





## History

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

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

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

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

- Aboriginal and Torres Strait Islander history and culture
  - Australia's history and society since 1788
  - the interaction of people with the environment.
- These areas define the Museum's intellectual and conceptual framework, which is articulated to the public through the themes of land, nation and people.

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



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

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

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

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

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

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

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

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

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

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

## Outcome achievements

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

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

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

### Performance summary, measured against PBS

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

### Performance summary, measured against PBS

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

### Financial summary, measured against PBS

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



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

## Output group 1.1 Collection development and management

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

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

### Performance summary, measured against PBS

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

## Developing the collection

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

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

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





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





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

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

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

Curatorial teams working on two new galleries, Australian Journeys and Creating a Country (as part of the ongoing implementation of the Review of Exhibitions and Public Programs (2003), see pp. 42–3), focused on material related to the histories of Australian places connected with pastoralism, agriculture, mining, transport, communications, exploration and settlement.

Other targeted collecting projects included gathering material related to the cultural history of water and its use in Australia, the history of religious practice and musical instrument manufacture, the history of the Indigenous civil rights movement, and the experience of the Irish people in Australia. Some of these objects will be displayed in the permanent galleries or in forthcoming temporary exhibitions.

#### Cost of acquisitions, 2001–09

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

## Collections donated under the Cultural Gifts Program

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

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

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

## Managing the collection

### Accessioning objects

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

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

Highlights from these collections include:

- photographs and documents relating to the life and achievements of Joan Richmond, a successful racing car driver in the 1930s and 1940s
- instructional manuals and ephemera acquired from people involved in the construction and maintenance of the Snowy Mountains Hydro-Electric Scheme.

No objects were de-accessioned from the National Historical Collection during 2008–09.

## Sergeant Steele's sword

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

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

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



## The Canning Stock Route collection



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

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

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

The Director of the Museum, Craddock Morton, commented that 'The Canning Stock Route is a place where Indigenous and non-Indigenous histories intersect. This project has effectively recovered the Indigenous history of the country traversed by the stock route. For many years the story of the stock route was represented as a white man's story — this collection makes us recognise that its history goes back much further and is held in the hearts and minds of the Aboriginal people of the region'.

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

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

PHOTO: Michael Pickering

## Documenting the collection

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

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

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

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

### Online access improved

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

## Storing and moving the collection

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

Activities included:

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

collection of bark paintings into new custom-made cabinets

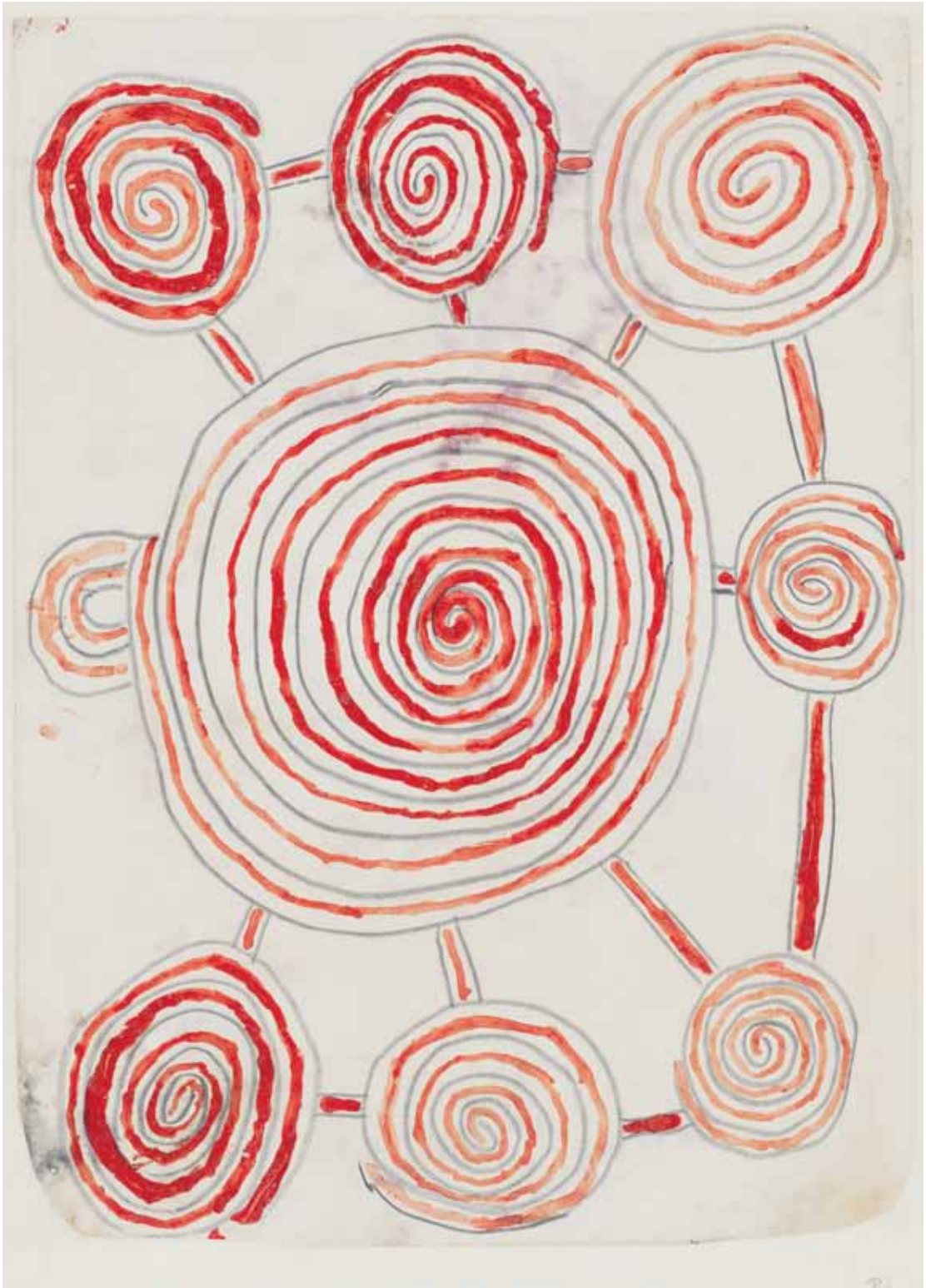
- updating the current barcode and location systems to enhance better inventory and location control
- completion of the reconfiguring of the former receipt and dispatch area to include an airlock for the loading-bay, a new object quarantine and receiving area and a new photographic studio
- improving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

## Conserving the collection

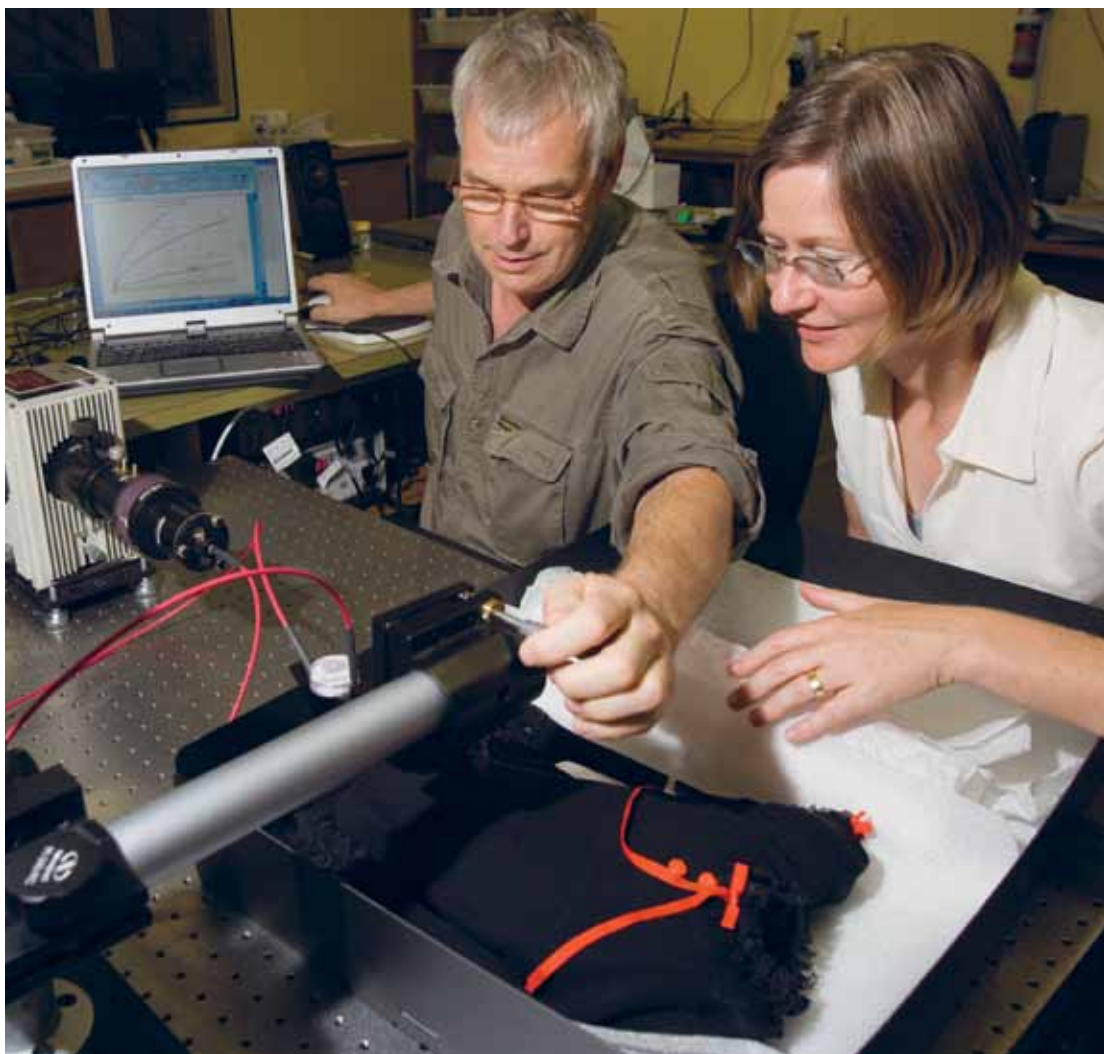
Preserving the National Historical Collection for future generations is one of the Museum’s key strategic priorities, supported by a conservation work plan. The Conservation section manages the preservation and maintenance of the collection, including the preparation and treatment of objects for exhibition.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

Conservation highlights for the year included:

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



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



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

### Conservation treatments, 2001–09

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

### Lending the collection

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

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

## The Hong Hai



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

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

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

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

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

- a poster, photograph and 'how to vote' card loaned to Senator Bob Brown for display at an event commemorating the 25th anniversary of the Franklin Dam protest in Tasmania.

A full list of outward loans is in Appendix 5, p. 147.

## Augmenting the collection

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

Interesting private and national objects loaned to the Museum included:

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

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

## Providing public access

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

Some memorable events involving special access to Museum objects included:

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

## Development of collection management procedures

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

## Centre for National Museum of Australia Collections

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

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

## Repatriation of remains and secret/sacred objects

The Museum advises on and assists federal, state and territory cultural heritage institutions, Indigenous communities and representatives with

the repatriation of Indigenous human remains and secret/sacred objects. It also provides information to the media and general public about repatriation.

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

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

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

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

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

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

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

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



## Output group 1.2 National exhibitions, programs and services

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

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

### Performance summary, measured against PBS

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

## Museum development

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

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

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

### Circa

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

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

### Creating a Country

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



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

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

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

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

## Permanent galleries

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

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

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

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

## Gifts for a new gallery



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

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

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

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

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

### Old New Land: Australia's People and Environment

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

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

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

They were those of:

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

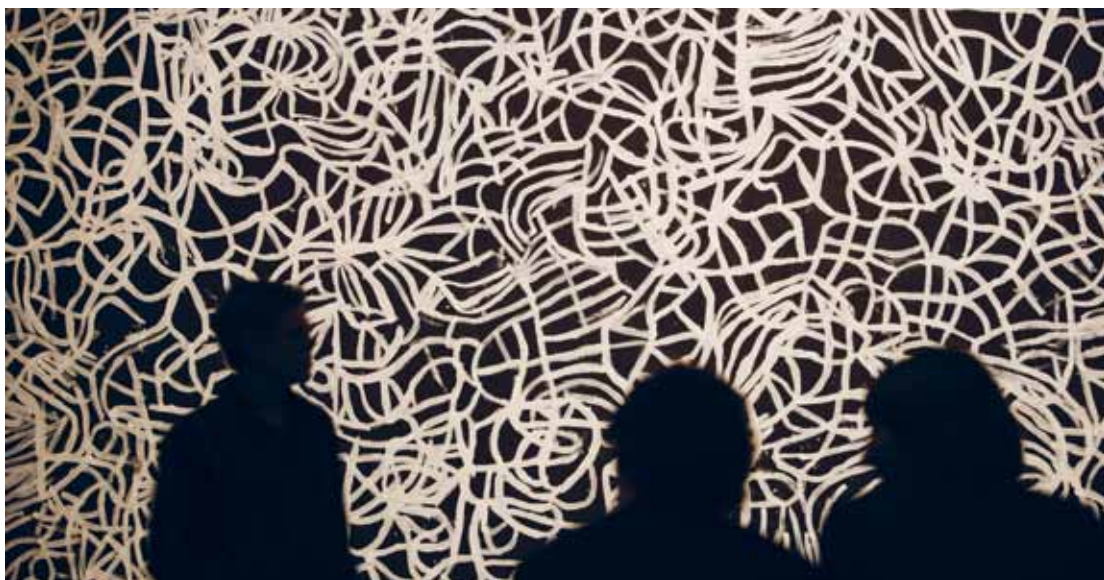
### Nation: Symbols of Australia

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

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

### Australian Journeys

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



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

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

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

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

### Gallery objects de-installed and installed

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

## Temporary exhibitions

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

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

### Temporary Gallery

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

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



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

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

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

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

#### ***Darwin* (10 December 2008 – 29 March 2009)**

The year 2009 was the 200th anniversary of Charles Darwin's birth, and the 150th anniversary of the

publication of his book, *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*. To mark this international celebratory year, the Museum hosted a major exhibition, *Darwin*, developed by the American Museum of Natural History. The Hon Dr Barry Jones AO officially opened the exhibition on 9 December 2008.

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

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

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



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

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

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

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

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

The exhibition includes rare carvings, large canoes, and navigation instruments, as well as interactive multimedia that allow Pacific Islanders to share

engaging stories of their ancestors and the strong cultural connections still held today.

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

### **Gallery of First Australians Focus Gallery**

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

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



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

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

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

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

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

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

## Nation Focus Gallery

***Selling an American Dream: Australia’s Greek Caf  (11 July – 16 November 2008)***

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

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

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



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

historical and contemporary presence in both Australia and Greece.

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

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

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

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

*Review*, for winning the National Museum of Australia Political Cartooning Competition 2008.

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

***We Came as Workers, We Stayed as Citizens: Celebrating More than 40 Years of Turkish Migration to Australia (6 March – 14 April 2009)***

In 1967 the Australian and Turkish governments signed an agreement that led to the assisted migration of people from Turkey to Australia for residence and employment. In 1968 the first assisted migrants were welcomed by Cypriot Turks who had settled in Australia. Together they formed the nucleus of Australia's Turkish-speaking community.

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



## Small displays in the Museum Hall

The Museum featured 14 small displays in the Hall this year. Key objects included Alan Puckett's custom-painted Harley-Davidson motorcycle, which has since been returned to the Eternity gallery, and the *Endeavour* cannon, one of six jettisoned from HMB

*Endeavour* when it ran aground on the Great Barrier Reef in 1770, and which will be put on permanent display in the Australian Journeys gallery next year. A display about the history of paddle steamers in Australia, and the PS *Enterprise* in particular, is currently touring regional venues around Australia.

## Schedule of Hall displays

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

## Outreach

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

### Travelling exhibitions

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

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

#### International travelling exhibitions

This year saw the Museum reach out to an international audience with the display of *Utopia: The Genius of Emily Kame Kngwarreye* at Tokyo's National Art Center (28 May – 28 July 2008).

The exhibition cemented Emily Kame Kngwarreye's international reputation and signified the Museum's status as a producer of world-class exhibitions.

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

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

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

### Emily in Canberra



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

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

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

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

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

## Travelling exhibitions program

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

### **National travelling exhibitions**

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

The following exhibitions toured in 2008–09:

#### ***In Search of the Birdsville Track:***

##### ***An Artist in the Outback***

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

##### ***Ned Kelly: Fact and Fiction***

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

##### ***Ned Kelly banner display***

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

##### ***Between the Flags: 100 Years of Surf Lifesaving***

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

##### ***Behind the Lines: The Year's Best Cartoons 2007 and Behind the Lines: The Year's Best Cartoons 2008***

*Behind the Lines* is a popular annual exhibition featuring works by Australia's leading political

cartoonists. The 2007 exhibition finished its tour at the State Library of Queensland, while *Behind the Lines 2008* has visited Sydney, Melbourne and Perth after its display at the Museum in Canberra.

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

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

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

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

##### ***League of Legends banner display***

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

##### ***Papunya Painting: Out of the Desert***

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

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

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

#### **Contribution to the development of a national history curriculum**

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



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

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

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

#### **Major curriculum resource developments**

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

#### **First Australians: Plenty Stories Indigenous primary school series**

Work continued on the Museum's major primary school curriculum resource, *First Australians: Plenty Stories*, a series produced in conjunction with leading Australian educational primary school publisher Pearson Education. This series, written by the Museum's Senior Indigenous Education Officer, Trish

Albert, comprises 18 books, two poster packs and two teacher resource books. It explores Aboriginal and Torres Strait Islander cultures and histories through the Museum's collections, facilitated by new and existing relationships with Indigenous communities. Nine titles for years 3–4 and five titles for years 5–6 have now been published; the remaining four books for years 5–6 will be available in January 2010. The year 3–4 series has been nominated for best primary school resource in the 2009 *Australian* newspaper's Excellence in Education awards.

#### ***Australian History Mysteries 3***

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

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



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

will also be relevant to the new national history curriculum.

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

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

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

#### **Web-based school projects and partnerships**

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

#### **Working with regional and remote schools**

The long-standing and successful Snapshots of Remote Communities web-based outreach program continued in the reporting period. Snapshots is an outreach program for regional and remote primary schools that encourages students to take photographs of their communities. The photographs are subsequently exhibited in the local community, at a state institution and on the Museum's website.

With the completion of a partnership with Country Arts Australia in 2008, which helped to coordinate the involvement of several primary schools from different regions in South Australia, the Museum's Snapshots website now contains an impressive photographic record of community life from a significant number of regional and remote primary schools throughout Australia.

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

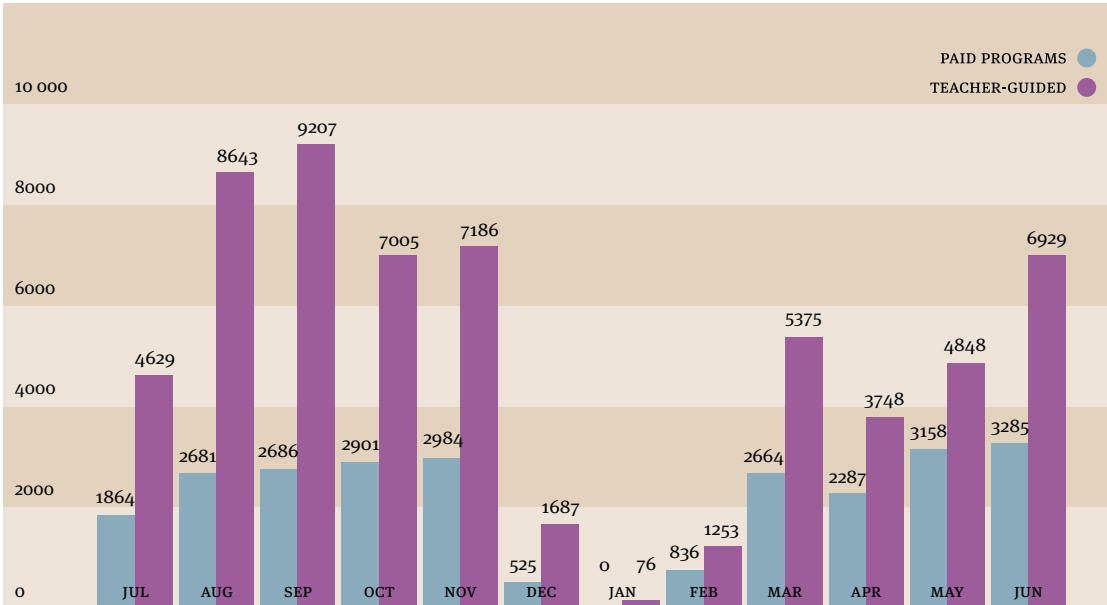
Managed by the Curriculum Corporation, TLF provides funding to increase online content for Australia's education systems. This year the Museum completed the development of content for 100 objects from its collection for the Scootle project, an online collaborative learning environment. These objects,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

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

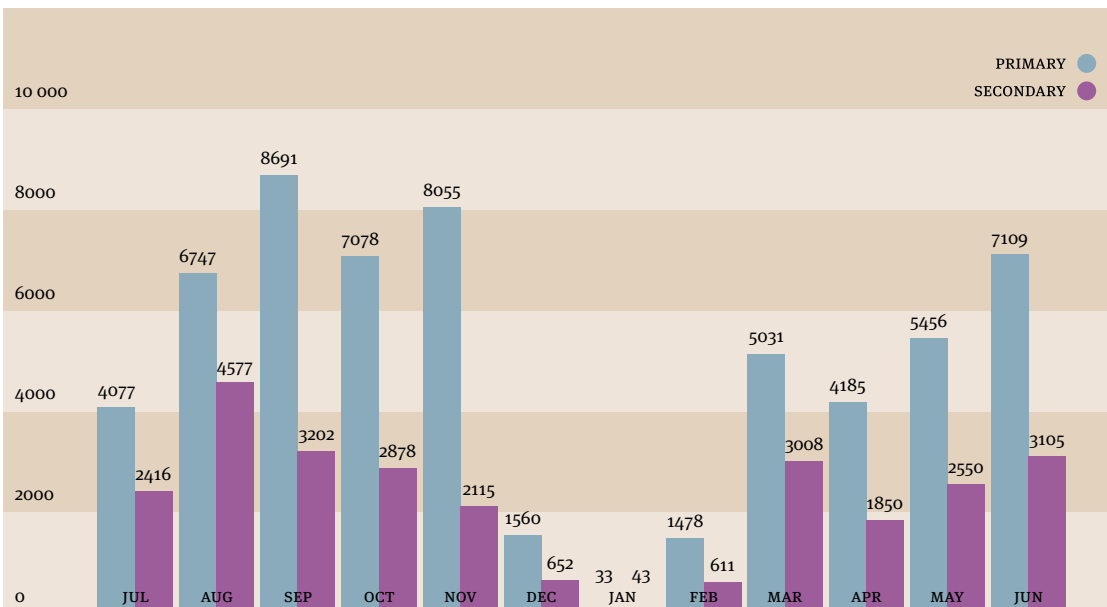
The New South Wales Department of Education and Training, the Centre for Learning Innovation, produces learning resources and is a leader in the use of technology in education and training. In 2008–09 the Centre for Learning Innovation and the Museum agreed to produce a virtual tour and associated learning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

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

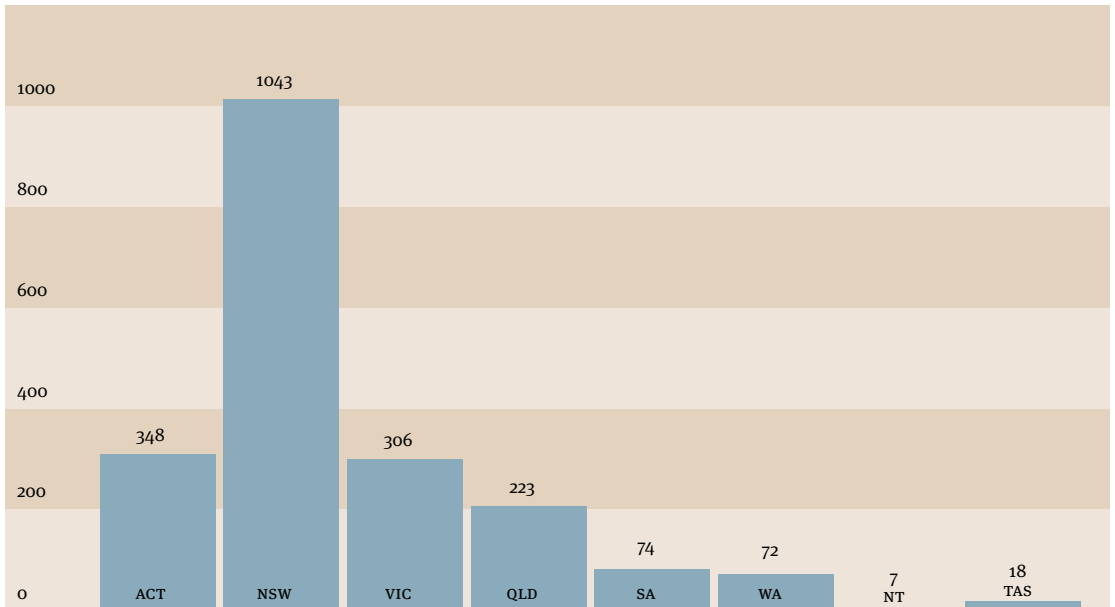
\*Paid visits are facilitated by a Museum staff member. Teacher-guided visits are supervised by the accompanying teacher.



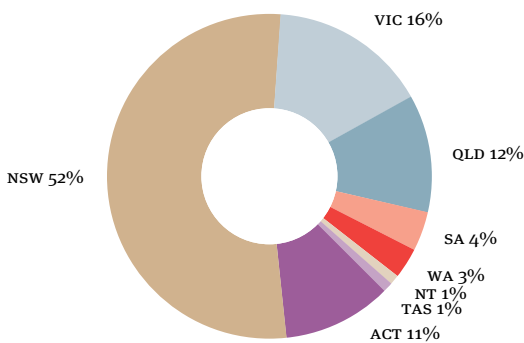
**Number of primary versus secondary students, 2008-09**



**Number of schools visiting per state, 2008-09**



**Percentage of school bookings per state, 2008-09**



**Comparison of student visitation numbers, 2002-08**

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



## National outreach competitions

### National schools political cartooning competition

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

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

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

### Supporting student history competition: National History Challenge

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

### Professional development for teachers

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

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

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

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

## Curatorial outreach

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

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

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

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



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

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

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

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

- curatorial staff travelling to Perth, Broome, Fitzroy Crossing, Halls Creek, Balgo and Mulan in Western Australia; Thursday Island in the Torres Strait; and Darwin in the Northern Territory, as part of community consultations about forthcoming exhibitions
- providing advice and assistance to the organisation Link Up, which supports members of the Stolen Generations in their search for families
- providing advice and assistance on collection management and exhibition development to community members responsible for management of the Lake Mungo National Park in New South Wales
- working with the Tiwi Island community on a local exhibition of the Museum's collections of Tiwi Islander children's art
- consulting with communities and individuals over issues and content associated with ongoing object changeovers, module redevelopments, and collection acquisitions in Canberra; Queanbeyan, Kinchela, Lake Mungo, Cootamundra, Yass and Maitland in New South Wales; Yugambah, Rockhampton, Woodford, Worrabindah, Cairns and Lockhart River in Queensland; Perth, Western Australia; and Hobart, Tasmania
- entertaining Aboriginal and Torres Strait Islander visitors from Wreck Bay in New South Wales; Coopers Creek, South Australia; Alice Springs, Eastern Arnhem Land and Borroloola in the Northern Territory; Yugambah and Thursday Island in the Torres Strait, and Toowoomba, Queensland; Perth, Jigalong, Mount Newman, Punmu, Broome, Fitzroy Crossing, Kununurra and Halls Creek in Western Australia
- organising a presentation of a replica illuminated address to descendants of the Wurundjeri people of Victoria
- presenting tours to a visiting delegation from the Cook Islands and to Department of Foreign Affairs and Trade staff preparing for overseas postings.

## William Barak's illuminated address



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

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

Museum staff arranged for a reproduction of the address to be presented to descendants of the Wurundjeri who were present in 1886. The presentation took place in the same room where the original illuminated address was presented. Wurundjeri elder Ron Jones described the handover of the reproduction of the Barak address as one of the most important days of his life and thanked the Museum for making it happen.

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

## Centre for Historical Research outreach

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

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

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

## Extending our national reach

### Working Spaces workshop

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



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

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

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

***The Chifleys of Busby Street***

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

**ICOM Australia Museum Partnerships Program**

The National Museum of Australia is a long-term

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

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

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

### Community Heritage Grants Program

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

### Online outreach — the Museum's website: [www.nma.gov.au](http://www.nma.gov.au)

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

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

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

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

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

A web-based interactive on the *Crimson Thread* of

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

## Research and scholarship

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

### Centre for Historical Research

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

### Research activities

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

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



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

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

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

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

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

Work progressed on nine research projects including: Joseph Banks and the cult of celebrity; the birds of paradise case inherited from the Australian Institute of Anatomy; the Michael Leunig collection of cartoons; the history of the National Museum's collection; preventive conservation; and the historical and cultural dimensions of climate change. Three research projects were discontinued or suspended due

to staff retiring or leaving the Museum: the instruments of international science in the Museum's collection; the Leichhardt toy factory owned by the Lindsays; and a history of motor touring in Australia, 1925–2004.

### Strategic research partnerships

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

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

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

### Australian Research Council grants

The Museum actively collaborates in research ventures with other academic and cultural institutions. These projects focus on historical

interpretation, the care and preservation of the National Historical Collection, and other museological areas such as audience needs, outreach and learning in museums. In 2008–09 the Museum contributed to several research projects funded by the Australian Research Council (ARC).

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

### Making Museum research accessible

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

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

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

PROJECT NO.	PROJECT TITLE AND TIME-FRAME	INDUSTRY PARTNERS	MUSEUM CONTACT
LPO775392	Indigenous participation in the Australian colonial economy: An anthropological and historical investigation (2007–09)	The Australian National University, University of New England	Michael Pickering
LPO776830	Conciliation narratives and the historical imagination (2008–10)	University of Melbourne, Tasmanian Museum and Art Gallery	Michael Pickering
LPO669566	Cultural collections, creators and copyright: Museums, galleries, libraries and archives and Australia's digital heritage (2006–08)	University of Melbourne	Denis French

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

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

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

### Supporting the research program

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

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

### reCollections

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



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

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

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

## Programs and events at the Museum

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

These programs explore subjects related to permanent and temporary exhibitions; the Museum's themes, collections and research; and historic and



contemporary issues. In 2008–09 the Museum attracted 29,649 participants to its public programs and had its most successful year yet for school visits, with approximately 86,457 students attending from approximately 2000 schools.

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

## For families and children

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

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

### Australia Day attendance, 2005–09

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

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

## For adults and young people

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

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

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

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

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

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

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

## For visiting school students

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

students undertake in these spaces before visiting the Museum's galleries.

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

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

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

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

## Our visitors and audiences

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

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

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

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

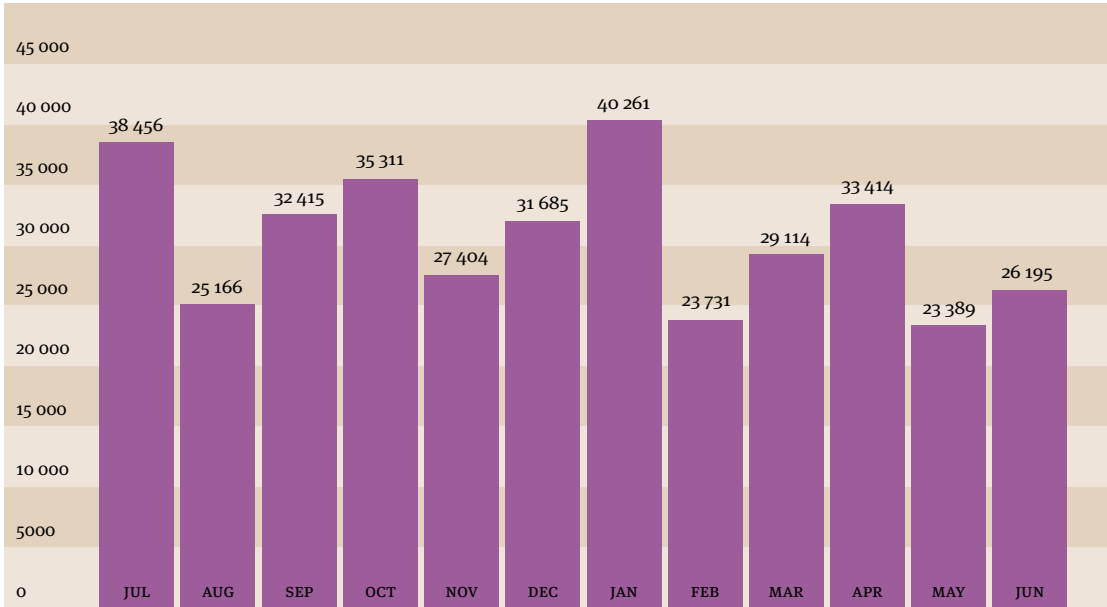
### National visitation numbers, 2001–09 Financial year total visitation

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

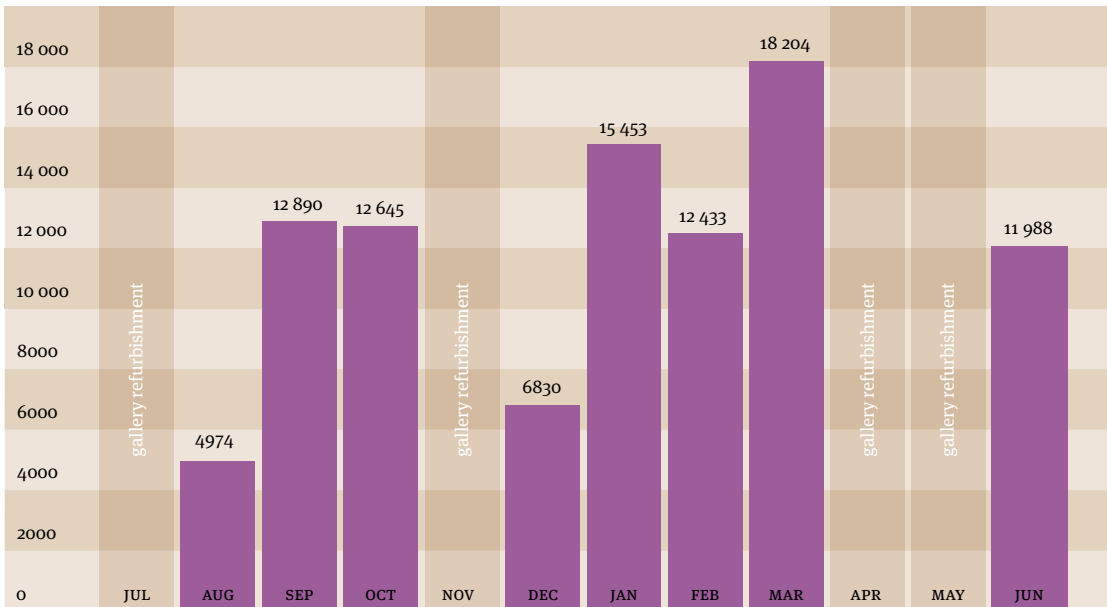
### Breakdown of visitation numbers, 2005–09

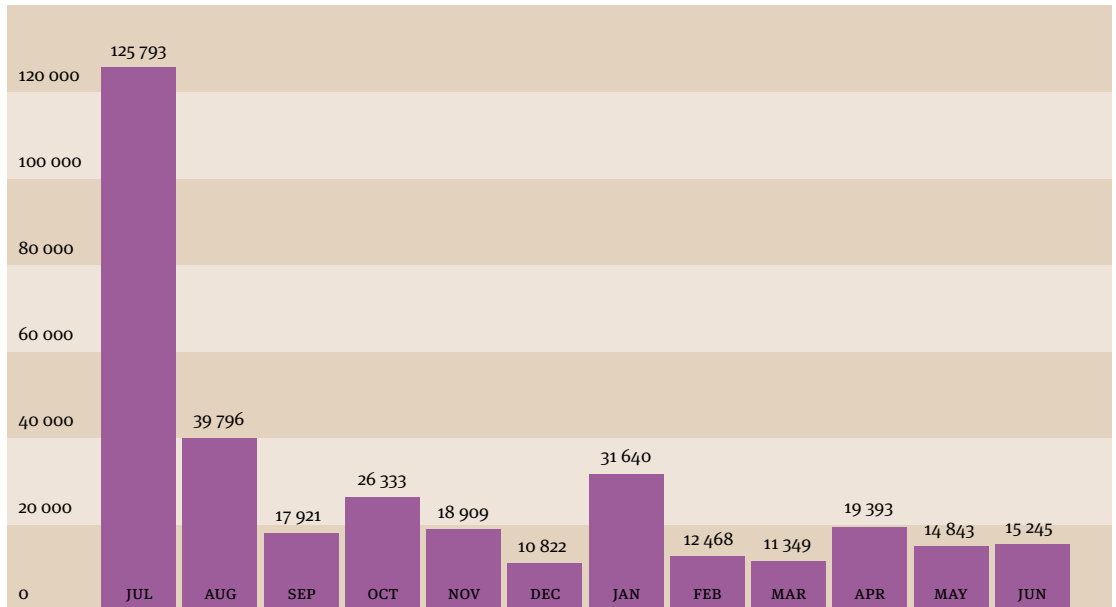
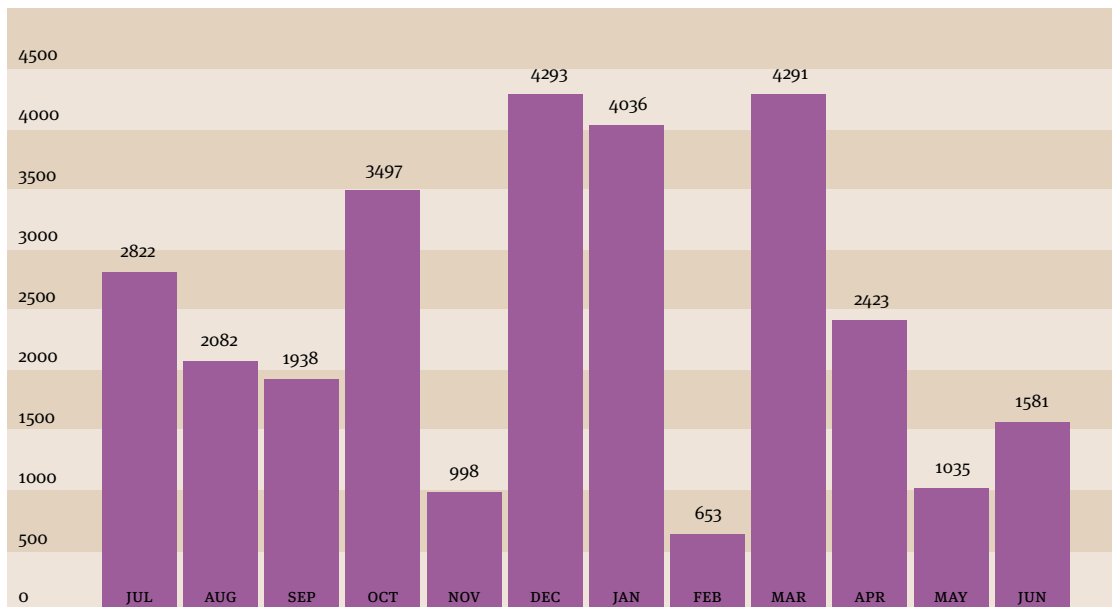
LOCATION	2005–06	2006–07	2007–08	2008–09
Permanent exhibitions	428,123	418,790	393,141	366,541
Temporary exhibitions	91,101	105,710	89,348	95,417
Travelling exhibitions	63,762	248,641	372,407	344,512
Public programs and events	69,061	53,097	33,297	29,649
Schools	83,780	86,444	87,266	86,457
Functions/venue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

**Monthly visitation numbers to permanent exhibitions, 2008-09**

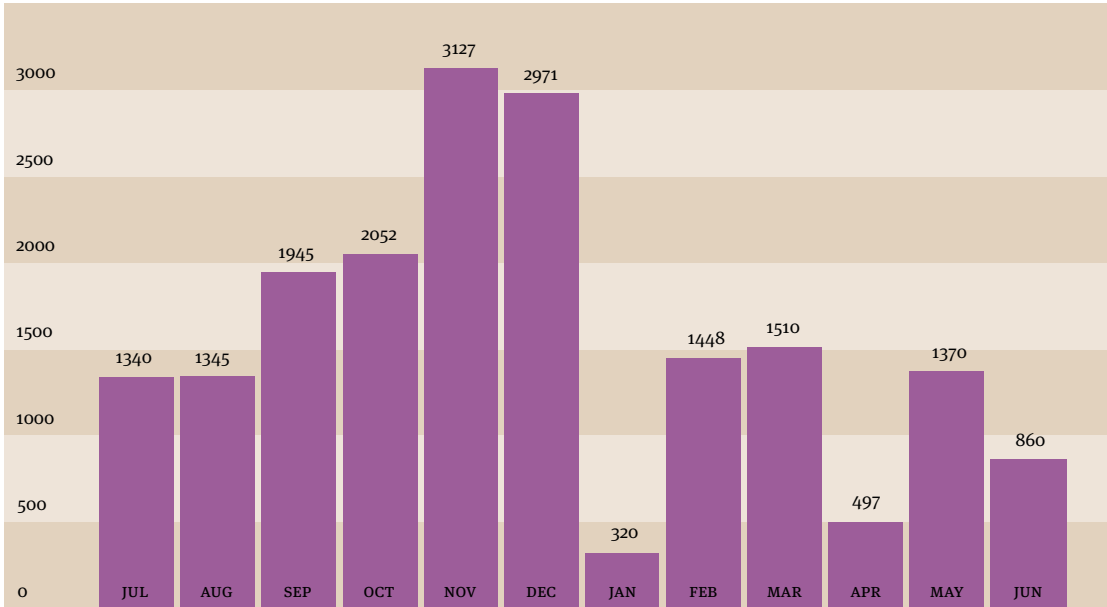


**Monthly visitation numbers to temporary exhibitions, 2008-09**

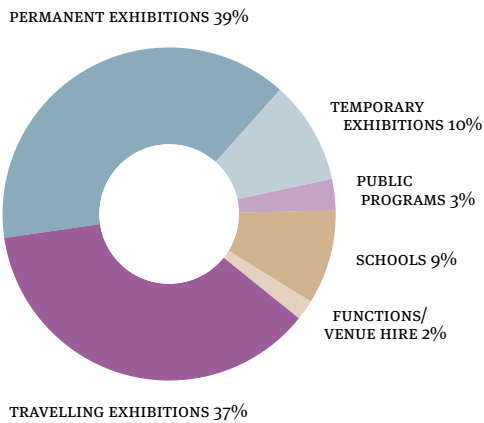


**Monthly visitation numbers to travelling exhibitions, 2008–09****Monthly participation in public programs, 2008–09**

**Monthly participation in externally organised functions/venue hire, 2008-09**



**Breakdown of total 2008-09  
Museum visitation by visitor category**



**Monthly web visitation figures, 2008-09**

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

## Audience and visitor research

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

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

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

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

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

## Communicating and connecting with the community

### Promoting and marketing the Museum

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

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

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

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



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

### Advertising and market research

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

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

### The Museum and the media

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

The Museum continued to develop its relationship with the Australian Broadcasting Corporation (ABC). Local Canberra television and radio stations regularly featured stories and speakers from the Museum, and the ABC TV's Q&A program was broadcast live from the Museum on 14 May 2009. Discussions are also

underway with the ABC about its role in the Museum's Defining Moments program, a national conversation about Australian history, on-air and online.

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

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

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

## National Museum of Australia Press

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

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

The year's highlights included publication of:

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

## Test driving at Oran Park



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

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

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

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

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





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

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

### The contribution of volunteers

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

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

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

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

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

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

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

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

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

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

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

## Paddle Steamer *Enterprise*



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

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

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

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



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

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

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

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

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

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

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

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

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

## Enhancing key services

### Information technology

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

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

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

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

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

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

## Servicing the Museum's image requirements

### Photographing the Museum

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

Some significant projects this year were:

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

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

### Copyright

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