

LAND

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NATION

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PEOPLE

PART TWO
Performance reports



INTRODUCTION

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

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

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

GUIDING THE MUSEUM'S PERFORMANCE

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

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

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

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

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

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

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

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

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

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

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

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

PERFORMANCE AT A GLANCE

SUMMARY TABLE OF OUTCOME ACHIEVEMENTS

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

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

Overall achievement of the outcome

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

REVIEW OF ACTIVITIES

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

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

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

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

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

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

OUTPUT GROUP 1.1 — COLLECTION DEVELOPMENT AND MANAGEMENT

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

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

Highlights

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

Background

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

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

DEVELOPING THE COLLECTIONS

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

Collecting policies and practices

The Museum's collecting activities are guided by:

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

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

New acquisitions

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

Highlights included:

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

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

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



George Serras

Curator Mat Trinca with examples of the Bendigo pottery collection

MANAGING THE COLLECTION

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

Accessioning objects

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



George Serras

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

Deaccessioning objects

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

Storing objects

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

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

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

Documenting objects

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

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

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

Conserving objects

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

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

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

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



Dragi Markovic

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

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

Loaning objects

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

Loans from the collection this year included:

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

A full list of outward loans is in Appendix 5.

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

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



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

Dragi Markovic

Making objects accessible

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

Repatriation of remains and sacred objects

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

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

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

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

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

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

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

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

OUTPUT GROUP 1.2 — NATIONAL EXHIBITIONS, PROGRAMS AND SERVICES

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

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

Highlights

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

Background

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

EXHIBITIONS

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

Permanent exhibition galleries

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

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

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

Nation: Symbols of Australia

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

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

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



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

George Serras

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

Horizons: The Peopling of Australia since 1788

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

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

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

Eternity: Stories from the Emotional Heart of Australia

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

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

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

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

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

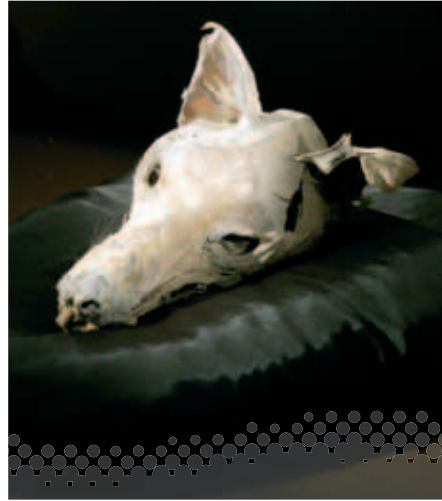


George Serres

Nancy Bird-Walton visits her exhibit in Eternity

Tangled Destinies: Land and People in Australia

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



George Serras; object on loan from Western Australian Museum

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

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

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

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

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

First Australians: Gallery of Aboriginal and Torres Strait Islander Peoples

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

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

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

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

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



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

Temporary and travelling exhibitions

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

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

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

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



George Serras

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

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

Behind the Lines: The Year's Best Cartoons

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

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

Hickory Dickory Dock: The Changing Face of Play School

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

Snapshots of Glory

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

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

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

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

Rare Trades

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

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



George Serras

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



George Seiras

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

Stories from Australia

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

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

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

Future temporary exhibitions

Extremes: Great Deserts of the Southern Hemisphere

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

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

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

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



Rubén Steiberg

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

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

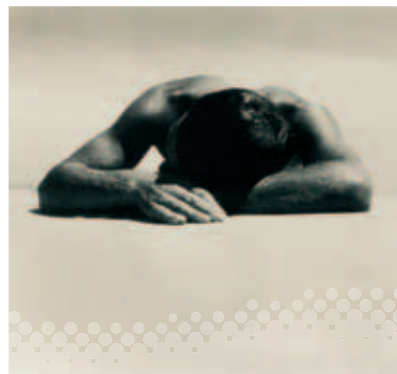
During planning for the exhibition, the Museum worked with an Expert Advisory Group comprising academics and diplomatic representatives from Chile, South Africa, Argentina and Australia. The second meeting of the *Extremes* Exhibition Expert Advisory Group was held in July 2003.

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

Mirror Mirror: Reflections of Beauty

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

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



Max Dupain

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

SCHOLARSHIP AND RESEARCH

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

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

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



Luann Bennett

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

Australian Research Council grants

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

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

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

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

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

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

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

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

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

Other ARC grant projects included:

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

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

Other research projects

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

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



George Serias

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

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

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

PUBLIC PROGRAMS

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

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

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

Programs at the Museum

For families and children

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

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

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



Dragi Markovic

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

Other special programs for families and children included:

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



George Serras

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

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

For young people and adults

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

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



George Serras

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

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

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

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

Celebrating Australians

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

Sport

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

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

Music and film

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

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

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

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

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



George Seerras

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

Conservation programs

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

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

Openings and launches

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



Jack Thompson at the opening of *Outlawed!*

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

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



Rugby League legend Mal Meninga launches Refined White

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

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



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

Outreach programs

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

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



George Serias

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

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

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

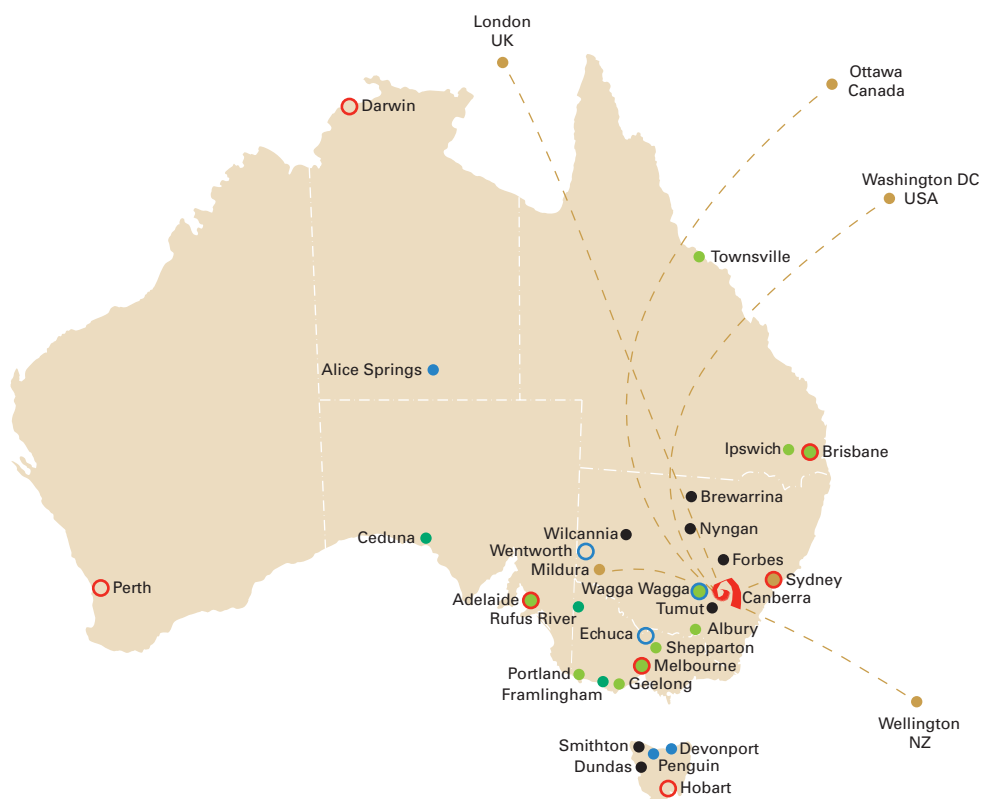
The Museum makes extensive use of communications technologies to enhance its outreach activities. A highlight during the year was an online project in which 18 young new media artists remixed digital material from the *Outlawed!* exhibition, creating new images, animations and graphics. This project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

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

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

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

Reaching beyond Canberra



Activity	Places
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<ul style="list-style-type: none"> ● Travelling Exhibitions <i>Cartoons 2002</i> <i>Stories from Australia; Rare Trades</i> <i>Behind the Lines</i> <i>I am Woman Hear Me Draw</i> <i>Behind the Lines; Outlawed!</i> <i>Rare Trades</i> <i>Hickory Dickory Dock</i> 	<ul style="list-style-type: none"> Geelong; Albury Adelaide Brisbane Townsville; Portland Melbourne Ipswich Shepparton; Wagga Wagga
<ul style="list-style-type: none"> ● Video conferences/broadcasts Indigenous filmmakers forum 	<ul style="list-style-type: none"> Ottawa, Canada Wellington, New Zealand London, UK Sydney; Mildura Washington DC, USA

Activity	Places
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<ul style="list-style-type: none"> ● Snapshot Schools project 	<ul style="list-style-type: none"> Forbes; Tumut; Brewarrina; Nyngan; Wilcannia; Smithton; Dundas
<ul style="list-style-type: none"> ○ Professional development workshops for teachers 	<ul style="list-style-type: none"> Sydney; Brisbane; Darwin; Perth; Adelaide; Hobart; Melbourne
<ul style="list-style-type: none"> ○ Murray–Darling Basin project Basin Bytes Pass the salt — cultural mapping project 	<ul style="list-style-type: none"> Wentworth; Echuca Wagga Wagga
<ul style="list-style-type: none"> ● Looking around 	<ul style="list-style-type: none"> Penguin; Alice Springs; Devonport
<ul style="list-style-type: none"> ● Repatriation 	<ul style="list-style-type: none"> Ceduna; Rufus River; Framlingham

SCHOOLS PROGRAMS

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

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

Special programs offered during the year included:

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



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

George Serras

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

Attendance at on-site programs

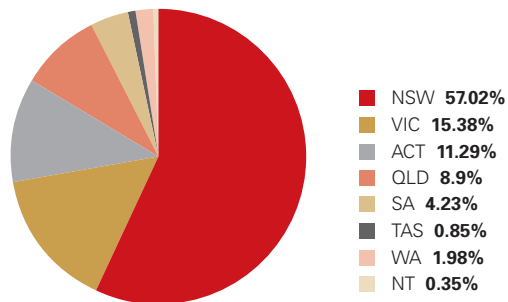
Approximately 85,168 students from 1816 schools visited the Museum in the reporting period. The number of bookings for schools programs for 2004 at the end of June was slightly higher than for the corresponding period in 2003.

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

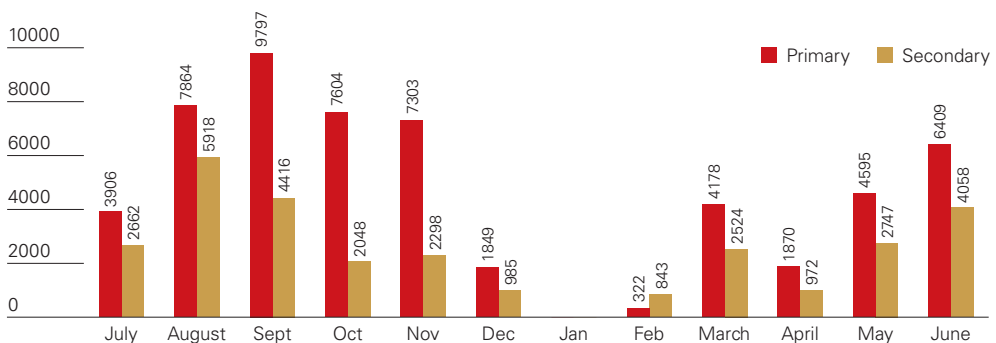
The Museum marketed its schools programs to schools and bus and tour companies through a range of initiatives. These included a new schools programs brochure mailed to all schools in Australia and a number of paid and free advertisements in major school excursion planners published by commercial operators.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

Collaborative projects

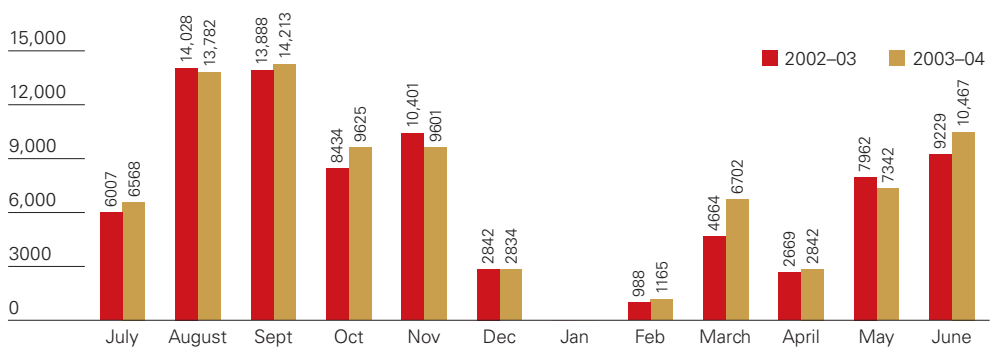
The Museum continued to run its very successful pre-service history fellowship programs in conjunction with the Australian War Memorial and the National Capital Educational Tourism Project. The number of universities involved in the project increased to three to include Monash University (Melbourne),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



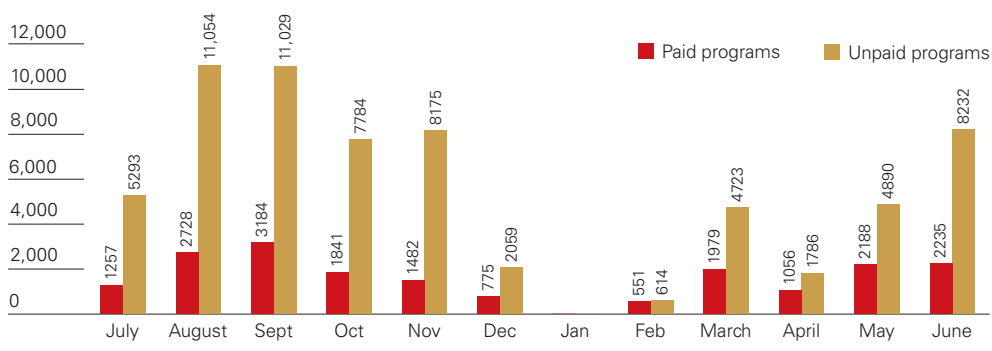
Number of schools by state 2003–2004



Number of students Primary and Secondary 2003–2004



Number of students comparison 2002–2003/2003–2004



Number of students paid v unpaid 2003–2004

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

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

Professional development for teachers

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

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

Reaching a national schools audience

Major outreach activities for schools and teachers this year included:

Talkback Classroom

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

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



George Serras/Dragi Markovic

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

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

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

Australian History Mysteries primary schools publication project

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

Studies of Society and Environment magazine

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

Online educational materials for schools

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

Snapshots of remote school communities

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

VISITATION NUMBERS AND TRENDS

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

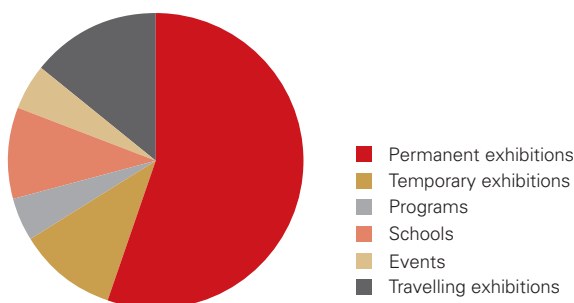
Areas of increased performance in 2003–2004 were public programs (up 11 per cent) and schools (up five per cent). A more rapid turnover of new exhibitions than in 2002–2003 resulted in a 99 per cent increase in visitation to temporary exhibitions.

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

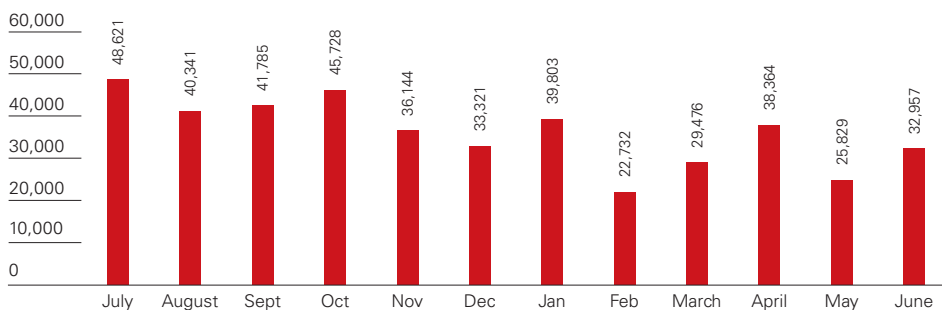
Booked schools are now categorised separately with an allowance made for unbooked schools in the permanent exhibition total.

The travelling exhibitions figure of 122,164 includes:

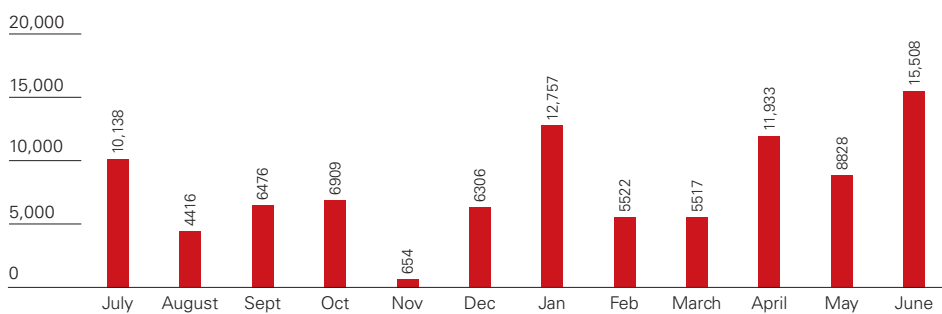
<i>Cartoons 2002</i> (Geelong, Albury)	7248
<i>Rare Trades</i> (Adelaide, Ipswich)	30,319
<i>Behind the Lines</i> (Brisbane, Melbourne)	55,917
<i>Horacek</i> (Townsville, Portland)	10,641
<i>Stories from Australia</i> (Adelaide)	7984
<i>Outlawed!</i> (Melbourne)	2919
<i>Hickory Dickory Dock</i> (Shepparton)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



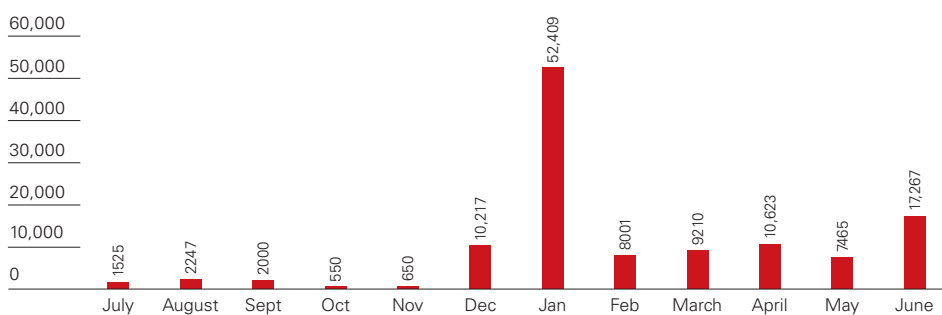
Visitor statistics 2003–2004



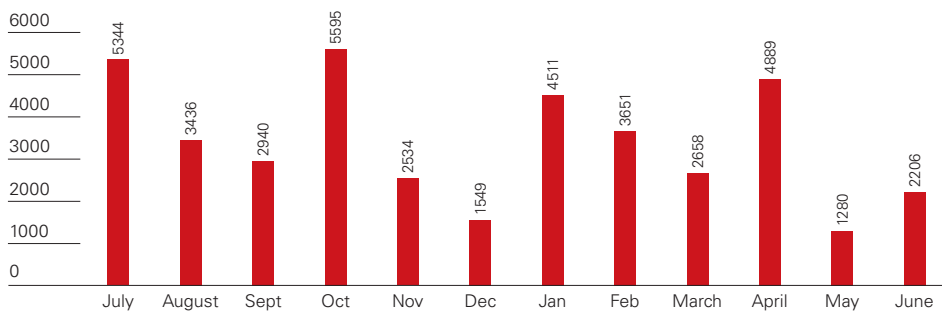
Permanent exhibitions



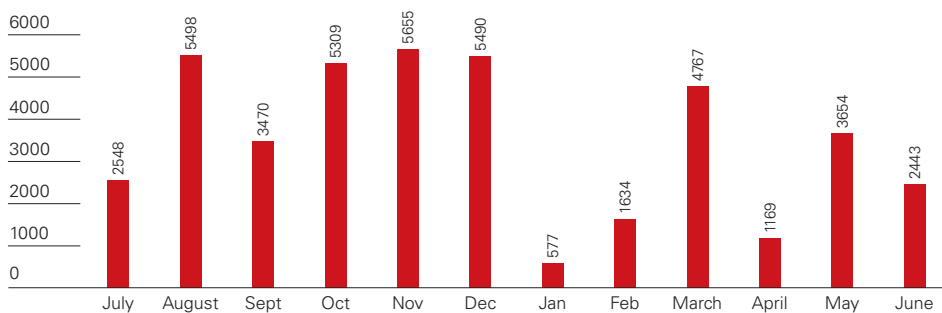
Temporary exhibitions



Travelling exhibitions



Public programs



Events

Visitor feedback

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

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

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

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

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

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

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

OFFICIAL VISITORS

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

SUPPORTING SERVICES TO ENHANCE OUTPUTS

COMMUNICATIONS

Public Affairs

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

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



George Seirras

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

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

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

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

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

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

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

Marketing the Museum

Brand awareness

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

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

Marketing campaigns

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

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

Other highlights included:

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

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

The Museum in print

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

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

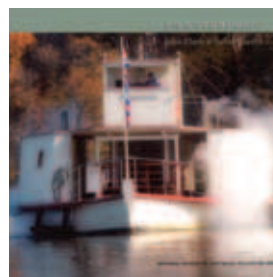
Ten new publications were added to the Museum’s list in 2003–2004. They included exhibition catalogues for *Behind the Lines*, *Outlawed!* and *Royal Romance* (see page 23–25 for exhibition details). Along with information and images from the exhibitions, Museum catalogues provide additional research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

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

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

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

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





George Serpas

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

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

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

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

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

Library resources

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

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

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

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

Image Delivery and Intellectual Property

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

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

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

Photography

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

Three feature photographic projects this year were:

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

Information and Communications Technology

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

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

Project Opal

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

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



The Museum's home page at www.nma.gov.au

Web architecture project

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

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

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

Online activities

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

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

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

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

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

Multimedia production

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

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

Collaborative online learning project

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

Information technology systems and infrastructure

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

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

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

VOLUNTEERS

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

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

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

Schools program

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

Public programs

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

Paddle Steamer Enterprise

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

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



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

Museum Library

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

FRIENDS OF THE NATIONAL MUSEUM OF AUSTRALIA

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

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

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

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

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



George Serras

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

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

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

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

Other highlights of the year included:

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

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

Facing image

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

A violin from the AE Smith collection photo: Dragi Markovic

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