

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 1980* (the Museum 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 Museum Act. 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.



Flinders Street Station, Melbourne, features in a photograph taken for the Landmarks gallery.

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. 104.)

These functions determine all aspects of the Museum's performance. The government's performance targets, specified in the annual Portfolio Budget Statements (PBS), are achieved through work defined in one program, which leads to the outcome:

Increased awareness and understanding of Australia's history and culture by managing the National Museum's collections and providing access through public programs and exhibitions.

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 strategic and annual business priorities outline the organisation's strategic goals and guide the activities of all business units to achieve the results specified in the Museum's outcome. The strategic priorities for 2010–11, approved by Council in May 2010 and described in the Museum's PBS and Charter of Operations, were to:

- **enhance exhibitions, programs and services** by ensuring access to its collections and programs, and encouraging an awareness and understanding of Australian history and culture, by developing and delivering exhibitions and activities that are audience-focused, object-centred and rich in content
- **develop the National Historical Collection, enhance collections management and improve collections storage** by continuing, in keeping with the Museum's mandate, to develop its acquisitions program, maintain its collections to the highest possible standards and improve its collections storage
- **strengthen research and scholarship capability** by significantly developing the Museum's research

and scholarship activity over the coming years, in keeping with its aim to be a centre of excellence for research and scholarship and contribute to the body of knowledge about Australian history and culture

- **enhance its national and international profile** by continuing to develop, in keeping with the Museum's vision to be a recognised world-class museum, as a national institution of international standing through leadership in museum practice, fostering partnerships and delivering effective, engaging outreach programs
- **develop staff, business practices and infrastructure** by continuing to review the way business is conducted, operating in a way that utilises better practices and providing an environment to assist staff to undertake their work.

Outcome achievements

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

- acquiring collection items in accordance with the Collection Development Framework
- storing the National Historical Collection in accordance with appropriate museum standards
- conservation treatment to maintain appropriate condition of items
- documentation of the National Historical Collection
- providing access to the Museum's collections, exhibitions, programs and website
- ensuring visitors are satisfied with the exhibitions, programs and services.

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

“The Museum's collection management, research, exhibitions and programs aim to achieve the outcome of increasing awareness and understanding of Australia's history and culture.”

Program 1.1 Collection management, research, exhibitions and programs

The Museum’s collection management, research, exhibitions and programs aim to achieve the outcome of increasing awareness and understanding of Australia’s history and culture. The Museum does this by:

- conducting activities to ensure it has a relevant and high quality collection of objects and associated material. This includes maintaining the collection in appropriate condition, and ensuring it is available to be used in exhibitions and other programs
- conducting activities that allow visitors to access objects in the collection or information about objects and Australian history and cultures through the provision of exhibitions and programs in Australia and overseas
- undertaking research to enhance awareness of Australian history and cultures, and maintaining a print and web publishing program for the public.

The annual PBS specify performance measures for the Museum for acquisitions, storage of the National Historical Collection, conservation treatments, documentation of the collection, access to the collection and visitor satisfaction levels. This year, the Museum again met or exceeded these measures.

Performance summary, measured against PBS

PERFORMANCE INDICATORS	ACHIEVEMENTS
100% of acquisitions acquired in accordance with the Collection Development Framework	Actual: 100%
75% of the National Historical Collection stored in accordance with appropriate museum standards	Actual: 75%
4,478,000 people have access to the Museum’s collections, exhibitions, programs and web	Actual: 4,960,348
85% of visitors satisfied with the exhibitions, programs and services	Actual: 96%

Managing the collection

Developing the collection

The National Historical Collection was initially formed from objects and collections transferred to the Museum by the Australian Government following the Museum’s establishment in 1980. The major collections included those of the former Australian Institute of Anatomy, the former Australian Institute of Aboriginal Studies, and other smaller but significant collections from the University of Sydney’s anthropological department and Australian Government departments such as the Department of Home Affairs and Transport, the Bureau of Mineral Resources and the Australian Broadcasting Commission. Since 1980, the Museum has acquired objects through donation and purchase. The Museum’s collecting activities are driven by its current Collections Development Plan.

The 2010–11 financial year was typically productive for the collections development program, including the documentation and accessioning of backlog collection material as part of the final stage of the Legacy Collections Project. The Museum acquired objects for the National Historical Collection for a total figure of \$2.115 million, including \$1.243 million for purchases and \$872,000 for donations, securing many compelling objects for the nation. Unspent funds, of \$644,000, from this year’s budget will be carried forward into the 2011–12 financial year.

Some of the significant objects acquired through the course of the year were:

- a terracotta portrait bust of Sir Edmund Barton by sculptor Nelson Illingworth, one of a series of busts, entitled *The Federal Leader*, that Illingworth made of Barton
- a painted coolamon dating from 1972 attributed to Long Jack Phillipus Tjakamarra, a significant Aboriginal artist involved in the genesis of the Western Desert painting movement
- a bark container painted at Yirrkala, north-east Arnhem Land, Northern Territory, in 1965, by Narritjin Maymuru, one of the leading Australian artists of the twentieth century
- material relating to mining on the Victorian goldfields, including rare maps of the goldfields, mining equipment and pictorial material
- two quirky grass, wool and leather camel-and-rider sculptures created by Tjanpi Desert Weavers, which reflect the significance of the camel to Aboriginal people
- a private donation of 32 contemporary artworks by Warakurna artists that reflect historical events in their lives.

The Museum's Council formally approves the inclusion of objects into the National Historical Collection. This year the Council approved 119 collections during the year, details of which are set out in Appendix 3, pp. 105.

Each financial year the Museum conducts a number of targeted collecting projects to address gaps in the collection or to meet exhibition needs. The curatorial teams working on permanent exhibition galleries, Australian Journeys and Landmarks: People and Places across Australia, focused on material relating to exploration and settlement, communications, pastoralism, agriculture, mining and transport. Collecting activities around the experience of children in institutional care has continued for the development of *Inside: Life in Children's Homes and Institutions*, a temporary exhibition that will open in November 2011. A small collection of objects was received from Museum Victoria for a collecting project on the Black Saturday Victorian bushfire disaster of 2009, and a new targeted collecting project on the Queensland floods and Cyclone Yasi commenced in collaboration with the Queensland Museum.

In 2009–10 the Museum committed to the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions. The charter aims to promote and reinforce best practice approaches to the acquisition, display and de-accessioning of Indigenous works of art. The charter complements the Indigenous Australian Art Commercial Code of Conduct and ensures that participating institutions work at the highest level of ethical principles when dealing with the Indigenous art market. The principles and philosophy of the charter were fully observed throughout 2010–11.

“Every year the Museum facilitates the acquisition of donations under the Australian Government's Cultural Gifts Program. This program encourages donations of culturally significant items from private collections to public museums, art galleries, libraries and archives.”

Collections donated under the Cultural Gifts Program

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

Over the year, three collections were donated through the program:

- a 1959 Wolseley 1500 car and a range of materials associated with documenting, maintaining and displaying the vehicle, including a number of tools and spare parts, the certificate of registration and the operator's handbook (Robert Crompton collection)
- forensic exhibits relating to the trial of Lindy and Michael Chamberlain and the royal commission into their convictions for murder and accessory to murder, respectively, of their daughter, Azaria Chamberlain, as well as clothing worn at significant family events (Lindy Chamberlain-Creighton collection no. 5)
- a carved wooden portrait depicting the head and shoulders of an Aboriginal man, carved in 1917 by renowned Prussian-born woodcarver Robert Wilhelm Prenzel, based on a photograph taken by Henry King, which also inspired the cover of the *Bulletin* in October 1891 (Roger and Shirley Brideson collection).

A further four collections are currently being processed as donations for the 2010–11 financial year.

Accessioning the collection

Accessioning is the process that formally registers an object into the Museum's permanent collection. During the year the Museum accessioned 4396 objects. Among the notable objects and collections accessioned this year were an 1886 illuminated address to Premier Graham Berry from William Barak and Coranderrk residents; designs and materials documenting the collaboration and making of the Parliament House Embroidery by embroiderers' guilds from across Australia; a Grant Featherston-designed Expo Mark II Sound Chair from Expo '67, Montreal; and an acrylic painting, *Walungawari Waterhole*, by Queenie McKenzie.

The Museum's Archive Collection comprises collections of paper, photographic and audiovisual material that support the interpretation of the National Historical Collection. Over the past year, 13 collections containing two audiovisual items, 140 photographic items and 80 paper items were accessioned. Fewer

collections were processed this year due to competing exhibition priorities.

Highlights from these collections include:

- books, photographs and documents relating to the life and achievements of trailblazing motorist and cyclist Francis Birtles, collected by Peter Wherrett
- design drawings for the interior details of the FJ and FX Holden models
- photographs and documents relating to emu egg carver Bill Reid.

No objects were de-accessioned from the National Historical Collection during 2010–11.

Documenting the collection

A key business activity for 2010–11, supporting the strategic priority 'Develop the National Historical Collection, enhance collections management and improve collections storage', was to build upon the success of the previous Accessions Backlog Project by further addressing the documentation of the collection.

The Legacy Collections Project was established in July 2009 to document the Museum's legacy collections. These are collections previously acquired by the Museum for which the assessment and documentation is incomplete. In 2010–11, 11,330 objects were either added to the electronic catalogue or disposed of. Due to budget considerations, the project ceased at the end of the 2010–11 financial year. During the two years of the project, the Legacy Collections team processed 24,415 collection objects.

Photographic documentation

Images are an important component of object documentation and are included in collection database records. They also feature in publications, the website, marketing and promotional material, and media content. This year the photographic team produced more than 3800 images of collection and loan objects, undertook several field assignments and covered corporate and public events. Some significant projects this year were:

- the culmination of the Landmarks gallery object photography, which comprises 2675 images produced since it began in early 2010
- 15 location assignments to support the Landmarks gallery, including Mount Tom Price in Western Australia; Tasmania; the Lachlan Valley, Port Macquarie, Sydney, Springfield station and the Gundry Plains in New South Wales; Melbourne, Victoria; and Keith, in South Australia, resulting in over 3200 images
- digitisation of collection material, including footballer and broadcaster Johnny Warren's scrapbooks and 307 convict love tokens from the Timothy Millett collection, with more than 2200 images being produced.

Copyright

In 2010–11, the Copyright and Production Services unit undertook significant work to source and clear images owned by individuals, commercial organisations and cultural institutions throughout Australia and internationally. The Museum's website, exhibitions, marketing and publications require copyright clearances for a large number of images. Approximately 8800 images were delivered to support the Museum's documentation, exhibitions, publishing and communication activities. This represents an increase of 1500 over the previous year.

Managing digital assets at the Museum

The Museum holds over 450,000 digital images and audio, video and interactive works that document objects held in the National Historical Collection as well as Museum activities. These digital works are used by the Museum in exhibitions, on the Museum's website and in print publications. Other institutions and members of the public also purchase and license digital works from the Museum. In 2010–11 the implementation of the automated digital asset management system (DAMS) was well underway, with a view to completion in early 2011–12.

Caring for the collection

Care of the National Historical Collection is a key activity within the Museum. The Conservation section has a significant role in this, including carrying out conservation treatments on collection items, and planning and implementing preservation activities to prevent damage and minimise deterioration to objects in the collection.

Conservation highlights of the year included:

- preparation and installation of the objects for the Landmarks gallery, ranging from large functioning exhibits such as the Kenya station Simplex windmill and the Lees and Brander gear cutter, through to firearms, small manuscript books, flags, paper labels and preserved lizards
- preparation of a sealed micro-environment display case for the 1963 Yirrkala bark petition. The unit includes a data logger that monitors the conditions inside the case and has movement detector activated lighting to ensure the petition is lit only when it needs to be. This highly significant and very fragile object is travelling in the exhibition *From Little Things Big Things Grow*.

The research efforts of the Museum's Conservation section continue to be relevant to an international audience. This year, for example, the Tate galleries in London sought information on the Museum's work with micro-fade testing to better determine the effect of light on specific objects.

Although the number of conservation treatments was down on previous years' figures, the Conservation section processed a record number of objects (8359) — this included items treated, items condition-checked, pest management treatments, exhibition items installed and de-installed and objects stabilised for storage.

Number of conservation treatments on collection or loan items, 2001–11

FINANCIAL YEAR	NUMBER OF TREATMENTS
2001–02	1100
2002–03	1200
2003–04	1500
2004–05	1600
2005–06	1770
2006–07	2175
2007–08	2289
2008–09	2138
2009–10	1469
2010–11	534

Storing and moving the collection

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

Activities included:

- consolidating and improving access to collections, including rehousing and repacking of collections processed by the Legacy Collections Project team
- restructuring collection storage areas to accommodate temporary exhibition development areas
- preparing collection storage areas for the 'Come into our shed' open day
- attending to 893 movement requests, with 5775 objects moved between Museum sites for a variety of purposes, including access for research, documentation, conservation assessment, treatment, display or permanent storage.

Making the collection accessible

Lending the collection

The Museum makes objects from the National Historical Collection available for loan to other cultural institutions, and borrows objects from around Australia and internationally to enhance its own exhibitions.

Loans from our collection this year included:

- four paintings, *Walungawari Waterhole* and *Mistake Creek Massacre*, by Queenie McKenzie, and *Wallaby Men Dreaming at Marru(nga)* and *Dreaming Story at Warlugulong (Warlukulangu)*, by Clifford Possum Tjapaltjarri, on loan to the Museum Ludwig, Cologne, Germany, for display in *Remembering Forward – Australian Aboriginal Painting since 1960*
- seven bark paintings by Bardayal Nadjamerrek on loan to the Museum of Contemporary Art, Sydney, for display in the *Bardayal 'Lofty' Nadjamerrek* exhibition
- an architectural model of the 'Knot' design element of the National Museum of Australia on loan to the Faculty of Architecture, Building and Planning, University of Melbourne, for display in the *Alumni Retrospective Series* exhibition featuring architecture firm Ashton Raggatt McDougall.

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 regarding the collection. During the year, there were 60 visits to the repositories, and Museum staff responded to numerous requests for information.

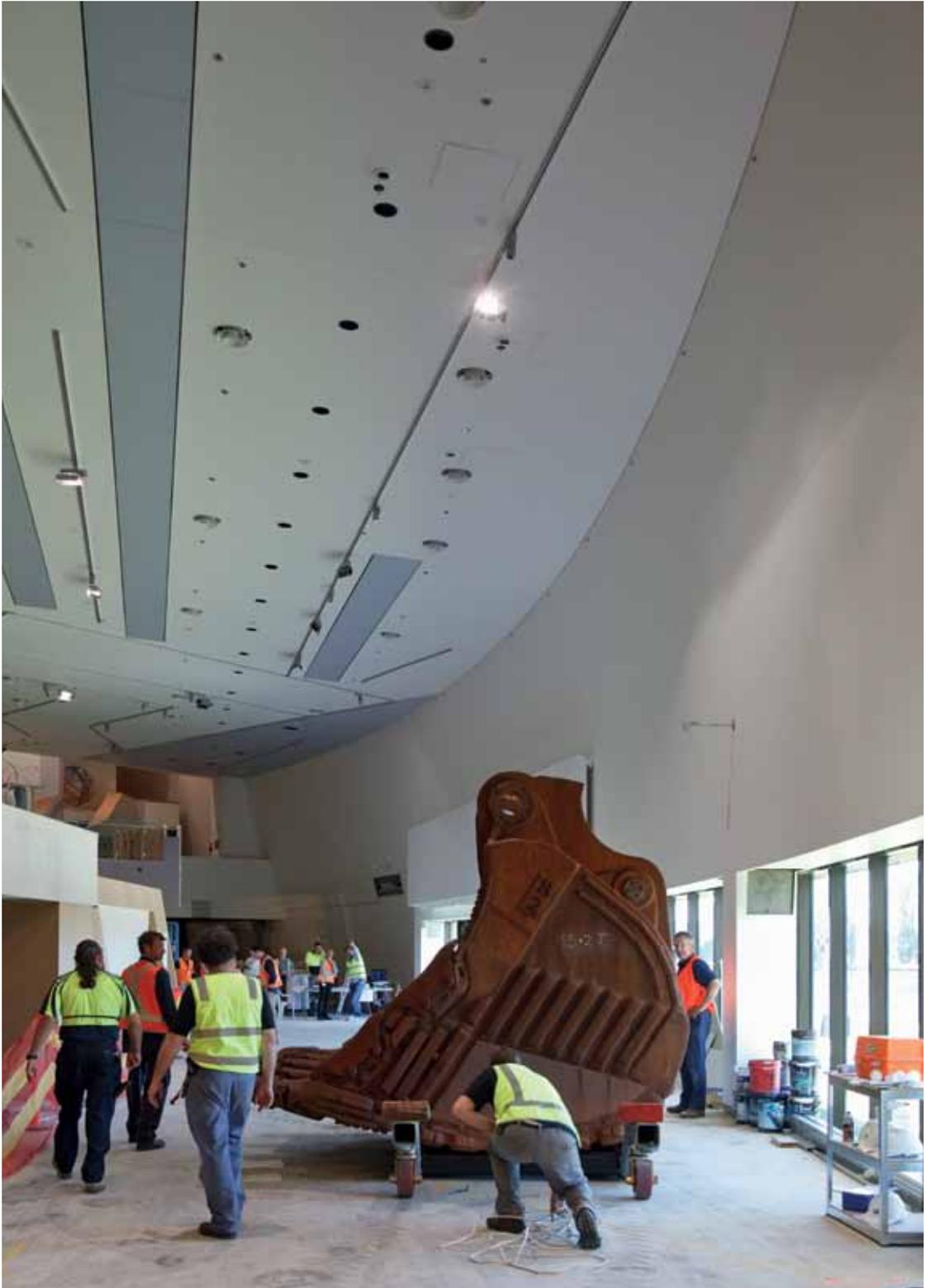
Visitors to the repositories included researchers, community members and groups, filmmakers, donors and their families, university students, artists and curators from other institutions researching for exhibitions. Enquiries covered a diverse range of collection items, including Australian Aboriginal and Pacific Islander material, photographs and documents, and large technology objects.

Some special visitors given access to particular Museum objects this year included:

- Xinh Le, to view the refugee boat on which he came to Australia as a young child in 1978
- weavers from the Australian Tapestry Workshop, Melbourne, to study the painting *Kunawarritji to Wajaparni*, created by eight artists in 2007 as part of the Canning Stock Route Project. The Australian Tapestry Workshop has been commissioned to weave a tapestry based on this painting for the Australian Embassy to the Holy See
- Lance and Trevor Boucher, to view the steam-powered stationary engine and vertical boiler used by their grandfather, William Price, to power a sawmill on his property near Smith's Creek, East Gippsland, Victoria.

Online access to the collection

Online access to the Museum's collection database is provided by the online public access catalogue, 'Search our collections'. This year, 11,392 records were made available online, increasing the total number available to the public to 56,955 records. This year, collections released to the web included:



A 15-tonne rock shovel bucket from an iron ore mine at Mount Tom Price, Western Australia, is slowly manoeuvred into its final position in the Landmarks gallery.

- the Papuan Official collection, comprising Papuan artefacts collected in the early twentieth century, such as adzes, bags, canoes, fishing equipment, musical instruments and body ornaments
- the Springfield–Faithfull Family collection, comprising more than 2000 artefacts relating to Springfield station, near Goulburn, New South Wales. This collection includes objects such as colonial era costumes, a bushranger medal, surveying instruments, a late nineteenth-century landau and firearms
- the Timothy Millett collection, consisting of 307 convict love tokens and documents relating to the criminal justice system.

Enriching exhibitions

The Museum's permanent galleries and temporary and travelling exhibitions displayed 6550 objects of which 1961 were loans from 516 lenders, comprising 266 institutions and 250 private individuals. Interesting private and institutional objects loaned to the Museum included:

- a reed necklace with shell pendant, a child's tomahawk, a headband, a Lammermoor boomerang and two Lammermoor clubs on loan from the British Museum for the Landmarks gallery
- two giant street parade puppets of Marion Mahony Griffin and Walter Burley Griffin on loan from the Castlecrag Progress Association, the Haven Amphitheatre Committee and the Walter Burley Griffin Society for the Landmarks gallery
- a mummified thylacine skull on loan from the Western Australian Museum for display in the Old New Land gallery
- sections of coral core from Flinders Reef in the Coral Sea on loan from the Australian Institute of Marine Science, Townsville, for display in *Exploration & Endeavour: The Royal Society of London and the South Seas*
- three shields with incised carving, an emu feather girdle, a rectangular basket, a boomerang, a hooked club and a mushroom-headed club collected by the von Stieglitz brothers; and John Mitchell's '1782' club coat and sash on loan from the National Museum of Northern Ireland for display in *Not Just Ned: A True History of the Irish in Australia*
- a harp, two oil paintings, an illuminated address and a stove blackboard drawing device on loan from the Sisters of Mercy, Melbourne Congregation, for display in *Not Just Ned: A True History of the Irish in Australia*.

Museum development

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

The plan proposed redeveloping the Nation gallery to provide a general history of Australia's economic, social and political conditions. The Museum has continued work on developing and delivering the gallery, renamed Landmarks: People and Places across Australia, over the course of 2010–11. Landmarks opened on 11 June 2011.

Landmarks: People and Places across Australia

The Landmarks gallery explores a broad history of Australia through stories of places and their peoples. The gallery considers 10 themes in Australian life, exploring how each has unfolded in particular places across the country. It looks at how people have engaged with landscapes, flora, fauna and technologies to develop distinctive Australian communities. Landmarks offers an imaginative tour of the country – the opportunity to 'visit' different places, to explore how they have emerged, and to ask how, together, they create a history of Australia.

During 2010–11, all gallery elements, including digital and mechanical interactives, were fabricated and installed. Museum staff also completed substantial work conserving and preparing the Museum's collections for display, negotiating and transporting loans to the Museum and working with external contractors to design mounts and supports for the objects appearing in the gallery.

The gallery features more than 1500 objects, including a Simplex windmill from Kenya station in Queensland, an iron-ore mining bucket from Mount Tom Price in Western Australia, the Holden Prototype No. 1 and Phar Lap's heart. Other highlights include the stream anchor from HMS *Investigator*, the Batman Land Deed, a set of early fishhooks made by the Eora people of the Sydney region, and a rare Wedgwood medallion, made from clay sent by Governor Arthur Phillip at Sydney Cove to Sir Joseph Banks in England.

Construction projects

Administration Extension Project

In 2010–11, the Museum committed to a number of major construction projects on the Acton Peninsula site, including the Administration Extension Project. The project comprises an extension to the existing Museum administration wing designed by Ashton Raggatt McDougall. The single-storey extension will provide an additional 920 square metres of office accommodation and seeks to incorporate best practice environmentally sustainable design in materials and energy usage for the building. The new building will link the existing administration wing and the heritage-listed annexe.

The primary aim of this proposal is to free up 650 square metres of existing space, currently used for administrative purposes, to allow more of the Museum's collection to be on display and accessible to the public. The extension will also provide a more efficient and functional workspace for staff.

Main Hall Project

In 2010–11, the Museum examined potential options to create more effective use of the space in the Main Hall to allow for large objects to be displayed. As a result the café will be redesigned to connect with the lakeside walk. Plans for the café have progressed through a number of stages including design development and construction documentation.

Technology in the galleries

Technology continues to be introduced to enhance the visitor experience within the Museum's permanent and temporary exhibitions by:

- incorporating interactive touch-screen displays and high definition video within the exhibition spaces
- using tablet technology to provide visitor access to additional content
- enabling visitors to contribute to exhibitions with personal video messages
- providing public internet access capability within the Museum's temporary exhibitions, enabling visitors to conduct further research
- replacing and updating a range of multimedia equipment across the Museum, including digital video projectors and exhibition multimedia hardware
- introducing wireless technology more widely as a platform for improving Museum productivity and enhancing the visitor experience.

Permanent galleries

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

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

To improve audience understanding of Aboriginal and Torres Strait Islander history and culture, the gallery presents stories, objects and images that explore the culture and experiences of Australia's first peoples from time immemorial, through colonisation to contemporary Australian life.

In 2010–11, module redevelopments and changeovers of objects occurred throughout the gallery. Research continued for the redevelopment of several exhibits planned to open in 2011–12.

Old New Land: Australia's People and Environment

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

Eternity: Stories from the Emotional Heart of Australia

Eternity 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 the story of Louis St John Johnson, an Aboriginal man who was separated from his birth mother in 1973, and who died tragically in 1992, was installed.

Australian Journeys

Australian Journeys explores the passages of people to, from and across Australia. The gallery, which opened early in 2009, traces the ways in which migrants and travellers have made homes in Australia and overseas, and have built and maintained connections between here and abroad. It was the first permanent gallery to be renewed since the Museum opened in 2001.

The gallery includes significant purchases made by the Museum, such as a table made of beefwood collected near Port Jackson for First Fleet Surgeon-General John White in the early 1790s; and a rich collection associated with Captain James Cook, including Cook's plane table surveying frame, a striking marble bust and a copy of *Banks' Florilegium*.

In 2010–11, module redevelopments and changeovers of objects occurred throughout the gallery. A new module featuring Tania Verstak, Miss Australia 1961, was added to the gallery. Verstak's dress worn in the 'national costume' category of the International Beauty Congress at Long Beach, California, is the centrepiece of the display.

Gallery objects de-installed and installed

GALLERY	OBJECTS DE-INSTALLED	OBJECTS INSTALLED
First Australians	33	72
Old New Land	6	3
Eternity	8	4
Landmarks	0	1460
Australian Journeys	74	27
Total	121	1566

“Museum staff worked with the Department of Foreign Affairs and Trade and NAMOC to translate both the exhibition text and the catalogue into Chinese.”

Exhibition program

Temporary exhibitions

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

In 2010–11, the Museum delivered six temporary exhibitions and toured eight travelling exhibitions, of which two exhibitions toured internationally.

Temporary Gallery

***Yiwarra Kuju: The Canning Stock Route* (30 July 2010 – 26 January 2011)**

Yiwarra Kuju: The Canning Stock Route was the result of a partnership between the National Museum of Australia and Western Australian arts group FORM. This groundbreaking exhibition told the story of the Canning Stock Route's impact on Aboriginal people, and the importance of the country that surrounds it, through the works of senior and emerging artists and the stories of traditional custodians. It also featured an innovative 10-metre-long multi-touch interactive that won a MUSE award from the American Association of Museums. This exhibition is now touring Australia with venues confirmed in Perth and Sydney.

***Not Just Ned: A True History of the Irish in Australia* (17 March – 31 July 2011)**

This fascinating exhibition revealed the extraordinary influence of the Irish in Australia, from the arrival of the First Fleet in 1788, to the continuing influx of young Irish backpackers today. From politics and religion to industry, art, music and dance, the Irish have had a far-reaching influence on Australia.

On display were more than 450 objects, large and small, from public institutions and private collections all over Australia, Ireland, the United States and New Zealand. An interactive iPad installation enabled visitors to listen to oral histories, poetry, songs and stories.

Gallery of First Australians Focus Gallery

***Tayenebe: Tasmanian Aboriginal Women's Fibre Work* (30 March – 25 July 2010)**

Tayenebe, a Tasmanian Aboriginal word meaning 'exchange', celebrated the revitalisation of Tasmanian Aboriginal weaving that has been taking place over the past three years. The project supported Tasmanian women in regenerating weaving practices and knowledge of traditional plants within their community.

The exhibition, developed by the Tasmanian Museum and Art Gallery, with support from the National Museum of Australia, included beautiful baskets and kelp water carriers in contemporary and traditional styles.

A Map of Living Waters: Ngurrara Canvas I
(30 July – 8 November 2010)

This monumental canvas, acquired by the Museum in 2009, was displayed in the Gallery of First Australians Focus Gallery in conjunction with the *Yiwarra Kuju: The Canning Stock Route* exhibition.

Yalangbara: Art of the Djang'kawu
(7 December 2010 – 25 September 2011)

Developed in partnership between the National Museum of Australia and the Museums and Art Galleries of the Northern Territory, *Yalangbara: Art of the Djang'kawu* is an exhibition of captivating artworks by the Marika family from north-east Arnhem Land, exploring the journey of the Djang'kawu ancestors. The exhibition included works produced at the Yirrkala mission in the 1930s, rare crayon drawings commissioned by Dr Ronald Berndt, monumental barks from the 1950s, and a series of contemporary prints, fibre items, barks and carvings. This exhibition is now touring Australia with venues confirmed in Darwin and Perth.

Studio Gallery

Exploration & Endeavour: The Royal Society of London and the South Seas
(14 September 2010 – 30 January 2011)

This exhibition, developed collaboratively between the National Museum of Australia and the Royal Society of London, commemorated the 350th anniversary of the Royal Society, the world's oldest scientific academy in continuous existence. The exhibition featured significant documents and objects from the Royal Society's collections to reveal the key role it played in the exploration and early documentation of the Australian continent. It included navigational instruments from the *Endeavour*, *Resolution* and *Adventure*, letters from James Cook and Matthew Flinders, and a mechanical planetarium, or orrery, made in about 1760 to demonstrate the principles of the transit of Venus.

International travelling exhibitions

This year saw the Museum reach out to an international audience with the display of *Papunya Painting: Out of the Australian Desert* at Beijing's National Art Museum of China (NAMOC), 10 June – 26 August 2010. The exhibition marked the Museum's status as a producer of world-class exhibitions.

The exhibition, which was originally shown at the Museum in 2007, was selected by the Department of

Foreign Affairs and Trade and NAMOC to form part of the program for the Year of Australian Culture in China, Imagine Australia. Museum staff worked with the Department of Foreign Affairs and Trade and NAMOC to translate both the exhibition text and the catalogue into Chinese. The exhibition, which was opened by the Governor-General on 10 June 2010, tells the story of the artists and supporters of the Papunya Tula art movement between 1974 and 1981. The exhibition generated a high level of interest within China and a total of 120,000 people visited the exhibition.

The tour of *Papunya Painting* to China was supported by the Australian Government through the Australia International Cultural Council, an initiative of the Department of Foreign Affairs and Trade, and the former Department of the Environment, Water, Heritage and the Arts under its National Collecting Institutions Touring and Outreach Program (NCITO).

This year the Museum also toured *League of Legends: 100 Years of Rugby League in Australia* to Samoa.

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 2010–11, eight exhibitions travelled to a total of 23 different venues (with two venues hosting more than one exhibition) across New South Wales, Victoria, Queensland, Northern Territory, South Australia, Western Australia and the Australian Capital Territory.

Of these venues, 13 were in metropolitan venues and 12 in regional areas, and the Museum's exhibitions attracted 736,811 visitors. The following national travelling exhibitions were supported by the NCITO Program, an Australian Government program aiming to improve access to the national collections for all Australians: *Yiwarra Kuju: The Canning Stock Route*, *From Little Things Big Things Grow: Fighting for Indigenous Rights 1920–1970*, and *Symbols of Australia*.

National and international travelling exhibitions, 2010–11

EXHIBITION AND VISITATION	DESCRIPTION	VENUE	DATES
<i>A Different Time: The Expedition Photographs of Herbert Basedow: 1903–1928</i> 88,801	A fascinating historical record of life in remote Australia in the early 1900s	Port Augusta Cultural Centre, SA Queensland Museum, Brisbane, Qld Cockatoo Island, NSW	9 Oct – 28 Nov 2010 12 Mar – 22 May 2011 3 Jun – 31 Jul 2011
<i>Behind the Lines: The Year's Best Cartoons 2009</i> 41,267	Works by Australia's leading political cartoonists in 2009	The Constitutional Centre of Western Australia, Perth, WA Northern Territory Library, Darwin, NT State Library of Queensland, Brisbane, Qld	24 Jun – 20 Aug 2010 15 Sep – 7 Nov 2010 11 Dec 2010 – 3 Apr 2011
<i>Behind the Lines: The Year's Best Cartoons 2010</i> 26,739	Works by Australia's leading political cartoonists in 2010	Museum of Australian Democracy, Canberra, ACT Riverside Theatres, Parramatta, NSW Old Treasury Building, Melbourne, Vic	9 Dec 2010 – 20 Mar 2011 25 Mar – 20 May 2011 28 May – 3 Jul 2011
<i>From Little Things Big Things Grow: Fighting for Indigenous Rights 1920–1970</i> 141,062	Objects and photographs highlighting the struggle for Indigenous civil rights in the period 1920–1970	Melbourne Museum, Vic Tandanya National Aboriginal Cultural Institute, Adelaide, SA Museum of Sydney, NSW Western Australian Museum, Kalgoorlie-Boulder, WA	7 Jun – 7 Nov 2010 11 Dec 2010 – 6 Feb 2011 21 Feb – 8 May 2011 28 May – 9 Oct 2011
<i>League of Legends: 100 Years of Rugby League in Australia</i> 5168	Photographic exhibition that emerged from the major temporary exhibition of the same name	Museum of Samoa Bundaberg Regional Art Gallery, Qld Liverpool Regional Library, NSW Wollongong City Gallery, NSW	14 Jun – 30 Jul 2010 16 Mar – 8 May 2011 18 May – 16 Jun 2011 25 Jun – 21 Aug 2011
Ned Kelly banner display 30,515	Banner display based on the <i>Ned Kelly: Fact and Fiction</i> touring exhibition	Gold Museum, Ballarat, Vic Black Diamond Heritage Museum, Bulli, NSW Willows Museum, Jerilderie, NSW Benalla Historical and Pioneer Museum, Vic	14 Jun – 29 Aug 2010 11 Sep – 12 Dec 2010 4 Jan – 5 Mar 2011 10 Apr – 30 Jun 2011
<i>Symbols of Australia</i> 283,607	Explores symbols that Australians have chosen to represent themselves and their nation	Albury Library and Museum, NSW Museum of Tropical Queensland, Townsville, Qld Queensland Museum, Brisbane, Qld Liverpool Regional Library, NSW Museum of the Riverina, Wagga Wagga, NSW	10 Jun – 8 Aug 2010 6 Sep – 25 Nov 2010 4 Dec 2010 – 26 Feb 2011 9 Mar – 15 May 2011 20 May – 7 Aug 2011
<i>Papunya Painting: Out of the Australian Desert</i> 120,000	Highlighted the National Museum's extraordinary collection of Central and Western Desert region Aboriginal paintings, and travelled to Beijing as part of the Year of Australian Culture in China	National Art Museum of China, Beijing	10 Jun – 26 Aug 2010

Note: date spans are for duration of exhibition but figures are calculated from 1 July 2010.

Number of exhibitions at venues, 2001–11

FINANCIAL YEAR	NUMBER OF EXHIBITIONS
2001–02	1 at 4 venues
2002–03	5 at 6 venues
2003–04	6 at 9 venues
2004–05	5 at 9 venues
2005–06	8 at 28 venues
2006–07	9 at 28 venues
2007–08	9 at 26 venues
2008–09	11 at 32 venues
2009–10	9 at 17 venues*
2010–11	8 at 25 venues*

*Two venues hosting more than one exhibition

Programs and events

The financial year 2010–11 has been particularly strong for public programs at the Museum, with 36,653 people attending organised events and activities during the year. The Museum presents a broad range of public programs for visitors in order to achieve its PBS outcome of increasing the public's awareness and understanding of Australian history and culture.

The Museum develops these programs to ensure they are accessible to a wide range of audiences and represent the diversity of the Australian community. The primary audiences are families with children aged 5–12 and adult learners. A new program has been developed this year to improve access to the Museum for people with disabilities.

For families and children

The Public Programs interpretation strategy for families with children, which includes a free Discovery Space and other facilitated workshops and festivals, is continuing to deliver results for the Museum.

Program highlights included:

- in winter 2010, school holiday workshops that encouraged children to make a symbol that represented Australia, and cartooning and photography workshops that were inspired by *Symbols of Australia*, the Old New Land gallery and the Garden of Australian Dreams. The Museum also organised a mini festival linked to NAIDOC Week, celebrating Aboriginal and Torres Strait Islander culture through storytelling, dancing and the Museum's annual didgeridu competition
- during spring 2010, 'A strange new land', the theme for the Discovery Space, inspired by the *Exploration &*

Endeavour exhibition. Children became explorers to new lands, like the explorers in the exhibition, and were able to discover and create new species of animals to take home. Over 1400 families and children enjoyed this activity during the eight days it was available

- summer programs inspired by *Yiwarra Kuju: The Canning Stock Route*. In the Discovery Space, children could paint their own mini canvas in a similar style to the paintings in the exhibition, using mark-making tools rather than paintbrushes. Children could also contribute to a large collaborative mural canvas. Over 12 days, 2741 children and their parents enjoyed this program
- autumn programs focusing on the *Not Just Ned* exhibition. The highly successful *Not Just Ned* Irish festival, which attracted a record 2628 visitors, kickstarted the program and included singing, dancing, poetry, talks, storytelling and craft activities, especially a very successful family flag-printing activity. The Discovery Space attracted 1511 participants with the 'Who am I?' program where children could make their own 'Not Ned' mask and decorate it to reflect their personality.

Recognising that children and families are core audiences, the Museum also supported important community events such as Children's Week.

For access audiences

The Museum believes that all people have a fundamental right to access and enjoy the Museum. As part of this commitment, access programs for audiences who do not usually visit the Museum have been developed. These include programs such as Music for Everyone, for people with disabilities, dementia and Alzheimer's disease that have been developed in collaboration with community associations and workers. These programs will be expanded in 2011–12.

For adult learners

The Museum developed many programs for adult learners designed to highlight significant aspects of Australian social history and relate to temporary and permanent exhibitions.

Programs linked to temporary exhibitions included:

- Canning Stock Route Festival Day, linked to *Yiwarra Kuju* and featuring music, activities and talks by some of the contributing artists
- 'Letter readings from the voyages of discovery', linked to *Exploration & Endeavour* and featuring actor Rhys Muldoon, Director Andrew Sayers and curator Michelle Hetherington
- programs held to coincide with *Not Just Ned*, including the 'Sunday sessions', a series of lectures on family history, a concert by The Alan Kelly Quartet from

Ireland, curator talks and the 18th annual Australasian Irish History Conference.

Public programs were also designed to promote the permanent exhibitions. These included:

- 'By the water', a concert featuring Dan Kelly and the Falling Joys, attended by 1652 people. The event gained widespread media coverage
- 'The happiest refugee': historian and biographer Nicholas Brown spoke to Anh Do about the extraordinary true story of Anh's journey from starvation at sea to becoming one of Australia's best-loved comedians
- 'Collectorfest': legendary Australian food writer Margaret Fulton talked about her love of cooking, and visitors brought their cookbooks and shared their stories.

'Come into our shed', an open day at the Museum's Mitchell storage space to show objects that are not currently on display, attracted 1600 people. Part of the success of this program was due to an extensive marketing campaign that trialled new tactics such as street signs, electronic billboards and an active social media campaign using Twitter and Facebook.

Collaborative programs

The Museum collaborates with a variety of other cultural and educational institutions in a range of ways. These partnerships add vitality to our programs as they often help us interpret the Museum from new perspectives.

Events in collaboration with other cultural and educational institutions included:

- Indigenous writers' workshops run by author Anita Heiss, in association with the ACT Writer's Centre
- a seminar entitled 'Coral reefs in a changing environment' with Robin Williams
- "'The lost Gallipoli sonata": Frederick Septimus Kelly', a concert held in collaboration with the Canberra International Music Festival
- The Latin American Film Festival, in association with a consortium of 10 Latin American embassies.

For school students

In 2010–11 the Museum received more than 83,000 visiting school students from all states and territories, and several new facilitated programs were offered to visiting schools in the reporting period. In addition, the first trials of videoconference programming to schools were undertaken, the forerunner of a suite of videoconference programming that will be rolled out for regional and remote schools in the next few years.

The Museum continued to prepare for the implementation of the Australian curriculum by extensively mapping its existing programs to the content and skills requirements of the new history curriculum.

Overall, 99 per cent of schools were satisfied with the programs provided by the Museum. When asked to evaluate the programs, teachers commented that they appreciated and enjoyed the programs' 'hands on' nature, describing them as 'engaging, child-centred and positive'.

Our visitors and audiences

Visitation for 2010–11 was 4,960,348 (including 1,580,574 visitors to Acton and travelling exhibitions and 3,379,774 online visitors). The year's visitation was up 19 per cent from 2009–10 and was marked by:

- a significant increase in visitors to temporary exhibitions due to the popularity of *Yiwarra Kuju: The Canning Stock Route* and *Not Just Ned: A True History of the Irish in Australia*
- a major increase in visitation to travelling exhibitions due to the large number of exhibitions travelling to major cities, including Beijing, in 2010–11
- a notable increase in visitors to public programs and events, which reflects the continued popularity of both regular and new programs, and record attendance for the summer and autumn festival days.

Web visitation has grown slightly from 3,291,874 in 2009–10 to 3,379,774 in 2010–11. The most interesting trend was the increasing share of online engagement through social media, which accounted for approximately 160,000 visits in 2010–11 compared with about 60,000 in 2009–10.

Visitation numbers (excluding the web), 2001–11

FINANCIAL YEAR	VISITATION
2001–02	903,400
2002–03	825,000
2003–04	820,200
2004–05	666,200
2005–06	770,601
2006–07	945,210
2007–08	1,007,856
2008–09	941,361
2009–10	880,030
2010–11	1,580,574

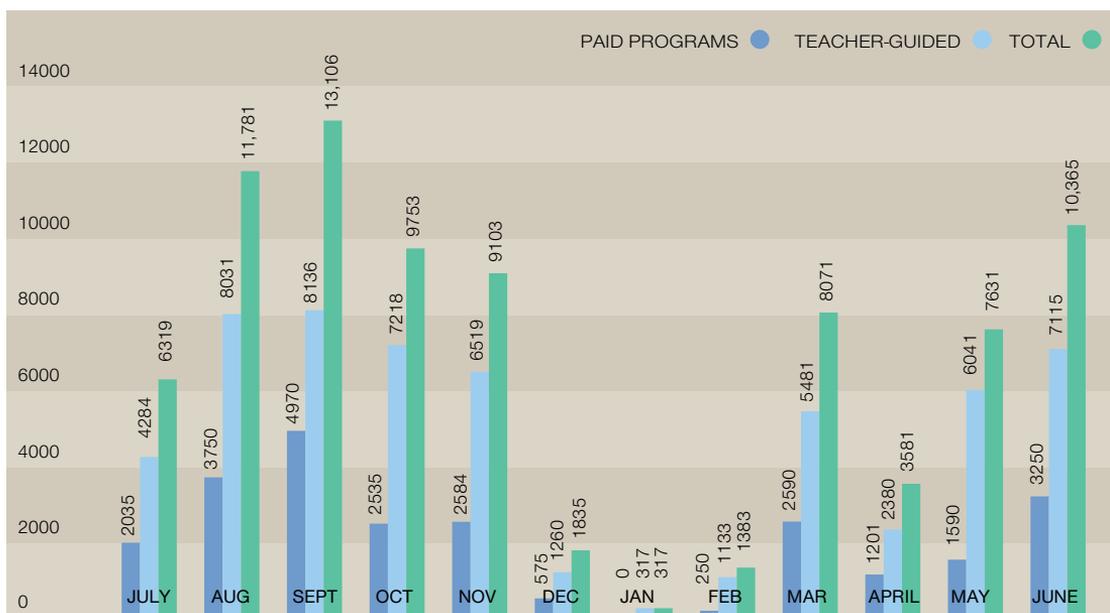
Monthly web visitation figures, 2010–11

MONTH	VISITATION
July	246,860
August	327,576
September	282,586
October	305,637
November	284,843
December	202,325
January	221,663
February	233,989
March	320,052
April	272,337
May	353,593
June	328,313
Total	3,379,774

Breakdown of visitation numbers (excluding the web), 2005–11

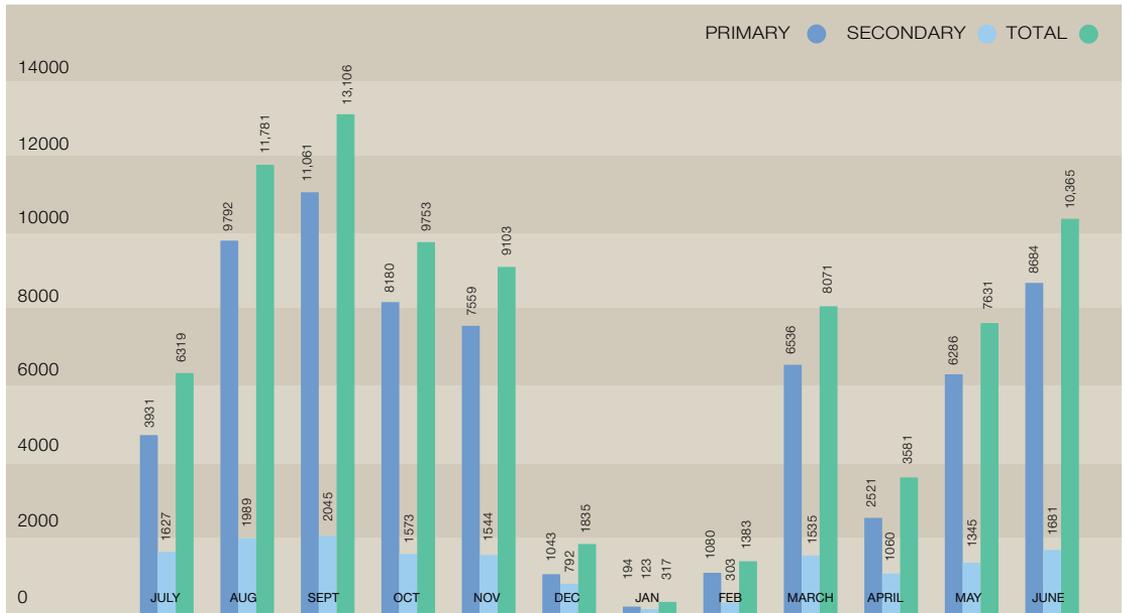
LOCATION	2005–06	2006–07	2007–08	2008–09	2009–10	2010–11
Permanent exhibitions	428,123	418,790	393,141	366,541	489,888	447,598
Temporary exhibitions	91,101	105,710	89,348	95,417	91,464	255,380
Travelling exhibitions	63,762	248,641	372,407	344,512	163,388	736,811
Public programs and events	69,061	53,097	33,297	29,649	28,166	36,653
Schools	83,780	86,444	87,266	86,457	88,981	83,293
Functions/venue hire	34,234	32,528	32,397	18,785	18,143	20,839
Total	770,601	945,210	1,007,856	941,361	880,030	1,580,574

Number of paid versus teacher-guided student visits,* 2010–11

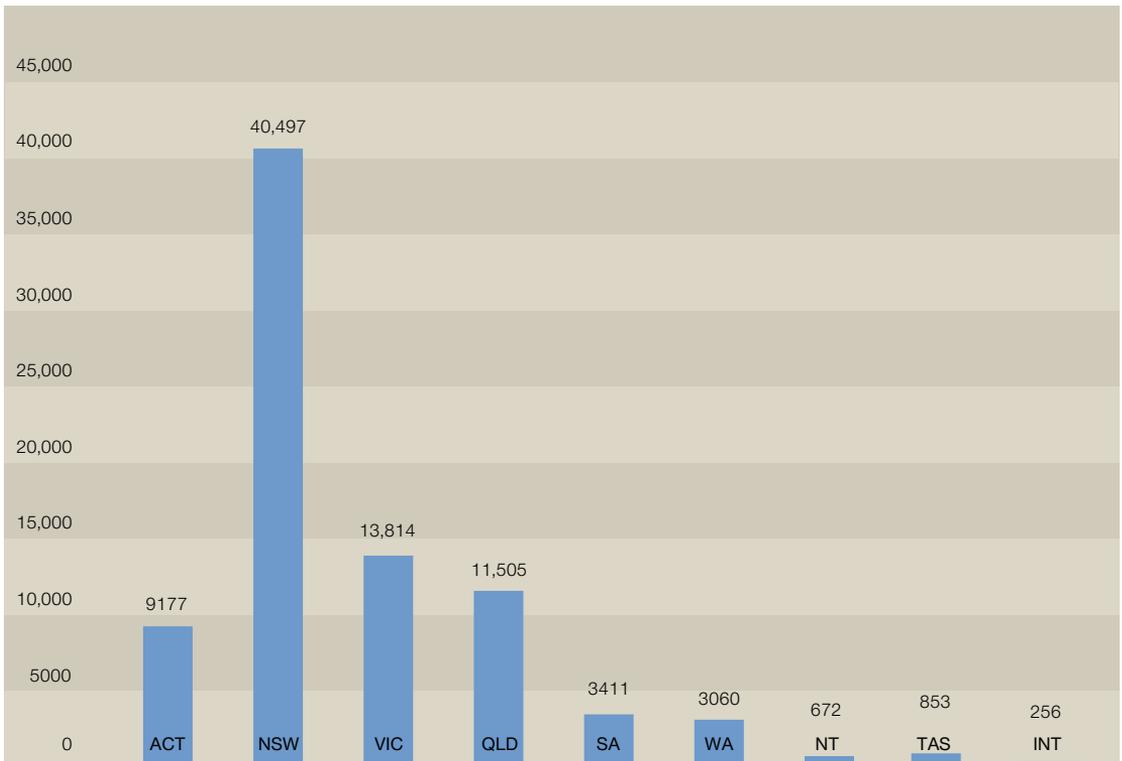


*Paid visits are facilitated by a Museum staff member; teacher-guided visits are supervised by the accompanying teacher.

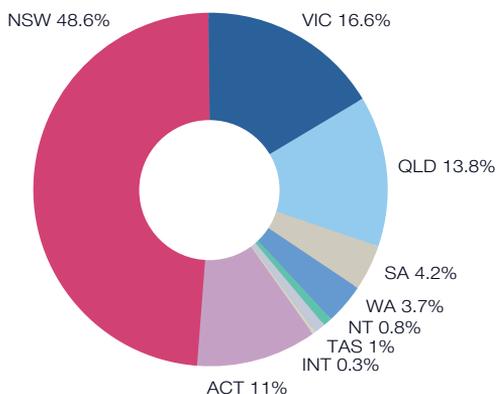
Number of primary versus secondary students, 2010-11



Number of students visiting per state and internationally, 2010-11



Percentage of school bookings per state and internationally, 2010–11



Comparison of student visitation numbers, 2002–11

FINANCIAL YEAR	TOTAL VISITATION
2002–03	81,737
2003–04	85,141
2004–05	82,765
2005–06	83,780
2006–07	86,444
2007–08	87,266
2008–09	86,457
2009–10	88,891
2010–11	83,293

Audience and visitor research

The Museum actively seeks comments from visitors by conducting exit interviews, commissioning audience research and inviting visitors to provide written feedback through feedback forms. Informal comments are also noted by visitor services hosts and Public Programs staff. Since opening in 2001, the Museum has recorded all exit interviews into a database that enables the analysis of visitor demographics, attitudes and behaviour over time. This year, the Museum conducted 401 exit interviews, along with 250 interviews of visitors to temporary exhibitions.

In 2010–11, visitors aged 60 years and over were the most strongly represented, and the proportion of repeat visitors was 55 per cent overall. Forty-three per cent of visitors interviewed during the year had visited the Museum three or more times. Thirty-nine per cent of visitors were from Canberra, 26 per cent were from New South Wales and 19 per cent were from Victoria.

A focus on client service

The Museum's Client Service Charter is available to the public as a brochure and on the Museum's website. During the year the Museum received 278 written comments from visitors using the Client Service Charter feedback form. Feedback was received on services, programs, exhibitions, the building and facilities.

A total of 1250 emails were received through the information@nma.gov.au email address, an increase of just over 17.5 per cent compared with 2009–10. These emails covered many subjects including conservation questions, and offers to donate objects or assist with image reproduction or research.

The majority of the feedback was positive, reporting successful visits to the permanent galleries and temporary exhibitions. Visitors also commented on the positive contribution the Museum was making to reconciliation in Australia through Indigenous exhibitions and programs. Wayfinding and lighting issues represented the largest proportion of negative feedback.

Changes to the Museum's services, amenities and exhibitions were made as a direct result of visitor feedback, including:

- improved accessibility for visitors with special needs
- further improvements in lighting in the permanent exhibition areas.

Positive references to the service provided by the visitor services hosts represented the highest number of visitor comments recorded using the Client Service Charter, accounting for over 35 per cent of all feedback received in 2010–11. This is an increase of 16.1 per cent compared with 2009–10.

Communicating with the community

Promoting and marketing the Museum

A key project during 2010–11 was the development and application of a new brand to reflect the Museum's aspirations and vision. Following a tender process, Generation Alliance (gen.a) was selected to develop the new brand, which uses speech bubbles, conversations, emotion, energy and the line 'Where our stories live'. A brand colour palette, imagery, typography and composition were developed to reflect the tone, personality, style and character of the Museum. The brand rollout will continue in 2011–12.

Yivarra Kuju: The Canning Stock Route attracted more than 120,000 visitors and is the most popular

exhibition ever presented by the Museum. It was promoted through a national print and television campaign targeting locals, tourists and art enthusiasts. A high profile event program helped to build awareness and strategically market the exhibition to special interest groups.

Tourists represent 70 per cent of visitors to the Museum, so they are a critical element of the Museum's marketing strategy. This year the Museum focused on strengthening its relationship with the Australian Capital Territory and national tourism sector, to help build Canberra as a tourist destination, to position the Museum as one of the 'must-see' attractions in the national capital, and to build the brand profile among national and international audiences through partnerships and active marketing. In April 2010, for the first time in many years, the Museum participated in the Australian Tourism Exchange, Australia's premier tourism trade event and the largest international travel trade show of its kind in the Southern Hemisphere.

Advertising and market research

In accordance with reporting requirements contained in Section 311A of the *Commonwealth Electoral Act 1918*, the Museum annually reports expenditure on advertising and market research. Expenditure by the Museum in 2010–11 is summarised in the following chart:

MEDIA ADVERTISING ORGANISATION	VALUE
Canberra Times	\$15,200
Federal Capital Press	\$17,100
Grey Canberra	\$129,605
Prime television	\$361,287

Note: Canberra Times and Federal Capital Press are the same vendor.

Note: In accordance with Section 311A(2) of the Act, only payments over \$10,000 are reported.

The Museum and the media

Major media interest in the National Museum of Australia in 2010–11 focused on the record visitation set by *Yiwarra Kuju: The Canning Stock Route*, the popularity of *Not Just Ned: A True History of the Irish in Australia* and a number of strategically placed media interviews and speeches by Director Andrew Sayers, outlining his vision for the Museum. These included major speeches at the Lowy Institute and the National Press Club, and a series of opinion articles written for major metropolitan newspapers.

Audience figures are provided to the Museum by Media Monitors and draw from circulation and audience numbers provided by newspapers and independent audience measurement agencies. Over the course of

Yiwarra Kuju, media coverage reached a total audience of 4,208,837. This comprised a print readership of 3,796,837, radio listeners totalling 204,000 and a television audience of 208,000. The exhibition was also widely reported in the Aboriginal and Torres Strait media. Coverage for *Not Just Ned* reached a media audience of more than eight million.

In 2010–11, the Museum provided an enhanced range of products for the media which included copyright-cleared photographs, curator essays offering a deeper explanation of exhibition objects and acquisitions, and object biographies. Media material is now available on the Museum's website and has resulted in more detailed and informed stories about the Museum in the media.

National Museum of Australia Press

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

In 2010–11, the press published seven books, which included four exhibition-related books, two scholarly co-publications and one book for general adult readers. It also published two issues of the Museum's scholarly journal, *reCollections: A Journal of Museums and Collections*, and a number of corporate publications.

In response to the growing demand for digital publications, the press converted three scholarly titles to multiple e-reader platforms and six books into iPad formats. The press will continue to digitise its publications as part of its publishing program.

The year's highlights included the following publications:

- *Not Just Ned: A True History of the Irish in Australia*, a companion to the exhibition of the same name, explores the impact the arrival of thousands of Irish to Australia, since 1788, have had on Australian history. This book brings together a collection of rare and precious objects, documents, paintings, drawings and photographs to tell one of Australia's greatest stories.
- *Yiwarra Kuju: The Canning Stock Route*: In 2007 nearly 70 Aboriginal artists travelled up the Canning Stock Route on a six-week return to Country. Over 100 canvases were painted on that expedition, which were acquired by the Museum in 2009. This collection became the basis of the *Yiwarra Kuju* exhibition, and this catalogue, which includes full page colour plates of every artwork in the collection. *Yiwarra Kuju* was shortlisted for the Australian Book Industry Association's 'Best Illustrated Book of the Year'.



Conservator Cathy Collins prepares a sheep taxidermy specimen for the Springfield exhibit in the new Landmarks gallery.

- *Hell's Only Half Full*, written by Kerry Clarke, tells the colourful story of Victorian pioneer–settler Lucy Little (Nan) through the lives of three generations of her family. It is a gritty yet engaging story of strong, resourceful women dealing with abject poverty in an unforgiving environment. Acute observations and insights combine to paint a rich portrait of a woman, a family, a community and an era. This book was the winner of the Museums Australia Multimedia & Publication Design Awards in the book category, and also received an Honourable Mention in the American Association of Museums Book Design Awards.

Connecting with the community

Reaching a national schools audience

The Museum continued to deliver a range of outreach programs to primary and secondary schools around Australia. It also continued to make a significant contribution to the development of the Australian Government's national curriculum process, especially in the areas of history and English, and provided further digital resources for schools as part of the Australian Government's digital education initiatives.

Australian curriculum initiatives

During 2010–11, the Australian Government finalised the development of the first four learning areas of the Australian Curriculum – mathematics, English, the sciences and history – while the arts, geography and languages other than English (LOTE) were further progressed. The Australian Curriculum, Assessment and Reporting Authority (ACARA), which is tasked with organising and delivering the new curriculum, sought feedback from interested parties on various drafts of each subject. The Museum continued to play an important role among cultural institutions in relation to the draft history curriculum, providing significant feedback to ACARA under the auspices of the Museums Australia Education National Network.

The Museum also continued to contribute to the provision of digital teaching and learning content for schools as part of the Australian Government's initiatives in this area. Working in partnership with Education Services Australia (ESA), the Museum continued to supply new digital resources to ESA's digital resources repository for Australian schools, with new resources being developed in the English learning

area, as well as history. These resources will act as exemplars for teachers as they begin to implement the national history curriculum.

Major curriculum resource developments

***Yiwarra Kuju: The Canning Stock Route* education package**

In the reporting period the Museum produced a significant education package to support *Yiwarra Kuju*. The package, which was funded through the Australian Government's National Collecting Institutions Touring and Outreach (NCITO) Program, exploited newly acquired artworks and oral history collections. The package was sent free of charge to all schools in Western Australia and the Australian Capital Territory and was also made available to schools visiting the exhibition.

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

The Museum's major primary school curriculum resource, *First Australians: Plenty Stories*, a series of 18 books for children in years 3–6 that explore Aboriginal and Torres Strait Islander cultures and histories through the Museum's collections, was a joint winner of the best primary school resource category in the 2010 *Australian* newspaper's Excellence in Education awards. The series, produced by leading Australian education publisher Pearson Australia, continues to sell well into Australian schools.

National history curriculum textbook series

The Museum completed drafts of four chapters for a forthcoming textbook series for secondary schools, also with Pearson Australia. These chapters feature different periods in Aboriginal and Torres Strait Islander history and have drawn on the Museum's collections where possible. This resource will be made available to schools in 2011 and will ensure that the Museum's content, and teaching and learning strategies will make a significant contribution to the implementation of the new national history curriculum in schools.

***Australian History Mysteries* website**

The Museum's major Australian history curriculum resource for secondary schools, the *Australian History Mysteries* website (www.australianhistorymysteries.info), continued to be popular with schools. The website is designed to stimulate students' interest in, and engagement with, aspects of their history and heritage, and to develop the skills needed in pursuing historical studies. Each of the current 15 case studies contains a wide range of primary and secondary source evidence, including museum objects, national archival collections and historic sites. It is ideally suited to key content areas and skills development objectives of the new national history curriculum. *Australian History Mysteries 3* won the Australian Teachers of Media award for the best secondary school resource in 2010.

Studies of Society and Environment magazine

The Museum produced a further two units of work for the nationally distributed classroom curriculum magazine *Studies of Society and Environment* (distributed free of charge to all Australian secondary schools three times a year by Ryebuck Media Pty Ltd). This year, units covered themes relevant to the curriculum from the Museum's exhibitions and collections.

Web-based school projects and partnerships

In 2010–11, the delivery of teaching and learning programs and projects over the internet remained a strong focus for the Museum.

Working with regional and remote schools

The longstanding Snapshots of Remote Communities photographic web-based outreach program was concluded in 2010–11 following its successful implementation in all states and territories (except the Australian Capital Territory) over a period of seven years. Snapshots was an outreach program for regional and remote primary schools that encouraged students to photograph and write about their communities. The photographs were subsequently exhibited in the local community, at a state institution and on the Museum's website. The final 12 schools to take part in the project were from the Albany and Kalgoorlie regions in Western Australia, and the project operated in partnership with two Western Australian regional museums from these areas. The Museum's *Snapshots* website has featured the photographic exhibitions of more than 80 remote and regional schools during the life of the project.

Partnerships: Centre for Learning Innovation

The Museum's most recent partnership project with the New South Wales Department of Education and Training's Centre for Learning Innovation, focused on one of the centre's Australia-wide digital storytelling competitions, concluded in the reporting period with the presentation of awards in November 2010 in Sydney to the winning school entries for this joint project. The theme of the competition was 'migration', and students who entered were encouraged to use a specifically designed and produced digital education resource that utilised content from the Museum's Australian Journeys gallery as preparation for their entry. The competition produced several commendable winning entries and the Museum benefited through increased exposure for this gallery. A new digital learning resource based on the gallery was also produced by the Centre for Learning Innovation and is now available on the Museum's website for general use by all schools.

National competitions

In association with its annual *Behind the Lines* political cartooning exhibition, the Museum continued to run its popular national cartooning competition for Australian schools. This year the Museum used social media services Flickr, Facebook and Twitter to help facilitate and record the various stages of the competition, including the listing of the winning entries. 'Drawing the lines' attracted almost 250 entries from primary and secondary students covering a range of issues including asylum seekers, political leadership, the role of independents, hung parliaments, multiculturalism and assimilation.

“The Museum also continued to contribute to the provision of digital teaching and learning content for schools as part of the Australian Government's initiatives in this area.”

Prizes were awarded to the winning student cartoonists by the *Canberra Times* cartoonist David Pope at a ceremony held at the Museum in December 2010. First prize in the primary school category was won by Brenton Knight, Sawtell Public School, in New South Wales. Two first prizes were awarded to secondary students: one to Simon Cutler, St Joseph's Nudgee College, Queensland, in the years 7–9 category, and the other to Cairo Modoo-Loy, Darwin High School, Northern Territory, in the years 10–12 category.

The Museum again contributed to the sponsorship of the History Teachers' Association of Australia annual history competition, the National History Challenge for primary and secondary students, through its special category on museum displays. The theme of the 2010 competition was 'Celebrations, memories and history' and the winning entry by senior secondary student Juliet Morelli, from Loreto College in Adelaide, was a sophisticated and empathetic display that explored the association of Aboriginal and Torres Strait Islander peoples with the game of Australian Rules football. The display was exhibited in the Museum's Hall throughout January 2011.



Museum staff prepare a giant puppet of Marion Mahony Griffin for a display about the Sydney suburb of Castlecrag, featured in the new Landmarks gallery.

Professional development for teachers

Evaluation continues to indicate that efforts to provide teaching strategies and curriculum resources through a comprehensive teacher professional development program have a positive impact on teaching in Australian classrooms. Professional development workshops for teachers, held at the Museum and at conferences around Australia, attracted over 600 participants in 2010–11.

Education staff delivered workshops and made presentations at a variety of conferences, including the Victorian, New South Wales and Queensland history teacher conferences. 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.

Several teacher previews focusing on the Museum's temporary exhibitions program were also conducted, mainly with teachers from schools in Canberra, helping to continue to build a strong network of committed teachers across the Australian Capital Territory.

Curatorial outreach

All permanent galleries have a strong focus on place and community. Curators travel extensively to visit historic sites, research objects and stories, make presentations and consult with communities. Curators remain in constant and close contact with stakeholders in Museum programs, and work hard to maintain long-established relationships.

Curators working on the Landmarks: People and Places across Australia gallery visited many communities, including Hobart, Tasmania; Bendigo and Sunshine in Victoria; Grenfell, Castlecrag and Parramatta in New South Wales; and Perth and Rottnest Island in Western Australia.

During these visits, curators created relationships with community groups, local museums and other organisations to develop knowledge and appropriate conservation and display options for collections to be displayed in Landmarks. This work strengthens the representation of these communities at the Museum and contributes to local knowledge and preservation of cultural heritage.

The Aboriginal and Torres Strait Islander Program is committed to the delivery of projects relevant to Aboriginal and Torres Strait Islander cultures and histories that are based on thorough consultation. Many outreach projects incorporate elements of community advice and training. This year curatorial staff travelled to Thursday Island in the Torres Strait, and staff from Gab Titui Cultural Centre on Thursday Island travelled

to Canberra for training and mentoring. One issue of *Goree: Aboriginal and Torres Strait Islander News* was published and delivered to over 5000 communities, schools, organisations and individuals across Australia. The newsletter is also available online.

Curators have also served on a number of community support panels, including the Australian Capital Territory Government's Historic Places Advisory Committee and the National Capital Authority's Regatta Point project. Staff from across the Museum also continue to deliver lectures and training programs to a number of Australian tertiary institutions including the Australian National University, Charles Sturt University and the Canberra Institute of Technology. Staff also provided tours and briefing for visiting journalists from Pacific and Asian countries, as well as tours for overseas recruited diplomatic staff employed by the Department of Foreign Affairs and Trade.

“The Museum was approached by the Vatican to curate a permanent exhibition of the Vatican's century-old collection of Aboriginal cultural material.”

International outreach

The Museum was approached by the Vatican to curate a permanent exhibition of the Vatican's century-old collection of Aboriginal cultural material. The invitation provided the Museum with an opportunity to continue its commitment to reconnecting Aboriginal and Torres Strait Islander communities with their cultural legacy through historic collections overseas.

The objects in the collection were originally sent to the Vatican from Aboriginal Catholics in the Tiwi Islands, Northern Territory; and Kalumburu and New Norcia in Western Australia in the 1920s. These objects had not been displayed for 40 years. The exhibition opened to coincide with celebrations of the canonisation of Mary MacKillop.

Rituals of Life: The Spirituality and Culture of Aboriginal Australians through the Vatican Collection was co-launched on 15 October 2011 by the Hon Kevin Rudd, the Minister for Foreign Affairs, and the Hon Julie Bishop, Deputy Leader of the Opposition, and officiated by the Australian Ambassador to the Holy See, Tim Fischer. The exhibition was supported by Qantas Airways Ltd, the Australian Embassy to the Holy See and Tourism Australia.

Other international projects involving Museum staff in 2010–11 included:

- the Papua New Guinea project, which commenced in May 2011, with a staff member from the Papua New Guinea National Museum and Art Gallery taking up an internship at the National Museum of Australia. This was the first stage of the project, which also aims to provide practical assistance to Papua New Guinea with collections assessment, mounting exhibitions and collections management training
- Making History, a collaborative project with the British Museum and Australian Aboriginal and Torres Strait Islander communities, which will culminate in a major exhibition of Aboriginal and Torres Strait Islander objects represented in the British Museum's and the National Museum of Australia's collections. In 2010–11 research and consultation proceeded towards this exhibition, which is due to open in London in 2014 and at the National Museum of Australia the following year.

Repatriation of remains and secret/sacred objects

The Museum advises on and assists federal, state and territory cultural heritage institutions, Indigenous communities and representatives with the repatriation of Indigenous human remains and secret/sacred objects. It also provides information to the media and general public about repatriation. The management of human remains and secret/sacred objects is strictly controlled by the Museum's Repatriation section to ensure that material is cared for in a culturally sensitive and appropriate manner, as well as in accordance with museum best practice.

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

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

This year the Museum returned the remains of two individuals to the Jemez Pueblo, New Mexico, in the United States. These remains were among a large number originally sent to the Peabody Museum at Harvard. In 1933, Professor Scott of the Peabody Museum gave a number of artefacts plus the two sets of human remains to the new Australian Institute of Anatomy in Canberra. In 1985, the Australian Institute

of Anatomy closed and its collections were transferred to the new National Museum of Australia. In 1999, institutions in the United States returned approximately 2000 remains to Jemez Pueblo for reburial. The two sets of remains in the care of the National Museum of Australia were unaccounted for until the Museum contacted the Jemez community.

During 2010–11, the Museum also:

- returned the remains of four individuals to the Minjerrabah Moorgumpin Elders in Council, Queensland
- returned 10 secret/sacred objects to Central Australian communities
- received 22 remains from Austria, and seven remains from the United Kingdom, facilitated by the Department of the Prime Minister and Cabinet, Office for the Arts.

The Museum holds repatriated remains at the request of a number of communities. The Museum is funded by the Department of the Prime Minister and Cabinet, Office for the Arts to assist in the storage and repatriation of remains returned from overseas collections.

Repatriation activities during 2010–11 were primarily supported by Museum resources. Some 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 Prime Minister and Cabinet, Office for the Arts.

Sharing our resources and expertise

Working spaces

For the fourth year, the National Museum of Australia was a valued partner in 'Working spaces 4', a weekend of workshops for museum volunteers organised by the Lachlan Chapter of Museums Australia at Galong, New South Wales. Many Museum staff gave presentations at these workshops, providing quality training and museum expertise.

The workshops drew delegates from a range of regional museums across New South Wales and Victoria.

ICOM Australia Museum Partnerships

The National Museum of Australia continued its institutional membership of the International Council of Museums Australian Committee Incorporated (ICOM Australia) and had two staff members on its Executive.

Community Heritage Grants Program

The Museum continued to support the Community Heritage Grants Program with a grant of \$20,000. This program aims to preserve and provide access to nationally significant Australian cultural heritage material held by community groups across the country by providing small grants for preservation projects and collection management training. The program is administered by the National Library of Australia with funding partners the Department of the Prime Minister

and Cabinet, Office for the Arts; the National Archives of Australia; the National Film and Sound Archive; and the National Museum of Australia.

Online outreach — the Museum’s website: www.nma.gov.au

The total number of website visitors increased slightly from 3,291,874 in 2009–10 to 3,379,774 in 2010–11. Of these, some 306,000 used the collection database and more than 160,000 engaged with the Museum through social media spaces including Flickr, Facebook and the Museum’s blogs.

The number of podcasts on the Museum’s website increased by 43 programs to a total of 265. The Museum continued to engage with online audiences via social media. The Flickr collection increased to 1900 images, including 211 cartoons submitted to the 2010 ‘Drawing the lines’ competition. Exhibition visitors used the ‘Tell Your Irish Story’ video kiosk in *Not Just Ned: A True History of the Irish in Australia* to record more than 80 videos for the Museum’s Vimeo channel. The Irish exhibition included a family history research website and weekly research assistance provided by the Heraldry and Genealogy Society of Canberra.

The Museum’s blog and website supporting the upcoming exhibition *Inside: Life in Children’s Homes and Institutions* continued to facilitate community outreach to the Forgotten Australians. The Museum received personal stories, photographs, paintings, poetry, documents and music via the blog, and some 79,000 views in 2010–11.

Feature websites were developed for exhibitions *Yiwarra Kuju: The Canning Stock Route, Exploration & Endeavour: The Royal Society of London and the South Seas, Behind the Lines: The Year’s Best Cartoons 2010* and *Not Just Ned: A True History of the Irish in Australia*, and also for the new gallery Landmarks: People and Places across Australia. Online exhibition content included audio and video of curatorial talks, conservation treatments and gallery installations. The Museum also published an online professional development resource, *Understanding Museums: Australian Museums and Museology*, for museum professionals and students of museology.

The Friends of the National Museum of Australia

In June 2011, there were 1089 Friends memberships (1131 in 2009–10), comprising 3836 individuals (3621 in 2009–10). The increase in individual memberships is largely due to the popularity of the temporary exhibitions held at the Museum during the year. Friends continued

its role of maintaining and enhancing community support for the Museum throughout 2010–11. It continued to provide a range of benefits to members, including 67 events attended by more than 2600 people.

Highlights included:

- the popular series ‘Creative craft’ and ‘Get messy with Grandma (or Grandpa)’
- the well-attended ‘Women’s voices’ series
- curator-led previews of all Museum exhibitions
- a successful series of talks featuring Museum curators presenting their research into key collection objects linked to gallery redevelopment
- a Canning Stock Route study tour of Western Australia in conjunction with the Australian National University Institute for Professional Practice in Heritage and the Arts
- exclusive cruises on the lake aboard the PS *Enterprise* during the steaming season.

Events were presented in partnership with other organisations, including the Australian Federation of Friends of Museums, the National Portrait Gallery, the National Trust and the Museum’s own Centre for Historical Research. Friends also appreciated the benefit of special ‘Friends reserve’ seating at popular Museum events.

“More than 160,000 engaged with the Museum through social media spaces including Flickr, Facebook and the Museum’s blogs.”

The *Friends* quarterly magazine was distributed widely to parliamentarians, libraries and museums in Australia and to Australia’s diplomatic missions overseas, and Friends continued to receive invaluable support from the Museum. Support was also received from the Hyatt Hotel and Pauline Hore (auditor).

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.

Centre for Historical Research

The Centre for Historical Research's associates have taken an active part in scholarly research across a range of fields relevant to the Museum. The highlights of the year included:

- a 'Tribute to Bob Edwards' at which museum professionals and other associates from Dr Edwards's long and influential career gathered to pay tribute to his achievements
- the production of books, articles and papers
- hosting a broad-based research program involving centre members, staff curatorial research fellows, centre associates and visitors, with support from the Australian Academy of the Humanities
- gaining research funding, including a grant from the Australian Academy of the Humanities to investigate the material culture of Oceania in Italy, an Australian Research Council grant to support the 'Alive with the Dreaming: Songlines of the Western Desert' project, and the ARC-funded project 'Anzac Day at home and overseas'.

Strategic research partnerships

As well as maintaining and developing networks and relationships with researchers across Australia and internationally, the Museum maintains partnerships with key kindred bodies. These include links with the Australian National University (especially the Museums and Collections course, the National Centre for Indigenous History and the School of History, and a close partnership with the Centre for Environmental History). As part of the Victorian Bushfire Project, a key project with the Centre for Environmental History, the Museum supported the work of filmmaker Moira Fahy and her film on the Black Saturday bushfire at Steels Creek, Victoria. The centre maintains links with other research centres, notably the Menzies Centre for Australian Studies in London, and Curtin University's Australia, Asia and the Pacific Institute.

Australian Research Council grants

The Museum actively collaborates in research ventures with other museums and with academic institutions. In 2010–11 the Museum completed a project funded by the Australian Research Council ('Conciliation narratives and the historical imagination', in partnership with the University of Melbourne, and the Tasmanian Museum and Art Gallery). It also embarked upon two new partnerships, investigating songlines of the Western Desert and the history of Anzac Day.

Supporting the research program

The Museum's Library is part of the Centre for Historical Research and supports research across the institution. It holds more than 40,000 books, journals and other items, mainly dealing with museum studies, conservation and Indigenous and Australian history. The Library provides a reference collection for Museum staff and develops special collections, mainly comprising personal papers and book collections relevant to the Museum and its themes.

“The highlights of the year included a ‘Tribute to Bob Edwards’ at which museum professionals and other associates from Dr Edwards’s long and influential career gathered to pay tribute to his achievements.”

reCollections: A Journal of Museums and Collections

The Museum's scholarly e-journal, *reCollections*, continues as a leading vehicle for museum and collection research in Australia, with a growing national and international reputation. The journal has become particularly noteworthy for publishing reviews (14 in 2010–11) of exhibitions in Australia and internationally.



Textile conservator Carmela Mollica (left) and conservation student Kerryn Wagg prepare a late 19th-century dress for display in Landmarks.