleet car hire	130 526
IBM Global Financing Australia Ltd, Sydney, NSW Computer leasing	269 796
Open Integration Pty Ltd, Canberra, ACT Provision of on-site support services	334 924
SSL Asset Services, Canberra, ACT Building services	143 756
Telstra, Canberra, ACT Telephone services	336 834
Tempo Services, Canberra, ACT Cleaning services	159 916

Appendix 7

Professional activities

ALBURY COLLESS, MARIANNE

Conferences/seminars: 'Harvest of Endurance Scroll — Connections', Chinese Heritage of Australian Federation conference, July 2000; 'Interpretation and the Web', Cultural heritage management course, University of Canberra, Canberra, August 2000.

ARCHER, ERIC

Conferences/seminars: 'Tradition and Innovation in Conservation', International Institute for Conservation Fiftieth Anniversary Congress, Melbourne, October 2000.

BEASLEY, LYN

Conferences/seminars: 'To Worksheet or Not to Worksheet', Museums Australia National Conference, Canberra, April 2001.

COATES, IAN

Conferences/seminars: "'Blankets of a Special Pattern": Chief Protector Henry Princep's native blanket for Aborigines in Western Australia', Centre for Cross-Cultural Research Seminar, The Australian National University, Canberra, November 2000.

Publications: Coates, I. 2001, 'Depictions of Aborigines on the North-west Australian Goldfields', in I. McCalman et al. (eds), *Forgotten Histories and Lost Objects of Australia*, Cambridge University Press, Melbourne; Coates, I. 2001, 'The Lambing Flat Riots' in CT Stannage (ed.), *Gold and Civilisation*, Art Exhibitions Australia Sydney and National Museum of Australia, Canberra; Coates, I. 2001, 'Richard Daintree: Geologist, photographer and promoter of gold', in CT Stannage (ed.) *Gold and Civilisation*, Art Exhibitions Australia Sydney and National Museum of Australia, Canberra.

Committees: Organising committee, Museums Australia National Conference 2001

Affiliations: Visiting research fellow, Centre for Cross-Cultural Research, The Australian National University, Canberra, 2000–2001

COOPER, CAROL

Conferences/seminars: 'Objects at the Centre: The open storage collection at the National Museum of Australia', Australian Registrars' Committee Professional Development Conference, Canberra, October 2000; 'Collections Policy at the National Museum of Australia', Discussion panel member at the Australian Registrars' Committee Meeting of Museums Australia National Conference, Canberra, April 2001; 'Behind the Scenes of *Gold and Civilisation*', Guest speaker at the Friends of the National Museum of Australia farewell to *Gold and Civilisation* evening, June 2001; 'The Search for Oscar', National Museum of Australia, lunchtime lecture series, Canberra, June 2001.

Publications: Cooper, C. & McKenzie, K. 2001, 'Legacy of a Goldrush: Drawings by Oscar', in CT Stannage (ed.), *Gold and Civilisation*, Art Exhibitions Australia Sydney and National Museum of Australia, Canberra; Cooper, C. & McKenzie, K. 2001, 'Eyewitness? Drawings by Oscar of Cooktown', in I. McCalman et al.

(eds), *Gold — Forgotten Histories and Lost Objects of Australia*, Cambridge University Press, Melbourne; Cooper, C. 2000, 'The Pace Mounts: Only six months to go', *Journal of the Australian Registrars' Committee*, no. 34, September.

Committees: Public Officer, Australian Registrars' Committee Council, 2001.

DUNSKI, MACIEJ

Conferences/seminars: 'Retaining Volunteers', Museums Australia National Conference, Canberra, April 2001.

GILLETTE, KATY

Committees: Chair, Digitisation Subgroup, IT Working Group, Corporate Management Forum, 2000.

HALLAM, DAVID

Conferences/seminars: 'Metals 2001', ICOM-CC International Metals Working Group, Santiago Chile, April 2001.

Publications: Hallam, D. & Otieno-Alego, V. 2000, *Testing of Bark Paintings Part 1: Chemical testing*, National Gallery of Australia, Canberra; Hallam, D. & Otieno-Alego, V. 2000, *Testing of Bark Paintings Part 2: Physical testing*, National Gallery of Australia, Canberra; Hallam, D., et al. 2001, 'Studies of Commercial Protective Petrochemical Coatings on Ferrous Surfaces of Historical and Museum Objects', *Metals 2001*, Santiago, Chile; Hallam, D. et al. 2001, 'Avoiding Thiourea. L-Methionine Methyl Ester as a Non-Toxic Corrosion Inhibitor for Mild Steel Artefacts in Citric Acid Pickling Solutions', *Metals 2001*, Santiago, Chile; Hallam, D., et al. 2001, 'In Situ and Laboratory Studies of the Aging of Protective Wax Coatings on Metal Surfaces of Museum Objects and Outdoor Statues', *First International Conference on Aging Studies and Lifetime Extension of Materials, Oxford 1999*, Kluwer Academic/Plenum Publications, New York.

HANSEN, GUY

Conferences/seminars: 'Using Cartoons to Explore Australian Political History', Australian Political Science Association Conference, October 2000; 'Symbols of Nation', National Trajectories Conference, University of Sydney, Sydney, November 2000; 'Exploring the National Identity at the National Museum of Australia', Museums Australia National Conference, Canberra, April 2001.

Publications: Hansen, G. 2001, 'The Citizen's Arch: Celebrating Federation at the National Museum of Australia', *Insite*, April–May.

Committees: Member, ACT Centenary of Federation Committee, 2000–2001.

LUETH, DETLEV

Conferences/seminars: 'Tradition and Innovation in Conservation', International Institute for Conservation Fiftieth Anniversary Congress, Melbourne, October 2000.

McGRATH, ANN

Conferences/seminars: 'Autobiography of a Hybrid Nation: Xavier Herbert's cross-cultural, colonial and imperial creations', Selves Crossing Cultures Conference, Centre for Cross-Cultural Research, The Australian National University, Canberra, April 2001; 'The Golden Thread of Kinship: Chinese and indigenous encounters in Australia and North America', National Museum of Australia public lecture series, Canberra, April 2001; 'Negotiating Cross-cultural Entanglement: Indigenous/white sexual connections in the 1820s', Sexuality in Early America Conference, McNeil Center for Early American Studies and Omohundro Institute of Early American History and Culture, Philadelphia, June 2001.

Publications: McGrath, A. 2001, 'Playing Colonial: Cowgirls, cowboys and Indians in Australia and North America', *Journal of Colonialism and Colonial History*, vol. 2, no. 1, Spring.

McINTYRE, DARRYL

Conferences/seminars: 'Developing a Functional Brief for a New National Museum', Cultural Heritage Management course, University of Canberra, Canberra, April 2001.

Publications: McIntyre, D. 2000, 'Museums International: Museums in the digital environment — use and users', in *Une Histoire sans Limites?*, Musee d'Histoire de la Ville de Luxembourg.

Committees: Australian correspondent, International Association of Museums of History; Board member, Australian Centre for Australian Cultural Studies.

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McKENZIE, KIM

Conferences/seminars: 'People of the Rivermouth', Australian Anthropological Society Conference, University of Western Australia, Perth, September 2000; 'People of the Rivermouth', Anthropology, Museology, Indigenous People and New Technology conference, UNESCO, Paris, May 2001 (with LR Hiatt); 'People of the Rivermouth', Royal Anthropological Institute, London, May 2001 (with LR Hiatt); 'People of the Rivermouth', Pitt Rivers Museum, Oxford, May 2001.

Publications: Cooper, C. & McKenzie, K. 2001, 'Legacy of a Goldrush: Drawings by Oscar', in CT Stannage (ed.), *Gold and Civilisation*, Art Exhibitions Australia, Sydney and National Museum of Australia, Canberra; Cooper, C. & McKenzie, K. 2001, 'Eyewitness? Drawings by Oscar of Cooktown', in I. McCalman et al. (eds), *Gold — Forgotten Histories and Lost Objects of Australia*, Cambridge University Press, Melbourne.

NEALE, MARGO

Conferences/seminars: 'If White Australia has a Black History, Black Australia has a White History', Queensland Artworkers Alliance, Brisbane, August 2001; 'Negotiating Co-existence and Human Rights at the National Museum of Australia', Workshop on art and human rights, Humanities Research Centre, The Australian National University, Canberra, August 2001; 'Narratives of Interaction at the National Museum of Australia', Nations and Narrations Conference, Australian Studies Department, University of Queensland, Brisbane, June 2001; '*Urban Dingo: The Art of Lin Onus as Social History*', Melbourne Museum, Melbourne, May 2001; 'The Museum and the Reconciliation Process', Reconciliation Council breakfast for ACT industry leaders, Canberra, May 2000; 'Bark Painting: Current issues in conservation of Aboriginal bark paintings', National Gallery of Australia, Canberra, May 2000.

Publications: Neale, M. 2000, *Urban Dingo: The art of Lin Onus (1948–1996)*, Craftsman House, Sydney; Kleinert, S. & Neale, M. (eds) 2000, *The Oxford Companion to Aboriginal Art and Culture*, Oxford University Press, Melbourne.

READE, CATHERINE

Publications: Reade, C. 2000, 'The Terence Lane Collection of Kangaroos', *The World of Antiques and Art*, December 2000–June 2001.

REYNOLDS, AMANDA

Conferences/seminars: 'Wik Sculptures', National Gallery of Australia public lecture, Canberra, September 2000; 'Tracking Kultja: The National Aboriginal and Torres Strait Islander Cultural Festival', Museums Australia National Conference, Canberra, April 2001.

SHEPHARD, DENIS

Conferences/seminars: 'The National Museum of Australia and Family History', The Heraldry and Genealogy Society of Canberra Inc. general meeting, Canberra, September 2000; 'Gondwana to Waiaia: Mapping landscape change in the Moira Shire', Twenty-ninth Annual Conference of the Australian Map Circle, Hobart, January 2001; 'Putting Australia on the Map: Maps and Mapping in the National Museum of Australia', National Museum of Australia public lecture series, Canberra, May 2001; 'Nation: Symbols of Australia: Exploring national history at the National Museum of Australia', ACT Discovering Democracy Project — Our Town and Federation Conference, Canberra, May 2001; 'Forty Weeks Across the World: Francis Birtles and a bean motor vehicle known as "The Sundowner"', National Museum of Australia public lecture series, Canberra, June 2001.

Publications: Shephard, D. 2000, 'The National Museum of Australia and Family History', *The Ancestral Searcher*, vol. 23, no. 4, December; Shephard, D. 2000, 'Imagining the Country. Exploring and Mapping Australia. An Exhibition Proposal within the National Museum of Australia', *The Globe*, 50.

SMITH, MELINDA

Conferences/seminars: 'Registration Roles and Functions: Acton relocation and installation; temporary and travelling exhibitions', Museum and Art Gallery of the Northern Territory, Batchelor College, Northern Territory, May 2001.

SMITH, MIKE

Conferences/seminars: "'Excavating Puritjarra": Archaeology, Aboriginal history and environment in western central Australia', Research seminar, History Program, Research School of Social Sciences, The Australian National University, Canberra, August 2000; 'Behind the Scenes at Tangled Destinies: Exhibition development at the new National Museum of Australia', Independent Scholars Association, Canberra, November 2000; 'Recalibrating Devil's Lair', Australian Archaeological Association Conference, Beechworth, December 2000; "'On the Bitter Warmth of a Platypus Skin Rug": New approaches to natural history in museums', American Association of Museums Conference, St Louis, United States, May 2001; 'Tangled Destinies Exhibition', National Museum of Australia public lecture series, Canberra, April 2001; 'Diprotodons, Palaeo-water and a Geography of the Imagination',

Workshop on water and its problems in history, Centre for Resource and Environmental Studies, The Australian National University, Canberra, June 2001.

Publications: Smith, M.A. 2000, 'The Opening Chapter of the Romance of Excavation in Australia: Reflections on Norman Tindale's archaeology', *Historical Records of Australian Science*, vol. 13 no. 2; Smith, M.A. 2000, 'Ochre Tracks', *Australian Geographic*, October–December; Smith, M.A. 2000, 'Environmental History in the National Museum of Australia', *Public History Review*, vol. 8; Smith, M.A. 2000, 'Ochres', in S. Kleinert and M. Neale (eds), *The Oxford Companion to Aboriginal Art and Culture*, Oxford University Press, Melbourne; Smith, M.A., et al. 2000, 'Early Human Occupation at Devil's Lair, Southwestern Australia 50,000 Years Ago', *Quaternar Research*, vol. 55; Smith, M.A., et al. 2000, 'New Ages for the Last Australian Megafauna: Continent-wide extinction about 46,000 years ago', *Science*, vol. 292; Veth, P., Smith, M.A. & Haley, M. 2001, 'Kaalpi: The archaeology of an outlying range in the dunefields of the Western Desert', *Australian Archaeology*, vol. 56.

Advisory panels: Technical and Scientific Advisory Committee, Willandra Lakes Region World Heritage Area; Visiting Fellow, History Program, Research School of Social Sciences, The Australian National University, July–November 2000; National Advisory Board, Australian Science and Technology Heritage Centre, University of Melbourne.

THURROWGOOD, DAVID

Publications: Thurrowgood, D., et al. 2001, 'Developing a Conservation Treatment Using Linear Dicarboxylates as Corrosion Inhibitors for Mild Steel in Wash Solutions Following Citric Acid Stripping', *Metals 2001*, Santiago, Chile; Thurrowgood, D., et al. 2001, 'Studies of Commercial Protective Petrochemical Coatings on Ferrous Surfaces of Historical and Museum Objects', *Metals 2001*, Santiago, Chile.

TONKIN, SUSAN

Conferences/seminars: 'Results of Recent Visitor Surveys at the National Museum of Australia', Museums Australia National Conference, Canberra, April 2001.

Appendix 8 Volunteers

Conservation

Bailey, Allan
Dolan, James
Walker, Rhiannon
Watson, Bruce

PS Enterprise

Bailey, Stephen
Bettiens, Jenny
Brinton, Robin
Downie, Leigh
Evans, Robert
Hemmingsen, Jan
Hemmingsen, June
Hill, Brian
Jennings, George
Jennings, Yonni
Larkin, Barry
Law, Colin
Leadbetter, David
Lindsay, Grahame
Longhurst, Dianne
Macdonald, John
McAllister, Donald
Melling, Paul
Miles, David
Millard, Jon
Mitchell, Frank
Mitchell, Suzanne
Nichols, Rod
Percival, Alec
Rosser, Mike
Saunders, Ron
Shepherd, Tony
Steptoe, David
Tacy, Bob
Tinetti, Terry
Toohey, Barbara
Wardle, David
Whittaker, John

Schools and children's programs

Bowker, Sam
Boyle, Maureen
Bringolf, Stephen
Buckley, Brian
Cain, Judith
Chignell, Merrilly
Dale, Richard
Daukus, Tony
Diddams, Cate
Fahey, Merrilyn
Forbes, Sandy
Franks, Lyn
Giles, Barbara
Halls, Dave
Howarth, Gina
Hutka, Janice
Ireland, Penny
Irwin, Daròn
Keneally, Patricia
Kinloch, Lucy
Kiss,Carolyns
Knight, Marina
Logue, Christine
Long, Fay
McGrath, Debra
McNamara, Monica
Mewett, Craig
Miers, Vicky
Patterson, Sophie
Pollard, Felicity
Quinn, Julie
Roberts, David
Roberts, Josephine
Rutherford, Leslie
Sawatzki, Valda
Shirley, Jeannette
Smith, Stella
Stackpool, Andrew
Turner, John

Land and People

Buckie, Joan

Horizons

Newell, Jennifer

Library

Dickenson, Mary

Museum launch

11 March 2001

Bevan, Jeannine
Gray, Rhys
Kerr, Ron
Potts, Lucy
White, Peter

Appendix 9 Freedom of Information

Freedom of Information procedures and initial contact points

Inquiries concerning the procedures for seeking information from the museum under the Act may be made in writing, by telephone, or in person at the official FOI access point shown below:

FOI Coordinator
National Museum of Australia
Lawson Crescent
ACTON ACT 2601

Mail address:
GPO Box 1901
CANBERRA ACT 2601

Telephone: (02) 6208 5005

The Director is the authorised decision-maker under the Act.

Facilities for access

The access point at which members of the public may make inquiries on FOI matters, submit formal requests for access to documents, or inspect documents to which access has been granted, is listed above, and is open from Monday to Friday during business hours.

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 10

National Museum of Australia Service Charter

VISION STATEMENT

The National Museum of Australia — exploring the past, illuminating the present and imagining the future.

WHO IS THIS CHARTER FOR?

This Charter is for you as a visitor to the Museum or as someone who uses our other programs and services. The Charter is also for the staff, volunteers and management of the Museum.

WHO ARE WE?

The National Museum of Australia, established by the *National Museum of Australia Act 1980*, has three core integrated themes: Aboriginal and Torres Strait Islander cultures and histories; the interaction of people with the Australian environment; and Australian society and its history since 1788.

Since its establishment, and based on the three core themes, the Museum has developed a National Historical Collection; managed extensive exhibition, education and other public programs Australia wide as part of a national travelling exhibition program; prepared publications; produced CD-ROMs and delivered online services through an Internet website.

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TOWARDS 2001

In 2001, the National Museum will open permanent facilities on Acton Peninsula in Canberra. The new Museum will be a Commonwealth flagship for the Centenary of Federation celebrations. In time for the opening of these facilities, the Museum will develop a full range of public programs and services for all its visitors and users.

The concentrated effort needed to reach the goal of a new museum means that you will find some of the Museum's public programs and services reduced until 2001. There will be fewer exhibitions, reduced schools programs and changed services from public programs, curatorial, conservation, registration and other sections of the Museum. We are looking forward to providing you with an expanded range of visitor and user programs and services when the new facilities open in 2001. These will include exhibitions, schools and other public programs; retail and restaurant facilities; a digital theatre, computer-based research facilities and other state-of-the-art technology services.

WHAT DO WE DO?

During the development of the new facilities, the Museum is continuing, within the resources available to it, to provide information and advice services, and to promote access and equity policies. We are continuing to collect, research and manage the National Historical Collection and to provide advice on historical objects. The Museum is also continuing its own ongoing internal personnel and financial

activities as well as managing its various existing facilities. The Museum works with private and community sectors in developing and delivering its programs and services. In planning and developing the new facilities, issues relating to special needs groups are being addressed.

WHAT CAN YOU EXPECT FROM US?

The Museum service standards below define the quality of the relationship you can expect from us. These standards also apply to the relationship between Museum staff, volunteers and management.

The Museum will:

- inform
- be forward thinking
- be relevant to all its visitors and users
- adapt to the changing expectations and needs of the Australian people
- continue a strong commitment to caring for objects in the collection and on loan to us
- provide high-quality accurate information and strive to meet your physical and intellectual needs
- deliver friendly, courteous, responsive and timely visitor services
- produce high-quality, enjoyable, educational programs.

Staff and management will ensure that your views and suggestions will inform our program and service planning.

The Museum will:

- meet these service standards through strong support of and commitment to this Charter
- acknowledge and respond, where possible within five working days, to your input, comment, complaint or suggestion.

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RIGHTS AND RESPONSIBILITIES

Rights

The Museum recognises that you as visitors, users, staff, volunteers and management have rights.

In our work you will:

- be made to feel welcome and at ease
- be treated with respect
- have fair and equal access to the Museum within available resources
- be provided with clear written and verbal information
- be clearly and efficiently directed to the services you require
- be able to learn from and enjoy our programs
- be intellectually stimulated and challenged by our programs
- have a choice in program and service selection.

Responsibilities

The Museum expects that its visitors and users will provide feedback to the Museum on its programs and services. We encourage you to:

- tell us what you liked and did not like

- be realistic about what the Museum can provide in the years leading up to the opening of the Museum in 2001
- understand that events beyond the control of the Museum may occasionally affect the Museum's programs and services.

When providing information to the staff, volunteers and management, please ensure that it is accurate and within context. When visiting the Museum please care for and respect the objects and materials in the Museum.

FEEDBACK

The Museum would like your suggestions and ideas on our programs and services as a means of improving them. The Museum welcomes your feedback, whether it is formal or informal, positive or negative.

The Museum will consult its visitors and users through program and service evaluation to ensure that your needs are met and inform our planning. Indeed, such consultation helped to shape this Charter.

Representative visitors and users of the Museum as well as its staff, volunteers and management will be consulted, through a range of measures, at least once a year in the continuous improvement of this Charter.

MONITORING AND REVIEW

The Museum will ensure that the provisions of this Charter are adhered to through monitoring and review. An internal committee has been established for this purpose and it will report on performance against this Charter in the Museum's annual reports and whole-of-government reports.

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HOW TO CONTACT THE MUSEUM

Please direct your suggestions, interests, complaints or other feedback regarding your experience of the Museum's programs and services to the Director of the National Museum of Australia.

For more information on the development of the Museum you can contact the public relations section of the Museum.

CONTACT DETAILS

Mail:

Director

National Museum of Australia

GPO Box 1901

CANBERRA ACT 2601

Telephone: 1800 026 132 (a free call)

Facsimile: (02) 6208 5099

Email: information@nma.gov.au

Internet: <http://www.nma.gov.au>

Appendix 11

Contact points

The National Museum of Australia operates from several Canberra locations:

- Lawson Crescent, Acton (main office)
- Mining Industry House, 216 Northbourne Avenue, Braddon
- repositories at 9–13 and 90 Vicars Street, Mitchell
- additional storage facilities at McEachern Place, Mitchell.

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 5099

Email: information@nma.gov.au

Internet: <http://www.nma.gov.au>

INQUIRIES

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Corporate sponsorship and donations (02) 6208 5306

Donations to the collection (02) 6208 5254

Freedom of Information (02) 6208 5005

Finance (02) 6208 5372

Library (02) 6208 5112

Media and public relations (02) 6208 5338

Objects in the collection (02) 6208 5250

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 Orders 1998. Also included is information on compliance with Commonwealth legislation and policies.

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