

Part two: Performance reports





History

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

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

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

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

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

Andrew Lindsay, curator Rowan Henderson, Hilarie Lindsay and valuer Simon Storey view items at the Lindsay's of Leichhardt Toy Factory in Leichhardt, Sydney.

Guiding performance: Legislation, PBS and the Strategic Plan

The Museum’s performance is guided by a set of legislative, public sector and organisational requirements. The *National Museum of Australia Act 1980* charges the Museum with the function of developing, preserving and exhibiting historical material of the Australian nation. It also specifies that the Museum should conduct and disseminate research and information about Australian history (see ‘Functions and powers of the National Museum of Australia’ in Appendix 2, p. 128.)

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

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

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

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

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

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

The reports that follow provide quantitative measurement of the Museum’s performance against the PBS, and qualitative discussion of its achievements as a cultural institution and in relation to the Strategic Plan. A synopsis of achievements against these measures is also included in the ‘Executive summary’ of this report in Part One, pp. 8–19.

Outcome achievements

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

- appropriate acquisitions
- people’s ability to access and learn about the collections
- the quality of the experience and learning for visitors
- the number of people who visit the Museum.

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

Performance summary, measured against PBS

RELEVANCE OF ACQUISITIONS

Proportion of acquisitions acquired in accordance with Collection Development Framework

TARGET: 100%

ACTUAL: 100% of acquisitions acquired in accordance with Collection Development Framework

ACCESSIBILITY OF COLLECTIONS AND PROGRAMS

Access to the Museum’s collections, exhibitions, programs and web

TARGET: 1,150,000

ACTUAL: 2,529,782 visitors, users of programs and unique web visits

THE EXTENT TO WHICH AWARENESS AND UNDERSTANDING OF AUSTRALIA’S HISTORY AND CULTURE IS INCREASED

Proportion of visitors and users who indicated the Museum’s exhibitions and public programs contributed to a new or different awareness or perspective on Australia’s history or culture

TARGET: 75%

ACTUAL: 81% of visitors surveyed confirmed they had learned something new about Australian history or culture during their visit to the Museum

Financial summary, measured against PBS

Total price of outputs: **\$48.759m**

Actual price of outputs: **\$47.979m**

Departmental appropriations: **\$40.952m**

Actual appropriations: **\$40.764m**

Revenue from other sources: **\$7.807m**

Actual revenue from other sources: **\$7.386m**

Output group 1.1 Collection development and management

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

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

Performance summary, measured against PBS

PERFORMANCE INDICATORS	ACHIEVEMENTS
QUALITY	
100% of National Historical Collection acquisitions are consistent with acquisitions policy	ACTUAL: 100%
75% of the National Historical Collection packed or stored at, or above, appropriate museum standards	ACTUAL: 75%
QUANTITY	
1000 conservation treatments	ACTUAL: 2289 conservation treatments
PRICE	
\$12.22m (\$61.10 per collection item)	ACTUAL: \$7.628m (\$38.14 per collection item)

Developing the collection

The National Historical Collection was originally made up of objects transferred to the Museum by the Australian Government following the Museum's establishment in 1980. Until then, most of these objects had been held by the former Australian Institute of Anatomy, the former Institute of Aboriginal Studies and the University of Sydney, as well as some government departments and agencies. Since 1980 the Museum has acquired objects through donations and purchase. The Museum's Collections Development Plan guides its acquisition practice, as measured by the PBS performance indicators. Further developing the collections in line with this plan was an identified business priority for 2007–08.

This year was extremely productive for the collections development program, implemented by curatorial teams. The Museum spent a total of \$2.762 million on acquisitions for the National Historical Collection, including \$1.064 million from a special acquisitions fund provided by the Australian Government, and secured many compelling artefacts for the collection. Some of the important objects that the Museum acquired through purchase or gift this year included:

- a headdress and two bark paintings by Dick Roughsey (Goobalathaldin) (1924–85), a renowned Lardil artist and author from Mornington Island, Queensland
- Evonne Goolagong Cawley's 1971 Federation Cup trophy, a junior tennis trophy awarded to her by the Victor A Edwards Tennis School, and a tennis dress and jacket designed by Ted Tinling that was worn by Goolagong Cawley in competitions in 1972
- a collection of 36 rare books, pamphlets and papers on Australian Aboriginal history and heritage, including a copy of *South Australia Illustrated* by George French Angas, published in 1847
- *Banks' Florilegium*, Set no. 5/100, comprising 743 botanical line engravings, after the watercolours drawn from nature by Sydney Parkinson, recording the plants collected by Sir Joseph Banks and Dr Daniel Carl Solander when they accompanied Captain James Cook on his first voyage across the Pacific between 1768 and 1771
- a collection of 44 central Australian Aboriginal artefacts, collected by the late Professor TGH (Ted) Strehlow during 40 years of research in central Australia. The collection includes ornaments made from various marsupial tails, nose bones decorated with the feathers of red-tailed black cockatoos, weapons and wooden implements
- an eighteenth-century French neo-classical bust of Captain James Cook attributed to the circle of Augustin Pajou



Eighteenth-century French neo-classical bust of Captain James Cook, attributed to the circle of Augustin Pajou.

- a colonial cedar and brass-bound campaign writing box belonging to Colonel William Light, which commemorates the successful passage of HMS *Rapid* from London to South Australia in 1836 and was presented to Light, the commander of the vessel
- the 1934 Melbourne Cup, won by Peter Pan, one of only five horses to win the Melbourne Cup twice (in 1932 and 1934) and who, like Phar Lap, was an equine sporting hero during the Great Depression.

The Museum's Council formally approves the inclusion of objects into the National Historical Collection.

This year, Council approved 113 significant collections during the year, the details of which are set out in Appendix 3, pp. 129–33.

Curatorial teams working on two new exhibition galleries, *Australian Journeys* and *Creating a Country* (as part of the ongoing implementation of the Review of Exhibitions and Public Programs (2003), see pp. 29–30), focused on material related to European voyaging and migration to Australia during the eighteenth and nineteenth centuries.

Other targeted collecting projects included gathering material relating to the pressing environmental issue of water, the history of the Snowy Mountains Hydro-Electric Scheme, netball, rugby league, religion, and musical instruments. Objects from these collections will be displayed in the permanent galleries or in forthcoming temporary exhibitions.

Cost of acquisitions, 2001–08

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

Managing the collection

Accessioning objects

Accessioning is the process that formally registers an object into the Museum's permanent collection, known as the National Historical Collection.

During the year, the Museum accessioned 4175 objects. Among the notable objects and collections accessioned this year were a tennis outfit worn by



Plate 6, *Capparis lucida*, from Banks' *Florilegium*.

Evonne Goolagong Cawley; the Neil, Lynette and Barry Ross collection of nearly 400 tools from the Maribyrnong Ordnance factory; and cameras used by prominent Australian photographers, including Frank Hurley, from the Robert and Irene Goard collection.

The Museum's Archive Collection contains paper and photographic material that supports the interpretation of the National Historical Collection. Over the past year, 23 collections containing seven audiovisual items, 426 photographic items and 390 paper items were accessioned. Highlights from these collections include:

- correspondence relating to the Leichhardt nameplate and the search for the fate of the Leichhardt expedition from the Bristow-Smith collection
- Ron Westwood's collection relating to his father, Neville Westwood, and his 1923 5CV Citroën, the first car to travel around Australia.

One object — Dava Singh's hawker's wagon — was deaccessioned from the Museum's collection this financial year and transferred to the Australian Stockman's Hall of Fame and Outback Heritage Centre in Longreach, Queensland.

Documenting the collection

One of the Museum's key business activities for 2007–08 was the strengthening of collection information and access to it. Throughout the year the accessions backlog team, which was established in 2006, continued to make significant advances in documenting long-outstanding material. This involved activities aimed at creating inventory-level information. The team accessioned approximately 2100 objects in 17 previously unaccessioned collections. Some 4175 object accession records were added to Opal, the centralised collection information management system, and a further 800 existing Opal records were verified and updated. Approximately 9115 object records were uploaded to the 'Search our collections' section of the Museum's website.

Examples of accession backlog objects and collections that were either accessioned or transferred into Opal include:

- equipment from the Orroral Valley Tracking Station collection
- photographs and other material relating to the campaign to save the Franklin River from the Dr Robert J Brown collection
- photograph albums relating to women's cricket from the Ruby Lee collection.

Documenting the Aboriginal and Torres Strait Islander Affairs Art collection

During October 2007 the Museum took receipt of the Aboriginal and Torres Strait Islander Affairs art collection from the Department of Family and Community Services and Indigenous Affairs. This collection comprises a diverse range of Aboriginal and Torres Strait Islander objects and artworks, including paintings, prints, drawings, photographs, ceramics, textiles, ceremonial objects and ephemera.

In a purpose-built storage environment, Museum staff conducted an initial inventory of this significant collection. Through the course of the remaining financial year, a dedicated team of Registration staff undertook further, more detailed documentation to aid in the collection assessment process. Working in conjunction with curators and conservators, registration staff documented the collection of approximately 2225 items and added the information to Opal.

Storing and moving the collection

Storage of the National Historical Collection is a continuing challenge for the Museum. Fewer than

4 per cent of the objects in the collection are on display at any one time. The remainder are stored at repositories in Mitchell (a northern suburb of Canberra). This year, the Museum continued to work on making better use of its current storage space, improving storage for important collections, and planning for short- to long-term storage developments. These activities included:

- reconfiguring racking storage in the exhibition precinct area at 9–13 Vicars Street, Mitchell, to maximise the work spaces and storage capability for exhibition development, and to provide greater access to collections material and loans for gallery redevelopment
- purchasing new custom-made cabinets for storing the Museum's bark painting collection, and continuing the bark painting rehousing program
- continuing ongoing targeted stocktaking and barcoding of collection objects
- implementing plans for reconfiguring the Museum's former receipt and dispatch area to include an airlock for the loading bay, a new object quarantine and receiving area, and a new photographic studio
- attending to 376 movement requests, with 2527 objects moved between Museum sites for a variety of purposes including access for research, conservation assessment or treatment, display documentation or permanent storage.

Conserving the collection

Preserving the National Historical Collection for future generations is one of the Museum's key strategic priorities, supported by a conservation work plan. The Conservation section manages the preservation and maintenance of the collection, including the preparation and treatment of objects for exhibition. During the year, 2289 objects were treated and 1570 objects were condition-reported.

Conservation highlights for the year included:

- treating, installing and deinstalling 900 objects for the Museum's temporary and focus gallery program
- installing and deinstalling 627 objects for the Museum's travelling exhibitions program
- preparation for exhibition, installation and deinstallation of the major travelling exhibition *Utopia: The Genius of Emily Kame Kngwarreye* in Osaka and Tokyo, Japan
- acquisition and installation of the Oriel Fade Testing System for object analysis and lighting research
- construction of a new objects conservation laboratory and mezzanine office accommodation for conservation staff.



Conservators prepare a dress from the Springfield collection to include in the new version of Circa.

Conservation treatments, 2001–08

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

Lending the collection

The Museum lends objects from the National Historical Collection to other cultural institutions,

and borrows objects from around Australia and internationally for its own exhibitions. Loans from the Museum's collection this year included:

- a dashboard clock and tachometer dial from the *Southern Cloud* aircraft wreck for the opening of the Southern Cloud Memorial Scenic Lookout at Tumbarumba, New South Wales
- nine Indigenous objects, a patrol box and an Edison cylinder recording machine for the *People, Power and Politics* exhibition at the Macleay Museum, Sydney
- Edgar Mayne's 1912 Australian Test cricket cap for the exhibition *The Baggy Green: The Pride, Passion and History of Australia's Sporting Icon* at the Bradman Museum, Bowral, New South Wales.

For a full list of outward loans, see Appendix 5, p. 137.

During 2007–08, the Museum's permanent galleries and travelling exhibitions displayed 4942 objects, of which 1038 were loans from 241 lenders (comprising

67 institutions and 174 private individuals). Some of the most interesting and thought-provoking objects from private and public collections lent to the Museum this year included:

- the 1936 Courtney Goodwill Trophy and other rugby-related material from the New South Wales Rugby League archives for the *League of Legends: 100 Years of Rugby League in Australia* exhibition
- Herbert Basedow's 1928 diary and photo album from the State Library of New South Wales for the exhibition *A Different Time: The Expedition Photographs of Herbert Basedow 1903–1928*
- from Simon Quayle, a memorial container of debris from the Sari Club, site of the 2002 Bali bombings, for the Eternity gallery.

Objects currently on loan to the Museum are listed in Appendix 4, pp. 134–7.

Providing public access

As well as exhibiting and lending objects from the National Historical Collection, the Museum provides special access to its collection repositories and responds to public enquiries. During the year there were 153 visitors to the repositories, and Museum staff responded to numerous requests for information. Visitors to the repositories included researchers, filmmakers, community members, and donors and their families. Enquiries covered a diverse range of collection items, including Aboriginal artefacts, large technology objects, textiles and wet specimens.

Some memorable events involving special access to Museum objects included:

- the family of Mr Basil Galettis OAM viewing collections donated by family members relating to Greek migration from the island of Castellorizo
- Ms Trang Le viewing the refugee boat captained by her grandfather, Truong-van Soi, on which her family came to Australia in 1978
- members of the Canberra East Rotary Club viewing the Crossley Landaulette used during Prince Albert's 1927 royal visit to Australia — the club had donated \$5000 to the Museum in 1987 to help restore the vintage vehicle for display during the 1988 bicentennial celebrations.

Development of collection management procedures

The publication of *Door to Store 1*, a manual that details procedures for documenting the Museum's collections, was written this financial year. It incorporates major changes to the Museum's acquisition and documentation procedures. The Museum also completed reviews of related procedures in registration, with assistance from

consultants International Conservation Services, resulting in the publication of *Door to Store 2*. These documented procedures form part of a broader *Registration Procedures Manual* that will guide Registration section staff undertaking a wide range of collection management tasks. The manuals will be further developed and expanded for inclusion on the Museum's intranet in 2008–09.

Repatriation of remains and sacred objects

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

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

The Museum has not actively sought to acquire human remains or sacred objects. However, as the prescribed authority under the *Aboriginal and Torres Strait Islander Heritage Protection Act 1984*, the Museum can be the repository for unprovenanced remains referred to the Australian Government minister under the Act. To date, no remains have been deposited with the Museum under this Act.

The Museum also holds human remains and 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 2007–08, the Museum transferred the remains of one individual to Aboriginal communities in Longreach, Queensland.

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

Repatriation activities during 2007–08 were primarily supported by Museum resources. Funding was also provided through the Return of Indigenous Cultural Property Program, an initiative of the Cultural Ministers Council and administered by the Department of the Environment, Water, Heritage and the Arts.

Output group 1.2 National exhibitions, programs and services

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

Output group 1.2 in the Museum's Portfolio Budget Statement (PBS) specifies performance measures for visitor numbers, visits to the Museum's website, and satisfaction levels for visitors and school groups. This year, the Museum again met or exceeded the measures, as the following table shows.

Performance summary, measured against PBS

PERFORMANCE INDICATORS	ACHIEVEMENTS
QUALITY	
85% of all visitors satisfied or better	94% of visitors recorded they were satisfied or very satisfied with their visit
80% of school visits satisfied that schools programs met core curriculum requirements	98% of schools visiting the Museum were satisfied that the schools programs met their core curriculum requirements
QUANTITY	
650,000 visitors or users of programs	1,007,856 visitors or users of programs
500,000 unique visits to the Museum's website	1,521,926 unique visits to the website
PRICE	
\$36.539m (\$31.77 per visitor/user)	\$40.351m (\$15.95 per visitor/user)



Museum staff inspect a possum costume during filming for the new version of Circa.

Gallery development

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

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

In 2007–08 the Museum's first three business priorities focused on further developing and delivering the exhibition projects set out in the Collections and Gallery Development Plan, as outlined below.

Circa

Circa is a revolving theatre at the entrance to the Museum's exhibitions spaces, and is popular with visitors. As with its exhibitions, the Museum will keep Circa fresh, engaging and purposeful. Circa also functions as a transitional zone from the outside world to the Museum's interiors.

The Museum opened the refurbished theatre on 2 April 2008 with a new film that introduces visitors to the Museum's exhibitions and collections.

Development of the permanent galleries

Australian Journeys, due to open in late 2008, will explore the passages of people to, from and across Australia. The gallery will trace the ways in which migrants and travellers have made homes in Australia and overseas, and have built and maintained connections between here and abroad. The exhibition concept was finalised in September 2007, as was the content development in December 2007, and the developed design in May 2008.

Creating a Country will open in 2010, and will present a general history of Australia through 10 key themes that focus on events in particular times and places. The gallery will explore how people have responded to the challenges of living in Australia and their subsequent distinctive social, political and economic practices. The objects in the gallery will communicate the physical character of responses to the continent, and the ingenuity and determination that Australians have displayed in making their lives here.

Substantial content development for both galleries was completed in 2007–08. Part of the process involved curatorial staff implementing a national consultation program with community groups and local and regional museums to introduce the new galleries, explore possibilities for the sharing of collections and information, and to discuss how places should be represented in these new galleries.

Permanent galleries

Old New Land: Australia's People and Environment

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

Horizons: The Peopling of Australia since 1788

The Horizons gallery explored the reasons people came to Australia, from the convict period through to the present day. It included materials related to the administration of the nation's migration programs,

and the personal mementos and effects of migrants who have come to these shores. Horizons closed on 14 October 2007 so work on the gallery space could commence for the new Australian Journeys gallery.

Nation: Symbols of Australia

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

In 2010 the Nation gallery will be replaced by the new Creating a Country gallery, as part of the Museum Enhancement Program.

Eternity: Stories from the Emotional Heart of Australia

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

- Jack Lamont, and his life spent caring for his wife (devotion)
- Beryl Royal, and her childhood growing up in lighthouses along the New South Wales coast (loneliness).

Substantial research was also undertaken on three new stories to be installed in September 2008.

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

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

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

During 2007–08, substantial research was also undertaken on the development of a major new module on the history of Aboriginal and Torres Strait resistance, to be opened in late 2008.

Gallery objects removed and installed

GALLERY	OBJECTS REMOVED	OBJECTS INSTALLED
Old New Land	106	19
Nation	11	28
Horizons	269	0
Eternity	53	12
First Australians	147	124
TOTAL	586	183

Temporary exhibitions

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

In 2007–08 the Museum delivered two temporary exhibitions, hosted two buy-in exhibitions and developed one exhibition in partnership with the Australian Research Council. Nine travelling exhibitions were toured throughout Australia, and the Museum also developed a significant international exhibition on Emily Kame Kngwarreye that travelled to major galleries in Osaka and Tokyo. Work continued on two major international exhibitions from the Auckland Museum and War Memorial, New Zealand, and the American Museum of Natural History, New York, for display in the Museum's temporary gallery over the next three years.

Temporary Gallery

Papunya Painting: Out of the Desert (28 November 2007 – 3 February 2008)

During 10 weeks, 49,593 people, including Indigenous people, scholars, families and children, saw the stunning array of works displayed in the *Papunya Painting: Out of the Desert* exhibition. The exhibition explored the early history of the Western Desert art movement from the mid-1970s to the mid-1980s, before it was commercially viable or had received the international recognition it enjoys today. The exhibition featured a unique selection of rarely seen early canvases, boards and artefacts made by more than 30 acclaimed Western Desert artists.

The centrepiece of the exhibition was the giant *Yumari* canvas by Uta Uta Tjangala, painted in 1981 and widely regarded as a masterpiece. The exhibition also included works by renowned painters Clifford Possum Tjapaltjarri, Turkey Tolson Tjupurrula and Anatjari Tjakamarra.



Supporting regional museums Surprise gifts

When the permanent exhibition gallery Horizons closed in October 2007, gallery furniture was removed for storage and then assessed for future use. Some items were to be re-used within the Museum, and damaged or scrap items were destroyed, but the rest were offered to interested museums.

Museums Australia agreed to act on behalf of the National Museum and conducted a call for expressions of interest through its regional museums network. The response was enthusiastic, with 42 expressions of interest received.

The Museum's Exhibition Administration Officer, Rachael Hession, then had the interesting task of contacting the successful recipients and making arrangements for delivery of the exhibition furniture. This was by no means a simple task, as the items for dispersal ranged from very large vitrines or showcases to hardwood plinths and metal label stands.

Fiona Mohr from Queensland Museum Regional Services, who coordinated the offer in that state, told Rachael: 'Bundaberg is over the moon about the offer. The Bundaberg Council is currently building the Hinkler Hall of Aviation within its Botanic Gardens, so this offer will allow the other museums in the gardens to professionally complement the new development.'

Other museums that received donations of exhibition furniture from the Museum were the Light Horse and Military Museum in Harden, and the Braidwood Museum, both in New South Wales, and the Western Australian Maritime Museum in Fremantle.

ABOVE: These showcases were donated to two museums in regional Victoria.



Stretched for the first time Out of the desert and into the lab

Unrolling the Museum's Papunya canvases, stored and untouched since their acquisition in the 1980s, was the first major step in creating the *Papunya Painting: Out of the Desert* exhibition.

Once work started, conservators faced many challenges. Some of the canvases were torn and needed initial repair; some were 'out of square' because of the way they had been painted; others had been rolled for so long that ripples or uneven areas had developed. But because most had never been exhibited before, they were in a relatively stable condition.

The paint layers in the canvases varied in quality, especially in works dating from the early days of the Western Desert art movement, when artists were still developing a feel for the materials. As happens with works produced in Indigenous communities, where artists paint their work on the ground, the paint layers also featured various inclusions: hairs, grit, small pebbles and even the occasional paw print. However, these are part of the painting and considered integral to the work. During conservation they are noted, but always left in place.

Conservator Mark Henderson was pleased that, apart from four canvases too big to fit in the Museum's storage area, the canvases will now stay stretched, stable and accessible for researchers or visitors.

The Papunya canvases have now taken their rightful place among the Museum's great treasures.

Photo: Andrew Sheargold

Museum staff worked with Western Desert art expert Vivien Johnson in putting the exhibition together. The Museum was very grateful for the assistance and cooperation of Papunya Tula Arts Pty Ltd and the newly established Papunya-based Papunya Tjupi Arts Centre.

A number of popular public programs were presented in conjunction with the exhibition, including 'Mutukari', a public conversation facilitated by curator Peter Thorley and featuring Vivien Johnson, John Kean and Jeremy Long. The Museum also published a substantial exhibition catalogue that included essays by international experts on the history of the Papunya movement (see p. 58).

A highlight of the exhibition was the Tjitjti (children's) gathering place, a space where many children took the opportunity to create their own compositions inspired by the various motifs displayed in the gallery. The exhibition also showed previously unreleased footage by Ian Dunlop of life at the community of Yayi Yayi, where many of the painters were living in 1974.

The opening of the exhibition drew a large crowd, who were privileged to have present three of the surviving painters featured in the exhibition: Long Jack Phillipus Tjakamarra (the only original member of Papunya Tula still painting), Charlie Tjapangarti and Pansy Napangarti. Bobby West Tjupurrula, the Chairman of Papunya Tula, spoke eloquently of his pleasure at seeing his father's works exhibited at the Museum for the first time.

The *Papunya Painting* website gave viewers access to the works in the exhibition online and behind-the-scenes accounts of the preservation and preparation of the paintings in the show. A special end-of-school-year program, incorporating art, history, culture and creative writing activities, and using a cross-curricular approach, was fully subscribed.

Papunya Painting will be on display at the Australian Museum, Sydney, from July to November 2008.

League of Legends: 100 Years of Rugby League in Australia (8 March – 11 May 2008)

This exhibition was developed in conjunction with the Centenary of Rugby League Committee to celebrate the 100th anniversary of rugby league in Australia, and continues the Museum's commitment to collecting and interpreting Australia's sporting history.

The exhibition featured objects from the Museum's collection, including the Royal Agricultural Society Shield (recalling the great Dally Messenger). Other key objects included radio commentator Frank Hyde's



Reg Gasnier, former St George champion, is interviewed by Fox Sports at the opening of the *League of Legends* exhibition.

binoculars and the folding card table from which he called rugby league games for three decades.

League of Legends was opened by Colin Love AM, Australian Rugby League Chairman and Chairman of the Centenary of Rugby League Committee. The opening was attended by many high-profile players, including Ron Coote, Steve Mortimer OAM and John Raper.

The media coverage received for *League of Legends* was extensive. Of particular note was the media focus on the unusual inter-generational nature of visitors, with grandfathers, fathers and sons sharing their experiences while viewing the exhibition. The Museum produced 10 'media moments', specifically targeting regional radio. These audio files featured Senior Curator Guy Hansen discussing historical and contemporary aspects of the game, for example, the role of fans, and could also be downloaded from the Museum's website for immediate broadcast. The website included an extended range of photographs not on display in the exhibition or featured in the accompanying catalogue, and a section in which fans could record their experiences of rugby league, using the 'Share Your Story' feature.

The Museum's partnership with the National Rugby League and associated organisations significantly enhanced the promotion and marketing of the exhibition. *League of Legends* featured extensively in the promotion of the centenary year, which attracted

large numbers of rugby league fans who may not have previously visited the Museum. The exhibition hosted 39,755 visitors during its display at the Museum.

Programs held in conjunction with *League of Legends* included a 'Clash of the codes: Rugby Union vs Rugby League' debate (2 March), a Canberra Raiders Fan Day (8 March) attended by an estimated 2500 people, and a panel discussion exploring the history of rugby league (11 May). Online teaching and learning activities supported the exhibition and can be used by schools as the exhibition travels to a number of states and territories over the next 12 months.

Interest has been high from venues in the eastern states wishing to display the exhibition, and arrangements have been confirmed with the Queensland Museum, (Brisbane), the Powerhouse Museum (Sydney), the Museum of Tropical Queensland (Townsville), and the National Sport Museum (Melbourne). A small banner display has also had a strong response, with bookings taken for 2008–09 from 10 venues including rugby league clubs, libraries and museums such as the Gold Coast Seagulls Rugby League Club, the Southern Cross University Library and the Armidale Folk Museum.

An exhibition catalogue combined essays by sports historians and commentators with detailed information about objects featured in the exhibition, and proved popular with visitors to the exhibition.



The Goodwill trophy A labour of love

Conservator Peter Bucke knew from the start that substantial research and hard work would be required to reveal the glory beneath the grime of the Courtney Goodwill trophy, a cornerstone object in the Museum's *League of Legends: 100 Years of Rugby League in Australia* exhibition.

The first stage of the conservation involved careful documentation, with each part of the trophy listed and numbered and the proposed treatment described.

Peter started work on the base, because the centre-post holding the globe could only be accessed from underneath. Before the globe itself could be reached, he filled 18 small plastic boxes with parts: nails, screws and pieces that had fallen off over the years and been inexpertly glued back.

All the metal parts were carefully washed and old polish residue and dirt removed. An electro-chemical method was used to remove the deep tarnishing. The next step was to clean the wood — all seven blocks of it. This was an exceptionally detailed process, because much of the wood is carved and decorated with marquetry.

There were some interesting discoveries along the way. The kangaroo, for example, has some opal stones set into it, which meant more painstaking hand-cleaning.

In reassembling the trophy, Peter ensured it was stable enough for display in the exhibition and also to travel to other exhibition venues in the eastern states.

As a rugby league supporter himself, and well aware that sport is an important part of Australian culture, Peter grew particularly attached to the Goodwill trophy over the weeks of careful work.

Gallery of First Australians Focus Gallery

70% Urban (29 March 2007 – 10 March 2008)

This exhibition drew on the Museum's collections of Aboriginal and Torres Strait Islander material to explore the growth of dynamic urban Indigenous cultures across Australia. It featured a diverse range of objects and artworks that showed how Indigenous people are drawing on new materials and ideas to assert their identity through the telling of stories about cultural survival.

'67 Referendum: Spin, Myths and Meanings (29 March 2007 – 10 March 2008)

This display commemorated the 40th anniversary of the referendum that saw 90 per cent of Australians vote to remove references in the Australian Constitution that discriminated against Aboriginal people. It provided information on the facts and myths about the referendum, and recalled some of the activities involved in achieving these changes.

Ngurrara: The Great Sandy Desert Canvas (5 April – 22 June 2008)

Developed by the South Australian Museum, this exhibition featured one of the largest and most spectacular Aboriginal Western Desert paintings. The Ngurrara canvas was painted by the senior traditional owners of the Great Sandy Desert of northern Western Australia, as an expression of their links to their Country, for presentation to the National Native Title Tribunal in 1997.

Nation Focus Gallery

Great Railway Journeys of Australia (19 April – 26 August 2007)

Developed by the Workshops Rail Museum, Ipswich, Queensland, this exhibition explored the development of Australia's rail network, drawing on the Workshops Rail Museum's collection of objects, photographs and posters, and loans from other institutions and private lenders. It featured some of the most famous railway journeys in Australia, including the *Indian Pacific*, the old and new *Ghan* and the *Queenslander*. Key objects included a 1920s dining car and a model of the *Southern Aurora* club car.

Migration Memories

(4 September – 28 November 2007)

This exhibition explored the stories of 14 people from a diverse range of cultural backgrounds, who live in two distinctly different parts of the country: the opal-mining town of Lightning Ridge in New South Wales, and the Murray River town of Robinvale in Victoria.

Community members worked with curator Mary Hutchison (from The Australian National University) to select objects and stories relating to their migration experience. These collaborations resulted in two exhibitions — at the Lightning Ridge Historical Society in August 2006 and at Robinvale Leisure Centre in June 2007 where it was called *Migration Memories: Researching Migration in Regional Australia*.

Behind the Lines: The Year's Best Cartoons 2007 (13 December 2007 – 24 February 2008)

This year's *Behind the Lines* exhibition marked the 10th year the Museum has presented exhibitions exploring Australia's political history through the eyes of cartoonists. The Museum produced a catalogue to support the exhibition, which once again proved extremely popular with exhibition visitors.

The cartoons in this year's exhibition represented the best of the Museum's acquisitions from artists around Australia, including Alan Moir, Bill Leak, Cathy Wilcox, Geoff Pryor, John Spooner, Mark Knight and Warren Brown. The dominant issue for many cartoonists over the year was leadership — both the emergence of Kevin Rudd as a possible leader and the endgame of the relationship between John Howard and Peter Costello. Cartoons focusing on the 24 November 2007 federal election were also a feature.

'Drawing the lines', a political cartooning competition for upper primary and secondary students, attracted highly creative entries with a strong focus on current political issues. Prizes were awarded to the

student cartoonists by editorial cartoonist for the *Sun-Herald*, David Pope, at a ceremony held at the Museum in December 2007. First prize in the primary school category was won by Harry Dalton, Campbell Primary School, Australian Capital Territory, and first prize in the secondary category was won by Ann Plummer, Dickson College, Australian Capital Territory.

As it has an established following among visitors, marketing for *Behind the Lines 2007* focused on generating interest and awareness beyond those already interested in political satire.

Hidden in Plain View: The Forgotten Flora (13 March – 9 June 2008)

From the National Herbarium of Victoria at the Royal Botanic Gardens in Melbourne, this exhibition highlighted the incredible diversity of form and colour of fungi, lichens, mosses and liverworts, and some of the extraordinary people who work with them. Displaying botanical illustrations and specimens, historical and contemporary writing, as well as artefacts, this exhibition revealed the fascinating world of forgotten flora.

Small displays in the Museum Hall

The Museum featured nine small displays in the Hall this year. Six of these small displays featured objects from the National Historical Collection, two were undertaken in partnership with external organisations, and one was provided by an external organisation.

Schedule of Hall displays

TITLE	DATES	TYPE
Spanish Expeditions in the South Pacific	4 August – 6 September 2007	Buy-in from the Embassy of Spain
9/11 Flag	7–30 September 2007	National Historical Collection
Cobb & Co Coach	15 September – 14 October 2007	National Historical Collection
Montreal Expo '67	13 September – 28 October 2007	National Historical Collection
Australian Quarantine and Inspection Service: 100 Years of Quarantine	December 2007 – January 2008	Partnership with AQIS
Day of Mourning	14 January – 15 February 2008	National Historical Collection
Citroën car display	4 January – 3 February 2008	National Historical Collection
Children's Medical Research Institute (CMRI)	13 March – 4 May 2008	Partnership with CMRI
Bendigo Pottery	19 March – 22 July 2008	National Historical Collection



League of Legends on tour Taking it to the people

While the major exhibition *League of Legends: 100 Years of Rugby League in Australia* opened in Canberra and then moved on to other capital cities, a 'banner' version of the rugby league story began its tour of regional centres. The *League of Legends* banner display is designed for small spaces, and was quickly booked for years to come by venues as diverse as Cairns, Armidale and Parkes.

Curator Guy Hansen is pleased that elements of the major *League of Legends* exhibition are now reaching an even wider audience through the banner displays. As well as appearing in communities and venues where the major exhibition could not go, the banners create an opportunity for local celebrations along its route. In particular, venue organisers supplement the banner display with their own material, placing their local club's story and local heroes against the broader historical backdrop.

The lightweight display panels are designed with a folding frame for easy transportation and re-installation. Each banner is approximately 3 metres wide, and the graphics are simply attached to the frame by magnetic strips and clips.

ABOVE: The Maher Cup (1919–71) is one of the trophies featured in the banner display.

Outreach programs

The Museum continued to enhance its national and international profile through delivering a diverse range of outreach programs.

National travelling exhibitions

Engaging national audiences, as outlined in the Strategic Plan 2007–10, has been an important priority for the Museum. Travelling exhibitions are one way of achieving this goal. The Museum aims to tour exhibitions to all Australian states and territories within a two-year period. In 2007–08, nine exhibitions travelled to a total of 26 venues across New South Wales, Victoria, Tasmania, Queensland, South Australia and Western Australia. Of these venues, 11 were in metropolitan venues, 18 in regional areas and one in a remote area of the country. The Museum continues to work with the Northern Territory to identify suitable venues for exhibitions.

Number of exhibitions at venues, 2001–08

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

The following exhibitions toured in 2007–08.

Ned Kelly: Fact and Fiction

This exhibition tells Ned Kelly's story through the places and people that shaped the man and the legend. Objects include Kelly's death mask, a helmet worn by Mick Jagger in the 1970 Kelly film, and pages from the Hanlon transcript of the Jerilderie letter.

Designed to travel to non-traditional venues, *Ned Kelly* has been hosted in libraries and wineries, as well as in the more traditional galleries and museums. It is fully booked until January 2009. Regional venues use the exhibition to develop school and public programs, and it is well-attended by many local schools. The exhibition is free to venues, and is therefore a cost-effective option for regional communities with limited funding.

Miss Australia: A Nation's Quest

This exhibition explored the splendour, romance and glamour of one of the nation's most successful charity endeavours, the Miss Australia Quest, and

traces the quest's history from humble beginnings in 1908 through to its final year in 2000. Gowns, trophies and sceptres, along with the personal stories of titleholders, volunteers, fundraisers and sponsors, are features of the exhibition.

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

The Museum developed this exhibition drawing upon young English artist Noelle Sandwith's collection of illustrations from her outback journey along the Birdsville Track.

***Behind the Lines: The Year's Best Cartoons
2006 and 2007***

Behind the Lines is a popular annual exhibition featuring works by Australia's leading cartoonists. The 2006 exhibition finished its tour in Perth and Wollongong, while *Behind the Lines 2007* visited Melbourne and Hobart, after its display at the National Museum.

Between the Flags: 100 Years of Surf Lifesaving

Developed in collaboration with Surf Life Saving Australia, this exhibition celebrates the 2007 centenary

National travelling exhibitions program

EXHIBITION/VISITATION	VENUES	DATES
<i>Ned Kelly: Fact and Fiction</i> 33,811	Australian Fossil and Mineral Museum, Bathurst, NSW Macquarie Regional Library, NSW Morgan Museum, SA Jerilderie Shire Council, NSW Parramatta Heritage and Visitors Centre, NSW	Until 22 July 2007 28 July – 23 September 2007 11 October – 29 January 2008 2 February – 31 March 2008 3 May – 26 July 2008
<i>Miss Australia: A Nation's Quest</i> 91,582	Melbourne Museum, Vic	10 October 2007 – 6 April 2008
<i>In Search of the Birdsville Track: An Artist in the Outback</i> 2060	Australian Fossil and Mineral Museum, Bathurst, NSW	30 May – 21 July 2008
<i>Behind the Lines: The Year's Best Cartoons 2006</i> 24,365	Constitutional Centre of Western Australia, WA Wollongong City Gallery, NSW	1 July – 31 August 2007 3 October 2007 – 3 February 2008
<i>Behind the Lines: The Year's Best Cartoons 2007</i> 5338	City Museum, Melbourne, Vic State Library of Tasmania, Tas	19 March – 6 May 2008 28 May – 28 June 2008
<i>Between the Flags: 100 Years of Surf Lifesaving</i> 111,861	Queensland Museum, Qld South Australia Maritime Museum, SA Western Australian Maritime Museum, WA Gold Coast City Art Gallery, Qld	Until 12 August 2007 13 September – 8 November 2007 6 December 2007 – 24 March 2008 24 May – 3 August 2008
<i>All Aboard! 150 Years of Railways in Australia</i>	Cobdogla Steam and Irrigation Museum, SA Tasmanian Transport Museum, Tas Birregurra Railway Station, Vic Sydney Exhibition Centre, AusRail Conference, NSW Port Macquarie–Hastings Library, NSW George Hanna Memorial Museum, Botany Bay, NSW	7–29 July 2007 14 September – 5 October 2007 10 October – 7 November 2007 3–7 December 2007 1–29 February 2008 14 March – 9 May 2008
<i>League of Legends: 100 Years of Rugby League in Australia</i> 33,625	Queensland Museum, Qld	5 June – 17 August 2008
<i>League of Legends banner display</i>	Ipswich Jets Rugby League Club, Qld Gold Coast Seagulls Rugby League Club, Qld Southern Cross University Library, NSW Armidale Folk Museum, NSW	31 March – 22 April 2008 24 April – 26 May 2008 27 May – 17 June 2008 19 June – 15 July 2008



Emily in Japan A team effort

Behind the huge success of *Utopia: The Genius of Emily Kame Kngwarreye* in Osaka and Tokyo stands an equally huge achievement in successful teamwork. A project as complex as a major international exhibition only succeeds if the right combination of business and diplomatic interests, curatorial and research expertise, and registration and conservation skills come together.

For institutions, companies and private owners in particular, the exhibition required a huge leap of faith: why would they relinquish their cherished paintings for nearly one year to travel overseas in the hands of strangers? Only a conviction that the Museum team would be employing the highest professional standards, and that the end result would be worth the sacrifice, could have persuaded them.

However, gathering the works themselves was just the start. Helping to make the whole thing happen was Margo Neale, Principal Advisor on Indigenous

Matters to the Director, who brought together a small specialist team. Soon joining them in the mix was a bewildering variety of organisations and individuals across two hemispheres, including the Japanese media organisation The Yomiuri Shimbun, the two major venues in Tokyo and Osaka, the Australian Embassy in Tokyo, and the Australian Government's Department of Foreign Affairs and Trade and the then Department of Communications, Information Technology and the Arts.

During the planning phase, the team became particularly aware of cultural differences between the Australian and Japanese exhibition teams, which needed to be bridged. They found it worthwhile taking the time to learn from the Japanese. They well knew that this was not just about planning an exhibition but about pioneering a cultural exchange. 'Emily' may be just the start.

ABOVE: Installation of *Big Yam Dreaming* for the *Utopia* exhibition in Osaka, Japan. Photo: Benita Tunks

of surf lifesaving, and examines the history of surf lifesaving, the lifesaver as an Australian icon, beach culture and stories of the people who patrol our beaches.

This exhibition is supported by Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia.

All Aboard! 150 Years of Railways in Australia

Developed in partnership with the Powerhouse Museum and the University of New England, this graphic exhibition celebrated the 150th anniversary of the start of rail in Australia.

League of Legends: 100 Years of Rugby League in Australia

This exhibition was developed in conjunction with the Centenary of Rugby League Committee to celebrate the 100th anniversary of rugby league in Australia and commenced its eastern state tour in Brisbane.

League of Legends banner display

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

International touring exhibition: Utopia: The Genius of Emily Kame Kngwarreye

This year saw the Museum reach out to an international audience with the display of *Utopia: The Genius of Emily Kame Kngwarreye* at the National Museum of Art in Osaka (25 February – 13 April 2008) and at Tokyo's National Art Center (28 May – 28 July 2008). The exhibition cemented Emily Kame Kngwarreye's international reputation and signified the Museum's status as a producer of world-class touring exhibitions.

The Museum accepted a ministerial invitation to deliver this exhibition in partnership with the Japanese media organisation The Yomiuri Shimbun. Developed by Margo Neale, the Principal Advisor on Indigenous Matters to the Director, the exhibition focused on the work and culture of Indigenous artist Emily Kame Kngwarreye (about 1910–96). Emily was a senior Anmatyerre custodian and artist who lived and painted in Utopia, Northern Territory, in relative isolation from the art world that sought her work. After decades of mark-making on the body and in the sand, her cultural narratives found expression in the



The Hon Kevin Rudd MP, Prime Minister, with curator Margo Neale at the *Utopia* exhibition in Tokyo, Japan, June 2008. Photo: David Foote, AUSPIC

batik medium from 1977 to 1988, followed by painting on canvas. Over a period of eight years she executed more than 3000 paintings on canvas – testimony to how much Emily had to say about her reason for being, and also her genius as a contemporary Australian artist.

The exhibition brought together the largest collection of works by a single Australian artist to travel outside Australia, and included 120 works from 65 national and international collections valued at more than \$30 million. Lenders included the National Gallery of Victoria, Sir Elton John and the Holmes à Court collection. Staff from the Museum's Registration and Conservation teams travelled with the artworks to ensure safe delivery to the Japanese venues.

Princess Takamado Hidenka opened the exhibition in Tokyo, and it received substantial coverage in the Japanese press. A total of 65,380 people visited the exhibition at its two Japanese venues.

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

Utopia: The Genius of Emily Kame Kngwarreye was supported by the Australian Government through the Department of Foreign Affairs and Trade and the Australia–Japan Foundation. Substantial support also came from The Yomiuri Shimbun and Woodside Energy Limited. It is scheduled for display at the Museum from 22 August to 10 October 2008.



Talkback Classroom political satire forum with (clockwise from left) students Samantha Bobba, Wil Francis and Kिरily Howarth, satirist John Safran and cartoonist David Pope.

Reaching a national schools audience

In 2007–08 the Museum continued to deliver a range of outreach programs to primary and secondary students around Australia.

First Australians: Plenty Stories Indigenous primary school series

Work continued on the First Australians: Plenty Stories series, a primary school curriculum resource written by the Museum's Senior Indigenous Education Officer Trish Albert. The series comprises 18 books, a CD, two poster packs and two teacher resource books, and explores Aboriginal and Torres Strait Islander cultures and histories through the Museum's collections and new and existing relationships with Indigenous communities. The project is the second major collaboration between the Museum and Rigby publishers (Pearson Education), a leading Australian educational primary school publisher. Nine titles for years 3–4 will be available for purchase in September 2008 and a further nine books for years 5–6 in January 2010.

Talkback Classroom

Talkback Classroom is a regular forum, produced in partnership with ER Productions, in which senior high school students interview politicians, public figures and community leaders. It was recorded in front of a live audience in the Museum's broadcast studio, and watched by other students through

videoconference and web streaming. The Museum also posted edited extracts on its website. In 2007–08, Film Australia partnered with the Museum to produce a new Talkback Classroom website, which features a comprehensive set of video clips of both the individual forums and student research investigations. A highlight of the year was a second international forum with students from Korea, who examined the issue of global warming with their Australian counterparts.

This year almost 400 students from the Australian Capital Territory and regional New South Wales participated as audiences in Talkback Classroom, with student panellists selected from the Australian Capital Territory and Victoria. A further 250 students watched the program via videoconference and web streaming. Four forums enabled students to interview the following major decision-makers and commentators:

- The Hon Alexander Downer MP, The Minister for Foreign Affairs, 8 August 2007 (Australia–Korea forum)
- John Safran and David Pope, political satirists, 14 November 2007
- The Hon Kate Ellis MP, Minister for Sport and Youth, 28 May 2008
- Steve Cannane, ABC Radio National presenter (formerly of Triple J), and Jenny Buckland, CEO, Australian Children's Television Foundation, 25 June 2008

Snapshots of Remote Communities

Snapshots of Remote Communities is an outreach program for regional and remote school communities, in which students photograph their community, with the photos subsequently exhibited in the local community, at a state institution and on the Museum's website. It continued to be a success again this year. State partners included the Geelong Art Gallery in Victoria. An enhanced Snapshots of Remote Communities website, which is easier to navigate and includes additional student material, was completed in 2007–08.

Studies of Society and Environment magazine

The Museum produced three enquiry-learning units of work for *Studies of Society and Environment*, a classroom curriculum magazine (distributed free of charge to all Australian secondary schools three times a year by education writers and producers Ryebuck Media). This year units covered the Collaborating for Indigenous Rights website, the *Behind the Lines 2007* political cartooning exhibition and the Museum's new Circa audiovisual presentation.

Australian History Mysteries 3

In 2007–08 the Museum began work on the third of its successful Australian History Mysteries series, a partnership project with Ryebuck Media. The *Australian History Mysteries 3* secondary school curriculum resource will include a DVD and print booklet featuring five case studies drawn from twentieth-century Australian history, including aspects of the First World War, the Great Depression and the Snowy Mountains Scheme. It will be available for purchase in the second half of 2008.

Web-based projects and new partnerships

Increasingly, the delivery of teaching and learning programs and projects over the internet is seen as a key strategic imperative for the Museum.

Two important partnerships were put in place in 2007–08 to support this priority.

- i) *Centre for Learning Innovation (CLI)*: Part of the New South Wales Department of Education and Training, CLI produces learning resources and is a leader in the use of technology in education and training. A partnership with the CLI will give it access to the Museum's online education resources for promotion and distribution to schools and produce online teaching and learning materials to support future Museum content.
- ii) *The Learning Federation (TLF)*: Managed by the Curriculum Corporation, TLF provides funding to increase online content for Australia's education systems. This year the Museum received funding to develop content for 100 objects from its collection.



Snapshots of Remote Communities A chance to shine

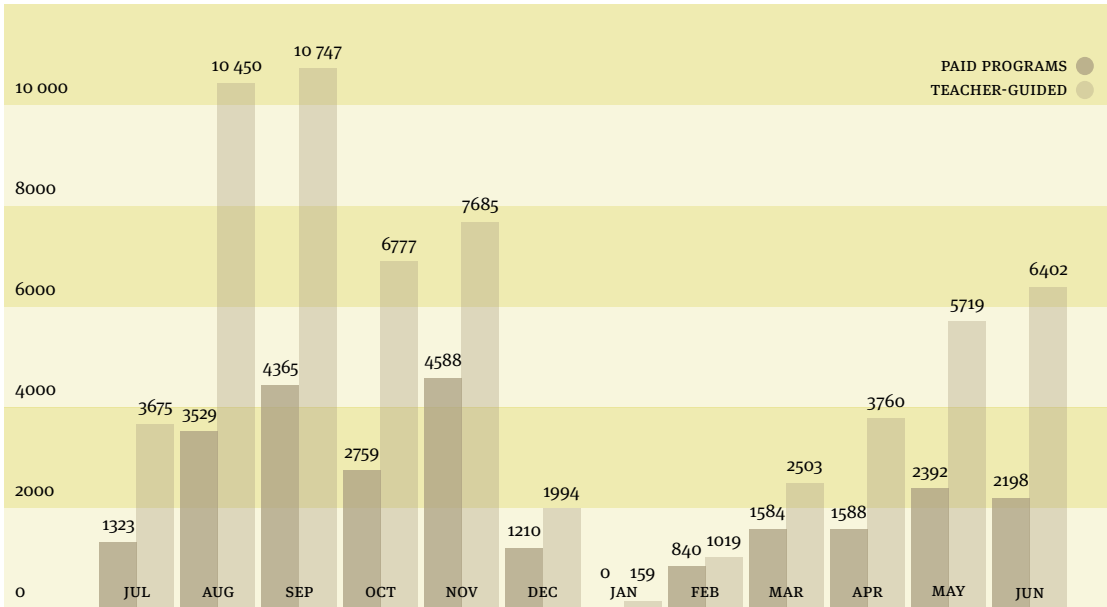
The Snapshots of Remote Communities program has been building web content since 2003 and, more importantly, building relationships between the Museum, the participating schools and various partner organisations in the states and territories. The project aims to give students in remote areas a chance to showcase the special features of their community to the world.

Project officer Colleen Fitzgerald has travelled widely in the course of the Snapshots project, and recalls Apungalindum with particular fondness. This community is situated about 240 kilometres north-east of Alice Springs and is one of 15 homelands on Utopia station, an Aboriginal-owned cattle station. Apungalindum has a population of approximately 50, and it has a school, four community houses, a solar/satellite pay phone, two public ablution blocks, a workshop and a satellite dish. The school building was opened in 2000 — before that, school was conducted under a bower shelter.

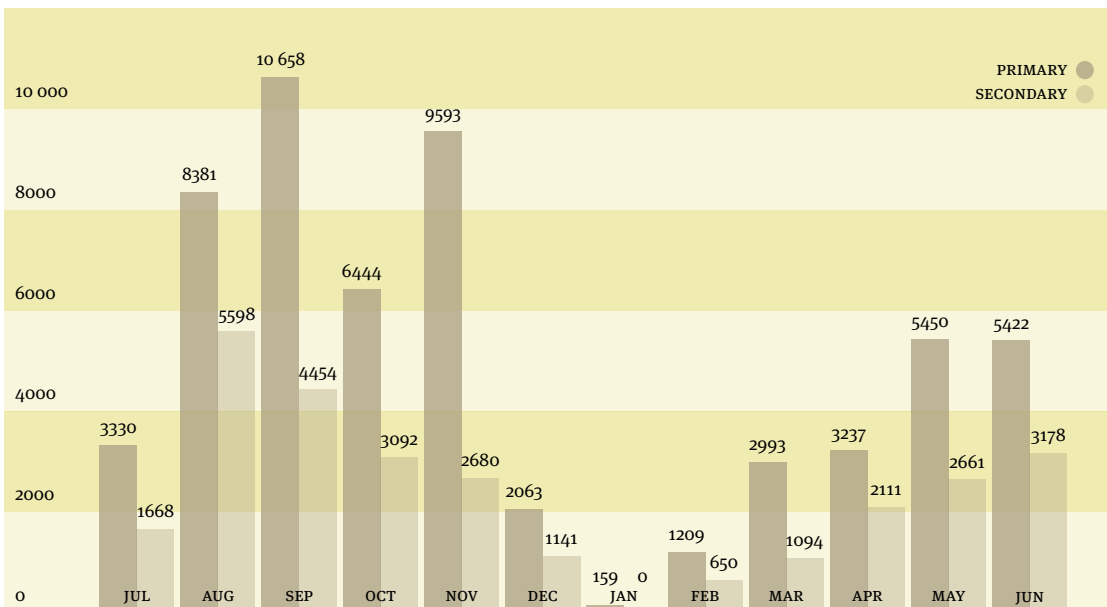
Among the snapshots that the children of Apungalindum contributed to their web page was this one, a portrait of the whole school. Not pictured is their teacher Alison Ross, who is also a member of the community and returned to teach there after completing her training.

For Colleen, working with remote area schools has given her a completely different understanding of what life can be like for Australian school students. Take the weather, for example: it is not usually factored into Museum projects, but a cyclone or a flood can suddenly dispense with matters like outputs, schedules and deadlines. Remote community schools have learned to be flexible about their timetables, and so has the Museum.

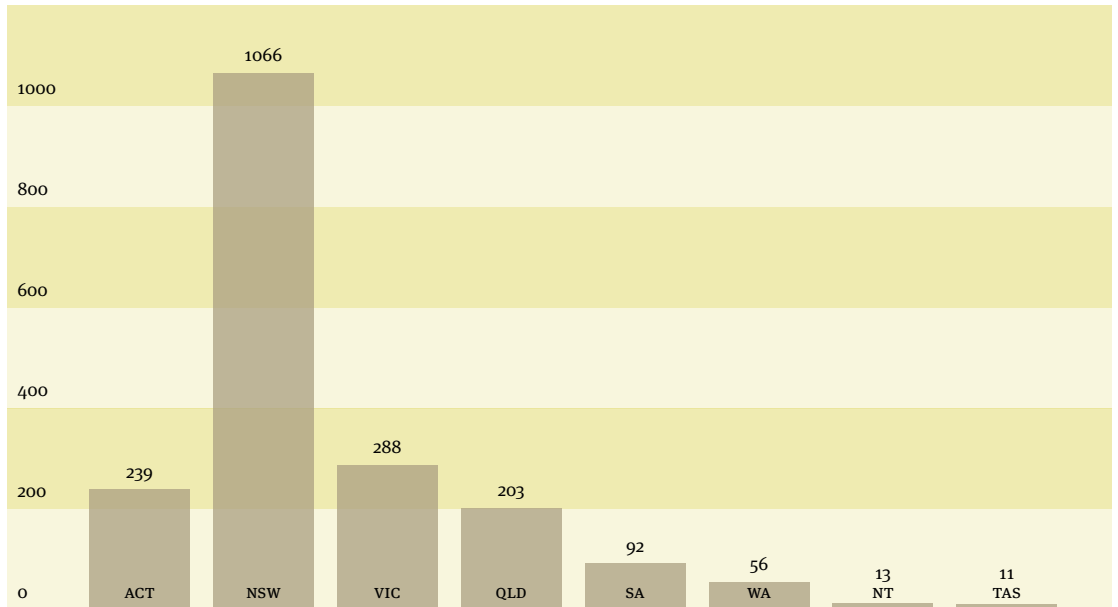
Number of paid versus teacher-guided student visits, 2007-08



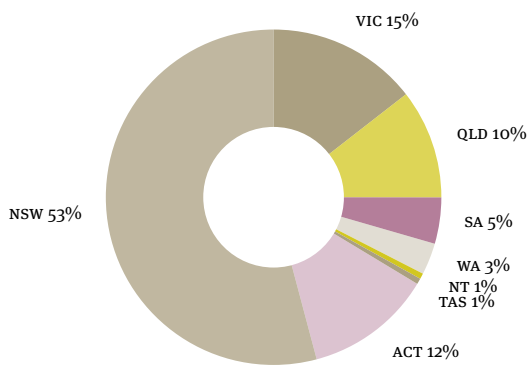
Number of primary versus secondary students, 2007-08



Number of schools visiting per state, 2007-08



Percentage of school bookings per state, 2007-08



Comparison of student visitation numbers, 2002-08

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

Curatorial and conservation outreach

During the year, the Australian Journeys and Creating a Country curatorial staff travelled to many communities around Australia. Both of these galleries focus strongly on Australian places: Australian Journeys explores connections between places in Australia and overseas; and Creating a Country examines 10 key themes in Australia's past, through detailed studies of people in particular places.

Curators visited communities across all the states and territories of Australia, including Esperance, Rottnest Island, Mount Tom Price, Carnamah and Derby in Western Australia; Tarcoola and Keith in South Australia; Jilkminggan and Mataranka in the Northern Territory; Muttaborra, Brisbane and Townsville in Queensland; Walgett, Wagga Wagga, Port Macquarie and Castlecrag in New South Wales; Longford in Tasmania; Fishermen's Bend,

Outreach table

PROGRAM	PLACE	STATE/TERRITORY/COUNTRY
Snapshots of Remote Communities	Geelong Eyre and Fleurieu peninsulas Clare Valley Murraylands Port Augusta	Victoria South Australia South Australia South Australia South Australia
Talkback Classroom	Brisbane Rockhampton Sydney Darwin Melbourne Seoul	Queensland Queensland New South Wales Northern Territory Victoria South Korea
Teaching History fellowships	Geelong Melbourne Perth	Victoria Victoria Western Australia
Teacher professional development	Sydney Brisbane Melbourne	New South Wales Queensland Victoria
First Australians: Plenty Stories consultations	Horn Island Cairns Hope Vale Murray Mildura Wentworth Forbes	Queensland Queensland Queensland Queensland Victoria New South Wales New South Wales
Repatriation staff consultations	Adelaide Perth Paris Longreach Bathurst and Melville islands Camden/Appin Torres Strait Islands Fitzroy Crossing	South Australia Western Australia France Queensland Northern Territory New South Wales Queensland Western Australia
Aboriginal and Torres Strait Islander Program staff consultations	Port Augusta Paris Brussels Utrecht Melbourne Warrnambool Framlingham Sydney Woorabinda	South Australia France Belgium Netherlands Victoria Victoria Victoria New South Wales Queensland



Jenny Hope and Nigel Sutton evoke memories of the 1950s in the highly popular *Dora Fay Davenport Show*.

Flemington and Bendigo in Victoria; and Canberra and Tidbinbilla in the Australian Capital Territory.

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

Curators in the Aboriginal and Torres Strait Islander Program also travelled extensively. Senior curator Dr Michael Pickering opened the *Flinders Ranges Through Our Eyes* exhibition at the Fountain Gallery in Port Augusta, South Australia, on 15 March 2008. Curatorial staff also travelled to Perth, Alice Springs and Brisbane to work with Aboriginal and Torres Strait Islander people on the new Gallery of First Australians module on resistance to be opened in late 2008.

Museum conservators and curatorial staff strengthened the Museum's international profile by presenting papers at national and international conferences. Staff were represented at conferences in Amsterdam, Berlin, Sibiu (Romania), Hattingen (Germany), Paris, Leicester and Manchester.

National and international outreach programs

In 2007–08 the Museum delivered a range of additional outreach programs, including a substantially enhanced website (see pp. 58–9).

Delivering cultural programming to regional Australia

As part of its commitment to senior adults, the Museum developed *The Dora Fay Davenport Show – How to Achieve Domestic Bliss*, a theatre production using domestic objects of the 1950s to convey everyday life. It was initially presented at the Museum in 2006 and the Powerhouse Museum in April 2007.

Between 29 August and 15 September 2007 the Museum revived the show and toured it for a three-week season to regional New South Wales, attracting 1151 patrons to 26 shows.

The Dora Fay Davenport Show was presented in association with the Albury Performing Arts Centre, Albury, from 29 August to 2 September; at the Museum of the Riverina, Wagga Wagga, from 5 to 8 September; and at the Western Plains Cultural Centre, Dubbo, from 11 to 14 September. Well-received in all venues, the production sold out in Wagga Wagga and Dubbo (tickets were priced from \$5 to \$10). Evaluation indicated a strong future for touring the program, although external funds will be required for the Museum to do this.



Australia and Pacific Museums conference In partnership with Pacific museums

As part of the ICOM Australia Museum Partnerships Program, the Museum hosted a major conference for Pacific museums in November 2007. Delegates from 15 museums in the region discussed existing and future relationships between Australian museums and their Pacific counterparts. Participants included museum staff from New Caledonia, New Zealand, Palau, Papua New Guinea, Samoa, Solomon Islands, Timor Leste, Tonga and Vanuatu.

At an opening reception held in the Museum's Hall, visitors were greeted with an Indigenous welcome and a kava ceremony. Baskets symbolising the role of museums as preservers and interpreters of cultural and material heritage from the many cultures represented at the conference were presented to the Museum.

The Museum has recently taken a stronger interest in its Pacific collections, and a recent exchange of curatorial staff with the British Museum has enabled a visiting Polynesian expert to work with Museum staff to better document the Pacific holdings. The November conference enabled this conversation to continue with kindred museums in the region.

Speakers were often frank about the challenges that their museums face, ranging from chronic underfunding to climate change, civil unrest and even corruption. The most powerful moment in the workshop came when the delegate from the Solomon Islands — a country plagued by communal strife in recent years — described how he had slept in his museum to deter thieves and looters. The other attendees felt moved and humbled by his dedication.

ABOVE: Cane cuirasses (body armour) from Papua New Guinea, part of the Museum's Papuan collection.

ICOM Australia Museum Partnerships Program

The Museum continued its partnership with the Australian National Committee of the International Council of Museums Incorporated (ICOM Australia) to coordinate the ICOM Australia Museum Partnerships Program. This program enables Australian not-for-profit and incorporated cultural organisations to provide skills and resources to governance and heritage projects in the Asia-Pacific region.

This year marks the third year of a three-year AusAID funding cycle, with activity focused on a partnership between Museum Victoria and the Fiji Museum's collections storage facility. A direct grant from the Museum also enabled the Solomon Islands National Museum to develop a field kit for the collection of intangible cultural heritage.

Aboriginal and Torres Strait Islander News

Two issues of *Aboriginal and Torres Strait Islander News* were published in 2007–08. This free newsletter is produced by the Aboriginal and Torres Strait Islander Program and is sent to people who have registered to become 'Mates of the Gallery of First Australians'. Recent issues include exhibition reviews, collections stories, articles about events such as the *Utopia* exhibition in Japan and Museum news.

Support for volunteer museums

Museum staff presented at the Working Spaces for Museum Volunteers Conference held from 14 to 16 September 2007. Curator Pip McNaught talked about de-accessioning, senior curator Matthew Higgins focused on oral history, and volunteer Merrilyn Fahey spoke on volunteering in museums.

Research and scholarship

Research and scholarship underpin all the Museum's exhibitions and programs, and are critical to the Museum achieving its PBS outcome. Under the *National Museum of Australia Act 1980*, the Museum is mandated to conduct and disseminate research about Australian history. Sustaining research and scholarship activity is one of the Museum's key strategic priorities, outlined in the Strategic Plan 2007–10.

Centre for Historical Research

This year was the first full year of operation for the Centre for Historical Research following its establishment in February 2007. Staff numbers grew from three to 12 staff, including five senior research fellows and five research fellows. The centre hosted a number of short-term researchers from diverse research backgrounds comprising:

- four visiting fellows
- four Director's fellows
- two early career summer fellows
- four associates.

During the year the centre hosted interns from The Australian National University's Museums and Collections Program, as well as visiting interns Ms Vanpheng Keophanna of the National Museum of Laos and Ms Mandy Kretchmer of the University of Leipzig, Germany.

Research activities

The expansion of the Centre for Historical Research and the introduction of an Endorsed Research Time Program for staff substantially strengthened the Museum's research activities and capabilities. The centre's staff took part in the following activities:

- Dr Peter Stanley (full-time senior research fellow and Director of the Centre for Historical Research) produced several papers and lectures, published *Invading Australia: Japan and the Battle for Australia, 1942*, and made substantial progress on his forthcoming book, *Between Victory and Death: Men of Mont St Quentin*.
- Dr Mike Smith (full-time senior research fellow) has undertaken several field trips to continue his work as a desert archaeologist, and delivered the John Ferry Heritage Lecture at the University of New England. He is co-editor of *reCollections: Journal of the National Museum of Australia*.
- Dr Libby Robin (half-time senior research fellow on attachment from The Australian National University) spent the first half of 2008 on attachment to the National Museum of Denmark, where she continued her involvement in environmental history.
- Dr Nick Brown (half-time senior research fellow on attachment from The Australian National University) was awarded an Australian Research Council grant to assist his work on Rick Farley and environmental consciousness, and also organised the national postgraduate workshop, *Using Lives*.
- Margo Neale (senior research fellow) was fully occupied with the development and delivery of the *Utopia: The Genius of Emily Kame Ngwarreye* exhibition.
- Dr Lynne McCarthy (research fellow) commenced in September and worked on Indigenous and scientific understanding of the botanical material collected on the 1948 Mountford expedition to Arnhem Land.
- Dr Darrell Lewis (research fellow), who specialises in the pastoral history of northern Australia and the explorer Ludwig Leichhardt, joined the Centre in October. His two new books, *Roping in the History of Broncoing* and *The Murrniji Track: Ghost Road of the Drovers*, were launched at the Museum in May.



Collections Symposium Objects as a source of history

Museums are full of objects with stories to tell. Often the object simply serves to illustrate a story that is told in detail elsewhere; sometimes, however, it may be interrogated to reveal key evidence of the past. In his introduction to the May symposium, Dr Peter Stanley noted the Museum's tradition of holding gatherings to consider how museums use objects to create new interpretations of Australian history, and how 'material history' can inform our understanding of the past.

The symposium's opening session deliberately contrasted the views of 'the archaeologist', 'the curator', 'the historian' and 'the anthropologist'. Speakers enjoyed exploring some of the prejudices surrounding their own professions, realising that some have been accused of disregarding objects altogether, while others have been thought to pay them far too much heed. However, as senior curator Guy Hansen reminded the audience, the core of historical training is scepticism. Objects may be considered as evidence, as are written sources, but they too can be misleading and must be treated with suitable caution.

Discussion confirmed the role and status of museum collections, describing them at various times as holding objects that carry meaning across generations. The objects might survive as witnesses to historic events and may be interrogated in many ways, and range from the mundane to the alluring.

The symposium proved so popular it had to be moved to a larger theatre, and there was general agreement among participants that it provided a timely opportunity to review the role of objects as a source of history.

ABOVE: Dr Peter Stanley, Head of the Centre for Historical Research, speaks at the Collections Symposium.

- Dr Maria Nugent (research fellow) commenced in March and worked on completing a manuscript exploring the place of Captain Cook in European and Indigenous memory.
- Dr Shino Konishi (research fellow) joined the Centre as an Indigenous research fellow and, as well as writing chapters for scholarly compilations, has continued her research on the involvement of Torres Strait Islanders in building the railways of northern Australia.

The Centre selects and hosts many visitors under several award schemes who contributed significantly to the life of the Museum by giving staff and public talks and seminars, and by conferring and working with Museum staff. Research activities of fellows during their time at the centre were:

- Ms Robyn Davidson (visiting fellow), ‘Environmental change over time’ (August – October 2007)
- Professor David Day, Centre for Pacific Studies, Tokyo (Director’s fellow), ‘Biography of Prime Minister Andrew Fisher’ (October 2007)
- Dr Paul Arthur, Curtin University (visiting fellow), ‘Biography and technology: Lives as information portals’ (October – December 2007)
- Dr Grace Karskens, University of New South Wales (Director’s fellow), ‘Indigenous and settler material culture of early Sydney’ (November – December 2007)
- Dr Craig Wilcox (visiting fellow), ‘Military uniforms in the Springfield collection’ (February – March 2008)
- Dr Bill Fox (visiting fellow), ‘The human ecology of central Australia’ (April – May 2008)
- Dr Mickey Dewar, freelance historian/museumologist, Darwin (Director’s fellow), ‘Public history of Mindil Beach, Darwin’ (May 2008)
- Professor Alistair Thomson, Monash University (Director’s fellow), ‘Oral history of British women migrants’ (June 2008).

Dr Rachel Sanderson and Dr Christine Wright joined the Centre as early career summer fellows to work on, respectively, ‘Science in colonial Queensland’ and ‘Peninsula war veterans as settlers’. Four associates focused on the following research during the year:

- Julian Holland, ‘Scientific instruments’
- Allen Mawer, ‘History of Acton Peninsula’
- Dr Jill Waterhouse, ‘History of Acton Peninsula’
- Sylvia Schaffarczyk, ‘Official Papuan Collection’.

A number of curatorial staff worked on research projects within the centre, including senior curator Matthew Higgins, who completed research for his forthcoming publication on the high country of the Australian Capital Territory; senior curator Sophie Jensen, who is writing her PhD on the life of naturalist and collector John MacGillivray; and Dr Richard Reid, who is writing a book on Irish–Australian places as a preliminary to developing a National Museum of Australia exhibition.

The Museum’s Endorsed Research Time Program enabled five curatorial staff to undertake approved research as part of their work plan for the year.

The program was introduced this year, with full implementation planned for 2008–09. Curatorial research approved under this program was:

- Laina Hall, ‘The long way home: A history of motor touring in Australia 1925–2004’
- Michelle Hetherington, ‘Joseph Banks and the cult of celebrity’
- Kathryn Chisholm, ‘Leunig’s legacy: The Michael Leunig collection at the National Museum of Australia’
- Cinnamon Van Reyk, ‘The Birds of Paradise case: A study of a cabinet of curiosity’
- Rowan Henderson, ‘Lindsay’s of Leichhardt: A toy factory collection’.

Making research accessible

The Museum’s research activity was made accessible through a range of conferences, seminars and symposia. Highlights of the Centre for Historical Research program included:

- Using Lives, which discussed biography as a research tool (in association with The Australian National University, September 2007)
- Australian Museums since the 1970s, organised to assist a multi-author book being compiled on this subject (November 2007)
- Boom and Bust, on bird species histories as indicators of environmental changes (in association with the Fenner School of Environment and Society, November 2007)
- Australia and Pacific Museums, organised as the result of a visiting fellowship by Dr Susan Cochrane (November 2007)
- Authority and Protest in Colonial Australia, a conference marking the 200th anniversary of the 1808 Rum Rebellion, organised jointly by the Museum and the Historic Houses Trust of New South Wales, held at the Museum of Sydney (March 2008)
- Friends History Workshop, designed to guide and inspire non-professional historians with their work through feedback from professional historians, and was organised in association with Friends of the National Museum of Australia (March 2008).

In May 2008 curatorial and Centre for Historical Research staff jointly developed Material Histories: Objects as Sources, the second in a series of major symposiums focusing on the value of museum collections.

For a full list of staff professional activities and research and scholarly outputs, see Appendix 7 on pp. 145–58.

Australian Research Council grants

The Museum is an active partner in collaborative research ventures with other academic and cultural institutions. These projects focus on the care and preservation of the National Historical Collection and other museological areas such as audience needs, evaluation, outreach and learning in museums. In 2007–08, the Museum was an industry partner in the following research projects funded by the Australian Research Council (ARC) (see also table below).

‘Migration memories: An analysis of representations of Australian migration histories’ (with the Centre for Cross-Cultural Research at The Australian National University), a project funded by an ARC Linkage Grant, was completed in 2007–08.

Museum staff were also involved in two ARC Discovery Grant projects: ‘Unsettling history: Australian Indigenous modes of historical practice’, and ‘Art and human rights in the Asia–Pacific: The limits of tolerance in the twenty-first century’.

The Centre for Historical Research has reviewed the viability of further ARC Linkage Grant proposals to assist the Museum in deciding whether and how it collaborates with academic partners as a means of enhancing its scholarly productivity in the future.

Strategic research partnerships

The Museum’s relationship with The Australian National University was further strengthened by the signing of a memorandum of understanding covering collaboration on a range of scholarly and public programs, a relationship enhanced by the establishment of the Centre for Historical Research. The Museum also worked closely with Manning Clark House, collaborating on conferences and in accommodating its visiting fellows.

The Museum has entered into a relationship with the Menzies Centre for Australian Studies in London, with a view to exploring a strategic international partnership to promote Australian studies. Partnership with the Menzies Centre opens the Museum to projects and partnerships across the Australian studies network internationally. The centre’s members also maintain informal contacts with a wide range of individuals and institutions in their various fields within and beyond Australia. It is notable that Dr Libby Robin spent the first half of 2008 on attachment to the National Museum of Denmark, which has enabled her to extend her work in environmental history. Further scholarly collaborations with Australian and overseas bodies are being investigated.

Australian Research Council Linkage Grants, 2007–08

PROJECT NO.	PROJECT TITLE AND TIME-FRAME	INDUSTRY PARTNERS
LPO776830	Conciliation narratives and the historical imagination (2008–10)	University of Melbourne, Tasmanian Museum and Art Gallery
LPO775392	Indigenous participation in the Australian social economy: An anthropological and historical investigation (2007–09)	The Australian National University, University of New England
LPO669566	Cultural collections, creators and copyright: Museums, galleries, libraries and archives and Australia’s digital heritage (2006–08)	University of Melbourne, Arts Law Centre of Australia, Australian Centre for the Moving Image, Australian Film Commission, Museum Victoria, Museums Australia, National Gallery of Victoria, National Library of Australia, Powerhouse Museum, The Library Board of Victoria
LPO455321	Increasing visitor frequency: An approach to understanding and forecasting how cultural-attraction visitors respond to various incentives to increase visitation rates (2004–08)	Powerhouse Museum, Australian Museum, Museum Victoria, Australian War Memorial, Australian National Maritime Museum, University of Sydney
LPO562264	New literacy, new audiences: A model for cost-effective Australian content generation and multi-platform publishing via co-creation and multi-site distribution (2006–08)	Queensland University of Technology, Powerhouse Museum, Queensland Museum, Australian Museum, State Library of Queensland, Qpix, Australian Centre for the Moving Image



Preschool students participate in 'Aboriginal Australia', a program run by the Museum's Education unit.

Research support

The Museum's Library is part of the Centre for Historical Research and supports research activities across the Museum. It holds more than 40,000 books, journals and audiovisual materials predominantly concerning museum studies and conservation, Indigenous and Australian history, and the Australian environment. Its role is twofold: to offer a reference service to Museum staff; and to develop a strong special collections focus, acquiring and holding papers and book collections relevant to the Museum and its themes.

The Library was reviewed in 2007, although budget constraints have prevented the full implementation of the review, and this remains a task to be addressed for the future. In 2007–08 steady progress was made on the cataloguing of special collections donated by Dr Robert Edwards and Dr David Ride. In addition, work continued on indexing the papers of the Dr Robert Edwards and Sir Colin MacKenzie collections and the KS Inglis collection of books on war and remembrance in Australia.

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

reCollections

The Museum's scholarly e-journal, *reCollections: Journal of the National Museum of Australia*, is now established as a leading vehicle for museum and collection research in Australia, with a growing national and international reputation. The journal focuses on museum practice and the history and interpretation of objects in Australia and the Asia-Pacific region, and was published twice in 2007–08. In 2007–08, visits to the *reCollections* website totalled 96,180, and 1028 journal articles or reviews were downloaded.

The journal's editorial board is drawn from the academic and museum sector, including members of the Centre for Historical Research, National Museum of Australia Press and the Museum's curators.

Programs and events at the Museum

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

These programs explore subjects related to the content of permanent and temporary exhibitions, to the Museum's themes, collections and research, and to historic and contemporary issues. In 2007–08, the Museum attracted 33,297 participants to its public programs and had its most successful year yet for school visits, with approximately 87,266 students attending from over 1500 schools.

The Museum develops these programs to ensure they are accessible to a wide range of audiences and to represent the diversity of the Australian community. Specific examples include the third Latin America Film Festival, held in association with Latin American embassies, and programs targeting people with disabilities, created to accompany the *Papunya Painting* exhibition.

For families and children

School holiday programs were linked to temporary and permanent exhibitions, and to regular events such as NAIDOC Week (celebrating Aboriginal and Torres Strait Islander culture through storytelling, workshops and the third annual didjeridu competition). The Museum also supported important community events, such as Children's Week, recognising that children and families are core audiences for the Museum.

A major event for families was the Celebrating Indigenous Arts and Culture Family Festival Day held on 26 January 2008. An estimated 3230 visitors participated in the Festival Day, which was designed for families with children up to 12 years old. As with previous Australia Day festivals, the activities reflected the themes of the temporary gallery exhibition, *Papunya Painting*, as well as the Museum's Gallery of First Australians.

Australia Day attendance, 2005–08

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

In the context of the redevelopment of the permanent galleries, preliminary planning was also undertaken to reinvigorate programming for families with children, and to enhance their experience of the permanent galleries. New programs in development include interpretive backpacks, in-gallery facilitated workshops, a school holiday discovery space, and a family trail throughout the permanent galleries highlighting particular objects of interest to children.

For adults and young people

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

- Who you Callin' Urban? forum, held in conjunction with the *70% Urban* exhibition (July 2007)
- a panel discussion analysing the November 2007 federal election, held in conjunction with the *Behind the Lines* exhibition (December 2007)
- the Eternity series, featuring public conversations with Jenny Kee (August 2007) and Lindy Chamberlain-Creighton (October 2007).

The Museum's partnership with The Australian National University saw a dynamic program of lectures, forums and conferences including:

- Indigenous Biography and Autobiography (July 2007)
- Poverty Dynamics and Service Delivery to the People in South Asia (September 2007)
- The State of Environmental Assessment: A National Conference (May 2008).

The Museum's strong association with students and staff of the Canberra Institute of Technology and The Australian National University continued, with the Museum hosting events showcasing student work in the fields of film and television, and fashion and new media. Some film events were programmed especially for a young adult audience, including *short::seasons*, *Lights! Canberra! Action!* and the Canberra Short Film Festival.

The Museum again made extensive use of performance as a form of interpretation for all audiences:

- As part of Canberra's International Music Festival, a concert featuring musical instruments from the Museum's AE Smith collection played by the Grainger Quartet — Natsuko Yoshimoto (violin), James Cuddeford (violin), Jeremy Williams (viola) and Patrick Murphy (cello) — was held on 14 May 2008 at the Australian Centre for Christianity and Culture, Barton.
- A cabaret program by John Shortis and Moya Simpson interpreted the political events of the year, accompanying the annual political cartoon exhibition *Behind the Lines: The Year's Best Cartoons 2007*.



The Vicki Van Hout Dancers performing at the Museum's Family Festival Day on Australia Day 2008. Photo: Andrew Sheargold

Programs for school students

In addition to the Museum's core set of school programs and activities, visiting school groups also had access to:

- new programs for years 5–12 students, including 'Springboard into Australian history' and '21,000 years of history: Museum site study'
- 'Sustaining our environment' and 'EnviroQuiz', two new programs about the Australian environment
- enhanced versions of two preschool to year 4 programs, 'Then and now' and 'Australian icons'
- additional pre- and post-visit support materials for teachers provided on the Museum's website.

With substantial numbers of school visitors drawn from local schools, the Museum continued to work to ensure school programs were relevant to the new Australian Capital Territory curriculum. The Museum also focused on enhancing visitation by the

national school community, for example, through its partnership with the National Capital Educational Tourism Project. For details of other educational outreach activities see pp. 40–1.

Collaborative educational projects

Collaborative educational projects — such as the January 2008 Australian History Teachers' Summer School — provided important opportunities to expand the role and increase the awareness of the Museum. This program, one of the Australian Government's five national teacher professional development summer school programs, was a significant educational event involving 120 teachers of Australian history from all states and territories. The Museum, The Australian National University and four other national institutions won the tender to produce and deliver the program in Canberra. The Museum's contribution to the 10-day program included devising and facilitating two afternoon workshops (focused on Australia's

Aboriginal and Torres Strait Islander history) and assisting more than 20 teachers with their individual research projects.

The Museum continued to support the teaching and learning of history in schools through the sponsorship of the Australian History Teachers' Association's National History Challenge, which enables students to create museum displays, or write analytical pieces about museum representations of history, on a specified history topic. In June 2008, the Museum hosted and participated in the National Civics and Citizenship forum organised by the Department of Education, Employment and Workplace Relations and the Australian Curriculum Studies Association.

Continuing its educational relationship with South Korea, the Museum worked with the Seoul-based 'MIZY' (Myongdong Info Zone for Youth) organisation to produce a program for senior Korean secondary school students visiting Canberra as part of a 'cultural experiences' tour. The program was conducted in February 2008 and was part of a collaborative effort with several other national cultural institutions.

Other professional development for teachers

The Museum's evaluation process continues to indicate that the Museum's efforts to provide teaching strategies and curriculum resources through its teacher professional development program have a positive impact on teaching in Australian classrooms.

Professional development workshops for teachers, held at the Museum and at conferences around Australia, attracted more than 680 participants in 2007–08. Education staff delivered workshops and made presentations at a variety of conferences, including the Victorian, New South Wales and Australian history teacher conferences and the Primary English Teachers' Association annual conference. In addition, through the National Capital Educational Tourism Project's outreach program, the Museum presented at several regional and capital city professional development sessions for teachers. The Museum also explored the feasibility of using videoconferences as an additional medium for delivering teacher professional development, with a view to enabling the participation of remote and regional school teachers who are not easily able to attend teacher conferences.

Several teacher previews focusing on the Museum's temporary exhibition program were conducted, mainly with local teachers, helping to build a strong network of committed teachers across the Australian Capital Territory.

Our visitors and audiences

In the Museum's seventh year of operation national visitation was substantially higher than that of the previous year, though there were fluctuations within categories. Visitation to the Museum was also influenced by seasonal fluctuations that brought peaks in school holiday months and downturns in between, especially during the winter months. The year's visitation was marked by:

- a slight decline in visitors to the permanent exhibitions
- substantially higher visitation than anticipated to both temporary and travelling exhibitions
- continued strong visitation by schools, with numbers close to those in previous years
- reduced attendance at public programs, due to a decreased level of activity.

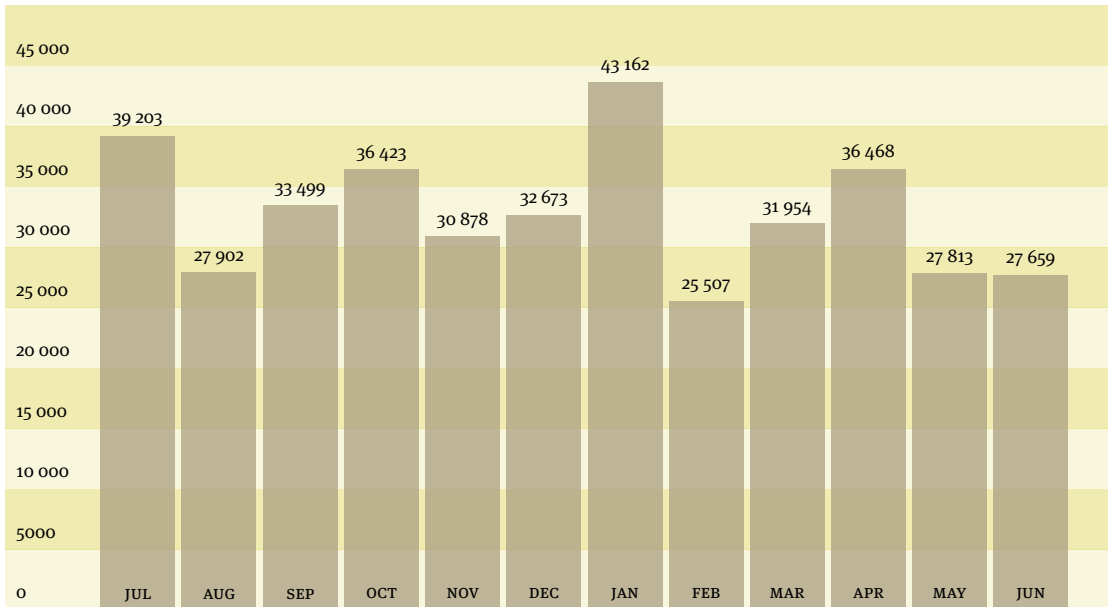
National visitation numbers, 2001–08 Financial year total visitation

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

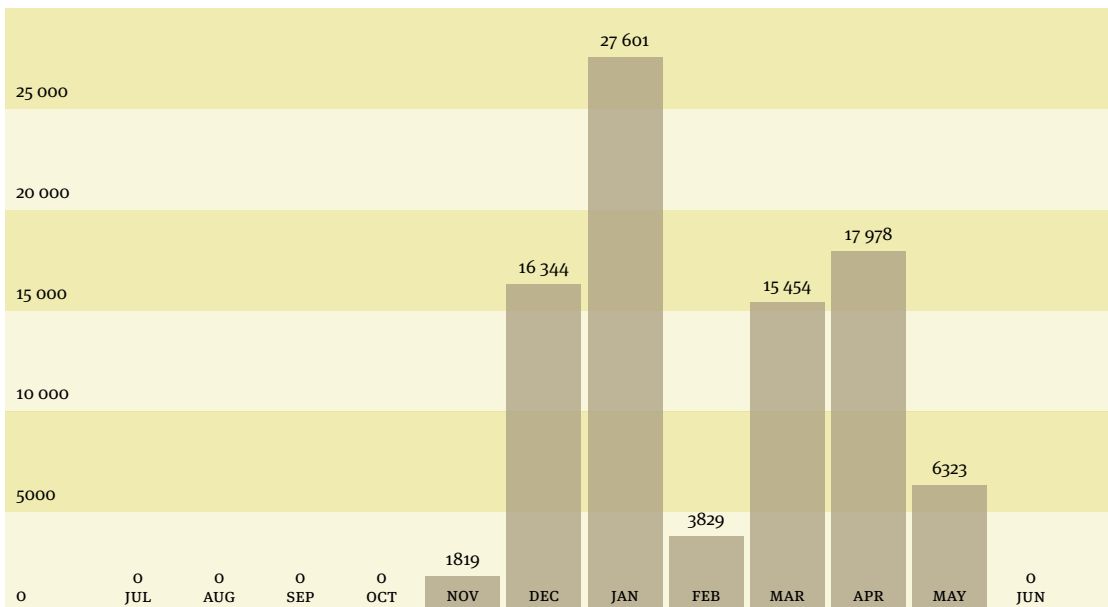
Breakdown of visitation numbers, 2005–06, 2006–07 and 2007–08

LOCATION	2005–06	2006–07	2007–08
Permanent exhibitions	428,123	418,790	393,141
Temporary exhibitions	91,101	105,710	89,348
Travelling exhibitions	63,762	248,641	372,407
Public programs and events	69,061	53,097	33,297
Schools	83,780	86,444	87,266
Functions/venue hire	34,234	32,528	32,397
TOTAL	770,601	945,210	1,007,856

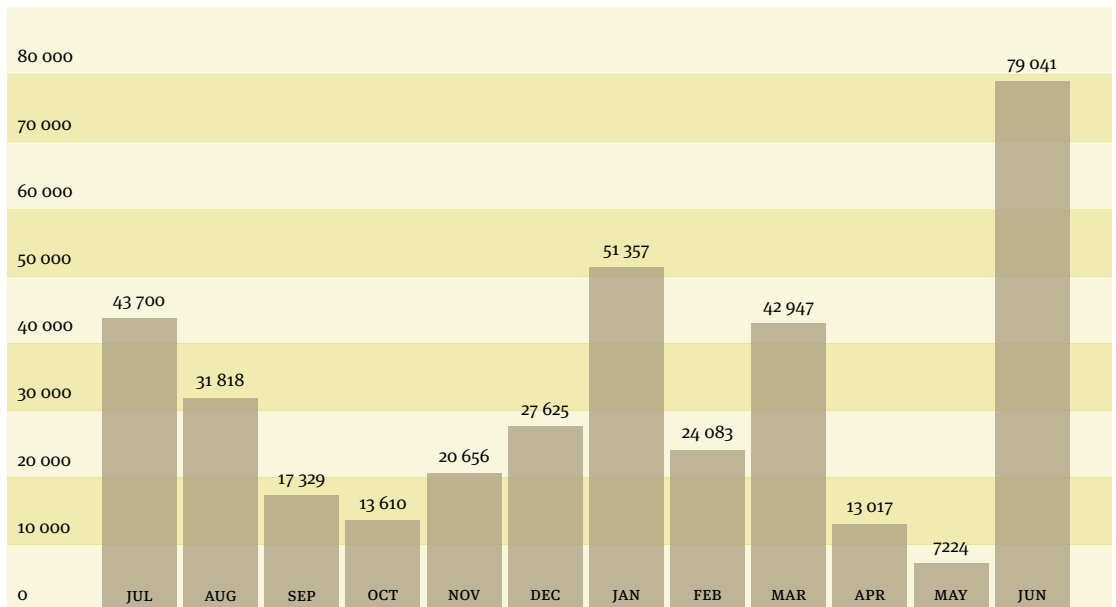
Monthly visitation numbers to permanent exhibitions, 2007-08



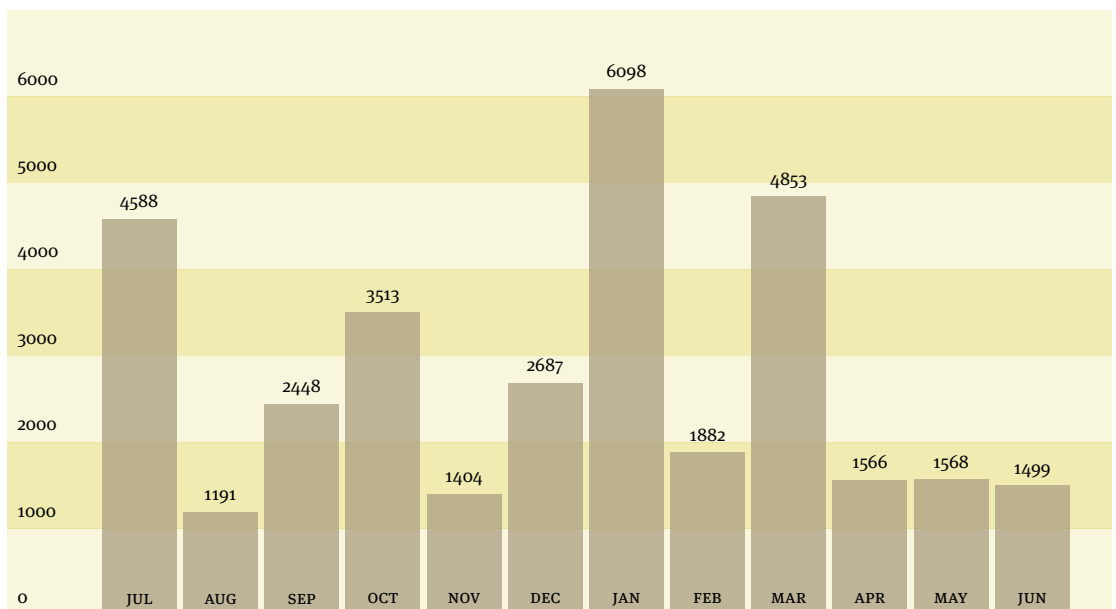
Monthly visitation numbers to temporary exhibitions, 2007-08



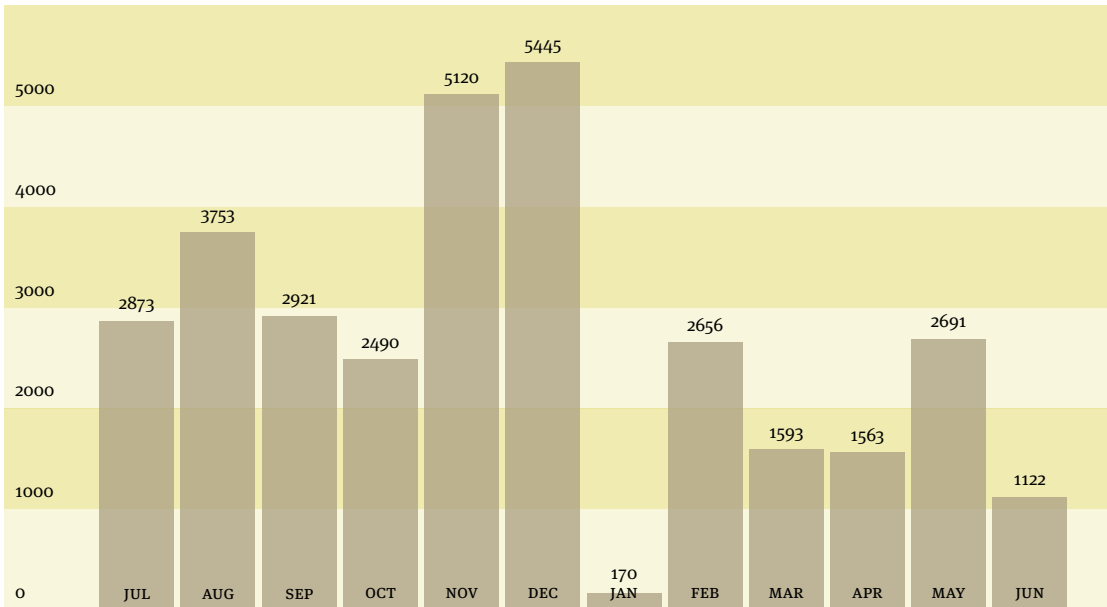
Monthly visitation numbers to travelling exhibitions, 2007–08



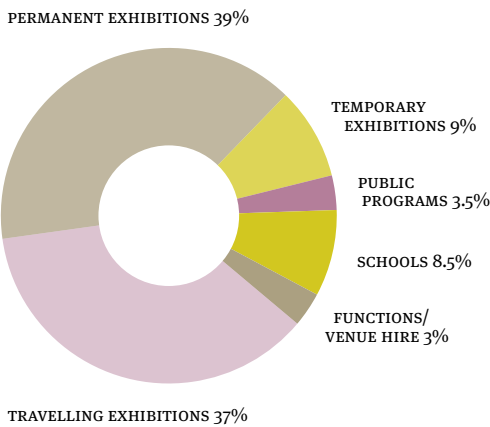
Monthly participation in public programs, 2007–08



Monthly participation in externally organised functions/venue hire, 2007-08



**Breakdown of total 2007-08
Museum visitation by visitor category**



Monthly web visitation figures, 2007-08

MONTH	VISITATION
July 07	110,181
August 07	133,121
September 07	121,413
October 07	124,189
November 07	125,500
December 07	80,600
January 08	99,960
February 08	127,810
March 08	139,270
April 08	145,149
May 08	168,249
June 08	146,484
TOTAL 2007-08	1,521,926

Visitor feedback

The Museum actively seeks visitor comment by conducting exit interviews, commissioning audience research and inviting visitors to provide written feedback through Museum feedback forms. Informal comment is also noted by hosts and public programs staff. The Museum enters visitor feedback data into a database that enables the Museum to analyse visitor demographics, attitudes and behaviour over time.

The visitor age groups most strongly represented were 35–39 years and 55–59 years (both 11 per cent). Thirty-five per cent of visitors were from Canberra or its close neighbour, Queanbeyan; 55 per cent were from elsewhere in Australia, in particular Sydney and regional New South Wales; and 10 per cent were from overseas. The proportion of repeat visitors was 48 per cent overall. Thirty-two per cent of visitors interviewed during the year had visited the Museum three or more times.

Museum visitors have continued to demonstrate high satisfaction levels. Of 1200 visitors interviewed during the year, 94 per cent said they were ‘satisfied’ or ‘very satisfied’ with their experience. When invited to comment on what they liked most about the Museum, visitors most commonly mentioned overall layout and presentation, the building itself and the focus on Australian subject matter. The only aspect of the Museum to elicit substantial negative comment was ‘confusing layout and flow’ (8 per cent).

Eighty-one per cent of visitors agreed that they had learned something interesting about Australian history during their visit. The positive visitor response is also demonstrated by answers to questions such as: ‘Which of the following words best describe your visit to the Museum today?’ Visitors tended to select ‘stimulating’ (33 per cent) or ‘engaging’ (26 per cent).

Audience and visitor research

The Museum undertook research projects designed to enhance the satisfaction of visitors with Museum exhibitions and programs. These projects were as follows:

- Based on two temporary exhibitions (*Papunya Painting: Out of the Desert* and *League of Legends: 100 Years of Rugby League in Australia*), an evaluation was carried out to assess the experience of visiting families accompanied by children between the ages of 5 to 12 years, with a key focus on intergenerational learning. The research culminated in a presentation to curatorial, exhibitions and program staff, with a discussion of its key recommendations.
- A collaboration with the Australian Museum investigated how museums are experienced by

culturally diverse audiences. Interviews, leisure diaries and museum reports were organised with the assistance of the Maori, Lebanese, Chinese and Indian communities in both Canberra and Sydney. The resulting joint publication will appear in late 2008.

- Interviews were conducted with 100 visitors to test early perceptions of the new Circa revolving theatre, especially those experienced by different age groups. Their recall of test messages concerning the redevelopment process was also tested.
- Other program evaluations involved researching the experiences of those attending the Australia Day Family Festival (77 interviews), and visitors to the *Behind the Lines* and *League of Legends* exhibitions (50 interviews each).

The Museum has been conducting exit interviews with visitors since it opened. Exit interviews were conducted with 1200 visitors this year, increasing the total of number of interviews now held in the Museum’s substantial database of visitor information to 18,200.

Communicating and connecting with the community

Promoting and marketing the Museum

The Museum’s media strategy focused on the strengths of the Museum, the depth of its knowledge about Australian history and the research, and conservation of the National Historical Collection. Highlights of the year included:

- national media for the handover of the Johnny Warren Collection and the 1934 Melbourne Cup, won by the racehorse Peter Pan
- *Montreal Expo ’67*, a Hall display that attracted widespread positive coverage as the media keenly revisited this era
- working with industry professionals from around the Pacific on the Australian and Pacific Museums conference provided an opportunity for the national media to share some of the work of the Museum’s Centre for Historical Research.

For the fifth time running, the Museum won the Best Major Tourist Attraction category at the annual ACT and Region Tourism Awards. This award signifies the Museum’s success within the tourism industry, and its commitment to providing a quality experience for the domestic and international tourists who make up approximately 70 per cent of our visitors.

The Museum worked actively with key organisations responsible for bringing visitors to Canberra, and is represented on the Tourism Industry Council and the Tourism Ministers' Advisory Board and, at the local level, on the Canberra Business Council. The Museum's marketing and sponsorship manager was elected President of the National Capital Attractions Association. Participation in these organisations ensures that the Museum is effectively informed of issues and trends in the tourism industry and business community, which may affect its capacity to achieve strategic outcomes.

Brand awareness campaigns included television commercials and print advertisements highlighting the visitor experience and a selection of the Museum's significant and popular objects. Newspoll research undertaken in May 2008 showed that public awareness of the Museum remains high. The Museum's sponsorship program (see pp. 75–6) also built the Museum's brand through marketing and communication opportunities created by partnerships with sponsors.

A particular focus of the Museum's marketing this year was the successful development and implementation of a communication plan to ensure that visitors were aware of the impact of the Museum Enhancement Program, which necessitated the closure of Circa and the Horizons gallery. In addition, effective marketing campaigns were developed for public and schools programs and temporary exhibitions (for details of temporary exhibitions see pp. 31–6).

National Museum of Australia Press

National Museum of Australia Press was established in 2004 and currently has 48 publications on its list. The press supports the strategic priorities of sustaining research and scholarship, engaging national audiences and enhancing exhibitions, programs and services. It does this through publishing scholarly and special-interest titles, as well as titles for general adult readers and children, and exhibition catalogues.

In 2007–08 National Museum of Australia Press published 10 books and two issues of the Museum's scholarly, peer-reviewed journal, *reCollections: The Journal of the National Museum of Australia*. It achieved record revenue from national book sales. The year's highlights included:

- *Papunya Painting: Out of the Desert* (edited by Vivien Johnson): a catalogue that supported the exhibition of the same name, it reveals paintings from the Museum's collection of Papunya Tula art that have never been seen in the three decades since they were painted. This beautifully illustrated

book includes essays from experts in the field and provides readers with interpretation of the iconography of the artworks. It situates the artworks in place and time, and provides readers with a unique insight into the Papunya artists' lives and cultures.

- *Strangers on the Shore: Early Coastal Contacts in Australia* (edited by Peter Veth, Peter Sutton and Margo Neale): a scholarly publication that explores contacts between Indigenous Australians and outsiders, including the Macassans, Dutch, English, French and others, which are known to have occurred for over 400 years. It traces these diverse, dynamic and volatile first encounters from Indigenous and non-Indigenous perspectives. It also looks at the myriad elements of these cross-cultural exchanges, which resulted in profound outcomes for the First Australians.
- *Making Sense of Place: Exploring Concepts and Expressions of Place Through Different Senses and Lenses* (edited by Frank Vanclay, Matthew Higgins and Adam Blackshaw): *Making Sense of Place* explores place from different perspectives and through evocative encounters. The Great Barrier Reef is experienced through the sense of touch, Lake Mungo is encountered through sound and 'listening', and light is shed on the meaning of place for deaf people. Iconic landscapes, lookouts, buildings, gardens, suburbs, grieving places, the car as place — all provide contexts for experiencing and understanding 'place' and our 'sense of place'.
- Making Tracks: five new titles were added to this children's series making a total of 13 books published so far. The books are inspired by objects from the National Historical Collection and are written and illustrated by well-known Australian children's authors and illustrators. The authors of this year's titles were Jackie French, Sally Morgan, Hazel Edwards, Christopher Cheng and Kirsty Murray. The titles are complemented by educational support material and interactive activities on the Museum's website. One title from the series, *The Other Side* by Sally Morgan, was shortlisted for the 2008 Wilderness Society Environment Award for Children's Literature.

The Museum's website: www.nma.gov.au

This year the Museum's website had its highest number of visits ever, increasing from 797,368 last year to 1,521,926. This result exceeds the target specified in the Museum's PBS performance measures for Output group 1.2: National exhibitions, programs and services (see pp. 14, 29–61).

This continuing increase in website visits was largely due to the ongoing development of new content by Museum staff. Three comprehensive and new online exhibitions supported and extended public access to the following exhibitions: *Papunya Painting: Out of the Desert*; *League of Legends: 100 Years of Rugby League in Australia*; and *Behind the Lines: The Year's Best Cartoons 2007*.

An audio-on-demand service was launched, with 43 programs added during 2007–08 to extend the reach of the Museum's public programs. The Museum was listed third in MuseumPods 2008 Top Ten Competition, an international ranking of audio-on-demand services provided by museums.

A new web interactive program provided an in-depth exploration of one of the Museum's treasured objects, the Crimson Thread of Kinship. This program won an Excellence in New Media award at the 2007 Print and Graphic Excellence Awards and was a finalist in the 14th Australian Interactive Media Industry Association Awards category for 'Best cultural, lifestyle or sport'.

Supporting the Museum's strategic priority of sustaining research and scholarship, a new 'Research' section was added to the website. The Museum also completed its 'Collaborating for Indigenous rights, 1957–73' website, an outcome of an Australian Research Council funded project. The final site expands the preview released in 2006–07 by adding six additional sections on civil rights, and six sections on land rights now provide a comprehensive overview of the 1957–73 period. This website is an educational resource that enables students to explore this significant moment in Australian social history and includes two teachers' resources developed by the Museum in collaboration with Ryebuck Media.

The extensive research undertaken to authenticate the Leichhardt nameplate, one of the most significant objects in the National Historical Collection, was made accessible on the Museum's website. Access to the Museum's collection database, an important tool for researchers, was improved, with 915 records made available online in 2007–08, making the total number available 20,302. The Museum also made its Library catalogue accessible to the public this year.

In keeping with the Museum's program of periodic review, two significant website improvements were undertaken: redevelopment of the online calendar, and of the Snapshots of Remote Communities program. Both now offer improved search and display functionalities for users. An upgrade of the online shop also began.

The contribution of volunteers

Museum volunteers are an important part of the Museum's wider community network. This year 74 volunteers contributed 5900 hours to the Museum.

- **Education:** Twenty-one volunteers contributed 1896 hours assisting Education staff in presenting many of the programs for booked and unbooked school groups.
- **Public programs:** Nine volunteers contributed 520 hours to a range of public programs including the Festival Day for the *Papunya Painting: Out of the Desert* exhibition. Primarily, public programs volunteers assisted with the exhibition in the Tjitjiti gathering place designed for children.
- **Museum Library:** One volunteer contributed 68 hours assisting with cataloguing, repair, protection and security of the Library's collection.
- **Photography:** One volunteer contributed 80 hours assisting with the documentation and photography of the *League of Legends* and *Bendigo Pottery* exhibitions, as well as photographing material supporting the new Australian Journeys gallery objects.
- **Records management:** Two volunteers contributed 86.5 hours assisting with the preparation of Museum collection files before they were scanned.
- **Conservation:** Three volunteers contributed 83.2 hours assisting with preventive conservation of collection objects and conserving the 1883 six-inch Grubb refractor telescope from the Darren Benson collection.
- **Curatorial research:** One volunteer contributed 68 hours assisting with the organisation of the Herbert Basedow collection.
- **Centre for Historical Research:** One volunteer contributed 40 hours assisting with research.

A further 628 hours were contributed by our volunteers in other areas and events. These included public affairs, marketing, events, administration projects, training and festival days.

The Museum's most significant volunteer program supports the former Murray River paddle steamer, *PS Enterprise* — its crew is drawn entirely from volunteers. The volunteers fulfil different roles depending on their qualifications and experience, bringing the *PS Enterprise* to life. Thirty-eight volunteers contributed 2430.5 hours to ensuring the *PS Enterprise* operated at least one day of each weekend from November 2007 to May 2008. Usually, the *PS Enterprise* operates from September each year and is part of the annual Floriade festival held at Commonwealth Park.



The PS *Enterprise* with members of its volunteer crew.

In September 2007, the Museum identified that maintenance work on the keels of the PS *Enterprise* was required, and Museum conservators working with members of the volunteer crew replaced the keels over an eight-week period. In spite of the reduced operational period, the PS *Enterprise* had a total of 2310 visitors in 2007–08, with an average of 129 visitors each day, an increase from the 2006–07 average.

Our ambassadors: The Friends of the National Museum of Australia

The Friends continued its role of maintaining and enhancing community support for the Museum throughout 2007–08. The Friends provided a range of benefits to members in the Australian Capital Territory and beyond, including more than 67 Friends events, which were attended by more than 2470 people. Highlights included:

- the popular series Playlunch with Friends and Get Messy with Grandma ... (or Grandpa)
- two new programs, exclusively for Friends members and aimed at under-5s – Storytelling with Friends, and Making Music with Friends
- the Women's Voices series, now in its fifth year, continues to be strongly supported by Friends members and visitors

- curator-led previews of all Museum exhibitions
- a very successful series of talks featuring Museum curators presenting their research into key collection objects linked to the Museum Enhancement Program
- a continuing series of talks on Museums of the World, featuring embassy representatives speaking about museums in their country
- an exclusive cruise on the lake aboard the PS *Enterprise* during the steaming season.

A number of events were presented in partnership with other organisations, including the Australian Federation of Friends of Museums, the Australian Capital Territory Branch of Museums Australia, the Australia–Chinese Historical Society, the University of the Third Age and the Museum's own Centre for Historical Research.

Friends also appreciated the benefit of special 'Friends reserve' seating at popular Museum events including talks by Jenny Kee and Lindy Chamberlain-Creighton.

In June 2008, there were 1149 Friends memberships, comprising 3259 individuals.

The Friends quarterly magazine, published in July, September, March and June, continued to showcase the activities of the Museum and the

Friends. The magazine is also distributed widely to parliamentarians, libraries and museums in Australia and to Australia's diplomatic missions overseas.

The Friends received support from the Hyatt Hotel, Pauline Hore (auditor), and Hugo Ellwood from Duesburys Nexia.

A new memorandum of understanding was signed between the Friends and the Museum enabling the Friends to develop and manage membership programs and services for the next three years. In addition, the Museum continued to provide invaluable in-kind support.

Enhancing key services

Information technology

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

- implementation of a virtual server cluster to ensure ongoing availability of business applications and information technology services in the event of hardware failures
- implementation of technology to enable effective asset management of software products, and the seamless and automatic deployment of software changes
- change of internet service provider to Australia's Academic and Research Network, which provides lower cost high-capacity leading-edge internet services and videoconferencing capability
- implementation of a new sophisticated security service, which will further protect Museum staff from internet threats such as viruses, spam, spyware and inappropriate content.

Several human resource-related functions were further streamlined through the Museum's human resource information system (HRIS) functionality. A new web recruitment functionality was introduced, which enables applicants to lodge job applications through the internet, with applicant information stored directly in the Museum's HRIS, and senior Museum staff now have key staffing information immediately available through the HRIS, enabling more efficient leadership and supervision practices.

A new interactive online Induction Package for staff was developed and implemented. This comprehensive package covers a wide range of topics relevant to people's employment at the Museum and is supported by a statistical reporting function to enable central monitoring of usage and progress by employees through the package.

A new web-based search interface to the Museum's collection management system, Opal, was developed by staff in the Collection Information and Digitisation section for use by Museum staff. This interface has enabled quicker and easier searching of Opal for staff who did not regularly use Opal, and has been well received by staff. A modified version will be released to the public through the Museum website as the updated interface to the Museum's online catalogue, Collection Search, after June 2008.

The Museum continued to develop the Designing and Implementing Recordkeeping Systems (DIRKS) methodology project. The documentation for Step B, the analysis of business activity, was approved by the National Archives of Australia.

Servicing the Museum's image requirements

In 2007–08, approximately 5000 images were delivered by the Museum's photographers and Copyright and Reproductions unit to support the Museum's documentation, exhibitions, publishing and communication activities. More than 200 photographic assignments were completed, producing high-quality images of collection objects, Museum activities, and corporate and public events.

Images are an important component of collection documentation and are included in object records in the Opal collection information database.

Some significant photographic projects this year were:

- photography of approximately 350 glass plates, early negatives and lantern slides to provide content supporting an exhibition and a publication about anthropologist Herbert Basedow
- photography of the objects in the National Historical Collection for multimedia and graphic requirements, to be used in the Australian Journeys gallery
- documentary photography at Brewarrina of Roy Barker Snr and Roy Barker Jnr making a bark canoe that will be acquired for the National Historical Collection.

The Copyright and Reproduction unit undertook significant work to source and clear images owned by individuals, commercial organisations and cultural institutions throughout Australia and internationally. The Museum's website, exhibitions, marketing and publications require copyright clearances for a large number of images. For example, the *Papunya Painting* exhibition required 1300 copyright clearances.