

NATIONAL MUSEUM OF AUSTRALIA

Annual Report of Operations and  
Audited Financial Statements 2003–2004

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**Cover image**

*Silver tea urn rewarded to the farmers who killed Gilbert and Hall gang member John O'Meally from the Outlawed! exhibition* photo: Nadish Naoroji

*Australasian Sketcher cover image of Ned Kelly from the Outlawed! exhibition* photo: National Museum of Australia

*Silk batik by Angkuna Kulyuru from the Stories from Australia exhibition* photo: George Serras

*Rose Pappas's hat and slippers from the Horizons gallery* photo: National Museum of Australia



NATIONAL MUSEUM OF AUSTRALIA

Annual Report of Operations and  
Audited Financial Statements 2003–2004

## CHAIRMAN'S LETTER OF TRANSMITTAL

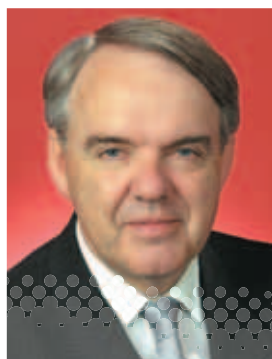
Senator the Hon. Rod Kemp  
Minister for the Arts and Sport  
Parliament House  
CANBERRA ACT 2600

Dear Minister

On behalf of the Council for the National Museum of Australia, I am pleased to submit our annual report for the year ended 30 June 2004. The report is presented in accordance with Section 9 and Schedule 1 of the *Commonwealth Authorities and Companies Act 1997*, and it has been prepared in conformity with the *Commonwealth Authorities and Companies (Report of Operations) Orders 2002*.

In its third year of operation the Museum has continued to build upon its success in delivering innovative exhibitions and programs that foster a greater understanding of Australian history and cultures. It has maintained visitor numbers and a high level of visitor approval. It has successfully presented travelling exhibitions throughout Australia and staged its biggest temporary exhibition to date. Public programs and school programs have continued to meet visitor expectations and enjoyed an increase in attendances.

During the year, considerable planning occurred towards the Museum's future. Following the *Review of Exhibitions and Public Programs (2003)*, the Museum developed a new Collections and Gallery Development Plan. Council endorsed the plan in November 2003. The Museum also developed a new strategic plan for 2004–2007, which will provide greater focus on developing the National Historical Collection, reaching national audiences, building the Museum's research and strengthening its resource base. Council approved the plan in June 2004, for implementation in the next financial year.



Office of Senator Rod Kemp

*Senator the Hon. Rod Kemp,  
Minister for the Arts and Sport*



Dean Golja

*The Hon. Tony Staley, Chairman  
of the Council, National Museum  
of Australia*

Other achievements of the year included an increase in non-Government revenues including an improvement in retail turnover and an increase in sponsorship.

The year saw some changes in leadership for the Museum. Ms Dawn Casey's term as Director ended in December 2003 and Mr Craddock Morton was appointed Acting Director. In June 2004 Mr Morton was appointed Director for a period of three years. The Council is pleased to welcome Mr Morton to the position and looks forward to working with him over the coming years. I would like to express the Council's gratitude to Ms Casey for her many achievements during her term as Director.

I take this opportunity to acknowledge the support of my fellow Council members in guiding the Museum towards the successes it has achieved during the year. I would also like to express the Council's appreciation for the ongoing support of the portfolio ministers, Senator the Hon. Helen Coonan, Senator the Hon. Rod Kemp, and the Hon. Daryl Williams.

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

Yours sincerely

A handwritten signature in black ink, appearing to read 'Tony Staley', with a long, sweeping underline.

**Tony Staley**  
Chairman of the Council  
National Museum of Australia  
7 September 2004

## SOME HIGHLIGHTS AT THE NATIONAL MUSEUM IN 2003–2004

- Visitor numbers remained steady during the year, with more than 820,000 people visiting the Museum's exhibitions and programs.
- 480,000 individual sessions were recorded on the Museum's website.
- More than 85,000 students from 1816 schools visited the Museum on booked school tours, an increase over the previous year's numbers.
- More than 1000 teachers attended professional development workshops at the Museum.
- 93 per cent of visitors surveyed recorded that they were 'satisfied' or 'very satisfied' with their visit.
- Evaluation demonstrated that 95 per cent of schools visiting the Museum were satisfied that it met their core curriculum requirements.
- Council endorsed the Collections and Gallery Development Plan, which addresses issues raised in the *Review of Exhibitions and Public Programs* (2003).
- 16 new collections, comprising 722 objects, were accessioned.
- The remains of 132 individuals were returned to their Aboriginal communities.
- Permanent galleries were enhanced through an extensive program of object changeovers.
- Eight travelling exhibitions opened across Australia.
- 1500 objects underwent conservation treatment.
- More than 140 public lectures, forums, seminars, conferences and workshops were presented at the Museum.
- Ten Talkback Classroom forums involving more than 1000 students and ten public figures took place.
- Museum research was enhanced through partnerships in 13 Australian Research Council grants.
- An integrated collections and exhibitions information management system was installed.
- Six live events were webcast from the Museum's Studio.
- Revenues from non-Government sources increased by 22 per cent over the previous year.
- There was a 50 per cent increase in both cash and in-kind sponsorship and grants revenue over the previous year.
- The Museum's retail operations experienced a substantial increase in net return in contrast to the previous year.
- A new strategic plan was developed for 2004–2007. Council approved the plan for implementation from July 2004.

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**Facing image**

*Phoolan Devi's spinning wheel from Outlawed!* photo: George Serras

*1955 FJ Holden from the National Historical Collection* photo: Dragi Markovic

*Ceramic pot from Bendigo pottery collection* photo: George Serras

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## PART ONE

Director's review of operations





George Seiras

Director of the National Museum of Australia, Craddock Morton

## DIRECTOR'S REVIEW OF OPERATIONS

The National Museum of Australia's focus this year was essentially two-fold: to consolidate the Museum's place as a popular and successful visitor destination, and to plan the Museum's long-term future as a world-class cultural institution.

In its third year of operation, the Museum's exhibitions program continued to be rich and varied. Eight Museum exhibitions were shown in Canberra and at venues throughout Australia. These exhibitions featured objects and stories of world outlaws, Australian bushrangers, the royal tour of 1954, rare Australian trades, the Rugby world cup, children's television, political cartoons, and the art of Indigenous Australian communities.

The first half of the year saw the delivery of *Outlawed!: Discover the Stories behind the World's Rebels, Revolutionaries and Bushrangers*, the Museum's largest temporary exhibition to date, as well as a significant program of travelling exhibitions, successful public and education programs and improvements in the care and accessibility of the National Historical Collection. These achievements continued throughout the second half of the year at the same time as organisational planning intensified for the refurbishment of permanent exhibition spaces, development of the collections, and invigoration of research and outreach programs.

Work also progressed on the Museum's next major temporary exhibition, *Extremes: Great Deserts of the Southern Hemisphere*. The exhibition, due to open at the Museum in December 2004, will showcase the great deserts of the Namib and Kalahari in Africa, the Atacama in South America and Australia's Red Centre.

Visitor numbers for the permanent exhibition galleries remained steady throughout the year, with monthly totals rarely moving more than five per cent above or below those of the previous year. Museum visitors have continued to demonstrate high satisfaction levels. Of 2400 visitors interviewed during the year, 93 per cent said they were 'satisfied' or 'very satisfied' with their experience. School groups continued to support the Museum, with numbers of booked groups higher than the previous year.

Sixteen new collections, comprising 722 objects, were accessioned into the National Historical Collection during the year. Some 1500 collection objects underwent conservation treatment. A new integrated collections and exhibitions information management system was installed, which will improve access to information about the collection within the organisation and, in the coming year, to the public via the Museum's website.

Research program priorities this year focused on partnerships in 13 Australian Research Council grants. These covered 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.

A diverse program of public events and educational activities continues to be one of the key ways in which the Museum promotes awareness and understanding of Australia’s history and cultures. Programs delivered during the year included talks, seminars, workshops and debates centered on the themes of permanent and temporary exhibitions. Other activities included concerts, films, theatrical performances, live radio and television programs.



George Serres

*Celebrating the Museum’s third birthday, the Carl Pini Quartet bring alive the AE Smith instruments from the National Historical Collection*

Core activities for visiting school groups were refined and the focus on outreach for schools unable to visit the Museum in Canberra was expanded. The highly successful Talkback Classroom project continued and educational material on the Museum’s website was increased to include further classroom resources and interactive activities.

The Museum met budget expectations for 2003–2004. Non-government revenues increased following good performances in the retail, schools and investment management areas. Corporate sponsorship also increased. The *Outlawed!* exhibition in particular attracted significant cash and ‘in-kind’ sponsorship.

The Museum improved its staff performance management practices with the introduction of Workplace Conversations, an innovative framework for all staff, using a ‘guided

conversations' approach. The framework is a key commitment and productivity initiative in the Museum's Workplace Agreement, and has been well received by managers and staff.

A major achievement during the year was the refurbishment of the Museum's Annexe building at Acton and the subsequent relocation of staff from off-site offices.

To build upon the success of the first three years, the Museum must consolidate its operations, maintain visitor numbers and satisfaction, and improve programs, services and infrastructure. The Museum will be guided in this enterprise by visitor comments, advisers and the recommendations of the *Review of Exhibitions and Public Programs* (2003).

Over the course of the past financial year, the Museum has developed a Collections and Gallery Development Plan to address these issues. The plan, endorsed by the Museum's Council in November 2003, outlined an integrated approach to gallery change, collections development and research over the next four years. The Museum has also started to assess its priorities concerning major temporary exhibitions, to make the best use of available resources for collections and gallery development activities.

To better reflect its long-term goals, the Museum reviewed and updated its vision and mission statements and developed a new strategic plan for 2004–2007. Council approved the plan in June, for implementation at the start of the new financial year. A review of Museum policies also began during 2003–2004.

Over the coming years the Museum will strive for excellence in telling stories about Australia which enlighten, stimulate and inspire its audiences. It will refresh programs and services to retain existing audiences and attract new ones, enhance access, plan important infrastructure for collection storage and care, and develop the National Historical Collection. It will strengthen its resource base, including the pursuit of sponsorship, sustain research and scholarship, and continue to reach out to the nation. It will combine contemporary museum practice, a spirit of social inclusiveness and fairness to retain its role as a forum for ideas.

We are in a period when the interest in museums and their collections is high. Australians are actively rediscovering their history at national, regional and local levels. At the same time, cultural heritage tourism is a growing economic factor, with increasing importance to regional income and employment.

It is also a time of continuing rapid technological change. New developments offer different ways to communicate with our audiences, undertake research and deliver services and build upon our excellent record in outreach and educational services.

This places the Museum in a good position to maintain its role as a national institution reaching out to service the Australian public and develop its international standing.

I wish to acknowledge the government's support for the Museum, and in particular the support of our portfolio ministers Senator the Hon. Helen Coonan, Senator the Hon. Rod Kemp, and the Hon. Daryl Williams. I am also grateful for the continuing support and assistance of the Chairman of Council, the Hon. Tony Staley and of other Council members. I also pay tribute to my predecessor, Dawn Casey, whose term as Director of the Museum concluded in December 2003.

I would also like to acknowledge the highly active Friends of the National Museum of Australia for their ongoing support and commitment to the organisation.

Finally, I congratulate and thank Museum staff and volunteers for their continuing commitment to excellence and delivery of high quality exhibitions, programs and customer service.

A handwritten signature in black ink, appearing to read 'C. Morton'.

**Craddock Morton**

Director

6 August 2004

**Facing image**

*Harold Wright and his post-war tinker's wagon* photo: Jeff Carter

*Erabella dancer, Ancina Windlass performs at the Museum during the National Folk Festival* photo: George Serras

*Petronella Wensing's ceramic jug from the Horizons gallery* photo: George Serras



LAND

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PART TWO  
Performance reports



## INTRODUCTION

The National Museum of Australia is one of the nation's major cultural institutions and home of the National Historical Collection. The Museum's exhibitions, collections, programs and research focus on the three inter-related themes of:

- Aboriginal and Torres Strait Islander history and culture
- Australia's history and society since European settlement in 1788
- the interaction of people with the environment.

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

### GUIDING THE MUSEUM'S PERFORMANCE

The Museum's performance is guided by a set of legislative, public sector and organisational requirements.

The *National Museum of Australia Act 1980* charges the Museum with the function of developing, preserving and exhibiting historical material of the Australian nation. It also specifies that the Museum should conduct and disseminate research and information about Australian history. (See Functions and powers of the National Museum of Australia at Appendix 2).

Essentially, these functions determine all aspects of the Museum's performance; the Government's performance targets, laid out in the annual Portfolio Budget Statements, shape how they are executed. These targets are achieved through work defined in two output groups and lead to the outcome that:

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

(Performance against Portfolio Budget Statements outcome and outputs is detailed on the following pages.)

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

*Exploring the past, illuminating the present, imagining the future.*

At operational level, the Museum's Strategic Plan outlines the organisation's key priorities and guides the activities of all Museum business units. The priorities for 2000–2003 were to:

- enhance the Museum's reputation through strategic alliances
- strengthen revenue opportunities
- provide storage, care and access to the collection
- extend access to the Museum
- maximise use of technological infrastructure

- develop a culture where customer satisfaction is the single most important criterion for success
- invest in the Museum's people.

During the latter part of the year, the strategic plan for 2004–2007 was developed, for implementation from July 2004. The new strategic plan is detailed on page 63.

The reports that follow provide quantitative measurement of the Museum's performance against the Portfolio Budget Statements, and qualitative discussion of its achievements as a cultural institution.

## PERFORMANCE AT A GLANCE

### SUMMARY TABLE OF OUTCOME ACHIEVEMENTS

**Outcome:** Australians have access to the National Museum's collections and public programs to encourage awareness and understanding of Australian history and culture.

<i>Total price of outputs:</i> \$43.420m	<i>Actual price of outputs:</i> \$45.819m
<i>Departmental appropriations:</i> \$40.320m	<i>Actual appropriations:</i> \$40.320m
<i>Revenue from other sources:</i> \$3.100m	<i>Actual revenue from other sources:</i> \$5.499m

### Overall achievement of the outcome

PERFORMANCE INDICATOR	ACHIEVEMENTS
Relevance of acquisitions: proportion of acquisitions acquired in accordance with Collection Development Framework target — 100%	100% of acquisitions acquired in accordance with Collection Development Framework
Accessibility of National Historical Collection: proportion of the collection which is available for exhibition, public programs and research target — 50%	50% of the National Historical Collection is available for exhibition, public programs and research
The extent to which awareness and understanding is increased of Australia's history and culture: proportion of visitors and users who indicated the Museum's exhibitions and public programs have contributed a new or different awareness or perspective on Australia's history or culture target — 75%	85% of visitors surveyed confirmed they had learned something new about Australian history during their visit
Access to exhibitions and programs: number of visitors or users of Museum's exhibitions and programs (excluding web) target — 800,000	820,000 visitors or users in 2003–2004

## REVIEW OF ACTIVITIES

Museums are naturally dynamic places that evolve over time. All museums regularly undertake review and evaluation of their galleries and related programs as part of normal business. This crucial work helps museums refine strategic priorities and develop new projects to meet their target outcomes.

In January 2003, the Council of the National Museum of Australia established a panel to review the Museum's exhibitions and public programs. The panel — Professor John Carroll (chair), Mr Richard Longes, Dr Philip Jones and Professor Patricia Vickers-Rich — reported to Council on 15 July 2003.

The *Review of Exhibitions and Public Programs* (2003) presented a vision and suggestions for the Museum's further development. While endorsing the Museum's achievements since opening in 2001, the review also identified key issues to be addressed in the future. Many of its suggestions were in line with the Museum's own planning and work processes. Others provided the opportunity for further refinement of the organisation's strategic aims and objectives.

Over the course of the past financial year, the National Museum has developed a Collections and Gallery Development Plan to address these issues. The plan, endorsed by the Museum's Council in November 2003, outlines an integrated approach to gallery enhancement, collections development and research over the next four years. Museum staff were involved in contributing ideas to the final document. They have also participated in planning forums with internal and external stakeholders and developed schedules for major projects to:

- improve navigation and wayfinding throughout exhibition galleries
- refurbish and enhance permanent exhibitions with new panels and displays
- begin redevelopment of a new presentation for the Circa theatre
- detail new exhibition concepts for the Nation and Horizons galleries
- develop a new acquisitions program to enhance the National Historical Collection
- develop a research plan to heighten the Museum's standing as a centre for scholarship and ideas.

Implementation of the Collections and Gallery Development Plan will improve the delivery of key outputs and, through this, enhance the Museum as a pre-eminent cultural institution serving the nation.

## OUTPUT GROUP 1.1 — COLLECTION DEVELOPMENT AND MANAGEMENT

<i>Total price of outputs:</i> \$9.157m	<i>Actual price of outputs:</i> \$6.141m
<i>Departmental appropriations:</i> \$8.799m	<i>Actual appropriations:</i> \$5.490m
<i>Revenue from other sources:</i> \$0.358m	<i>Actual revenue from other sources:</i> \$0.651m

PERFORMANCE INDICATOR	ACHIEVEMENTS
<p><b>Quality:</b> 100% of National Historical Collection acquisitions is consistent with acquisitions policy 75% of National Historical Collection stored at or above appropriate Museum standards</p> <p><b>Quantity:</b> 1000 conservation treatments</p> <p><b>Price:</b> \$9.157m (\$48.19 per Collection item)</p>	<p>100% of National Historical Collection acquisitions is consistent with acquisition policy 75% of National Historical Collection is stored at or above appropriate museum standards</p> <p>1500 conservation treatments</p> <p>\$6.141m (\$32.32 per Collection item)</p>

### Highlights

- Council endorsed the Collections and Gallery Development Plan, which addresses issues raised in the *Review of Exhibitions and Public Programs (2003)*
- 46 significant collections were approved by Council for inclusion in the National Historical Collection
- 16 new collections, comprising 722 objects, accessioned
- integrated collections and exhibitions information management system installed
- 1500 objects underwent conservation treatment
- remains of 132 individuals repatriated to Indigenous communities.

### Background

The National Museum of Australia seeks to build a broad-based collection that provides a material record of Australian history. The National Historical Collection (NHC) is the core collection of the Museum and consists of the most historically and culturally significant objects acquired by the Museum. Objects in the collection total some 190,000 items.

Other collections include the Education Collection, comprising materials to support Museum programs and activities, and the Archival Collection, comprising documents, photographs, sound and vision recordings associated with material in the NHC.

## DEVELOPING THE COLLECTIONS

The NHC originally comprised objects transferred to the Museum by the Commonwealth Government following the Museum's establishment in 1980. These were mostly from the former Australian Institute of Anatomy, the former Institute of Aboriginal Studies, the University of Sydney as well as a number of government departments and agencies. Since 1980 the Museum has acquired objects through donations and, to a limited extent, by sponsorship and purchase.

### Collecting policies and practices

The Museum's collecting activities are guided by:

- the Collections Development Policy — this details collecting practices and ethics, the structure and use of the NHC, the criteria for acceptance of objects into the collections and the Museum's approach to custody and ownership of material
- the Collections Development Framework — this defines collection domains and identifies priority collecting areas for 2002–2007.

The Collections and Gallery Development Plan (see Review of activities on page 10) reconfirmed the Museum's commitment to the core business of collecting, documenting, researching and exhibiting artefacts that reflect Australian experience. In late 2003–2004, the Museum established a collections and gallery development team to manage the Museum's acquisition program and to identify and source objects at auction, sale and through private contact to address gaps in the NHC.

### New acquisitions

Council approved 46 significant collections during the year for acquisition to the NHC, the details of which are in Appendix 3.

Highlights included:

- royal memorabilia, most of which relates to the reign of Queen Elizabeth II with a large component devoted to Prince Charles, Lady Diana and the Queen Mother. This collection featured in the Museum's *Royal Romance* exhibition.
- a portion of the No. 2 West Australian rabbit-proof fence built in an effort to halt the western spread of European wild rabbits. By 1908 three fences stood in opposition to the invasion. The fences only slowed the process of rabbit colonisation. By the 1920s rabbits plagued the state's southern districts.
- Coogee Beach Dolphins commemorative Rugby League jersey and photograph. This jersey, from the World Sevens tournament, summer 2003, and signed by Rugby League stars and relatives of the Coogee Dolphins Rugby League Club lost in the Bali bombings of 12 October 2002, was worn during the tournament's three matches. The photograph is of the 2002 season Coogee Dolphins 'A' team, including the six team members who were killed in Bali.

Other significant collections acquired by the Museum during the year included:

- Port Phillip Association manuscript memorials to the Secretary of State for the colonies. One, from John Batman and 15 other members of the incipient Port Phillip Association, is a plea for the recognition of Batman's treaties with the Aboriginal people and openly acknowledges the association's debt to the chiefs of the tribe, who are in fact the owners of the soil. The other, written by the association's surveyor, John Helder Wedge, is concerned with the urgent need for food to be sent for the Aboriginal people as well as a request for assistance in securing a pardon for the 'wild white man' William Buckley, whom Wedge realised would be of invaluable help in continuing good relations with the Aborigines.
- Max Dupain's iconic photograph, Sunbaker
- the Derham family Bendigo pottery collection, comprising historic pottery from the 19th and 20th centuries, a comprehensive range of 1970s Bendigo pottery and related artefacts. It is a remarkable collection that represents the history of one of Australia's leading pottery works over more than 140 years.
- an original issue Wedgwood medallion made with clay from Sydney Cove in 1789. In 1788 Governor Arthur Phillip sent a sample of clay to Joseph Banks to have the clay assessed for its potential for making china. Banks passed the sample to Josiah Wedgwood who declared the clay to be 'an excellent material for pottery' and set about making the Sydney Cove Medallion. The full title of the medallion is 'Hope encouraging Art and Labour, under the influence of Peace, to pursue the employments necessary to give security and happiness to an infant settlement'.



George Seiras

Curator Mat Trinca with examples of the Bendigo pottery collection

## MANAGING THE COLLECTION

The Museum's Registration section manages the acquisition, documentation, storage, and accessibility of objects in the NHC. Some highlights of these roles throughout the year are summarised below.

### Accessioning objects

Accessioning is the process that formally registers an object into the Museum's permanent collection. The allocation of a unique number and recording of source and identification details establishes its identity and ownership as well as the Museum's accountability for the object. During the year, the Museum accessioned 16 collections, comprising a total of 722 objects. Such collections included the Cecil Ballard Jnr collection of royal memorabilia, which featured in the Museum's exhibition *Royal Romance*, from 26 February to 31 October.



George Serras

Registration officer Ian Cramer manoeuvres the Hong Hai into its new storage location

### Deaccessioning objects

In January 2004 ownership of the Gu:na:ni shield from the collection of anthropologist Dr Ursula McConnel was transferred from the Museum to the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). The shield was made at Yarrabah, northern Queensland in the 1930s and had come into the Museum's collection in the early 1980s via the Sydney University collection stored as part of the National Ethnographic collection at the Australian Institute of Anatomy. The shield had been on long-term loan to AIATSIS since its inception in the 1960s, when its design had been used as the original Australian Institute of Aboriginal Studies (now AIATSIS) logo.

### Storing objects

Although 50 per cent of the NHC is available for exhibition, public programs and research, fewer than four per cent of the objects are on display at any one time. The rest are mostly stored at the Museum's repositories in the northern Canberra suburb of Mitchell. During 2003–2004, work continued to maximise the storage available and to improve conditions for important collection objects, such as the hull of the Museum's Vietnamese refugee boat *Hong Hai*. Further moves planned for next financial year will re-unite the *Hong Hai* with its wheelhouse and make them accessible for public viewing.

An ongoing project to relocate bark paintings and other ethnographic material from a temporary repository to the main repository is due to be completed next financial year. This, along with other internal storage projects, will improve the use of space at the main repository.

At the Museum's Acton site, the South Back of House facilities were upgraded to improve short-term storage, security and maintenance facilities for objects being prepared for exhibition.



## Documenting objects

Improving documentation of the collections, and therefore making information about them more readily available, continued to be a priority during the year. Some 3800 records were added to the object records database, bringing the total number of records on this system to 68,800. The Museum has, in the past, operated a number of databases with collections-related information. During the year, data from such systems was transferred into the main object records database. This in turn was prepared for transfer into a new integrated collections and exhibitions information management system. The system, referred to as Opal, will centralise all electronic records of the Museum's collections and exhibitions, including object records, research reports, curatorial assessments, publications, website text, and digital assets such as images, audio interviews, film footage and other multimedia. Opal is due to be implemented within the Museum in early 2004–2005.

The Museum continued to improve its ability to monitor the location and movement of objects by using a bar coding system. More than 2500 objects were bar coded this year, bringing the total to 25,000 objects bar coded since the system was introduced in 1999.

Registration staff also continued to take digital photographs for record purposes of all objects that are received at Mitchell with high level record photographs of some objects taken as required.

## Conserving objects

Preserving the NHC for future generations is one of the Museum's key strategic priorities. During the year, the Museum's conservators treated more than 1500 objects, an increase of 300 objects over the previous year. Conservation treatment highlights included:

- the treatment and preparation of objects for the major travelling exhibition *Outlawed!*, as well as smaller exhibitions *Behind the Lines*, *Native Title Business* and *Royal Romance*
- a major mechanical overhaul of the Paddle Steamer *Enterprise* on Lake Burley Griffin
- conservation of the AE Smith collection of stringed instruments. This resulted in a highly successful public concert held in the Hall to celebrate the third birthday of the National Museum on Acton Peninsula
- conservation of the Cobb & Co coach.

Museum conservators also continued involvement in national and international conservation related activities including:

- organising the International Council of Museums (ICOM) — Committee for Conservation 'Metals 2004: Triennial Metals Conservation Conference' to be held in October 2004. The program includes preventive conservation of metals, diagnosis, improving treatment methods, and conservation of composite artefacts



Dragi Markovic

Conservator Nicki Smith examines one of the Museum's large collection of bark paintings

- a Collections Disaster Recovery Workshop for cultural institutions held at the Canberra Institute of Technology.

### Loaning objects

The Museum makes objects from the NHC available for loan to other cultural institutions, and brings in objects from around Australia and overseas for its own exhibitions.

Loans from the collection this year included:

- two acrylic paintings by Clifford Possum Tjapaltjarri for display in the *Clifford Possum Tjapaltjarri Retrospective* to be held at the Art Gallery of South Australia, the National Gallery of Victoria, the Art Gallery of New South Wales and the Queensland Art Gallery
- 18 Aboriginal bush toys for display in the exhibition *Rubbish: Recycling in Art* at Global Arts Link, Ipswich, Queensland
- *Play School* rocket clock and Taj Mahal diorama for display in the exhibition *The Way We Were* at the Australian Broadcasting Corporation, Ultimo, New South Wales
- opium kit, smoking pipe, two tobacco tins and a tobacco pouch for display in the exhibition *Drugs: A Social History* at the Justice and Police Museum, Sydney, New South Wales
- photographs, clothing, sporting equipment and memorabilia for display in the exhibition *Sport: More than Heroes and Legends* at the Powerhouse Museum, Sydney, New South Wales
- eight embroidery samplers from the Parliament House Embroidery Collection for display in the exhibition *Fabrics of Change: Trading Identities* at the Flinders University City Gallery, Adelaide, South Australia.

A full list of outward loans is in Appendix 5.

The Museum's permanent galleries and travelling exhibitions displayed 4805 objects of which 825 were loans from 227 lenders, comprising 106 institutions and 121 private individuals. Significant international loans for the *Outlawed!* exhibition included archaeological weapons from the Museum of London; 108 Shiwan ceramic figures from the Macau Museum of Art; and a rich display of historic weapons including two very early firearms relating to the famous Maori Warrior, Hone Heke.

All objects currently on loan to the Museum are listed in Appendix 4.



Australian and New Zealand Maori welcome the objects of Hone Heke prior to the opening of *Outlawed!*

Dragi Markovic

### **Making objects accessible**

As well as exhibiting and lending objects from the National Historical Collection, the Museum provides special access to its collection repositories and responds to specific inquiries about objects on request. During the year, visits were arranged for 32 external requestors and responses provided for a further 35 written requests for information. Visitors included national and international researchers, collection donors, the Vintage Sports Car Club, National Aboriginal Islander Day Observance Committee (NAIDOC) week participants, students from the History Teaching Fellowship and cultural heritage management courses, members of the Friends of the Museum, artists, and museum professionals. Inquiries concerned a diverse range of collection items, including musical instruments, wet specimens, Aboriginal art and artefacts, the Melanesian collection, woven and embroidered quilts, firefighting equipment, and large technology objects.

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

The Museum provides advice and assistance on the repatriation of Indigenous human remains and sacred objects to federal, state and territory cultural heritage institutions, Indigenous communities and representatives, and to the media and general public.

The Museum's Repatriation section strictly controls the management of human remains and secret/sacred objects, to ensure that material is cared for in a culturally sensitive and appropriate manner.

The Museum has not actively sought to acquire human remains or sacred objects. However, as the prescribed authority under the *Aboriginal and Torres Strait Islander Heritage Protection Act 1984*, the Museum is the repository for remains and objects referred to the Federal Minister under the Act.

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

During 2003–2004, the Museum returned the remains of 132 individuals to Aboriginal communities in the Northern Territory, South Australia, New South Wales, Western Australia and Victoria. In addition, 308 secret/sacred objects were returned to communities of the Pilbara and Kimberley in Western Australia. This was part of a larger transfer of 846 secret/sacred objects and 42 sets of human remains from several Australian museums coordinated and managed by the Museum's Repatriation section.

The Museum also assisted other organisations with the return of human remains from overseas. Programs included assisting the:

- Aboriginal and Torres Strait Islanders Commission to coordinate the management and repatriation of human remains returned from Edinburgh University in Scotland
- Foundation for Aboriginal and Torres Strait Islander Research Action, by providing temporary storage for human remains and objects returned from the Horniman Museum, the Manchester Museum, and the Royal College of Surgeons in London
- Aboriginal and Torres Strait Islander Services, in the storage and repatriation of remains and objects from Michigan in the USA and from Sweden.

The Museum’s Repatriation section is supported by funding from the Museum, the Aboriginal and Torres Strait Islander Commission, Aboriginal and Torres Strait Islander Services, and the Return of Indigenous Cultural Property Program — an initiative of the Cultural Ministers Council and administered by the Department of Communication, Information Technology and the Arts.

## OUTPUT GROUP 1.2 — NATIONAL EXHIBITIONS, PROGRAMS AND SERVICES

<i>Total price of outputs:</i> \$34.263m	<i>Actual price of outputs:</i> \$39.678m
<i>Departmental appropriations:</i> \$31.521m	<i>Actual appropriations:</i> \$34.830m
<i>Revenue from other sources:</i> \$2.742m	<i>Actual revenue from other sources:</i> \$4.848m

PERFORMANCE INDICATOR	ACHIEVEMENTS
<p><b>Quality:</b> 70% of all visitors satisfied or better</p> <p>80% of school visits satisfied that schools programs meet core curriculum requirements</p> <p><b>Quantity:</b> 800,000 visitors or users of programs 400,000 unique visits to the website</p> <p><b>Price:</b> \$34.263m (\$42.83 per visitor)</p>	<p>93% of visitors recorded they were satisfied or very satisfied with their visit</p> <p>95% of schools visiting the Museum were satisfied that the schools programs met core curriculum requirements</p> <p>820,000 visitors and users in 2003–2004 480,000 individual sessions to website in 2003–2004 \$39.678m (\$48.39 per visitor)</p>

### Highlights

- permanent galleries enhanced through an extensive program of object changeovers
- eight Museum exhibitions shown in Canberra and throughout Australia
- major temporary exhibition *Extremes* progressed from concept stage to development
- Museum research enhanced through partnerships in 13 Australian Research Council grants
- public programs increased in popularity with many events sold out
- schools outreach programs extended, including successful collaboration with the Smithsonian Institution for Talkback Classroom
- outreach and revenue enhanced through the sale of 14,500 copies of Museum publications
- Museum Law web page launched, providing a resource for all cultural institutions
- six live events were webcast from the Museum’s Studio
- more than 2000 members attended Friends programs

## Background

The Museum's exhibitions and programs aim to create awareness and understanding of Australia's history and cultures, stimulate thought and encourage informed discussion about the broader issues of historical significance. They employ the best educational and communication techniques and reflect the highest standards of historical accuracy and scholarship. They also aim to cater for diverse audiences with different learning styles, needs and interests.

## EXHIBITIONS

This year the Museum delivered a rich and varied exhibition program, at the Museum itself and to venues throughout Australia.

### Permanent exhibition galleries

As at 30 June, 2047 objects were on display in the Museum's permanent exhibition galleries and a further 1914 in the Open Collections area of the First Australians gallery. Objects are changed over as exhibitions are refreshed with other items from the collections, and objects on loan are replaced as loan agreements expire. As well as meeting conservation and loan requirements, object changeovers ensure the public has access to a greater number of items from the collection.

This year has seen an increase of more than 200 per cent in the number of objects changed over in the permanent exhibition areas compared to last year. Redevelopments in Open Collections, replacement of two major exhibitions in the focus galleries, and the need, after three years, to change over the more fragile and vulnerable collection objects, has contributed to this marked increase. The numbers of objects deinstalled and installed in the various galleries are given below:

GALLERY	OBJECTS DEINSTALLED	OBJECTS INSTALLED
Tangled Destinies	38	40
Nation	89	143
Horizons	13	42
Eternity	18	18
First Australians	305	179
Open Collections	111	
<b>Total</b>	<b>574</b>	<b>422</b>

### ***Nation: Symbols of Australia***

The Nation gallery explores Australian history and culture through the lens of national symbols, both official and popular.

Over the past year, Nation has undergone significant object changeovers, which have enhanced the gallery's content. A highlight was the display of a Coogee Dolphins jersey in the *Moments* exhibit. This important object, signed by Rugby League stars and relatives of the victims of the Bali bombings, enabled visitors to reflect on the October 2002 tragedy.

Recognising that the Museum has a national brief and that reaching audiences across Australia is a strategic priority, the exhibit *Looking around* aims to represent various community groups throughout Australia through a collection of their own photographs. *Looking around* focused on four new communities in 2003–2004 — two in Tasmania and one each in Canberra and Alice Springs. The Tasmanian community contrasted the professional photographs taken by members of the Devonport Camera Club with intimate childhood images taken by students from the Penguin Primary School. The Canberran community photographs focused on the process of recovery and rebuilding after the Canberra bushfires in January 2003. The Alice Springs community focused on the uniquely Australian adventures of the Royal Flying Doctor Service staff, profiling the medical service they provide and the town in which they live.



George Serras

*Tony Dale with grand-daughter Mercedes at the Anzac pilgrims exhibit*

In April 2004 the Nation gallery launched a new story called *Anzac pilgrims*. The exhibit explores how the 'Anzac legend' has become such an important part of the Australian psyche and why thousands of Australians (the majority under 25 years of age) make the pilgrimage to the Gallipoli battlefields each year. Using personal mementos, photographs, diaries, maps, travel guides, and T-shirts the exhibit paints a very intimate portrait of an important cultural event. An online version of the exhibit invites visitors to share their Anzac pilgrimage story and provides an opportunity to read journal entries and view more than 60 photographs provided by contributors to the exhibit.

### ***Horizons: The Peopling of Australia since 1788***

The Horizons gallery explores the reasons people came to Australia, from the convict period through to the present day.

Over the past year, this gallery was updated and refreshed as new collections became available. A highlight was the presentation of a new convict story centred on Thomas Greer, who was transported to New South Wales in 1832 for forgery. His story is one of disappointment and hardship and personifies the extreme conditions of many of the early European settlers. Greer's story is told through the display of his headstone, on loan from the Berry and District Historical Society.

Another interesting addition to the Horizons gallery is the story of post-war immigrant Rose Pappas. Pappas came to Australia from the small Greek island of Castellorizo in 1949. Among her few possessions was a traditional Castellorizian costume. The costume is believed to be the most complete authentic Castellorizian costume in existence and is a visually exciting addition to the exhibit.

### ***Eternity: Stories from the Emotional Heart of Australia***

The Eternity gallery examines the lives of 50 Australians, famous and not famous, living and dead. The exhibition uses these stories as windows onto larger moments, movements, events and themes in Australian history. The themes of the exhibition are based around emotions such as joy, hope, passion, mystery, thrill, loneliness, fear, devotion, separation and chance.

Since opening in 2001 this gallery has maintained a dynamic program of object changeovers, ensuring that visitors are presented with a variety of new stories in each theme. This year new stories in the gallery included:

- Prime Minister Ben Chifley, in the theme of Hope, featuring one of his pipes from the National Historical Collection
- Australian aviatrix Nancy Bird Walton, in the theme of Thrill
- Simon Quayle, a Bali bombing survivor, in the theme of Fear.

The story of AE Smith, one of the best violin-makers of the 20th century, was another important addition to the gallery. A string quartet, comprising a viola, cello and two violins made between 1946 and 1954, is part of the National Historical Collection. These instruments need to be played occasionally as part of their ongoing preservation. This year they were played during the Museum's birthday concert. A recording of the concert is featured in Eternity.

The gallery's 'Your Story' video booths, in which visitors can contribute a story of their own lives to the exhibition, continued to capture moving stories from visitors throughout the year. The war in Iraq was a particular focus for visitors who recorded their thoughts on Australia's role in this conflict, and their hopes for the future.

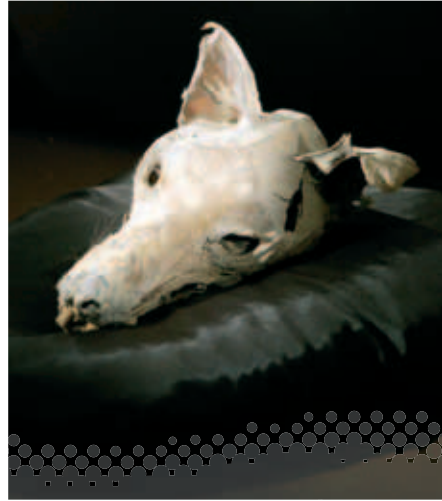


George Serres

*Nancy Bird-Walton visits her exhibit in Eternity*

### ***Tangled Destinies: Land and People in Australia***

The Tangled Destinies gallery presents an environmental history of Australia, using a cross-disciplinary approach to explore how Australians have come to know and live in this land. Reflecting the remarkable diversity of Australian society and landscapes, the gallery reveals a 'history of ideas' about the relationships between people and places. It entwines the stories of Indigenous and non-Indigenous attitudes to environments, the adaptation of Europeans and the plants and animals they brought with them, personal and emotional attachments of people to the diversity of Australian landscapes and places, and the way that our understanding of the deep time history of the land has changed over time.



George Serras; object on loan from Western Australian Museum

*The rare mummified head of a thylacine which once roamed mainland Australia more than 3000 years ago*

The gallery contains 259 objects and 14 multimedia installations and during the year, 23 objects were replaced. Some of the new objects included:

- a pituri bag on loan from the Anthropology Museum at the University of Queensland
- a rabbit skin rug made in the 1940s and a platypus skin cape
- a burnt fire engine wheel and crew member uniform from the Canberra 2003 firestorms.

New loan agreements enabled curators to refresh exhibits relating to urban environments, extinction and the thylacine, fire in the city, biological invasion and understanding the deep time history of the landscape.

The exhibit examining the extinction of the thylacine in Tasmania has been further developed to explore the existence of thylacine on mainland Australia with the display of a rare mummified thylacine head found on the Nullarbor Plain in Western Australia, on loan from the Western Australian Museum.

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

The First Australians gallery explores the history of Australia and its colonisation through the experiences, stories and images of Indigenous Australians.

Of the 2687 objects displayed in the First Australians gallery, 105 were changed over during the year with a further 210 changeovers being planned for the coming year. Several areas of the gallery were almost completely refreshed, enabling visitors to view more of the collection. These include the popular object-rich Ernabella and fibre containers exhibits, the Wik mosaic, the display of children's drawings on the Macassans, and the baskets exhibit in the upper gallery. In order to regularly introduce new communities and address the northern bias of the collection, the Museum has developed two new exhibitions scheduled for delivery in August 2005.



Also in development at the end of 2003–2004 were:

- a new exhibit on the Ngunnawal community of the Canberra region
- a collection-based exhibition in the focus gallery, entitled *Urban Focus*
- a large collecting project focusing on the Wik people.

The First Australians focus gallery displayed two significant touring exhibitions during the year. The first, *Native Title Business: Contemporary Indigenous Art*, was presented by the Gurang Land Council. This was accompanied by a forum, *The Power of Cultural Evidence*, featuring speakers and performers from diverse fields across museums, the arts, humanities, anthropology and law. The second exhibition, *Refined White*, was organised by the Australian Sugar Industry Museum. It revealed untold stories about the contribution of South Sea Islanders to the development of the Australian sugar industry, their treatment, and its effect on the White Australia Policy.



George Serras

Visitors from Ernabella, Gira Tjitayi and Jodie Riley, in the First Australians gallery

### Temporary and travelling exhibitions

The diverse temporary and travelling exhibitions program is a core component of the organisation's strategy for reaching national audiences (outreach). During 2003–2004, eight Museum exhibitions were shown in Canberra and at venues throughout Australia.

#### ***Outlawed! Discover the Stories behind the World's Rebels, Revolutionaries and Bushrangers***

*Outlawed!* explored the enduring appeal of the folklore of the rebel, through the stories of 26 outlaws from nine countries. It contrasted the 'facts' about outlaw characters with evolving popular mythologies. Legends from the United Kingdom, Mexico, India, Sicily, Japan, China, the United States and New Zealand were examined alongside stories of Australian bushrangers.

The Museum's largest temporary exhibition to date, *Outlawed!* featured more than 500 objects from national and international collections, and a wide range of historic images, documents and film excerpts. Although visitor numbers were below expectations, the exhibition was well received, with 96 per cent of visitors either 'very satisfied' or 'satisfied' (*National Museum of Australia Visitor Reports*, January and March 2004).



George Serras

*National legends from the Outlawed! exhibition distinguished by its use of multimedia*

*Outlawed!* opened at the National Museum of Australia in late November 2003 and is scheduled to tour to Melbourne Museum until September 2004.

### ***Behind the Lines: The Year's Best Cartoons***

*Behind the Lines* brought together the best works entered in the National Museum of Australia's 2003 Political Humour Competition. This is the seventh year of the competition and the Museum received 316 entries from cartoonists all over Australia — the most entries ever received. Of these, 158 entries were donated to the Museum, contributing towards the development of an important social history collection. The exhibition and accompanying catalogue featured 105 cartoons from the competition, by 60 artists.

This year the exhibition made its debut outside Canberra, opening in Brisbane at the Queensland Museum on 6 January 2004. It was also presented at the Royal Melbourne Institute of Technology Gallery from 15 March to 24 April to coincide with the Melbourne Comedy Festival, and returned to the Museum in Canberra on 20 May, where it ran until 27 June. In 2004–2005 the exhibition will travel to the Constitutional Centre in Perth and the Library and Office of the Legislative Assembly in Darwin.

### ***Hickory Dickory Dock: The Changing Face of Play School***

*Hickory Dickory Dock* was a highly successful exhibition in the Nation focus gallery, from July 2002 to April 2003, featuring iconic objects and footage from the classic Australian children's program *Play School*. This year it was redesigned for a two-year tour across the country. It opened in Shepparton in June 2004 and will be shown in Queensland, Victoria, New South Wales, Western Australia and Tasmania.

### **Snapshots of Glory**

To celebrate Australia's sporting culture, and to mark the fifth Rugby World Cup being held in Australia in October 2003, the Museum presented a series of displays, film screenings and events, including a photographic exhibition of Rugby World Cup games. *Snapshots of Glory* featured the work of sports photographer, Colin Whelan, who has been photographing international Rugby since the mid 1980s. Photographs were sourced from Action Photographics and Colorsport archives, with advice and World Cup history provided by *Canberra Times* sports journalist Andrew Dawson. The exhibition was held from 15 October to 9 February.

Other events connected to this exhibition included displays in the Hall and the Museum's Friends Lounge.

### **Royal Romance: Queen Elizabeth II's 1954 Tour of Australia**

This exhibition, on display at the Museum from 26 February to 31 October 2004, celebrated the 50th anniversary of the 1954 royal tour of Australia by the newly crowned Queen Elizabeth II. Through souvenirs, photographs and film from the various collections, the exhibition explored Australia's link with the Crown, 50 years ago and today. It was estimated that 75 per cent of the population saw the Queen at least once during her 1954 visit and many Museum visitors relived that moment through the exhibition.

### **Rare Trades**

The *Rare Trades* exhibition continued its successful tour during this year. More than 37,000 people visited the exhibition at the Museum in Canberra from 6 June to 12 October 2003. More than 13,800 visited this exhibition at the South Australian Maritime Museum in Adelaide from 11 December to 29 February 2004. The exhibition opened at the new Workshops Rail Museum in Ipswich on 27 March 2004. In 2004–2005 it is scheduled to return to Victoria, for display at the Geelong Wool Museum.

The Museum co-curated *Rare Trades* with best-selling author of *Blokes and Sheds*, Mark Thomson. The exhibition features 24 tradespeople from various trades throughout Australia. It examines some of the common threads that join these diverse trades and people together and raises key issues surrounding skilled manual trades at the beginning of the 21st century.



George Serras

*Senator the Hon. Rod Kemp, Minister for the Arts and Sport, with sports photographer Colin Whelan in Snapshots of Glory*



George Seiras

*Ian Robinson examines Tiwi sculptures in Stories from Australia at Tandanya, Adelaide*

### ***Stories from Australia***

The Museum also presented *Stories from Australia* at Tandanya National Cultural Centre from 27 February to 15 June 2003, for the Adelaide Festival. The Museum originally developed and presented this exhibition at the Guangzhou Museum of Art in China, in late 2002.

### ***I am Woman, Hear Me Draw: Cartoons from the Pen of Judy Horacek***

This exhibition, first staged at the Museum in 2002, travelled to Townsville, Queensland where it was on display from 13 February to 28 March, and to Portland, Victoria for display from 27 April to 4 June.

### **Future temporary exhibitions**

#### ***Extremes: Great Deserts of the Southern Hemisphere***

The temporary exhibition *Extremes: Great Deserts of the Southern Hemisphere* moved from concept to developmental phase during 2003–2004.

The exhibition will showcase the great deserts of the Southern Hemisphere, including the Namib and Kalahari (in Africa), the Atacama (in South America) and Australia's Red Centre. Following the Tropic of Capricorn it will take the visitor on a journey through the archaeology and landscapes of the southern deserts, showcasing the human histories of some of the harshest environments ever occupied by people. *Extremes* firmly positions the National Museum as a scholarly institution with connections to the world's leading archaeologists and earth scientists in this field.

During the year the curatorial team completed the object and image lists, and draft text for the exhibition. As part of the research, Museum personnel travelled to Chile, Argentina, Namibia, South Africa and Botswana to work with local museum staff in those countries to select museum pieces for the exhibition, to collect supporting material from local craft agencies and to collect natural history specimens.

In September, with the assistance of the Australian Embassy in Santiago, Museum personnel met with Chilean government agencies in Santiago to secure high-level governmental approval for the loan and export of archaeological remains for the exhibition.



Rubén Steiberg

*Extremes* curator Dr Mike Smith inspecting a famous Taira rock painting site in the Rio Loa area of the Atacama desert

The exhibition now has strong support from a range of overseas museums, universities and government agencies.

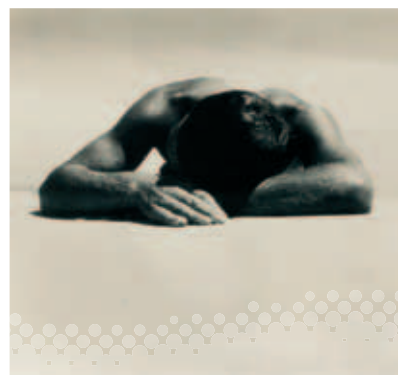
During planning for the exhibition, the Museum worked with an Expert Advisory Group comprising academics and diplomatic representatives from Chile, South Africa, Argentina and Australia. The second meeting of the *Extremes* Exhibition Expert Advisory Group was held in July 2003.

Melbourne designers Cunningham Martyn/Beattie Vass were appointed as the exhibition designers in December 2003. The exhibition is scheduled to open at the Museum in December 2004.

### ***Mirror Mirror: Reflections of Beauty***

Work began during 2003–2004 to co-curate this exhibition with the National Gallery of Victoria. *Mirror Mirror* will examine the nature, history, appreciation, power and appeal of the human form. Its themes will be drawn from a range of disciplines, including social history, anthropology, art history and psychology. The exhibition will feature displays of fine art and historical objects together, and is expected to appeal to a diverse audience.

*Mirror Mirror* is scheduled to open at the National Gallery of Victoria in August 2005, and at the National Museum of Australia in December 2005.



Max Dupain

*Iconic Sunbaker photograph purchased for Mirror Mirror and the National Historical Collection*

## SCHOLARSHIP AND RESEARCH

As specified in its Act, the Museum conducts and disseminates research about Australian history, consistent with the core thematic areas of Aboriginal and Torres Strait Islander history and culture, Australia's history and society since European settlement in 1788, and the interaction of people with the environment.

The Museum also undertakes scientific research related to the care and preservation of collection objects. Such projects are often collaborative ventures with academic and cultural institutions.

Other collaborative research projects focus on museological areas such as audience needs, evaluation, outreach and learning in museums.



Luann Bennett

*Fish head portrait from Echuca Basin Bytes, the Museum's online collaboration with the Murray–Darling Basin Commission*

### Australian Research Council grants

The Museum is currently a partner in a number of research projects funded by the Australian Research Council (ARC). These projects cover a diversity of topics including the conservation of national heritage collections, developing communication strategies for interacting with rural communities, multicultural displays in Asia–Pacific museums, managing the volunteer workforce, and documenting Papua New Guinean ethnographic collections.

As part of the larger project 'Aliens and others: Representing citizenship and internships in

Australia during World War II', the Museum developed and planned a symposium, War and Citizenship in 20th-century Australia, which delivered scholarly papers on internment and other wartime citizenship issues.

The Museum also continued its partnership with the Murray–Darling Basin Commission and the University of Tasmania on the 'Committing to place: Murray–Darling Basin outreach project'. The project is researching how information and communication technologies can increase community engagement with environmental and cultural heritage issues.

The Museum was a successful industry partner for two conservation-related ARC Linkage grant projects: 'Bronze Age textiles from Dong Son coffins in Vietnam', partnered by ANU School of Archaeology and Anthropology, draws archaeologists and conservators together to investigate archaeological excavation techniques and the conservation of prehistoric textiles; 'Studies in the degradation of dyes and pigments in ink on paper, in photographic media and on painted surfaces', partnered by University of Canberra, National Archives of Australia, National Library of Australia, ScreenSound Australia, and Australian War Memorial, investigates the causes of deterioration in written documents, film and painted surfaces in museum collections.

The Museum's Aboriginal and Torres Strait Islander Program continued to work on two ARC projects with the Australian National University and one with Monash University, all of which have potential exhibition and publication outcomes. The projects were:

- 'Collaborating for Indigenous rights: A 50 year retrospective exploring the history of black and white Australian activism, 1957–1972'
- 'Unsettling history: Australian Indigenous modes of historical practice'
- 'Art and human rights in the Asia–Pacific: The limits of tolerance in the 21st century'.

Another three-year project, entitled 'The other within', which examines the presentation of Indigenous and minority visual cultures in the Asia–Pacific region, concluded this year with an academic conference, in collaboration with the Research School of Pacific and Asian Studies (ANU). A publication is in progress.

Part one of the 'Art and human rights' project concluded with a three-day academic conference entitled *Witnessing to Silence*. The Museum collaborated with the National Gallery of Australia, the Humanities Research Centre (ANU), Canberra University and Griffith University to host part of the conference.

Other ARC grant projects included:

- 'Anthropological perspectives on ethnographic collecting by Australian colonial administrators in Papua New Guinea and their contribution to museum collections'
- 'The human elements: A cultural history of weather in Australia'
- 'Asia's first people: The role of east Asia in human evolution during the past half million years'
- 'Managing the volunteer workforce: Flexible structures and strategies to integrate volunteers and paid workers'
- 'Copyright and cultural institutions: Digitising collections in public museums, galleries and libraries project'.

Details of all Australian Research Council Linkage projects are in Appendix 7.

### Other research projects

To demonstrate its strong commitment to developing as a learning institution, the Museum convened a workshop, attended by representatives from major museums in Canberra, Sydney and Melbourne, which explored the theory and practice of learning in museums.

In collaboration with the Australian Museum, Sydney, the Museum undertook an audience research study into family visitors, publishing the results as 'Knowledge quest: Australian families visit museums'.



George Serias

*Museum host Delia Osicka introduces the Calvert family from Western Australia to the secrets of the touch trolley*

Planning commenced to host a symposium with Yale University in collaboration with the Australian Centre for Indigenous History and Charles Darwin University, scheduled for August 2004.

The Conservation section entered a partnership with the Australian Defence Force Academy Sound and Vibration Laboratory on a project aimed at designing and developing vibration-free exhibition furniture.

## PUBLIC PROGRAMS

One of the key ways in which the Museum promotes awareness and understanding of Australia's history and culture is through its diverse range of programs, events and educational activities. Topics are linked to the content of permanent and temporary exhibitions, to the Museum's collections and to issues of historic or contemporary relevance.

The Museum's public programs team specifically designs activities with different audiences in mind. Programs are delivered at the Museum, throughout Australia and through technology-based outreach activities. They include talks, seminars, workshops, debates, concerts, theatrical performances, live radio and television programs, narrowcasting, websites and interactive online activities. Programs also make use of film, curriculum materials and publications in a variety of forms.

Details of all public lectures, forums, seminars, conferences and presentations are in Appendix 6.

### Programs at the Museum

#### ***For families and children***

A significant number of programs for children and families related to the Museum's temporary exhibitions. As part of the *Outlawed!* programs, Tim the Yowie Man led a tour of bushranger sites around the ACT region; forensic scientists and anthropologists explored the world of forensic anthropology in a 'CSI at the NMA' workshop; and popular children's author Jackie French taught children how to write their own *Outlawed!* adventure story.

*Outlawed!* also featured a trail specifically for children designed by award-winning children's book illustrator Roland Harvey.

Programs associated with *Rare Trades: Making Things by Hand in the Digital Age* focused on enabling children and parents to learn together. The *Rare Trades Fair Day*, a major event which featured tradespeople from the exhibition demonstrating their trades, attracted over 2000 visitors to the Museum. A range of public talks, storytelling sessions and performance character actors also proved popular. The Museum presented partnership programs at Lanyon Historic House and with the regional wine industry to present tours which focused on the art and science of winemaking.



Dragi Markovic

*Tinsmith John Yard shows his skills at the Rare Trades Fair Day*



Other special programs for families and children included:

- the second National Museum of Australia Annual Children's Week lecture, delivered by popular children's writer Morris Gleitzman
- a range of activities celebrating Indigenous culture during NAIDOC week — these included workshops with Roy Barker, and artist Elaine Russell; storytelling with Nggunawal elder Agnes Shea, June Barker and Larry Brandy; performances by Gerib Sik and didjeridu player Graham King
- a workshop on forensic investigation and an archaeological dig as part of National Archaeology Week activities
- an outdoor display of more than 100 FJ Holdens from as far afield as Queensland to celebrate the 50th anniversary of the FJ Holden
- a day of celebrations to mark the 125th anniversary of the Paddle Steamer *Enterprise* — these included bush dancing, storytelling, a cooking demonstration by celebrity chef Ian Parmenter and a very large birthday cake.



George Serras

*Monaro folkdancers get into period at the 125th birthday of the PS Enterprise*

Regular programs such as storytelling, writers/illustrators in residence programs, regular craft activities and play lunch with Friends for children under five years and their carers, the Museum's themed Christmas tree and musical performances in the Hall and Amphitheatre were also popular with families and children.

### ***For young people and adults***

Innovative events for young people again proved popular during the year. A highlight was Sky Lounge, a new media and music event held over four nights in February in the Garden of Australian Dreams. This was the third year the Museum has presented Sky Lounge, and it was fully subscribed each night. Through a sponsorship arrangement with ABC Radio's Triple J, Sky Lounge also gained significant national media exposure for the Museum.

The Museum presented an extensive range of programs for adults interested in understanding, researching or discussing topics at an academic level. Representing *Outlaws: Bushrangers, Rebels and Revolutionaries in Popular Culture*, a two-day conference associated with the *Outlawed!* exhibition, brought together an international group of scholars, filmmakers, writers, curators and criminologists to explore the traditions of the outlaw hero. A forum featuring some of Australia's leading crime writers discussing their work was facilitated by crime fiction reviewer Stuart Coupe and was webcast to a broader audience.



George Serras

*Children go forensic in one of the Museum's archaeological workshops*

The Museum regularly provided a forum for debate on contemporary issues by featuring a range of Australian and international experts, scholars and researchers. In addition to the very successful partnership with the Australian National University, which saw 33 lectures, symposiums and seminars held at the Museum, other partnerships with educational organisations resulted in programs such as:

- Forensic Anthropology Conference — experts and professionals concerned with forensic anthropology came together for the first time to explore death scene investigation, forensic recovery and mortuary archaeology
- National Archaeology Week — marked by lectures given by Dr Peter Veth, Acting Director of Research, AIATSIS, and Professor Jonathan Kingdon
- Dust II, the annual student presentation night for the Centre for New Media Arts (previously Australian Centre for Arts and Television) and the Film and Television Awards, the Canberra Institute of Technology's presentation night for film and television students.

The Museum's commitment to learning-based programs and activities for older Australians was strengthened through a number of University of the Third Age learning circles (based around Museum exhibitions or collections) and by assisting the Centre on the Ageing to launch their Learning Communities online resource.

### ***Celebrating Australians***

As part of its commitment to showcase Australians who have made a significant contribution to the nation, the Museum presented poet laureate, Les Murray; historian Susanna de Vries; and former Australian of the Year Professor Fiona Stanley in conversation with journalist George Negus. The latter presentation formed part of the Museum's Australia Day celebrations.

### ***Sport***

The Museum increased its sports-related programming by broadcasting significant live sporting events on the large screen in the Hall. The major international sporting event of 2003, the Rugby World Cup, was marked by displays of Rugby memorabilia from private collections in the Hall and Friends Lounge (to complement the *Snapshots of Glory* exhibition) and screenings of key games in the SAS Visions Theatre.

The Melbourne Cup was featured twice during the year. The cup itself made a stopover at the Museum as part of its national tour (with one of the Museum's iconic objects, Phar Lap's heart, on special display for the day). A seminar titled 'Why Australia stops for the Melbourne Cup', presented with Manning Clark House, featured Australia's leading sports historians including Professor Richard Waterhouse from the University of Sydney.

### **Music and film**

Music was used regularly to enhance the experience of visiting the Museum, with performances held regularly in the Hall and Amphitheatre. In conjunction with the Friends of the National Museum of Australia, a special concert, *Eternal Strings*, was performed on instruments from the Museum's collection, crafted by world-famous Australian violin-maker AE Smith.

In conjunction with the National Folk Festival, the Museum sponsored a number of lunchtime concerts as well as performances and workshops by a group of women and children from Ernabella in Central Australia.

Partnerships with universities and film organisations enabled the Museum to increase the level of film-based programming, maximising the use of the Museum's state-of-the-art screening facilities. International events included:

- Art of the Documentary, a three-day conference with a number of panels, screenings and film premieres (with the Australian National University)
- Asia-Pacific Film Week (with the Australian National University)
- Indigenous Filmmakers Forum, a forum connecting filmmakers in Australia, New Zealand and Canada via video conferencing (with ACT Filmmakers' Network)
- Scinema, a week-long film festival incorporating the most recent science films from around the world (part of National Science Week and produced with the CSIRO).

Festivals and events showcasing regional filmmakers included Short::Winter and Short::Spring, two highly popular short film events attracting around 1000 people; Lights Canberra Action, a competition for regional filmmakers using Canberra itself as the backdrop for storytelling; and the Canberra Short Film Festival, four days and nights of films with national competitions and workshops.



George Seerras

*Ernabella dancer, Kyla Windlass, performs at the Museum during the National Folk Festival*

### **Conservation programs**

A high level of public interest in the Museum's conservation activities resulted in the following public programs:

- tours of the collections for special interest groups such as the Museum's Friends, and the Crossley Car Club
- talks to community groups including the Canberra Spinners and Weavers Group, Museum Friends on the conservation of the AE Smith stringed instrument collection, the conservation of the Sir Ivor Hele collection of drawings, and the history and preservation of the wet specimen collection
- advice to community and professional groups at the Kodja Place Visitor and Interpretive Centre at Kojonup Western Australia, Uluru-Kata Tjuta National Park, Northern Territory and the Colonial Navy Museum
- advice to the public on caring for family memorabilia at the Museum's annual Treasures Day.

### **Openings and launches**

The Museum's Events Management section regularly worked with community organisations to organise occasions strategically linked to Museum themes or corporate objectives. The majority of events were staged around temporary exhibition openings and media previews/ launches for content changeovers in the permanent exhibitions. These included:



George Serras

Jack Thompson at the opening of *Outlawed!*

- a suite of events for the exhibition opening of *Outlawed! Discover the Stories behind the World's Rebels, Revolutionaries and Bushrangers*, including a spectacular opening with more than 700 guests. The Minister for Communications, Information Technology and the Arts, Senator the Hon. Richard Alston, was special guest speaker, and long-time Museum supporter Mr Jack Thompson AM was master of ceremonies
- the exhibition opening for *Behind the Lines: The Year's Best Cartoons* with Senator Gary Humphries as guest speaker
- an outdoor event in the Garden of Australian Dreams to celebrate the opening of *Snapshots of Glory*, featuring Rugby World Cup images from the archive of Colin Whelan, and the launch of the Museum's Rugby World Cup 2003 program with Senator the Hon. Rod Kemp, Minister for the Arts and Sport

- the exhibition opening of *Royal Romance: Queen Elizabeth II's 1954 Tour of Australia* by Sir David Smith AO
- the exhibition launch of *Native Title Business: Contemporary Indigenous Art* — a national travelling exhibition presented by the Gurang Land Council (Aboriginal Corporation) and toured by the Regional Galleries Association of Queensland. This exhibition was opened by Professor Mick Dodson, Chair of Indigenous Studies, Australian National University
- the launch by Mr Mal Meninga AM of *Refined White*, a travelling exhibition from the Australian Sugar Museum in the First Australians gallery.



*Rugby League legend Mal Meninga launches Refined White*

The Museum also provided event and venue coordination for the following community events:

- Adult Learning Australia's launch of their Learning Communities Catalyst website
- The Mental Health Foundation's Ceremony of Planning to commemorate World Mental Health Day, as well as a media forum during Mental Health Week
- *My Australia! Banners* exhibition launch to celebrate International Day of People with a Disability. This exhibition was undertaken in partnership with a number of disability groups in the Australian Capital Territory
- The launch of *Eureka Moments! Highlights from 50 Years of Australian Science* — a travelling exhibition developed by the Australian Academy of Science in partnership with the Museum.



*Broadcaster Robyn Williams at the launch of Eureka! Highlights of 50 Years of Australian Science*

### Outreach programs

As part of its strategic priority of engaging audiences beyond the Museum site, the organisation undertook a range of public outreach programs. These included:

- eight travelling exhibitions were held at a total of 11 venues and attended by 122,164 visitors (see page 43)



George Serias

Curator Rebecca Hessling, Kase Connele from the Royal Flying Doctor Service and Director Craddock Morton take a look at *Looking around*

- five major initiatives were implemented for schools throughout Australia, using print and online materials developed by the Museum (see page 38)
- ten new publications were released, based on Museum collections, exhibitions and themes, designed for different audiences (see page 49)
- four communities created photographic exhibits for the Nation: Symbols of Australia gallery exhibit *Looking around* (see page 20) which explores the diversity and experiences of Australian suburbs
- young Aboriginal adults from the Alice Springs Gap Youth Centre also began preparing for their involvement in the *Looking around* project next year

- the Museum was a key participant in the On the Trail with Cobb & Co. conference — a three-day conference in Bathurst celebrating the 150th anniversary of Cobb & Co.

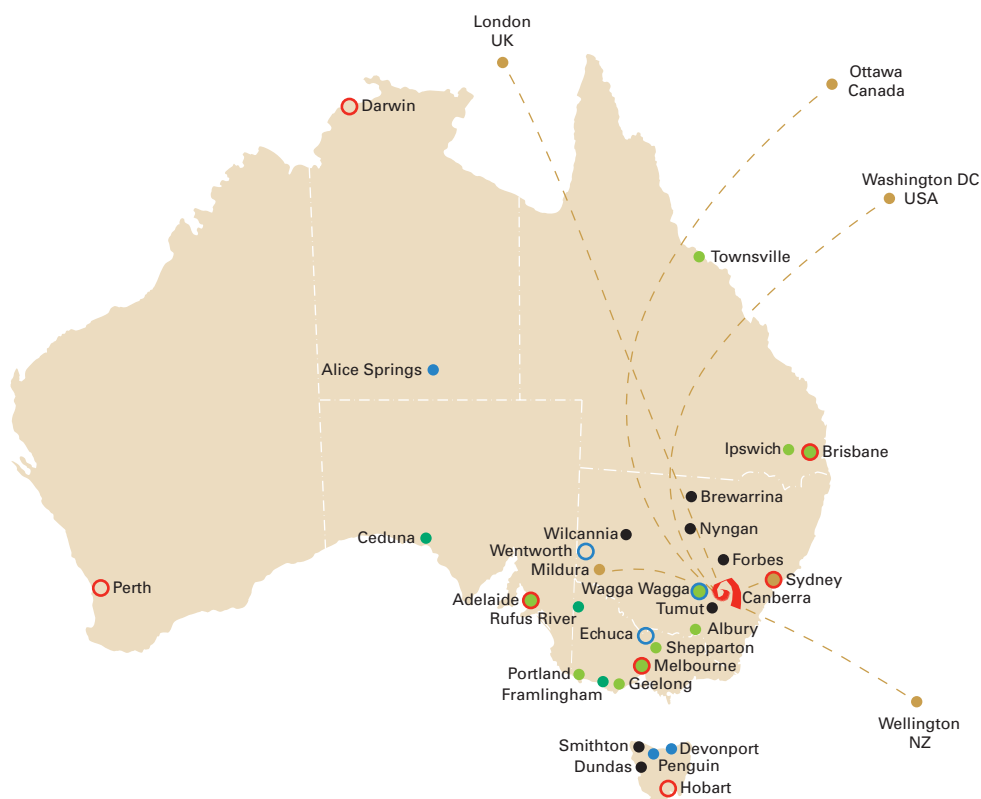
The Museum makes extensive use of communications technologies to enhance its outreach activities. A highlight during the year was an online project in which 18 young new media artists remixed digital material from the *Outlawed!* exhibition, creating new images, animations and graphics. This project was produced in partnership with the Noise Festival, a national event that gives young people the opportunity to showcase their creativity on radio, television, in print and online. The work appeared online (over 10 million hits to date), on ABC TV's national program *Rage*, in the *Noise* publication (national circulation 60,000) and as a display in the *Outlawed!* exhibition at the Museum. The *Outlawed!* Remixed project also attracted significant media coverage in the *Weekend Australian* (27–28 September).

The Museum is one of the few cultural institutions in the world to have a broadcast studio capable of producing broadcast-quality radio, television programs, video conference and webcasts. The Studio is an important tool for outreach activities. For example, live videoconferencing activities this year included:

- the Art of the Documentary international conference including a live link to acclaimed Russian director Alexander Sukurov in Florence, Italy
- as part of National Science Week, encryption expert Simon Singh talked about the Enigma code-breaking machine from the London Museum of Science
- the Indigenous Filmmakers Forum linked filmmakers based in New Zealand, Canada and Australia to discuss current trends and issues in Indigenous filmmaking.

The Studio also enabled media organisations such as the Australian Broadcasting Corporation to record programs at and broadcast programs from the Museum, for example, the popular ABC Radio *Australia Talks Back* program was recorded in the Studio during National Science Week.

### Reaching beyond Canberra



#### Activity

#### Places

● <b>Travelling Exhibitions</b> <i>Cartoons 2002</i> <i>Stories from Australia; Rare Trades</i> <i>Behind the Lines</i> <i>I am Woman Hear Me Draw</i> <i>Behind the Lines; Outlawed!</i> <i>Rare Trades</i> <i>Hickory Dickory Dock</i>	Geelong; Albury Adelaide Brisbane Townsville; Portland Melbourne Ipswich Shepparton; Wagga Wagga
<b>Video conferences/broadcasts</b> Indigenous filmmakers forum	Ottawa, Canada Wellington, New Zealand London, UK Sydney; Mildura Washington DC, USA
— ●	Enigma lecture Talkback Classroom

#### Activity

#### Places

● <b>Snapshot Schools project</b>	Forbes; Tumut; Brewarrina; Nyngan; Wilcannia; Smithton; Dundas
○ <b>Professional development workshops for teachers</b>	Sydney; Brisbane; Darwin; Perth; Adelaide; Hobart; Melbourne
○ <b>Murray–Darling Basin project</b> Basin Bytes Pass the salt — cultural mapping project	Wentworth; Echuca Wagga Wagga
● <b>Looking around</b>	Penguin; Alice Springs; Devonport
● <b>Repatriation</b>	Ceduna; Rufus River; Framlingham

## SCHOOLS PROGRAMS

The Museum provides a range of interactive, student-centred and curriculum-based programs for preschool, primary and secondary schools throughout Australia. These programs enable students to investigate Australia's history, cultures and environment.

During 2003–2004, the Museum refined its suite of 15 core activities for visiting school groups and expanded the focus on outreach for schools unable to visit the Museum in Canberra. The highly successful Talkback Classroom project continued and educational material on the Museum's website was increased to include further classroom resources and interactive activities.

Special programs offered during the year included:

- the annual schools cartooning competition, held in conjunction with the Museum's temporary exhibition on political cartooning, *Behind the Lines*. The competition attracted entries from more than 100 primary and secondary schools students. The cartoons were displayed as part of the exhibition and the winning entries placed on the Museum's website
- a program based on the science of forensic archaeology, held during National Archaeology Week in May 2004
- Springboard into Historical Inquiry — this new program in the Springboard series for middle to senior secondary schools challenges students to investigate how museums create displays and exhibitions
- a performance program, created in conjunction with the *Outlawed! Discover the Stories behind the World's Rebels, Revolutionaries and Bushrangers* temporary exhibition.



George Serras

Performer Nigel Sutton enthralled visitors with stories from *Outlawed!*



Evaluations continue to indicate that all programs are well received by both students and teachers. A new schools programs evaluation database will become available in 2004–2005 which will enable close monitoring and reporting on the effectiveness of schools programs.

### Attendance at on-site programs

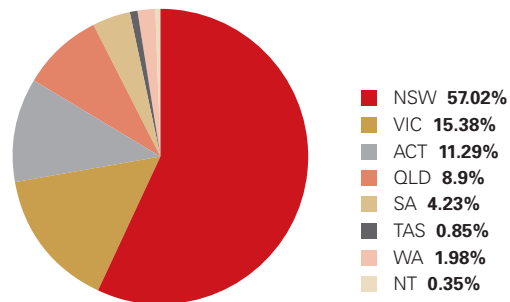
Approximately 85,168 students from 1816 schools visited the Museum in the reporting period. The number of bookings for schools programs for 2004 at the end of June was slightly higher than for the corresponding period in 2003.

Two-thirds of student visitors were from Year 5 or 6 and nearly 60 per cent came from New South Wales. The following charts reflect the number of schools and students booked to visit the Museum — and do not include those who came as unbooked visitors.

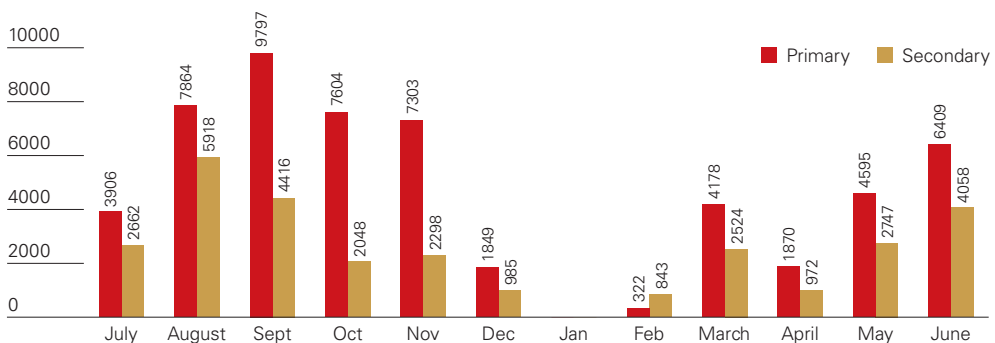
The Museum marketed its schools programs to schools and bus and tour companies through a range of initiatives. These included a new schools programs brochure mailed to all schools in Australia and a number of paid and free advertisements in major school excursion planners published by commercial operators. In addition, programs were advertised in the marketing materials produced by the National Capital Educational Tourism Project.

### Collaborative projects

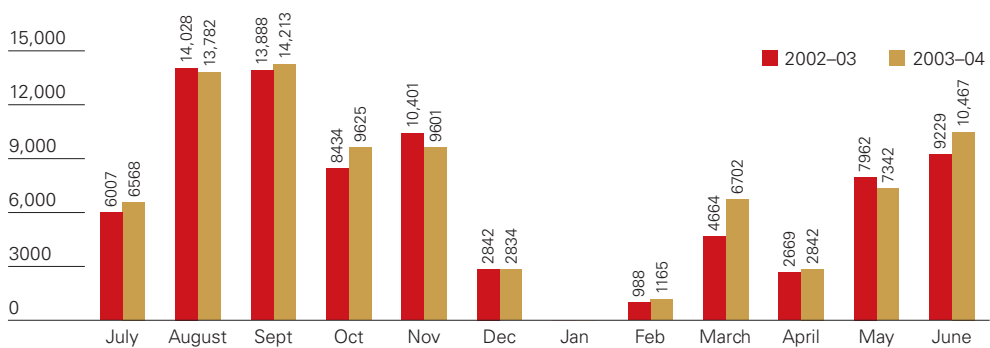
The Museum continued to run its very successful pre-service history fellowship programs in conjunction with the Australian War Memorial and the National Capital Educational Tourism Project. The number of universities involved in the project increased to three to include Monash University (Melbourne), the University of Tasmania and



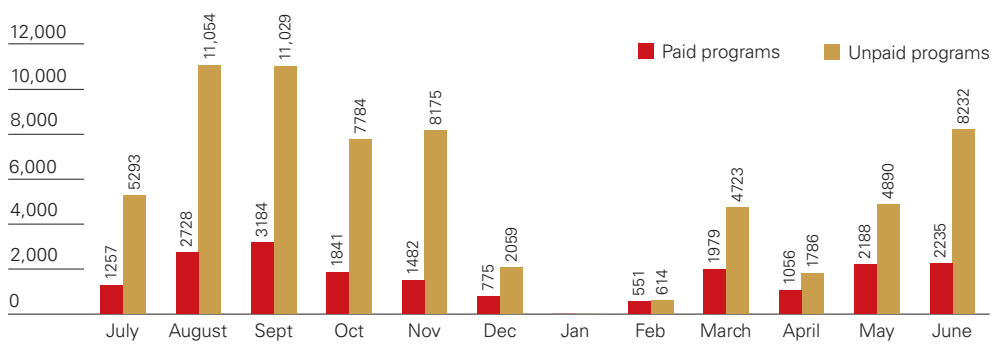
Number of schools by state 2003–2004



Number of students Primary and Secondary 2003–2004



**Number of students comparison 2002–2003/2003–2004**



**Number of students paid v unpaid 2003–2004**

Griffith University (Queensland) — a total of 36 students. Evaluations from participating students indicate that these prospective teachers find the experience of visiting and experiencing the National Museum of Australia, the Australian War Memorial and other cultural institutions very enriching for their future history teaching career.

The Museum again sponsored the Australian History Teachers' Association's National History Challenge which enables students to create Museum displays on a specified history topic. In this way the Museum continues to support the teaching and learning of history in schools.

### Professional development for teachers

The Museum's professional development workshops for teachers, held at the Museum and at conferences around Australia, attracted more than 1000 participants.

Evaluations from the workshops were overwhelmingly positive and indicate that the Museum's efforts to provide teaching strategies and resources to support a variety of curriculum areas have a positive impact on the quality of teaching in Australian classrooms.

## Reaching a national schools audience

Major outreach activities for schools and teachers this year included:

### ***Talkback Classroom***

Over 1000 students from the Australian Capital Territory, regional New South Wales and Western Australia participated as audiences in Talkback Classroom with student panellists selected from all states and territories. Ten Talkback Classroom forums held during the year enabled senior secondary students to interview the following major decision-makers from politics, the business sector and the wider community:

Margaret Jackson	Chairman of Qantas
Laurie Oakes	Journalist
The Hon. John Anderson, MP	Deputy Prime Minister
The Hon. Kim Beazley, MP	Member for Brand
Mark Latham, MP	Member for Werriwa
The Hon. Larry Anthony, MP	Minister for Children and Youth Affairs
Ramu Damodaran	Chief, Civil Society Service, United Nations
Senator Aden Ridgeway	Australian Democrats Senator for NSW
Senator Andrew Bartlett	Leader of the Australian Democrats
Geoff Pryor	Cartoonist, <i>Canberra Times</i>
The Hon. Carmen Lawrence	Member for Fremantle, ALP President



George Serras/Dragi Markovic

*Senator Aden Ridgeway, journalist Laurie Oakes and the Hon. Larry Anthony, MP, face student questions during Talkback Classroom*

Each forum was broadcast on ABC Radio National's *Life Matters* program and three were also broadcast on the SBS youth television program, *School Torque*.

Highlights included Talkback Classroom in April 2004 with high-ranking United Nations official Ramu Damodaran interviewed by student panellists from Australia and the United States. This program was the second in a series of collaborations between the Smithsonian Institution and the National Museum. The Museum also produced forums with the Powerhouse Museum and the Museum and Art Gallery of the Northern Territory. Each museum was linked by videoconference to the National Museum's Studio allowing a larger number of students to watch the interviews 'live'. It is planned to continue this initiative in 2004–2005.

### ***Australian History Mysteries primary schools publication project***

Following the successful production of *Australian History Mysteries* for secondary schools, a primary school version was made available to schools in June 2004. The five original case studies — discovery of Australia, the life of female convicts, the Eureka rebellion, frontier conflict and Ned Kelly — were retained but simplified and linked to primary school curriculum outcomes.

### ***Studies of Society and Environment magazine***

The Museum prepared three inquiry-learning units of work based on a number of the Museum's permanent and temporary exhibitions for *Studies of Society and Environment*, a classroom curriculum magazine (distributed free of charge to all Australian secondary schools three times a year) which explores current and historical events and issues occurring in Australia and overseas. These materials were also placed on the Museum's website with full colour images.

### ***Online educational materials for schools***

Additional classroom resources were made available on a wide range of issues and topics related to the Museum's themes. Several new interactives are now available, including an interactive based on the recent *Behind the Lines* exhibition.

### ***Snapshots of remote school communities***

The Museum extended its outreach activities for remote school communities by providing the opportunity for them to document their community life through photographs. The project encourages school students to complete a unit of work and then construct an exhibition based on photographs of their community. Although the project is still in its infancy the Parliament of New South Wales and the Queen Victoria Museum and Art Gallery in Launceston have agreed to collaborate on the project. Photographs generated by this project will be featured on the Museum's website.

## VISITATION NUMBERS AND TRENDS

Visitor numbers for the permanent exhibition galleries remained steady throughout the year, with monthly totals rarely moving more than five per cent above or below those of the previous year. Indications are that the Museum has now reached normal visitation levels for the permanent exhibitions, with additional numbers depending on levels of programming or scheduling of temporary exhibitions.

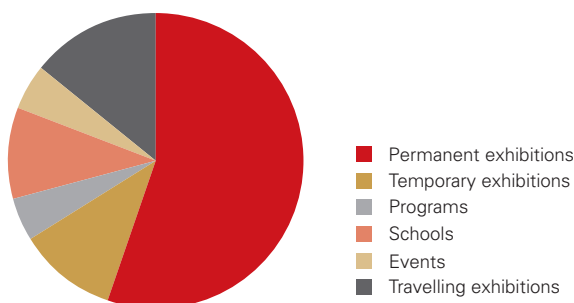
Areas of increased performance in 2003–2004 were public programs (up 11 per cent) and schools (up five per cent). A more rapid turnover of new exhibitions than in 2002–2003 resulted in a 99 per cent increase in visitation to temporary exhibitions.

LOCATION	NO. OF VISITORS 2002–2003	NO. OF VISITORS 2003–2004
Permanent exhibitions	486,080	435,101
Temporary exhibitions	47,524	94,964
Travelling exhibitions	192,599	122,164
Schools	–	85,141
Public Programs	36,539	40,593
Events	62,307	42,214
<b>TOTAL</b>	<b>825,049</b>	<b>820,177</b>

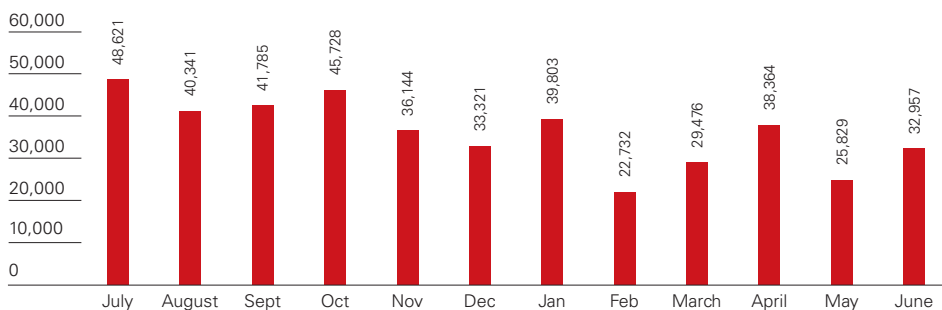
Booked schools are now categorised separately with an allowance made for unbooked schools in the permanent exhibition total.

The travelling exhibitions figure of 122,164 includes:

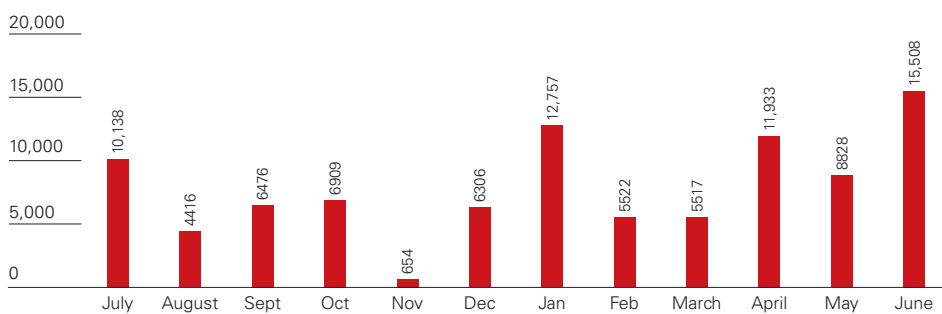
<i>Cartoons 2002</i> (Geelong, Albury)	7248
<i>Rare Trades</i> (Adelaide, Ipswich)	30,319
<i>Behind the Lines</i> (Brisbane, Melbourne)	55,917
<i>Horacek</i> (Townsville, Portland)	10,641
<i>Stories from Australia</i> (Adelaide)	7984
<i>Outlawed!</i> (Melbourne)	2919
<i>Hickory Dickory Dock</i> (Shepparton)	7136



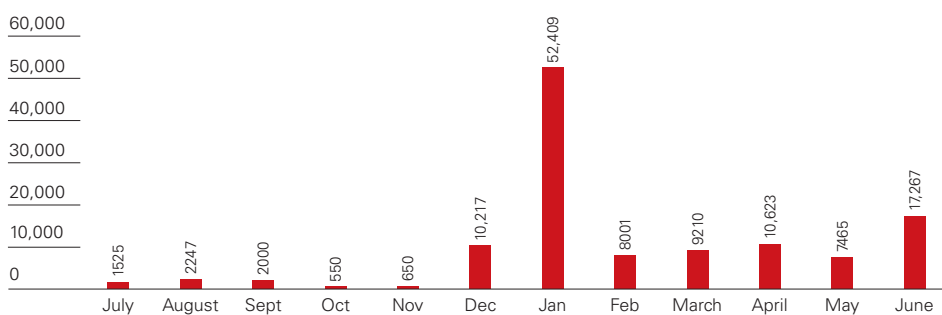
### Visitor statistics 2003–2004



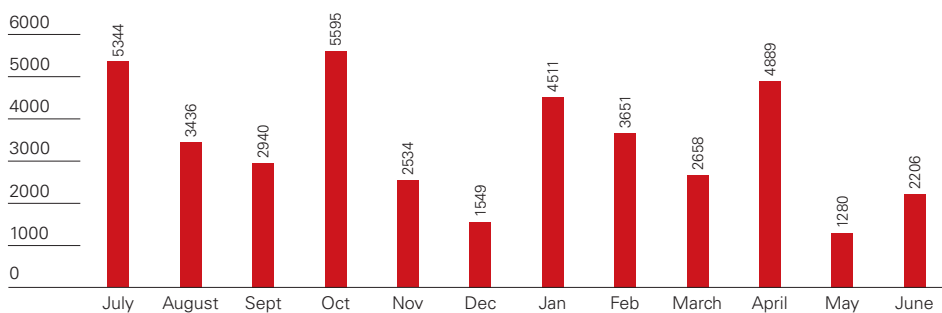
### Permanent exhibitions



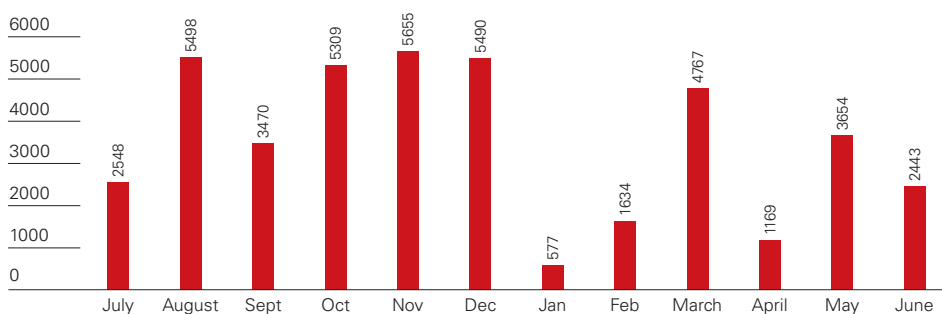
### Temporary exhibitions



### Travelling exhibitions



### Public programs



### Events

## Visitor feedback

The Museum actively seeks visitor comment through exit interviews, commissioned market research and written feedback forms, and informal comment is also made to hosts and staff involved in the delivery of programs. Visitor interviews in particular have given rise to an increasingly valuable database of visitor demographics, attitudes and behaviour over time.

- Museum visitors have continued to demonstrate high satisfaction levels. Of 2600 visitors interviewed during the year, 93 per cent said they were 'satisfied' or 'very satisfied' with their experience.
- Age groups most strongly represented were 41–45 years (10.9 per cent) and 36–40 years (10.2 per cent).
- Thirty-one per cent of visitors were from Canberra or Queanbeyan, 59 per cent from elsewhere in Australia, in particular Sydney and regional New South Wales, and 10 per cent were from overseas.
- The proportion of repeat visitors rose to 44 per cent in January 2004. Fifteen per cent of visitors interviewed during the year have previously visited the Museum three or more times.

Visitors continued to make positive comments about the Museum's architecture (25 per cent of those surveyed) and the high quality of exhibitions (19 per cent). Eighty-five per cent also confirmed that they had learned something new about Australian history during their visit.

In response to suggestions made in the review, two new questions were introduced into visitor surveys during the year. The results confirm the very positive visitor response overall.

When asked 'Would you recommend the National Museum to your friends?', 86 per cent of visitors responded 'yes, definitely' and a further 10 per cent 'probably'. Only three per cent chose 'probably not' or 'not sure'. When asked 'Which of these words describe the feelings you experienced during your Museum visit?', visitors selected 'welcome' (74 per cent) 'relaxed' (73 per cent) and 'involved' (45 per cent). Only three per cent felt 'bored' and five per cent 'confused'.

Aspects of the Museum which elicited negative comment included difficulty with wayfinding (14 per cent) and a perceived lack of logic in exhibitions layout (12 per cent). These problems are in the process of being addressed, substantially through improvements in the map given to all visitors and in overall exhibition labelling and signage.

During the year the Museum also carried out observations and interviews devised to measure visitor learning, using templates devised by the MARVEL project (Museums Actively Researching Visitor Experiences and Learning), a joint initiative of the University of Technology, Sydney, the Australian Museum and other partners. Visitors gave Museum exhibitions particularly high scores for learning elements such as 'It was pleasant to be reminded and to learn more', 'I was reminded of the importance of some issues' and 'I discovered things that I didn't know'. The project is expected to continue next year, involving major museum partners in other states.

## OFFICIAL VISITORS

The Museum was host to an increasing number of official visitors during the year. These included delegations and representatives from overseas governments, international research institutes and cultural organisations, as well as visits from Australian members of parliament, other government representatives and sponsors and donors.

## SUPPORTING SERVICES TO ENHANCE OUTPUTS

### COMMUNICATIONS

#### Public Affairs

The Museum's public affairs strategies this year significantly increased the amount of regional, national and metropolitan media coverage of the organisation's activities. This coverage was partly based on a strong program of travelling exhibitions including *Rare Trades* in Adelaide and Ipswich; *Behind the Lines* in Brisbane and Melbourne; *I am Woman, Hear Me Draw* in Victoria; *Stories from Australia* in Adelaide, *Outlawed!* in Melbourne, and the beginning of a ten-venue tour of *Hickory Dickory Dock*.

The Public Affairs section also targeted various national, regional and niche media matched to different overseas and Australian outlaw legends featured in *Outlawed!*, after it opened at the Museum in November. The same tactic delivered state based coverage of *Royal Romance* from February, timed and targeted to the media of each state through which the



George Seirras

Media follow the Hon. Gough Whitlam, AC, QC leaving his handprint during NAIDOC Week



Queen moved exactly 50 years ago. The section also built national campaigns around the Museum's quest to find key objects, from an FJ Holden in original condition to memorabilia of young pilgrims to Gallipoli. Regional and metropolitan radio remains an important vehicle of national exposure. The Museum's recent auction room successes to build the National Historical Collection were also well covered.

The Talkback Classroom series is now broadcast on both ABC Radio National and SBS TV. It too contributes to the Museum's wide national media coverage, and that of local media interested in the stories of student interviewers selected from their area.

This year the Museum built considerable media collaborations to stage and promote public forums, build coverage and exploit its broadcast studio facilities. Media partnerships include 702 and 666 ABC Radio, ABC Radio National, ABC TV and SBS TV. Public Affairs and Foxtel's History Channel also co-produced a series of interstitials around outlaw legends to be broadcast free concurrent with the travelling exhibition, along with free exhibition advertisements and birthday promotions for the National Museum. This broadcasting time is worth almost \$250,000.

The Public Affairs section continues to build communication and program/exhibition partnerships with a diverse group of organisations. Partnerships this year included:

- the Smithsonian Institution
- the Parliamentary Education Office
- Adult Learning Australia
- Canberra Mothercraft Society
- AIDS Action Council
- CSIRO and the Australian Science Festival
- National Archeology Week
- the Murray–Darling Basin Commission
- Powerhouse Museum
- Australian Nuclear Science and Technology Organisation
- the new Gab Titui cultural centre on Thursday Island
- the Wallabies and ACT Brumbies Rugby clubs
- the Melbourne Cup Carnival
- the Holden FX and FJ Car Club.

This year began with the release of the *Review of Exhibitions and Public Programs (2003)*, saw the departure of the founding director and eventual confirmation of her successor, and concluded with the release of the Museum's new strategic directions for its galleries and collections. All these events received considerable coverage and comment in the media. The Museum welcomes diversity of viewpoints and debate and response to the media coverage was managed accordingly.

## Marketing the Museum

### **Brand awareness**

In April 2003, as part of the Museum's three-year marketing strategy, the Museum launched a campaign to establish and enhance recognition of the Museum's brand across a wider audience, create visitation from new markets and encourage repeat visitation from existing markets. For the last 12 months, the campaign concentrated on Sydney, the Australian Capital Territory and southern New South Wales with some exposure in Melbourne and was executed in different forms including billboards, bus advertising and television commercials.

A national survey conducted by Newspoll in May 2004 indicated that the community's level of awareness of the Museum has risen steadily and that the number of people identifying the Museum as 'a place worth making a special visit to' has risen considerably. The results also show that the brand awareness campaign has been successful in positioning the Museum as a stimulating and engaging place to visit.

### **Marketing campaigns**

Successful campaigns were developed for temporary exhibitions, such as *Rare Trades: Making Things by Hand in the Digital Age* and *Outlawed! Discover the Stories behind the World's Rebels, Revolutionaries and Bushrangers*. Targeted marketing campaigns supported the Museum's other temporary exhibitions (*Snapshots of Glory*, *Royal Romance* and *Refined White*) and travelling exhibitions (*Behind the Lines* and *Hickory Dickory Dock*).

The campaign for Sky Lounge 2004 — held each Friday night in February — built on the successful marketing of previous Sky Lounge events and resulted in four sell-out nights.

Other highlights included:

- the success of the Shop marketing strategy which contributed to a substantial increase in sales
- separate marketing campaigns for schools programs, Museum tours and school holiday programs
- development of tour packages for inbound tour operators and international markets
- winning ACT's Best Tourist Attraction.

The Museum continued to strengthen its collaborative relationships with tourism industry associations such as the Tourism Task Force, Canberra Convention Bureau, Australian Tourist Commission and Australian Capital Tourism Corporation.

### **The Museum in print**

The Museum publishes books and catalogues as part of its research, exhibitions and outreach activities. Publishing is an effective means of recording the Museum's scholarship, disseminating it to national and international audiences and, through this, enhancing public knowledge and understanding of Australian history and culture.

During 2003–2004, readers in Australia purchased 14,500 copies of Museum publications. Almost 50 per cent of sales were through bookstores across Australia, the remainder through the Museum Shop and mail order. The percentage of off-site sales is high for a cultural institution and demonstrates the Museum’s ability to engage with audiences beyond the physical venue.

Ten new publications were added to the Museum’s list in 2003–2004. They included exhibition catalogues for *Behind the Lines*, *Outlawed!* and *Royal Romance* (see page 23–25 for exhibition details). Along with information and images from the exhibitions, Museum catalogues provide additional research and commentary on the subjects. They aim to help visitors engage with the exhibition beyond their visit, and give non-visitors the opportunity to explore the content.

Other publications released included the first three titles in the ongoing National Museum of Australia Collection Series. These books, which focus on single objects or collections from the NHC, aim to make Museum research attainable for non-specialised readers. They are accessibly written, attractively packaged and affordably priced. The first three titles feature the PS *Enterprise*, the Sundowner Bean car and the Museum’s collection of quilts. Another series publication on the collection of batiks from Ernabella is scheduled for release early in 2004–2005.

Children and families are key audiences for the Museum. This year the Museum published three books for children and their families and educators. The first, *ABC at the National Museum of Australia*, is an alphabetical journey for preschoolers through the Museum’s collections. This book received a highly commended award in the education section of the Museums Australia Publication Design awards in May.

The second children’s publication released was *It’s Alive! At the National Museum of Australia*, a collection of stories from well-known Australian children’s writers. Each story focuses on an object or theme from the collections. Teacher resources for *It’s Alive!* are available on the Museum’s website to encourage the book’s use in classrooms.

The third children’s publication accompanied the *Outlawed!* exhibition, and features cartoons by well-known children’s illustrator Roland Harvey.





George Serpas

Broadcaster George Negus and former Australian of the Year Fiona Stanley chuckle over Aussie English on Australia Day

The Museum's *Our Voices* series of 27 curriculum-based books for primary schools, published by Rigby and released in February 2003, continued to have strong sales. By the end of 2003–2004, the number of individual publications sold from the series exceeded 43,600. To encourage teachers' use of the series, Museum staff conducted professional development workshops in most capital cities and several regional areas throughout Australia.

The series *Aussie English for Beginners* has enjoyed considerable media coverage and excellent sales since the release of the first title in 2002. To date, sales from the series have exceeded 11,000 copies. Australia Day 2004 saw the release of *Aussie English for*

*Beginners, Book Three*, which focuses on Australian idiom. The series, based on a display in the Nation gallery, provides readers with a record of a Museum exhibition area as well as an insight into Australian identity and culture. A website version of *Aussie English for Beginners* is in development for release in 2004–2005.

In late 2003–2004 the Museum established the imprint of National Museum of Australia Press, to give the publishing program a sustainable identity within the general and academic publishing industries. It is envisaged that as the Museum's research output continues to grow, the Press will become a significant vehicle for its dissemination, both through print and electronic media.

### Library resources

The Museum's Library collects material in the areas of museum studies, conservation, Australian Aboriginal people and Torres Strait Islanders, Australian history and the Australian environment. It currently holds more than 30,000 books, journals, photographs and audiovisual items. The Library is open to the public during business hours Monday to Friday.

In April 2004, the Museum's Library moved from offices in the suburb of Braddon to new onsite premises at Acton. The new location provides better access to the Library's collection for staff and the public.

Prior to the move, external usage for this financial year already had an increase of greater than 30 per cent, which was the target of the marketing plan developed in the previous year. Researchers from Australia and overseas used the Library's resources.

The Library continued to develop its general collection through a modest acquisition program of monographs and serials, with increasing emphasis given to the electronic delivery of documents and other resources.

### Image Delivery and Intellectual Property

Strong, dynamic images are essential for the Museum to use in its exhibitions, publications, website, marketing and public affairs material. Throughout the year the Museum's Image Delivery and Intellectual Property section processed more than 2500 requests for images, and copyright clearances for the Museum's use, along with an increasing number of external requests for the use of images owned by the Museum.

Another major achievement over the past year was the launch of the Museum Law web page which contains general information on a range of intellectual property issues.

The Museum also continued to coordinate an intellectual property, education and networking group, Copyright in Cultural Institutions, across national cultural institutions in the Australian Capital Territory. A major focus this year was the Museum's coordination of the group's submission to the Digital Agenda Review.

### Photography

The Museum's Photography section produces images to support the Museum's communications activities and corporate and public events. This year more than 540 photographic assignments were completed, producing more than 8000 images. The high quality of photographic work contributed significantly to four publishing industry awards won by the Museum.

Three feature photographic projects this year were:

- photography in Central Australia which provided a wide selection of images for use in the *Extremes* exhibition
- a collaboration between the Torres Strait Regional Authority and the Museum enabled the photography of the opening of the Gab Titui cultural centre on Thursday Island, and documentation of performances, artists, people and landscapes
- textiles from the Winifred Hilliard, Dawn Laing, Beth Dean and Petronella Wensing collections were photographed for forthcoming publications.

### Information and Communications Technology

The Museum continues to play a leading role in using new technologies in its business activities and its communication of Australian history. Several major information technology infrastructure and development projects reached final stages during 2003–2004. These include the collections and exhibitions information management system (Opal) and the web architecture project which together form the foundation for an integrated information management and web-publishing environment for the Museum. The Information and Communications Technology section also produced a range of multimedia for exhibitions, events, promotions and the website.

In 2003 the Museum was contracted by the Swedish Government to provide advice on the development of information and communications technology strategies for the new Museum of World Cultures which opens in Gothenburg, Sweden in December 2004.

## **Project Opal**

Development and testing of a new collections information management system was completed in June, for implementation early in 2004–2005. This system brings information about Museum collections together in a single repository, including object records, images, multimedia and associated contextual material. It enables staff to electronically manage key collection and exhibition management processes including documentation of the collection, the movement of objects, conservation treatments and the creation and changeover of exhibitions. In 2003–2004 the Project Opal team completed the specification, development and testing of the new system and the migration of data from key legacy systems. Training for approximately 100 core system users commenced in May.

With the establishment of the new system, the task of enhancing the Museum's collection records will be pursued in 2004–2005. The integration of this information with the web architecture project will ensure that the public also has access to this information in a range of search-based and interactive presentations.



*The Museum's home page at [www.nma.gov.au](http://www.nma.gov.au)*

## **Web architecture project**

In November 2003 the Museum launched a major revision of its website. For visitors a fresh design was the most striking change. The update to the site also contained revisions to all existing content along with a large volume of new content. The release of the new website coincided with the launch of the *Outlawed!* exhibition. To support the exhibition, interactive content was re-versioned and

made available online. This included an interactive version of the John Hanlon transcription of the 'Jerilderie Letter', a 'Make your verdict' interactive and an '*Outlawed!* Quiz'.

Behind the scenes, the deployment of a new content management system has streamlined the Museum's web-publishing process.

## **Online activities**

The Museum continued to develop its online content and services, including exhibition and collections material, schools resources, visitor and corporate information. As well as relaunching its main website <[www.nma.gov.au](http://www.nma.gov.au)> the Museum's first targeted entry portal, <[schools.nma.gov.au](http://schools.nma.gov.au)>, was also launched.

The Museum partnered with Net Ventures Pty Ltd to webcast six live events from the Studio. These included a Talkback Classroom event in Mildura featuring the Deputy Prime Minister, Mr John Anderson, a defence conference and several public lectures.

The webcasts were used to expand the offsite reach of the Studio and to explore the development of broadband web content.

The first Basin Bytes project, undertaken as part of the Murray–Darling Basin outreach project, saw students from the Echuca region creating their own interpretations of environmental history for the Museum website at <basinbytes.nma.gov.au>. A similar project in Wentworth is also underway, with two further projects scheduled for 2004–2005.

Overall visitation to the website continued to grow, with 480,000 visits in 2003–2004. In July, the Museum received the Institute of Public Administration (Australia) award for the best online annual report of any Commonwealth Authorities and Companies agency in 2002–2003.

### ***Multimedia production***

The Museum commissioned a range of video, interactive and web-based multimedia projects for exhibitions, events and the website. The major project was the creation of a range of material for the *Outlawed!* exhibition.

These proved highly popular with visitors of all ages to the exhibition according to exit surveys. More than 20,000 visitors to *Outlawed!* took the time to register their own verdict on the famous characters presented in the exhibition. Using a touchscreen interface, visitors were asked to decide whether, after viewing the evidence, they considered 12 featured outlaws heroes or villains. Australia's own Ned Kelly was clearly the people's choice for hero — almost 60 per cent of respondents decided in his favour.

### ***Collaborative online learning project***

Work continued on the development of 'learning objects' commissioned by the Learning Federation. These are web-based interactive resources that explore various themes in Australian history. The Museum is the first cultural institution contracted to produce material under this project, an initiative of Federal and State governments of Australia and New Zealand. It is anticipated that by the end of 2004, 20 of these resources based on Museum collections and themes will be available for students throughout Australia through the Learning Federation's online repository and the Museum's website.

### ***Information technology systems and infrastructure***

The Museum continued to consolidate and enhance its IT business systems and infrastructure. A number of key business systems were upgraded, a new standard operating environment was rolled out to staff desktops and new systems were implemented to manage the Friends membership database, marketing contacts and digital image and video assets.

In November, following a tender process, the Museum contracted a new service provider for IT infrastructure support services. The Museum's fleet of printers was replaced and more than 60 staff and associated infrastructure were relocated to the Acton Annexe. In April a fibre optic data link was established between the Museum's Acton and Mitchell sites through the ICON network, increasing the speed of data access and transfer between sites by a factor of 100.

Records Management commenced the first stage of the Designing and Implementing Recordkeeping Systems program run by the National Archives of Australia to improve the management of paper-based records and files. The management of electronic information was enhanced through the implementation of new policies and procedures and an upgrade of the Museum intranet.

## **VOLUNTEERS**

The Museum welcomes and values the contribution of volunteers and recognises the wide range of skills and knowledge they bring to the Museum. By engaging volunteers the Museum is able to actively involve members of the community in its programs and promote the two-way transfer of skills and knowledge.

Presently, nearly 100 volunteers assist the Museum. They range from high school students to retirees, from all walks of life. All of the Museum's volunteers have one thing in common — a commitment and desire to be involved in the work of the Museum. A list of volunteers who assisted the Museum during the year is in Appendix 9.

The following provides an outline of some volunteer activities within the Museum.

### ***Schools program***

Volunteers assist in the presentation of a variety of educational programs to groups of students from five to 18 years of age. During the year 19 volunteers contributed a total of 1585 hours to the Museum's schools programs.

### ***Public programs***

Volunteers develop and operate touch trolleys throughout the Museum. They also assist in holiday programs, performances, workshops, lectures, special events and are involved in temporary exhibitions. During the year 33 volunteers contributed a total of 1074 hours to assisting with public programs.

### ***Paddle Steamer Enterprise***

The 125-year-old PS *Enterprise* is the largest operational object of the National Historical Collection maintained by the Museum. The vessel is crewed entirely by volunteers who fulfil different roles on board depending on their qualifications and experience. The crew consists of masters, engineers, galley hands and deckhands. Within this financial year three engineers received National Basic or Intermediate Boiler operation certification from ACT Work Cover. The crew are also heavily involved with maintenance and repair.

The PS *Enterprise* was removed from Lake Burley Griffin in mid November until early December 2003. This allowed for major restoration and repair to be conducted on the hull. As a result the PS *Enterprise* operated for a total of 24 days over five months in this financial year. PS *Enterprise* has, in previous years, operated for 18 days over nine months. It is expected that the successful once-weekly operation of this financial year will be adopted for 2004–2005, with a minimum number of 40 days of operation. During the year 34 volunteers contributed a total of 1342 hours to the PS *Enterprise*'s operations.





Former director Dawn Casey celebrates with volunteers the 125th birthday of the PS Enterprise

### **Museum Library**

Volunteers assist with the cataloguing, repair, protection and security of the Library's collections and help staff and visitors access the various databases and reference materials. In late April the Library was moved from Braddon to the newly renovated Annexe on Acton Peninsula. Volunteers performed a significant role in preparing the collection in readiness for the move. During the year six volunteers contributed 1211 hours to the Library's operations.

### **FRIENDS OF THE NATIONAL MUSEUM OF AUSTRALIA**

The Friends developed its membership base and profile during the year, providing programs to meet the needs and interests of its members, enhancing the quality of its membership services and strengthening the partnership with the Museum.

In December 2003, Friends membership comprised 3000 people. Approximately 25 per cent of members live outside a 150-kilometre radius of Canberra. Seventy per cent of members are families, 20 per cent individuals and 10 per cent organisations.

More than 2000 members attended Friends programs and events during the year, highlights of which included:

- a winter gardening series
- Rugby World Cup celebrations with 'Pies, Beer and Rugby'
- play lunch with Friends

- wine tasting at Pialligo winery
- National Museum of Australia shopping nights
- the Eternal Strings concert featuring instruments created by AE Smith
- exhibition previews and behind-the-scene tours
- Barbara Blackman on sound
- John Feder, chief photographer for News Ltd on the war in Iraq
- Professor John Mulvaney on Tasmania's Recherche Bay
- Professor Stephen Foster on the Bandit Queen legend of Phoolan Devi.



George Serras

*Friends volunteer Pat Douglas (centre) introduces Joseph and his parents to the delights of Play lunch*

The *Friends* magazine continued to be well received by members. Winner of a Museums Australia Publication Design Award in 2003, the magazine was also short listed in 2004. The magazine is distributed widely to parliamentarians, libraries and museums around Australia and Australia's diplomatic missions overseas.

The year culminated in two major achievements in the organisation of the Friends: the implementation of a new information management system, and endorsement by the Australian Taxation Office as a Deductible Gift Recipient. Both enhance the Friends' ability to manage member information and assist with the development of the National Historical Collection.

Carolyn Forster, President of Friends, was elected to the board of the Australian Federation of Friends of Museums in 2003. This provides valuable links with other organisations focusing on advocacy of Australian cultural institutions.

Other highlights of the year included:

- continuing sponsorship by Rosemount Wines and the Hyatt Hotel
- continuing sponsorship by JB Hi-Fi and Pete's Toys, providing stereo equipment and children's toys in the Friends Lounge
- fundraising activities to assist with the Museum's conservation projects
- implementation of small temporary displays in the Friends Lounge.

The Museum continued to provide financial support to assist with membership programs and services.

#### **Facing image**

*Cobb & Co. stagecoach from Outlawed!* photo: National Museum of Australia

*A violin from the AE Smith collection* photo: Dragi Markovic

*Bust of 1970 royal tour of Australia, Cecil Ballard collection, from Royal Romance* photo: Dragi Markovic

LAND

•  
NATION

•  
PEOPLE

PART THREE  
Accountability and management



## GOVERNANCE

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

### LEGISLATION

The key legislative instrument defining the broad function and activities of the Museum is the *National Museum of Australia Act 1980*. This act established the Museum as a Commonwealth statutory authority and, along with the National Museum of Australia Regulations, defines its role, functions and powers. The functions and powers of the Museum are in Appendix 2.

The *Commonwealth Authorities and Companies Act 1997* provides a single set of core reporting, auditing and accountability requirements for directors of Commonwealth authorities. 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 *Commonwealth Authorities and Companies (Report of Operations) Orders 2002*.

The *Public Service Act 1999* covers the powers of the Director of the National Museum of Australia in relation to the management of human resources.



**Governance model**

## COUNCIL AND COMMITTEES

The Council of the National Museum of Australia is responsible for the overall performance of the organisation, including setting the strategic direction and establishing goals for management. The Council works with senior management in developing, executing, monitoring and adjusting the appropriate strategies.

The *National Museum of Australia Act 1980* provides for a Council comprising a Chairman, the Director and not less than seven or more than 10 members. All members are appointed by the Governor-General and, apart from the Director, are part-time and appointed for terms of up to three years, although terms of appointment can be extended. The Director is appointed for a period not exceeding seven years.

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

During 2003–2004, the terms of three non-executive members lapsed and four new members were appointed to the Council for terms of three years. The term of the Director (executive member) expired on 14 December 2003 and an Acting Director was appointed. On 24 June 2004 the Acting Director was subsequently appointed Director for a period of three years.



George Serras

*The Council of the National Museum of Australia (left to right) Craddock Morton, Timothy Duncan, David Barnett, Marian Gibney, Benjamin Chow, Cathy Santamaria, the Hon. Tony Staley, Christopher Pearson, John Hirst, John Fleming, Sally Anne Hasluck. Absent: John Thame*

The Council usually meets every two to three months, and four meetings were held during 2003–2004. Details of Council members are in Appendix 1. A senior officer from the Department of Communications, Information Technology and the Arts, attends Council meetings as an observer.

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

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

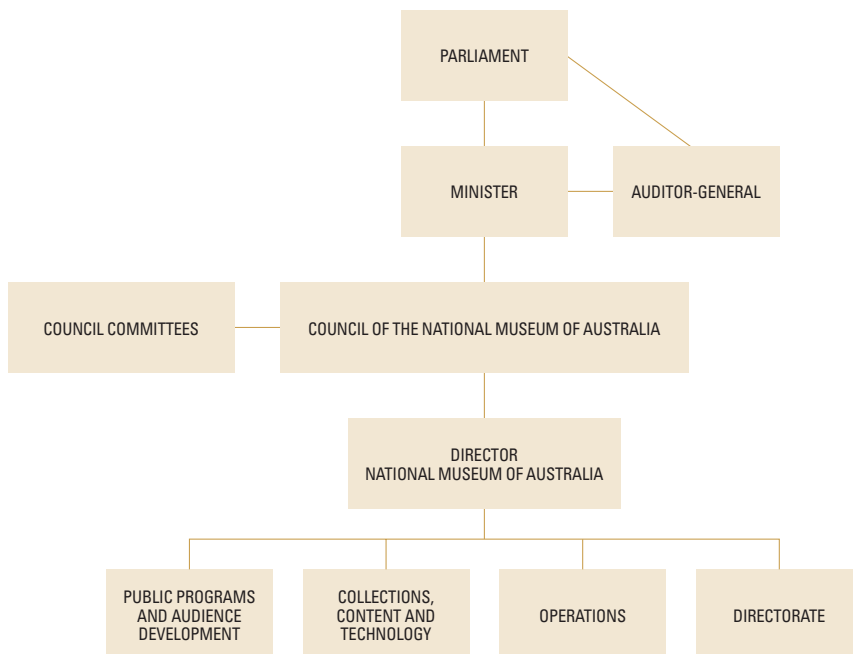
The Council has three committees to assist in the execution of its responsibilities. These are:

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

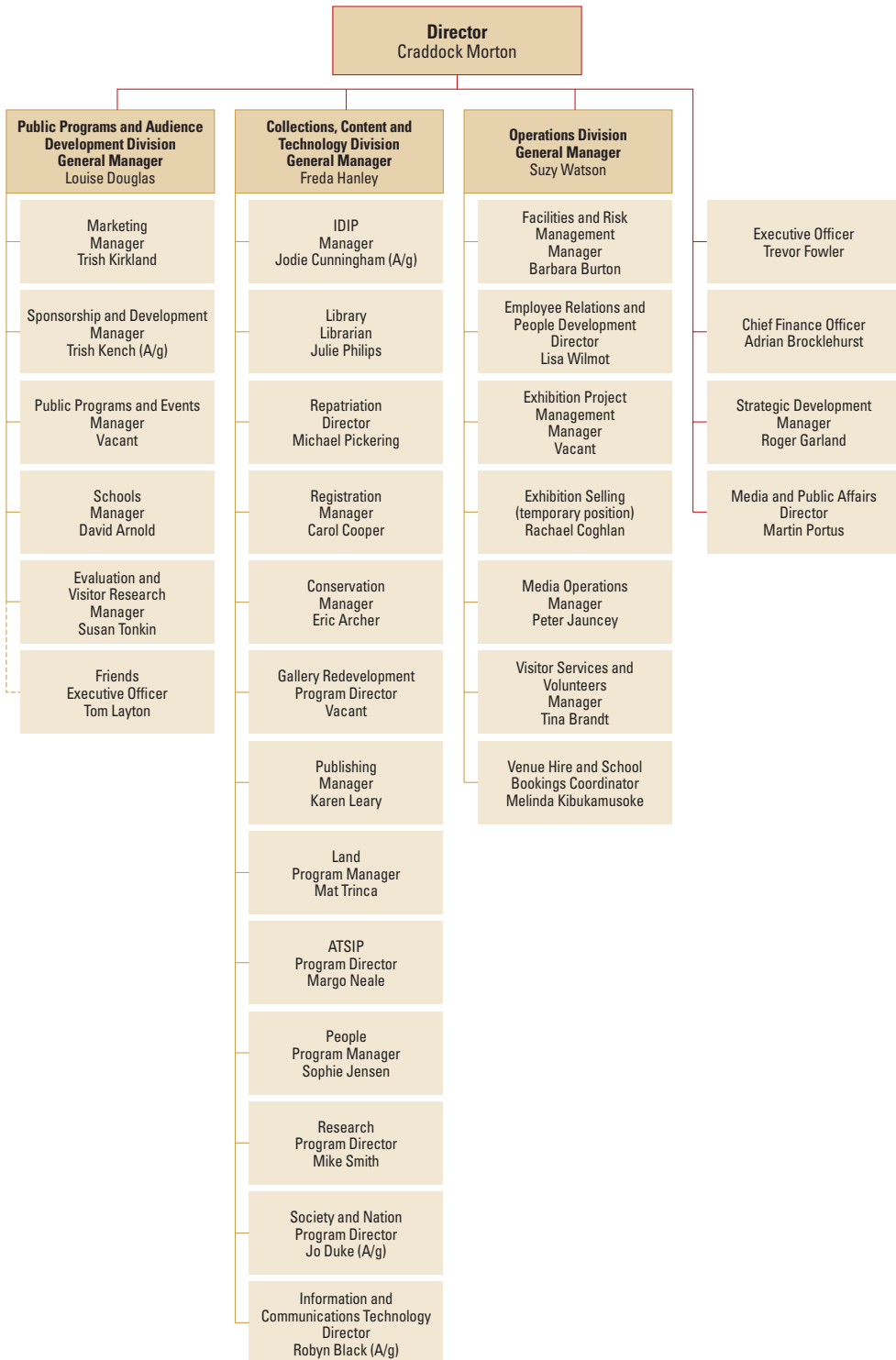
Details of Council Committees are in Appendix 1.

## ACCOUNTABILITY CHAIN

The Museum’s chain of reporting and accountability to the Government at 30 June 2004 was:



NATIONAL MUSEUM OF AUSTRALIA STRUCTURE — JUNE 2004



## EXECUTIVE MANAGEMENT GROUP

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



George Serras

*Museum Director Craddock Morton with General Managers Louise Douglas, Suzy Watson and Freda Hanley*

## PERFORMANCE MANAGEMENT FRAMEWORK

The Museum continued to improve its Performance Management Framework. In the second half of the year the Museum reviewed and updated its vision and mission statements and developed a new strategic plan for 2004–2007 to better reflect its long-term goals. The new statements and a summary of the strategic plan follow.

### **Vision**

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

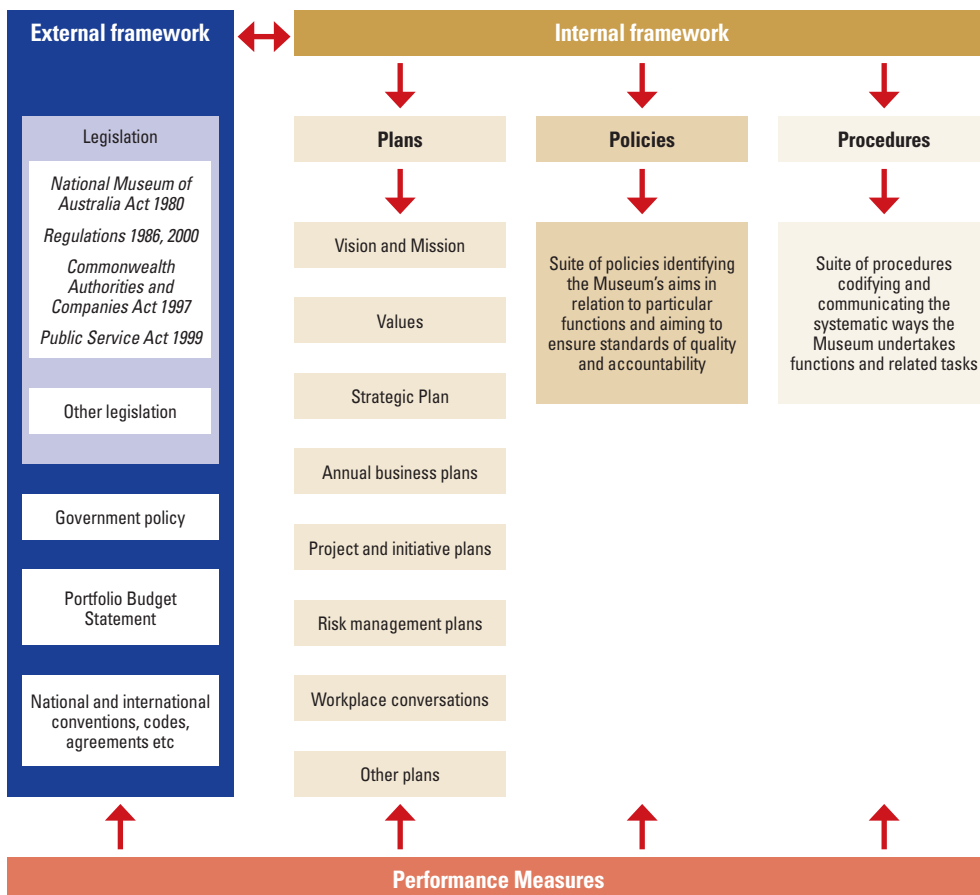
### **Mission**

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

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



## PERFORMANCE MANAGEMENT FRAMEWORK — OVERVIEW



### Strategic Plan

Council approved the *Strategic Plan 2004–2007* in June, for implementation at the start of the new financial year. The plan sets out key strategic three-year priorities and business priorities for 2004–2005. These priorities are to:

- enhance exhibitions, programs and services
- care for the National Historical Collection
- sustain research and scholarship activity
- engage national audiences
- strengthen business processes
- enhance staffing and workplace development
- augment asset development and planning
- strengthen resource base.

## Business planning

Business planning and performance reporting are key components of the Museum's approach to delivering outcomes and outputs for its stakeholders. Museum business units complete annual business plans, which are linked to the Museum's strategic priorities. The business planning process identifies key risks for the delivery of the Museum's objectives and includes risk minimisation strategies.

The Museum has an ongoing commitment to improving the integration of strategic and business planning and reporting, including the use of relevant performance measures.

## Values, behaviours and objectives

The Museum developed a new statement on values and behaviours, which are in addition to the observation of the Australian Public Service values as set out in the *Australian Public Service Act 1999*.

The Museum's values statement reads:

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

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

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

## Policies and procedures

As part of its commitment to continuous improvement, the Museum began a comprehensive review of its suite of policies and procedures, many of which were drafted prior to the opening of the Museum at Acton in 2001. It is envisaged that the policies will be updated over the coming two years and that operating procedures will also be reviewed and standardised.

## INTERNAL AND EXTERNAL SCRUTINY

### INTERNAL AUDIT

An external service provider, KPMG, delivers internal audit services to the Museum under a three-year service contract. The major reviews completed by the internal auditors during 2003–2004 concerned:

- financial compliance
- human resource compliance
- protective security
- asset management
- Goods and Services Tax/Fringe Benefits Tax compliance
- procurement and contract management
- costing and pricing of Museum goods and services.

A review of facilities management was underway at 30 June 2004.

### EXTERNAL AUDIT

The ANAO continued to audit the Museum's annual financial statements.

The ANAO's report on the Museum's 2003–2004 financial statements was unqualified and was signed on 30 July 2004 (see Part 4).

The ANAO completed its performance audit of investment management in government agencies during the year. The report is expected to be presented to Parliament late in 2004.

### RISK MANAGEMENT AND FRAUD CONTROL

To ensure efficient and effective delivery of programs and to promote sound business practices, the government requires all Commonwealth agencies to have risk management plans. The Museum has a commitment to fostering a culture of risk management throughout the organisation, through its risk management framework.

The framework comprises a risk management plan, and an instruction manual and proformas for staff, as well as ongoing training. The Museum encouraged compliance amongst all staff this year by issuing a ready-reference tool in the form of a mousepad depicting the Museum's risk matrix and recommendations for risk treatment. The Museum is also working towards having risk management and occupational health and safety reporting included within its performance management framework for managers. The risk management framework and its components are to be reviewed in the first half of 2004–2005 as part of the ongoing review cycle.

The Museum also continued to participate in Comcover's Annual Risk Management and Insurance Benchmarking program. Through this program the Museum gains a performance-based discount on its Comcover insurance premium, as well as assistance in continuously improving its own processes.

Another achievement during the year was the finalisation of the Museum's fraud risk analysis plan, developed in accordance with the Commonwealth Fraud Control Policy. The Council's Audit and Finance Committee endorsed the plan and it is expected that training will commence for all staff early in 2004–2005.

There were no reports of fraud during the year.

#### **FREEDOM OF INFORMATION**

The *Freedom of Information Act 1982* requires each Australian Government agency to publish a statement setting out its role, structure and functions, the documents available for public inspection, and access to such documents. This statement is available in Appendix 10.

There were no formal requests for access to documents under section 15 of the Act during 2003–2004.

#### **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 2003–2004.

#### **FORMAL DECISIONS/NOTIFICATIONS/MINISTERIAL DIRECTIONS**

Under Section 28 of the *Commonwealth Authorities and Companies Act 1997* the Minister for Communications, Information Technology and the Arts must consult Council members before notifying them of a general policy of Government. The Minister wrote to the Museum in February 2004 regarding a new general policy on a *National Code of Practice for the Construction Industry*.

During the year the Museum also received Council appointment notifications.

#### **SIGNIFICANT EVENT**

There were no significant events advised to the Minister by the Museum during 2003–2004 in accordance with the *Commonwealth Authorities and Companies Act 1987*.

#### **LEGAL ACTIONS**

As at 30 June 2004 the Museum was party to a legal action relating to a workplace injury involving a contractor's employee. The Museum is defending this action.

#### **OMBUDSMAN**

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

## OCCUPATIONAL HEALTH AND SAFETY

This year saw the Museum's occupational health and safety (OHS) management system further integrated into daily operations. As part of this integration, the Museum maintains a full complement of trained health and safety representatives (HSRs), deputy HSRs, first aid officers and fire wardens at all sites. Other measures continued or implemented included:

- training courses for managers and supervisors to help emphasise their roles and responsibilities within the Museum's OHS management system
- OHS and risk induction presentations for new employees
- regular presentations for visitor hosts to build on the work of the HSRs and maintain awareness of OHS responsibilities
- training in correct workstation use, accompanied exercise charts and workstation setup demonstrations
- increased monitoring of use of the Museum's contractor site book, which is aimed at improving contractor safety awareness
- training in manual handling for visitor hosts involved with setting up staging for events and functions.

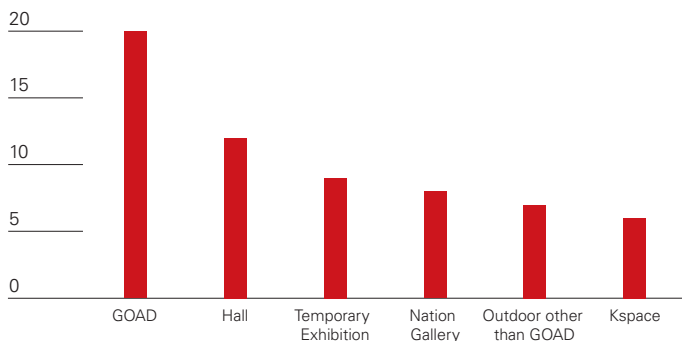
The Museum's OHS Committee met four times during the year and minutes of all meetings were placed on the intranet and staff noticeboards. The committee comprises management representatives, health and safety representatives from four designated work groups, the General Manager Operations and the safety and risk manager.

A medical surveillance program was implemented for staff who work with the small number of potentially hazardous substances identified in NHC material. The program involves annual retesting of the staff members.

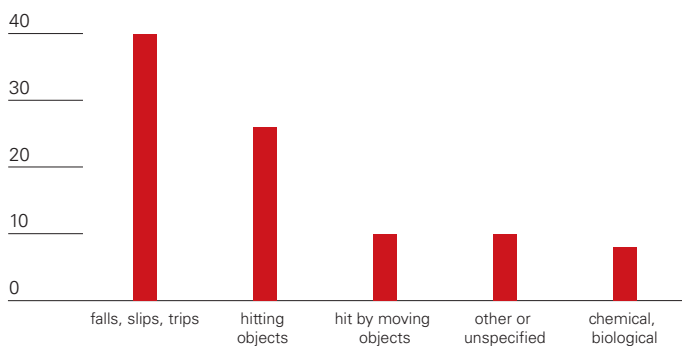
As part of the ongoing program of risk reduction in areas of high visitor usage, safety improvements were made to the Garden of Australian Dreams. These included the application of non-slip surfacing to the mound and surrounding areas, as well as the installation of rubber edging around parts of the water feature.

Staff, visitors or contractors reported a total of 94 injuries during the year, a decrease over the 134 incidents reported last year. Four serious personal injuries and one dangerous occurrence were reported to Comcare in accordance with section 68 of the *Occupational Health and Safety (Commonwealth Employment) Act 1991*.

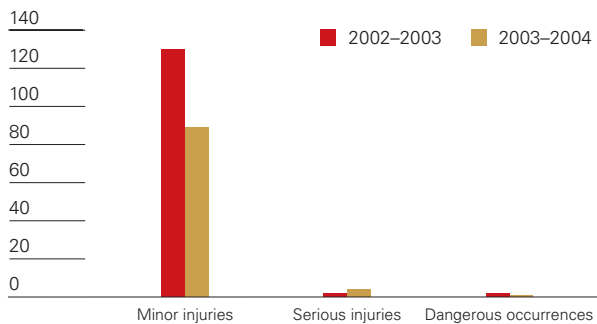
There were no fatalities or provisional improvement notices recorded during the period.



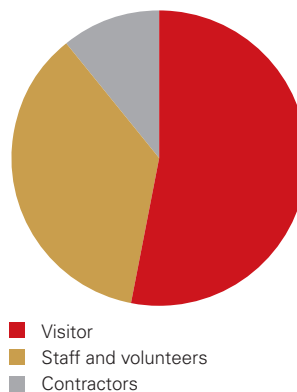
**Location of injury**



**Causes of injury**



**Category of incident**



**Category of person injured**

## INDEMNITIES AND INSURANCE

In accordance with section 16 of the *Commonwealth Authorities and Companies Act (Report of Operations) Orders 2002*, which requires reporting on indemnities and insurance premiums for officers, the Museum confirms that it has:

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

As part of its annual insurance renewal process, the Museum reviewed its insurance coverage to ensure that it remained appropriate for its activities. The Museum's risk management strategies and activities resulted in it qualifying to receive a discount offered under the Comcover Risk Management Benchmarking program.

## SERVICE CHARTER

The Museum's Client Service Charter is available to the public as a pamphlet and on the Museum's website. The Client Service Charter is contained in Appendix 11.

During the year, the Museum received more than 1200 written comments from visitors regarding services, programs, exhibitions, the building and facilities. Ninety-three per cent of the feedback was positive. Most negative comments related to exhibitions and exhibition content, with several comments received about the Review of Exhibitions and Public Programs.

The Museum uses visitor feedback to improve its services and amenities. Examples in 2003–2004 include:

- In direct response to feedback from visitors, the lighting in the temporary exhibition *Rare Trades* was rectified within 24 hours of the exhibition's opening.
- In the development of text panels for the *Outlawed!* exhibition, legibility of type was improved in response to previous comments from visitors.
- Considerable work was completed during the year to improve the wayfinding map and information for visitors.

## ENVIRONMENTAL PERFORMANCE AND ECOLOGICALLY SUSTAINABLE DEVELOPMENT

In accordance with section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999*, government agencies have been required since 2000–2001 to include in their annual reports information detailing the environmental performance of the organisation and the organisation's contribution to ecologically sustainable development (ESD).

On a broad ecological scale, the Museum has continued to commit to resource conservation through improved energy management and the implementation of a number of sustainable resource use initiatives. The table below details the Museum's activities during 2003–2004.

PARAGRAPH/ ITEM	REQUIREMENT	ACTIVITY/CONTRIBUTION
Paragraph 516A(6)(a)	How the activities of the organisation accord with the principles of ESD	<p>Continued promotion of ecologically sustainable development is demonstrated through the content of the Museum's permanent and temporary exhibitions, its programs designed for students, its public programs and its administrative and decision-making processes.</p> <p>Some examples include the Tangled Destinies gallery, which emphasises the interrelationship between human history and the land, as well as public programs such as various public conferences and specific school programs.</p> <p>Whenever possible, the Museum also contributes to the protection and improvement of the Canberra environment via its partnerships with the Australian National University, Australian National Botanic Gardens, CSIRO Black Mountain, Environment ACT, Lower Sullivans Creek Catchment Group and the National Capital Authority.</p> <p>An ongoing project that the Museum contributes both expertise and funding to is the Lower Sullivan's Creek Catchment ecological survey. This is a nationally significant project that aims to develop a biodiversity management plan for the Lower Sullivans Creek Catchment area.</p>
Paragraph 516A(b)	How the administration of legislation by the organisation accorded with the principles of ESD	<p>The Museum's functions, as set out in the <i>National Museum of Australia Act 1980</i>, are consistent with the spirit of ESD principles. These include programs that 'improve the total quality of life, both now and in the future, in a way that maintains the ecological processes on which life depends'.</p> <p>In summary, the Museum's functions are to:</p> <ul style="list-style-type: none"> <li>• develop and maintain a national collection of historical material</li> <li>• exhibit historical material from the NHC or historical material that is otherwise in the possession of the Museum</li> <li>• exhibit material that relates to Australia's past, present and future</li> <li>• conduct research relating to Australian history</li> <li>• disseminate information relating to Australian history.</li> </ul> <p>Also see (a) above.</p>
Paragraph 516A(6)(c)	How the outcomes specified for the organisation in an Appropriations Act contribute to ESD	<p>The Government's outcome for the National Museum as specified in the 2002–2003 Performance Budget Statement is that:</p> <p>'Australians have access to the National Museum's collections and public programs to encourage awareness and understanding of Australia's history and culture.'</p> <p>An increased awareness and understanding of Australia's history and culture by the public is relevant to ESD principles although not directly contributing to ESD.</p>
Paragraph 516A(6)(d)	The effect of the organisation's activities on the environment	<p>The Museum's activities have the potential to affect the environment through consumption of energy, waste production, and the impact on local waterways, flora and fauna.</p> <p>See (e) on the following page.</p>



PARAGRAPH/ ITEM	REQUIREMENT	ACTIVITY/CONTRIBUTION
Paragraph 516A(6)(e)	The measures (if any) taken by the organisation to minimise this impact	<p>Various strategies have been put in place to reduce environmental impact.</p> <p>These include the reduction of energy consumption, increase in waste recycling, the use of environmentally friendly chemicals and the provision of alternative homes for local arboreal mammals when disrupted by Museum works to ensure its impact on local wildlife is minimised.</p> <p><b>Reduction of energy consumption:</b> An energy monitoring system was installed to allow independent monitoring of the heating, ventilation and air conditioning system to enable accurate tracking of energy usage across the Acton site. This will assist in the development of energy management strategies leading to potential cost savings.</p> <p>Following a review of natural gas usage and requirements, a reduction was made in the annual contracted quantity of gas to be supplied, resulting in an annual reduction of gas energy costs.</p> <p>Ongoing changes to lighting in the exhibition and administration areas include the replacement of 50 watt dichroic lighting by 35 watt lighting which actually provides a broader light output at a reduced lux level leading to reduced energy consumption. Lighting costs are expected to reduce as the changes are further implemented during in 2004–2005</p> <p>To further reduce energy consumption, changes were made to the programming of the lighting control systems and the wattage of lighting in the Hall was decreased from 500 watts to 300 watts. These measures have resulted in reduced power consumption, increased lamp life and improved lighting conditions on cloudy days. This methodology will continue to be extended throughout the galleries and operational areas in 2004–2005.</p> <p>Changes to the temperature and humidification control strategies improved the humidity control in the gallery areas and may also lead to reduced energy consumption. The new energy monitoring system will also allow tracking of changes in energy usage when operational and control strategies are revised.</p> <p><b>Recycling:</b> An ongoing review of the Museum’s recycling program has led to an increase in paper, toner cartridge and glass/plastic bottles recycling in the administration areas. Recycling bins will be progressively installed in the restaurant/ café areas.</p> <p>All cleaning chemicals used by the Museum’s cleaning contractors meet the specifications set out in AS/ANZ ISO 14001:1996 ‘Environmental Management Systems — Specification with guidance for use’ and AS/ANZ ISO 14004:1996 ‘Environmental Management Systems — General guidelines of principles, systems, and supporting techniques’.</p>

PARAGRAPH/ ITEM	REQUIREMENT	ACTIVITY/CONTRIBUTION
Paragraph 516A(6)(f)	The mechanisms (if any) for reviewing and increasing the effectiveness of those measures	The Museum's Environmental Management System (EMS) is currently in its final stage of development. It is expected to be implemented early in 2004–2005 and has been developed to meet or exceed the requirements of ISO 14001. The EMS will incorporate guidelines for all Museum activities to reduce its environmental impact and promote efficient use of resources management of air quality, biodiversity, energy, waste and water on Acton Peninsula and Mitchell sites, as well as guidelines on community and staff education. A review mechanism will be an integral part of the EMS.

## DISABILITY STRATEGIES

The National Museum recognises the importance of the *Disability Discrimination Act 1992*. Compliance with the Act helps identify and remove barriers that might prevent people with disabilities from accessing Museum programs, services and employment opportunities. The Museum meets its obligations under the Act by implementing the Commonwealth Disability Strategy and the Museum's Disability Action Plan. Details of the Museum's performance during the year in implementing the Commonwealth Disability Strategy are set out in Appendix 12.

## ADVERTISING AND MARKET RESEARCH

In accordance with reporting requirements contained in section 311A of the *Commonwealth Electoral Act 1918*, the total payment by the Museum to advertising and market research organisations in 2003–2004 was \$1,493,720 and comprised:

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

A detailed list is shown in Appendix 13.

## COMMERCIAL PERFORMANCE

### SPONSORSHIP AND DEVELOPMENT

Corporate sponsorship and partnerships are secured to support Museum programs and to extend and enhance activities such as marketing and technology. In 2003–2004, the Museum increased its success in sponsorship and development activities by negotiating agreements with the potential to deliver more than \$1.5 million in sponsorship. Substantial support was provided by:

- The APN News & Media Group entered their second year as a major media partnership, offering outdoor advertising promotion for the Museum brand and for the *Outlawed!* exhibition locally and interstate.

- Doma Hotels Canberra, the Museum's preferred accommodation supplier, renewed support for the Museum for the third year, providing a sponsorship fee, free-of-charge room nights, assistance with tourism promotion and promotion of the *Outlawed!* exhibition.
- Lockwood Security Products contributed a substantial cash sponsorship and exhibition support to secure Presenting Rights for *Outlawed!* in Canberra, Melbourne and Brisbane.
- Novell is assisting the Museum to develop a personalised online website called My Museum



Richard Neville reveals the future at Getting Down to Business

The Museum's innovative Corporate Circle Program continued to engage business supporters and provided opportunities to build additional linkages Australia wide. A key benefit provided for sponsors and Corporate Circle members was the annual networking forum *Getting Down to Business* held on 19 February 2004. The event attracted more than 260 of Canberra's public and private decision makers and featured a keynote presentation by futurist, Richard Neville.

A full list of Museum sponsors and supporters is in Appendix 14.

## MERCHANDISING AND RETAIL

Merchandising and retail operations enable the Museum to raise commercial revenues while at the same time enhancing visitor experiences through the provision of merchandise that is largely inspired by its exhibitions and its unique building.

In response to limited commercial returns in its first year of operation, a detailed review of retail activities was undertaken and implemented in 2002–2003, with further enhancements undertaken in 2003–2004. This contributed to a turnover increase of 4.4 per cent to \$1,034,152 in 2003–2004.

In March, the Museum conducted a visitor survey which showed an improvement in all areas of retail service compared with the previous year, including:

- Shop price range rating of very good to good increased by ten per cent
- Shop variety of stock increased to a very good/good rating of 84 per cent
- Shop presentation and appearance increased by three per cent to 97 per cent for a rating of very good/good
- Shop customer service was 100 per cent at the very good/good rating, up seven per cent on the prior year.

Key areas for retail improvement during 2003–2004 included:

- a 13 per cent growth in average spend per Museum visitor
- an eight per cent increase in conversion rate (that is, the percentage of Museum visitors who purchase from the Shop during their visit)
- the Shop conducted an exhibition in conjunction with the Chief Minister's Office (ACT) as part of the Nara sister city 10th anniversary. The official delegation from Nara visited the Museum as part of their stay in Canberra.
- continued development of stock and suppliers, such as a visit to Alice Springs where time was spent with the Northern Territory Food Group. This facilitated an increase in the range of native bush foods and potential for program activities using this theme. The trip also involved meeting with Desert advocacy group, which represents over 36 Indigenous communities around Alice Springs. This has strengthened the Museum's Indigenous product range.

Retail staff were also active in forming an ACT cultural shops forum, including key members (Retail Managers) from the National Gallery of Australia, Questacon, Parliament House Shop, National Library, Old Parliament House and Screen Sound Australia.

## VENUE HIRE

The Museum is a popular venue for a range of corporate events including conferences, meetings, product launches, gala dinners, awards presentations and cocktail receptions.

This year the Museum continued to focus on marketing its venue to the convention industry. Key relationships were developed within the industry to help promote the Museum as a venue to local, national and international markets. This resulted in participation in promotional events such as the Asia–Pacific Incentives Meetings Expo, the Canberra Showcase in Sydney and Melbourne and the Canberra Convention Bureau's 'Top Secret' events.



George Seirras

Getting Down to Business *in the Museum's Hall*

## RESOURCES, ESTIMATES AND OUTCOMES

### FINANCIAL OUTCOME FOR 2003–2004

The Museum's financial statements disclose an operating surplus for 2003–2004 of \$764,754, compared to a \$32,173,480 surplus in 2002–2003. The prior year surplus included \$28.233 million in revenue from Government for funding of the Capital Use Charge, a scheme which ceased in 2002–2003.

The Museum's appropriation for 2003–2004 was \$40.320 million, which was provided by the government to continue the development of the Museum's operations following opening of the new Acton facility in 2001. The Museum also received a capital appropriation of \$0.050 million in 2003–2004 which related to the implementation of the Budget Estimates Framework Review outcomes.

The table below indicates the estimates approved by the Minister for the Museum and the outcome in terms of actual expenditures for 2003–2004.

	<b>BUDGET 2003–2004 \$'000</b>	<b>ACTUAL 2003–2004 \$'000</b>
Employee expenses	14,162	14,306
Administrative and other operating expenses	18,900	22,911
Depreciation and amortisation expenses	10,288	7,837
Less revenue from independent sources	-3,100	-5,499
Net resources used	40,250	39,555

### STATEMENT OF FINANCIAL PERFORMANCE

Appropriation revenues from government decreased by \$27.245 million from \$67.565 million in 2002–2003 to \$40.320 million in 2003–2004. The reduction in appropriation resulted from the cessation of the government's Capital Use Charge framework.

Revenues from non-Government sources increased substantially (by 22 per cent) to \$5.499 million (2002–2003: \$4.516 million). This included a 13 per cent increase in gross revenues from the sale of goods and services, and a 138 per cent increase in investment income.

Total expenses were 12.9 per cent higher than the prior year, moving from \$39.908 million in 2002–2003 to \$45.054 million in 2003–2004.

### STATEMENT OF FINANCIAL POSITION

The Statement of Financial Position discloses an increase in the Museum's net assets of \$0.815 million, from \$269.706 million in 2002–2003 to \$270.521 million in 2003–2004.

Cash at bank as at 30 June 2004 totalled \$3.270 million (2002–2003: \$2.726 million) and investments totalled \$26.734 million (2002–2003: \$22.920 million). The investments primarily comprise reserves for depreciation and employee provisions.

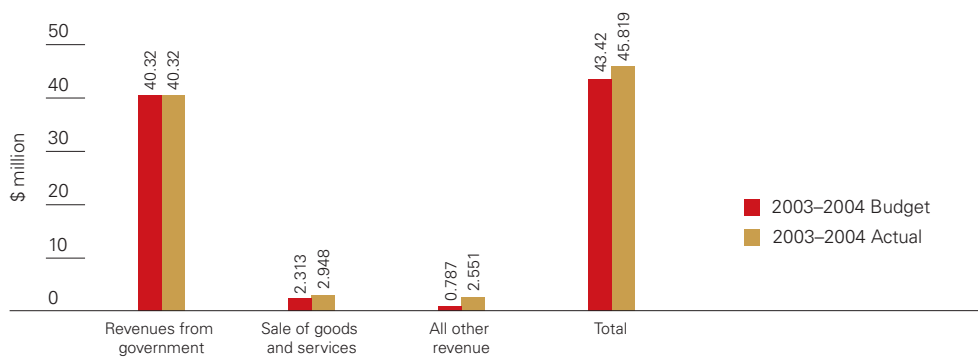
An increase in non-financial assets from \$0.809 million in 2002–2003 to \$1.811 million in 2003–2004 relates to the financial impact of the refurbishment of the leased Annexe building on Acton Peninsula. The Museum contributed to the refurbishment on behalf of the lessor, the National Capital Authority, with those contributions representing prepaid lease costs in 2003–2004.

## STATEMENT OF CASH FLOWS

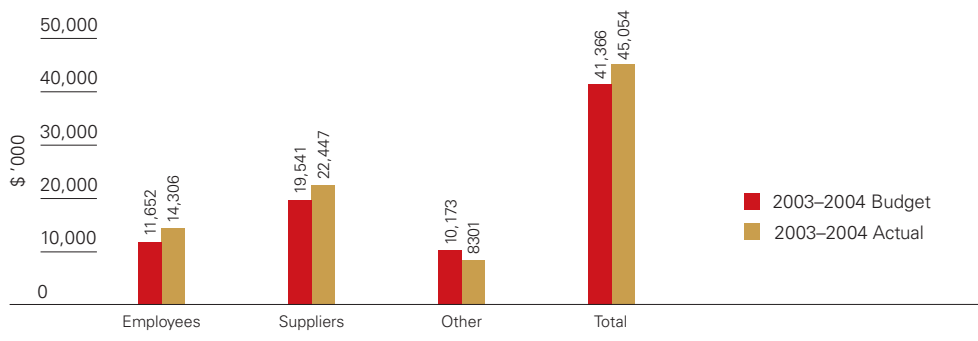
Net cash received from operating activities decreased from the prior year by 81 per cent. This was primarily due to the cessation of the Capital Use Charge framework by the Australian Government. If this impact is precluded, net cash from operating activities decreased 11 per cent on the prior year.

Cash received for operating activities, precluding the impact of Capital Use Charge funding changes, increased by five per cent. Cash received from the sale of goods and services, investment income and other non-government sources all increased in 2003–2004.

Cash used for operating activities increased by 22 per cent from the prior year primarily due to increased cash payments for suppliers, including exhibition costs.



### Operating revenues



### Operating expenses

## MANAGEMENT PERFORMANCE

### COLLABORATION WITH OTHER NATIONAL CULTURAL INSTITUTIONS

The Museum acknowledges that the sharing of knowledge, expertise and resources on common services wherever possible with other national cultural institutions is important to maintain and improve standards of service. The Corporate Management Forum, a regular meeting of national cultural institutions based in Canberra, continued to meet during the year. Some of the key issues discussed by the forum during the year included:

- implementation of the recommendations from the Review of Cultural Agencies — including issues relating to collection conservation and storage, procurement activities, and shared services
- benchmarking functions across institutions to improve operational efficiency and effectiveness
- ongoing accrual reform issues, federal budgetary arrangements, and depreciation policies
- staff development activities, including the continuation of the successful Cultural Management Development Program and the Advanced Workplace Skills Program
- forecasting of exhibitions and public programs
- fraud management.

### CONSULTING AND CONTRACTING SERVICES

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

The total number of consultancy services provided to the Museum in 2003–2004 was 67 and the total expenditure on consultancy contracts during the year was \$606,500. Major services involved program evaluation, market research, information and communication technologies and financial services.

### FACILITIES MANAGEMENT

The major project during the year was the refurbishment and fitout of the Administration Annexe (the building formerly known as the ACT Hospice). The building is on a long-term lease from the National Capital Authority. All works were completed within budget and in accordance with the Annex Conservation Management Plan, which required retention of the original footprint of the former hospice. Base building and fitout works were completed in March 2004. This enabled Museum staff and services to be relocated

in April from offices in the suburb of Braddon. By consolidating its staff in two locations (Acton and Mitchell) instead of three, the Museum gained substantial operational benefits. The Museum's Library, which also moved from Braddon to the Annexe, became more accessible to staff and the public.

Following the completion of the first year of its facilities maintenance contract, the Museum engaged an independent consultant to review the contract's operation and conduct an audit of work carried out by the contractor. It is expected that the consultant will recommend some streamlining of processes and reporting requirements under the contract. In addition, the facilities maintenance contractor is required under contract to provide an annual condition assessment of the plant and equipment to feed into the review of the 25-year Asset Management Plan.

Work continued during the year to improve the acoustic clarity and sound levels in the Hall. The Museum engaged an acoustic engineer, whose report recommended installing specialised speakers and applying acoustic treatment to a number of surfaces in the Hall. The design and placement of the acoustic treatment is being done in consultation with the building architect and is expected to be finalised in 2004–2005.

Other major facilities management projects commenced or completed during the year included:

- building an additional storage area at Loading Dock 3 to provide space for retail operations and catering equipment
- installation of sunshades in the Amphitheatre to enhance the use of that space for public programs
- reconfiguring the South Back of House area to provide improved staff accommodation, security of exhibition changeover material and to accommodate Records Management
- improving non-slip coating to public areas, installing additional Early Warning Information System speakers, and improving maintenance access to the Garden of Australian Dreams
- reviewing the conducted heating ventilation and air conditioning at the Acton site and the main storage repositories to assess operational adequacy and identify future requirements for inclusion in the Museum's 25-year Asset Management Plan
- reviewing the chilled water capacity to assess future load and operational requirements
- reviewing the heating ventilation and air conditioning systems at 9–13 Vicars Street Repository to determine asset condition and replacement strategy
- installing an energy monitoring system to allow tracking of energy use in targeted areas of the Museum
- implementing energy management strategies, including revised lighting configurations to reduce power consumption, installation of power factor correction controllers and revised lighting parameters for exhibition areas



- commencing implementation of the Museum’s environmental management system with stage one energy and environmental audits carried out
- completing stage one installation of carbon filters in gallery areas to further refine environmental conditions for Museum and loaned objects.

The final outstanding building defect on the Acton building, remaining from the Acton Alliance, was rectified during the year. This was weatherproofing large panel windows and the weather shield on the external aluminium cladding adjacent to Circa.

## ASSET MANAGEMENT

During the year, the Museum developed a consolidated maintenance program to cover all fixed plant and equipment assets across all Museum sites. This enables the organisation to monitor maintenance projects and costs more efficiently.

With the benefit of three full years of operational information from the Acton site, the Museum is reassessing its 25-year asset maintenance and lifecycle plan. This will help with development of a more detailed asset replacement and refurbishment plan for the next five-year period.

Financial management of assets is monitored through the Council’s Audit and Finance Committee.

## SECURITY

In light of ongoing concerns about security in Australia, a further review of the security was conducted at all Museum sites to assess the standard of security activities. The review included audits of security operating procedures, emergency procedures and associated procedures and practices. It made a number of recommendations for improvements to the Museum’s operations and activities. The recommendations of the review were all implemented during the year and included measures such as:

- revising the operational activities of security staff
- installing additional security related equipment
- implementing additional maintenance cycles for security equipment
- providing additional staffing awareness bulletins
- revising a number of internal procedures.

The Museum’s Security Coordinator meets regularly with other agency security advisers located within and around the Parliamentary triangle. Strategic planning is in place to assess any further requirements under escalated levels of threat.

The Museum provided specialised security for VIP parties on 75 occasions. These visits were coordinated with the Australian Federal Police Protective Security Intelligence Unit. The Museum also continued to assist the Australian Federal Police and the Attorney-General’s Protective Security Coordination Centre by providing an operating venue in which to conduct training courses.

## PEOPLE MANAGEMENT

The Museum places high value on the performance and capability of its people. It is committed to attracting, developing and retaining high-quality staff commensurate with a museum of national and international standing.

## WORKPLACE AGREEMENT

A significant highlight during the year was the implementation of the *National Museum of Australia (Productivity and Performance) Workplace Agreement 2002 to 2005*.

The agreement delivers a 12 per cent salary rise over the life of the agreement. This included a 3.5 per cent salary increase from 1 July 2003. A further 0.5 per cent increase, from the same date, was also delivered in recognition of the commitment of staff to the implementation of the Museum's new staff performance framework Workplace Conversations (see page 82).

Productivity gains in the agreement flow from initiatives in these areas:

- the alignment of organisational performance targets with staff performance agreements
- operational and cost savings initiatives, including office and workplace accommodation changes, improvements to visitor host rostering, greater use of technology, and a reduction in the accrual of unused personal leave
- greater operational flexibility to improve the capacity for organisational change, including less prescriptive consultation arrangements, clearer dispute resolution arrangements, more effective excess staff provisions and more flexible recruitment arrangements.

In line with government policy Australian Workplace Agreements continue to be available to Museum employees.

## STAFFING AND RECRUITMENT

Museum staff are employed under the *Public Service Act 1999* and employment conditions are established under legislation applying to the Australian Public Service and, in particular, the Museum's Workplace Agreement.

At 30 June 2004, the Museum employed 244 staff consisting of 201 ongoing and 43 non-ongoing employees, which represent a full-time equivalent number of 213. A full break down is shown in the following table. An additional breakdown, by employment category and division as at 30 June 2004 and by level respectively are in the next two tables.

### Staffing by employment status

STATUS	MALE	FEMALE	TOTAL
Ongoing full time PEO	0	0	0
Non-ongoing full time PEO	1	0	1
Ongoing full-time staff SES	0	2	2
Ongoing full-time staff non-SES	48	65	113
Ongoing part-time SES	0	0	0
Ongoing part-time non-SES	12	51	63
Non-ongoing full-time SES	0	0	0
Non-ongoing full-time non-SES	6	19	25
Non-ongoing part-time SES	0	0	0
Non-ongoing part-time non-SES	0	15	15
Temporary movements SES	0	1	1
Temporary movements non-SES	7	17	25
<b>Total</b>	<b>74</b>	<b>170</b>	<b>244</b>

### Staffing by division

DIVISION	ONGOING	NON-ONGOING	TOTAL
Directorate	17	4	21
Operations	90	13	103
Collections, Content and Technology	71	21	92
Public Programs and Audience Development	23	5	28
<b>Total</b>	<b>201</b>	<b>43</b>	<b>244</b>

### Staffing by APS level

STAFF SPREAD ACROSS LEVELS	MALE	FEMALE	TOTAL
PEO	1	0	1
SESB1	0	3	3
EL2	9	11	20
EL1	9	11	20
APS6	12	28	40
APS5	12	19	31
APS4	8	29	37
APS3	5	15	20
APS2	18	54	72
APS1	0	0	0
<b>Total</b>	<b>74</b>	<b>170</b>	<b>244</b>

## INDIVIDUAL PERFORMANCE MANAGEMENT

Between July 2003 and January 2004 the Museum introduced Workplace Conversations, an innovative new staff performance management framework and a key productivity initiative in the *National Museum of Australia (Productivity and Performance) Workplace Agreement 2002 to 2005*.

Following a successful three-month trial, commencing in June 2003, the Museum undertook training for all staff in October and November and supervisors commenced initial performance discussions under the new framework in November. The new framework was implemented six months ahead of schedule.

Workplace Conversations uses a 'guided conversation' approach and has been well received by managers and staff. It uses Museum-specific Work Level Standards to clarify job roles and expectations. It also uses an associated Museum-specific Capability Profile to identify and reinforce work behaviours that support the Museum's objectives

Evaluation of Workplace Conversations has been integral to its successful implementation. A final overall evaluation report on the first performance cycle is due in August 2004.

### **Development of the Museum's people**

Through Workplace Conversations, Museum staff are encouraged to identify individual learning and development needs and to further their skills through external development activities relevant to their field. A number of staff presented papers at conferences and seminars, undertook research and attended technical and professional workshops. Staff professional activities are listed in Appendix 8. In addition, five staff took part in cultural management programs and four staff attended advanced workplace skills training.

The *National Museum of Australia (Productive and Performance) Workplace Agreement 2002 to 2005* also enables staff to access Museum-sponsored study leave, with special provisions for staff to learn languages other than English.

Other staff training included:

- Workplace Conversations training for all staff provided an introduction to the new staff performance management framework and helped staff improve their communication, negotiation and conciliation skills
- seminars on occupational health and safety for all managers and supervisors
- refresher courses for first aid officers, fire wardens and section health and safety representatives.
- regular and comprehensive orientation program for all new Museum employees.

### **Consultative arrangements and employee relations**

During the year the Museum implemented new, more collaborative, staff consultation arrangements in accordance with the *National Museum of Australia (Productivity and Performance) Workplace Agreement 2002 to 2005*. Two new consultative bodies, the

Museum Consultative Forum and Workplace Development Committee were established, replacing the former Workplace Relations Committee. The new arrangements focus on dealing with issues at the appropriate level within work groups. The forum met twice during the year and the committee three times.

### Workplace diversity

The Museum values the skills and knowledge of all staff, and the contributions they bring through their different backgrounds, experiences and perspectives. By promoting an inclusive environment, the Museum demonstrates its commitment to workplace diversity and equity.

During the year the Museum continued to encourage a staffing profile reflecting modern Australia's cultural diversity. This was done through recruitment strategies and through initiatives such as the Indigenous Support Group for current employees.

The Museum continued to successfully implement the Government's *Charter of Public Service in a Culturally Diverse Society*. In its 2003 report to Parliament, the Department of Immigration and Multicultural and Indigenous Affairs acknowledged that the Museum had achieved 100 per cent of key performance indicators relevant to its roles as a purchaser and a provider of services, and cited several Museum practices as examples of better practice.

As at 30 June 2004, the Museum staff who identified themselves as being from target groups were:

GROUP	NUMBER OF STAFF	
	2002-2003	2003-2004
Person of Aboriginal or Torres Strait Islander descent	10	7
Person with a disability	5	5
Person from a culturally and linguistically diverse background	20	30
Females	165	170

### Better service delivery

The Museum continued to strengthen its human resource management and workplace relations operations during the year. Payroll processing services, including those previously noted by the Museum's auditors, were improved. The Museum began a review of its human resource information system to ensure best performance for the future. The review will be a key strategic priority for the human resources area during 2004-2005.

### Post-separation employment

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

### **Educational and developmental placements**

The Museum continued to be a highly sought after venue for secondary and tertiary students seeking work experience. More than 50 high school students from the ACT and surrounding country NSW enquired about placement with the Museum. Of these, 12 were placed and worked across most areas of the Museum. Approximately 30 tertiary students were involved in paid and unpaid work experience, project work and research activities. During the year the Museum also supported the Public Service Commission's Senior Women in Management Program by providing a temporary placement in the Visitor Services area.

#### **Facing image**

*Errol Flynn as Robin Hood in Outlawed!* photo: National Museum of Australia

*Wedding dress worn by Caroline Spencer in 1870* photo: Dragi Markovic

*Tasmanian kelp armour made by Vicki West for the First Australians gallery* photo: Dragi Markovic

## PART FOUR

Audited financial statements and notes forming part of the  
financial statements for the year ended 30 June 2004





## INDEPENDENT AUDIT REPORT

To the Minister for Communications, Information Technology and the Arts

### Scope

The financial statements comprise:

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

for the National Museum of Australia for the year ended 30 June 2004.

The members of the Council are responsible for the preparation and true and fair presentation of the financial report in accordance with the Finance Minister's Orders. This includes responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report.

### *Audit approach*

I have conducted an independent audit in order to express an opinion to you. My audit has been conducted in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing and Assurance Standards, in order to provide reasonable assurance as to whether the financial report is free of material misstatement. The nature of an audit is influenced by factors such as the use of professional judgement, selective testing, the inherent limitations of internal control, and the availability of persuasive rather than conclusive evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.



While the effectiveness of management's internal controls over financial reporting was considered when determining the nature and extent of our procedures, the audit was not designed to provide assurance on internal controls.

The audit did not involve an analysis of the prudence of business decisions made by members of the Council or management.

Procedures were performed to assess whether in all material respects the financial statements presents fairly, in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, Accounting Standards and other mandatory financial reporting requirements in Australia, a view which is consistent with our understanding of the National Museum of Australia's performance as represented by the statements of financial performance, financial position and cash flows.

The audit opinion is formed on the basis of these procedures, which included:

- examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial report; and
- assessing the appropriateness of the accounting policies and disclosures used and the reasonableness of significant accounting estimates made by the Chief Executive.

### **Independence**

In conducting the audit, I have followed the independence requirements of the ANAO, which incorporate Australian professional ethical pronouncements.

**Audit Opinion**

In my opinion the financial statements:

- (i) have been prepared in accordance with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997* and applicable Accounting Standards; and
- (ii) give a true and fair view, of the matters required by applicable Accounting Standards and other mandatory professional reporting requirements in Australia and the Finance Minister's Orders, of the financial position of National Museum of Australia as at 30 June 2004, and their financial performance and cash flows for the year then ended.

Australian National Audit Office



Richard Rundle  
Executive Director

Delegate of the Auditor-General  
Canberra

30 July 2004

## National Museum of Australia

### Statement by Council Members

In Council's opinion, the attached financial statements for the year ended 30 June 2004 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

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

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



Tony Staley  
Chairman of Council

28 July 2004



Benjamin Chow  
Council Member

28 July 2004



Craddock Morton  
Director

28 July 2004

NATIONAL MUSEUM OF AUSTRALIA  
STATEMENT OF FINANCIAL PERFORMANCE  
For the year ended 30 June 2004

	Notes	2004 \$	2003 \$
<b>REVENUE</b>			
<i>Revenues from ordinary activities</i>			
Revenues from Government	5A	40,320,000	67,565,000
Goods and Services	5B	2,947,865	2,609,106
Interest	5C	1,835,119	1,192,328
Contributions	5D	83,898	301,486
Other Revenues	5E	622,172	413,539
Revenue from sale of assets	6F	9,872	-
<i>Revenues from ordinary activities</i>		<u>45,818,926</u>	<u>72,081,459</u>
<b>EXPENSE</b>			
<i>Expenses from ordinary activities (excluding borrowing costs expense)</i>			
Employees	6A	14,305,813	13,197,169
Suppliers	6B	22,447,281	18,420,183
Grants	6C	116,207	63,410
Depreciation and amortisation	6D	7,837,440	8,200,433
Write-down of assets	6E	312,462	-
Value of assets sold	6F	14,587	-
<i>Expenses from ordinary activities (excluding borrowing costs expense)</i>		<u>45,033,789</u>	<u>39,881,195</u>
<i>Borrowing costs expense</i>	7	<u>(20,382)</u>	<u>(26,784)</u>
<i>Operating surplus from ordinary activities</i>		<u>764,754</u>	<u>32,173,480</u>
<i>Net profit</i>		<u>764,754</u>	<u>32,173,480</u>
Net credit to asset revaluation reserve	13	-	7,187,070
<i>Total revenues, expenses and valuation adjustments recognised directly in equity</i>		<u>-</u>	<u>7,187,070</u>
<i>Total changes in equity other than those resulting from transactions with the Australian Government as owner</i>		<u>764,754</u>	<u>39,360,550</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 2004

	Notes	2004 \$	2003 \$
<b>ASSETS</b>			
<i>Financial assets</i>			
Cash	14B	3,270,229	2,725,560
Receivables	8A	883,169	933,110
Investments	8B	26,734,051	22,920,317
<b>Total financial assets</b>		<b>30,887,449</b>	<b>26,578,987</b>
<i>Non-financial assets</i>			
Land and Buildings	9A,D	67,078,047	66,852,166
Infrastructure, plant and equipment	9B,D	39,283,057	42,885,137
National Historical Collection	98C,D	132,205,984	132,212,517
Inventories	9F	533,937	634,553
Intangibles	9E	2,823,359	4,053,479
Other non-financial assets	9G	1,810,603	808,787
<b>Total non-financial assets</b>		<b>243,734,988</b>	<b>247,446,639</b>
<b>Total assets</b>		<b>274,622,436</b>	<b>274,025,626</b>
<b>LIABILITIES</b>			
<i>Interest bearing liabilities</i>			
Loans	10A	459,596	679,404
<b>Total interest bearing liabilities</b>		<b>459,596</b>	<b>679,404</b>
<i>Provisions</i>			
Employees	11A	3,236,305	3,057,261
<b>Total provisions</b>		<b>3,236,305</b>	<b>3,057,261</b>
<i>Payables</i>			
Suppliers	12A	326,302	582,575
Other payables	12B	79,091	-
<b>Total payables</b>		<b>405,393</b>	<b>582,575</b>
<b>Total liabilities</b>		<b>4,101,294</b>	<b>4,319,239</b>
<b>NET ASSETS</b>		<b>270,521,142</b>	<b>269,706,387</b>
<b>EQUITY</b>			
<i>Parent entity interest</i>			
Contributed equity	13	2,021,000	1,971,000
Reserves	13	8,504,364	8,504,364
Accumulated surpluses	13	259,995,778	259,231,023
<b>Total parent entity interest</b>		<b>270,521,142</b>	<b>269,706,387</b>
<b>Total equity</b>		<b>270,521,142</b>	<b>269,706,387</b>
<i>Current assets</i>		33,231,989	28,022,327
<i>Non-current assets</i>		241,390,447	246,003,299
<i>Current liabilities</i>		2,516,249	2,549,675
<i>Non-current liabilities</i>		1,585,045	1,769,564

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

**NATIONAL MUSEUM OF AUSTRALIA**  
**STATEMENT OF CASH FLOWS**  
*for the year ended 30 June 2014*

	Notes	2004 \$	2003 \$
<b>Operating Activities</b>			
<i>Cash received</i>			
Goods and Services		3,263,987	2,615,405
Appropriations		40,320,000	67,565,000
Interest		1,606,002	1,192,328
GST received from ATO		2,377,006	1,546,952
Other		644,370	531,399
<b>Total cash received</b>		<b>48,211,367</b>	<b>73,451,084</b>
<i>Cash used</i>			
Employees		(14,117,661)	(12,416,889)
Suppliers		(26,197,148)	(30,635,817)
Grants		(100,034)	(63,410)
Borrowing costs		(20,382)	(26,784)
<b>Total cash used</b>		<b>(40,435,225)</b>	<b>(33,142,900)</b>
<b>Net cash from operating activities</b>	<b>14A</b>	<b>7,776,142</b>	<b>40,308,184</b>
<b>Investing Activities</b>			
<i>Cash Used</i>			
Proceeds from sale of property, plant and equipment		9,872	-
		9,872	-
<i>Cash used</i>			
Purchases of property, plant and equipment		(2,551,786)	(2,404,062)
Purchases of intangibles		(140,621)	(274,650)
Purchase of Investments		(3,813,733)	(10,767,114)
Purchases of National Historical Collection items		(565,397)	(330,660)
<b>Total cash used</b>		<b>(7,071,537)</b>	<b>(13,826,486)</b>
<b>Net cash from/(used by) investing activities</b>		<b>(7,061,665)</b>	<b>(13,826,486)</b>
<b>Financing Activities</b>			
<i>Cash received</i>			
Appropriations - Contributed equity		50,000	1,971,000
<b>Total cash received</b>		<b>50,000</b>	<b>1,971,000</b>
<i>Cash used</i>			
Repayments of debt		(219,808)	(213,406)
Capital use charge paid		-	(29,048,000)
<b>Total cash used</b>		<b>(219,808)</b>	<b>(29,261,406)</b>
<b>Net cash from/(used by) financing activities</b>		<b>(169,808)</b>	<b>(27,290,406)</b>
<b>Net increase/(decrease) in cash held</b>		<b>544,669</b>	<b>(808,708)</b>
Cash at the beginning of the reporting period		2,725,560	3,534,268
<b>Cash at the end of the reporting period</b>	<b>14B</b>	<b>3,270,229</b>	<b>2,725,560</b>

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

NATIONAL MUSEUM OF AUSTRALIA  
SCHEDULE OF COMMITMENTS  
as at 30 June 2004

	2004 \$	2003 \$
<b>By Type</b>		
<i>Capital commitments</i>		
Infrastructure, plants and equipment <sup>1</sup>	-	75,792
Land and buildings <sup>2</sup>	246,383	143,088
National Historical Collection <sup>3</sup>	-	2,200
Intangibles <sup>4</sup>	24,752	36,428
<i>Total capital commitments</i>	<u>271,135</u>	<u>257,509</u>
<i>Other commitments</i>		
Operating leases <sup>4</sup>	7,234,137	7,269,315
Other commitments <sup>5</sup>	3,831,636	1,561,941
<i>Total other commitments</i>	<u>11,065,773</u>	<u>8,831,256</u>
<i>Commitments receivable</i>	<u>(1,592,728)</u>	<u>(826,051)</u>
<i>Net commitments</i>	<u><u>9,744,180</u></u>	<u><u>8,262,714</u></u>
<b>By Maturity</b>		
<i>Capital commitments</i>		
One year or less	271,135	257,509
From one to five years	-	-
Over five years	-	-
<i>Total capital commitments</i>	<u>271,135</u>	<u>257,509</u>
<i>Operating lease commitments</i>		
One year or less	1,379,080	1,610,801
From one to five years	4,958,632	4,955,772
Over five years	896,424	702,742
<i>Total operating lease commitments</i>	<u>7,234,137</u>	<u>7,269,315</u>
<i>Other commitments</i>		
One year or less	3,528,846	1,561,941
From one to five years	1,302,790	-
Over five years	-	-
<i>Total other commitments</i>	<u>3,831,636</u>	<u>1,561,941</u>
<i>Commitments receivable</i>	<u>(1,592,728)</u>	<u>(826,051)</u>
<i>Net commitments</i>	<u><u>9,744,180</u></u>	<u><u>8,262,714</u></u>

NB: Commitments are GST inclusive where relevant.

- <sup>1</sup> Plant and equipment and intangibles commitments relate to computer hardware and software development and exhibition work.
- <sup>2</sup> Building commitments relate to improvements being carried out on owned and leased properties.
- <sup>3</sup> NHC commitment relates to objects being acquired for the National Historical Collection.
- <sup>4</sup> Operating leases included are effectively non-cancellable and comprise:

<i>Nature of lease</i>	<i>General description of leasing arrangement</i>
Leases for office accommodation (multiple sites)	Lease payments are subject to annual increase in accordance with movements in the Consumer Price Index. The initial periods of office accommodation leases are still current and each may be renewed for up to five years at the Museum's option.
Lease in relation to computer equipment	The lessor provides all computer equipment and software designated as necessary in the supply contract for three years.

- <sup>5</sup> As at 30 June 2004, other commitments comprise accounts payable for goods or services in respect of which the recipient is yet to perform the services required.

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

**NATIONAL MUSEUM OF AUSTRALIA  
SCHEDULE OF CONTINGENCIES**

*as at 30 June 2004*

	Notes	2004 \$	2003 \$
<b>Contingent liabilities</b>			
Claims for damages/costs		-	-
<b>Total contingent liabilities</b>		-	-
<b>Net contingent liabilities</b>		-	-

Details of each class of contingent liabilities and assets, including those not disclosed above because they cannot be quantified or are considered remote, are shown in Note 15: Contingent Liabilities and Assets.

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 2004*

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Note 1:	Summary of Significant Accounting Policies
Note 2:	Adoption of Australian Equivalents to International Financial Reporting Standards from 2005-2006
Note 3:	Economic Dependency
Note 4:	Events Occurring After Reporting Date
Note 5:	Operating Revenues
Note 6:	Operating Expenses
Note 7:	Borrowing Cost Expense
Note 8:	Financial Assets
Note 9:	Non-Financial Assets
Note 10:	Interest Bearing Liabilities
Note 11:	Provisions
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Note 13:	Equity
Note 14:	Cash Flow Reconciliation
Note 15:	Contingent Liabilities and Assets
Note 16:	Remuneration of Council Members
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Note 18:	Remuneration of Officers
Note 19:	Remuneration of Auditors
Note 20:	Average Staffing Levels
Note 21:	Financial Instruments
Note 22:	Appropriations
Note 23:	Assets Held in Trust
Note 24:	Assets Held in the National Museum of Australia Fund
Note 25:	Reporting of Outcomes

**Note 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:

- Finance Minister's Orders (being the *Commonwealth Authorities and Companies Orders (Financial Statements for reporting periods ending on or after 30 June 2004)*);
- Australian Accounting Standards and Accounting Interpretations issued by the Australian Accounting Standards Board; and
- Consensus Views of the Urgent Issues Group.

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 that are unrecognised are reported in the Schedule of Commitments.

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

**1.2 Changes in Accounting Policy**

The accounting policies used in the preparation of these financial statements are consistent with those used in 2002-03.

Property, plant and equipment assets are being revalued progressively as explained in Note 1.13. Revaluations up to 30 June 2002 were done on a 'deprival' basis; since that date, revaluations have been done on a fair value basis. Revaluation increments and decrements in each year of transition to fair value that would otherwise be accounted for as revenue or expenses are taken directly to accumulated results in accordance with transitional provisions of AASB 1041 *Revaluation of Non-Current Assets*.

In 2002-03, the Finance Minister's Orders introduced an impairment test for non-current assets which were carried at cost and not subject to *AASB Recoverable Amounts of Non-Current Assets*.

In 2003-04, the impairment test provisions of the FMOs have been extended to cover non-current assets carried at deprival value. There were no indications of impairment for these assets.

**1.3 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 customers.

Interest revenue is recognised on a time proportionate basis that takes into account the effective yield on the relevant asset.

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

Revenue from the rendering of a service is recognised by reference to the stage of completion of the contract to provide the service. The stage of completion is determined according to the proportion that costs incurred in date bear to the estimated total costs of the transaction.

Receivables for goods and services are recognised at the nominal amounts due less any provision for bad and doubtful debts. Collectability of debts is reviewed at balance date. Provisions are made when collectability of the debt is judged to be less rather than more likely.

*Revenues from Government - Output Appropriations*

The full amount of the appropriation for departmental outputs for the year is recognised as revenue.

*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 as revenue at their fair value when the asset qualifies for recognition.

**1.4 Transactions by the Government as Owner**

*Equity Injections*

Amounts appropriated by the Parliament as equity injections are recognised as 'contributed equity' in accordance with the Finance Ministers Orders.

**1.5 Employee Benefits**

*Benefits*

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

Liabilities for wages and salaries (including non-monetary benefits), annual leave and sick leave are measured at their nominal amounts. Other employee benefits expected to be settled within 12 months of the reporting date are also measured at their nominal amounts.

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

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

*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 of the Museum is estimated to be less than the annual entitlement for sick leave.

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

The liability for long service leave has been determined and measured at the present value of the estimated future cash flows to be made in respect of all employees at 30 June 2004. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

#### *Superannuation*

Employees of the Museum are members of the Commonwealth Superannuation Scheme or the Public Sector Superannuation Scheme. The liability for their superannuation benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course.

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

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

#### **1.6 Leases**

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

The Museum has no finance leases.

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

#### **1.7 Borrowing Costs**

All borrowing costs are expensed as incurred except to the extent that they are directly attributable to qualifying assets, in which case they are capitalised. The amount capitalised in a reporting period does not exceed the amounts of costs incurred in that period.

#### **1.8 Grants**

Most grant agreements require the grantee to perform services, provide facilities, or to meet eligibility criteria. In these cases, the Museum recognises grant liabilities only to the extent that the services required have been performed or the eligibility criteria have been satisfied by the grantee.

In cases where grant agreements are made without conditions to be monitored, liabilities are recognised on signing the agreement.

#### **1.9 Cash**

Cash means notes and coins held and any deposits held at call with a bank or financial institution. Cash is recognised at its nominal amount. Interest is credited to revenue as it accrues.

#### **1.10 Other Financial Assets**

Term deposits are recognised at cost.

#### **1.11 Other Financial Liabilities**

Non-bank loans are carried at the balance not yet repaid. Interest is expensed as it accrues.

Trade 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).

Interest payable is accrued over time.

### 1.12 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 nominal consideration, are initially recognised as assets and revenues at their fair value at the date of acquisition, unless acquired as a consequence of a restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor entity's accounts immediately prior to the restructuring.

### 1.13 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, 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).

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

#### Revaluations

##### Basis

Land, building, infrastructure, plant and equipment are carried at valuation. Revaluations undertaken up to 30 June 2002 were done on a deprival basis; revaluations since that date are at fair value. This change in accounting policy is required by Australian Accounting Standard AASB 1041 *Revaluation of Non-Current Assets*. Valuations undertaken in any year are as at 30 June.

Fair and deprival values for each class of assets are determined as shown below.

Asset class	Fair value measured at:	Deprival value measured at:
Land	Market selling price	Market selling price
Buildings	Market selling price	Depreciated replacement cost
Leasehold improvements	Depreciated replacement cost	Depreciated replacement cost
Plant and equipment	Market selling price	Depreciated replacement cost
National Historical Collection	Market selling price	Market selling price

Under both deprival and fair value, assets which are surplus to requirements are measured at their net realisable value. At 30 June 2004 the Museum held no surplus assets (30 June 2003: \$0).

The financial effect of this change in policy relates to those assets recognised at fair value for the first time in the current period where the measurement basis for fair value is different to that previously used for deprival value. The financial effect of the change is given by the difference between the fair values obtained for these assets in the current period and the deprival-based values recognised at the end of the previous period. The financial effect by class is as follows:

Asset class	Increment/decrement to asset class	Contra account
National Historical Collection	2004: Nil 2003: \$2,564,829	Revaluation Reserve

The total financial effect was to have no effect on the carrying amount of the National Historical Collection (2003: increase by \$2,564,829) and subsequently no effect on revaluation reserves (2003: increase by \$2,564,829).

*Frequency*

Land, buildings, plant and equipment are revalued progressively in successive three-year cycles. All current cycles commenced on 1 July 2001.

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

Plant and equipment assets are being revalued by type of asset.

The National Historical Collection assets are maintained at fair value.

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

The Finance Minister's Orders require that all property, plant and equipment assets be measured at up-to-date fair values from 30 June 2005 onwards. The current year is therefore the last year in which the Museum will undertake progressive revaluations.

*Conduct*

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

*Depreciation*

Depreciable property, plant and equipment assets are written off to their estimated residual values over their estimated useful lives to the Museum using, in all cases, the straight line method of depreciation. Leasehold improvements are depreciated on a straight-line basis over the lesser of the estimated useful life of the improvements or the unexpired period of the lease.

Depreciation 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. A major review of Collection useful lives was undertaken as at 1 July 2003 which resulted in all Collection items being assigned a useful life, with the majority having their useful life extended from 75 years to 200 and 300 years (maximum 500 years).

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

	2004	2003
Buildings on freehold land	100 years	100 years
Leasehold improvements	Lease term	Lease term
Plant and equipment	5-100 years	5 - 100 years
National Historical Collection	50 to 500 years	unlimited to 75 years

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

#### 1.14 Impairment of Non-Current Assets

Non-current assets carried at up-to-date fair values at the reporting date are not subject to impairment testing.

Non-current assets carried at cost or depreciable value and held to generate net cash inflows have been tested for their recoverable amounts at the reporting date. The test compared the carrying amounts against the net present value of future net cash inflows. No write-down to recoverable amount was required (2003: nil).

The non-current assets carried at cost or depreciable value, which are not held to generate net cash inflows, have been assessed for indications of impairment. Where indications of impairment exist, the carrying amount of the asset is compared to its net selling price and depreciated replacement cost and is written down to its higher of the two amounts, if necessary.

#### 1.15 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.

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.

#### 1.16 Intangibles

The Museum's intangibles comprise purchased software. These assets are carried at cost.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the Museum's software is 3 to 8 years (2002-03: 3 to 8 years).

All software assets were assessed for impairment as at 30 June 2004. None were found to be impaired.

#### 1.17 Taxation

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

Revenues, expenses and assets are recognised net of GST:

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

**1.18 Foreign Currency**

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

**1.19 Insurance**

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



**2. Adoption of Australian Equivalents to International Financial Reporting Standards from 2005-2006.**

The Australian Accounting Standards Board has issued replacement Australian Accounting Standards to apply from 2005-06. The new standards are the Australian Equivalents to International Financial Reporting Standards (IFRSs) which are issued by the International Accounting Standards Board. The new standards cannot be adopted early. The standards being replaced are to be withdrawn with effect from 2005-06, but continue to apply in the meantime.

The purpose of issuing Australian Equivalents to IFRSs is to enable Australian entities reporting under the Corporations Act 2001 to be able to more readily access overseas capital markets by preparing their financial reports according to accounting standards more widely used overseas.

For-profit entities complying fully with the Australian Equivalents will be able to make an explicit and unreserved statement of compliance with IFRSs as well as with the Australian Equivalents.

It is expected that the Finance Minister will continue to require compliance with the Accounting Standards issued by the AASB, including the Australian Equivalents to IFRSs, in his Orders for the Preparation of Authorities' financial statements for 2005-06 and beyond.

The Australian Equivalents contain certain additional provisions which will apply to not-for-profit entities, including the Museum. Some of these provisions are in conflict with the IFRSs and therefore the Museum will only be able to assert compliance with the Australian Equivalents to the IFRSs.

Existing AASB standards that have no IFRS equivalent will continue to apply.

Accounting standard AASB 1047 *Disclosing the Impact of Adopting Australian Equivalents to IFRSs* requires that the financial statements for 2003-04 disclose:

- An explanation of how the transition to the Australian Equivalents is being managed, and
- A narrative explanation of the key differences in accounting policies arising from the transition.

The purpose of this Note is to make these disclosures.

*Management of the transition to AASB Equivalents to IFRSs*

The Museum has taken the following steps in preparation towards the implementation of Australian Equivalents:

- The Museum's Audit Committee is tasked with oversight of the transition to and implementation of the Australian Equivalents to IFRSs. The Chief Finance Officer is formally responsible for the project and reports regularly to the Audit Committee on progress against the formal plan approved by the Committee.
- The plan requires the following key steps to be undertaken and sets deadlines for their achievement:
  - Identification of all major accounting policy differences between current AASB standards and the Australian Equivalents to IFRSs progressively to 30 June 2004.
  - Identification of systems changes necessary to be able to report under the Australian Equivalents, including those necessary to enable capture of data under both sets of rules for 2004-05, and the testing and implementation of those changes.
  - Preparation of a transitional balance sheet as at 1 July 2004, under Australian Equivalents, within two months of 30 June 2004.
  - Preparation of an Australian Equivalent balance sheet at the same time as the 30 June 2005 statements are prepared.
  - Meeting reporting deadlines set by Finance for the 2005-06 balance sheet under Australian Equivalent Standards.
- The plan also addresses the risks to successful achievement of the above objectives and includes strategies to keep implementation on track to meet deadlines.
- To date, all major accounting and disclosure differences and system changes have been identified and the system changes have been tested successfully.
- Consultants were engaged by the Museum to assess and provide recommendations on the impact of the changes. The Museum has implemented all recommendations from this report.

*Major changes in accounting policy*

Changes in accounting policies under Australian Equivalents are applied retrospectively i.e. as if the new policy had always applied. This rule means that a balance sheet prepared under the Australian Equivalents must be made as at 1 July 2004, except as permitted in particular circumstances by AASB 1 *First-time Adoption of Australian Equivalents to International Financial Reporting Standards*. This will enable the 2005-06 financial statements to report comparatives under the Australian Equivalents also.

Changes to major accounting policies are discussed in the following paragraphs.

*Property, plants and equipment*

It is expected that the Finance Minister's Orders will require property, plant and equipment assets carried at valuation in 2003-04 to be measured at up-to-date fair value from 2005-06. This differs from the accounting policies currently in place for these assets which, up to and including 2003-04, have been revalued progressively over a 3-year cycle and which currently include assets at cost (for purchases since the commencement of a cycle) and at deprival value (which will differ from their fair value to the extent that they have been measured at depreciated replacement cost when a relevant market selling price is available).

However, it is important to note that the Finance Minister requires these assets to be measured at up-to-date fair values as at 30 June 2005. Further, the transitional provisions in AASB 1 will mean that the values at which assets are carried as at 30 June 2004 under existing standards will stand in the transitional balance sheet as at 1 July 2004.

Borrowing costs related to qualifying assets are currently capitalised. It is understood that the FMOs for 2005-06 will elect to expense all borrowing costs under the new Australian Equivalent standard. Accordingly, borrowing costs capitalised as at 1 July 2004 will be written-off to accumulated results.

#### *Intangible Assets*

The Australian Equivalent on Intangibles does not permit intangibles to be measured at valuation unless there is an active market for the intangible. All intangible assets are externally acquired and measured at cost, as such this change will have no effect on the Museum.

#### *Impairment of Non-Current Assets*

The Museum's policy on impairment of non-current assets is at note 1.14.

Under the new Australian Equivalent Standard, these assets will be subject to assessment for impairment and, if there are indications of impairment, measurement of any impairment (impairment measurement must also be done, irrespective of any indications of impairment, for intangible assets not yet available for use). The impairment test is that the carrying amount of an asset must not exceed the greater of (a) its fair value less costs to sell and (b) its value in use. 'Value in use' is the net present value of net cash inflows for for-profit assets of the Museum and depreciated replacement cost for other assets which would be replaced if the Museum were deprived of them.

The most significant changes are that, for the Museum's for-profit assets, the recoverable amount is only generally to be measured where there is an indication of impairment and that assets carried at up-to-date fair values, whether for-profit or not, may nevertheless be required to be written down if costs to sell are significant.

#### *Inventory*

The Museum recognises inventory not held for sale at cost, except where no longer required, in which case net realisable value is applied.

The new Australian Equivalent standard will require inventory held for distribution for no consideration or at a nominal amount to be carried at the lower of cost or current replacement cost.

#### *Employee Benefits*

The provision for long service leave is measured at the present value of estimated future cash outflows using market yields as at the reporting date on national government bonds.

Under the new Australian Equivalent standard, the same discount rate will be used unless there is a deep market in high quality corporate bonds, in which case the market yield on such bonds must be used.

#### *Financial Instruments*

Financial assets and liabilities are likely to be accounted for as 'held at fair value through profit and loss' or available-for-sale where the fair value can be reliably measured (in which case, changes in value are initially taken to equity). Fair values will be published prices where an active market exists or by appraisal.

Cash and receivables are expected to continue to be measured at cost information.

Financial assets, except those classified as 'held at fair value through profit and loss', will be subject to impairment testing.

**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. Events Occurring after Reporting Date**

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

**NATIONAL MUSEUM OF AUSTRALIA**  
**Notes To and Forming Part of the Financial Statements**

	2004	2003
	\$	\$
<b>Note 5: Operating Revenues</b>		
<u>Note 5A: Revenues from Government</u>		
Appropriations for outputs	40,320,000	67,565,000
<b>Total revenues from government</b>	<b>40,320,000</b>	<b>67,565,000</b>
<u>Note 5B: Sale of Goods and Services</u>		
Goods	1,089,226	999,947
Services	1,858,639	1,609,159
<b>Total sales of goods and services</b>	<b>2,947,865</b>	<b>2,609,106</b>
Provision of goods to:		
Related entities	-	-
External entities	1,089,226	999,947
<b>Total sales of goods</b>	<b>1,089,226</b>	<b>999,947</b>
Rendering of services to:		
Related entities	-	-
External entities	1,858,639	1,609,159
<b>Total rendering of services</b>	<b>1,858,639</b>	<b>1,609,159</b>
Cost of sales of goods	599,901	562,508
<u>Note 5C: Interest Revenue</u>		
Deposits	1,835,119	1,192,328
<u>Note 5D: Contributions Revenue</u>		
Donations and bequests	83,898	301,486
<u>Note 5E: Other Revenues</u>		
Sponsorship and Grants Revenue	622,172	413,539
<b>Note 6: Operating Expenses</b>		
<u>Note 6A: Employee Expenses</u>		
Wages and Salaries	10,754,081	9,758,358
Superannuation	1,704,590	1,557,316
Leave and other entitlements	1,064,731	1,206,463
Separation and redundancy	102,306	203,287
Other employee benefits	526,121	401,976
<b>Total employee benefits expenses</b>	<b>14,151,829</b>	<b>13,127,401</b>
Workers compensation premiums	153,984	69,768
<b>Total employee expenses</b>	<b>14,305,813</b>	<b>13,197,169</b>

**NATIONAL MUSEUM OF AUSTRALIA**  
**Notes To and Forming Part of the Financial Statements**

	2004	2003
	\$	\$
<b>Note 6B: Supplier Expenses</b>		
Goods from related entities	-	-
Goods from external entities	13,811,068	11,016,216
Services from related entities	-	-
Services from external entities	6,818,880	5,686,647
Operating lease rentals	1,817,333	1,717,319
<b>Total supplier expenses</b>	<b>22,447,281</b>	<b>18,420,183</b>

**Note 6C: Grant Expense**

The Museum makes grants to support research in Australian history and cultures.

Grants to external entities	116,207	63,410
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**Note 6D: Depreciation and Amortisation**

Depreciation of property, plant and equipment	6,484,465	6,825,513
Amortisation of intangibles	1,352,975	1,374,920
<b>Total depreciation and amortisation</b>	<b>7,837,440</b>	<b>8,200,433</b>

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	640,548	635,299
Leasehold improvements	48,952	13,811
Plant and equipment	5,159,899	4,933,702
National Historical Collection	635,066	1,242,701
Intangibles	1,352,975	1,374,920
<b>Total depreciation and amortisation</b>	<b>7,837,440</b>	<b>8,200,433</b>

**Note 6E: Write-Down of Assets**

Bad and doubtful debts expense	53,921	-
Inventory Write-Off	259,441	-
<b>Total write-down of assets</b>	<b>312,462</b>	<b>-</b>

**Note 6F: Net Loss from Sale of Assets**

Proceeds from disposal	9,872	-
Net book value of assets sold	(14,587)	-
<b>Net loss from disposal of assets</b>	<b>(4,715)</b>	<b>-</b>

**Note 7: Borrowing Costs Expense**

Loans	20,382	26,784
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NATIONAL MUSEUM OF AUSTRALIA  
Notes To and Forming Part of the Financial Statements

	2004 \$	2003 \$
<b>Note B: Financial Assets</b>		
<b>Note 8A: Receivables</b>		
Goods and services	281,669	429,616
Less: Provision for doubtful debts	(58,323)	-
	<u>223,346</u>	<u>429,616</u>
Interest Receivable	229,116	-
GST receivable	430,707	503,494
<b>Total receivables (net)</b>	<u><b>883,169</b></u>	<u><b>933,110</b></u>

All receivables are current assets.

Receivables (gross) are aged as follows:

Not overdue	801,036	673,771
Overdue by:		
Less than 30 days	18,686	256,490
30 to 60 days	39,729	316
60 to 90 days	5,768	1,433
More than 90 days	76,273	1,100
	<u>140,456</u>	<u>259,339</u>
<b>Total receivables (gross)</b>	<u><b>941,492</b></u>	<u><b>933,110</b></u>

The provision for doubtful debts is aged as follows:

Not overdue	-	-
Overdue by:		
Less than 30 days	-	-
30 to 60 days	-	-
60 to 90 days	-	-
More than 90 days	58,323	-
<b>Total provision for doubtful debts</b>	<u><b>58,323</b></u>	<u><b>-</b></u>

*Receivables for Goods and Services*

Credit terms are net 30 days (2003: 30 days).

**Note 8B: Investments**

Terms Deposits	12,638,570	9,305,356
Certificates of Deposit/Commercial Bills	14,095,481	13,614,961
<b>Total investments</b>	<u><b>26,734,051</b></u>	<u><b>22,920,317</b></u>

Investments are with the Museum's bankers, and earn effective rates of interest of 5.58%, 5.59%, 5.60%, 5.61%, 5.62%, 5.66%, 5.57%, 5.48% and 5.44% (2003: 4.56%, 4.69%, 4.85%, 4.86% and 4.87%) payable at the end of the term.

A recent performance audit by the Australian National Audit Office has raised issues relating to the technical interpretation of s18 of the *Commonwealth Authorities and Companies Act 1987* with regard to the nature of deposits.

The Museum proposes to review its investments in light of any recommendations flowing from the review.

**NATIONAL MUSEUM OF AUSTRALIA**  
**Notes To and Forming Part of the Financial Statements**

	2004 \$	2003 \$
<b>Note 9: Non-Financial Assets</b>		
<b>Note 9A. Land and Buildings</b>		
<i>Freehold land</i>		
- at 2001-2004 valuation (deprival)	4,400,000	4,400,000
<b>Total freehold land</b>	<b>4,400,000</b>	<b>4,400,000</b>
<b>Buildings on freehold land</b>		
- at cost	419,526	-
- Accumulated depreciation	(3,507)	-
	<b>416,019</b>	<b>-</b>
- at 2001-2004 valuation (deprival)	63,529,910	63,529,910
- Accumulated depreciation	(2,119,984)	(1,482,943)
	<b>61,409,926</b>	<b>62,046,967</b>
<b>Total buildings on freehold land</b>	<b>61,825,944</b>	<b>62,046,967</b>
<b>Leasehold improvements</b>		
- at cost	877,642	381,788
- Accumulated amortisation	(57,027)	(11,084)
	<b>820,615</b>	<b>370,704</b>
- at 2001-2004 valuation (deprival)	60,000	60,000
- Accumulated amortisation	(28,512)	(25,505)
	<b>31,488</b>	<b>34,495</b>
<b>Total leasehold improvements</b>	<b>852,103</b>	<b>405,199</b>
<b>Total Land and Buildings (non-current)</b>	<b>67,078,047</b>	<b>66,852,166</b>
<b>Note 9B. Infrastructure, Plant and Equipment</b>		
<b>Plant and equipment</b>		
- at cost	3,362,855	1,807,660
- Accumulated depreciation	(575,844)	(172,457)
	<b>2,787,011</b>	<b>1,635,204</b>
- at valuation 2001-2004 (deprival)	53,339,434	53,357,139
- Accumulated depreciation	(16,843,387)	(12,107,206)
	<b>36,496,047</b>	<b>41,249,934</b>
<b>Total Infrastructure, Plant and Equipment (non-current)</b>	<b>39,283,057</b>	<b>42,885,137</b>
<b>Note 9C. National Historical Collection</b>		
<b>National Historical Collection</b>		
- at cost	799,101	170,567
- Accumulated depreciation	(3,509)	(136)
	<b>795,591</b>	<b>170,431</b>
- at valuation 2003-2006 (fair value)	132,352,526	132,352,526
- Accumulated depreciation	(942,133)	(310,440)
	<b>131,410,393</b>	<b>132,042,086</b>
<b>Total National Historical Collection (non-current)</b>	<b>132,205,984</b>	<b>132,212,517</b>
The National Historical Collection is subject to revaluation in the current year. The carrying amount is included in the valuation figures above and is separately disclosed in Table B in Note 8D.		
All revaluations are independent and are conducted in accordance with the revaluation policy stated at Note 1. In 2002-03, the revaluations were conducted by an independent valuer Mr. Simon Storey (Simon Storey Valuers).		
<b>Movement in Asset Revaluation Reserve</b>		
<b>Increment for National Historical Collection</b>		
	-	7,187,070
	-	<b>7,187,070</b>



NATIONAL MUSEUM OF AUSTRALIA  
Notes To and Forming Part of the Financial Statements

Note 9D. Analysis of Progress, Plant and Equipment

TABLE F. A: Reconciliation of the opening and closing balances of property, plant and equipment

Item	Land	Buildings on Freehold Land	Buildings - Leasehold Improvements	Other Infrastructure, Plant & Equipment	National Historical Collection
	\$	\$	\$	\$	\$
As at 1 July 2003					
Gross book value	4,400,000	63,529,910	441,938	53,164,800	132,523,093
Accumulated depreciation/amortisation	n/a	(1,482,943)	(36,889)	(12,279,662)	(310,576)
Net book value	4,400,000	62,046,967	405,049	42,885,137	132,212,517
Additions					
By purchase		419,526	495,854	1,572,406	628,533
Net revaluations (increments/decrements)					
Deprecial/amortisation expense		(640,548)	(48,952)	(5,159,899)	(635,866)
Disposals					
From disposal of operations				(14,597)	
Other disposals					
As at 30 June 2004					
Gross book value	4,400,000	63,949,436	937,642	56,702,289	133,151,626
Accumulated depreciation/amortisation	n/a	(2,123,491)	(85,541)	(17,419,231)	(945,642)
Net book value	4,400,000	61,825,945	852,101	39,283,058	132,205,984

TABLE B: Assets at valuation

Item	Land	Buildings on Freehold Land	Buildings - Leasehold Improvements	Other Infrastructure, Plant & Equipment	National Historical Collection
	\$	\$	\$	\$	\$
As at 30 June 2004					
Gross value	4,400,000	63,529,910	60,000	53,339,434	132,352,526
Accumulated Depreciation/Amortisation	n/a	(2,119,984)	(28,512)	(16,982,387)	(942,133)
Net book value	4,400,000	61,409,926	31,488	36,357,047	131,410,393
As at 30 June 2003					
Gross value	4,400,000	63,529,910	60,000	53,357,139	132,352,526
Accumulated Depreciation/Amortisation	n/a	(1,482,943)	(25,505)	(12,107,206)	(310,440)
Net book value	4,400,000	62,046,967	34,495	41,249,933	132,042,087

There are no assets held under finance lease.

NATIONAL MUSEUM OF AUSTRALIA  
Notes To and Forming Part of the Financial Statements

TABLE C: Assets under construction

Item	Buildings on Freehold Land	Buildings - Leasehold Improvements	Other Infrastructure, Plant & Equipment	National Historical Collection	Intangibles	TOTAL
Gross Value as at 30 June 2004	\$ -	\$ -	\$ 90,971	\$ -	\$ 175,849	\$ 266,820
Gross Value as at 30 June 2003	-	214,174	246,625	-	179,680	640,479

**NATIONAL MUSEUM OF AUSTRALIA**  
**Notes To and Forming Part of the Financial Statements**

	2004	2003
	\$	\$
<b>Note 9E: Intangibles</b>		
Externally acquired	7,629,275	7,506,421
Accumulated amortisation	(4,805,917)	(3,452,942)
<b>Total intangibles</b>	<b>2,823,359</b>	<b>4,053,479</b>

**TABLE A: Reconciliation of the opening and closing balances of property, plant, equipment and intangibles**

Item	Computer Software
	\$
As at 1 July 2003	
Gross book value	7,506,420
Accumulated depreciation/amortisation	(3,452,942)
<b>Net book value</b>	<b>4,053,479</b>
Additions	
by purchase of assets	122,855
Net revaluations increment/(decrement)	
Depreciation/amortisation expense	(1,352,975)
Disposals	
from disposal of operations	
other disposals	
As at 30 June 2004	
Gross book value	7,629,275
Accumulated depreciation/amortisation	(4,805,917)
<b>Net book value</b>	<b>2,823,359</b>

**NATIONAL MUSEUM OF AUSTRALIA**  
**Notes To and Forming Part of the Financial Statements**

	2004	2003
	\$	\$
<b>Note 9F: Inventories</b>		
Finished goods (cost)	533,937	634,553
Inventories held for sale	533,937	634,553
<b>Total inventories</b>	<b>533,937</b>	<b>634,553</b>

All inventories are current assets.

**Note 9G: Other Non-Financial Assets**

Prepayments	275,033	168,308
Deferred expenditure - assets work in progress	266,810	640,479
Prepaid property rentals - National Capital Authority	1,268,750	-
<b>Total other non-financial assets</b>	<b>1,810,603</b>	<b>808,787</b>

**Note 10: Interest Bearing Liabilities**

**Note 10A: Loans**

Non-bank loans	459,596	679,404
Maturity schedule for loans:		
Payable:		
Within one year	226,402	219,808
In one to five years	233,194	459,596
In more than five years	-	-
<b>Total loans</b>	<b>459,596</b>	<b>679,404</b>

*Non-bank Loan*

The loan is repayable in annual instalments. Interest is calculated on the reducing balance of the loan. The effective interest rate is 3.0% (2003: 3.0%). The last instalment is due to be paid in 2005-06. The loan is unsecured.

**Note 11: Provisions**

**Note 11A: Employees Provisions**

Salaries and wages	473,184	358,080
Leave	2,451,913	2,392,019
Superannuation	311,208	307,162
<b>Aggregate employee entitlement liability</b>	<b>3,236,305</b>	<b>3,057,261</b>
Current	1,884,454	1,747,293
Non-current	1,351,851	1,309,968

NATIONAL MUSEUM OF AUSTRALIA  
Notes To and Forming Part of the Financial Statements

	2004	2003
	\$	\$

**Note 12: Payables**

Note 12A: Supplier Payables

Trade creditors	<u>326,302</u>	<u>582,575</u>
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All supplier payables are current.

*Trade Creditors*

Settlement is usually made net 30 days.

Note 12B: Other Payables

Deferred income - prepaid exhibition fees	<u>79,091</u>	<u>-</u>
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All other payables are current.

NATIONAL MUSEUM OF AUSTRALIA  
Notes To and Forming Part of the Financial Statements

Note 13: Equity

Note 13A: Analysis of Equity

Item	Accumulated Results		Asset Revaluation Reserve		Total Contributed Equity			TOTAL EQUITY	
	2004 \$	2003 \$	2004 \$	2003 \$	2004 \$	2003	2004 \$	2003 \$	2004 \$
Opening balance as at 1 July	259,231,023	255,290,543	8,504,364	1,317,294	1,971,000	-	269,706,387	256,607,837	
Net surplus/deficit	764,754	32,173,480	-	-	-	-	764,754	32,173,480	
Net revaluation increment/decrement	n/a	n/a	-	2,187,070	n/a	n/a	-	2,187,070	
Increase (decrease) in accumulated results on application of transitional provisions in accounting standard AASB 1041 <i>Revaluation of Non-Current Assets</i>	-	-	-	-	-	-	-	-	
<b>Transactions with owner:</b>									
Distributions to owner:									
Returns on Capital:									
Dividends	-	-	-	-	-	-	-	-	
Capital charge	-	(28,233,000)	-	-	-	-	-	(28,233,000)	
Returns of Capital:									
Resourcing	-	-	-	-	-	-	-	-	
Returns of contributed equity	-	-	-	-	-	-	-	-	
Contributions by owner:									
Appropriations (equity injections):	-	-	-	-	50,000	1,971,000	50,000	1,971,000	
Restructuring	-	-	-	-	-	-	-	-	
Transfers to/(from) between reserves									
Closing balance as at 30 June	259,995,778	259,231,023	8,504,364	8,504,364	2,021,000	1,971,000	270,521,142	269,706,387	
Less: outside equity interests									
<b>Total equity attributable to the Australian Government</b>	<b>259,995,778</b>	<b>259,231,023</b>	<b>8,504,364</b>	<b>8,504,364</b>	<b>2,021,000</b>	<b>1,971,000</b>	<b>270,521,142</b>	<b>269,706,387</b>	

**NATIONAL MUSEUM OF AUSTRALIA**  
**Notes To and Forming Part of the Financial Statements**

	2004 \$	2003 \$
<b>Note 14: Cash Flow Reconciliation</b>		
<u>Note 14A: Reconciliation of Operating Surplus to Net Cash from Operating Activities:</u>		
<b>Reconciliation of operating surplus to net cash from operating activities:</b>		
Operating surplus before extraordinary items	764,754	32,173,480
<i>Non-Cash Items</i>		
Depreciation and amortisation	7,837,440	8,200,433
Net write down of non-current assets	380,477	-
National Historical Collection - gifts and donations	(63,300)	(62,085)
<i>Changes in Assets and Liabilities</i>		
(Increase)/decrease in receivables	(3,080)	(545,411)
(Increase)/decrease in inventories	100,616	(158,532)
(Increase)/decrease in other financial assets	(1,261,257)	56,688
Increase/(decrease) in employee provisions	179,044	693,636
Increase/(decrease) in supplier payables	(237,643)	(50,026)
Increase/(decrease) in other payables	79,091	-
<b>Net cash from/(used by) by operating activities</b>	<b><u>7,776,142</u></b>	<b><u>40,308,184</u></b>

Note 14B: Reconciliation of Cash

Cash balance comprises:		
Cash at bank	3,246,065	2,701,521
Cash on hand	24,164	24,039
<b>Total cash</b>	<b><u>3,270,229</u></b>	<b><u>2,725,560</u></b>
Balance of cash as at 30 June shown in the Statement of Cash Flows	<b><u>3,270,229</u></b>	<b><u>2,725,560</u></b>

*Cash*

Temporarily surplus funds, mainly from fortnightly drawdowns of appropriations, 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.

Note 14C: Non-Cash Financing and Investing Activities

Assets received free of charge	<b><u>63,300</u></b>	<b><u>62,085</u></b>
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**NATIONAL MUSEUM OF AUSTRALIA**  
**Notes To and Forming Part of the Financial Statements**

	2004	2003
	\$	\$
<b>Note 15: Contingent Liabilities and Assets</b>		
<b>Contingent liabilities</b>		
Claims for damages and costs	-	-
Indemnities	-	-
<b><i>Total contingent liabilities</i></b>	<b>-</b>	<b>-</b>

***Unquantifiable Contingencies***

At 30 June 2004, the Museum was involved in a legal claim relating to a workplace injury purported to have occurred to a contractors employee. The Museum has denied liability and is defending the claims. Any successful claim is likely to be met by the Museums insurer, Comcover.



**NATIONAL MUSEUM OF AUSTRALIA**  
**Notes To and Forming Part of the Financial Statements**

	<b>2004</b>	<b>2003</b>
	<b>\$</b>	<b>\$</b>
<b>Note 16: Remuneration of Council Members</b>		
The number of council members of the Museum included in these figures are shown below in the relevant remuneration bands:		
\$ Nil - \$ 9999	7	2
\$ 10,000 - \$ 19,999	5	6
\$ 20,000 - \$ 29,999	<u>1</u>	<u>1</u>
<b>Total number of council members of the Museum</b>	<u><b>13</b></u>	<u><b>9</b></u>
	<u><b>\$</b></u>	<u><b>\$</b></u>
Aggregate amount of superannuation payments in connection with the retirement of council members	-	-
Other remuneration received or due and receivable by council members of the Museum	<u>120,122</u>	<u>100,471</u>
<b>Total remuneration received or due and receivable by council members of the Museum</b>	<u><b>120,122</b></u>	<u><b>100,471</b></u>

The remuneration of Council members includes all members concerned with or taking part in the management of the Museum during 2003-04, except the Director. Details in relation to the Director have been incorporated into Note 18: Officer Remuneration.

**Note 17: Related Party Disclosures**

**Council Members of the Museum**

The names of each person who has been a member of the Council during the year were:  
(duration of appointment in brackets):

**Chairman**

The Hon. A Staley (22 September 2002 - 21 September 2005)

**Members**

Mr D Barnett - (27 March 2002 to 26 March 2005)

Mr C Pearson - (9 August 2002 to 8 August 2005)

Ms C Santamaria - (8 August 2002 to 7 August 2005)

Mr J Thame - (26 July 2001 to 23 July 2004)

Mr B Chow - (15 May 2003 - 14 May 2006)

Dr J Fleming - (27 August 2003 - 26 August 2006)

Dr J Hirst - (27 August 2003 - 26 August 2006)

Dr T Duncan - (20 November 2003 - 19 November 2006)

Ms S Hasluck - (19 February 2004 - 18 February 2007)

**Executive Member**

Mr Craddock Morton - (24 June 2004 to 23 June 2007)

**Outgoing Members in 2003-04**

Mr R Webb - (22 November 2000 to 21 November 2003)

Mr M Besen - (11 October 2000 to 10 October 2003)

Ms D Casey - (15 December 2002 to 14 December 2003)

Ms S Brown - (22 November 2000 to 21 November 2003)

**Transactions with Council Members or their related entities**

The aggregate remuneration of council members is disclosed in Note 16. Mr John Thame is also a member of the Board of St George Bank Ltd. where the Museum periodically holds investment funds. Investment decisions are made in accordance with Museum policy which provides for investments to be made across a range of banks at the best available rate on the day. 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 entities**

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.

**Note 18: Remuneration of Officers**

The number of officers who received or were due to receive total remuneration of \$100,000 or more:

	<u>Number</u>	<u>Number</u>
\$100,000 - \$109,999	1	-
\$110,000 - \$119,000	1	-
\$120,000 - \$129,999	-	-
\$130,000 - \$139,999	-	1
\$140,000 - \$149,999	2	1
\$150,000 - \$159,999	-	-
\$160,000 - \$169,999	-	3
\$170,000 - \$179,999	1	-
\$180,000 - \$189,999	-	-
\$190,000 - \$199,999	-	-
\$200,000 - \$209,999	-	-
\$210,000 - \$219,999	-	-
\$220,000 - \$229,999	-	-
\$230,000 - \$239,999	-	1
	<u>5</u>	<u>6</u>
	<u>\$</u>	<u>\$</u>
The aggregate amount of total remuneration of officers shown above:	<u>679,621</u>	<u>1,018,486</u>

No separation or redundancy payments were made to officers shown above during the year.

The officer remuneration includes all officers concerned with or taking part in the management of the Museum during 2003-04.

2004	2003
<u>\$</u>	<u>\$</u>

**Note 19: Remuneration of Auditors**

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

The fair value of services provided was:

<u>40,000</u>	<u>45,000</u>
---------------	---------------

No other services were provided by the Auditor-General during the reporting period.

**Note 20: Average Staffing Levels**

The average staffing levels for the Museum during the year were:

<u>205</u>	<u>195</u>
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NATIONAL MUSEUM OF AUSTRALIA  
Notes To and Forming Part of the Financial Statements

Note 21: Financial Instruments

Note 21A: Interest Rate Risk

Financial Instrument	Notes	Fixed Interest Rate					Non-Interest Bearing	Total	Weighted Average Effective Interest Rate
		Fixed Interest Rate							
		3 Year or Less	3 to 5 Years	5 to 10 Years	10 to 15 Years	15 to 20 Years			
Financial Assets		\$	\$	\$	\$	\$	\$	%	
Current bank cash on hand	14B	3,004	5,403	1,004	3,003	2,004	3,003	3,004	3.00%
Receivables for goods and services (gross)	14B	-	-	-	-	-	34,039	2,701,521	4.53%
Interest receivable	14A	-	-	-	-	24,144	24,144	24,039	n/a
Term deposits	14A	-	12,820,315	-	-	283,669	4,93,016	261,469	n/a
Total		3,246,065	12,820,315	-	-	338,114	27,930,317	30,545,865	5.17%
						538,949	49,183	28,075,483	
							279,432,438	279,432,438	
Financial Liabilities									
Non bank loan	14A	-	219,408	123,194	679,996	-	316,302	679,438	3.06%
Trade creditors	14A	-	-	-	-	316,302	316,302	316,302	n/a
Total		-	219,408	123,194	679,996	316,302	1,261,879	1,261,879	
Total Liabilities		-	219,408	123,194	679,996	316,302	1,261,879	1,261,879	
							4,101,294	4,101,294	

**NATIONAL MUSEUM OF AUSTRALIA**  
**Notes To and Forming Part of the Financial Statements**

**Note 21B: Net Fair Values of Financial Assets and Liabilities**

Note	2004		2003		
	Total Carrying Amount	Aggregate Net Fair Value	Total Carrying Amount	Aggregate Net Fair Value	
	\$	\$	\$	\$	
<b>Financial Assets</b>					
Cash on hand	14B	3,246,065	3,246,065	2,701,521	2,701,521
Deposits on call	14B	24,164	24,164	24,039	24,039
Receivables for goods and services (net)	8A	223,346	223,346	429,616	429,616
Interest receivable	8A	229,116	229,116	-	-
Term deposit	8B	26,734,051	26,734,051	22,920,317	22,920,317
		<b>30,456,742</b>	<b>30,456,742</b>	<b>26,075,493</b>	<b>26,075,493</b>
<b>Financial Liabilities</b>					
Loans	10A	459,596	439,614	679,404	640,214
Trade Creditors	12A	326,302	326,302	582,575	582,575
		<b>785,898</b>	<b>765,916</b>	<b>1,261,979</b>	<b>1,222,789</b>

*Financial Assets*

The net fair values of cash, deposits on call and receivables approximate their carrying amounts.

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

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

*Financial Liabilities*

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

The net fair values for trade creditors, 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.

**Note 21C: 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.

NATIONAL MUSEUM OF AUSTRALIA  
Notes To and Forming Part of the Financial Statements

Note 22: Appropriations

Particulars	Departmental Outputs		Loans		Equity		Total	
	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000
Year ended 30 June 2004								
Balance carried forward from previous year								
Appropriation Acts 1 and 3	40,320	67,565			50	1,073	40,370	69,536
Appropriation Acts 2 and 4								
Available for payment from CRF	40,320	67,565			50	1,073	40,370	69,536
Payments made out of CRF	40,320	67,565			50	1,073	40,370	69,536
Balance carried forward to next year								
Appropriated by Appropriations Receivable								

This table reports on appropriations made by the Parliament of the Commonwealth Reserve Fund (CRF) for payment to the Museum. When reviewed by the Museum, the payments made are legally the money of the Museum and do not represent any balance remaining in the CRF.

**NATIONAL MUSEUM OF AUSTRALIA**  
**Notes To and Forming Part of the Financial Statements**

	2004	2003
	\$	\$

**Note 23: Assets Held in Trust**

Purpose - the trust fund, set up under section 7 of the *National Museum of Australia Act 1980*, 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 carried forward from previous year	65,246	62,756
Receipts during the year	-	-
Interest received	2,909	2,490
Available for payments	68,155	65,246
Payments made	-	-
<i>Balance carried forward to next year</i>	<u>68,155</u>	<u>65,246</u>

**Note 24: Assets Held in the National Museum of Australia Fund**

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

Balance carried forward from previous year	13,449	-
Receipts during the year	20,597	239,401
Interest received	1,069	257
Available for payments	35,115	239,658
Payments made	-	(226,209)
<i>Balance carried forward to next year</i>	<u>35,115</u>	<u>13,449</u>

**Note 25: Reporting of Outcomes**

**Note 25A: Outcomes of the NMA**

The Museum is structured to meet a single outcome, being: Australians have access to the National Museum's collections and public programs to encourage awareness and understanding of Australia's history and culture.

Two outputs are identified for the Outcome, comprising:

- Output 1.1: Collection development and Management
- Output 1.2: National Exhibitions, Programs and Services

NATIONAL MUSEUM OF AUSTRALIA

Notes To and Forming Part of the Financial Statements

Note 25B: Net Cost of Outcome Delivery

	Outcome 1		Total
	2004 \$	2003 \$	
Administered expenses	-	-	-
Departmental expenses	45,054,171	39,907,979	45,054,171
<b>Total expenses</b>	<b>45,054,171</b>	<b>39,907,979</b>	<b>39,907,979</b>
<i>Costs recovered from provision of goods and services to the non-government sector</i>			
Administered	-	-	-
Departmental	2,947,865	2,609,106	2,947,865
<b>Total costs recovered</b>	<b>2,947,865</b>	<b>2,609,106</b>	<b>2,609,106</b>
<i>Other external revenues</i>			
Departmental			
Sale of goods and services - to related entities	-	-	-
Interest	1,835,119	1,192,328	1,835,119
Donation and bequests	83,898	301,486	83,898
Revenue from sale of assets	9,872	-	9,872
Industry contributions	-	-	-
Net foreign exchange gains	-	-	-
Other	622,172	413,539	622,172
<b>Total Departmental</b>	<b>2,551,061</b>	<b>1,907,353</b>	<b>2,551,061</b>
<b>Total other external revenues</b>	<b>2,551,061</b>	<b>1,907,353</b>	<b>2,551,061</b>
<b>Net cost/(contribution) of outcome</b>	<b>39,555,245</b>	<b>35,391,520</b>	<b>39,555,245</b>

The National Museum of Australia utilises cost drivers to determine the attribution of its shared items. This system is based on surveys of corporate activities and by use of actual costs and staff numbers where appropriate.



NATIONAL MUSEUM OF AUSTRALIA  
Notes To and Forming Part of the Financial Statements

Note 25C: Departmental Revenues and Expenses by Output Groups and Outputs

	Outcome 1						Total	
	Output 1.1: Collection Development and Management		Output 1.2: National Exhibitions, Programs and Services					
	2004	2003	2004	2003	2004	2003	2004	2003
	\$	\$	\$	\$	\$	\$	\$	\$
<b>Operating expenses</b>								
Employees	2,088,823	1,919,850	12,216,990	11,277,319	14,305,813	13,197,169		
Suppliers	3,411,150	2,692,243	19,036,130	15,727,940	22,447,280	18,420,183		
Grants	-	-	116,207	63,410	116,207	63,410		
Borrowing cost expense	-	-	20,382	26,784	20,382	26,784		
Value of assets disposed	-	-	14,587	-	14,587	-		
Depreciation and amortisation	635,066	1,400,000	7,202,374	6,800,433	7,837,440	8,200,433		
Write-down of assets	-	-	312,462	-	312,462	-		
<b>Total operating expenses</b>	<b>6,135,039</b>	<b>6,012,093</b>	<b>38,919,132</b>	<b>33,895,886</b>	<b>45,054,171</b>	<b>39,907,978</b>		
<b>Funded by:</b>								
Revenues from Government	5,490,386	20,042,850	34,829,614	47,522,150	40,320,000	67,565,000		
Sale of goods and services	-	-	2,947,865	2,609,106	2,947,865	2,609,106		
Donations and Sponsorship	63,300	62,085	394,359	536,913	457,659	598,998		
Revenue from Sale of Assets	-	-	9,872	-	9,872	-		
Interest	587,238	298,082	1,247,881	894,246	1,835,119	1,192,328		
Other non-taxation revenues	-	-	248,411	116,027	248,411	116,027		
<b>Total operating revenues</b>	<b>6,140,924</b>	<b>20,403,017</b>	<b>39,678,002</b>	<b>51,678,442</b>	<b>45,818,926</b>	<b>72,081,459</b>		

The Museum's outcomes and outputs are described at Note 25A.

**Facing image**

*Courage, 1996* by Judy Horacek

*Pituri bag, south-west Queensland, about 1900, from Tangled Destinies* photo: George Serras

*Royal Tour 1953–1954 foldout booklet, Ms Daphne Mabbott collection, from Royal Romance* photo: Dragi Markovic

PART FIVE  
Appendices



## APPENDIX 1

### COUNCIL AND COMMITTEES OF THE NATIONAL MUSEUM OF AUSTRALIA

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

#### Council

##### **Members as at 30 June 2004**

The Hon. Anthony Staley (Chairman)

LLB (Melbourne)

Company director, RAMS Home Loans Pty Ltd; Chairman, Australian Business Access

22 September 1999 – 21 September 2002

Reappointed: 22 September 2002 – 21 September 2005

*Attended 5/5 meetings*

Mr David Barnett OBE

Farmer/Journalist

17 December 1998 – 16 December 2001

Reappointed: 27 March 2002 – 26 March 2005

*Attended 5/5 meetings*

Mr Benjamin Chow

BE (Sydney)

Managing Director, Sydney Subdivision Pty Ltd; Chairman, Council for Multicultural Australia

15 May 2003 – 14 May 2006

*Attended 5/5 meetings*

Dr William Timothy Duncan

PhD (Melbourne); BA (Hons) (Melbourne)

Senior Consultant, Hinton & Associates, financial communications

20 November 2003 – 19 November 2006

*Attended 2/2 meetings*

Dr John Fleming

PhD (Philosophy and Medical ethics) (Griffith)

President, Champion College, Sydney

27 August 2003 – 26 August 2006

*Attended 4/4 meetings*

Ms Marian Gibney

BA/LLB (Hons)

Deputy General Counsel, ANZ Corporate Centre and Technology Legal Group

24 June 2004 – 23 June 2007

*Attended 0/0 meetings*

Ms Sally Anne Hasluck  
Dip Ed (London)  
Museum consultant  
19 February 2004 – 18 February 2007  
*Attended 1/1 meeting*

Dr John Hirst (Deputy Chairman)  
BA (Hons), PhD (Adelaide)  
Reader in History, La Trobe University  
27 August 2003 – 26 August 2006  
*Attended 4/4 meetings*

Mr Christopher Pearson  
BA (Hons) (Flinders), Dip Ed (Adelaide)  
Journalist  
9 August 1999 – 8 August 2002  
Reappointed: 9 August 2002 – 8 August 2005  
*Attended 5/5 meetings (one by teleconference)*

Ms Catherine Santamaria  
BA, MA (Qual) (Melbourne)  
Full-time student (Law, Monash University); former Deputy Secretary,  
Department of Communications and the Arts  
29 June 1999 – 28 June 2002  
Reappointed: 8 August 2002 – 7 August 2005  
*Attended 4/5 meetings*

Mr John Thame  
Non-executive Director, St George Bank  
1 April 1998 – 31 March 2001  
Reappointed: 26 July 2001 – 25 July 2004  
*Attended 5/5 meetings*

***Executive member***

Mr Craddock Morton  
BA (Hons) (ANU)  
Director of the National Museum  
Appointed Acting Director from 15 December 2003 and  
Director on 24 June 2004 for a term of three years  
*Attended 2/2 meetings*

### ***Outgoing members in 2003–2004***

Mr Marcus Besen AO (Deputy Chairman)  
Degree of Doctor Philosophia Honoris Causa (Tel Aviv)  
Executive Chairman, Sussan Corporation (Aust) Pty Ltd  
11 October 2000 – 10 October 2003  
*Attended 1/2 meetings*

Miss Sharon Brown  
Strategic Business Manager, Solution 6 Alphawest  
22 November 2000 – 21 November 2003  
*Attended 2/3 meetings*

Mr Ronald Webb  
BE (Melbourne)  
Retired  
22 November 2000 – 21 November 2003  
*Attended 3/3 meetings*

### ***Outgoing executive member***

Ms Dawn Casey  
Doctor of Arts (Honoris Causa) (Charles Sturt)  
Director, National Museum of Australia  
Acting Director: 12 March – 14 December 1999  
Director: 15 December 1999 – 14 December 2002  
Reappointed: 15 December 2002 – 14 December 2003  
*Attended 3/3 meetings*

### ***Deputies of part-time members appointed 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***

Five meetings were held in Canberra as follows:

15 July 2003	no. 99
1 September 2003	no. 100
21 October 2003	no. 101
5 February 2004	no. 102
23 April 2004	no. 103

## **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 2004***

Mr John Thame (Council Member and Committee Chairman)

*Attended 4/4 meetings*

Mr Christopher Pearson (Council Member)

*Attended 4/4 meetings (two by teleconference)*

Mr Benjamin Chow (Council Member)

*Attended 1/1 meeting*

Mr Craddock Morton (Museum Director)

*Attended 2/2 meetings*

### ***Outgoing member in 2003–2004***

Ms Dawn Casey (Museum Director)

*Attended 2/2 meetings*

### ***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 in Canberra as follows:

5 August 2003           no. 24

1 September 2003   no. 25

5 February 2004      no. 26

23 April 2004         no. 27

## **Collections Committee of Council**

The Collections Committee was re-established by Council at its meeting of 10 August 2001.

### ***Members as at 30 June 2004***

Mr David Barnett OBE (Council Member and Committee Chairman)

*Attended 2/2 meetings*

Dr William Timothy Duncan (Council Member)

*Attended 1/1 meeting*

Dr John Fleming (Council Member)

*Attended 1/1 meeting*

Mr Christopher Pearson (Council Member)

*Attended 1/1 meeting*

Ms Catherine Santamaria (Council Member)

*Attended 1/1 meeting*

Mr Craddock Morton (Museum Director)

*Attended 1/1 meeting*

### ***Outgoing members in 2003–2004***

Mr Ronald Webb (Council Member and Committee Chairman)

*Attended 1/1 meeting*

Ms Dawn Casey (Museum Director)

*Attended 1/1 meeting*

### ***Terms of Reference***

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

### ***Meetings***

Two meetings were held during 2003–2004:

15 August 2003           no. 4 (in Canberra)

18 June 2004            no. 5



## **Development Committee of Council**

The Development Committee was established by Council at its meeting of 10 August 2001 to support the Museum's fundraising functions.

### ***Members as at 30 June 2004***

Mr Benjamin Chow (Council Member and Committee Chairman)

*Attended 0/0 meetings*

Dr William Timothy Duncan (Council Member)

*Attended 0/0 meetings*

Ms Sally Anne Hasluck

*Attended 0/0 meetings*

Mr Craddock Morton (Museum Director)

*Attended 0/0 meetings*

### ***Outgoing members in 2003–2004***

Mr Marc Besen (Council Member and Committee Chairman)

*Attended 0/0 meetings*

Mr Ronald Webb (Council Member)

*Attended 0/0 meetings*

Ms Dawn Casey (Museum Director)

*Attended 0/0 meetings*

### ***Terms of Reference***

1. Provide guidance on strategic directions for the Museum's sponsorship and development functions
2. Provide direction on obtaining sponsorship for temporary exhibitions
3. Support the Museum's efforts to secure external support for developing the National History Collection
4. Assist with industry introductions where possible.

### ***Meetings***

No meetings were held during 2003–2004.

## APPENDIX 2

### FUNCTIONS AND POWERS OF THE NATIONAL MUSEUM OF AUSTRALIA

#### Functions of the Museum

1. The functions of the Museum are:
  - (a) to develop and maintain a national collection of historical material
  - (b) to exhibit, or to make available for exhibition by others, historical material from the National Historical Collection or historical material that is otherwise in the possession of the Museum
  - (baa) to exhibit material, whether in written form or in any other form, that relates to Australia's past, present and future
  - (ba) from time to time as the occasion requires, to exhibit, by itself or in collaboration with others, in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country
  - (c) to conduct, arrange for, or assist in research into matters pertaining to Australian history
  - (d) to disseminate information relating to Australian history and information relating to the Museum and its functions
  - (e) to develop and implement sponsorship, marketing and other commercial activities relating to the Museum's functions.
2. The Museum shall use every endeavour to make the most advantageous use of the national collection in the national interest.

#### Powers of the Museum

1. Subject to 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*

## APPENDIX 3

### ACQUISITIONS — NATIONAL HISTORICAL COLLECTION

#### Material acquired and approved by council 1 July 2003 – 30 June 2004

##### ***ACT Bushfire Service***

ACT bushfire danger sign

This sign, with its moving indicator to show the bushfire risk on a given day, is a familiar Australian icon. Similar signs appear along roadways across Australia, warning of dangerous conditions and informing travellers and residents of current fire bans in force. The sign promotes awareness of fire as an ever-present element of the Australian environment.

*Donation*

##### ***Northern Territory Bushfires Council***

'Fried Not Grilled' sign

This sign promotes an understanding of the frill-necked lizard in relation to burnt and unburnt landscapes, and its vulnerability to certain kinds of fires. It is symbolic of a new understanding of fire and the environment.

*Purchase*

##### ***Australian Republican Movement***

Political ephemera

These items were used in the 1999 Republic Referendum Campaign by the pro republic organisation, Australian Republican Movement.

The Australian Republican Movement was formed in July 1991. The declared aims of the Australian Republican Movement include working to ensure Australia becomes a Republic with an Australian as Head of State; representing the views of Republicans around Australia; emphasising that an Australian Republic embraces Australia's heritage and is the next natural step in the evolution of Australia's democracy. In the 1999 Republic Referendum the Australian Republican Movement was the major non-partisan political organisation to support the Yes campaign.

*Donation*

##### ***Judy Mackinolty***

Two large fabric banners

The hand-painted 'Justice for Violet and Bruce Roberts' banner was produced by artist Toni Robertson in 1980 and depicts expressive portraits of Violet and Bruce Roberts. The second banner, 'Jails are the crime ... Women Behind Bars' was screenprinted by artist Chips Mackinolty and the embroidery added by Marie McMahon for the Women Behind Bars Organisation in 1980.

In December 1975 Violet Roberts and her son Bruce Roberts were arrested and later convicted of murdering Violet's husband, Eric Roberts. Violet and her six children had endured years of violence and abuse at the hands of Eric Roberts. However, the Roberts' personal story was not told during their trial as the law required that a defence of provocation could only be argued if the killing was done 'in the heat of the moment'. In response a 'Free Violet and Bruce Roberts Campaign' was started by the Women Behind Bars organisation. The banners were produced as part of this campaign and succeeded in attracting public and media attention and were regularly featured on television news. These banners are icons of the successful campaign which resulted in the release of Violet and Bruce Roberts and the subsequent change to the New South Wales Crimes Act to provide recognition of the impact and effects of domestic violence.

*Donation — Cultural Gifts Program*

### **Ballard**

Royal memorabilia

Most of this material relates to the reign of Queen Elizabeth II with a large component devoted to Prince Charles, Lady Diana and the Queen Mother. The collection is significant from a number of perspectives. It provides material evidence of the enduring attraction of the British royal family. It also provides an insight into the marketing of souvenir items associated with the royals. The collection is a wonderful example of a 'magnificent obsession' on the part of the collector.

*Donation*

### **Alick Myers**

Wooden ballot box

This ballot box, dating from about 1910, was held by returning officer, JM Koth, who owned property at Gobarralong, New South Wales between 1958 and 1979. The ballot box was used in state and federal elections, although Mr Koth doesn't recall them being used for any referenda that took place outside of election times. The production of wooden ballot boxes ceased around 1930. Voting and the ballot box hold a position of central importance in Australian political culture and history. An understanding of voting leads into rich areas of Australian political culture and social history. Voting is closely linked to the development of liberal democracy and notions of citizenship in Australia.

*Donation*

### ***John Davenport***

One large masonite protest placard with '11-11-75' painted in white numerals

The placard was used during the Queen's visit to Canberra in 1977 to protest against the actions of Sir John Kerr in sacking Gough Whitlam on 11 November 1975. The protest was captured by a *Canberra Times* photographer, with Sir John Kerr greeting the Queen under the placard.

The dismissal of Prime Minister Gough Whitlam by Governor-General Sir John Kerr in November 1975 created lasting controversy within Australian political circles. For supporters of the Whitlam government, the dismissal was an outrage and public demonstrations took place condemning the actions of the Governor-General. In the subsequent election of December 1975, the Australian Labor Party was soundly defeated but many Labor supporters took Whitlam's election plea to 'maintain the rage' to heart and never forgave Sir John Kerr, while the expression itself gained popular currency. The dismissal was also an important referent point during the republican debates of the 1990s, and remains one of the most significant moments in Australia's political history.

*Donation*

### ***Bill Neidjie***

Black T-shirt

Bill Neidjie was an important Kakadu elder who passed away on 23 May 2002. He was a member of the Bunitj clan and he was the last fluent speaker of the Gagudju language. Prior to his death, a celebration of his, and the lives of other Kakadu elders, was held at Cannon Hill in Kakadu National Park on 3 July 2001. This T-shirt, as well as others like it, was given to all guests attending the event.

*Donation*

### ***Peter Graves***

Limited edition print of the word 'Eternity' by Sydney artist, cartoonist and filmmaker, Martin Sharp

Inspired by the words of an Evangelist preacher, Arthur Stace wrote the word 'Eternity' on the footpaths of Sydney an estimated half a million times between 1932 and 1967. Many Sydneysiders viewed Stace's mysterious ephemeral message with fascination and it has since become a cultural icon, one which artist Martin Sharp has incorporated into a number of works over the years. Sharp produced posters for numerous local events and used icons and characters from high and popular culture, transferring them into the context of contemporary events. Growing up in Sydney, Sharp viewed Stace's work first hand and it appealed to both his sense of social history and graphic art style. The Eternity poster is part of a culturally significant body of work which can be interpreted as a slice of Sydney's social history.

*Donation — Cultural Gifts Program*

### ***Polinelli-Bridges***

Placards and baseball cap

The placards were carried by Anthony Polinelli (a former Ansett employee of eight years), Catherine Bridges and Ms Bridges' mother at a protest at Parliament House in September 2001. The baseball cap was worn at the protest by Mr Polinelli and was originally won by him as part of an Ansett Olympics staff competition in 2000. The protest was part of the reaction to the collapse of Ansett airlines, Australia's largest domestic carrier, and an attempt to pressure the government to intervene on behalf of the airline and its employees.

On 14 September 2001, Ansett airlines was grounded by its administrator, who had been appointed to run the ailing airline two days earlier. The collapse of Ansett was a major loss to Australian industry, but was only one of several significant corporate collapses (along with HIH Insurance and OneTel telecommunications) at a time when the Australian economy was otherwise healthy, having survived the Asian crash of 1997 in good shape. Global events obscured and contributed to the demise of Australia's leading domestic airline, which represented a major collapse. Various attempts to keep the company in the air failed and the crisis affecting the global airline industry after the hi-jackings of September 11 made the industry as a whole susceptible to enormous losses and bankruptcies. A last-minute bid to buy Ansett by Melbourne transport businessmen Lindsay Fox and Solomon Lew failed and the last Ansett flight landed in Sydney from Perth on 5 March 2002.

*Donation*

### ***Paul Hills***

'One million pound' banknote election flyer

The 1931 election was contested over issues of financial management of the Australian economy and in the context of the Great Depression. This piece of election ephemera refers to the issue of Australia's overseas loans and the various plans to deal with national debt. Theodore and Scullin were for an inflationary policy based on printing money to fund social welfare programs; Lang wanted to repudiate the loans altogether, while Lyons and the conservative parties were for re-establishing overseas lenders' confidence in Australia by repaying the loans in full and pursuing cautious fiscal policies. The issue of 'money' was a central concern of governments and populace during this period. Lack of money encouraged ideas of 'thrift' and 'making do'. The prospect of inflation endangered the savings of middle class Australians. The note itself is a useful way of introducing these Depression-era debates and popular attitudes to money.

*Donation*

### ***Driver Alison Hope Oliver***

Various military medals, badges and a commemorative scroll

British War Medal, 1914–1920; (Allied) Victory medal, 1914–1918; next-of-kin plaque (or 'dead man's penny'); commemorative scroll; hat badge; two lapel badges and two shoulder badges — all from an Australian serviceman who died during the First World War, and his mother's Mothers and Widows badge.

The medals were awarded to the son of Elizabeth and William Dowell Oliver, Driver Alison Hope Oliver, of the 10th Brigade, Australian Field Artillery, who died on active service on 22 March 1918. Oliver's hat and shoulder badges were returned to his mother Elizabeth (he was single when he enlisted) and she was sent the medals and awarded the Mothers and Widows Badge, which were issued in 1919. The scroll and next-of-kin plaque were awarded in 1920. Of the 331,000 Australian men (and 2000 female nurses) who served overseas during the First World War, 60,000 died in active service. Such losses were commemorated at personal and national levels. These medals and badges tell an important story of service and loss in wartime Australia and lead into important areas of gender relations, memory and forgetting, and political organisation.

*Purchase*

### ***Australian Superfine Wool Growers Association Inc.***

Framed *Ram's Head* ceramic

The ceramic, produced from a gouache by Graham Sutherland, was presented to the Australian Superfine Wool Growers Association by Gruppo Ermenegildo Zegna in 1980 to commemorate the introduction of the Ermenegildo Zegna Trophy for Extrafine Wool Production.

Gruppo Ermenegildo Zegna has been one of the largest users of Australian superfine Merino wool since 1920. The company has sponsored an annual competition for superfine wool producers since 1963. The awards recognise the continuing quest for excellence in superfine wool by Australian woolgrowers. Fine works of art have been part of the Ermenegildo Zegna Awards since 1963.

*Donation*

### ***Richard and Caroline Forster***

Large wool table and a corn drill

The wool table was installed in the woolshed on *Willows*, near Cootamundra, by the Forster family in 1960 and remained in use until 1973. The corn drill was used on *Murrindale*, a small property at Castle Hill, by Robert Crawford from the 1930s and subsequently by his son-in-law William Dent, also on a property at Castle Hill.



The stories of the above two farming families — linked by the marriage of Caroline Dent to Richard Forster — contain several elements reflecting the history of family farming in Australia. These include the factors which have shaped family farming and how these are changing, the effects of family farming on the physical environment, and the role and influence of governments on family farming.

*Donation*

### ***Pest Animal Control Cooperative Research Centre Collection***

Rabbit radio-tracking collar

This collar, from the Pest Animal Control Cooperative Research Centre, Division of Wildlife and Ecology, CSIRO, represents the recent end of an historical continuum of government-sponsored rabbit control and rabbit impact research in Australia. This started in earnest with the establishment of the CSIRO's Wildlife Survey Section in 1949, which initially concentrated its efforts on rabbit control. There was initial success with myxomatosis in the 1950s, until its effectiveness waned. This then created impetus in the 1990s for the introduction of the rabbit calicivirus. Following a dramatic decline in rabbit numbers in the wake of the mid 1990s release of rabbit calicivirus, research demonstrated that foxes and feral cats that had built up numbers on a diet of rabbits were turning their attention to native species such as possums.

The rabbit radio-tracking collar is one of many that were used by the CSIRO Pest Animal Control Cooperative Research Centre to monitor changing predator–prey relationships following the introduction of rabbit calicivirus. It has bite marks, indicating that the rabbit wearing the collar was taken by a fox.

*Donation*

### ***Thelma Jean Smith***

Rabbit pelt rug

Introduction of the rabbit to Australia ranks as one of the most significant human interventions in this country's environmental history. Yet while the species has caused ecological and agricultural devastation, it has also secured a central place in the country's collective memory. Indigenous and non-Indigenous people have hunted rabbits for meat and hides, especially in times of hardship and distress. Rabbit skins have been used for felt-making, and in patchwork quilts and coats. Frequently, small rural businesses such as tanneries and furriers have relied on the relative abundance of rabbits to sustain production. The rug in this collection is an excellent example of the way in which rabbits have been valued and incorporated into the national story.

*Donation*

### ***Bessie Bardwell***

Log cabin patchwork quilt and wicker sewing basket and contents

The quilt was made by Jane Smith and her five daughters in the early 1900s from the scraps left over from the family sewing.

The social role of quilting was important in fostering community friendships and pride in domestic skills. Several of Jane Smith's daughters became dressmakers and continued with the needlework they learned at home from their mother. However, needlework has often been undervalued. This is perhaps a result of the assumption that mending and dressmaking are menial, everyday tasks rather than skills with any intrinsic economic or artistic value. Yet a reassessment of women's work has contributed to a renewed interest in domestic needlework. Quilts are acknowledged as a significant part of Australian women's history and are one of the few tangible legacies that women leave from that period in time.

*Donation*

### ***Edmund Dicks***

Two plaster busts and two plaster low relief sculptures

This collection comprises a plaster bust of *Truganini* (1812–1876), two plaster low relief sculptures in a wood frame of *Truganini and William Lanney* (1834–1869), and a plaster bust of Oliver J Nilsen CBE (1884–1977).

The sculptures are excellent examples of veristic art associated with portrait sculpture produced in the late 19th and early 20th century. They were created by the donor's father Edmund J Dicks, in the 1930s and 1940s. Truganini and William Lanney lived in Tasmania in the colonial era where they associated closely with the white settlers. They both actively worked for the advancement of the Indigenous people in Tasmania and were erroneously considered the last man and woman of their race.

Oliver J Nilsen CBE started his own business in 1916 and built it into a major electrical and radio broadcasting business, which is ongoing. He was a member of the Melbourne City Council for 30 years and Lord Mayor from 1951 to 1952.

*Donation*

### ***Judy James***

Three outfits

Made by Mrs James' great grandmother, Rosina Humphries (nee Grey) and Rosina's daughter, Gertrude Humphries, in the 1880s and 1920s, this collection includes a christening outfit, consisting of dress, bonnet, and cape, (1880s) as well as a trousseau nightgown (1920) and a black silk dress with gold embroidery, separate slip and detachable collar (1921) made for Gertrude's wedding in that year.

The connection between milestone moments and the wearing of a particular garment carries great significance. The christening gown represents the importance of rituals that reflect the rights of passage, and how great importance is placed on the clothing, as well as the ceremony. The dress has become an heirloom in the Humphries family.

The French term 'trousseau' is a reflection of the early dowry tradition of preparing for marriage by accumulating clothing and household items to bring in to the new household. New garments were an essential feature of the trousseau. The nightgown is an example of the societal attitudes and issues that still prevailed in the 1920s when Gertrude was preparing for marriage. The fact that Gertrude made the nightgown herself tells a lot about her family's social status and finances at the time.

*Donation*

### ***Lifeline Moss Vale***

A filet crochet doyley

This doyley has a plain linen centre surrounded by 12 swastikas and is an example of 'women's work' of the early 20th century when sewing and lace making were an integral part of most women's lives. Today the social role of needlework is better understood as an important aspect of domestic material culture.

The swastika was a popular good luck symbol which was used in embroidery for centuries but fell out of favour after the beginning of the Second World War. Swastikas often appeared in filet crochet patterns between 1900 and the 1930s.

*Donation*

### ***Mary Massey***

18 items of women's clothing and accessories

This collection comprises clothing typical of Edwardian fashion (1900 to about 1914)

Particular Edwardian items include two black skirt and blouse sets, two blouses, a petticoat, two evening dresses, two driving jackets and driving hats, an opera jacket, a parasol and a pair of gloves. A linen nursing pinafore, two items of infant's clothing and a flapper dress are also included.

The wearer of the Edwardian clothing and nursing pinafore was a Tasmanian woman named Mary Massey. She was the matron-in-charge at a quarantine hospital during the 1903 smallpox outbreak in Launceston. The clothing in the collection reflects Mary's comfortable station in life, a range of activities undertaken by her, and her competence outside the domestic realm.

*Donation*

### ***Judy and Ian McPhee***

Early 20th century trousseau

This collection is an integrated set of 150 items all made by Muriel McPhee, between 1916 and 1918, in preparation for her wedding and subsequent married life. The trousseau includes clothing, household linen and several lengths of lace in crochet, netting and hairpin.

Muriel was in love with and perhaps unofficially engaged to marry a man who eventually went to France in the First World War, and was killed. When he died, Muriel rolled her trousseau items in clean sugar bags, flour bags and sheeting and put them all away, unworn and unused. She never married and never left home. The trousseau was found in situ after her death in the 1980s. The trousseau is not quite complete, the wedding outfit was also normally regarded as part of the trousseau but this gap is poignantly expressive of Muriel's story and that of many women of that era.

*Donation*

### ***Bessie Evelyn Pickering***

A glass male syringe with box

The syringe belonged to Mrs Pickering's mother, Alice Victoria Hannah Eaton (nee Yoxon) who was a nurse with the Volunteer Aid Detachment. She treated and cared for Australian servicemen returning from the First World War, and later those infected by the great influenza epidemic of the late 1910s and early 1920s. The incidence of sexually transmitted disease was high among Australian troops during the First World War and many returned infected with syphilis and gonorrhoea. Nurses of the Volunteer Aid Detachment used urethral syringes such as this one to administer prophylactic and curative treatments to infected servicemen in an attempt to prevent active cases being discharged into the civilian population.

*Donation*

### ***Rankin Family***

Silk wedding dress

The dress, made by Caroline Spencer and worn at her wedding to Richard Woodhouse on 15 May 1870, is a rare and significant example of a simple handmade 1870s Australian wedding dress worn at a rural wedding in a relatively remote location. It provides a strong connection to some of the earliest European settlers in the Snowy Mountains region of New South Wales and to the harsh life of many 19th century rural families. The dress is representative of bridal fashions for rural or working-class brides in the mid to late 19th century. It is also associated with the inundation of old Jindabyne in the 1960s for the Snowy Mountains Scheme, and the subsequent relocation of an entire community and their possessions to new Jindabyne.

*Donation*

### ***Elizabeth Sanderson***

Satin and lace debutante dress with accessories

Accompanying the dress and accessories is the official photograph of debutante, Elizabeth Sanderson, her invitation to Court and the dinner menu for the evening. Miss Sanderson wore the dress and associated accessories in July 1939 when she was presented to King George VI and Queen Elizabeth at Buckingham Palace.

The Sandersons were wealthy landowners who had owned a vast property named *Billabong*, stretching out along the Murray River. Families who enjoyed such high social status often maintained strong ties with the English establishment and it was appropriate for young women like Elizabeth to make her debut and be presented at Court and experience her first London 'Season', thus marking her official entry into society. Miss Sanderson spent five months in England, enjoying a high society lifestyle of balls, theatre, fine dining, dress fittings and weekend visits to country estates. Her presentation at Court was among the most significant events in her life.

*Donation*

### ***Audrey and Rob Wells***

Two corsets manufactured by Jenyns

Audrey Wells is a trained corsetier and the corsets were part of the stock she kept when she sold her business. They were all manufactured just prior to 1981 and Audrey fitted and sold these styles as recently as the mid 1980s.

The corsets document two significant aspects of women's social history — the changing fashions of everyday life, and the way in which the changes to daily life influenced fashion. These corsets are good examples of the types of undergarments worn by many women during the 20th century. Although an emphasis on health and physical exercise and the development of more flexible materials signalled a decline in the use of boned corsets and tight-lacing, some types of foundation garment continued to be an integral part of a woman's wardrobe until the late 1960s. This collection illustrates that some women continued to wear such garments until at least the late 1980s. The other significant feature of these corsets is the fan-lacing. This enabled the wearer to fasten the corset without assistance and signifies a shift in domestic arrangements whereby most women no longer had live-in servants.

*Donation*

### ***Ian Browne***

Double-barrelled Schofield 12 gauge hammer gun

This gun was owned by Ian Browne's great-great-grandfather, Richard Brooks. Richard Brooks settled in the Monaro region and the gun was passed down through the family and used primarily to assist with the eradication of dingoes, rabbits, foxes and for the destruction of cattle.

*Donation*

### ***Felicita Carr***

Picnic basket

This basket, including assorted plastic picnic equipment, was used by the Carr family from 1945 through to the late 1970s

The adaptation of the suitcase with leather straps for use as a picnic basket represents one of the flow-on effects of war rationing and the continual re-use of everyday objects. The increase of motor vehicle ownership particularly after 1948 and the end of petrol rationing in 1949 made the picnic a popular family activity.

*Donation*

### ***Pat Carrick***

Three radio collars

These were fitted to buffaloes during the latter stages of the Northern Territory's Brucellosis and Tuberculosis Eradication Campaign of the 1970s, 1980s and 1990s. This program, which was also run in other parts of Australia, was aimed at producing a disease-free cattle and buffalo industry in Australia. Campaign stock officer Pat Carrick read an article about the elimination of goats in Hawaii through the use of radio-tracking collars. This involved capturing and then fitting one animal with a radio-tracking collar so that it could then be tracked back to where the rest of the herd was hiding, enabling them to be located and shot. By 1990 the collars were being fitted to feral cattle. Eventually Mr Carrick experimented in producing his own extra robust collars that were designed to be fitted to large buffalo bulls.

This collar represents the changes in stock management in northern Australia that occurred in response to the Brucellosis and Tuberculosis Eradication Campaign, particularly the fencing of properties and elimination of free ranging herds. This brought about the most radical transformation of the industry since its inception, and ensured its viability by bringing it up-to-date with modern export standards.

*Donation*

### ***Ron English***

Snake bite kit

The first aid treatment for snake bite has changed over the years and the treatment has often been based on little scientific evidence. The application of permanganate of potassium, the incising of the wound and the tying of a ligature were popular first aid treatments in the 1920s and 1930s. This form of treatment has since been proven to cause more potential harm to the patient than the actual snake bite. The current form of snake bite first aid — the pressure/immobilisation — method was developed in the 1970s.

*Donation*

### **Peter Evans**

Post-1939 fire dugout plan

The fire-refuge 'dugout' is a cultural feature of the Victorian forests and is almost unique to Victoria in this continent, and perhaps in the world. Structurally, it was derived from the trenches of the First World War. This plan was produced by requirement under the new Victorian Forests Act passed as a result of the devastating 1939 Black Friday bushfires.

Dugouts were holes in the ground or in the side of an embankment, supported by corrugated sheeting and timber props and heaped over with earth. There was one narrow opening shielded with a blanket that was constantly kept wet from the inside. Water and first aid equipment were stored inside the dugout.

The plan was intended to standardise the construction of dugouts in an attempt to minimise loss of life in extreme fire situations. It is significant as an example of the ways in which people in Australia have attempted to live with fire as an ongoing threat to life and property and forms part of an evolving non-Indigenous response to fire.

*Donation*

### **Lacy**

Portion of the No. 2 West Australian rabbit-proof fence

This is significant as a component of an extraordinary effort to halt the western spread of European wild rabbits.

In the early twentieth century the Western Australia Government built a series of rabbit fences across the Australian continent from north to south. The advance of rabbits beyond the No. 1 fence-line, before its completion, necessitated the construction of the No. 2 fence. By 1908 three fences stood in opposition to the invasion. The fences only slowed the process of rabbit colonisation. By the 1920s rabbits plagued the state's southern districts.

*Donation*

### **Lionel Merrett**

Wrought iron survey marker

This was one of 11 made to mark the southern limits of the subdivision of Victorian Mallee country in 1884–1887 by surveyor Tom Turner. As it was not needed to mark this line Turner placed it on the western boundary of the subdivision which was the boundary line between Victoria and South Australia.

Australia has a multi-layered administrative structure. The primary division is into states and territories but there are also local governments, regional bodies and local subdivisions. A necessary component of these administrative units is a boundary line to define the limits of each. These are defined legally by legislation and physically by marks placed on the ground. This survey marker was part of the physical marking of the western boundary of Victoria and the Mallee country subdivision.

*Donation*

### ***Coogee Beach Dolphins***

Commemorative rugby league jersey and photograph

This jersey, from the World Sevens tournament, summer 2003 and signed by rugby league stars and relatives of the Coogee Dolphins rugby league club lost in the Bali bombings of 12 October 2002, was worn during the tournament's three matches. There is also colour photograph of the 2002 season Coogee Dolphins 'A' team, including the six team members who were killed in the blasts.

Late on the evening of Saturday 12 October 2002, two bombs exploded in the crowded Paddy's Bar and the Sari nightclub on Jalan Legian, Kuta Beach, Bali, Indonesia. At least 202 people were killed in the first two blasts and over 300 injured. Of the 200 or more dead, at least 88 were Australians. For many, this event seemed to bring home the immediacy of global terrorism. Ceremonies commemorating the dead and injured were held throughout Australia, in particular at Sydney's Domain on 20 October 2002. The fate of football teams and players became a particular focus for national grieving. In the shock of the killings, the behaviour of all the victims, but in particular the mateship and camaraderie shown by members of sports teams, provided inspiration for those at home. The response of the Coogee Dolphins in Sydney focused on commemorative matches in the World Sevens tournament and the re-naming of the northern headland at Coogee beach as 'Dolphin's Point'. In such ways did Australian football teams become the focus for an unprecedented period of national mourning.

*Purchase*

### ***Shanti Sumartojo***

Uniform

This clothing was worn over a three-month peace monitoring tour in southern Bougainville by a female civilian peace monitor, just prior to the signing of the island's autonomy agreement with the Papua New Guinean government in 2001. Bougainville is a matrilineal society. While men are often found speaking in public and organising openly, it is the female heads of local communities who wield much of the effective power and influence. Bougainvillean women played a crucial part in the peace process, and the female peace monitors created a crucial link between the local women and the Peace Monitoring Group, otherwise inaccessible to the male dominated Australian Defence Force contingent. The operation of the Peace Monitoring Group threw up many cross-cultural issues, not only between Australians and Bougainvilleans but also between civilian and military personnel.

*Donation*

### ***Reuben Gray***

12 handmade models

These models of horse and dog racing starting barriers were made by Reuben Gray as prototypes of his racing inventions. Reuben also made models of the single-strand barrier invented by his father Alexander Gray.



The horse racing starting barrier was pioneered in Australia and was first used at an official race meet in 1894. Alexander Gray's single-strand barrier was among those first used. Versions of barriers designed by Alexander and Reuben Gray, were installed at race tracks in Australia and overseas between 1894 and about 1932. Barriers assured fair starts to races. Fair race starts encouraged owners to enter horses in races and punters to bet, and they contributed to changing horse racing from a social sporting event into a billion dollar industry.

*Donation*

### ***William Vout***

Roller skating equipment and memorabilia from the 1930s and 1940s

This collection includes a pair of early 1930s clip-on skates; a pair of men's Triumph hockey skates, hockey stick, shin pads, hockey ball, pair of Marvel speed skates and an Arena club cloth badge all belonging to Billy Vout; and a large trophy awarded to Australian speed skating champion, Jimmy Watson.

During the 1930s and 1940s roller skating in Australia was a popular sport and recreational activity. Skating enthusiasts flocked to the increasing numbers of roller rinks and in addition to enjoying general skating, participated in the three main disciplines of the sport: hockey, speed and dance skating. By 1936 rinks were experiencing record attendances and many established clubs that managed competitions, organised events and hosted social activities beyond the roller rink. Roller skating entered the lives of many young Australians during the 1930s and 1940s and is a significant aspect of Australian sporting and social history.

*Donation*

### ***David Innes Watt Family***

18 carat gold cup

The Tirranna Picnic Race Club Challenge Cup was first presented in 1895. Mr David Innes Watt won the cup in 1899 with his horse Loch Leven, in 1904 with Chiefswood and in 1906 with Pleasure. With his third win, he earned the right to retain the gold cup in perpetuity. Crafted by Hardy Brothers Jewellers, the Tirranna Picnic Race Club Challenge Cup was awarded for the main race. In 1895 the gold cup was valued at £150.

From the early days of colonisation, picnic races have been a feature of rural life. Country people travelled long distances to these annual gatherings, some of which continued for several days and were accompanied by wild celebrations. The Tirranna Picnic Races were established in 1855 at *Tirranna*, a property outside Goulburn, New South Wales. In 1872 the railway from Sydney reached Goulburn, making the Tirranna Picnic Races more accessible to Sydney racing enthusiasts and by 1875, Tirranna was thought to be one of the best race tracks in the colony. The Governor attended with due pomp and ceremony, along with other socialites and people of influence and the meeting was widely reported in the Sydney press, as were the fashionable gowns worn at the associated balls and dances.

*Donation*

### **Jon Lewis**

1988 photographs

The exhibition *Face to Face: 200 Portraits 1986–1988* created by Jon Lewis is a map of the face of Australia during the Bicentennial year, 1988. The striking images have become a signature piece of the Museum's permanent Eternity gallery, having been purchased in 2001.

This collection was upgraded from the Special Collections to become part of the NHC, so that the photographs and negatives can continue to be an integral part of our permanent displays and be preserved as a significant visual record of Australians in 1988.

*Purchase*

### **Charles Sturt and AB Paterson**

Two books

The first of these is *The Animals that Noah Forgot* which was written by AB Paterson and illustrated by Norman Lindsay. This book was published in 1933 by Bulletin Press, Sydney and the copy in the collection is signed by the author. The second in the collection is Charles Sturt's book, *Narrative of an Expedition into Central Australia. During the years 1844, 5 and 6*. This book was published in 1849 by T & W Boone, London.

Paterson's book is a collection of children's verse. The book details, with a quaint humour, the lives of some Australian animals, including the platypus. According to Paterson's biographer Clement Semmler, this book of verse is the artistic culmination of Paterson's life's work as a balladist. Sturt's book is the official account of his exploration into Central Australia. This expedition led by Sturt finally dispelled the belief that the inland of Australia contained a large body of water.

*Purchase*

### **Julie Marginson**

Children's book

*A Tale of Mischief* by Brownie Downing (1942–1995), published in 1963. The cover shows an Aboriginal child fishing from a river bank, with a koala next to the child and a koala swimming in the water.

Aboriginal themes have been a feature of Australian children's books since the first children's book, Charlotte Barton's *A Mother's Offering to Her Children*, was published here in 1841. The use of Aboriginality in the construction of an Australian identity is highly problematic and the subject of much debate. The 'borrowing' of Indigenous art forms, or the use of 'Aboriginal-style' motifs as a symbol of Australia in general has been seen as both exploitative and denigrating and as a means of accepting and admiring Aboriginal culture by non-Aboriginal Australians. At times the appropriation of Aboriginal culture by non-Aboriginal people has ranged from the use of Aboriginal imagery to sell particular brands of products,

to the attempts of intellectuals to create a distinctively Australian identity, to popular identification of Aboriginality as an aspect of 'Australianess' through material culture and media representation. Aboriginal people have also been actors in this cross-cultural flow, at times seeking greater representation for Aboriginal people via the cultural norms of the settler society.

*Donation*

**Barry Williams**

1940s scout memorabilia

This collection records a scouting experience that is typically Australian. The 1940s marks a stage of great popularity for the scouting movement when they were a very visible presence in Australia. The Surry Hills scout troop was disbanded in the 1990s, the demise of the group was probably caused by the changing demographic and social values of the people living in Surry Hills. This collection is a record of a past urban scouting experience in Australia. It is also evocative of some of the social changes that have taken place in Australia, that have contributed to the decrease in popularity of the scouting movement.

*Donation*

**Bruce Wright**

Spears, spear throwers, shields, stone adzes, clubs and a dance belt

These objects reflect the range of items being produced for the market at this time which was still dominated by an interest in 'traditional' material culture items. They were purchased for Mr Bruce Wright, at the time a teacher at Roebourne, who had an interest in Aboriginal cultures and who had a significant Indigenous student population in the school at which he was teaching. In the early 1970s he held the position of District Superintendent of Education for the North West and Kimberley Region. He later worked at the Western Australian Museum, 1975–1982, as Registrar of Aboriginal Sites. He then moved to Sydney and worked as a consultant before completing a degree in Prehistory and Archaeology at the University of New England. During his time at Roebourne, Wright recorded various aspects of Aboriginal cultures, some of which he published and some of which are in report form and held by AIATSIS. He was also a grantee of AIATSIS. His grant was for a project to document rock art. With this good place and date information these items would be a valuable contribution to any study or exhibition of Kimberley material culture.

Some of the artefacts have been exhibited at Perth's Town Hall at a Western Australian Naturalist's club display. As in many states, Naturalist's clubs frequently had a section for people interested in Aboriginal cultures prior to the formation of state anthropological societies.

*Donation*

### ***Rosie Cross***

Amstrad 286 laptop computer

This computer was purchased by Ms Cross in London in 1990. Ms Cross returned to Australia in the same year and for the next three years spent up to 16 hours per session on her laptop, exploring the Internet.

Ms Cross was attracted to the web as a vehicle for self-expression and creative pleasure, but as a woman and a feminist, she found herself either attacked or ignored by the Internet 'boys club' that dominated cyberspace. The laptop computer significantly marks Ms Cross's introduction to the Internet, which led to the creation of her cyberzine, *geekgirl* — a site that has been hailed as the world's first online cyberfeminist magazine. Since the launch of *geekgirl*, many 'Webgrlls' have found the web a promising outlet for their work, and women's presence on the Internet continues to strengthen. The Rosie Cross collection is a significant example of Australian women's participation in, and construction of, the Internet and their greater contribution to technological development.

*Donation*

### ***Joseph Lebovic***

Australian advertising posters

Artists represented include Percy Tromf, James Northfield, Norman Lindsay and May Gibbs. The majority of the posters were produced as lithographs.

The poster as a form of advertising was popular in Australia throughout the 20th century, particularly before the age of radio and television. The posters in this particular collection document a number of different types of advertising campaigns including war time recruitment, public health and safety, product endorsement and railway travel.

*Purchase*

### ***John and Jan Wilson***

Souvenir cup

Produced by John Aynsley & Sons, England as a souvenir of the opening of Parliament House, Canberra in 1927, the cup features two transfer images, a kangaroo surrounded by the Union Jack and Australian flag on one side with an image of Parliament House on the other.

The 9 May 1927 marked the opening of the Provisional Parliament. Provisional Parliament House, or Old Parliament House as it is known today, was to remain the seat of government until 1988. The cup is a good example of the types of souvenirs produced for the 1927 opening. The cup specifically mentions the Duke and Duchess of York, reflecting the prominent role the royals played in the opening.

*Donation*

## APPENDIX 4

### INWARD LOANS EXTENDED BETWEEN 1 JULY 2003 – 30 JUNE 2004

**ABC Sales and Archives:** xylophone for display in the Nation gallery.

**ABC:** *Play School* toys and costumes for display in the *Hickory Dickory Dock* exhibition.

**Ahloy, Peter:** pearl diving helmet for display in the *Paipa* gallery.

**Alder, Reg:** spirit level for display in the Tangled Destinies gallery.

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

**Arnold, Bill:** medication bottles for display in the Nation gallery.

**Arthur Yates & Co Ltd:** five seed packets for display in the Horizons gallery.

**Association of Consulting Surveyors Australia:** sextant and case used by Charles Sturt for display in the Tangled Destinies gallery.

**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 gallery.

**Australian Hydrographic Office:** station pointer and parallel rule for display in the Nation gallery.

**Australian Museum:** midden artefacts and rifle for display in the Horizons gallery; basket and boomerang for display in the First Australians gallery; stone axe for display in the Tangled Destinies gallery.

**Australian National University:** three field survey notebooks and a pollen trap for display in the Tangled Destinies gallery.

**Australian War Memorial:** nine firearms for display in the First Australians gallery.

**Barton, Huntley:** collection of dry stone walling tools for display in the *Rare Trades* exhibition.

**Baum, Tina:** children's book for display in the Nation gallery.

**BHP:** booklet, chain link, rivet hole punching, iron cast for display in the Nation gallery.

**Brown, Gordon:** stonemason's tools for display in the Nation gallery.

**Butler, Bob:** collection of cooper's tools for display in the *Rare Trades* exhibition.

**Caltex Australia:** model of golden ram for display in the Nation gallery.

**Campbell, Colin:** collection of blacksmith tools for display in the *Rare Trades* exhibition.

**Canberra Museum and Gallery:** scythe for display in the Tangled Destinies gallery.

**Carroll, Jean:** collection of milliner's tools and hats for display in the *Rare Trades* exhibition.

**Castlemaine Art Gallery and Historical Society:** Cobb & Co. lamp and pistol for display in the Nation gallery.

**Castrission, Peter:** mandolin for display in the Eternity gallery.

**Clements, Jean:** writing desk and wine case for display in the Horizons gallery.

**Dr Betty Meehan (formerly loan from Professor Rhys Jones):** piece of haematite and the *Ngilipitji Quarry* painting by Djardie Ashley Wolalpa for display in the First Australians gallery.

**Dr Betty Meehan:** two silcrete flakes, grindstone fragment and piece of haematite for display in the Tangled Destinies gallery.

**Dr Geoff Burkhardt:** two books for display in the Horizons gallery.

**Dr Jim Bowler:** compass for display in the Tangled Destinies gallery.

**Dr Rica Erickson:** paintbox, pencil case and sketch for display in the Tangled Destinies gallery.

**Fairymead Sugar Museum:** hoe for display in the Horizons gallery.

**Freeman, Julie:** child's suitcase for display in the First Australians gallery.

**Garnett, Julia:** turpentine bowl for display in the Tangled Destinies gallery.

**Geoscience Australia:** gypsum crystal for display in the Tangled Destinies gallery.

**Gold Museum, Ballarat:** set of gold scales for display in the Tangled Destinies gallery.

**Gronow, Allan:** set of shackles for display in the First Australians gallery.

**Ham, Frank:** shoemaker's hammer for display in the *Rare Trades* exhibition.

**Hawkins, Ralph (Society of Australian Genealogists):** hose nozzle for display in the Horizons gallery.

**Heritage Council of Victoria:** archaeological objects for display in the Nation gallery.

**Hiddens, Les:** revolver for display in the Nation gallery.

**Historic Houses Trust of NSW:** convict brick for display in the Tangled Destinies gallery.

**Jensen, Sophie:** scroll painting book for display in the *Rare Trades* exhibition.

**Jones, Gordon:** collection of hay stack building tools for display in the *Rare Trades* exhibition.

**Link-Up NSW:** Link-Up plaque, book, community award and poster for display in the First Australians gallery.

**Manera, Brad:** ration blanket for display in the First Australians gallery.

**McEvoy, Lois:** pewter tea service, ceramic budda and plaque all relating to Quong Tart for display in the Horizons gallery.

**McLaren, Paul:** collection of glass eyeballs and glass eyeball making tools for display in the *Rare Trades* exhibition.

**McLennan, Nicole:** *English on the Way* book for display in the Horizons gallery.

**Michaelis, Herbert:** bow tie for display in the First Australians gallery.

**Miles, Annette:** wigmaking tools and samples for display in the *Rare Trades* exhibition.

**Mitchell, Rick:** sailmaker's tools for display in the *Rare Trades* exhibition.

**Morrison, Jodie:** collection of shoe making equipment for display in the *Rare Trades* exhibition.

**Museum of Childhood, Edith Cowen University:** jigsaw puzzle for display in the Horizons gallery.

**Museum Victoria:** sandalwood sample for display in the Horizons gallery; AV Jennings house model and booklet for display in the Nations gallery; coffee grinder for display in the Tangled Destinies gallery.

**National Archives of Australia:** two identification discs for display in the First Australians gallery; Loong Fong certificate and handprint for display in the Horizons gallery.

**National Library of Australia:** pottery dish, part of last rail laid on Trans Australian Railway, compass used by David Lindsay, pilot's cap and goggles owned by Freda Thompson, Astronomical Ephemeris for the year 1966, inkstand used on the first sale of leases in the Federal Capital Territory for display in the Nation gallery; Books and journal for display in the Horizons gallery.

**Newcastle Regional Museum:** four convict nails for display in the Horizons gallery.

**Northcliffe Pioneer Museum:** saw and spoon for display in the Horizons gallery.

**Note Printing Australia:** brass relief sculpture of the coat of arms and steel engraved printing die of the one-dollar note for display in the Nation gallery.

**Parliament House Art Collection:** pair of souvenir spades from the opening of Old Parliament House for display in the Nation gallery.

**Patience, Andrew:** sandstone capital and stonemason's tools for display in the *Rare Trades* exhibition.

**Payne, Ken:** collection of horologist tools for display in the *Rare Trades* exhibition.

**Peel, Tim:** collection of horse collar making tools for display in the *Rare Trades* exhibition.

**Performing Arts Museum:** pair of Dame Edna Everidge sunglasses for display in the Nation gallery.

**Petersen, Mike:** collection of blade smith tools for display in the *Rare Trades* exhibition.

**Powerhouse Museum:** five Vegemite jars for display in the Nation gallery; convict brick mould and storage jar for display in the Horizons gallery; cooking pot for display in the Eternity gallery.

**Pryce, Graham:** FX Holden memorabilia for display in the Nation gallery.

**Queen Victoria Museum and Art Gallery:** eight buttons for display in the Eternity gallery.

**Queensland Museum:** thunderbox and kangaroo skin waterbag for display in the Tangled Destinies gallery and pituri bag for display in the First Australians gallery.

**Royal Australian Mint:** commemorative coin for display in the Nation gallery.

**Royal Geographical Society of Queensland:** camera lucida and drawing box for display in the Nation gallery.

**Salvation Army Heritage Centre:** hat and neck badge for display in the Eternity gallery.

**Scouts Australian Capital Territory:** set of Morse signalling cards for display in the Horizons gallery.

**Scouts New South Wales:** whistle and lanyard for display in the Horizons gallery.

**Smith, Mike:** finishing press for display in the *Rare Trades* exhibition; millstone and piece of ochre for display in the Tangled Destinies gallery.

**Snowy Mountains Hydro-Electric Authority:** current meter for display in the Eternity gallery.

**Solomon, Cath:** Salvation Army Uniform for display in the First Australians gallery.

**South Australian Maritime Museum:** sailmaker's tools for display in the *Rare Trades* 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 gallery.

**St John's Schoolhouse Museum:** slate and pencil for display in the Nation gallery.

**State Library of New South Wales:** pair of John Batman's pistols for display in the First Australians gallery.

**Sydney Harbour Foreshore Authority:** collection of excavated artefacts for display in the Horizons gallery.

**Tait, Robin:** bookbinding tools for display in the *Rare Trades* exhibition.

**Tanti, Brian:** Porsche Spyder car, forming buck and coach builder's tools for display in the *Rare Trades* exhibition.

**Tart, Ian:** plate relating to Quong Tart for display in the Horizons gallery.

**Tasmanian Museum and Art Gallery:** harpoon gun and whale bone scrimshaw for display in the Tangled Destinies gallery.

**Taylor, Ben and Elena:** table for display in the Nation gallery.

**Thaiday, Ken:** Bible board and dance machine for display in the First Australians gallery.

**Thompson, Mark:** port barrels for display in the *Rare Trades* exhibition.

**Thomson, Daryl:** collection of tools for display in the *Rare Trades* exhibition.



**University of Queensland:** false horizon used by William Landsborough for display in the Nation gallery.

**University of Virginia:** acrylic painting for display in the First Australians gallery.

**Walker, Bruce:** scroll book, artist's palette and scroll painting paints for display in the *Rare Trades* exhibition.

**Wehner, Kirsty:** print, booklet and five issues of *Salt* magazine for display in the Nation gallery.

**West Australia Police Service:** Winchester rifle for display in the First Australians gallery.

**Wight, Ros:** bee suit for display in the Tangled Destinies gallery.

**Wilde, Kali:** statuette for display in the Eternity gallery.

**Yard, John and Judy:** collection of tinsmith tools for display in the *Rare Trades* exhibition.

#### NEW INWARD LOANS BETWEEN 1 JULY 2003 AND 30 JUNE 2004

**Atkins, Robert:** *2000 Order of Service: Anzac Day at Gallipoli* and *Guide to Camping in Turkey* for display in the Nation gallery.

**Aunimipa Cape York Health Council:** artwork — *Wik Jigsaw* for display in the First Australians gallery.

**Australian Aviation Museum, Bankstown Inc.:** blue leather flying helmet and goggles for display in the Eternity gallery.

**Australian Federal Police Museum:** blue police shirt and two epaulets for display in the Eternity gallery.

**Australian Museum:** two baskets, four fans, neck ornament, three fish hook pendants, and two breast ornaments for display in the *Paipa* exhibition.

**Ballard Jnr, Cecil:** Franklin Mint Lady Diana doll, Lady Diana plate and royal tour poster for display in the *Royal Romance* exhibition.

**Berry and District Historical Society:** Thomas Greer's headstone for display in the Horizons gallery.

**Cairnduff, Lisa:** *75th Anniversary of Anzac Day Program, Gallipoli* for display in the Nation gallery.

**Caputo, Marco:** Wallabies jacket and framed photo of the Wallabies for display in the *Snapshots of Glory* exhibition.

**Chatfield, Joe:** ranger shirt, pants and shoes for display in the First Australians gallery.

**Country Women's Association of Western Australia:** CWA cookery book and household hints for display in the Eternity gallery.

**Donovan, Brenda:** Commonwealth Games boxing blazer and group photograph of Commonwealth Games team for display in the First Australians gallery.

**Douglas, Marion:** letters, newspaper clipping, Order of Service, brochure, postcards all relating to Second World War for display in the Nation gallery.

**Dunlop, Adi:** beanie for display in the Eternity gallery.

**Fortescue, Rebecca:** *Anzac Day Orders of Service 2001* for display in the Nation gallery.

**French, Denis:** Darrell Lea Royal Coach for display in the *Royal Romance* exhibition.

**Fryer Library Hume Collection:** 1888 diary of Katie Hume for display in the Horizons gallery.

**Griffiths, Paul:** *Build Your Own Home* book for display in the Nation gallery.

**Hansen, Guy:** one-dollar note for display in the Nation gallery.

**Hartigan, Mildred:** fur stole for display in the Eternity gallery.

**Hessling, Rebecca:** CWA cookbook for display in the Nation gallery.

**Macleay Museum:** seven neck or ear ornaments, two chest ornament and four arrows for display in the *Paiya* exhibition.

**Martin, Jesse:** Cape Horn navigation chart for display in the Eternity gallery.

**Murray, John:** *1916 Anzac Day Program, Serapeum, Egypt* for display in the Nation gallery.

**Museum Victoria:** coffee roaster for display in the Tangled Destinies gallery.

**National Gallery of Australia:** *Ngaralla, echidna*, by Charlie Rurrkula for display in the Tangled Destinies gallery.

**National Library of Australia:** water bottle used by Captain Charles Sturt for display in the Tangled Destinies gallery.

**Pembroke, David:** collection of Rugby memorabilia for display in the *Rugby World Cup* exhibition.

**Peris, Nova:** collection of sporting memorabilia.

**Petty, Bruce:** four cartoon sketches for display in the *Behind the Lines* exhibition.

**Pryce, Graham:** collection of Holden memorabilia for display in the *FJ Holden 50th Anniversary* gallery.

**Quayle, Simon:** Bali tour T-shirt for display in the Eternity gallery.

**Queensland Council of Unions:** marble bust of Emma Miller for display in the Eternity gallery.

**Robinson, Bev:** two tattoo books for display in the Eternity gallery.

**Sargent, Skye:** Anzac Day pilgrim memorabilia for display in the Nation gallery.

**Searle, Lachlan:** collection of Rugby memorabilia for display in the *Rugby World Cup* exhibition.

**Souter, Gavin:** souvenir life buoy for display in the Eternity gallery.

**South Australian Museum:** rabbit tail apron for display in the Tangled Destinies gallery; hammer stone, two baskets and a palm leaf container for display in the First Australians gallery.

**St Philips Church Parish Council:** Reverend Richard Johnson's communion cup and Bible, and church bell for display in the Horizons gallery.

**State Library of New South Wales:** Caroline Chisholm's *Emigration and Transportation Relatively Considered* for display in the Horizons gallery.

**State Library of New South Wales:** diary of Lewis Harold Bell Lasseter for display in the Eternity gallery.

**Sunny Valley Merino Stud:** wool sample, show ribbon, photograph and ladies outfit for display in the Nation gallery.

**Sydney Harbour Foreshore Authority:** thimbles, pins, buttons, marbles, spectacle, pencils, cup and saucer, game pieces, pennies and a bone handle for display in the Horizons gallery.

**Tait, Robin:** cookbook for display in the Nation gallery.

**Van Rijn, Catherine:** German road map of Europe 1987 for display in the Nation gallery.

**West, Brad:** brochure, poster, flier and brass plate all relating to Anzac Day pilgrims for display in the Nation gallery.

**Western Australia Museum:** mummified thylacine head from Murel Elyen Cave, Nullarbor for display in the Tangled Destinies gallery.

**Whelan, Col:** telephoto lens, SLR camera and photographer's bib for display in the *Snapshots of Glory* exhibition.

**Wilson, Geoff/Wilson Asset Management:** eight John Shakespeare sculptures for display in the *Behind the Lines* exhibition.

**Windeyer, Jim:** Second World War medals belonging to Tom, Jack and Keith Eddison for display in the Nation gallery.

### Extremes

**Art of Africa:** bodymap

**Kinahan, Dr John:** colonial border sign

**Museo Arqueologico San Miguel de Azapa:** collection of artefacts from Chile

**Museo Chileno de Arte Precolombino:** *Quipu*

**Museo Historico Nacional:** Spanish Conquistador helmet, breastplate and sword

**Museo Nacional de Historia Natural:** collection of artefacts from Chile

**Royal Geographical Society of South Australia:** Ernest Giles sign

## Outlawed!

**Aborigines Advancement League:** three paintings by Lin Onus

**Adams, Leith:** four posters

**Alexander Turnbull Library:** collection of artwork all relating to Hone Heke; poem by Hone Heke and two cantos

**Autry Museum of Western Heritage:** dime novels, two wax mannequins, three signs and a law enforcement badge

**Bathurst District Historical Society Inc.:** timber door from *Dunns Plains* homestead

**Brewhouse Yard Museum:** earthenware tankard, dish, cooking pot, cup, bowl, globular jug and lamp

**Canberra Museum and Gallery and the Nolan Gallery:** *Kelly and Horse*, *Police in Wombat Hole* and *Steve Hart* paintings by Sidney Nolan, and *Hold-Up Ahead* sign by Richard Tipping

**Castello di Giuliano and La Casa Museo:** bicycle, uniform top and typewriter

**Commendator Marco Viada:** Carabinieri uniform

**Crawford, Michael:** Belle Star, Jesse James and Billy the Kid dolls

**Cummins, Ian:** candelabra

**Department of Anatomy and Cell Biology, University of Melbourne:** copy of Dan Morgan death mask and copy of Ned Kelly death mask

**Faithfull, Robert:** Faithfull Brothers gold bushranger medal

**Foster, Stephen:** book, *Phoolan Devi: The Autobiography of India's Bandit Queen*

**Gabb, Keith and Judy:** four glass goblets with illustrations of bushrangers

**Gorringe, Jennie:** two ceramic totems

**GRM International:** LC5 branding iron

**Hall, Lester:** *Ace Hone* and *Psst Hone Heke was a tattooed savage* paintings by Lester Hall

**Historic Houses Trust of New South Wales, Justice and Police Museum:** handcuffs, knife, five guns, Thomas Rogan death mask, phrenology bust, Captain Moonlight death mask

**Instituto Zatecano de Cultura:** saddle, revolutionary felt high top hat and photographs

**Kaikohe and District Historical and Mechanical Society:** Somersetshire Regiment hat and coat, two guns, three *tewhatewha*, three *Toki*, two *Taiaha*, six cannonballs, three *Nakahi Tokotoko*, *Mere* and *Patu*

**Macau Museum of Modern Art:** 108 Shiwan ceramic figures, heroes of the Shui Hu legend

**Manning Valley Historical Society:** 16 guage shotgun

**Maple-Brown, James IF and Pamela:** photographs of the Faithfull Brothers, 'Welcome Home' flag, letter from the Colonial Secretary, Faithfull Brothers gold bushranger medal, and revolver and holster

**Moore, Laurie:** facsimile tomahawk and *nulla nulla*, part of fence post and homestead slab

**Museo Nacional de le Revolucion:** two flags, litter, grey hat and wooden bust of Francisco Villa

**Museum of London:** theatrical character plate, Rondel dagger, flesh hook, three arrowheads, arrow, two scabbards and a knife

**Museum of New Zealand, Te Papa Tongarewa:** *Hone Heke*, watercolour by DK Turner and *Burial Place of Hone Heke, Bay of Islands*, watercolour by Alfred Sharpe

**Museum of the Big Bend:** Federal Army hat, Sombrero, battle flag, three life-size cut-outs, reins, headstall and bit, Mauser rifle, calvary sword and officer's sword

**Museum of the Riverina:** bullet taken from Henry Baylis's body; gold bushranger medal presented to Henry Baylis

**Museum Victoria:** colt centre fire revolver

**Narrabri and District Historical Society:** saddle with Captain Thunderbolt association

**National Library of Australia:** five paintings by Patrick William Marony, Faithfull Brothers bushranger medal, Ben Hall's revolver, two paintings of Hone Heke, Maori war cleaver and three books

**National Theatre – Japan Art and Culture Organisation:** handmade model of Kibuki Theatre set

**Old Melbourne Goal:** copy of George Melville death mask

**Performing Arts Collection of South Australia:** costume worn by Sam Neil in *Robbery Under Arms*

**Pickup, Dr John:** Tranter revolving rifle, tipping and Lawden pistol and Colt navy revolver

**Pollock's Toy Museum:** toy theatre 1870s

**Pony Express Historical Association:** booklet, Jesse James's coffin handle, Jesse James's coffin fragments, cast of Jesse James's tooth

**Port Macquarie Historical Museum:** Winchester rifle

**Powerhouse Museum:** lead bullet, belt and ammunition pouch, 'Long Service and Good Conduct' medal awarded to Thomas Quigley

**Queensland Museum:** riding crop, handcuffs and revolver

**Rankin, David:** *Greenstone Mer, Taiaha, Awhiowhio Rangī (God Stick), Kauteawha Toki* (cutting implement), and *Matarahurahu* (Hone Heke flag)

**Royal Historical Society of Queensland:** *Jimmy Governor* pastel by Oscar Fristrom

**Royal Opera House:** theatre playbill 1799

**Royd, Margaret and Roger:** *Ned Kelly* film script, 1970

**Rural City of Wangaratta:** replica Ned Kelly sash

**Shephard, Denis:** enamel mug

**Shochiku Costume Company:** kimono

**Sisters of Charity Archives:** scrapbook by Frank Pearson

**Skeat, Helen:** Robin Hood Fiddlesticks game

**State Library of New South Wales:** Faithfull Brothers gold bushranger medal, Lowe Brothers gold bushranger medal, David Henry Campbell's pocketwatch

**Storico dell'Arma dei Carabinieri:** commemoration medal 1949–1950, diploma, picture of Salvatore Giuliano and display of 19 medals and picture

**Victoria Police Historical Unit (Police Museum):** two historical police uniforms

**Warden, James:** coffee mug (Ned Kelly)

**Warner Bros. Corporate Archives:** Billy the Kid costume, Robin Hood costume, posters, wardrobe sketches and photographs, pressbook, script, shooting schedule and trade advertisements

## APPENDIX 5

### OUTWARD LOANS 2003–2004

#### New and renewed outward loans

**Art Gallery of South Australia:** two paintings by Clifford Possum Tjapaltjarri for display in the *Clifford Possum Tjapaltjarri Retrospective* at the Art Gallery of South Australia, the National Gallery of Victoria, the Art Gallery of New South Wales and Queensland Art Gallery.

**Australian National Maritime Museum (renewed):** *Endeavour* cannon and associated material for display at the Australian National Maritime Museum, Sydney, New South Wales.

**Australian National Maritime Museum:** two postcards, a photograph and menu card for display in the exhibition *Sailor Style* at the Australian National Maritime Museum, Sydney, New South Wales.

**Australian Prospectors and Miners Hall of Fame (renewed):** 64 mineral samples for display at the Australian Prospectors and Miners Hall of Fame, Kalgoorlie, Western Australia.

**Global Arts Link:** 18 bush toys for display in the exhibition *Rubbish: Recycling in Art* at Global Arts Link, Ipswich, Queensland.

**GNWTV:** *Play School* rocket clock and Taj Mahal diorama for display in the exhibition *The Way We Were* at the Australian Broadcasting Corporation, Ultimo, New South Wales.

**Justice and Police Museum, Historic Houses Trust of New South Wales:** opium kit, smoking pipe, two tobacco tins and a tobacco pouch for display in the exhibition *Drugs: A Social History* at the Justice and Police Museum, Sydney, New South Wales.

**National Capital Authority (renewed):** Old Parliament House commemorative cup and saucer for display at the Regatta Point Visitor Centre, Canberra, Australian Capital Territory.

**National Gallery of Australia:** three artworks by David Malangi Daymirringu for display in the exhibition *No Ordinary Place: The Art and Life of David Malangi* at the National Gallery of Australia, Canberra, Australian Capital Territory.

**Powerhouse Museum:** photographs, clothing, sporting equipment and memorabilia for display in the exhibition *Sport: More than Heroes and Legends* at the Powerhouse Museum, Sydney, New South Wales.

**State Library of Victoria:** two rubbery figure sculptures by Peter Nicholson for display in the exhibition *The Age of Cartooning* at the State Library of Victoria.

**University of Wollongong:** eight embroidery samplers from the Parliament House Embroidery for display in the exhibition *Fabrics of Change: Trading Identities* at the Flinders University City Gallery, Adelaide, South Australia.

### Ongoing outward loans

**Australian National University, School of Archaeology and Anthropology:** skeletal material on loan for research purposes.

**Australian Stockman's Hall of Fame:** Dhava Singh's hawkers wagon and seven blacksmithing tools for exhibition at the Australian Stockman's Hall of Fame, Longreach, Queensland.

**Australian War Memorial:** three objects, for exhibition in the South African War Gallery at the Australian War Memorial, Canberra, Australian Capital Territory.

**Buku-Larrngay Mulka Centre:** bark painting for exhibition at the Buku-Larrngay Mulka Centre, Yirrkala, Northern Territory.

**Great Cobar Heritage Centre:** two clubs and a shield for display at the Great Cobar Heritage Centre, New South Wales.

**Menmuny Museum:** message stick, shield and boomerang for exhibition at the Menmuny Museum, Queensland.

**National Trust of Queensland:** *Endeavour* anchor for exhibition at the James Cook Historical Museum, Queensland.

**Perc Tucker Regional Gallery (returned):** two wooden shields for display at the Perc Tucker Regional Gallery, Townsville, Queensland.

**Queensland Art Gallery (returned):** 28 artworks from Cape York Peninsula for display in the exhibition *Story Place: Indigenous art of Cape York & the Rainforest* at the Queensland Art Gallery, Queensland.

**Queensland Museum, Cobb & Co Branch:** Cobb & Co Coach No. 112 for display at the Cobb & Co Museum, Queensland.

**Western Australian Maritime Museum:** stream anchor from Mathew Flinders' ship *Investigator* for display at the Western Australian Maritime Museum.



## APPENDIX 6

### CONFERENCES, FORUMS, SEMINARS AND LECTURES CONDUCTED BY THE NATIONAL MUSEUM OF AUSTRALIA JULY 2003 – JUNE 2004

DATE	PROGRAM	SPEAKER	DESCRIPTION
4 July	Lecture	Professor RJ Wasson, Centre for Resource and Environmental Studies, Australian National University	Should We Fixate on Salinity, Alone? (with the Australian National University)
6 July	Demonstration	Elaine Russell, artist	Artist at Work (NAIDOC Week)
6 July	Talks and demonstrations	Bruce Walker, scroll painter; Jean Carroll, milliner; John Yard, tinsmith Kate Ford, paper-maker; Rick Mitchell, sail-maker; Roy Barker, stone tool maker; Brian Tanti, coach builder	Rare Trades Fair Day (artisans and tradespeople featured in the exhibition)
8–10 July	Workshop	Roy Barker, stone tool maker	Stone Tool Making (NAIDOC Week)
11 July	Talk	Barbara Blackman, writer	Sound: The Neglected Art (with Radio for the Print Handicapped) (Friends)
13 + 15 July	Workshop	Elaine Russell, artist	Writing and Illustrating Stories (NAIDOC Week)
16 July	Lecture	Debra Hess Norris, Chair and Director, Art Conservation Program, University of Delaware	Conservation Road Show: Preserving your Family Photos (with the Australian Institute for the Conservation of Cultural Materials, sponsored by the Getty Grant Program)
16–17 July	Tour	Tim the Yowie Man	Mystery Tour of the Museum for children
16 July	Lecture	Professor Shirley Gregor, Head, Electronic Commerce Research Group and Associate Dean, Research, Faculty of Economics and Commerce, Australian National University	Fads, Fancies And Expensive Bungles With Information Technologies (with the Australian National University)
21 July	Lecture	Professor Paul Dibb, Chairman, Strategic Defence Studies Centre, Australian National University	Should Australia's Defence Policy be Changed? (with the Australian National University)
21 July	Lecture	Pradeep S Mehta, Secretary General, Consumers' Unity and Trust Society, India and Co-chair, International Network of Civil Society on Competition	Networking Civil Society into the Global Competition Culture (with the Australian National University)

<b>DATE</b>	<b>PROGRAM</b>	<b>SPEAKER</b>	<b>DESCRIPTION</b>
22 July	Lecture	Professor Ted Maddess, Senior Fellow, Centre for Visual Sciences, Australian National University	Glaucoma: The Sneak Thief of Sight (with the Australian National University)
23 July	Talk	Beverley Sutherland Smith, food writer and chef	Get Down and Earthy: Gardening Series (Friends)
24 July	Lecture	Darrin Vernhagen, sound specialist	Alternative and Experimental Music (New Media Lecture with the Australian Centre for Arts and Technology, Australian National University)
27 July	Talk	Kim Johnson, restorer and finisher; Jonathon Everett, furniture designer with Trout Design; Greg Peters, furniture conservator	Furniture and Finishes (with Lanyon Homestead)
30 July	Lecture	Professor Michael Mel, University of Papua New Guinea	Contemporary Pacific Art
31 July	Lecture	Dr Steve Squyres, Principle Investigator, Mars Exploration Rover Mission	The Mars Exploration Rover Mission (with Tidbinbilla Tracking Station)
6 August	Forum and international video conference	Key speakers included Tanya Denning Indigenous Producer, Indigenous Production Unit, Australian Broadcasting Commission; Erica Glynn, Australian Film Commission; Carol Geddes, Independent Canadian Indigenous filmmaker; Tainni Stephens, New Zealand Film Commission and Māori filmmaker	International Indigenous Film Making Forum, with ACT Filmmakers' Network, Australian Film Commission, Business ACT, New Zealand National Museum and the Canadian Department of Foreign Affairs and International Relations
10 August	Conference	Key speakers included Professor Amareswar Galla, Director of Studies, Sustainable Heritage Development, Australian National University; Dr Miriam Estrada, Chief Prosecutor, United Nations, East Timor; Dr Jonathon Mane-Wheoki, University of Canterbury, New Zealand; Professor Mbulelo Mzamane, poet and activist, South Africa	Arts and Human Rights: Cultural Survival (with Humanities Research Centre, the Australian National University and University of Canberra)

DATE	PROGRAM	SPEAKER	DESCRIPTION
10 August	Talks and demonstrations	Jodie Morrison, bespoke shoe-maker; Maurice Doohan, whip-maker; Canberra Lacemakers Association; Masoud Zarghani, decorative plasterer	<i>Rare Trades</i> Demonstration Day (Artisans and tradespeople featured in the exhibition)
10 August	Tour	Sophie Jensen, Senior Curator, National Museum of Australia	Transported and Transformed (with Lanyon Homestead)
13 August	Learning circle	Sophie Jensen, Senior Curator, National Museum of Australia	Stories behind the Eternity exhibition (with University of the Third Age)
13 August	Lecture	Professor Anne Krueger, First Deputy Managing Director, International Monetary Fund introduced by the Hon. Peter Costello, MP	Dismantling Barriers and Building Safeguards: Achieving Prosperity in an Era of Globalisation (with National Institute of Economics and Business, Australian National University)
15 August	Lecture and video conference	Simon Singh, encryption expert, National Museum of Science and Industry, London; Claire Ellis, Director, Enigma Project	The Enigma Machine (with the National Museum of Science and Industry, London and the British Council; with National Science Festival)
16 August	Film screenings	ABC Archives and Peter Butt, Director, <i>Silent Storm</i>	<i>Talgai Skull</i> and <i>Silent Storm</i> , Scinema Film Festival (with CSIRO)
16 August	Lecture and panel discussion	Key speakers included Jon Stanhope Chief Minister, ACT; Gary Crosten Manager, Water Resources Taskforce, ACT; Elizabeth Fowler, Director, Environment Protection Authority, Environment ACT	H2OK: Think Water, Act Water (with Environment ACT, part of National Science Festival)
16 August	Forum	Michael Cathcart and Penny Biggins, presenters, ABC Radio National, Jeremy Frank Shearmur, Reader in Philosophy, Australian National University; Dr John Ballard, Visiting Fellow, Australian National University; Dr Jane Twin and Dr Tanya Robertson	Blood and Germs: Radio National Quiz and Broadcast, part of National Science Festival
16 August	Film screenings	Klaus Toft, Director, <i>The Navigators</i>	<i>The Navigators</i> , Scinema Film Festival (with CSIRO)
17 August	Lecture and film screening	Klaus Toft, Documentary Filmmaker, Australian Broadcasting Commission	TV Science: Information vs Entertainment

<b>DATE</b>	<b>PROGRAM</b>	<b>SPEAKER</b>	<b>DESCRIPTION</b>
17–18 August	Symposium	Key speakers included The Hon. Chris Gallus, MP, Parliamentary Secretary for Foreign Affairs; Dr Gourisankar Ghosh, Executive Director, Water and Sanitation Collaborative Council, WHO, Geneva; Dr Alan Dupont, Strategic and Defence Studies Centre, Australian National University; Professor Tony Jakeman, Centre for Resource and Environmental Studies, Australian National University	Water, Ethics and the Political Economy: An International Symposium to Review Practical Strategies for Ensuring Sustainable and Equitable Access to Fresh Water in Asia and the Pacific (with Development Studies Network, Australian National University)
18 August	Film screening	ABC TV Catalyst Program, Producer, <i>Genius of Junk</i> , <i>High Speed Impact</i> and <i>DNA: A Shadow of a Doubt</i>	<i>Genius of Junk</i> , <i>High Speed Impact</i> and <i>DNA: A Shadow of a Doubt</i> , part of the Scinema Film Festival (with CSIRO)
18 August	Forum	Emeritus Professor John Mulvaney; Professor Ann McGrath, Director of Australian Centre for Indigenous History, Australian National University; Dr Linda Young, Convenor, Cultural Heritage Management, University of Canberra	The National Museum of Australia Review (Friends)
19 August	Lecture	Professor Stephen Hyde, Applied Mathematics, Research School of Physical Sciences and Engineering, Australian National University	Animal, Vegetable or Mineral?: An Astrobiologist's Journey from Marble Bar to Mars (with National Institute of Physical Sciences and National Institute of Bioscience, Australian National University, part of National Science Festival)
19 August	Forum	Professor Peter Cullen, Chief Executive of the Cooperative Research Centre for Freshwater Ecology; Dr Richard Stirzaker, Scientist, CSIRO Land and Water; Paul Perkins, CEO, ACTEW Corporation	Australia Talks Back: Are We Drinking Ourselves Dry? (with ABC Radio National, live broadcast, part of National Science Festival)
19 August	Film screening	Ingrid Sinclair, Director, <i>Biopiracy: Who Owns Life?</i> ; Nozomu Iwasaki, Director, <i>Life in the Abyss</i> ; Sally Ingleton, Director, <i>Muddy Waters</i>	<i>Biopiracy: Who Owns Life?</i> ; <i>Life in the Abyss</i> ; <i>Muddy Waters: Life and Death on the Great Barrier Reef</i> , part of the Scinema Film Festival (with CSIRO)

DATE	PROGRAM	SPEAKER	DESCRIPTION
20 August	Lecture	Kimmo Vennonen, artist	The Sound and Science of 'Waterwheel' (part of National Science Festival)
20 August	Film screening	Walter Cronkite, Presenter, <i>Science and Fiction</i> ; Lou Petho, Director, <i>Ted's Evolution</i>	<i>Science + Fiction: The History of Evolution and Ted's Evolution</i> , part of the Scinema Film Festival (with CSIRO)
21 August	Film screening	Duncan Copp, Director, <i>Rock Men of Mission 105</i>	<i>Science of Cricket and Rock Men of Mission 105</i> , part of the Scinema Film Festival (with CSIRO)
21 August	Lecture	Dr Martyn Jolly, Head of Photomedia, School of Art, Australian National University	Shock Photographs, Monumental Photographs and Haptic Photographs (with National Institute of the Arts, Australian National University, part of National Science Festival)
22 August	Lecture	Professor Mike Archer, Director, Australian Museum	The Biggest, the Oldest and the Weirdest (with Old Parliament House, part of National Science Festival)
22 August	Film screening	David Attenborough, Director, <i>State of the Planet</i>	<i>State of the Planet</i> , part of the Scinema Film Festival (with CSIRO)
23 August	Film screening	Wes Kim, Director, <i>Profiles in Science</i> ; Jim Stevens, Director, <i>Bilby Brothers: The Men who Killed the Easter Bunny</i> ; Scott Millwood, Director, <i>Wildness</i>	<i>Profiles in Science; Bilby Brothers: The Men who Killed the Easter Bunny; Wildness</i> , part of the Scinema Film Festival (with CSIRO)
24 August	Film screening	WA Scitech Centre, Directors Choice, SciScreen; Nozomu Iwasaki and Masao Iwai, Directors, <i>The Sea in the Seed: The Sperm of Gingko Bilboa and Reproductive Evolution in Plants</i> ; Jacques Perrin, Director, <i>Making of Travelling Birds</i>	SciScreen Director's Choice; <i>The Sea in the Seed: the Sperm of Gingko Bilboa and Reproductive Evolution in Plants</i> and <i>Making of Travelling Birds</i> , part of the Scinema Film Festival (with CSIRO)
25 August	Lecture	Elkhonon Goldberg, Clinical Professor of Neurology, School of Medicine and Director, Institute of Neuropsychology and Cognitive Performance, New York University	The Neuroscience of Complex Decision Making (with the National Institute of Physical Sciences and the Centre of the Mind, Australian National University)
31 August	Forum	Jack Fahey, Convenor, Wattle Day; Sandy Hollway, Chair, ACT Bushfire Taskforce; Brett McNamara, Ranger, ACT Parks and Conservation	Renewal: The Canberra Community in the Aftermath of the January 2003 Bushfires (with the Wattle Day Committee)

DATE	PROGRAM	SPEAKER	DESCRIPTION
1 September	Lecture and book launch	Dr Jane Carruthers, Senior Lecturer, Department of History, University of South Africa	South African National Parks: A Celebration
1 September	Forum	Speakers included David McNulty; Jim Cavaye; Chris Duke; John Tierney; Anthony Albanese; Evelina Porter	Learning Communities (with the Adult Learning Association)
5 September	Film screenings	Matthew Fallon and Marissa Martin, Convenors, Short::seasons	Short::seasons, the bi-annual screening of film and video by ACT filmmakers
6 September	Talk and tour	Sophie Jensen, Senior Curator, National Museum of Australia	Posts, Rails and Barbed Wire (with Lanyon Homestead)
7 September	Talk	Tim the Yowie Man	The Tasmanian Tiger: Still Wanted Dead or Alive (for National Threatened Species Day)
14 September	Talk and film screening	Ian Doyle, filmmaker, <i>Source to Sea</i>	<i>Source to Sea: The Story of the Murray Riverboats</i>
14 September	Forum	Jack Waterhouse, Editor-in-Chief, <i>Canberra Times</i> ; Sigrid McCausland University Archivist, Australian National University; Jonathon Everett, furniture designer, Trout Design; Rick Mitchell, sail-maker and shipwright	Trades through the Ages (relating to the <i>Rare Trades</i> exhibition)
17 September	Talk and tour	Patrya Kay, Conservator, National Museum of Australia; Mat Trinca, Senior Curator, National Museum of Australia	Dry Facts Wet Specimens: Talk and Tour of the National Museum of Australia's Wet Specimen Collection from the Australian Institute of Anatomy Collections (Friends)
18 September	Lecture	Dr Nigel Helyer, sculptor and sound artist	Sonic Architecture (with the Australian Centre for Arts and Technology, Australian National University)
21 September	Talk and tour	Sophie Jensen, Senior Curator, National Museum of Australia; Michael Van Der Sommen, Kamberra Wine Company; Ken Helm, Helm Wines	Rare Vintages Talk and Tour (with Kamberra Wine Company and Helm Wines for the Rare Trades exhibition)
21 September	Lecture	Les Murray, poet	Celebrating Australians Series: Shock

<b>DATE</b>	<b>PROGRAM</b>	<b>SPEAKER</b>	<b>DESCRIPTION</b>
23 September	Lecture	Professor Chris Goddow, John Curtin School of Medical Research, Australian National University	The Human Genome: Decoding the Body's Disease-Fighting Manual (with the Australian National University)
23 September	Talk	Charlotte Nattey, decoratives arts expert	Tiaras will be Worn: The Social History of Tiaras (Friends)
24 September	Lecture	Rodney Kennedy, Head, Telecommunications and Engineering, Australian National University	'Back to the Future' with Wireless Communications (with the Australian National University)
26 September	Forum	David Pembroke, Brumbies Team Advisor	Pies, Beer and Rugby, relating to the Rugby World Cup (Friends)
28 September	Talks and demonstrations	Annette Miles, wigmaker; Bob Butler and Nick Bishop, coopers; Brian Tanti, coachbuilder	Rare Trades Demonstration Day (Artisans and tradespeople featured in the exhibition)
6–10 October	Workshops	Margie Hann Syme, children's illustrator	Your Stories: Writing Workshops for Young People
7–8 October	Tour and workshop	Tim the Yowie Man	Tim the Yowie Man Mystery Tour — a tour discovering the mysteries of the Museum
8 October	Lecture	Professor Tony Jorm, Director, Centre for Mental Health Research, Australian National University	Mental Health: What You Don't Know Can Harm You
13–21 October	Workshops and talks	Ms Edwina Jans, Access and Disability Consultant	My Australia: Banner Project (with Brian Hennessey Rehab Group; Rainbow Room; Sharing Creativity; Dickson College)
16–19 October	Film screening	Matthew Fallon and Marissa Martin, convenors	Canberra Short Film Festival: Youth, Local and National Competition, Finals and Awards
18 October	Lecture and Family Day	Don Loffler, author and FJ Holden expert	FJ Holden 50th Anniversary Family Fun Day
22 October	Forum	Narelle Hargreaves, Director, Children's Services, DECS; Hon. Margaret Reid, Senator; Fran Hinton, Chief Executive of the ACT Department of Education, Youth and Family Services; Jackie French, author; Dr John Irvine, children's psychologist	Launch of ACT Children's Week
22 October	Talk	Dr John Irvine, children's psychologist	Communication: the key to functional families (Children's Week Talk)

<b>DATE</b>	<b>PROGRAM</b>	<b>SPEAKER</b>	<b>DESCRIPTION</b>
23 October	Lecture	Katherine Neil, sound designer and programmer, Infogames Melbourne House	Putting the BAM! in your frag: videogame sound and beyond. (New Media Lecture with the Australian Centre for Arts and Technology, Australian National University)
23–24 October	Conference	Key speakers included Jon Lipsky, Associate Professor of Acting and Playwriting College for the Arts, Boston University; Greg Lissaman, Artistic Director, Jigsaw Theatre; Thor Blomfield, X-Ray Theatre; Scott Wright, Erth Visual and Physical Inc.; Brian Ladd, Art Gallery of NSW; Andrish Saint-Clare, Artback NT Arts Touring Inc.; Paul Brinkman, Cairns Regional Gallery	Spotlight on Performance: Second National Performance Forum on Performance in Cultural Institutions (co-hosted with ScreenSound Australia, Old Parliament House, Australian War Memorial, Questacon: The National Science and Technology Centre, NDS Productions and Arrow Solutions)
24 October	Lecture	Morris Gleitzman, author	Universal Children's Day Lecture, the Walter McVitty Lecture (with the University of Canberra)
29 October	Seminar	Professor Michael Adler, President, Institute of Electrical and Electronics Engineers, Inc.	Wireless Standards Activity at the Institute of Electrical and Electronics Engineers (with the National Institute of Physical Sciences, Australian National University)
29 October	Lecture	Professor Alan Thorne, Archaeology and Natural History, Research School of Pacific and Asian Studies, Australian National University	Why Adam Never Met Eve: New Evidence at the Heart of the Debate Over Modern Human Origins (with the National Institute of Bioscience, Australian National University)
31 October	Symposium	John Harms, writer and broadcaster; Richard Waterhouse, Professor of History and Head of the School of Philosophical and Historical Inquiry, University of Sydney; Eddie Butler-Bowdon, Program Manager, Art and Heritage Collections, City of Melbourne; Dr Jeff Brownrigg, Director, People's Voice, National Community History Project and Head of Research and Academic Outreach, ScreenSound Australia	Why Australia Stops for the Melbourne Cup (with Manning Clark House and the Independent Scholars Association of Australia)



<b>DATE</b>	<b>PROGRAM</b>	<b>SPEAKER</b>	<b>DESCRIPTION</b>
2 November	Lecture	Susanna De Vries, author	Celebrating Australians Series: Devotion
8 November	Workshop	Gundie Kuchling, artist and writer	Illustration workshop
9 November	Talk	Matt Kaye, Coaching and Development Manager, ACT Rugby Union	Rugby for Dummies (part of the Rugby World Cup programming)
12 November	Learning circle	Sophie Jensen, Senior Curator, National Museum of Australia	Eternity Gallery tour (with the University of the Third Age)
12 November	Student presentation night	Presented by Professor Adam Shoemaker, Dean of the Faculty of Arts, Australian National University	Australian Centre for Arts and Technology Student Presentation Night, Australian National University
22–23 November	Workshop	Dennis Tropicoff, writer and director	One Frame at a Time: Animation Master Classes
24 November	Lecture	Richard J Weller, Associate Professor, Faculty of Architecture, Landscape and Visual Arts, University of Western Australia and Director: Room 4.1.3	The Garden of Australian Dreams (Friends)
26–30 November	Conference	Speakers included Richard Fung, Canada; Jane Gaines, Duke University, USA; Shohini Ghosh, Jamia University, India; Judith Helfand, USA; Sergei Ivanov, Russia; Merata Mita, New Zealand and Hawaii; Sergei Moshkov, Russia; Derek Paget, Worcester College, UK; Lucien Taylor, The Film Study Center, Harvard University, United States	The Art of Documentary Conference showing contemporary documentary practice (with the Australian National University, the National Gallery of Australia and Electric Shadows)
2 December	Lecture	Associate Professor Mike Morwood, archaeologist, University of New England; Dr Fachroel Aziz, palaeontologist, Geological Research and Development Centre	Adventures in Flores: Archaeology in Indonesia from an Australian Perspective
5 December	Lecture	Elaine Gurian, international museum consultant	Contest and Contemporary
7 December	Parade	Fashion Design students from the Canberra Institute of Technology	Fashionist: CIT Fashion Parade (with the Canberra Institute of Technology)
14 December	Forum	Peter Corris, writer and journalist; Alex Palmer, writer; Gabrielle Lord, writer; Dorothy Jonston, writer; Stuart Coupe, reviewer	Why do we love crime fiction?

<b>DATE</b>	<b>PROGRAM</b>	<b>SPEAKER</b>	<b>DESCRIPTION</b>
3 + 10 + 17 January	Film screening	Matthew Fallon, convenor	Outlawed! Film Festival
4 + 11 + 18 January	Film screening	Matthew Fallon, convenor	Outlawed! Films for Kids
6–17 January	Workshops and demonstrations	Frane Lessac, illustrator in residence	Illustration demonstrations and workshops
10 January	Lecture	Dr Pascal Lee, Principal Investigator of the NASA Haughton-Mars Project	The Mars Explorer's landing on Mars
11–25 January	Outlawed! tours and storytelling	Nigel Sutton, NDS Productions	Storytelling in the Hall and a tour within the exhibition
14 January	Workshop	Michael Westaway, Repatriation, National Museum of Australia	CSI at the NMA: Forensic Workshop
15 January	Workshop	Mark Greenwood, author and musician	The Legend of Lasseter's Reef and The Legend of Moondyne Joe: Writing Workshop
20 January	Tour	Tim the Yowie Man	Outlawed! exhibition followed by bus tour to bushranger sites near Canberra
21–22 January	Tour	Tim the Yowie Man	Mystery Tour of the Museum for children
25 January	Performance	Chinese Australian Association performers	Chinese New Year Celebrations: Year of the Monkey, with the ACT Chinese Australian Association
26 January	Lecture	Dr Tim Phillips, Sociology and Social Work, University of Tasmania	What do Australians think of themselves?: The Results of a Survey Conducted by Dr Phillips
26 January	Public Conversation	Professor Fiona Stanley, Australian of the Year; George Negus, ABC journalist	Part of Celebrating Australians Series — Professor Fiona Stanley in conversation with George Negus
3 February	Lecture and film	Geremie Barmé, Co-director, Division of Pacific and Asian History, Research School of Pacific and Asian Studies	Part of Australian National University Asia Pacific Week
4 February	Lecture and film	Michael Morgan, Centre for Conflict and Post-Conflict Studies, Asia–Pacific School of Economics and Government	Part of Australian National University Asia Pacific Week
4 February	Lecture	Deborah Carmichael, Associate Editor of the United States Film and History Journal and lecturer, Oklahoma State University	Jesse James: American Robin Hood and Media Creation in the 19th and 20th centuries

DATE	PROGRAM	SPEAKER	DESCRIPTION
6–7 February	Conference	Speakers included Professor Stephen Knight, Robin Hood expert, Cardiff University; Deborah Carmichael, Associate Editor of the United States Film and History Journal and lecturer, Oklahoma State University; Graham Seal, Australia Research Institute; Professor Ann McGrath, Australian National University; Professor Barry Carr, Department of History, La Trobe University; Julie Rigg, ABC Radio; Dr John McQuilton, University of Wollongong; Ian Jones, Kelly historian	Representing Outlaws: Bushrangers, Rebels and Revolutionaries in Popular Culture
6,13, 20, 27 February	Youth event	Sky Lounge participants, including artists, musicians, animators and speakers	A multimedia event of short animated films and electronic music
19 February	Forum	Richard Neville, futurist	Getting Down to Business 2004
20 February	Lecture	Professor Jawaid Haider, Professor of Architecture, Pennsylvania State University United States	Designing Museum Experiences for Children and Youth
25 February	Lecture	Dr Charles Elachi, Director of the Jet Propulsion Laboratory and Vice President of the California Institute of Technology	Space Exploration in the 21st Century
3–6, 10, 12, 13 March	Performance	Canberra Youth Theatre Company	The Great Garden Game — a theatrical interpretation of the Garden of Australian Dreams
5–6 March	Conference	Speakers included Dr Denise Donlon Curator, Shellshear Museum of Physical Anthropology and Comparative Anatomy; Peter Hiscock Convenor of Archaeology, School of Archaeology and Anthropology, Australian National University; Ken Dusza, Lecturer in Paleopathology and Forensic Archaeology, School of Social Science, University of Queensland	Forensic Anthropology for Australian Field Conditions and Beyond: Workshop for Heritage and Medico-legal Field Staff
5 March	Lecture	Richard Wright, archaeologist, University of Sydney	Unearthing Evil: an Archaeologist's Experience with War Crimes
11 March	Musical performance	Musicians Carl Pini (violin), George Pedersen (cello), Emma West (violin), John Gould (viola)	Eternal Strings: by the Carl Pini Quartet playing the AE Smith instruments from the Museum's NHC

DATE	PROGRAM	SPEAKER	DESCRIPTION
12 March	Film screenings	Matthew Fallon and Marissa Martin, convenors, Short::seasons	Short::seasons, the bi-annual screening of film and video by ACT filmmakers
18 March	Talk and tour	Joanne Duke, Senior Curator, National Museum of Australia	Seniors Week tour of <i>Outlawed!</i> exhibition
20 March	Symposium	Wendy McCarthy AO, Chancellor, University of Canberra; Dr Sue Packer, Paediatrician; Emma Nicholson, Rocking Horse Music, Rebecca Gorman, ABC journalist	Living, Loving and Laughing: A symposium aimed at those working with families and young children
21 March	Talk and workshop	Libby Gleeson, writer	An Audience with Libby Gleeson
23 March	Lecture	Professor John Braithwaite, Australian Research Council Federation Fellow, Australian National University	Markets in Vice, Markets in Virtue: The New Regulatory State (with the Australian National University)
25 March	Forum	Hugh MacKay, author and social scientist; Professor James P. Griffin, White's Professor of Moral Philosophy, Oxford University; Professor Tony Coady, Applied Philosophy and Ethics, University of Melbourne	'Right and Wrong': How to Decide for Yourself: A celebration of Hugh MacKay's new book <i>Right and Wrong</i>
26 March	Lecture	Van Sowerwine, artist	Playing with dolls: stop-motion animation and interactive installation, new media lecture with the Centre for New Media Arts, Australian National University
30 March	Lecture	Associate Professor Stephen Preece, School of Business and Economics, Wilfrid Laurier University, Canada	Enhancing Links between the Arts and Corporate Sector (with Museums Australia)
2–3 April	Film screening	Matthew Fallon, convenor	Lights Canberra Action
10–23 April	Outlawed! performance	Nigel Sutton	Storytelling in the Hall and a tour within the exhibition
15 April	Workshop	Jackie French, author	Write your own Outlawed! Adventure
20 April	Tour	Tim the Yowie Man	Mystery Tour of the Museum for children
21 April	Tour	Tim the Yowie Man	<i>Outlawed!</i> exhibition followed by bus tour to bushranger sites near Canberra

<b>DATE</b>	<b>PROGRAM</b>	<b>SPEAKER</b>	<b>DESCRIPTION</b>
28 April	Forum	Stuart Mackenzie, journalist	National Capital Authority's Griffin Legacy Project: Planning in the ACT
30 April	Lecture	William McClure, artist, philosopher and lawyer, teacher in law at the Sydney Institute of Technology and Visiting Fellow at the Australian National University	Constructing Situations (with the Centre for New Media Arts, Australian National University)
7 May	Lecture	Professor Graham Durant, Professor of Science Interpretation and Communication, and Director of Questacon, the National Science and Technology Centre	The Great Genetic Modification Foods Debate
9 May	Lecture	Professor Jenny Graves, Research School of Biological Sciences, Australian National University	Academy of Science Forum: What can Kangaroos Teach us About Being Human (with the Australian National University)
15 May	Symposium	Speakers Included Rebecca Scott, Communication Manager, CSIRO; Professor Ron Ekers, President of the International Astronomical Union; Bronwen Sandland, Program Coordinator for the Australian National University School of Art Gallery; Professor Neil B Manson, Research School of Physical Sciences, Australian National University; Barbara McConchie, Executive Director, Craft ACT	Taking Time: Symposium with Metis 2004, a major festival celebrating art and science on the theme of time
16 May	Lecture	Dr Peter Veth, Acting Director, Research, AIATSIS and adjunct chair at James Cook University	The Wreck of HMAV <i>Bounty</i> , Pitcairn Island and the Archaeology of Maritime Societies: National Archaeology Week Lecture
17 May	Lecture	Honorary Visiting Professor Jonathan Kingdon, evolutionary biologist, biogeographer and artist	On Learning to Walk on Two Legs: Our Lowly Origins: new explanations for the proliferation of hominin fossil species that have been unearthed in recent years: National Archaeology Week Lecture
20 May	Lecture	Craig Walsh, artist	Insite (with the Centre for New Media Technology, Australian National University)
23 May	Workshop	Daniel Rayner, PhD student, Australian National University	Bone Detective: Forensic Anthropology Workshop (National Archaeology Week)

<b>DATE</b>	<b>PROGRAM</b>	<b>SPEAKER</b>	<b>DESCRIPTION</b>
4 June	Lecture	Rainer Linz, composer and sound artist	Theatre of Interaction (with the Centre for New Media Technology, Australian National University)
9 June	Lecture	Associate Professor Bruce Chapman	Towards a New Role for Government: Income Related Loans for Social and Economic Progress (The Blake Dawson Waldron Lecture with the Australian National University)
9 June	Talk and tour	Guy Hansen, Senior Curator, National Museum of Australia	Behind the Lines: Exhibition Talk and Tour (Friends)
13 June	Lecture	Sir David Smith, AO, Official Secretary to Australia's five Governors-General from 1973 to 1990	The Queen, The Governor-General and Us (to mark the Queen's birthday)
15 June	Presentation night	Film and Television students from the Canberra Institute of Technology	Canberra Institute of Technology Film and Television Student Awards Night
19 June	Talk	Frances Isaacs, author	Footprints on the Quicksand: A Collection of Short Stories
23 June	Lecture	Professor Shirley Gregor, Head, Electronic Commerce Research Group and Associate Dean, Research for the Faculty of Economics and Commerce, Australian National University	How does Australia score in the Information Technology stakes? (with the Australian National University)
24 June	Tour and talk	Geoff Pryor and Bruce Petty, political cartoonists	Behind the Lines: Exhibition tour and talk (Friends)
24–25 June	Symposium	Speakers included Chris Gallus MP, Parliamentary Secretary for Foreign Affairs; Dr David Hegarty, State, Society and Governance in Melanesia Project, Australian National University; Annmaree O'Keeffe, Deputy Director General, AusAID; Professor Mark McGillivray, United Nations University, Helsinki; Dr Michael Ward, NZAID, Dr Derek Sikua, Permanent Secretary, Education, Solomon Islands; Dr Tony Banks, NZAID; Professor Vijay Naidu, Victoria University, Wellington, New Zealand	International perspectives on improving aid effectiveness: Issues of policy, practice and perspective

## APPENDIX 7

### AUSTRALIAN RESEARCH COUNCIL LINKAGE RESEARCH GRANTS

TITLE	YEARS	PARTNERS
Managing the volunteer workforce: Flexible structures and strategies to integrate volunteers and paid workers	2002–2004	Victoria University of Technology Melbourne Museum National Museum of Australia
Activating and maintaining community participation in natural and cultural resources initiatives in the Murray–Darling Basin	2003–2005	University of Tasmania University of Melbourne Murray–Darling Basin Commission National Museum of Australia
Anthropological perspectives on ethnographic collecting by Australian colonial administrators in Papua and New Guinea and their contribution to museum collections	2002–2004	Australian National University National Museum of Australia
Aliens and others: Representing citizenship and internments in Australia during World War 2	2002–2004	Victoria University of Technology National Archives of Australia Australian Multicultural Foundation National Museum of Australia
The human elements: A cultural history of weather in Australia	2003–2005	Australian National University Bureau of Meteorology National Museum of Australia
Collaborating for Indigenous rights: A 50-year retrospective exploring the history of black and white Australian activism, 1957–1972	2004–2006	State Library of Victoria National Archives of Australia National Library of Australia National Museum of Australia
Australian Indigenous collectors and collections	2004–2006	Australian National University National Museum of Australia
Copyright and cultural institutions: Digitising collections in public museums, galleries and libraries	2004–2005	University of Melbourne Art Gallery of New South Wales Trust Australian Centre for the Moving Image Australian War Memorial Museums Board of Victoria Library Board of Victoria National Museum of Australia
Studies in the degradation of dyes and pigments in ink on paper, in photographic media and on painted surfaces	2004–2006	University of Canberra Australian National University National Archives of Australia National Museum of Australia
Bronze Age textiles from Dong Son coffins in Vietnam	2004–2006	Australian National University National Museum of Australia

## APPENDIX 8

### PROFESSIONAL ACTIVITIES

#### Andrewartha, Judith

**Committees:** Australian Institute for the Conservation of Cultural Materials Inc. (AICCM)  
Textile Special Interest Group Symposium

#### Archer, Eric

**Committees:** National President, Australian Institute for the Conservation of Cultural Materials Inc. (AICCM)

Member, Commonwealth Heads of Conservation Committee

#### Baum, Tina

**Committees:** Chair, Indigenous Australian Special Interest Group, Museums Australia

#### Belcher, Catherine

**Committees:** Council Member, Australian Registrars Committee

**Publications:** 'Australian Registrars Committee goes to "the other side"', *Australian Registrars Committee Journal*, July 2003, vol. 45, winter issue

#### Brandt, Tina

**Conferences/seminars:** 'Developing a recruitment strategy to meet your business needs', paper presented at Australian Public Service Commissioners Seminar, 20 May 2004

'Visitor services we don't just tell you where to go!', paper presented at Interpretation Australia Association, September 2003 (joint presentation with Rebecca Coronel)

#### Cole-Adams, Jennet

**Conferences:** 'Our Voices', workshop presented at the Social Educators Association of Australia Conference, Melbourne, July 2003

'Our Voices', workshop presented at the History Teachers Association of Australia Conference, Brisbane, October 2003

'Our Voices', workshop presented at the History Teachers Association of Victoria Conference, Melbourne, November 2003

**Publications:** 'Smart Solutions for the Australian Environment', *Canberra Times* Newspaper in Education Feature, July 2003

#### Cooper, Carol

**Committees:** National President, Australian Registrars Committee (ARC)

**Conferences/Seminars:** 'Getting there and getting back again: A tale of two couriers', paper presented at Australian Registrars Committee Annual Conference, Canberra, October 2003 (joint presentation with Maria Ramsden)

'Taking Collection Control at the National Museum of Australia', paper presented at the Fraud Association Conference, Canberra, February 2004



**Publications:** 'Remembering Barak', *Remembering Barak*, National Gallery of Victoria, 2003, pp. 15–39

'A message from the president' and 'National Museum of Australia news', *Journal of the Australian Registrars Committee*, 2003, vol. 46, pp. 2, 17–18

'A message from the president' and 'National Museum of Australia news', *Journal of the Australian Registrars Committee*, 2004, vol. 47, pp. 2

'A love of country: Mickey of Ulladulla', *Likan'Mirri — Connections: The AIATSIS Collection of Art*, 2004, ANUII and AIATSIS, Canberra, pp. 20–21

'Entries on south-eastern shields, possum skin cloak and Bungaleen's grave marker', *Treasures of the Museum*, 2004, Museum Victoria, Melbourne, pp. 80–83

'Remarkable purchases from a cabinet collection' *Friends Magazine*, vol. 15, no. 2, June 2004

### **Coronel, Rebecca**

**Conferences/seminars:** 'Visitor services we don't just tell you where to go!', paper presented at Interpretation Australia Association, September 2003 (joint presentation with Tina Brandt)

### **Cramer, Ian**

**Conferences/seminars:** "'Too easy": Retrieving the saw doctor's wagon', paper presented at Australian Registrars Committee Annual Conference, Canberra, October 2003

### **Douglas, Louise**

**Committees:** Deputy Convenor, Canberra Museum and Gallery Advisory Committee Member, Public History Industry Advisory Committee, University of Technology, Sydney

**Conferences/seminars:** 'Engaging communities: A report from the National Museum of Australia', paper presented at the Australasia Pacific Extension Network 2003 Forum, Hobart, November 2003 (with Ruth Lane)

### **Fowler, Denise**

**Committees:** Co-state delegate for Interpretation Australia Association 2003–2004

**Conferences/seminars:** 'The ancient art of storytelling', paper presented at the National Interpretation Australia Association conference, Melbourne, September 2003

**Publications:** 'The ancient art of storytelling', *Australasian Parks and Leisure Journal*, vol. 6, no.4, summer 2003, pp. 38–41

### **Garland, Roger**

**Committees:** Vice President, ACT Branch, Museums Australia

**Conferences/seminars:** Lecturer, Certificate IV in Museum Practice, Canberra Institute of Technology, 2004

Member, conference advisory committee, *Negotiating the sacred: blasphemy and sacrilege in a multicultural society*, Centre for Cross Cultural Research, Australian National University

**Publications:** Editor, *News ACT*, Museums Australia

### **Gauld, Judy**

**Conferences/seminars:** 'Our Voices', workshop presented at the Social Educators Association of Australia Conference, Melbourne, July 2003

'Our Voices', workshop presented at the History Teachers Association of Australia Conference, Brisbane, October 2003

'Our Voices', workshop presented at the History Teachers Association of Victoria Conference, Melbourne, November 2003

**Publications:** 'Smart Solutions for the Australian Environment', *Canberra Times* Newspaper in Education Feature, July 2003

### **Harvey, Daina**

**Conferences/seminars:** 'Branching into the community', paper presented at the International Museum Theatre Alliance Second Biannual Conference, Virginia, USA, August 2003

### **Jensen, Sophie**

**Conferences/seminars:** 'Bringing it to life: The place of film in the exhibitions of the NMA', paper presented at the Art of the Documentary Conference, National Museum of Australia, 28 November 2003

'Costume collections of the National Museum of Australia', paper presented at Performing Arts Special Interest Group/Costume Special Interest Group Symposium, Melbourne Myer Music Bowl, 15 May 2004

### **Kaus, David**

**Committees:** Aboriginal Cultural Development Group (Condobolin NSW)

**Publications:** 'National Museum Collectors and Collections: Deaconess Hilliard Collection', *Friends Magazine*, vol. 15, pp. 27–29, March 2004

'National Museum Collectors and Collections: Edmund Milne's Collection', *Friends Magazine*, vol. 14(3), pp. 14–15, September 2003

'Material culture collections and research from Torres Strait', *Memoirs of the Queensland Museum Cultural Heritage Series*, 3(1): [93]–104.

### **Kay, Patrya**

**Committees:** Member, DisasterACT Committee of the National Cultural Institutions

### **Kench, Trish**

**Committees:** Australian Cultural Institutions Development and Marketing Forum

Australasian Sponsorship Marketing Association

Fundraising Institute of Australia

Canberra Business Council

### **Lee, Ken**

**Publications:** 'Social Inclusion', *Museums Australia Magazine*, vol.12, no.4, May 2004

### Lueth, Detlev

**Committees:** Member, Australian Institute for the Conservation of Cultural Materials Inc. (AICCM) ACT Branch

Coordinator, Australian Institute for the Conservation of Cultural Materials Inc. (AICCM)  
Photo Conservation Special Interest Group

### McNaught, Pip

**Committees:** Acting President, ACT Executive Committee, Museums Australia to March 2004

Member, Executive Committee, Community Museums Special Interest Group

**Conferences/seminars:** 'The Duty Curator system at the National Museum of Australia', paper presented at Museums Australia National Conference, Melbourne, May 2004

### Neale, Margo

**Committees:** Member, ACT Cultural Council

**Conference/seminars:** 'You came to our country and didn't turn black: How black artists use humour to deal with the systems and structures of the dominant order', paper presented at Untitled 2004: The Last Art Forum, Adelaide Festival, March 2004, Adelaide

'Black to the future: The transforming effects of the Indigenous presence in Museums', paper presented at Transformations: Asia-Pacific Museums in the 21st Century, Humanities Research Centre, Australian National University, February 2004, Canberra

'Out-of-country' paper presented at Representing Outlaws: Bushrangers, Rebels and Revolutionaries in Popular Culture, National Museum of Australia, February 2004, Canberra

'Out of the dark: Telling our own stories in the First Australians gallery', paper presented at the International Symposium: History and Representation in Museum Exhibition — Ethnicity, War and Education, National Museum of Japanese History (Rekihaku), Sakura City, November 2003, Japan

'You came to our country and didn't turn black: Cultural survival' paper presented at Art and Human Rights: Witnessing to Silence, Australian National University and the National Museum of Australia, August 2003, Canberra

### Parker, Johanna

**Committees:** Museums Australia

British Interactivity Group

**Publications:** 'Kspace Futureworld: What will you make of it? An analysis and review of an interactive multimedia history exhibit', paper presented at Museums Australia conference 2003, published on the Museums Australia website, August 2003

### **Peacock, Darren**

**Committees:** Member, International Advisory Committee, Museums and the Web, 2003, 2004

**Conferences/seminars:** 'Searching for meaning, not just records', paper presented at Museums and the Web Conference 2004, Washington DC

'Content Management for cultural organisations', workshop presented at OzEculture, Brisbane, July 2003

**Publications:** 'Searching for meaning, not just records', conference paper published in Museums and the Web Conference 2004 conference proceedings and online

### **Pickering, Michael**

**Conferences/seminars:** Convenor, Repatriation Workshop, National Museum of Australia, July 2003

'Repatriation and Native title: Philosophy or legislation?', paper presented at Native Title Business Forum: The Power of Cultural Evidence, National Museum of Australia, 11–12 December 2003

**Publications:** 'From the Devils Marbles to Karlukarlu: The life and times of a sacred rock', *Historic Environment*, vol. 17, no. 3, May 2004

'Flannery's Cannibalism', *Campus Review*, 2–8 July 2003, p. 10

### **Ramsden, Maria**

**Committees:** Women's History Month Australia

**Conferences/seminars:** '*Getting there and getting back again: A tale of two couriers*', paper presented at Australian Registrar's Committee Annual Conference, Canberra, October 2003 (joint presentation with Carol Cooper)

### **Satori, Helen**

**Conferences/seminars:** 'Sun, sand and surf: North Queensland collection disasters in the making', paper presented at Australian Registrar's Committee Annual Conference, Canberra, October 2003

### **Smith, Mike**

**Committees:** National Advisory Board, Australian Science and Technology Heritage Centre, University of Melbourne 1998–2004

Technical and Scientific Advisory Committee, Willandra Lakes Region, World Heritage Area, Department of Environment, Australian Government from 2000

Advisory and Management Committee, Centre for Research on Language Change, Australian National University, Canberra from 2002

### **Smith, Nicola**

**Committees:** Member, DisasterACT Committee of the National Cultural Institutions Annual Conference, Canberra, October 2003

### Trinca, Mathew

**Committees:** Adjunct Research Fellow, Research Institute for Cultural Heritage, Curtin University of Technology

Adjunct Research Fellow, Centre for Public Culture and Ideas, Griffith University

Member, Advisory Board of the Australian Science and Technology Heritage Centre, University of Melbourne

Member, Advisory Board, Museum of the Riverina, Wagga Wagga

Member, Australian Historical Association

Member, Museums Australia

**Conferences/seminars:** 'Museums and the History Wars', inaugural paper for the Centre for Public Culture and Ideas symposium, Griffith University, Brisbane, September 2003

'Museums, Nation and Identity', paper presented at *Food for Thought*, Museums Australia National Conference, Melbourne, May 2004

Mathew Trinca, Greg Wallace, Sandra Krempf and Lucy Goh, 'Building sustainable relationships linking museums and communities', workshop presentation, *Food for Thought*, Museums Australia National Conference, Melbourne, May 2004

**Publications:** 'Museums and the History Wars', *History Australia: Bulletin of the Australian Historical Association*, vol.1, no.1, December 2003

### Warden, James

**Publications:** 'TGH Strehlow and the 1935 Board of Enquiry into the alleged ill-treatment of Aborigines' in M Cawthorn (ed) *Communities, Cultures and the Strehlow Legacy in Central Australia*, Strehlow Research Centre, Alice Springs, pp. 89–100, 2004

'Introduction on the commemoration: Making peace with the past: Remembering the Coniston Massacre 1928–2003', *Aboriginal History*, vol. 27, 2004

### Westaway, Michael

**Committees:** ACT representative, Australian Archaeological Association

National coordinator, National Archaeology Week

**Conferences/seminars:** Speaker, Australian Archaeological Association, Annual Conference, Jindabyne, December 2003

**Publications:** 'Unravelling mysteries from the past', *Friends Magazine*, vol. 1, pp. 15–17, March 2004

## APPENDIX 9

### VOLUNTEERS

Allen, Anita	Public Programs
Avis, Diane	Public Programs, Schools Programs
Ayling, Bob	PS <i>Enterprise</i>
Ayre, Gretel	Exhibition research, Conservation research
Bailey, Stephen	PS <i>Enterprise</i>
Beer, Sarah	Schools Programs
Bevan, Jeannine	Public Programs
Bilney, Susanne	PS <i>Enterprise</i>
Bowker, Sam	Public Programs
Brinton, Robin	PS <i>Enterprise</i>
Buckley, Brian	Schools Programs
Burke, Emma	Library
Callisen, Chlow	Public Programs
Chapman, John	PS <i>Enterprise</i>
Cook, Dianne	Library
Cooper, Cheryl	Public Programs
Cooper, Michelle	Public Programs
Dale, Richard	Public Programs, Schools Programs
Daukus, Tony	Schools Programs
Dickerson, Mary	Library
Diddams, Cate	Schools Programs
Douglass, Maben	Public Programs
Douglass, Pat	Public Programs
Dyson, John	Schools Programs
Fahey, Merrilyn	Public Programs
Giles, Barbara	Schools Programs
Hedley, Anfrew	PS <i>Enterprise</i>
Hemmingsen, Jan	PS <i>Enterprise</i>
Hemmingsen, June	PS <i>Enterprise</i>
Henham, Adrian	Public Programs
Heron, Jan	PS <i>Enterprise</i>

Heron, Jeff	PS <i>Enterprise</i>
Honan, Louise	Library
Ireland, Penny	Public Programs
Irons, David	PS <i>Enterprise</i>
Jennings, George	PS <i>Enterprise</i>
Jennings, Yvonne	PS <i>Enterprise</i>
Johnson, Joe	PS <i>Enterprise</i>
Kasinger, Yaman	Public Programs
Keaneally, Pat	Schools Programs, Public Programs
Kerr, Ron	Schools Programs, Public Programs, PS <i>Enterprise</i>
King, Dnaielle	Public Programs
Kiss, Carolyn	Public Programs
Kinloch, Lucy	Schools Programs
Lambert, Barry	Conservation — Large Objects
Law, Colin	PS <i>Enterprise</i>
Leadbeater, David	PS <i>Enterprise</i>
Lindsay, Grahame	PS <i>Enterprise</i>
Longhurst, Dianne	PS <i>Enterprise</i>
Macdonald, John	PS <i>Enterprise</i>
Mahajan, Payel	Photography
Martin, Sue	Public Programs, Schools Programs
Martin, Vivian	PS <i>Enterprise</i>
McCauley, John	Schools Programs
McNamara, Monica	Library
Meille, Michael	Public Programs
Melling, Paul	PS <i>Enterprise</i>
Miles, David	PS <i>Enterprise</i>
Millard, Jon	PS <i>Enterprise</i>
Murray, Clair	Public Programs
Nichols, Rod	Schools Programs, PS <i>Enterprise</i>
O'Connor, Luke	Public Programs
O'Connor, Pat	Public Programs, Schools Programs, PS <i>Enterprise</i>
Paloni, Andrew	Public Programs
Pavkovic, Dalibor	Public Programs
Percival, Alec	PS <i>Enterprise</i>

Preston, Clair	Public Programs
Rosser, Mike	PS <i>Enterprise</i>
Sanderman, Diane	Public Programs
Sanderman, Ron	Public Programs
Saunders, Ron	PS <i>Enterprise</i>
Sawatski, Valda	Public Programs
Shepherd, Tony	PS <i>Enterprise</i>
Sloan, Norma	Schools Programs
Smart, Skye	Public Programs
Smith, Stella	Schools Programs
Spencer, Dawn	Schools Programs, Public Programs
Step toe, David	PS <i>Enterprise</i>
Strange, Rossie	Public Programs
Tacy, Bob Toohey,	PS <i>Enterprise</i>
Barbara Townsend,	PS <i>Enterprise</i>
David Trueangel,	PS <i>Enterprise</i>
Johann Turner,	Exhibition research
John Wardle,	Schools Programs
David Westreman,	PS <i>Enterprise</i>
Adrian White,	PS <i>Enterprise</i>
Peter Whittaker,	Schools Programs, Public Programs
John Williams,	PS <i>Enterprise</i>
Kerry	Exhibition research



## APPENDIX 10

### 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 5365

Email: FOI@nma.gov.au

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 the 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 11

### NATIONAL MUSEUM OF AUSTRALIA CLIENT SERVICE CHARTER

#### Our Vision

The National Museum of Australia — a recognised world class museum exploring Australia's past, illuminating the present and imagining the future.

The National Museum of Australia is committed to three integrated themes:

- people's interaction with the environment
- Aboriginal and Torres Strait Islander heritage and cultures
- Australian society and history.

The Museum recognises that you as a client have rights and responsibilities.

As our client, you have the right to:

- be made to feel welcome and at ease
- be treated with respect
- visit the Museum during opening hours as often as you like
- be stimulated and engaged by our exhibitions and programs
- have fair and equal access to the Museum.

As our client, your responsibilities include:

- telling us what you did and didn't like in a timely manner
- treating our staff, volunteers, contractors and exhibitions with care and respect
- being honest and fair in your expectations.

#### What you can expect from us

If you visit us, we will:

- acknowledge and welcome you on arrival
- inform you through our exhibitions, programs and stories
- provide a range of quality merchandise in our retail outlets
- be friendly and courteous at all times
- answer your questions as best we can
- provide you with information and directions
- ensure a safe and comfortable environment
- provide staff who are knowledgeable and enthusiastic to assist you.

If you write, fax or email us, we will:

- respond to you as soon as possible, but in no longer than 10 working days
- where this is not possible due to the nature of your query, inform you of the time needed to provide a response.

If you telephone us, we will:

- be available between 9.00am and 5.00pm each working day

- welcome your call and always identify ourselves by name and our work area
- aim to resolve your query by the end of the call. If the nature of the call is more complex we will respond to you within three working days.

If you visit our website, we will:

- ensure it is available 99 per cent of the time.

We will ensure that major Museum publications, policies and information are available on our website.

The National Museum of Australia welcomes your feedback, whether it is formal or informal, positive or negative.

If you make a complaint, we will:

- ask you to contact the person you have been dealing with in the first instance. If you believe the complaint can not be resolved by this person, contact the Client Services Manager
- ensure you are treated fairly and with respect
- aim to resolve the complaint on the spot. If, due to the nature of the complaint, this is not possible we will aim to have the complaint resolved within 10 working days or advise you of the reason for any delay
- ask you to be honest and be reasonable in your expectations
- respect your privacy and keep information about you confidential and in accordance with the *Privacy Act 1988*.

Client Services Manager

GPO Box 1901

Canberra City

ACT 2601

Telephone: (02) 6208 5006

Email: [yourcomments@nma.gov.au](mailto:yourcomments@nma.gov.au)

If you are dissatisfied at any time with our handling of your complaint, or feel that your complaint has still not been dealt with satisfactorily (after using the Museum's process), you may contact an office of the Commonwealth Ombudsman.

Commonwealth Ombudsman

GPO Box 442

Canberra ACT 2601

Telephone: 1300 362 072 (toll free)

### **Monitoring and Review**

To ensure this charter continues to reflect the needs and expectations of our clients it will be reviewed in 2006. A summary of our performance against this charter will be published each year in our annual report.

## APPENDIX 12

### DISABILITY STRATEGIES

#### The Museum as employer

PERFORMANCE INDICATOR	PERFORMANCE MEASURE	LEVEL OF PERFORMANCE 2003–2004	GOALS FOR 2004–2005	ACTIONS FOR 2004–2005
1. Employment policies, procedures and practices comply with the requirements of the <i>Disability Discrimination Act 1992</i>	Number of employment policies, procedures and practices that meet the requirements of the <i>Disability Discrimination Act 1992</i>	<ul style="list-style-type: none"> <li>100% of employment policies, procedures and practices met the requirements of the <i>Disability Discrimination Act 1992</i></li> </ul>	<ul style="list-style-type: none"> <li>Maintain same level of performance as in 2003–2004</li> </ul>	<ul style="list-style-type: none"> <li>Review and revise where necessary Museum employment policies, procedures and practices and promote to managers and staff</li> <li>Review and development of Museum's Workplace Diversity Plan</li> </ul>
2. Recruitment information for potential job applicants is available in accessible formats on request	<p>Percentage of recruitment information requested and provided in:</p> <ul style="list-style-type: none"> <li>accessible electronic formats</li> <li>accessible formats other than electronic</li> </ul> <p>Average time taken to provide accessible information in:</p> <ul style="list-style-type: none"> <li>electronic formats</li> <li>formats other than electronic</li> </ul>	<ul style="list-style-type: none"> <li>100% of recruitment information was available in electronic format.</li> <li>100% of recruitment information was available in hardcopy format. Hardcopy large print is available on request</li> </ul>	<ul style="list-style-type: none"> <li>Maintain same level of performance as in 2003–2004</li> <li>Information is provided in electronic format within two working days</li> <li>Information is provided in other formats as required e.g. Braille and audio</li> </ul>	<ul style="list-style-type: none"> <li>Analyse ways in which to better provide information on the Museum website to prospective applicants on how to obtain information in a more accessible format</li> </ul>
3. Agency recruiters and managers apply the principle of reasonable adjustment	Percentage of recruiters and managers provided with information on reasonable adjustment	<ul style="list-style-type: none"> <li>Recruiters and managers were provided with information on reasonable adjustment on request</li> </ul>	<ul style="list-style-type: none"> <li>At least maintain same level of performance as in 2003–2004, and increase awareness of reasonable adjustment through relevant employment guidelines</li> </ul>	<ul style="list-style-type: none"> <li>Review and revise where necessary Museum employment policies, procedures and practices and promote to managers and staff</li> </ul>

LEVEL OF PERFORMANCE		ACTIONS FOR 2004–2005	
PERFORMANCE INDICATOR	PERFORMANCE MEASURE	GOALS FOR 2004–2005	ACTIONS FOR 2004–2005
4. Training and development programs consider the needs of staff with disabilities	Percentage of training and development programs that consider the needs of staff with disabilities	<ul style="list-style-type: none"> <li>100% of internal training and development programs considered the needs of staff with disabilities</li> <li>100% of training and development provided externally consider the needs of staff with disabilities</li> </ul>	<ul style="list-style-type: none"> <li>In the case of centralised training programs coordinated by the Museum, the Museum will ensure that training venues and programs consider the needs of staff with disabilities</li> </ul>
5. Training and development programs include information on disability issues as they relate to the content of the program	Percentage of training and development programs that include information on disability issues as they relate to the program	<ul style="list-style-type: none"> <li>Where relevant to the content of the program, 100% of training and development programs included information on disability issues (e.g. training programs included OH&amp;S, Customer Service, Fire Warden, Performance Management)</li> </ul>	<ul style="list-style-type: none"> <li>Continue to review training program content to ensure, where relevant, disability issues are adequately covered</li> </ul>
6. Complaint/grievance mechanism, including access to external mechanisms, in place to address issues and concerns by staff	Established complaints/grievance mechanisms, including access to external mechanisms in operation	<ul style="list-style-type: none"> <li>Workplace Agreement and Service Charter provide these mechanisms</li> </ul>	<ul style="list-style-type: none"> <li>Review and revise, where necessary, information for staff about complaint/grievance mechanisms, procedures and practices and subsequently promote to managers and staff</li> </ul>

## The Museum as provider

PERFORMANCE INDICATOR	PERFORMANCE MEASURE	LEVEL OF PERFORMANCE 2003–2004	GOALS FOR 2004–2005	ACTIONS FOR 2004–2005
1. Providers have established mechanisms for quality improvement and assurance	Evidence of quality improvement and assurance systems in operation	<ul style="list-style-type: none"> <li>William Phillips (UK) Churchill Fellowship Study <i>Disabled Access to Museums and Galleries in Australia</i> completed (with one-week residency at the Museum)</li> <li>Consultant Edwina Jans study <i>Accessing the Museum: A Study on Public Programs for People with Disabilities at NMA</i> completed</li> <li>International Day of People with Disabilities commemorated through the My Australia banner project</li> <li>Hearing induction loops available in the SAS Visions Theatre and Studio</li> <li>Touch trolleys available in a number of public areas in the museum (updated periodically)</li> <li>Auslan storytelling offered the first Sunday of each month</li> <li>Celebrating Australians lecture given by Professor Graeme Clark on the development of the bionic ear (featured in the Eternity gallery)</li> <li>Workshops and programs developed to cater for people with disabilities (for example a number of people with disabilities attended workshops on Indigenous culture)</li> <li>Hearing induction loops and touch trolleys available in a number of public areas of the Museum</li> <li>Evaluations of visitor experiences conducted regularly and summarised monthly</li> <li>Focus groups sourced from the community used to review program and service delivery</li> </ul>	<ul style="list-style-type: none"> <li>To review and integrate recommendations from both the William Phillips report and Edwina Jans report in to ongoing practice at the Museum</li> <li>Cultural awareness training including people with disabilities to be conducted with all Visitor Services Hosts</li> </ul>	<ul style="list-style-type: none"> <li>Provide ongoing access to the hearing induction loops</li> <li>Continue to make programs accessible to people with disabilities</li> <li>Commemorate International Day of People with Disabilities and Deafness Awareness Week</li> </ul>

<p>2. Providers have an established service charter that specifies the roles of the provider and consumer and service standards which address accessibility for people with disabilities</p>	<p>Established service charter that adequately reflects the needs of people with disabilities in operation</p>	<ul style="list-style-type: none"> <li>Client Service Charter specifies the role of both the provider and the consumer, and Service Standards as defined in the Client Service Charter reflect the needs of people with a disability</li> </ul>	<ul style="list-style-type: none"> <li>Ensure that Client Service Charter is accessible to all clients</li> </ul>
<p>3. Complaints/grievance mechanisms, including access to external mechanisms, in place to address concerns raised about performance</p>	<p>Established complaints/grievance mechanisms, including access to external mechanisms, in operation</p>	<ul style="list-style-type: none"> <li>Client Service Charter provides these mechanisms which reflect the Australian Standard AS4269–1995</li> </ul>	<ul style="list-style-type: none"> <li>Review these mechanisms based on feedback from clients</li> </ul>

## The Museum as purchaser

PERFORMANCE INDICATOR	PERFORMANCE MEASURE	LEVEL OF PERFORMANCE 2003–2004	GOALS FOR 2004–2005	ACTIONS FOR 2004–2005
1. Publicly available information on agreed purchasing specifications are available in accessible formats for people with disabilities	Percentage of publicly available purchasing specifications requested and provided in: <ul style="list-style-type: none"> <li>• accessible electronic formats</li> <li>• accessible formats other than electronic</li> </ul>	<ul style="list-style-type: none"> <li>• 100% publicly available information regarding purchasing specifications is available in electronic and hardcopy formats</li> <li>• Big print available on request</li> </ul>	<ul style="list-style-type: none"> <li>• Maintain same level of performance as in 2003–2004</li> </ul>	<ul style="list-style-type: none"> <li>• Review and revise, where necessary, Museum procurement policies, procedures and practices and promote to managers and staff</li> </ul>
2. Processes for purchasing goods or services with a direct impact on the lives of people with disabilities are developed in consultation with people with disabilities	Percentage of processes for purchasing goods or services that directly impact on the lives of people with disabilities that are developed in consultation with people with disabilities	<ul style="list-style-type: none"> <li>• Where relevant to program, focus groups sourced from the community and consultants used to review 100% of proposed and existing program and service delivery</li> </ul>	<ul style="list-style-type: none"> <li>• Maintain same level of performance as in 2003–2004</li> </ul>	<ul style="list-style-type: none"> <li>• Further consultation and expert advice where considered appropriate</li> </ul>
3. Purchasing specifications and contract requirements for the purchase of goods and services are consistent with the requirements of the <i>Disability Discrimination Act 1992</i>	Percentage of purchasing specifications for goods and services that specify that tender organisations must comply with the <i>Disability Discrimination Act 1992</i>	<ul style="list-style-type: none"> <li>• Where relevant to program, 100% of specifications and requirements consistent with the requirements of the <i>Disability Discrimination Act 1992</i></li> </ul>	<ul style="list-style-type: none"> <li>• Maintain same level of performance as in 2003–2004</li> </ul>	<ul style="list-style-type: none"> <li>• Review specifications and requirements where relevant to ensure ongoing consistency with <i>Disability Discrimination Act 1992</i></li> </ul>



PERFORMANCE INDICATOR	PERFORMANCE MEASURE	LEVEL OF PERFORMANCE 2003-2004	GOALS FOR 2004-2005	ACTIONS FOR 2004-2005
4. Publicly available performance reporting against the purchase contract specifications requested in accessible formats for people with disabilities is provided	<p>Percentage of publicly available performance reports against the contract purchasing specification requested and provided in:</p> <ul style="list-style-type: none"> <li>• accessible electronic formats; and</li> <li>• accessible formats other than electronic</li> </ul> <p>Average time taken to provide accessible material in:</p> <ul style="list-style-type: none"> <li>• electronic formats; and</li> <li>• formats other than electronic</li> </ul>	<ul style="list-style-type: none"> <li>• Where requested, 100% of available performance reports against the contract purchasing specification are provided</li> </ul>	<ul style="list-style-type: none"> <li>• Maintain same level of performance as in 2003-2004</li> </ul>	
5. Complaints/grievance mechanisms, including access to external mechanisms, in place to address concerns raised about provider's performance	<p>Established complaints/grievance mechanisms, including access to external mechanisms, in operation</p>	<ul style="list-style-type: none"> <li>• The Museum's Client Service Charter provides these mechanisms</li> </ul>	<ul style="list-style-type: none"> <li>• Maintain same level of performance as in 2003-2004</li> </ul>	<ul style="list-style-type: none"> <li>• Ensure review of the Museum's Client Service Charter considers complaints/grievance mechanisms</li> </ul>

## APPENDIX 13

### ADVERTISING AND MARKET RESEARCH EXPENDITURE JULY 2003 – JUNE 2004

The particulars of payments of \$1500 or more that the Museum paid to advertising, market research, polling, direct mail, and media advertising organisations in 2003–2004 are detailed below. All amounts include the GST and have been rounded to the nearest dollar.

NAME OF ORGANISATION	SUMMARY DESCRIPTION	EXPENDITURE
<b>Advertising agencies</b>		
ZOO	Creative services including development	\$177,632
Jack Watts Currie	copywriting, brand management, graphic design,	\$224,863
The Couch Design	production and printing	\$88,079
<b>Market research organisations</b>		
Colmar Brunton Social Research	Market research for exhibitions, including creative concepts	\$23,231
<b>Media advertising organisations</b>		
Media Measures Pty Ltd	Summary of media coverage October 2002 – October 2003	\$12,100
Universal McCann	Placement of advertising for exhibitions and general	\$156,578
TMP	Museum placements	\$247,743
Prime	Media partners for brand awareness launch and	\$233,063
Cody	exhibitions	\$165,871
Buspak		\$164,560
<b>Total</b>		<b>\$1,493,720</b>

## APPENDIX 14

### LIST OF SPONSORS AND OTHERS WHO SUPPORTED THE NATIONAL MUSEUM OF AUSTRALIA JULY 2003 – JUNE 2004

#### Special Exhibition Support

APN News & Media  
Bond Colour Laboratories  
Cinemaware/THQ Australia  
Doma Hotels Canberra  
Lockwood Security Products  
Prime  
Sanyo Australia  
Xbox

#### Museum Support

Academy  
AppleCentre  
APN News & Media  
BMA  
Canberra Contemporary Artspace  
City Lights  
Doma Hotels Canberra  
Douwe Egberts-Harris Coffee  
Grace Removals Group  
inthemix.com.au  
Lexmark  
Novell  
Parliamentary Education Office  
Prime  
Rosemount Estate Wines  
Sanyo Australia  
SAS Institute Australia  
Stocks Jeans  
Southern Cross Ten  
The Australian National University  
Triple J  
University of Canberra

#### Corporate Circle Members

ActewAGL  
Acumen Alliance  
Adecco  
Botanics Florist  
Canberra Business Council  
Canberra Institute of Technology  
Conscious Money  
Designcraft  
GrindFX  
Jack Watts Currie  
Keirs of Canberra  
KPMG  
LeasePlan  
Qantas  
Sound Advice  
Staging Connections  
The Canberra Times  
The Exhibition Centre  
XACT Project Consultants

## APPENDIX 15

### CONTACT POINTS

The National Museum of Australia operates from several Canberra locations:

Lawson Crescent, Acton (main complex, administration and annexe)

45–51 Grimwade Street, Mitchell, Canberra (storage)

9–13 and 90 Vicars Street, Mitchell, Canberra (office and repositories)

McEacharn Place, Mitchell, Canberra (repository)

### GENERAL CORRESPONDENCE

General correspondence to the Museum should be addressed to:

The Director

National Museum of Australia

GPO Box 1901

CANBERRA ACT 2601

Telephone: (02) 6208 5000

Facsimile: (02) 6208 5148

Email: [information@gov.au](mailto:information@gov.au)

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

### Inquiries

Corporate sponsorship and donations (02) 6208 5140

Donations to the collection (02) 6208 5019

Freedom of information (02) 6208 5365

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## COMPLIANCE INDEX

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