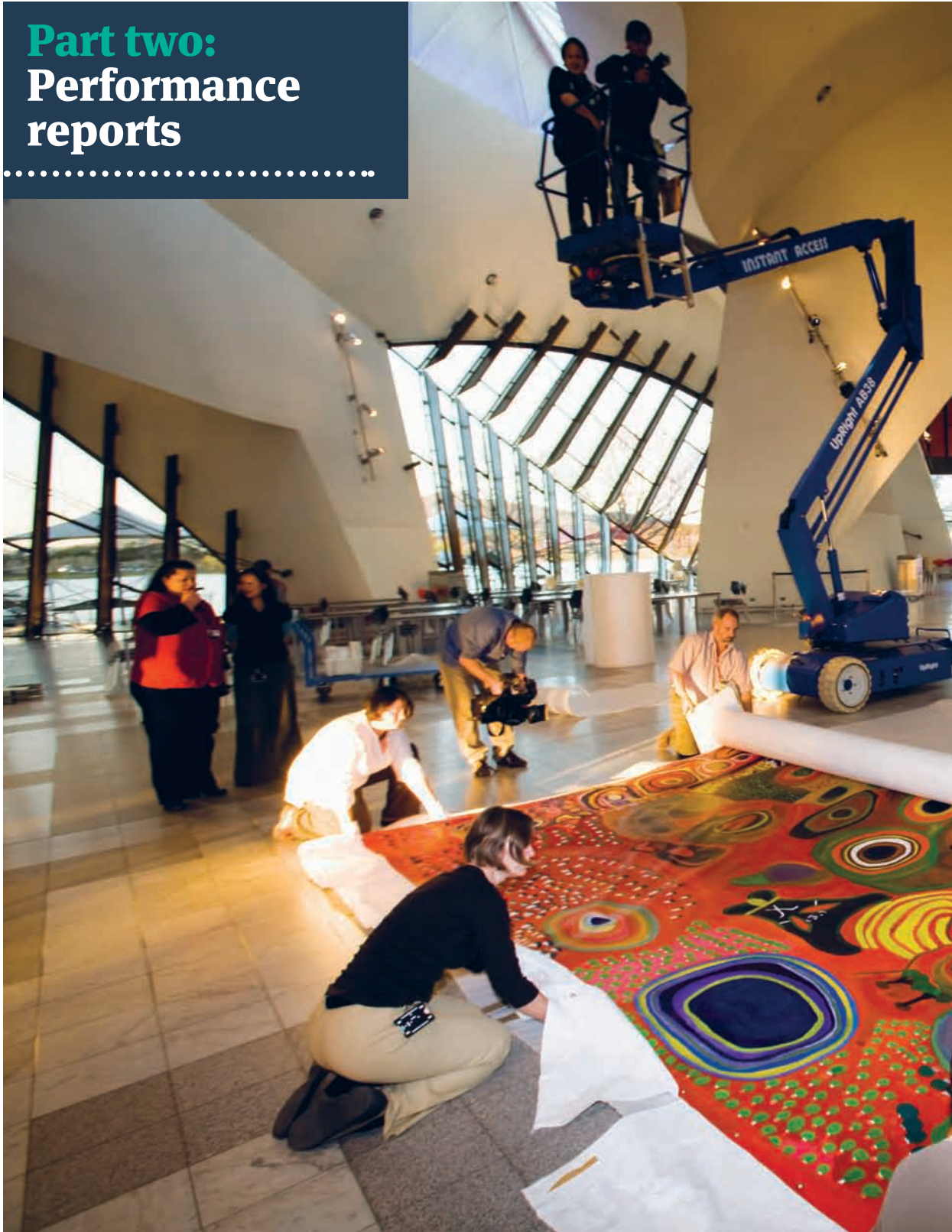


# Part two: Performance reports





## 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.

Conservation and Registration staff rolling out *Ngurrara Canvas I*, a large canvas from the Western Desert, for documentation in the Hall.





Conservator Mark Henderson and assistant registration officer Samantha Lillie document the *Ngurrara Canvas I* and *Martumili Ngurra* paintings.

## 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. 120.)

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 two programs, which together lead to this 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 annual business priorities outline the organisation's strategic goals and guide the activities of all Museum business units. The key priorities, outlined in the Strategic Plan for 2007–10 and described in the Museum's Charter of Operations, were to:

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

The reports that follow provide quantitative measurement of the Museum's performance against the PBS, and qualitative discussion of its achievements as a cultural institution and in relation to the Strategic Plan.

## Outcome achievements

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

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

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



*Big Boss with Whip*, by Nancy McDirny, recalls the conflict between pastoralists and Indigenous people in northern Queensland.

## Program 1.1 Collection development and management

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

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

### Performance summary, measured against PBS

PERFORMANCE INDICATORS	ACHIEVEMENTS
<b>QUALITY</b> 100% of National Historical Collection acquisitions are consistent with acquisitions policy	<b>ACTUAL: 100%</b>
75% of the National Historical Collection stored in accordance with appropriate museum standards	<b>ACTUAL: 81%</b>
<b>QUANTITY</b> 1000 conservation treatments undertaken to maintain appropriate condition of items	<b>ACTUAL: 1469</b>
7500 National Historical Collection items accessible via the Museum’s website	<b>ACTUAL: 15,877</b>

## Developing the collection

The National Historical Collection was originally made up of objects transferred to the Museum by the Australian Government following the Museum's establishment in 1980. Until then, most of these objects had been held by the former Australian Institute of Anatomy, the former Institute of Aboriginal Studies and the University of Sydney, as well as some government departments and agencies. Since 1980, the Museum has acquired objects through donations and purchase. The Museum's Collections Development Plan guides its acquisition practice, as measured by the PBS performance indicators. Development of the Museum's collections was identified as a business priority for 2009–10.

## “The Museum spent a total of \$1.869 million on acquisitions for the National Historical Collection.”

This year was extremely productive for the collections development program, which is implemented by curatorial teams and supported by the work of the Registration and Conservation sections. The Museum spent a total of \$1.869 million on acquisitions for the National Historical Collection, including \$1.863 million from a special acquisitions fund provided by the Australian Government, and secured many compelling artefacts for the collection. Some of the important objects acquired through the course of the year were:

- a silver salver presented in 1862 to William Landsborough by Sir Henry Barkly, Governor of Victoria
- a sterling silver cup presented to James Simpson in 1834 in recognition of his service as the police magistrate of the District of Campbell Town, Van Diemen's Land
- an Aboriginal breastplate given to Aboriginal head stockman Gallowang, of the Kurtjar people, in 1893 for superior service at Delta Downs station, Queensland
- *Ngurra Canvas I*, painted by Mangkaja artists at Fitzroy Crossing in 1997 for the Ngurrara Native

Title claim hearing by the National Native Title Tribunal

- a 1948 Daimler landaulette used in Queen Elizabeth II's royal tour of Australia in 1954
- a drawing in brown ink entitled *Transportation to Botany Bay*, about 1790, attributed to Edward Francis Burney
- a collection of 98 board games made in Australia and which have an Australian theme
- five paintings by Gordon Syron from the Black Fellas Dreaming Gallery collection
- an Aboriginal basket collected at Oenpelli in June 1928 by Frank Feast as a member of the Mackay Exploring Expedition to Arnhem Land
- an inkstand made by the boys of the Nautical School Ship *Sobraon* and presented by their Captain, Frederick Neitenstein, to Sir Henry Parkes.

The Museum's Council formally approves the inclusion of objects into the National Historical Collection. This year, Council approved 108 significant collections during the year, details of which are set out in Appendix 3, pp. 121–125.

Curatorial teams working on two new galleries, Australian Journeys and Landmarks: People and Places across Australia (as part of the ongoing implementation of the Review of Exhibitions and Public Programs (2003), see pp. 32–33), focused on collecting material relating to the histories of Australian places connected with pastoralism, agriculture, mining, transport, communications, exploration and settlement.

Other targeted collecting projects included gathering material related to political cartooning, the history of Aboriginal missions and reserves, the history of the Indigenous civil rights movement, the experience of children in institutional care in Australia, the history of religious practice and objects relating to the experience of Irish people in Australia. Some of these objects will be displayed in the permanent galleries or in forthcoming temporary exhibitions in the near future.

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 deaccessioning 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 Museum published the charter on its website in February 2010 and is reviewing existing policy and practices to ensure they accord with the provisions of the charter. The charter will be fully applied and operational in 2010–11.





Devereux Bowly clock brought to Australia by John Blaxland in 1807.

### Cost of acquisitions, 2001–10

FINANCIAL YEAR	COST OF ACQUISITIONS
2001–02	\$190,000
2002–03	\$381,000
2003–04	\$566,000
2004–05	\$1,930,000
2005–06	\$2,002,000
2006–07	\$2,292,000
2007–08	\$2,762,000
2008–09	\$3,851,000
2009–10	\$1,869,000

### Collections donated under the Cultural Gifts Program

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

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

- a collection of 294 items, including toys, business archives, and manufacturing hardware dating back to the 1930s, documenting the history of

Australian toy manufacturing company Lindsay's of Leichhardt

- 21 violins and associated educational material representative of Australian violin craftsmanship from the late 1800s through to the late 1900s
- 43 artworks, referring to aspects of the Awelye ceremony and featuring women's body paint designs, created during the 1990s by artists including Emily Kame Ngwarreye, Gloria Petyarre and Angelina Pwerle, at the Ngkawenyerre camp in the Utopia homeland
- a large woven basket made in 2006 by Wipana Jimmy, Anne Dixon and Timpula Mervin from the homeland community of Watarru, north-western South Australia
- the complete body of documentation recording the design achievements of Balarinji Design Studio over a 25-year period from 1983 to 2008 by leading Australian designers, John and Ros Moriarty
- a large and significant archive of books, posters, plans and papers relating to Australian history, heritage and museums.

## Managing the collection

### Accessioning objects

Accessioning is the process that formally registers an object into the Museum's permanent collection. During the year the Museum's Registration team accessioned 10,259 objects. Among the notable objects and collections accessioned this year were: the writing box of Colonel William Light, surveyor and founder of the City of Adelaide; a stream anchor from Matthew Flinders' ship the *Investigator*; geological specimens collected by CM Chidley, Clement Victor Latz, Percival Douglas Boerner and AG Smith; 25 bark paintings by prominent western Arnhem Land artist Bobby Bardjarai Nganjimirra; and a 17th-century hand-stitched convict shirt.

The Museum's Archive Collection contains collections of paper and photographic material that support the interpretation of the National Historical Collection. Over the past year, more than 2400 records for items in 190 collections were prepared and uploaded to the Museum's collection management database. Thirteen new collections containing 165 photographic items and 130 paper items were also accessioned.

Highlights from these collections include:

- photographs and documents relating to Joan Stanbury, winner of the Miss Australia Quest in 1959
- documentation associated with the provenance of early Papunya artworks.

No objects were de-accessioned from the National Historical Collection during 2009–10.

### Documenting the collection

A key business activity for 2009–10, 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.

In October 2009, the Legacy Collections Project was established to better manage undocumented collection material. Over the course of the year, project staff processed 13,085 objects, largely through accessioning or disposal. Greater object location management was also achieved through employment of the Museum's barcoding system. As part of the project, consultancies identified inventory objects from two major collections: the Horse Era Museum and Bureau of Mineral Resources collections.

### Documentation by photography

Images are an important component of object documentation and are included in collection database records, and also feature in publications, the website, marketing activities and media information. This year the Photographic team produced over 2800 images of collection and loan objects, undertook 54 field trips and attended corporate and public events.

Some significant projects this year were:

- development of a photographic essay documenting the Australian Government's Apology to the Forgotten Australians
- the production of over 1500 object images for the development of the Landmarks: People and Places across Australia gallery
- location photography of a number of sites and subjects, including Adaminaby, New South Wales, and Mataranka and Elosey stations in the Northern Territory, for use in the Landmarks gallery.

Other activities included photography of launches and events, education programs, and Indigenous community visits.

### Online access to the collection

Online access to the Museum's collection database is provided by the Museum's online public access catalogue, 'Search our collections'. In 2009–10, 15,877 records were made available online, increasing the total number available to the public to 45,472 records. Two major improvements were made during 2010 to improve online access to the collection. Firstly, all records published on 'Search our collections' were made available to Picture Australia, the Collections



Conservator Melanie Forward and Registration staff member, Paul Peisley unpack an exhibit for the forthcoming Landmarks gallery.

Australia Network (CAN) search, and the Libraries Australia federated search. Secondly, a thumbnail image of a collection object, if available, was added to all published records.

### 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 at any one time. The remainder are stored at repositories in the northern Canberra suburb of Mitchell. Work to make better use of current storage space and improve storage for important collections, and planning for short- to long-term storage developments, continued this year.

Activities included:

- consolidating and improving archival storage at 9–13 Vicars Street, Mitchell
- continuing the rehousing of the Museum's collection of bark paintings into new custom-made cabinets

- the installation of an electronic compactus art rack system for large paintings from the Canning Stock Route collection
- improving packing and pallets for collection storage located at 90 Vicars Street, Mitchell
- improving storage and access to exhibition componentry
- attending to 454 movement requests, with 5020 objects moved between Museum sites for a variety of purposes, including access for research, documentation, conservation assessment, treatment, display 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.

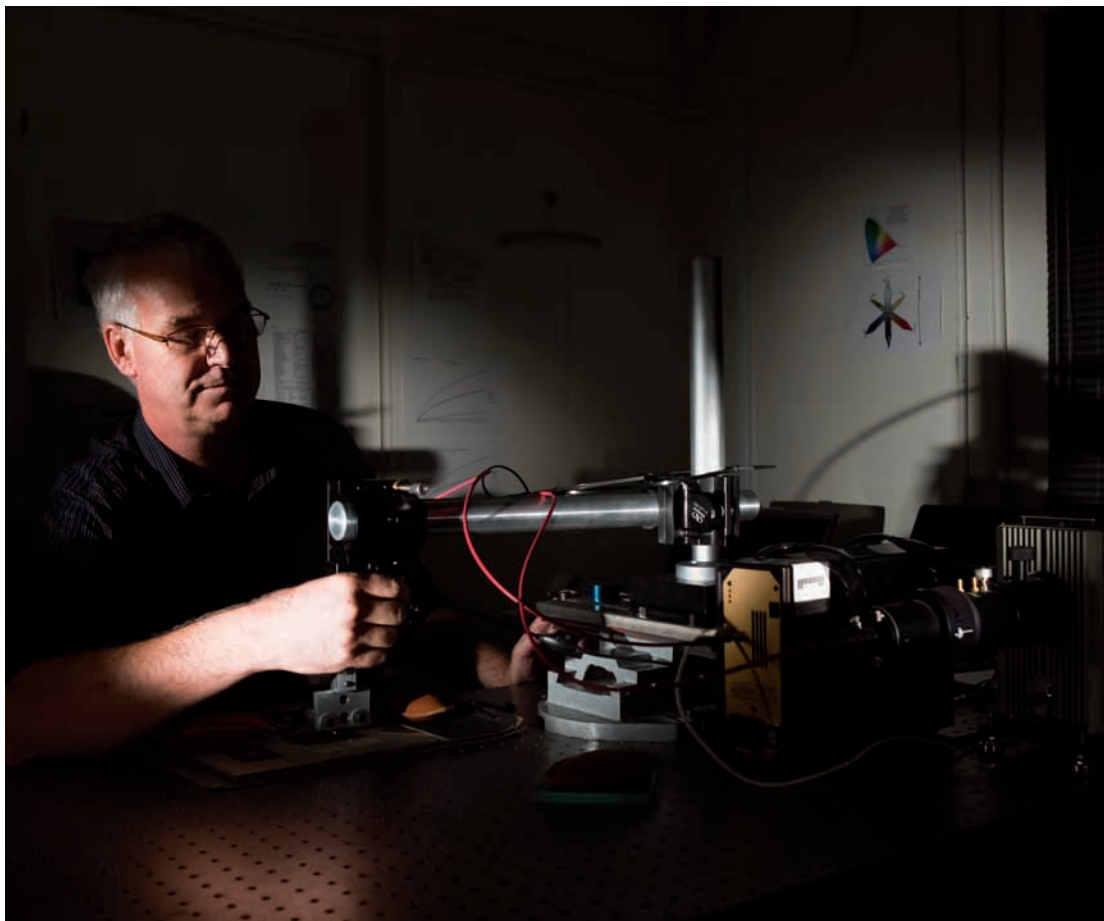




After several years on display in the Nation gallery, the 1955 FJ Holden Special sedan is moved to the Museum's repository.

Conservation highlights for the year included:

- treating and installing the major travelling exhibition *Papunya Painting: Out of the Australian Desert*, in Beijing, China
- treating 80 paintings in preparation for the forthcoming exhibition of the Canning Stock Route Collection
- deinstallation of the Nation gallery in preparation for the new Landmarks: People and Places across Australia gallery
- developing new lighting guidelines for the display of objects on exhibition
- refurbishment of the Paper and Textiles laboratory at Mitchell
- major conservation treatment of the Holden posters for the *Symbols of Australia* exhibition
- preparation and conservation treatment of the Kenya Station Simplex windmill, Lees and Bradner gear cutter, Holden Prototype, Grubb Benson telescope and Sunshine harvester
- biennial slipping of the Paddle Steamer *Enterprise*, in conjunction with the Volunteers team
- attending the National Museum of Denmark and School of Conservation of the Royal Danish Academy of Fine Arts workshop on passive collection storage design in Copenhagen; and presenting papers in Copenhagen and Berlin
- presenting four papers at the Australian Institute of Conservation of Cultural Materials (AICCM) annual conference in Perth
- serving on the selection panel for the Community Heritage Grants program funded by the Department of the Environment, Water, Heritage and the Arts; and delivering two conservation workshops for recipients
- delivering the first University of Canberra conservation course practicum in technology conservation.



Using micro-fading equipment, conservator Bruce Ford tests the light sensitivity of an object.

### Conservation treatments, 2001–10

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

### Lending the collection

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

Loans from our collection this year included:

- 12 home-made domestic items and toys for display in the *Skint! Making Do in the Great Depression* exhibition at the Museum of Sydney
- 14 art and craft items produced by the Ernabella Arts movement as well as an associated photograph for display in the *Nyukana Baker: A Retrospective* exhibition at The Jam Factory, Adelaide
- A painted hand scroll titled *Harvest of Endurance: A History of the Chinese in Australia 1788–1988* for display in the *Encounters III: Meetings between Australia and China* exhibition at the Queensland Conservatorium Research Centre, Brisbane.

A full list of outward loans is in Appendix 5, p. 130.



Portrait of Isadore Emanuel, on loan from the Emanuel family, for display in the Landmarks gallery.

### Augmenting the collection

The Museum's permanent galleries and temporary and travelling exhibitions displayed 4787 objects of which 776 were loans from 194 lenders, comprising 66 institutions and 128 private individuals.

Interesting private and national objects loaned to the Museum included:

- three blacksmiths tongs, a Sunshine Technical School Council minute book (from the Sunshine and District Historical Society), and a Sunshine Harvester Works factory steam whistle, for display in the new Landmarks: People and Places across Australia gallery
- three paintings — *Canning Stock Route* by Rover Thomas, *Kulilli* by Wimmitji Tjapangarti and *Kurtal as Miltjaru* by David Downs — from the Holmes à Court Collection, for display in *Yiwarra Kuju: The Canning Stock Route*, an exhibition to be held in 2010–11
- climbing camp gear, including a tent and a fly, a stove, pots, bowls, cutlery, mugs, two sleeping bags, a sleeping mat, a rope, an ice axe, a hammer, a pair of crampons, two ice screws, a pair of boots, four carabiners, four snow stakes, a harness, an oxygen bottle, a mask, a head torch, a pack, a pair of skis and a helmet, from Geoff Bartram, for the *Australians in the Himalayas* Hall display.

Objects currently on loan to the Museum are listed in Appendix 4, pp. 126–129.

### 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 48 visits to the repositories, and Museum staff responded to numerous requests for information on the collection.

Visitors to the repositories included researchers, community members and groups, curators from Australian and overseas museums, and donors and their families. Enquiries covered a diverse range of collection items, such as Australian Aboriginal and Pacific Islander material, photographs and documents, and large technology objects.

Some memorable events involving special access to Museum objects included:

- a tour of the American–Australian Scientific Expedition to Arnhem Land (AASEAL) collection for delegates to *Barks, Birds & Billabongs: Exploring the Legacy of the 1948 American–Australian Scientific Expedition to Arnhem Land*, a symposium held in November 2009
- a visit by Eddy Berlage, one of the three original cameramen employed by the Australian Broadcasting Corporation (ABC) at Gore Hill, Sydney, to the ABC van that covered the 1956 Olympic Games
- a viewing of the Australian Citizenship Quilt by a school group from Harvey Primary School, Western Australia, enabling one of the students to see the panel created by his grandmother.

### Managing digital assets at the Museum

The Museum holds over 450,000 digital images, audio, video and interactive works that document objects held in the collection, as well as other Museum activities. These digital works are used by the Museum in exhibitions, on the Museum's website and in print publications. Digital works are also purchased and licensed to other institutions and members of the public. In 2009–10 procurement for an automated digital asset management system (DAMS), to improve administration and access to this material, was completed with a view to implementing the system in 2010–11.

### Centre for National Museum of Australia Collections

In accordance with its functions under the *National Museum of Australia Act 1980* — to develop and maintain a national collection of historical material — an ongoing strategic priority for the Museum is to develop and plan for collection accommodation, management and preservation needs.



This year, the Museum has continued its forward planning to address collection storage space issues. In the May 2009–10 Budget, the Museum was given approval to progress with a second-stage detailed business case proposal. The proposal investigated three delivery options for a number of design alternatives, including building and owning a new building, or extending existing leased premises.

The Museum is now reviewing how it can best utilise the findings of the proposal in the future.

## Repatriation of remains and secret/sacred objects

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

The Museum has not actively sought to acquire human remains or secret/sacred objects. However, as the prescribed authority under the *Aboriginal and Torres Strait Islander Heritage Protection Act 1984*, the Museum can be the repository for unprovenanced remains referred to the Australian Government minister under the Act.

To date, no remains have been deposited with the Museum under this Act.

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

During 2009–10 the Museum returned the remains of two individuals to the Bundjalung Elders Council Aboriginal Corporation in New South Wales.

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

Repatriation activities during 2009–10 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.

## Program 1.2 National exhibitions, programs and services

The Museum's exhibitions, programs and services aim to achieve the outcome of increasing 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.

Program 1.2 in the Museum's Portfolio Budget Statements (PBS) specifies performance measures for visitor numbers, including visits to the Museum's website, and satisfaction levels for visitors and school groups. This year, the Museum again met or exceeded the measures for this program.

### Performance summary, measured against PBS

PERFORMANCE INDICATORS	ACHIEVEMENTS
<b>QUALITY</b>	
80% of school visits that meet core curriculum requirements	<b>ACTUAL: 92%</b>
85% of visitors satisfied with the exhibitions, programs and services	<b>ACTUAL: 94%</b>
75% of visitors and users who indicate the Museum's exhibitions and public programs contributed to a new or different awareness or perspective on Australia's history or cultures	<b>ACTUAL: 75%</b>
<b>QUANTITY</b>	
3,270,000 visitors, users of programs and web visits	<b>ACTUAL: 4,171,904</b>

## Museum development

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

The plan proposed that the Horizons gallery be redeveloped as the Australian Journeys gallery, to represent voyages of discovery, exploration and settlement of the Australian continent. It also proposed redeveloping the Nation gallery as the Landmarks: People and Places across Australia gallery (formerly Creating a Country) to provide a general history of Australia's economic, social and political conditions. Included in the plan was the redevelopment of the Circa multimedia experience to more strongly focus on providing an introduction to the Museum. Both Circa and Australian Journeys have since been opened and are proving popular with visitors.

The Museum has continued work on developing and delivering the Landmarks gallery over the course of the 2009–10 financial year.

### Landmarks: People and Places across Australia

The Landmarks gallery is scheduled to open in mid-2011. Landmarks presents a broad history of Australia from the first encounters between European colonists and Indigenous peoples through to the present day. It explores 10 key themes in Australia's past, through a focus on interactions between people, ideas, environments and technologies in particular places. Landmarks will explore how people have responded to the challenges of living in Australia and the distinctive social, political and economic practices they have developed. The gallery's exhibits will trace how people have responded to the continent's environments and the ingenuity and determination that Australians have displayed in making their lives here.

During 2009–10, content development for Landmarks was completed and the gallery was designed and documented, enabling fabrication of all elements to commence in July 2010. Museum staff 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. Work also continued on content development for digital and



*Attempt to Seduce a Wife*, carved boab nut by Jack Wherra, 1960s.

mechanical interactives, exhibition text and archival image sourcing.

To make way for Landmarks, the Nation gallery was closed at the beginning of February 2010 and collections and exhibition furniture were de-installed.

## Permanent galleries

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

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

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

In 2009–10 module redevelopments and changeovers of objects occurred in the 'Losing our children' area of the gallery.

*From Little Things Big Things Grow*, an exhibition on the Indigenous civil rights movement between the 1920s and 1970s (developed by the Museum), and *Tayenebe*, an exhibition of fibre craft by Tasmanian women artists (developed by the Tasmanian Museum and Art Gallery) were both displayed in the Gallery of First Australians Focus Gallery.

Research continued for the redevelopment of several exhibits planned to open in 2010–11.

### 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, seven new life stories were installed in the gallery, all of which were supported by new multimedia.

These included:

- Weary Dunlop and the fears of a Japanese prisoner of war
- Frida Dakiz and the hopes of a migrant and small business owner
- Tom Sonter unravelling the mystery of the *Southern Cloud* aeroplane crash
- John McDouall Stuart and the loneliness of an inland explorer
- Jean Cook, who survived the Spanish influenza epidemic of 1915 but was permanently separated from her family.

### Nation: Symbols of Australia

Nation was closed in February 2010 and all collections and exhibition furniture was de-installed and stored or disposed of as appropriate. Nation will be replaced by Landmarks: People and Places across Australia, which will open in mid-2011 (see p. 32).

### 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 is the first permanent gallery to be renewed since the Museum opened in 2001.

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

### Gallery objects de-installed and installed

GALLERY	OBJECTS DE-INSTALLED	OBJECTS INSTALLED
First Australians	31	4
Old New Land	5	2
Eternity	16	16
Nation	502	Nil (Gallery closed) Feb 2010
Australian Journeys	22	12
<b>TOTAL</b>	<b>576</b>	<b>34</b>

### Temporary exhibitions

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

In 2009–10 the Museum delivered four temporary exhibitions and hosted three externally developed exhibitions. Eight travelling exhibitions were toured throughout Australia and two exhibitions toured internationally.





Director Craddock Morton (left), learns some rap moves from Indigenous rap artist Brothablack (Shannon Williams) who performed at the opening of *From Little Things Big Things Grow* in the Gallery of First Australians.

## Temporary Gallery

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

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

The exhibition included rare carvings, large canoes and navigation instruments, as well as interactive multimedia that enabled Pacific Islanders to share engaging stories of their ancestors and the strong cultural connections that are still held today.

### ***Water: H<sub>2</sub>O=Life***

#### **(3 December 2009 – 16 May 2010)**

*Water: H<sub>2</sub>O=Life* was developed by the American Museum of Natural History and toured to the National Museum, which was the only Australian venue to host it.

The exhibition provided a contemporary and in-depth look at one of the most pressing environmental

issues facing society today. It explored the many ways that water shapes life on earth and makes our planet liveable, and also provided information on how people can help preserve our planet's water.

The Museum added an Australian component to the exhibition, called *Australia's Water Story*. It exhibited locally sourced live animals from the National Zoo and Aquarium, including mudskippers, tetras, green tree frogs and a Murray cod.

## Gallery of First Australians Focus Gallery

### ***From Little Things Big Things Grow: Fighting for Indigenous Rights 1920–1970*** **(10 September 2009 – 8 March 2010)**

*From Little Things Big Things Grow* highlighted the struggle for Indigenous civil rights in the period 1920–70. During these years most Indigenous Australians did not enjoy the same civil rights as other Australians. There were restrictions on where they could live, what occupations they could hold and where they could travel. They also experienced social discrimination in places such as cafes, cinemas and swimming pools.

Using a chronological approach, the exhibition followed the history of the efforts of Australians, both Indigenous and non-Indigenous, to improve the social and legal status of Indigenous Australians. The exhibition highlighted some key relevant events in this history, such as the 1938 Day of Mourning protest, the 1958 arrest of artist Albert Namatjira, the 1965 Freedom Ride through western New South Wales and the 1967 referendum. It also highlighted the personal stories of the activists who fought to change Australian society.

This exhibition is now touring Australia with venues confirmed in Victoria, New South Wales, South Australia, Western Australia and Queensland.

### ***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 *Tayenebe* exhibition included beautiful baskets and kelp water carriers in contemporary and traditional styles, along with a historical basket made in around 1845 that had not been seen outside Tasmania. This exhibition was developed by the Tasmanian Museum and Art Gallery, with support from the Museum.

## **Nation Focus Gallery**

### ***A Fine Yarn: Innovations in Australia's Wool Industry***

**(22 July – 8 November 2009)**

*A Fine Yarn: Innovations in Australia's Wool Industry* examined the fine wool industry in Australia today and recognised the importance of wool in Australia's social and economic history. The exhibition also examined the role of wool competitions and awards in encouraging innovation within the industry.

The exhibition explored innovation in a variety of contexts – from wool farming techniques and practices, through to clothing manufacturing and product marketing – and was developed to acknowledge the United Nations Food and Agriculture Organisation's launch of the International Year of the Natural Fibre.

It featured 40 objects including traditional and contemporary superfine wool garments, a prize-winning fleece, competition trophies, photographs and archival footage of the top wool fashions from the 1950s, 1960s and 1970s.



Student Dahna Knight shows cartoonist David Pope her prizewinning cartoon for *Behind the Lines 2009* on her iPod.

### ***Behind the Lines: The Year's Best Cartoons 2009***

**(8 December 2009 – 31 January 2010)**

Each year the National Museum of Australia collects political cartoons to help build a visual archive of Australian political history. Each cartoon provides us with a snapshot of a personality or event in the life of the nation. Some of the year's best works are presented in this exhibition, providing an opportunity to reflect on the last 12 months in Australian politics.

The major themes from 2009 featured in the exhibition were the GFC (global financial crisis) and natural disasters. The exhibition featured works from Australia's leading cartoonists including Bill Leak, Alan Moir, Cathy Wilcox, Mark Knight and Warren Brown.

## **Small displays in the Museum Hall**

The Museum featured 13 small displays in the Hall this financial year. Key objects included the *Endeavour* cannon, a replica of the craft used in the first successful heavier-than-air flight by George Augustine Taylor in 1909, and a collection of items from the Johnny Warren collection that was recently donated to the Museum.

## Schedule of Hall displays

TITLE	DESCRIPTION	DATES
Macdonnell's telescope	Telescope dating from about 1885, which belonged to respected nineteenth-century astronomer WJ Macdonnell.	5 May – 16 July 2009
<i>NAIDOC Week 2009: Sharing our History, Sharing our Future</i>	A diverse range of photographs of First Australians engaged in storytelling and expressing their cultures and heritage. The photographs were taken by National Museum of Australia photographers' George Serras and Lannon Harley, and freelance photographer Wayne Quilliam.	3 July – 27 July 2009
<i>Namatjira's Gift</i>	An Albert Namatjira painting, given to the girls of Cootamundra Aboriginal Girls Training Home in 1957.	3 July – 27 July 2009
<i>Australians in the Himalayas: 25 Years of Achievement</i>	To mark the 25th anniversary of the first Australians to climb Mount Everest, the Museum displayed a number of items loaned and donated by Geoff Bartram.	16 September – 5 November 2009
<i>Barks, Birds &amp; Billabongs: Exploring the Legacy of the 1948 American–Australian Scientific Expedition to Arnhem Land</i>	Coinciding with the Barks, Birds & Billabongs symposium, a number of items collected and used in the 1948 Expedition were displayed. Items included the Kodak Junior 620 folding pocket camera used by Raymond Specht; and two smoking pipes, spear-throwers and a palm basket collected by Specht and Peter Bassett-Smith.	23 October – 30 November 2009
<i>National History Challenge Winner</i>	The winning entry in the National History Challenge, a research-based competition for school students in years 5–12.	2 December 2009 – 5 February 2010
<i>Behind the Lines 2009</i>	A small collection of works to advertise the larger exhibition of political cartoons in the Nation Focus Gallery.	8 December 2009 – 31 January 2010
<i>Jack Howe: Gun Shearer</i>	A display of medals won by record-breaking shearer Jack Howe, as well as shears similar to those used by Jack Howe to shear 321 sheep with hand shears – a record that still stands today.	15 December 2009 – 9 March 2010
<i>Endeavour cannon</i>	The <i>Endeavour</i> cannon is one of six jettisoned from HMB <i>Endeavour</i> when it ran aground on the Great Barrier Reef in 1770.	27 January – 13 May 2010
<i>Black Saturday</i>	A commemorative display marking the first anniversary since the Victorian bushfires of 7 February 2009, also known as Black Saturday, which killed 173 people and destroyed over 2000 homes.	1 February – 1 March 2010
<i>The Centenary of Flight in Australia</i>	A replica of George Augustine Taylor's biplane glider, produced by the Australian Gliding Museum and purchased by the Museum, was displayed to mark the centenary of the first successful heavier-than-air flight in 1909.	1 April – 19 October 2010
<i>'I told you so': Johnny Warren and Football in Australia</i>	Coinciding with the World Cup, some of the 174 items from the Johnny Warren collection were displayed to pay tribute to Australian football legend Johnny Warren and examine the evolution of the world game of football in Australia.	15 May – 9 August 2010
<i>Everyday Heroes</i>	To commemorate NAIDOC Week 2010, a collection of 'bush toys' were displayed to celebrate the theme 'Unsung heroes – Closing the gap by leading their way'.	8 June – 18 July 2010





Conservation and Registration staff installing the *Papunya Painting* exhibition at the National Museum of China, Beijing, in June 2010. PHOTO: Poppy Wenham

## Outreach

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

### Travelling exhibitions

#### Number of exhibitions at venues, 2001–10

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 (two venues hosting more than one exhibition)

#### 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 (10 June – 26 August 2010). The exhibition signified 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 the National Art Museum of China (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 and remained on display until the end of August 2010, tells the story of the artists and supporters of the Papunya Tula art movement between 1974 and 1981. The exhibition has generated a high level of interest within China with 50,000 visitors in the first three weeks.

A Memorandum of Understanding has been signed with NAMOC, putting in place arrangements for reciprocal travelling exhibitions between Australia and the People's Republic of China. The Museum will

host a return exhibition from NAMOC in late 2011, as part of the Year of Chinese Culture in Australia.

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 Department of the Environment, Water, Heritage and the Arts under its National Collecting Institutions Touring and Outreach Program.

For the first time, the Museum toured a display to the South Pacific with *League of Legends*, a photographic history of rugby league. It travelled to Australia's High Commission in Port Moresby and the Museum of Samoa in Apia and was visited by 1453 people.

**“Papunya Painting has generated a high level of interest within China with 50,000 visitors in the first three weeks.”**

### **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 2009–10, eight exhibitions travelled to a total of 14 different venues (with two venues hosting more than one exhibition) across New South Wales, Victoria, Queensland, Northern Territory and Western Australia.

Of these venues, eight were in metropolitan venues and six in regional areas, and the Museum's exhibitions attracted more than 111,935 visitors.

The following travelling exhibitions were supported by the National Collecting Institutions Touring and Outreach (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*, *Symbols of Australia* and *Papunya Painting: Out of the Australian Desert*.

The following exhibitions toured in 2009–10:

### ***A Different Time: The Expedition Photographs of Herbert Basedow 1903–1928***

Herbert Basedow was an anthropologist, geologist and medical doctor who used photography to document his expeditions into central and northern Australia in the early decades of the twentieth century. This exhibition drew on the Museum's rich collection of over 2250 negatives and lantern slides taken by Basedow. These revealing, sometimes confronting, images provide a fascinating historical record of the people and places he encountered, and life in remote Australia in the early 1900s. Having been on display in the Gallery of First Australians Focus Gallery, the exhibition embarked on a three-year tour travelling to Western Australia and the Northern Territory. Venues in South Australia, Queensland, and New South Wales will host the exhibition in 2010–11.

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

### ***Behind the Lines: The Year's Best Cartoons 2009***

*Behind the Lines* is a popular annual exhibition featuring works by Australia's leading political cartoonists. The 2008 exhibition finished its tour at the State Library of Queensland in August 2009, while *Behind the Lines 2009* visited Sydney and Perth after it was displayed at the Museum in Canberra. The exhibition will travel to the Northern Territory in late 2010. A catalogue featuring all the cartoons was published by National Museum of Australia Press to accompany the 2009 exhibition.

### ***From Little Things Big Things Grow:***

### ***Fighting for Indigenous Rights 1920–1970***

*From Little Things Big Things Grow* highlights the struggle for Indigenous civil rights in the period from 1920 to 1970. This exhibition commenced its tour in Melbourne in June 2010 and will travel to venues across Australia throughout 2010–11.

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

This exhibition was developed in conjunction with the Centenary of Rugby League Committee to celebrate the centenary of rugby league in Australia. The exhibition completed its major tour closing at the National Sports Museum in Melbourne in August 2009.

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

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

### ***Symbols of Australia***

Drawn from the National Museum's collection, this exhibition explores the kangaroo, flag, wattle and

other symbols, which represent Australians and their nation. *Symbols of Australia* was developed as a travelling exhibition and toured to Western Australia and New South Wales in 2010. *Symbols of Australia* will tour extensively across Australia until 2012.

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

Launched in 1878, the *PS Enterprise* worked on the great rivers of south-eastern Australia for more than 100 years before becoming part of the collection at the National Museum of Australia. This exhibition examined the history of paddle steamers on the River Murray, highlighted through the story of *PS Enterprise*, and finished its tour in Echuca in July 2009.

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

In 2009–10 more school students visited the Museum than in any other financial year since opening in 2001 and several new facilitated programs were offered to visiting schools in the reporting period.

In addition, 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 initiative, especially in the subject area of history, and provided further digital resources for schools as part of the Australian Government's education revolution.

### **Travelling exhibitions program**

EXHIBITION AND VISITATION	VENUE	DATES
<i>A Different Time: The Expedition Photographs of Herbert Basedow: 1903–1928</i> 17,937	Geraldton Regional Art Gallery, WA Northern Territory Library, NT	25 Sept – 29 Nov 2009 29 Mar – 2 May 2010
<i>Behind the Lines: The Year's Best Cartoons 2008</i> 20,281	The Constitutional Centre of Western Australia, WA Northern Territory Library, NT State Library of Queensland, Qld	29 Jun – 21 Aug 2009 14 Sep – 9 Oct 2009 21 Nov 2009 – 14 Mar 2010
<i>Behind the Lines: The Year's Best Cartoons 2009</i> 116	Riverside Theatres, Parramatta, NSW The Constitutional Centre of Western Australia, WA	15 Feb – 15 Mar 2010 24 Jun – 20 Aug 2010
<i>From Little Things Big Things Grow</i> 27,783	Melbourne Museum, Vic	7 Jun – 7 Nov 2010
<i>League of Legends: 100 Years of Rugby League in Australia</i> 26,869 (not including Samoa)	National Sports Museum, Vic Australian High Commission, PNG Museum of Samoa	4 Apr – 2 Aug 2009 8 Mar – 9 Apr 2010 14 Jun – 30 Jul 2010
<i>Ned Kelly banner display</i> 12,652	Kyneton Museum, Vic Geelong Grammar, Vic National Alpine Museum, Vic Public Records Office, Vic	12 Jun – 17 Aug 2009 20 Aug – 4 Nov 2009 28 Dec 2009 – 9 Mar 2010 19 Mar – 28 May 2010
<i>Symbols of Australia</i> 3964	Wanneroo Cultural Centre, WA Albury Library and Museum, NSW	26 Mar – 20 May 2010 10 Jun – 8 Aug 2010
<i>Still Steaming: Commemorating 130 Years of the Paddle Steamer Enterprise</i> 3786	Port of Echuca, Vic	23 Apr – 9 Jun 2009
<i>Papunya Painting: Out of the Australian Desert</i> 50,000	National Art Museum of China, Beijing	10 Jun – 26 Aug 2010



## Contribution to the development of a national history curriculum and the digital education revolution

During 2009–10, the Australian Government furthered the development of the Australian Curriculum, beginning with mathematics, English, the sciences and history, and more recently, the arts, geography and Languages other than English (LOTE). 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 significantly to the provision of digital teaching and learning content for schools as part of the Australian Government's education revolution. Working in partnership with Education Services Australia (ESA), the Museum supplied 200 new digital resources to ESA's digital resources repository for Australian schools. These resources included 10 units of work on a variety of events, issues and people in Australian history, which will act as exemplars for teachers as they begin to implement the national history curriculum.

## Major curriculum resource developments

The Museum completed significant curriculum resources for schools in the reporting period and began to produce several others, continuing one of its major goals of being a provider of quality outreach materials for Australian classrooms.

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

Work was completed on the Museum's major primary school curriculum resource, *First Australians: Plenty Stories*, a series of 18 year 3–6 books that explore Aboriginal and Torres Strait Islander cultures and histories through the Museum's collections, facilitated by new and existing relationships with Indigenous communities. The student books are supported by two teacher resource books and two poster sets. Produced in conjunction with leading Australian educational school publisher, Pearson Education, the series was launched at the Museum in April 2010. The year 5–6 series has been short-listed for best primary school resource in the 2010 *Australian* newspaper's Excellence in Education awards.

### **National History Curriculum textbook series**

The Museum entered into an agreement with Pearson

Australia to write four chapters of its forthcoming National History Curriculum textbook series for secondary schools. Each chapter will feature Aboriginal and Torres Strait Islander history from different time periods in Australian history and will draw on the Museum collection where possible. This resource 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, *Australian History Mysteries*, has recently been transformed into a website — [www.australianhistorymysteries.info](http://www.australianhistorymysteries.info) — with more than three hours of video clips. Originally published as three resource kits, the new website contains all 15 *Australian History Mysteries* case studies from the three resource kits as well as a number of multimedia interactive modules.

The *Australian History Mysteries* 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 case study contains a wide range of primary and secondary source evidence, including museum objects, national archival collections and historic sites, and is relevant to the new national history curriculum with its emphasis on inquiry learning and historical skills development.

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

The Museum produced a further three 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 *Voyages of the Pacific Ancestors: Vaka Moana, From Little Things Big Things Grow* and *Water: H<sub>2</sub>O=Life*. Each unit of work is also available on the Museum's website.

## Web-based school projects and partnerships

In 2009–10 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 long-standing and much respected Snapshots of Remote Communities web-based outreach program continued in the reporting period. Snapshots is an outreach program for regional and remote primary schools that encourages students to photograph and

write about their communities. The photographs are subsequently exhibited in the local community, at a state institution and on the Museum's website. With the completion of the current partnership with two Western Australian regional museums in Albany and Kalgoorlie, and 12 primary schools from these regions, the Museum's *Snapshots* website will showcase these photographic exhibitions.

## “Snapshots is an outreach program for regional and remote primary schools that encourages students to photograph and write about their communities.”

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

For a second year the Museum worked closely with the New South Wales Department of Education and Training's Centre for Learning Innovation, which produces learning resources and is a leader in the use of technology in schools. In the reporting period the partnership expanded to include the Museum's involvement with one of the centre's Australia-wide digital storytelling competitions.

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 permanent gallery as preparation for their entry. The competition produced several commendable winning entries and the Museum benefited through increased exposure for this gallery.

### **National outreach competitions**

#### **National schools political cartooning competition**

In association with its annual *Behind the Lines* political cartooning exhibition, the Museum continued to run its popular and anticipated national cartooning competition for Australian schools. 'Drawing the lines' attracted over 500 entries from primary and secondary students from more than 60 schools, covering a range of issues including

asylum seekers, climate change and the environment, terrorism and international relations.

Prizes were awarded to the winning student cartoonists by the *Canberra Times* cartoonist David Pope at a ceremony held at the Museum in December 2009. First prize in the primary school category was won by Yvette Moulton, Holy Family Primary School, Indooroopilly, Queensland. Two first prizes were awarded to secondary students: one to Dahna Knight, Toormina High School, New South Wales, in the year 7–9 category, and the other to Jonathan Mo, Cherrybrook Technology High School, New South Wales, in the year 10–12 category.

The Museum will hold another political cartooning competition in 2010 and intends to integrate the contest with social media services Flickr, Facebook and Twitter to expand its reach.

#### **Supporting student history competition:**

##### **National History Challenge**

The Museum again contributed to the sponsorship of the History Teachers' Association of Australia annual history competition for primary and secondary students through its special category on museum displays. The theme of the 2009 competition was 'Triumph over adversity' and the winning entry by year 5–6 primary school student, Emily Doi, from Princes Street Primary School in Tasmania, was a sophisticated and empathetic display about the experience of a Japanese war bride. The display was exhibited in the Museum's Hall throughout January 2010.

### **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 500 participants in 2009–10.

Education staff delivered workshops and made presentations at a variety of conferences, including the Victorian and Australian 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.



Curator George Main with firemen at a controlled burning of grasslands at Gundary Plains, near Goulburn, New South Wales.

## Curatorial outreach

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

Curators working on the forthcoming Landmarks: People and Places across Australia gallery visited many communities, including Hobart in Tasmania; Adelaide, Kangaroo Island, and Robe in South Australia; Bendigo and Sunshine in Victoria; Grenfell, Forbes and Port Macquarie in New South Wales; Perth and Rottnest Island in Western Australia; Brisbane in Queensland and the Australian Capital Territory.

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.

This year, Museum curators worked in particular with communities of central west New South Wales to develop an understanding of archaeological collections relating to the lives of nineteenth-century bushrangers and their families, and with the Yirandali community of Queensland to explore histories and memories of their collections that are held by the Museum and the State Library of Queensland.

In 2009–10 curators from the Eternity and Old New Land galleries travelled near and far as part of their outreach activities. They gave presentations in various localities relating to the cultural heritage of the Australian Alps, participated in a multi-disciplinary symposium about the culture of food, and gave a presentation about the Eternity Gallery at the American Association of Museums annual conference in Los Angeles.

Outreach is an integral component of activities undertaken by the Aboriginal and Torres Strait Islander Program (ATSIP). ATSIP remains committed to the delivery of projects relevant to Aboriginal and Torres Strait Islander cultures and histories that are based on





A panel discussion during the Barks, Birds & Billabongs international symposium.

thorough consultation, both for research and approval purposes. Many of the outreach projects incorporate elements of community advice and training.

Highlights of major outreach events participated in by ATSIP staff over the 2009–10 year included:

- curatorial staff travelling to Thursday Island, Darwin, Kakadu, Perth, Brisbane, Cairns, Lockhart River, Tasmania, Adelaide, Sydney, Papunya, Kintore, Alice Springs, Appin, Melbourne, London and Beijing as part of community consultations about repatriation, installation of travelling exhibitions and forthcoming exhibitions
- providing advice and assistance to the organisation Link Up, which supports members of the Stolen Generations in their search for families
- providing advice and assistance on collection management and exhibition development to community members responsible for management of the Lake Mungo National Park in New South Wales
- working with members of the Tiwi Island community on a local exhibition of the Museum's collections of Tiwi Islander children's art
- consulting with communities and individuals over issues and content associated with ongoing

object changeovers, module redevelopments and collection acquisitions

- presenting tours to visitors from Japan; the United States; Britain; Indonesia; Russia; France; Germany; Papua New Guinea; the Department of the Environment, Water, Heritage and the Arts; and to Department of Foreign Affairs and Trade staff preparing for overseas postings.

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

### **Centre for Historical Research outreach**

During 2009–10 members of the Centre for Historical Research have been involved in outreach work with colleagues in other museums, schools and universities and in community bodies. Staff delivered talks to groups ranging from primary school classes to international scholarly bodies.

Highlights included:

- extensive travel to consult and work with Indigenous communities in the Northern Territory, outback Queensland, rural Victoria and New South Wales. Centre members also travelled to England, Germany and Hawai'i to conduct research on collections
- several members delivering lectures in universities in Australia and overseas, and receiving awards in recognition of the high quality of their research
- a one-day symposium on biography jointly organised by Dr Nick Brown and Dr Paul Pickering of The Australian National University and held at the Museum on 10 September 2009
- a major symposium, Barks, Birds & Billabongs, organised by Margo Neale and held at the Museum in November 2009
- a conference on Baz Luhrman's film *Australia* held at the Museum and convened by centre associates Dr Maria Nugent and Dr Shino Konishi (formerly of the centre)
- the Collections Symposium 2010: Caring for Collections, jointly organised by the centre and by senior curator Dr Guy Hansen and held at the Museum in May 2010.

## Extending our national reach

### Sharing our resources and expertise

For the third year, the National Museum of Australia was a valued partner in 'Working spaces 3 for museum volunteers: Helping to put museum theory into practice', a weekend of workshops organised by the Lachlan Chapter of Museums Australia at Galong, New South Wales, in October 2009. Many Museum staff gave presentations at these workshops.

The Museum also provided support for a one-day workshop, 'Post accreditation: Where we're at', at Canowindra, New South Wales, in May 2010. The workshop drew staff and volunteers from a range of regional museums across New South Wales, including Canowindra, Cootamundra and Forbes.

### ICOM Australia Museum Partnerships Program

The National Museum of Australia is a long-term institutional member and key sponsor of the International Council of Museums Australian Committee Incorporated (ICOM Australia). In addition to providing financial support for the joint ICOM Australia/Museums Australia secretariat, the Museum has also been a major sponsor of the ICOM Australia Museum Partnerships Program. This program focuses on formally partnering governance and heritage projects in the Asia-Pacific with Australian not-for-profit and incorporated cultural organisations.

### Community Heritage Grants Program

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

The total number of website visitors continued to rise, increasing from 2,533,138 in 2008–09 to 3,291,874 in 2009–10. Of these, some 413,322 used the collection database compared with 253,138 in 2008–09.

The number of podcasts on the Museum's website increased by 108 programs to a total of 223. The Museum also forged ahead in Government 2.0 (use of social media by government). Museum initiatives in 2009–10 included Twitter feed and presence on YouTube channel, hosting three blogs and continued online interaction through its Facebook page. The Museum increased its Flickr collection to 1511 images, including the addition of sets of images from curators in the field relating to the new Landmarks gallery and the forthcoming exhibition on the experience of Irish people in Australia.

Feature exhibition websites were developed for the Landmarks gallery, *Behind the Lines: The Year's Best Cartoons 2009* and the upcoming *Forgotten Australians* exhibition. The website for *From Little Things Big Things Grow* included the production of 24 online audiovisual reflections on experiences of discrimination. 'Bottles from the basin', a web feature supporting *Water: H<sub>2</sub>O=Life*, attracted more than 160 participants who sent water samples from across the Murray-Darling basin.

The Museum won a number of online and multimedia awards in 2009–10. The audio-on-demand program, developed by Icelab Pty Ltd, won Best of the Web (Best Podcast Site) from Museums and the Web and the 2010 Gold MUSE Award (podcasts) from the American Association of Museums. The Australian Journeys interactive 'European voyages', developed by Roar Film, won an Australian Teachers of Media (ATOM) Best Multimedia award and the Grand Prix Multimedi'ART Interactive from the International Council of Museums. The online version of the annual report won a gold award from the Institute of Public Administration Australia (ACT Division).



The launch of Peter Stanley's book, *Men of Mont St Quentin*.

## 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

The Centre for Historical Research comprises a head, four senior and four research fellows and an administrative and grants officer. In 2009–10 the centre hosted two visiting fellows, four Museum staff on curatorial fellowships and 17 associate researchers, as well as student visitors. These visitors have worked on a range of projects spanning the Museum's principal themes.

### Research activities

Centre staff and visitors conduct research in the fields of human and environmental history and material culture of Australia, including anthropology,

environmental, cultural and social history, and Indigenous studies. They include:

- Dr Peter Stanley, whose latest book, *Men of Mont St Quentin: Between Victory and Death*, was published by Scribe Publications in September 2009. In November 2009 he spoke at the conference National Museums in a Transnational Age at Prato, Italy and continued research for his latest book, 'Black Saturday at Steels Creek'
- Dr Mike Smith, a desert archaeologist with an international reputation, who continued his field work in central Australia, and made substantial progress on his forthcoming book on the history of human settlement in Australian deserts
- environmental historian Dr Libby Robin of the Fenner School of Environment and Society at The Australian National University, who works at the Museum for half the year. She completed her book 'Desert channels', due to be published by CSIRO Press early in 2010–11
- biographer Dr Nicholas Brown of The Australian National University's *Australian Dictionary of Biography*, who works at the Museum for half the year and has made substantial progress on his biography of environmental and Indigenous activist Rick Farley



- Margo Neale, the Museum's Principal Adviser on Indigenous Matters, who organised the Barks, Birds & Billabongs symposium, which explored the legacies of the 1948 American–Australian Scientific Expedition to Arnhem Land
- research fellow and historian of the pastoral north, Dr Darrell Lewis, who continued research for his book, 'The Leichhardt Hunters', including field research in Queensland
- research fellow and environmental historian Dr Lynne McCarthy, who continued her research on European and Indigenous understanding of the ecology of Arnhem Land and was awarded a prestigious Harold White Fellowship by the National Library of Australia
- research fellow and Pacific specialist Dr Jenny Newell, who continued her research into Australia and the Pacific, and was awarded a Bicentennial Fellowship by the Menzies Centre for Australian Studies in London. Her book, *Trading Nature: Tahiti, Europeans and Ecological Exchange*, was published by the University of Hawai'i Press in June 2010.

The centre's four curatorial fellows in 2009–10 were:

- curator Anne-Marie Condé, who researched the 1975 Pigott inquiry into Australian museums
- Carol Cooper, the Museum's registrar, who conducted an extensive study of Indigenous artefacts from south-eastern Australia held in Australian and international collections
- curator Dr Laina Hall, who produced a proposal for a book on road trips in twentieth-century Australia
- curator Stephen Munro, who completed and submitted his PhD thesis on Hominid evolution.

### Strategic research partnerships

As well as maintaining and developing networks and relationships with researchers across Australia and internationally, the Museum has formed several partnerships with key kindred bodies. These include with The Australian National University (the Museums and Collections course and a new partnership with the Centre for Environmental History and its director, Professor Tom Griffiths). Under the Victorian Bushfire project, the 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 Centre for Advanced Studies in Australia, Asia and the Pacific.

The Museum's 2009 Visiting Fellowship scheme supported two fellows: Kate Walsh, independent scholar of Adelaide, who edited a book on Australian

museums since 1975, and Dr Ross McMullin, independent scholar of Melbourne, who continued research for his book on the 'lost generation' of the First World War. The centre also supported the work of information technology scholar Dr Mitchell Whitelaw, who collaborated with the Museum in the Defining Moments in Australian History project.

The centre's research associates grew in number in 2009–10 and included environmental historian Bernadette Hince, Dr Anne Doggett (researching town

**“During 2009–10 reCollections won a major international prize in the scholarly journals category of the American Association of Museums (AAM) design competition.”**

criers in colonial Australia), Biff Ward (writing on the family life of historian Russel Ward) and Canberra historian Allan Mawer, who completed his history of the Acton Peninsula.

### Australian Research Council grants

The Museum actively collaborates in research ventures with other museums and with academic institutions. It is invited to participate in many projects but is able to sustain only a few projects annually. In 2009–10 the Museum contributed to one project funded by the Australian Research Council (ARC), 'Conciliation narratives and the historical imagination', in partnership with the University of Melbourne, and the Tasmanian Museum and Art Gallery. Three projects await approval to proceed.

### Supporting the research program

The Museum's Library is administered as 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 has two main functions: to provide a reference collection for Museum staff, and to develop special collections,



Children's craft activities in the Discovery Space in the Hall were popular with visitors during school holidays.

mainly comprising personal papers and book collections relevant to the Museum and its themes. The special collections are increasing in value and interest to scholars. Notable recent additions to the collection include further acquisitions from the personal and library collections of Dr Robert Edwards and a large collection of books donated by historian Bill Gammage. The Library is open between 9.30 am and 4.30 pm, Tuesday to Friday.

### **reCollections**

The Museum's scholarly e-journal, *reCollections: Journal of the National Museum of Australia*, is a leading vehicle for museum and collection research in Australia, with a growing national and international reputation.

The journal, which focuses on museum practice and the history and interpretation of objects in Australia and the Asia-Pacific region, was published twice in 2009–10 and averaged 15,280 visits per month, up from 10,265 per month in 2008–09. The journal's Editorial Board is drawn from the academic and museum sector, and National Museum of Australia staff.

During 2009–10 *reCollections* won a major international prize in the scholarly journals category

of the American Association of Museums (AAM) design competition. The AAM is an organisation that represents over 3000 institutions and helps to develop standards and best practices, gather and share knowledge and provide advocacy to ensure that museums remain a vital part of our culture.

## **Programs and events at the Museum**

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

These programs explore subjects related to permanent and temporary exhibitions; the Museum's themes, collections and research; and historic and contemporary issues. In 2009–10 the Museum attracted 28,166 participants to its public programs and had its most successful year yet for school visits, with 88,981 students attending from approximately 2235 schools.

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



Young visitor Kaytlyn joins in children's activities presented as part of the NAIDOC on the Peninsula event held in conjunction with the Australian Institute of Aboriginal and Torres Strait Islander Studies.



A father and son build a car together during the 'Australia's own car' school holiday program in the Discovery Space in the Hall.

## For families and children

In line with the Public Programs interpretation strategy, and responding to regular and positive evaluations, family programs continued to include a free discovery drop-in space, in-gallery and other facilitated workshops, mini festivals and a family trail throughout the permanent galleries. Activities supported the temporary exhibitions *Voyages of the Pacific Ancestors: Vaka Moana*, *Water: H<sub>2</sub>O=Life* and *Behind the Lines: The Year's Best Cartoons 2009*. Programs also supported the permanent galleries, Australian Journeys and the Gallery of First Australians.

Winter 2009 school holiday workshops were structured around the theme of the temporary exhibition, *Vaka Moana*. The Discovery Space encouraged children to 'Make a vaka', their own boat, to take home. This was well-received, with 1700 children participating over the two weeks. Artists from the Pacific community facilitated henna tattooing workshops and a musical 'Moana beats' workshop. A mini festival linked to NAIDOC Week, celebrating Aboriginal and Torres Strait Islander culture through

storytelling, dance workshops and the Museum's annual didgeridu competition, attracted 1902 people.

In Spring 2009 'Australia's own car' was the theme for the Discovery Space, based on the Museum's Holden Prototype No. 1. Children enjoyed making their own car of the future. Summer workshops focused on the *Water: H<sub>2</sub>O=Life* exhibition, with children making water bugs in the Discovery Space. This was a very successful collaboration with ACT Waterwatch, with nearly 2500 attendees, the Museum's largest attendance at a Discovery Space program, to date.

Autumn programs were inspired by handmade objects in the Museum's collection. Children were encouraged to make their own toys (1714 participants); while paper plane demonstrations, ACT Woodcraft Guild, spinners and weavers and metal smithing were featured during the Handmade Festival — 'Built to Last' (1498 visitors). Paper sculpture workshops and an in-gallery workshop in the Australian Journeys gallery using air-dry clay materials were not as popular but a wooden toy workshop was fully booked.





Elena Kats-Chernin entertains visitors with a musical performance in front of the Kimberley Points in the Gallery of First Australians.

Recognising that children and families are core audiences, the Museum also supported important community events such as Children's Week and the disability sector with Music for Everyone programs.

### 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 included programs and events related to:

- *Voyages of the Pacific Ancestors: Vaka Moana*, including a public lecture with researcher Kirk Huffman (July 2009), a seminar series (July, August and September 2009), gallery tours (August 2009) and an outrigger demonstration (October 2009)
- *Behind the Lines 2009*, for which the Museum organised a public conversation interpreting the exhibition, with Mike Bowers, Karen Middleton and Guy Hansen (December 2009)
- *Water: H<sub>2</sub>O=Life*, including a water tasting and panel discussion, a film screening, an author presentation and a poetry slam (March 2010)
- the book and exhibition *Symbols of Australia*, including a public forum hosted by comedian Rod Quantock, a discussion with sports commentator Gideon Haigh, and the first Collectorfest program for collecting enthusiasts to share and show off their collections, featuring travel memorabilia (June 2010)
- *From Little Things Big Things Grow*: a public forum (September 2009); a discussion on Indigenous football held in conjunction with Manning Clark House (September 2009); and an in-gallery public conversation (March 2010).

This year the Museum hosted a number of talks, workshops and conferences that attracted academics, researchers and professionals.

These included:

- 'Current research in free-choice learning', a seminar for museum professionals with John Falk and Lynn Dierking, held in conjunction with Museums Australia (July 2009)
- a symposium, Sites of Memory, featuring presenters from the arts, sciences and humanities (August 2009)



Visitors engage with stories about the fight for Indigenous rights at the official opening of *From Little Things Big Things Grow* in September 2009.

- lectures on 'Death and dying in multicultural Australia' and 'Australians in the Himalayas' (October 2009)
- a 'Weekend of ideas' held in partnership with Manning Clark House
- Barks, Birds & Billabongs, symposium and performances in November 2009
- 'Defining moments', a facilitated workshop for historians held in November 2009
- a two-day conference on Baz Luhrmann's *Australia* in December 2009
- Collections Symposium 2010: Caring for Collections. See also Appendix 6, pp. 131–136.

Adult workshops and demonstrations were also used to interpret collection objects through hands-on activities. These included calligraphy, corsetry, acting and music-making.

Performance was another key form of interpretation used throughout the year for adults and young people. In February 2010 the Museum held a large outdoor concert featuring Holly Throsby and The Cashews. In May 2010 composer Elena Kats-Chernin returned to the Museum for two performances of her 2009 composition that was specially commissioned by the Museum. Also in May 2010, in conjunction with the Canberra International Music Festival 2010, the Museum hosted the premiere of Henryk Górecki's *Songs Are Sung* for string orchestra, to commemorate the people who died in the 2010 Polish air disaster.

The Museum continued to deliver programs for

people with a range of disabilities, and carers of those with disabilities, by providing opportunities to experience the exhibitions and participate in workshops specifically designed for their needs (see Appendix 10, pp. 146–149).

## Our visitors and audiences

Visitation for 2009–10 was 4,171,904 (including 880,030 visitors to Acton and travelling exhibitions and 3,291,874 online visitors) and exceeded the set target of 3.27 million identified in the 2009–10 Portfolio Budget Statements (PBS). The year's visitation was marked by:

- a change in visitor counting methodology to thermal imaging counters, which allow for more accurate recording. The thermal image counters were installed in the permanent galleries and the temporary exhibition gallery in July 2009.
- a slight decline in visitors to permanent galleries, which reflects an overall decline in visitation to Canberra
- a substantial reduction in visitation to travelling exhibitions due to the smaller number of major exhibitions travelling in 2009–10
- a record number of school students visiting the Museum
- a better than expected result for functions and venue hire by external users in the context of the economic downturn.

Web visitation has grown from 2,533,138 last year to 3,291,874. This growth is due to the continued addition of content including features on Indigenous culture and more detailed information relating to the Museum's collection.

### Visitation numbers (excluding the web), 2001–10

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

### Monthly web visitation figures, 2009–10

MONTH	VISITATION
July	235,305
August	290,584
September	287,507
October	292,885
November	276,375
December	200,024
January	230,356
February	268,158
March	341,144
April	280,531
May	315,100
June	273,905
<b>Total 2009–10</b>	<b>3,291,874</b>

### Breakdown of national visitation numbers (excluding the web), 2005–10

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

### Program highlights for visiting schools

The Museum ran a number of new and innovative programs for visiting schools in the reporting period. Of particular note were two programs offered to schools in conjunction with two of the Museum's temporary exhibitions. The first, entitled 'Water wonders', was a program designed to exploit the education potential of the *Water: H<sub>2</sub>O=Life* exhibition. This hands-on program was well attended by schools with almost 3000 students taking part. A second program, based on the exhibition *From Little Things Big Things Grow*, encouraged students to consider the issue of Indigenous rights and was also well-attended.

In addition, the Museum modified a number of its pre-school to year 4 programs in an attempt to attract more local schools. This was successfully undertaken with school numbers for this age group significantly increasing in 2009–10 from 3506 in 2008–09 to 4114 in 2009–10. This increase was also in part due to the redevelopment of Indigenous programs for younger students.

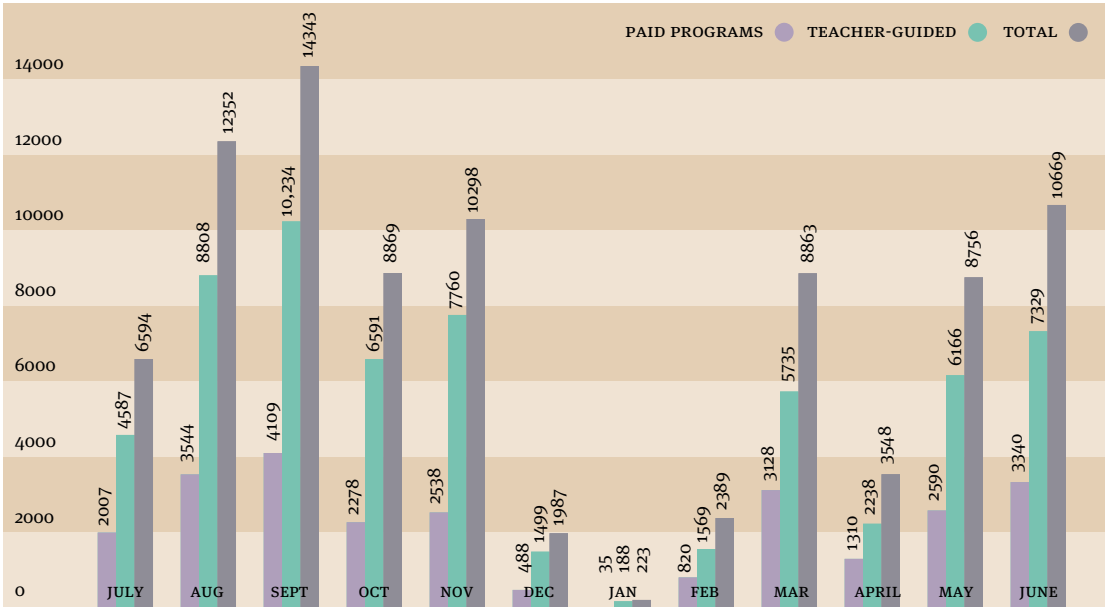
**“Visitation was 4,171,904 and exceeded the set target of 3.27 million.”**

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'.

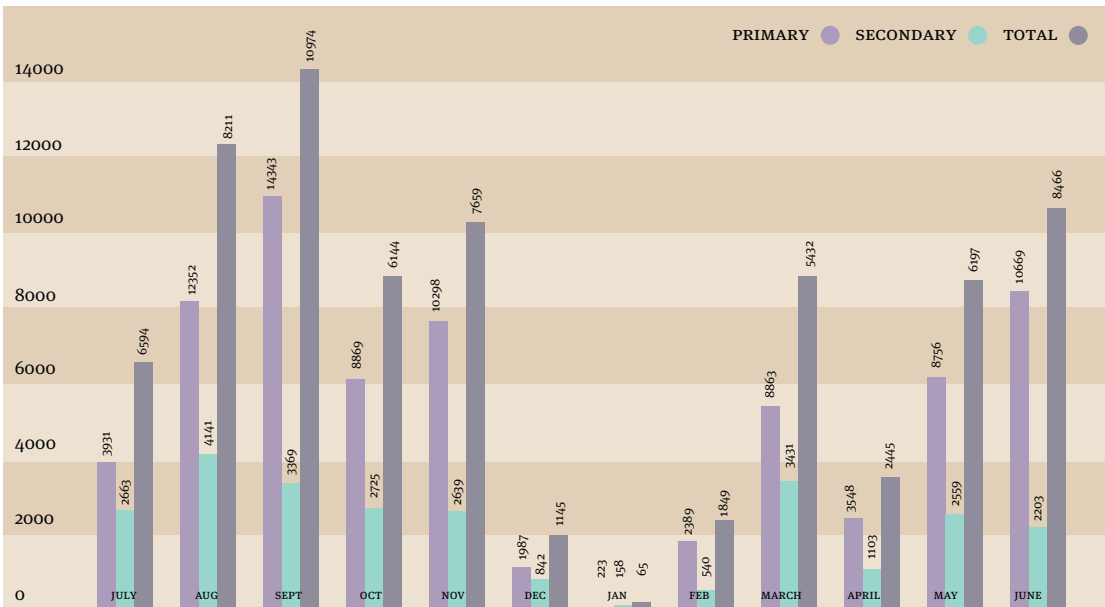


### Number of paid versus teacher-guided student visits\*, 2009–10

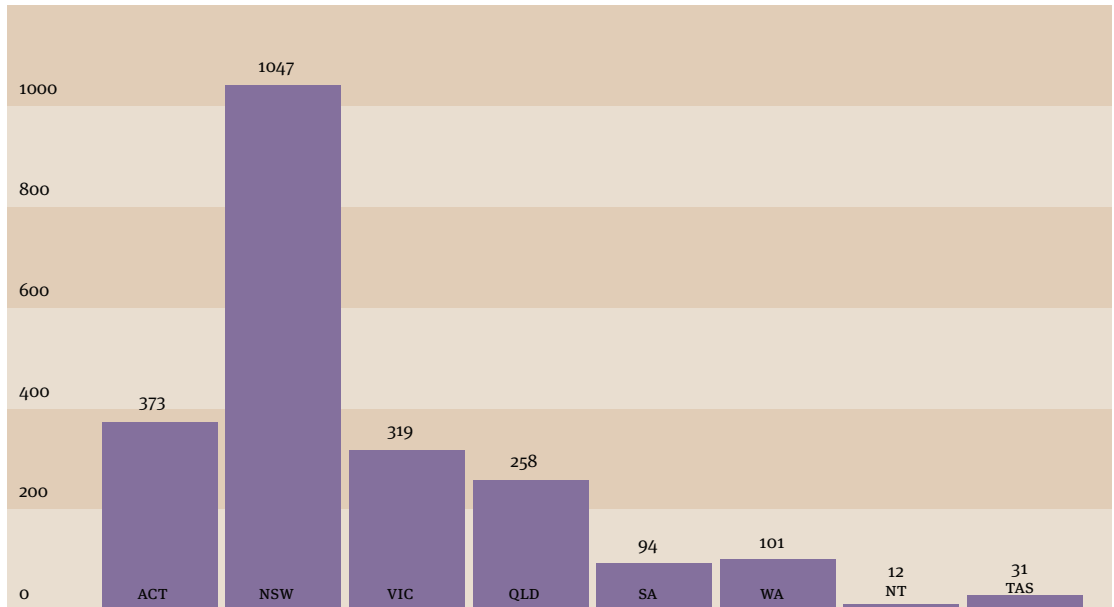
\*Paid visits are facilitated by a Museum staff member. Teacher-guided visits are supervised by the accompanying teacher.



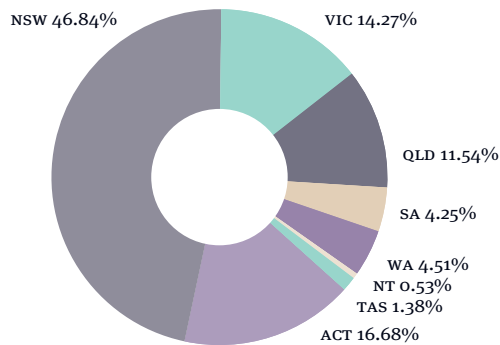
### Number of primary versus secondary students, 2009–10



**Number of schools visiting per state, 2009–10**



**Percentage of school bookings per state, 2009–10**



**Comparison of student visitation numbers, 2002–10**

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

## 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. The Museum enters visitor feedback data into a database that enables the analysis of visitor demographics, attitudes and behaviour over time. The Museum has been conducting exit interviews since opening in 2001 and this year conducted interviews with 400 visitors, increasing the total number of interviews to 19,000.

Visitors aged 51 years and over continued to be the most strongly represented and, in 2009–10, 33 per cent of visitors were from Canberra or its close neighbour, Queanbeyan; 58 per cent were from elsewhere in Australia, in particular Sydney and regional New South Wales; and 9 per cent were from overseas. The proportion of repeat visitors was 50 per cent overall. Thirty-seven per cent of visitors interviewed during the year had visited the Museum three or more times.

Small-scale evaluations with visitors were also undertaken for programs such as NAIDOC Week; the Barks, Birds & Billabongs symposium; and exhibitions such as *Water: H2O=Life* and *Voyages of the Pacific Ancestors: Vaka Moana*. These evaluations, in conjunction with those undertaken at a number of family festivals, provided valuable feedback that is used to shape future programs and exhibitions.

## Communicating and connecting with the community

### Promoting and marketing the Museum

While the Museum's marketing continued to highlight exhibitions, programs and activities, considerable effort was focused on ensuring visitors were aware of the closing of the Nation gallery in February 2010. The gallery development communications strategy provided factual information about the need for, and benefits of, developing galleries, to keep visitors informed about changes pre-, during and post-visit, and to ensure their expectations were met.

The Museum again worked with key organisations responsible for bringing visitors to Canberra. This was facilitated by Trish Kirkland, the Museum's Marketing, Sponsorship, and Tourism Manager, in her roles as President of the National Capital Attractions Association and Director, Tourism Industry Council (ACT). Membership of the Australian Capital Territory

Tourism Minister's Advisory Board, and Chief Minister's round tables also enabled the Museum to keep abreast of key issues and trends in the tourism industry and business community. Work continued on the development of a tourism strategy to ensure the Museum is positioned as a key part of the overall program to celebrate the centenary of the Australian Capital Territory in 2013.

In collaboration with Australian Capital Tourism and other locally based organisations, the Museum contributed, for the second time, to the Culture Shock campaign, held over the 2009–10 summer and targeting potential audiences in Sydney and regional New South Wales. Other participants were the National Gallery of Australia, the Australian War Memorial and the Museum of Australian Democracy.

The review of the Museum's brand, initiated in late 2009, was delayed until the arrival of the new Director in June 2010. The use of social media to connect with audiences was substantially enhanced, with a Twitter account and an e-letter established to provide updates on exhibition launches, upcoming public programs, media releases and new website content.

## 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 on advertising and market research in 2009–10 is summarised in the following chart:

FIRM	TYPE	VALUE
Environmetrics	market research	\$18,182
Multi Channel network	media advertising	\$58,048
Prime Television	media advertising	\$443,538

Note: In accordance with s311A(2) only payments over \$10,000 are reported.

## The Museum and the media

The national media focus in 2009–10 was on exhibitions, major acquisitions and events and included the unfurling in the Museum's Hall of two recently acquired paintings, *Ngurrara Canvas I* and *Martumili Ngurra*, from the south Kimberley in Western Australia. These huge canvases attracted widespread coverage and built awareness and interest in the exhibition *Yiwarra Kuju: The Canning Stock Route*, which will open at the end of July 2010.





A rapt audience at the launch of *From Little Things Big Things Grow* in the Gallery of First Australians.

Barks, Birds & Billabongs: Exploring the Legacy of the 1948 American–Australian Scientific Expedition to Arnhem Land, an international symposium that investigated the expedition’s significant and controversial legacy, drew an impressive group of commentators, including former politician and Australian Ambassador to the United States, Kim Beazley; Australian of the Year, Mick Dodson; and actor, Jack Thompson.

Television director Rachel Perkins generated considerable media coverage when she reflected on her father Charles Perkins’ role in the struggle for Indigenous rights, which featured in the exhibition *From Little Things Big Things Grow: Fighting for Indigenous Rights 1920–1970*.

The exhibition *Water: H<sub>2</sub>O=Life* gave the opportunity to provide managed media events: the arrival of a large Murray cod to be displayed in the exhibition, the visit of a descendant of the inventor of the Dethridge water wheel and a visit by Jeffrey L Bleich, the United States Ambassador, all helped to promote the exhibition.

Objects and acquisitions continue to build national media curiosity and interest in the Museum. The arrival of a huge backhoe rock shovel from Rio Tinto Limited’s Mount Tom Price iron ore mine in the Pilbara provided a media ‘scoop’ and attracted public

attention to the Landmarks: People and Places across Australia gallery development project.

*Behind the Lines: The Year’s Best Cartoons 2009* is an annual favourite of the national media and draws widespread coverage. Media commentator Michael Bowers, who opened the exhibition in December this year, praised the exhibition for recognising the important role cartoonists play in our understanding of politics.

The announcement by Prime Minister the Hon Kevin Rudd MP that an exhibition on the experience of Irish people in Australia will open at the National Museum on St Patrick’s Day 2011 was widely reported in the national media and has created a great deal of interest in the exhibition.

The Museum also attracted international media interest with the opening of the exhibition *Papunya Painting: Out of the Australian Desert* at the National Art Museum of China in Beijing in June 2010. The Chinese media showed a great deal of interest in Aboriginal art from the Western Desert of Australia. Closer to home, New Zealand and Pacific media closely followed the Museum’s decision to accept the unanimous advice of international conservation and anatomy experts to decline requests to remove and transport Phar Lap’s heart to New Zealand.

## 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 2009–10 the press published eight books, which included two exhibition-related books, three scholarly publications, as well as two books for general adult readers and a number of corporate publications. It also published two issues of the Museum's scholarly journal, *reCollections: A Journal of Museums and Collections*.

The year's highlights included the following publications:

- *Symbols of Australia: Uncovering the Stories behind the Myths* (edited by Melissa Harper and Richard White; co-publication with University of New South Wales Press) offers an entertaining, provocative and often surprising look at 26 of Australia's best-loved symbols. This book examines how symbols make the abstract concept of the nation tangible and give us an identity by representing Australia to itself and the world.
- *Simmers, Saints & Settlers: A Journey through Irish Australia* (by Richard Reid and photographer Brendon Kelson) takes readers on a journey through the Irish experience in Australia, visiting locations right across the nation where the Irish story unfolds. The book concentrates on the period 1788 to 1921, when the Irish presence in Australia was proportionately at its most influential and visible.
- *Discovering Cook's Collections* (edited by Michelle Hetherington and Howard Morphy) focuses on the collections of art and material culture brought back from the Pacific on Captain Cook's voyages. It includes essays from some of the world's leading and most innovative historians and anthropologists that celebrate the richness of Pacific Island cultures in the initial years of European contact, as well as the collections' contemporary relevance to historians and the Indigenous communities who produced them.

## Copyright

In 2009–10, 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 7300 images were delivered to support the Museum's documentation, exhibitions, publishing and communication activities.

## The contribution of volunteers

This financial year 65 volunteers contributed 6179 hours, or 3.5 full-time equivalents, to areas including marketing, administration and Friends of the Museum, and for festival days.

Volunteers also contributed to:

- **Education:** Twenty-seven volunteers contributed 2776 hours assisting in the delivery of the Museum's Education programs, enhancing the students' and teachers' experience of Australian history. Volunteers actively facilitated programs such as 'Talking points' and 'Quiz', and assisted visitor services hosts with introductions for teacher-guided groups and, on occasion, accompanied these groups into the exhibition spaces to provide further guidance.
- **Public Programs:** Five volunteers contributed 473 hours assisting the Museum's Public Programs staff deliver school holiday programs for families.
- **Library:** Two volunteers spent 160 hours working on the Laurie Fitzharding collection by creating association notes and insertions on the collection record and creating minor displays for current political changes and general library support.
- **Photography:** One volunteer has contributed 170 hours assisting with business as usual activities and exhibition photography for the Landmarks gallery.
- **Research:** One volunteer has contributed five hours assisting researchers in the Museum's Centre for Historical Research.
- **Conservation:** Two volunteers have contributed 56 hours to several projects including an operations manual for the McDonnell telescope.

The Museum's largest volunteer program supports the 130-year-old paddle steamer, *PS Enterprise* — the crew being drawn entirely from volunteers. Depending on qualifications and experience, the 37 volunteers perform various roles aboard the vessel: master, mate, engineer, leading deckhand, deckhand and galley hand. The crew brought the *PS Enterprise* to life each weekend from September 2009 to May 2010. In 2009–10 the volunteer crew contributed 2238 hours, ensuring the *PS Enterprise* operated most weekends.

In March 2010 the *PS Enterprise* was taken out of the water for 17 days at the Barrenjoey Slipway for its biannual hull inspection and licensing by the Australian Maritime Safety Authority. Some long-awaited maintenance on the superstructure was carried out. The vessel was fully repainted and the decks re-oiled. The volunteer crew, under the direction of Museum conservators David Hallam, Ainslie Greiner and Ian Cramer, significantly contributed to this work.

The *PS Enterprise* missed five weekends of operation due to maintenance of the vessel. Visitor numbers were 2121 in 2009–10, a decrease from last year's visitation of 4258.

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

In June 2010, there were 1131 Friends memberships, comprising 3621 individuals. The membership shifted slightly with more families and fewer individuals joining or renewing their membership. Friends continued its role of maintaining and enhancing community support for the Museum throughout 2009–10. The Friends provided a range of benefits to members in the Australian Capital Territory and beyond, including 74 Friends events, which were attended by more than 2958 people.

Highlights included:

- the popular series Playlunch with Friends and Get messy with Grandma (or Grandpa)
- two programs, exclusively for Friends members and aimed at under-5s: Making Music with Friends, which expanded to include two sessions, and Dramatic Play with Friends
- the Women's Voices series, now in its seventh 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 gallery redevelopment
- Cultural Treasures, a well-attended series of talks, featuring embassy representatives speaking about museums in their countries
- the introduction of a new set of talks, History at Home, in April 2010, looking at domestic social history
- in conjunction with the Centre for Historical Research, an annual Friends' History Workshop for amateur historians, and new in 2009, a quarterly BookTalk, focusing on Australian authors and their books on Australian history
- 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 Trust and the Museum's own Centre for Historical Research. Friends also appreciated the benefit of special 'Friends reserve' seating at popular Museum events including the *Behind the Lines* 'In Conversation' with Mike Bowers and Karen Middleton, and 'Bowled Over' with Gideon Haigh.

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

and to Australia's diplomatic missions overseas. The Friends received support from the Hyatt Hotel, and Pauline Hore (auditor). In addition, the Museum continued to provide invaluable in-kind support.

## Enhancing key services: Information technology

The Museum continued to upgrade and enhance its technical infrastructure. Major achievements during the year were:

- completion of the upgrade of all interactives in the permanent galleries
  - implementation of an automated IT disaster recovery capability at a secondary Museum site
  - asset replacement of network printers to a mix of mono printers and multifunctional devices providing more cost-effective, reliable, fast, high quality colour printing, as well as colour photocopying and document scanning capability
  - completion of the scoping and planning for the introduction of wireless networking capability for the Museum's collection storage locations.
- A new ICT Strategic Plan was completed covering the period 2009 to 2012. The strategy focuses on:
- implementing improvements to existing business solutions
  - introducing capabilities to improve services for staff
  - enhancing the Museum's communications with its audiences and business partners.

The Museum trialled and implemented an occupational health and safety (OHS) incident reporting module and has undertaken preliminary work in preparation for a major upgrade of the Museum's Human Resource Information System (HRIS), which will take place in 2010–11. A new videoconferencing solution was also implemented to provide an efficient and lower cost option for the Museum's communications with external parties.

The Museum and the National Archives of Australia have completed the development of the Museum's Records Authority which sets out the requirements for keeping or destroying records for core business areas. It represents a significant commitment on behalf of the Museum to understand, create and manage the records of its activities.

Paper-based records spanning over 30 years of Collection Group meetings, Interim Council, Council and sub Committees of Council meetings were digitised and stored in the TRIM electronic records management system, enabling ready access to this information by staff.