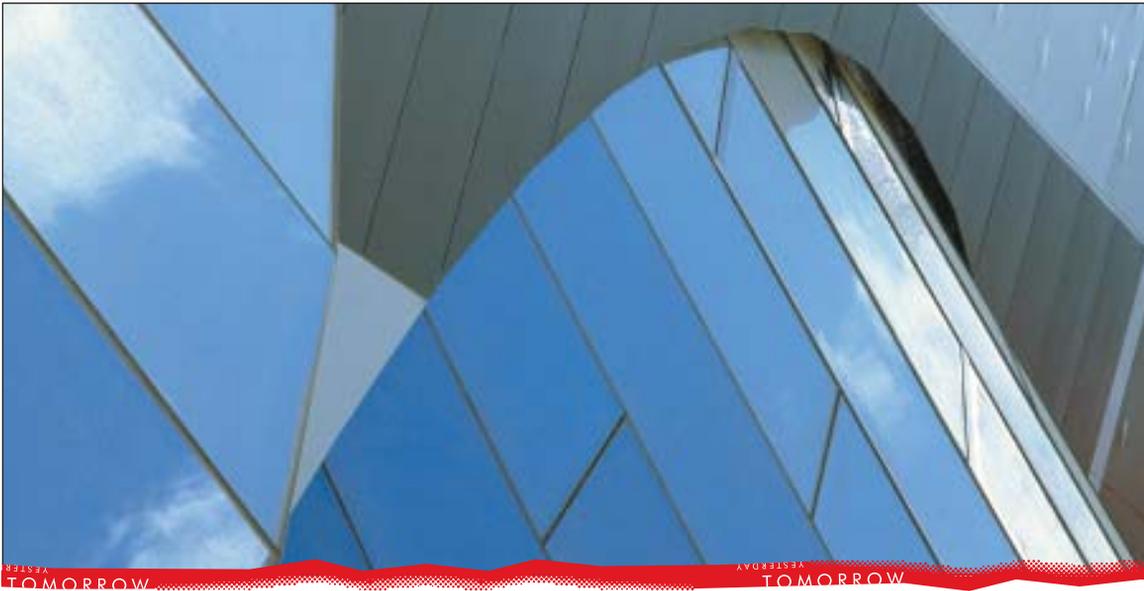


PART TWO

Performance reports



George Serras

INTRODUCTION

This annual report provides actual performance and financial information against the budgeted expenditure and planned performance targets laid out in the *Portfolio Budget Statements 2001–2002* and *Portfolio Additional Estimates Statements 2001–2002*. The Museum’s output structure was streamlined for 2001–2002. No change was made to the Museum’s outcome.

The National Museum of Australia is the country’s newest national cultural institution, committed to providing the best possible physical and intellectual access to its cultural resources and collections. In the 2001–2002 Federal Budget, the Government increased resources allocated to the acquisitions, care and management of the National Historical Collection to provide objects for exhibition, development and display in the new Acton Peninsula facility. As part of the Additional Estimates process, the Government made adjustment for higher than anticipated visitor numbers and associated cost increases, supplementation for foregone admission fees, and higher than anticipated depreciation expenses on the new premises.

The performance framework summarised in the table below does not correspond directly to the organisational structure of the Museum or its diverse activities. Accordingly, a summary of achievements follows the performance table to provide a context for the Museum’s formal reporting requirements. Given the visitor focus of the Museum’s first full year of operations, achievements in this report begin with national exhibitions, programs and events.

PERFORMANCE AT A GLANCE

Summary table of outcome and outputs achievements

Outcome: That Australians have access to the National Museum’s collections and public programs to encourage awareness and understanding of Australia’s history and cultures

| | | | |
|----------------------------|-----------|-----------------------------------|-----------|
| Total price of outputs | \$66.552m | Actual price of outputs | \$65.757m |
| Revenue from other sources | \$4.000m | Actual revenue from other sources | \$3.205m |

Overall achievement of the outcome

| PERFORMANCE INDICATOR | PERFORMANCE ACHIEVED |
|--|---|
| Relevance of acquisitions: <ul style="list-style-type: none"> ▶ proportion of acquisitions acquired in accordance with Collection Development Framework ▶ target – 100% | <ul style="list-style-type: none"> ▶ 100% of objects acquired in 2001–2002 in accordance with Collection Development Framework |
| Accessibility of National Historical Collection: <ul style="list-style-type: none"> ▶ proportion of the Collection which is available for exhibition, public programs and research ▶ target – 50% | <ul style="list-style-type: none"> ▶ 60% of the Collection is available for exhibition, public programs and research |

| PERFORMANCE INDICATOR | PERFORMANCE ACHIEVED |
|--|--|
| <p>The extent to which awareness and understanding is increased of Australia's history and culture:</p> <ul style="list-style-type: none"> proportion of visitors and users who indicated the Museum's public programs have contributed a new or different awareness or perspective on Australia's history or cultures target — 85% | <ul style="list-style-type: none"> surveys conducted during 2001–2002 demonstrated that 90% of visitors recorded a satisfied/very satisfied visit |
| <p>Access to exhibitions and programs:</p> <ul style="list-style-type: none"> number of visitors or users of Museum's exhibitions and programs target — 600 000 | <ul style="list-style-type: none"> 903 402 visits in 2001–2002 |

Output group 1.1 — Collection development and management

| | | | |
|-----------------------------|-----------|-----------------------------------|-----------|
| Total price of outputs | \$18.765m | Actual price of outputs | \$18.413m |
| Departmental appropriations | \$18.663m | Actual appropriations | \$18.152m |
| Revenue from other sources | \$0.102m | Actual revenue from other sources | \$0.261m |

| PERFORMANCE INDICATOR | PERFORMANCE ACHIEVED |
|--|--|
| <p>Quality:</p> <ul style="list-style-type: none"> 100% of National Historical Collection acquisitions is consistent with acquisitions policy 90% of National Historical Collection stored at or above appropriate Museum standards | <p>Quality:</p> <ul style="list-style-type: none"> 100% of National Historical Collection acquisitions is consistent with acquisitions policy 90% of the National Historical Collection stored at or above appropriate Museum standards — this figure has been maintained over the past two years due to the identification of projects each year to ensure that the quality of collection storage is maintained and improved in targeted areas. In 2001–2002, all the large textile collection was stocktaked, barcoded and rehoused |
| <p>Quantity:</p> <ul style="list-style-type: none"> 1200 conservation treatments | <p>Quantity:</p> <ul style="list-style-type: none"> 1100 conservation treatments. Target of 1200 was not met because conservation of a number of items took longer than originally estimated |
| <p>Price:</p> <ul style="list-style-type: none"> \$18.765m (\$98.76 per item) | <p>Price:</p> <ul style="list-style-type: none"> \$18.413m (\$96.91 per item) |

Output group 1.2 — National exhibitions, programs and services

| | | | |
|-----------------------------|-----------|-----------------------------------|-----------|
| Total price of outputs | \$47.787m | Actual price of outputs | \$47.344m |
| Departmental appropriations | \$43.889m | Actual appropriations | \$44.400m |
| Revenue from other sources | \$3.898m | Actual revenue from other sources | \$2.944m |

| PERFORMANCE INDICATOR | PERFORMANCE ACHIEVED |
|--|---|
| Quality: <ul style="list-style-type: none"> 85% of all visitors satisfied or better 85% of school visits satisfied that schools programs meet core curriculum requirements 75% of users access the web site first time | Quality: <ul style="list-style-type: none"> 90% of visitors recorded a satisfied/very satisfied visit more than 95% of schools indicated they were very satisfied with their Museum experience four fold increase in first time visitors to the Museum's web site |
| Quantity: <ul style="list-style-type: none"> 600 000 visitors or users of programs 110 000 unique sites use the website 12 million hits on website | Quantity: <ul style="list-style-type: none"> 903 402 visitors or users of programs 310 000 unique visits to the website 14.7 million hits on website |
| Price: <ul style="list-style-type: none"> \$47.787m (\$79.65 per visitor) | Price: <ul style="list-style-type: none"> \$47.344m (\$52.41 per visitor) |

PERFORMANCE COMMENTARIES

National exhibitions, public programs and events

Exhibition galleries

First Australians: Gallery of Aboriginal and Torres Strait Islander Peoples

The permanent exhibitions in the First Australians gallery explore the history of Australia and the colonisation process, through the experiences, stories and images of Indigenous Australia. Visitors are introduced to the distinct Indigenous groups in Australia and shown the wide diversity of

languages and cultural differences between communities from different regions, exploring the overarching themes of identity, cultural diversity, spirituality, family and connections to country.

During 2001–2002, the Aboriginal and Torres Strait Islander program focused on exhibition development through research, community consultation, collection management and field work activities. Staff continued to develop close working relationships with many Indigenous groups for community case studies, including the:

- ▶ Anbarra of central Arnhem Land
- ▶ Wik of Aurukun
- ▶ Aboriginal community of Broome
- ▶ Framlingham community of south-west Victoria



Brendan Bell

Schoolchildren encounter the pukamani poles at the entrance to First Australians

- ▶ Wiradjuri of the Bathurst region
- ▶ Pitjantjatjara of the Ernabella community in South Australia
- ▶ Palawa of Tasmania
- ▶ Saibai community in the Torres Strait.

More than 2000 objects were displayed in the Open Collections area, which provides enhanced access to the Museum's collection and enables Indigenous communities and researchers to share their knowledge about the objects.

After extensive consultation with the Torres Strait Islander community, a new exhibition focusing on the migratory movement of Torres Strait Islanders to mainland Australia was developed during the year for public viewing in July 2002. The themes of the exhibition, *Paipa* (meaning *windward*) explore the impact of Christianity, the pearling and fishing industry, cane cutting, the Second World War and young peoples' responses to the changing environment.

Horizons: The Peopling of Australia since 1788

Horizons: The Peopling of Australia since 1788 looks at the reasons why people came to Australia, from eighteenth-century transportation to present-day refugees. The exhibition also includes information about government policy to determine the influx of migrants into Australia. The stories are told through displays of objects, supported by audiovisual and multimedia presentations.

During 2001–2002, Australia 2030 was installed in the Horizons gallery and was launched in conjunction with the National Youth Challenge program hosted by the Museum. This multimedia exhibit is based on a CD-ROM developed for schools by the Department of Immigration and Multicultural and Indigenous Affairs. Through this installation, visitors can now access Australian immigration statistics, listen to young Australians' ideas on immigration, and imagine what Australia might be like demographically in 2030.



George Seiras

David and Helen Nielson explore the stories of refugees in Horizons



George Serras

Bruce and Madison Fletcher face up to the buffalo catcher in Tangled Destinies

Tangled Destinies: Land and People in Australia

The Tangled Destinies gallery presents the environmental history of Australia from a new perspective, focusing on ways in which human history is ‘written’ on the land and how life has been shaped by the opportunities and limits of the natural environment. The exhibition uses themes of encountering Australia, and living on and understanding the land.

Exhibition items which continued to be popular with Museum visitors during 2001–2002 included the diprotodon skeleton, the Tasmanian tiger, and the enigmatic platypus. Changeover of objects, including 20 loans from institutions and individuals, has been a priority task during the year.

A recreated whale boat, abandoned and salt encrusted, was added to the gallery to complement the exhibit about Charles Sturt’s 1844 expedition to Central Australia in search of an inland sea.

Eternity: Stories from the Emotional Heart of Australia

The Eternity gallery is devoted to the passion, drama and emotion of real life. The key message of this exhibition is that everyone can find something of themselves in the Museum. Fifty personal stories are grouped under the themes of joy, hope, passion, mystery, thrill, loneliness, fear, devotion, separation and chance.

A major changeover project was undertaken in 2001–2002 to produce 20 new stories for the gallery, including a female Canberra speed driver, a Country Women’s Association member for 72 years, and an Italian worker with the Snowy Mountains Scheme. A new content management system was also developed for the exhibition to facilitate the addition and production of new stories. This system will also produce statistics on usage patterns within the gallery, allowing closer monitoring of visitor activity.

The Eternity gallery proved highly popular with a wide range of visitors to the Museum in 2001–2002 with more than 21 000 visitors registering their stories in the Your Story video booths,

creating a unique archive of Australian stories. Included in the stories recorded during the year was visitor reaction to major events such as the September 11 tragedy in the United States of America as well as the Tampa incident.

Nation: Symbols of Australia

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

Significant recent loans for additions to the exhibition included a journal compiled by Alec Barlow recording the Bean car's record-breaking trip from Darwin to Melbourne in 1926. This journal will add a new dimension to the Bean car display which is one of the most popular exhibits in Nation. Other additions included the installation of two new examples of period costumes in the Minerals and Merinos display. These costumes were made by the Italian fashion designer, Zegna, to patterns designed in 1788 and were presented to the Australian Government as a Bicentennial gift.

A major change to the Nation gallery was the installation of the Suburbia exhibit. In July 2001, the West Torrens Historical Society and Morphett Vale West Primary School in Adelaide, together with the Friends of Attadale Foreshore in Perth, were invited to be the first participants in a project to create a photographic essay of their suburb for display in the gallery. Each group received a set of prints and a digital copy of all the images as a resource for future local historians and community projects. Over time this collection will provide an interesting snapshot of Australian suburbia as seen by its residents.



Brendan Bell

James and Vasa Candrick catch up on some Australian recipes in Nation



George Serras

Santage Keigley uses interactive multimedia to discover the stories in Eternity

Temporary exhibitions

The Museum's temporary exhibition gallery was the venue for two major exhibitions: *Australia's Lost Kingdoms* and *To Mars and Beyond: Search for the Origins of Life*. Along with the Museum's first 'blockbuster' exhibition, *Gold and Civilisation*, this completed the trilogy of exhibitions which the Museum with Art Exhibitions Australia Ltd staged in its first year of operation.

Australia's Lost Kingdoms

Australia's Lost Kingdoms represented a significant collaboration with Art Exhibitions Australia Ltd and the Australian Museum in Sydney, which generously allowed the Museum to be the first venue on its national tour after the exhibition opened in Sydney.

This family-oriented exhibition traced the story of Australia's prehistoric megafauna, taking visitors on a journey through time from 110 million years ago to the present, and illustrating the changing climates and unique plants and animals of Australia. The exhibition included many fragile fossil specimens as well as lifesize models of Australian megafauna. Both the installation and de-installation of the exhibition were completed ahead of schedule by staff from the Museum and the Australian Museum in Sydney. A total of 49 640 people visited the exhibition.

In conjunction with the exhibition, the Museum presented a range of public debates and lectures as part of its public programs and schools presentations. Details of those presented are in Appendix 3.

Evaluation surveys carried out during the course of the exhibition showed that:

- ▶ 89 per cent rated the exhibition as 'very good' (60 per cent) or 'good' (29 per cent)
- ▶ 68 per cent of those surveyed visited the exhibition in a family group
- ▶ visitors were likely to be in the 36–45 age group.

The exhibition opened at the National Museum on 19 July 2001 and closed on 14 October 2001.

To Mars and Beyond: Search for the Origins of Life

To Mars and Beyond: Search for the Origins of Life was launched at the National Museum on 12 December 2001. This exhibition explores people's imaginings of planets and life in space from the beginning of time, with particular focus on Australia's role in twentieth-century exploration of outer space.

To Mars and Beyond poses scientific questions on how life originated on earth and whether or not life exists elsewhere in space. This theme runs through displays on cosmologies and astronomy, the development of rockets, the lunar program, the universe, looking back at earth, and the future.

Objects were obtained on loan from Russia, the United States, England, France, the People's Republic of China, as well as institutions and museums in Australia and private



Dean Gollia

Tina and Ben Cumming view the space suit of Andy Thomas in *To Mars and Beyond*

collectors. Highlights include a three-dimensional trip to Mars experience, Isaac Newton's original telescope, a piece of Mars rock, an original moon lander, holograms from Paris, live satellite feeds, and items from Australian astronaut Andy Thomas' NASA space missions.

The installation of this exhibition was complex, involving the suspension of a Russian Sputnik and a replica English rocket from the roof of the temporary exhibition gallery. Such objects needed to be unpacked, inspected by the Australian Quarantine Inspection Service, insured and close liaison maintained with the Russian couriers to move and install material.

As at 30 June 2002, nearly 68 000 visitors had viewed the exhibition. Since the opening of the exhibition, the Museum's evaluation surveys have consistently shown a high rating with over 90 per cent of visitors considering the exhibition to be 'very good' or 'good'.

The exhibition will close in Canberra on 13 October 2002 before beginning a season at the Melbourne Museum until April 2003.



Judy Horacek, fellow cartoonist, Ian Sharpe and curator Guy Hansen at the opening of *I am Woman Hear Me Draw*

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

To mark the centenary of the legislation which gave non-Indigenous Australian women the right to vote in 1902, the Museum presented an exhibition of artist Judy Horacek's whimsical and thoughtful cartoons in the Nation Focus Gallery from 6 March to 23 June. The exhibition included 54 Horacek works drawn during the last 15 years and cast a satirical eye over the history of the women's movement — rejoicing in the battles won and also recognising those still to be fought. The exhibition will travel throughout 2002–2003 to the State Library of Victoria and the Western Australian Constitutional Centre.

Evaluation surveys carried out during the course of the exhibition showed that 98 per cent of visitors rated the exhibition either 'very good' or 'good'. The works on show in the exhibition were purchased for the National Historical Collection.

Developing special exhibitions for the future

The Museum is developing a range of innovative exhibitions for presentation in later years.

Hickory Dickory Dock: Play School Clocks

Following the Australian Broadcasting Corporation's (ABC) disposal of props from the set of the ABC television program, *Play School*, development began during the year on a temporary exhibition showcasing the items and celebrating the success of Australia's longest-running television show for children. Developed with the ABC's assistance, *Hickory Dickory Dock: Play School Clocks* will open at the Museum on 18 July 2002 to coincide with the thirty-sixth anniversary of the first transmission of *Play School*. Events with current *Play School* presenters are also planned for the opening of the exhibition, together with other program activities during the remainder of 2002.

Rare Trades

Co-curated with the best selling author of *Blokes and Sheds*, Mark Thomson, this exhibition will open in February 2003 at the Scienceworks Museum in Melbourne before opening at the National Museum in June 2003.

Rare Trades will present a range of different types of trades and skills which are now threatened by either technical or cultural changes. The key message of the exhibition is that the human hand has played a critical role in human industry — and in little more than a century it has lost its direct role as the key to our survival. The exhibition will examine trades such as sailmaking, tinsmithing, weaving, coachbuilding and shoemaking.

Beauty

Many facets of beauty have been explored in museums around the world, although to date there has been no wide-ranging exploration of human beauty examined across time and cultures, and which delves into the meaning and power of the concept of beauty.

In early 2005, the Museum will open a major exhibition on the concept of human beauty which presents a challenging examination of the nature, history, appreciation, power and appeal of the human form.

Outlawed: Bushrangers, Rebels and Revolutionaries

Capturing the mystique and daring of those who live outside the law, *Outlawed: Bushrangers, Rebels and Revolutionaries* will explore the people of those folklores and legends. Drawn from national and international collections, *Outlawed: Bushrangers, Rebels and Revolutionaries* will expose the myths behind the legends.

The exhibition will select the most intriguing bushranger and outlaw 'heroes' from Australia, the United Kingdom, Italy, Mexico, India, Brazil, Japan, the United States and New Zealand. From Robin Hood to Ned Kelly, from Jesse James to Phoolan Devi, *Outlawed: Bushrangers, Rebels and Revolutionaries* will examine how these outlaws and revolutionaries lived and died — and the stories that grew around them.

Outlawed: Bushrangers, Rebels and Revolutionaries will open at the National Museum of Australia in late 2003 and will then tour to other venues around Australia. A number of international institutions have also expressed interest in having the exhibition overseas.

Travelling exhibitions

In 2001–2002, the Museum’s successful annual exhibition, *Bringing the House Down: 12 Months of Australian Political Cartoons* continued to travel across Australia. Venues included the Royal Melbourne Institute of Technology Gallery, the Albury Regional Gallery, the Western Australian Constitutional Museum in Perth and Old Parliament House in Canberra.

The competition, now in its fifth year, has gone from strength to strength. In 2001, more than 260 entries were received from 61 artists and 106 entries were selected for display in the exhibition. Artists represented in the show included Bill Leak, Judy Horacek, Alan Moir, Peter Nicholson, Geoff Pryor, Cathy Wilcox, Ron Tandberg, Mark Knight, Sean Leahy, Bruce Petty, Dean Alston and Ward O’Neill. All the major metropolitan newspapers as well as material from regional publications were represented.

The sixth exhibition of *Bringing the House Down: 12 Months of Australian Political Cartoons* will expand to include audiovisual satire and will, for the first time, open at the National Museum itself.

Public programs and events

The delivery of a wide range of educational, informative and entertaining public programs and events relevant to the Museum’s objectives is an important aspect of the Museum’s functions, and during the year the Museum provided an extensive and well-received program for visitors.

Programs for families and children

Families, and especially children, continue to be a key audience with programs designed to encourage self-directed exploration and to provide opportunities for interaction with the themes, ideas and stories of the Museum. Family and children’s programs give children the rich experience of seeing and talking about objects and stories from the past, introduce children to new technologies and ways of interpreting the world around them and encourage children to imagine what the future could be like.

In its first full year of operation, the Museum delivered a diversity of programs. Tim the Yowie Man’s Mystery Tour of the Museum was judged by carers and children alike as an enjoyable and educational experience. The Spaced Out Tour, conducted on 19 January 2002 and 11 May 2002, was the first time the Museum had entered into a partnership to develop an outreach public program. Working with the Tidbinbilla Tracking Station and the Mount Stromlo Observatory, it proved an outstanding success with demand for the first tour so strong that it had to be redesigned for the additional numbers.

The expansion of programming for families and children was possible only through the increasing number of partnerships established with key organisations such as the Division of Communication and Education within the School of Information Management and Tourism at the University of Canberra, the May Gibbs Children’s Literature Trust and the CSIRO’s Double Helix Club.

The Museum’s storytelling program proved enormously popular with younger children and, as a result, was extended to include activities at the National Folk Festival and Canberra’s Floriade Festival. Because of the strong demand for storytelling, the Museum will be establishing a separate paid storytelling program tailored to specific groups such as children under five years.



Ken Evans and grandchildren Katelyn and Elizabeth plan their route through the Museum



George Serras

Prime Minister, the Hon. John Howard, MP, arrives at the Museum to answer student questions in Talkback Classroom



Brendan Bell

The Hon. Ian Wilson, Senator the Hon. Rod Kemp, General Manager Darryl McIntyre and Children's Book Council of Australia Treasurer (ACT Branch) Eleanor Stodart help launch the Museum's partnership with the May Gibbs Children's Literature Trust

Programs featuring theatre and music were increased during the year as part of the Museum's commitment to provide multiple experiences for visitors of all ages. To coincide with the Museum's *To Mars and Beyond: Search for the Origins of Life* exhibition, two 'alien' characters and roving 'space' minstrels were created to interact and engage with visitors, and were particularly popular with children.

Three major theatre productions were presented: *Shake*, as part of the Tracking Kultja: The National Aboriginal and Torres Strait Islander Cultural Festival, in partnership with the Canberra Youth Theatre; *Fed on TV*, co-produced with Shortis and Simpson; and *Alive*, as part of Youth Week in April 2002, in participation with the Canberra Youth Theatre.

Edith Cowan University in Perth was engaged as a consultant to develop an intellectual framework for the Museum's future programs in its representation of children and its interpretation of children's culture.

Young people's programs

Nine workshops were presented during school holidays for children from 10–16 years which explored a wide range of themes and activities such as Indigenous dance (led by the Jaram Dance Company), modelmaking (led by Alan Groves) and cartooning (led by Malcolm McGookin). All workshops were fully subscribed, and the Museum will continue to offer creative and innovative workshops in the coming year. Creating the News, for example, will use professional news producers to give young people the experience of creating and delivering a television news story.

Programs targeted at young people from their mid-teens to mid-20s were also a special focus. The Museum partnered with the ACT Youth Week Committee to launch and highlight Youth Week activities in April 2002 and ran programs such as an inaugural festival of animation designed specifically for young people. Sky Lounge: Cinema Under the Stars was a major series of events designed to attract this younger audience with a mix of music, films and food. Over the six night season 3000 people came to Sky Lounge: Cinema Under the Stars, many of whom had not been to the Museum before.

In partnership with Noise, the Australia Council's national media-based arts festival showcasing the creative work of young Australians, a national competition was held to create a concept for the youth section of the National Museum's website. In the next six months, the winning concept will be used as the basis for significant new online content.

In March, the Museum became a technological partner with the 2002 Year of the Outback and in August 2002 in Alice Springs will facilitate an 'online muster' involving 60 youth groups from all states and territories. This project provides a model for the Museum to enhance and deliver online programs to young people living in remote and outback communities.

Public forums, seminars, conferences and presentations

An ambitious range of public forums were held during the year, including:

- ▶ seven forums debating diverse issues such as the tenth anniversary of the 1992 Mabo High Court decision and the role of Mount Stromlo in researching the universe
- ▶ eight major lectures linked to the *To Mars and Beyond: Search for the Origins of Life* exhibition presented by eminent speakers such as Professor Malcolm Walter, Director of the Australian Centre for Astrobiology, Macquarie University, and Professor Paul Davies, leading Australian physicist and author
- ▶ a two-day public forum charting the intense strategic, economic and scientific interest of Australians in Antarctica. Co-hosted with the Australian National University, it examined Antarctica's political and environmental future. Speakers included historian Brigid Hains, former Chief Scientist of the Australian Antarctic Division, Professor Patrick Quilty, and broadcaster and author, Tim Bowden. The forum also featured a live cross to scientists in Antarctica facilitated by the Museum's broadcast Studio
- ▶ nineteen lectures exploring the Museum's themes and ideas presented by speakers such as Mark Thomson, the author of *Blokes and Sheds*, Penny McDonald on the making of the multi-screen frieze in the First Australians gallery and Professor Frank Fenner from the Australian National University debating the importance of the scientific assault on rabbits



George Serras

Scientists and artists, geologists and historians gather in the SAS Visions Theatre for the forum, Australians in Antarctica

- ▶ A major conference, *Raising the Curtain: A National Forum on Performance in Cultural Institutions*, held in February 2002, was staged at the Museum in partnership with Old Parliament House and Qwestacon. It attracted more than 100 representatives from the performing arts profession and cultural institutions across the country. The program featured Catherine Hughes, Artistic Director, Theatre Program, Museum of Science, Boston and founder of the International Museum Theatre Alliance, as well as a range of papers and performances focusing on creative, production, financial and industrial aspects of performance in cultural institutions
- ▶ a seminar on political cartooning was held in the broadcast Studio in December 2001. Speakers included Alan Moir and Margo Kingston from the *Sydney Morning Herald*, Eric Lobbecke from the *Australian*, Pat Campbell and David Pope from the *Canberra Times* and Sean Leahy from the *Courier Mail*. A special guest at the seminar was South African cartoonist Jonathan Shapiro
- ▶ regular lunchtime seminars for Friends of the National Museum, staff and other interested participants presented by both Museum staff and external researchers. The topics of these presentations ranged across museum, curatorial, information technology and conservation topics
- ▶ *Fed on TV*, the Museum's first major performance production brought together traditional music, comedy and dance with contemporary technology — by filming visitors and using the Museum's Optiwave to broadcast edited highlights to the Hall
- ▶ the Museum's broadcast Studio's video conferencing facilities were used to connect museum workers around Australia. In October, the Museums Australia's remote and regional museums conference in Kalgoorlie was relayed through to other venues; and in March its community museums special interest group meeting in Adelaide was shared with museum workers in Brisbane and Ballarat
- ▶ the Museum's program of speakers from the Eternity gallery was commenced with a well-attended presentation by Heather Rose, co-writer and star of the film, *Dance Me to My Song*, which was in the official selection in competition at the 1998 Cannes Film Festival.

For further details of all public lectures, forums, seminars, conferences and presentations see Appendix 3.

Frontier Conflict: The Australian Experience

The Museum hosted a two-day forum *Frontier Conflict: The Australian Experience* in December. As demonstrated in the *First Australians* gallery, relations between Aboriginal people and colonisers were often marked by violence. The extent of that violence, including the numbers of people who died, has been the subject of vigorous debate.

Held before a capacity audience in the SAS Visions Theatre, the forum attracted leading researchers and commentators from around the country. Speakers presented papers on particular conflicts, analysed different forms of evidence, and asked how conflicts are remembered, interpreted and represented in different media, including in museums. In the final session, recorded and subsequently broadcast on ABC Radio National, a panel of speakers considered why the issue reverberates today.

A book based on the forum, entitled *Frontier Conflict: The Australian Experience* and edited by Bain Attwood and Stephen Foster, will soon be published by the Museum.



George Serras

Dutch visitors are welcomed to Tracking Kultja by Saibai dancers



George Serras

Maruka artist Topsy Tjulyata with a young fan at Tracking Kultja

Tracking Kultja: The National Aboriginal and Torres Strait Islander Cultural Festival

One of the major initiatives of the Museum's Aboriginal and Torres Strait Islander Program during the year was the development of an Indigenous cultural festival in Canberra called Tracking Kultja: The National Aboriginal and Torres Strait Islander Cultural Festival. This important festival in October provided an opportunity for over 200 Aboriginal and Torres Strait Islander people representing 50 Indigenous communities and 20 Indigenous businesses from across Australia to share their cultures with more than 8500 people attending the festival.

The program included music, dance, films, storytelling, markets, cultural workshops and demonstrations presented by a range of performers and communities such as Ngambra-Pialligo Dancers, George Rurrumbu, White Cockatoo and Tasmanian artists.

Live broadcasts were transmitted from the Museum's broadcast Studio through the National Indigenous Radio Service to 84 communities in remote and regional Australia. The events were extensively filmed by students from the Canberra Institute of Technology, contributing to the Museum's archival collections.

Event management and coordination

An important priority for the Museum was to effectively manage popular and imaginative events around the opening of exhibitions, launches and landmark Museum occasions. Many events were organised in collaboration with outside community or commercial organisers drawn to the Museum's architecture and public profile.

The Museum provided the venue and event management to mark events such as Scouts Australia's celebration of the Queen's Golden Jubilee, the AIDS Action Council Memorial, World Refugee Day, the Women's Constitutional Convention, performances from the National Folk Festival, the International Year of Volunteers and a Hypothetical forum in conjunction with the Australian Science Festival.

The Museum also staged events around the opening of all major and smaller temporary exhibitions on Acton Peninsula and the launch of the Museum's own publications such as *Aussie English for Beginners* and *People of the Rivermouth: The Joborr Texts of Frank Gurmanamana*.

The anniversary celebrations in March were coordinated by the Events team and Public Affairs, as was a special evening to thank heads of all foreign missions for their support in the promotion of the Museum to overseas media and other interests.

Responding to international and national events

The Museum responded promptly to world events as they occurred during the year.

The Museum relayed continuous television coverage in the broadcast Studio in the days following the September 11 tragedy and invited visitors to view the coverage. Approximately 300 people took advantage of this service.

Immediately following the Christmas 2001 bushfires in the Australian Capital Territory and New South Wales, the Museum held a forum designed to communicate the different stories and experiences of the fires. Firefighters and front-line reporters joined home defenders and commentators in sharing this distinctly Australian nightmare and the lessons learned.

The Museum also established a temporary display system that can be rapidly assembled in response to events as they happen. The first display of this kind was created to mark in June the one hundredth anniversary of suffrage for non-Indigenous Australian women.

Working with community organisations

The National Museum endeavours to develop a sense of community ownership and a community commitment to its future development. It does this by measures such as involving communities in the development of exhibitions, programs and services, working with communities to establish networks for fostering understanding of Australia's history, and responding to a growing interest among communities in documenting their own histories. Some of the initiatives undertaken included the establishment of:

- ▶ links with a range of community groups, including organisations relating to people with disabilities, non-English speaking backgrounds, and special interests such as local museum and history associations, as well as genealogy groups
- ▶ networks with regional communities, which help to develop an active program of travelling exhibitions and programs
- ▶ relationships with academic, education and informal learning groups.

Examples of specific initiatives are described in other parts of this report.

A new collaborative project saw the Museum loan a small exhibition of objects from the Yass area for display at the Yass Show in March. Included were items donated to the Museum by the Colledge family which originally belonged to Emilie Roach who was arguably the greatest all-round woman rider in Australia in the early twentieth century. The Museum also exhibited its 1905 Ransomes, Sims & Jefferies portable engine which was used to power a shearing plant on a local property. Museum staff volunteered their own time at the weekend to install, attend and de-install the display. The Yass Show Society has expressed interest in the Museum's involvement again in 2002–2003.

Schools Programs

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

implemented for Australia’s teachers to ensure that they are able to access the programs and resources provided by the Museum.

A major marketing campaign was undertaken nationally to promote the programs with brochures sent to all schools and bus tour companies. Advertisements and editorials were placed and joint campaigns undertaken with organisations such as the Australian War Memorial and the Australian Geological Survey Organisation.

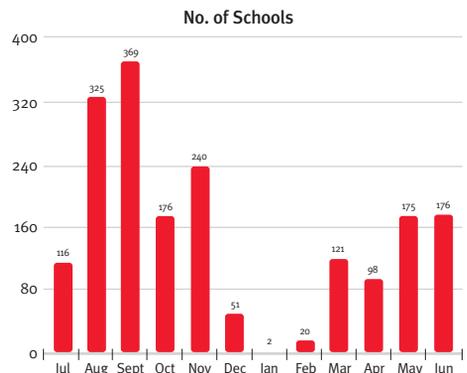
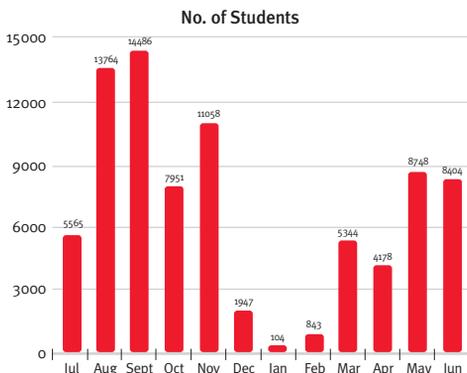
Approximately 82 392 school students and 1869 schools visited the Museum in 2001–2002. Two-thirds of student visitors were from Year 5 or 6 and nearly 60 per cent of them came from New South Wales. The following charts reflect the number of schools and students who booked to visit the Museum — and do not include those who came as unbooked visitors.



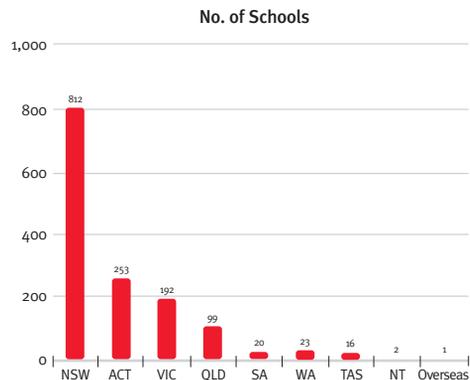
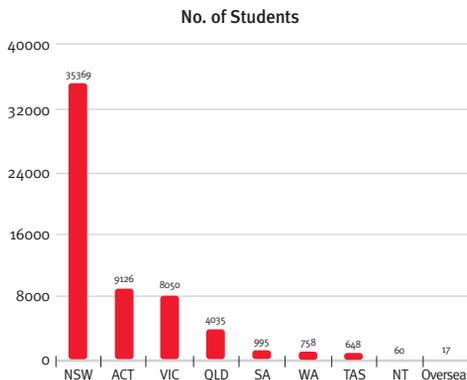
Steve Keough

Students in the Museum’s Schools Program show off their poster completed for *Creating a Nation*

School Bookings — 1 July 2001–30 June 2002



School Bookings by State — 1 July 2001–30 June 2002



A major evaluation of the Schools Programs was undertaken during the year. It aimed to improve the Museum's understanding of the needs and expectations of the school users, to analyse the pricing structures of the education program, and to measure user satisfaction.

The results of the evaluation were overwhelmingly positive, with more than 95 per cent of schools indicating they were very satisfied with their educational experience, the program content and the pre/post-visit resources. Approximately two-thirds of school students participated in free programs offered by the Museum and, among those doing paid programs, approximately 90 per cent of participants rated these as providing very good value for money.

The Museum will implement the findings of the evaluation throughout 2002.

Program development

New programs were developed and put in place to build on the success of the Museum's 2001 programs for visiting preschool, primary and secondary school groups. These included:

- ▶ Discovering the Museum, which was added to the popular Race Around the Museum program, with students using digital cameras to interrogate collection objects and create posters
- ▶ Springboard into Horizons, which was the first in a new series designed to enable students to investigate important themes in Australian history such as immigration.

Collaborative projects

In November, the inaugural pre-service teaching history fellowship scheme was launched by the Museum and the Australian War Memorial, with support from the National Capital Educational Tourism Project. This scheme selected 12 postgraduate students from the Faculty of Education at Monash University, Melbourne, to experience the schools programs at both the Museum and the Australian War Memorial. The graduates wrote a teaching-learning resource to represent current best practice in history and studies of society and environment. This resource is being used by the Museum in its development of schools programs and curriculum resources.

The Museum also hosted two teaching history fellowship programs with students from the University of Sydney in June with a further one to be held in November 2002 with Monash University students.

In conjunction with the History Teachers' Association of Australia, the Museum sponsored the National History Challenge, a competition which encourages students to demonstrate their historical skills. It also hosted a national history teaching inquiry seminar as part of a Commonwealth Government initiative to raise the profile of history in schools.

Professional development of teachers

The professional development of teachers has been a high priority since the Museum opened last year. During the reporting period, over 1300 teachers have attended special programs and exhibition previews at the Museum. Several professional development workshops for teachers have been presented by Museum staff at a range of association conferences in subjects such as history and geography.

Reaching a national schools audience

In 2001–2002, the Museum embarked on a range of projects to provide services to national school audiences.

(i) Rigby primary schools publication project

The Museum entered into a contract with Reed Education Australia (Rigby division) to provide text and images for 27 books, posters and teachers' notes designed to meet the curriculum needs of lower, middle and upper primary school children in all states and territories. The text and images relate to the three core Museum themes — land, nation and people. The series will comprise 18 student source books, including three books and poster packs, six works of non-fiction and three teacher resource books.

By June, the student books had been completed and work had begun on the teacher resource books. It is anticipated that design and print production will be undertaken from September 2002 in anticipation of a launch date in early 2003 for the new school year.

(ii) *Australian History Mysteries* secondary schools project

In association with Ryebuck Media Pty Ltd and ScreenSound Australia, the Museum began production of a major outreach curriculum resource entitled *Australian History Mysteries*. The product will be a video, print and website resource aimed at lower to middle secondary students in Australia.

Australian History Mysteries will explore five historical case studies relating to important periods of Australia's past including the convict era, bushrangers, the discovery of gold and conflict on the frontier. By June, the video and case studies were completed with work about to proceed on the website component. *Australian History Mysteries* will be launched in the second half of 2002.

(iii) *Studies of Society and Environment* magazine

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

(iv) Talkback Classroom

Recorded in the Museum's broadcast Studio before an audience of up to 120 secondary students, the Museum hosted seven Talkback Classroom forums for broadcast on ABC Radio's national youth network Triple J. Talkback Classroom provides the opportunity for a panel of senior secondary school students from around Australia to discuss issues of national significance with key players in Australian politics. The guests of Talkback Classroom were:

- ▶ The Hon. John Howard, MP Prime Minister of Australia
- ▶ The Hon. Alexander Downer, MP Minister for Foreign Affairs
- ▶ The Hon. Philip Ruddock, MP Minister for Immigration and Multicultural and Indigenous Affairs
- ▶ The Hon. Tony Abbott, MP Minister for Employment and Workplace Relations
- ▶ The Hon. Simon Crean, MP Leader of the Opposition
- ▶ Ms Sharan Burrows President of the Australian Council of Trade Unions
- ▶ Ms Pru Goward Federal Sex Discrimination Commissioner

(v) Australia 2030 program

In August, the Museum contributed to Australia 2030: The Facts of Immigration, a Commonwealth Government schools' initiative funded by the Department of Immigration and Multicultural and Indigenous Affairs, culminating with 60 students from around Australia demonstrating their understanding of immigration issues in a nationally webcast event. The students examined the Museum's immigration exhibition in the Horizons gallery, and as well as producing an interactive exhibit, also created short role-plays illustrating issues explored in the exhibition.



Students join Museum Director Dawn Casey for the launch of Australia 2030

George Serras

The Museum is now planning a forum to bring together key people involved in Indigenous education and Aboriginal and Torres Strait Islander studies to explore how the Museum can enrich the delivery of Indigenous education and studies in schools. An important element of the forum will be the creation of an Indigenous education advisory group to help the Museum plan and implement its Indigenous education programs.

An outreach project involving remote schools in Australia is also being developed to encourage these students to create a photographic record of their communities for display in the Museum's galleries and website.

Public art

A program entitled In Sight on Site, designed to commission and install public art works within and outside the Museum's building, was commenced this year in order to enhance the visitor experience and reflect the Museum's themes and collections. A public art strategy document was completed and the first five commissions were installed in the Hall.

Key achievements were the appointment of an advisory panel to bring their specific expertise to the program. Members included the Director of the Canberra School of Art, the Principal of the Australian Institute of Aboriginal and Torres Strait Islander Studies, the President of the Friends of the National Museum of Australia, the Director of the Centre for Cross Cultural Research at the Australian National University, the Director of the Sherman Galleries in Sydney, and a cultural planning consultant.



Artist-in-residence Elaine Russell at work in the Museum

Dean Golja

The establishment of an artist-in-residence scheme also brought new perspectives to the display and interpretation of works in the Museum's collections. During 2001–2002, two artists were appointed to undertake the inaugural residencies.

Artist Elaine Russell created six paintings which brought to life aspects of her experience growing up on the Murrin Bridge Mission on the banks of the Lachlan River in New South Wales. Her residency was supported by supplementary funding from the Australian Institute of Aboriginal and Torres Strait Islander Studies.

Photo-media artist Anne Ferran developed a set of photograms around the theme of women's fertility, incorporating objects from the Museum's own collections as well as from the Hyde Park Barracks in Sydney and the Pioneer Women's Hut at Tumbaramba.

An exhibition of the works created by each artist during their time at the Museum concluded the residencies.

Scholarship and research

The Museum continues to be committed to a program of research and scholarship related to its objectives, with a strong emphasis on collaboration. Principal achievements during the year included:

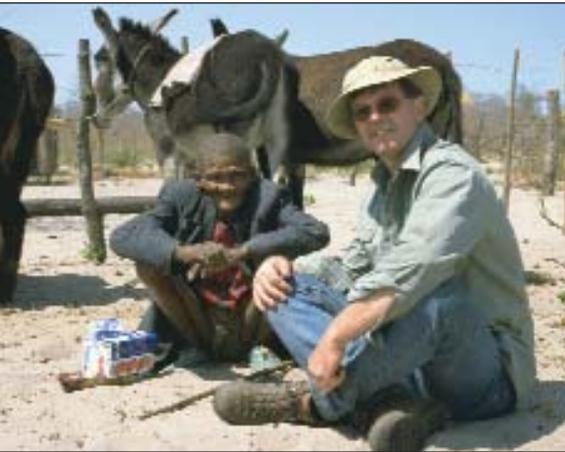
- the publication of new scientific research by Australian researchers dating the last of the giant marsupials to coincide with the opening in July of the Museum's temporary exhibition, *Australia's Lost Kingdoms*. The research team included Dr Mike Smith, Program Director of Research and Development at the Museum
- the staging of two forums and workshops for public and scientific debate in response to intense interest in the results of this research and exhibition. A broadcast public debate on the extinction of the megafauna involved the directors of the National Museum, the Australian Museum and the South Australian Museum. A scientific workshop entitled Understanding the extinction of the Australian megafauna: Strengths and gaps in the data and future directions was also held in September. This workshop was attended by Australia's leading archaeologists, geochronologists and other scientists, most with substantial research interests in the continent's late Quaternary megafauna
- an increased range of partnerships with Australian government and academic research institutions such as the Australian National University, the Victoria University of Technology and the National Gallery of Victoria
- an increased range of partnerships with other countries through embassies such as the Embassy of Japan, the Embassy of Mexico, the New Zealand High Commission and the Embassy of China. Overseas institutions such as the Smithsonian, the London Museum and the Joaquim Nabuco Foundation in Brazil are also collaborating with the Museum on its proposed temporary exhibition for next year, *Outlawed: Bushrangers, Rebels and Revolutionaries*
- becoming an industry partner in five Australian Research Council Linkage research projects worth \$2.6 million. The projects cover a diversity of topics including the conservation of national heritage collections, developing communication strategies for rural communities, multicultural displays in Asia-Pacific museums, managing the volunteer workforce, and documenting Papua New Guinean ethnographic collections. Details of these research projects are in Appendix 5
- organising a public symposium, Archaeology, Community and Identity in South America, held in April in conjunction with the Humanities Research Centre at the Australian National University. This proved a rare opportunity for researchers to hear senior South American archaeologists talk about their field work and compare the contemporary social and political context of archaeology in Chile and Argentina with that of Australia



Dean Golja

Photo-media artist-in-residence Anne Ferran

- ▶ the screening in the United Kingdom and in China of a documentary series which featured Dr Mike Smith's archaeological research in Central Australia. The series, *Where We Come From*, was produced by Uden Associates Television and Film Production and followed the great journeys which early modern humans made from Africa to the farthest corners of the world
- ▶ the long awaited CD-ROM and book, *People of the Rivermouth: The Joborr Texts of Frank Gurrmanamana*, following years of research about the Anbarra people. They were launched simultaneously at the Museum and in the remote township of Maningrida in north-central Arnhem Land in February. The Museum's communications technology enabled participants at both locations to enjoy the celebration through a live broadcast screened through the Museum's Optiwave from and to the Djomi Museum in Maningrida



Mike Smith

Director of Research and Development Dr Mike Smith and an elder from the Zhu village in the Kalahari desert

A joint publication of the National Museum and Aboriginal Studies Press, the launch culminated a project funded largely by the Australian Research Council. The project centres on the creative work in 1960 of an Anbarra man of the Blyth River, Frank Gurrmanamana and anthropologist Les Hiatt.

Professor Rhys Jones, a member of the small team which developed the CD-ROM and who was also a contributor to the permanent exhibitions of the National Museum of Australia, died in 2001. He had a formative and eminent role in Australian archaeology and Indigenous studies.

The National Museum's relationship with the Australian National University through the Consortium for Research and Information Outreach was an important factor in the success of the work.

Professional research activities

The Museum's staff made significant contributions to their specific fields of professional expertise during the year, publishing and presenting a wide range of research papers at seminars and forums. Details of professional activities by Museum staff are in Appendix 6.

The Museum continues its role of providing access for researchers to its collections but was also pleased this year to cooperate with a number of visiting overseas scholars. One highlight was the collaboration with the Humanities Research Centre at the Australian National University, Dr Maria Isabel Hernández Llosas from the National University of Buenos Aires, Argentina, and Dr Rubén Stehberg from the Museo Nacional de Historia Natural in Chile. This involved the development of material for a major Museum exhibition in 2004 on the archaeology and environmental history of southern deserts.

In January 2003, the Museum is co-sponsoring a major international conference on the archaeology and environmental history of southern deserts. This will be a meeting of the World Archaeological Congress and the Museum has been successful in attracting grants from various sources to support it, including one from the Wenner-Gren Foundation for Anthropological Research in New York.

Friends of the National Museum of Australia

For over 13 years, the Friends' organisation has been an important vehicle for strengthening public interest in and gaining local and international support for the Museum. Following the Museum's opening, the Friends have moved their focus from advocacy for the construction of the Museum to operating a membership organisation with an emphasis on providing programs, events and other services and benefits to members. The Friends' main objectives are to develop its programs, ensure existing members choose to continue their association and to actively seek new members.

The Friends membership is now 2560, equating to 5060 members with 75 per cent of these comprising families. This represents a growth of approximately 1500 since July 2001. Approximately 50 per cent live outside a 150 kilometre radius of Canberra, and the Friends are examining ways of delivering programs and services to retain this membership group.

The core features of the Friends' business plan for 2001–2002 include increasing and retaining members, providing quality member services, providing programs and events for members, advocating for the National Museum of Australia, sponsorship and fundraising and infrastructure development.

Other achievements for the year included:

- ▶ a redesign of the Friends' magazine to coincide with the Museum's seasonal public programs
- ▶ continuing sponsorship with Rosemount Wines and the Hyatt Hotel
- ▶ adoption of new promotional branding in partnership with the Museum
- ▶ increasing parallel public programs and events with the Museum
- ▶ amendments to the Friends' constitution to allow the development of clubs and sub-branches
- ▶ fundraising activities to assist with the Museum's conservation projects
- ▶ development of a Friends' bequest program.

The Friends also planned a major conference focusing on Friends organisations as advocates and lobby groups. Unfortunately, owing to external factors, including the collapse of Ansett Airlines, the conference was cancelled. While this strained the resources of the Friends, the organisation was able to concentrate on membership growth through a promotion aligned with the *To Mars and Beyond: Search for the Origins of Life* exhibition. The Museum continued to provide financial support to assist with membership programs and services.

Volunteers

Volunteers bring a wide range of skills and experience to the Museum and considerably enhance the delivery of programs. Their enthusiasm and commitment is greatly appreciated by visitors and staff alike.



George Serras

Friends of the National Museum of Australia visit the laboratory at Mitchell



Brendan Bell

Minister for Family and Community Services, Senator the Hon. Amanda Vanstone, joins celebrations to mark the end of the International Year of Volunteers

While volunteers have played an integral part in the Museum's activities since it commenced operating in 1980, this year they played an even stronger and more important role. More than 100 volunteers were actively involved in providing services to visitors as well as continuing their dedicated work behind the scenes in many areas of Museum activity.

Volunteers met and greeted school groups, and assisted in the delivery of many interactive, interpretive activities. They delivered weekend activity workshops, hands-on interpretations and assisted with temporary exhibitions and special events. They assisted in operating and maintaining the Paddle Steamer *Enterprise*. Volunteers assisted curators and conservators with the research and preservation of the National Historical Collection and assisted library staff with the registration and cataloguing of publications. They also interviewed visitors for the Museum's regular surveys.

Other activities of the Museum's volunteer program included:

- ▶ the final celebrations for the International Year of Volunteers 2001 held at the Museum in December
- ▶ an invitation to showcase the program at the 2001 Museums Australia conference
- ▶ a presentation to the Volunteering ACT annual general meeting in October
- ▶ a presentation to a delegation from the Singapore Ministry of Community Development and Sports
- ▶ special awards made to individual Museum volunteers during ACT Children's Week in October
- ▶ certificates of recognition to two Museum volunteers for their outstanding contribution to the ACT community in the fields of arts and heritage at the ACT Volunteer of the Year 2002 Awards.

A list of volunteers who assisted the Museum during the year is in Appendix 7.

Communications

Public Affairs

The Public Affairs unit was re-named this year to reflect its growing liaison role with foreign embassies, visiting VIPs and Australian government departments and agencies. Yet maintaining the Museum's profile through the Australian and international media — and at the high level achieved in the first months after the Museum opened — remained its key challenge this year.

An independent survey commissioned from Media Measures Pty Ltd calculated that media coverage of the Museum from October 2000 to the end of September 2001 was valued at approximately \$13 million. An overview by Media Measures Director, Edward Grossman, shows the period was highly successful for the Museum.

The NMA has received media coverage valued at approximately \$13 million. This is an impressive amount of publicity to achieve, particularly for a museum. It reflects the NMA's significant efforts in its exhibitions, activities and the work of public relations staff in drawing attention to these, Mr Grossman said.

The actual amount of media coverage and the contribution of this coverage to dialogue about the Museum is commendable. In all, 1393 media reports or stories covering the NMA were featured in Australian and international media. This is an average of almost four stories each day for an entire year. While giving particular emphasis to exhibitions, the media touched on many different features and activities. There was also a high level of international coverage received. This came from noteworthy publications such as the *New York Times*, the *Washington Post*, several London dailies and *Le Monde*. The Museum's architecture gained wide recognition in a number of respected international architectural publications, including the front cover of *Blueprint*, a British architectural journal.

In all, over 80 per cent of the media coverage gained by the NMA was judged as being 'favourable'. This is an excellent result for an institution that frequently uses controversial issues as promotional tools to gain publicity. Whether favourable or not, the NMA has used its media coverage as a means to arouse public interest, discussion and debate on contemporary issues. In this regard, its media coverage has had a significantly positive impact and has contributed to the Museum's success in its initial phase. Its many strengths have been effectively highlighted and successfully used to promote the NMA as an innovative energetic institution and a great architectural and cultural asset to Canberra and all Australians.

This outcome has also been aided by the publicity gained from the Museum's high turnover of temporary exhibitions, the schedule of public programs relating to these exhibitions or current issues, and the popularity of the schools and children's programs. Collaborations with media networks themselves, such as in broadcast debates from the Museum's Studio, have helped the Museum reach new audiences beyond the national capital. Such highlights included the seven Talkback Classroom forums; the Three Directors' Debate on the extinction of Australia's megafauna; Radio National's debate on the contemporary role of new museums; and events broadcast throughout indigenous networks from the Museum's inaugural Tracking Kultja: The National Aboriginal and Torres Strait Islander Cultural Festival. Parts of the Frontier Conflict: The Australian Experience conference, such as welcoming experts from across the country, including some critics of the Museum, were also broadcast throughout Australia — and received significant press attention.

In March, amongst other events marking the first anniversary of the Museum, the Director gave a widely published and reported National Press Club Address.

The Museum has maintained media attention by also promoting diverse organisations and associations keen to collaborate with the Museum as a venue. Examples included the Queen's Jubilee, NAIDOC Week, the inaugural World Refugees Day, the history teaching seminar, the Australians in Antarctica forum, the 2002 Year of the Outback, as well as a host of speakers and forums organised with the Australian National University.

On another collaborative front, Public Affairs has worked closely with the Canberra Tourism and Events Corporation, the Australian Tourist Commission and the Department of Foreign Affairs and Trade. This effort has targeted the promotion of the Museum to media at home and abroad, and assisted the many journalists and VIPs wishing to visit Acton Peninsula. In April, the Museum also staged an evening event to thank heads of all foreign missions for their support in this area.



Director of Public Affairs Martin Portus with a Chinese delegation at the Tracking Kultja festival

George Semas

Developing significant relationships with the Museum's counterparts in other countries plays an important role in its goal to tell Australian stories and themes — within a wider international context. Another outcome of the Museum's overseas strategy was the visits to the Museum by many Chinese officials and media, including a delegation from the Guangzhou Museum of Art. A return visit to China by the National Museum gained further publicity for the Museum, explored cultural exchanges with other museums there and confirmed with Guangzhou an exhibition on Australia's Indigenous cultures to open in December 2002.

Public Affairs also created a special newsroom website for the media and is now reviewing its effectiveness. With the reconstruction of the Museum's complete website profile and the major outreach of the Museum in 2002–2003 through travelling exhibitions and programs, Public Affairs is now working to further promote the Museum beyond Canberra and maximise the number of national stakeholders it reaches.

Marketing

A number of successful marketing campaigns were implemented during the year including:

- ▶ targeting families and school children in Canberra and the surrounding region, as well as other visitors for the Museum's second major temporary exhibition, *Australia's Lost Kingdoms*. With more than 49 000 visitors (in excess of the target of 35 000 for this exhibition), families represented approximately 68 per cent of visitors to the exhibition
- ▶ marketing *To Mars and Beyond: Search for the Origins of Life*, the third major temporary exhibition which opened in December and attracted this year more than 65 000 people
- ▶ marketing Tracking Kultja: The National Aboriginal and Torres Strait Islander Cultural Festival held at the Museum in October to a diverse range of audiences including traditional museum visitors, Indigenous Australians, as well as other domestic and international visitors to the Museum
- ▶ launching Sky Lounge: Cinema Under the Stars in February which helped position the Museum with younger people, a key audience segment. The effectiveness of the marketing strategy was achieved through a range of partnerships with organisations such as Ten Capital, Stocks clothing chain, the ACT Brumbies and Avant Card

- ▶ promoting the Museum to both inbound tour operators and international travel buyers. A new marketing DVD presentation was created to promote the Museum and provide buyers with the experience of a virtual tour of the Museum and its exhibitions. Attendance at international trade shows was also supported
- ▶ promoting the Museum through continuing collaborative relationships with tourism industry associations such as the Tourism Task Force, the Tourism Industry Council, the Canberra Convention Bureau, Canberra Arts Marketing, the National Institutions Group, the National Capital Attractions Association and the Australian Tourism Export Council.

Similarly, the Museum continued to strengthen relationships with the Australian Tourist Commission, Canberra Tourism and Events Corporation, Canberra Accommodation Association, and the Canberra Regional Tourism Operators Association.

Development commenced during the year of a number of discrete marketing strategies targeted at different customer groups. These included a shop marketing strategy designed to position the Museum Shop as an essential part of a Museum visit as well as to encourage destination shoppers. The strategy will be put in place in 2002–2003. Discrete marketing campaigns for schools programs, Museum tours and school holiday programs will also continue next year.

The Museum’s core marketing activities — as well as its advertising campaigns for exhibitions, programs and strategic partnerships — were reviewed during the year. Core marketing tools, such as its print advertising, generic brochures, posters and cards, and portable banners, were reviewed and changed to enhance their effectiveness.

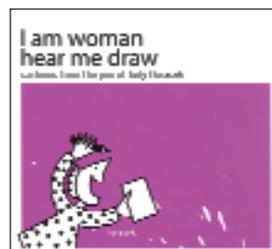
To maximise the impact of the Museum’s brand and corporate identity, the Museum developed and implemented a brand management program. The program includes the establishment of standards for the implementation of the brand and its monitoring to extend the profile of the Museum to discrete markets.

Publishing

As part of the Museum’s objective to promote awareness and understanding of Australia’s cultures, histories and environments, its publishing priorities this year were mostly concerned with the production of catalogues, text and graphic panels for the exhibition galleries. A number of special publications were also designed for sale through the Museum’s Shop.

New publications included:

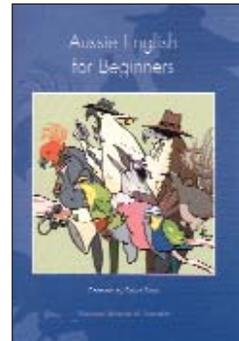
- ▶ the book and CD-ROM *People of the Rivermouth: The Jaborr Texts of Frank Gurmanamana*, arguably the most comprehensive work ever produced on a single Australian Aboriginal community. The publication extends the story of the Anbarra people told in the Museum and enables some of the extensive research behind the display to be made public
- ▶ catalogues for the popular political cartooning exhibition *Bringing the House Down: 12 Months of Australian Political Cartoons* and for the special exhibition to mark the centenary of Australian women’s suffrage, *I am Woman, Hear Me Draw: Cartoons from the Pen of Judy Horacek*



- ▶ *Aussie English for Beginners*, based on a popular display in the Nation gallery, was released on Australia Day 2002.

Production also commenced on a Museum souvenir book scheduled for publication in 2003 and a book based on a major conference held by the Museum, *Frontier Conflict: The Australian Experience*. This publication is expected to be released in late 2002.

Following the success of the Writers in the Museum program in March, which brought leading children's authors and illustrators to Canberra, development has also begun on a book featuring contributions by participants.



The Museum produced an increasing variety of smaller publications, including a calendar of events, education and public program support materials and promotional products. Other publishing activities during the year included the production of paper-based merchandise such as greeting cards, postcards and an annual calendar. A scoping study of potential new products is expected to result in substantial production of unique paper-based items to showcase the Museum's collections, to contribute to revenue and to enhance and extend the visitor experience.

Library

The Library continued to provide information services and access to its general and special collections for both staff and the public. Staff also provided valuable research assistance to support the development of major temporary exhibitions as well as strategic projects such as the funding review. Access was provided to researchers, both from Australia and overseas, wishing to use the Library's resources. A number of external researchers were given access to materials relating to development and planning of the Museum's suite of opening exhibitions.

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

The museologist Dr WDL Ride continued his generous donation of materials through the Cultural Gifts Program of the Taxation Incentive for the Arts Scheme.

Image Delivery and Intellectual Property

The Museum has a wealth of strong dynamic images to present the Museum in its exhibitions, publications, online material and public affairs activities.

Since the inception of the Image Delivery and Intellectual Property section to identify, licence and supply images, its role was expanded in 2001–2002 to include licensing of images and better intellectual property protection.

An intellectual property and image delivery manual was produced as well as fact sheets covering its main topics. Several in-house education sessions on intellectual property were held and the Museum initiated an intellectual property education and networking group across the national cultural institutions (<http://www.nma.gov.au/cici/index.htm>). Speakers included representatives from Minter Ellison, Australian Digital Alliance and Clayton Utz.

A moral rights protocols workshop for Australia's cultural institutions was also organised by the Museum.

Information and Communications Technology

The National Museum opened in 2001 with a significant information and communications technology infrastructure. The Museum however undertook a major review to identify strategic goals in information management and the use of the communications technology, as well as to evolve a blueprint for the successful delivery of these services.

An expert external advisory committee was established to provide specialist advice as well as an internal working party. The committee comprised representatives from government, broadcast and multimedia industries, academia and other cultural institutions. The Museum's Council endorsed the review's recommendations in August.

Three major strategic priorities were identified. These were the:

- ▶ use of broadcasting and web based technologies to reach audiences beyond Canberra
- ▶ development of key areas of technological expertise
- ▶ development of an organisational culture that is informed by best practice in information and communications technology.

Following the review, a new organisational structure was adopted for the Information and Communications Technology section to handle all aspects of exhibition multimedia and online content and service delivery. A tender for the development of new web architecture was offered in June and will be implemented later in 2002–2003. A benchmarking study of world's best practice was also commissioned in March to inform future development of the Museum's online services.

A strong emphasis on integrating these activities and the adoption of best practice production methods will ensure that the Museum is able to maximise its investment in technology infrastructure and to develop a leading role in the delivery of Museum programs through the Internet.

Reaching out to audiences

Partnerships and outreach play an important role in fulfilling the Museum's information and communications technology objectives. Partnerships were undertaken during the year with the following groups:

- ▶ the Murray–Darling Basin Commission and the University of Tasmania — the Museum will undertake a three-year research project using new communication technologies to build community participation in cultural and natural resource management. This project was made possible by a research grant from the Australian Research Council's Linkage program and will commence in August 2002. The project will use broadcast, satellite and Internet technologies to develop new channels of community communication throughout the Murray–Darling region



The People of the Rivermouth book and CD-ROM are launched at the Museum with a live cross to Maningrida in Arnhem Land

- ▶ the Canberra Institute of Technology — the Museum signed a memorandum of understanding to develop training opportunities for students and Museum staff. The Institute’s media production students, for example, gained hands-on experience as support crew in the broadcast studio during *Tracking Kultja: The National Aboriginal and Torres Strait Islander Cultural Festival*
- ▶ leading cultural institutions and government agencies — the Museum conducted a workshop in September on the use of metadata in cultural institutions
- ▶ the ‘Museums and the Web Conference 2002’ in Boston, USA — the manager of the Information and Communications Technology section presented a paper on the evaluation of visitor experience of museum websites. This conference is the leading international forum for showcasing the best and most innovative examples of how museums are using the Internet to build audiences.

Use of technology

The Museum continues to develop its communications infrastructure to support innovative content delivery. In December, the Museum connected to the ICON optical fibre network, providing a high bandwidth connection to facilitate the broadcast and webcasting program.

The temporary exhibition, *To Mars and Beyond: Search for the Origins of Life*, deployed the fibre link to carry live satellite images from the ground station at Alice Springs operated by GeoScience Australia. In a first for Australian museums, visitors to this exhibition were able to view real time images from satellites orbiting 800 kilometres above the Australian continent.



New systems development will also improve access to the Museum’s collections and extend access to resources available online. A digital media repository to store image and video assets was tested and deployed in December, and scoping and specifications were completed for a new collections and exhibition information management system which is now ready to be implemented in 2002–2003.

A number of small databases were developed to improve business efficiency and responsiveness, including one to record visitor comments and suggestions.

The Webhound web traffic analysis tool, provided by one of the Museum’s sponsors, SAS, allows the Museum to track and understand how its website visitors are using the site. Analysis of this data enables the Museum to continuously improve the design and content of the Museum’s website, www.nma.gov.au.

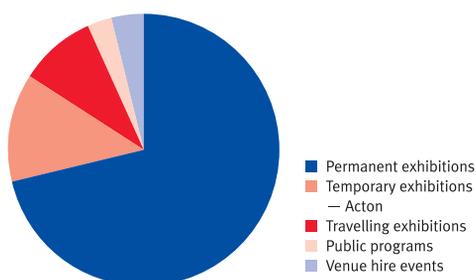
Visitation to the website increased significantly following the opening of the Museum and that growth was sustained in 2001–2002. There were 14.7 million website ‘hits’ during the year which represented 310 000 separate visits to the website and there was also a significant increase in first time visits. Traffic analysis using the Webhound tool will enable the Museum in the future to conduct in-depth analysis of the visitor experience online.

Visitation numbers and trends

A key success indicator of any museum is its annual visitation. In its first full year of operation, planning for the Museum was based on a visitor number of 500 000. Visitation exceeded expectations with the Museum experiencing 903 402 visits in 2001–2002.

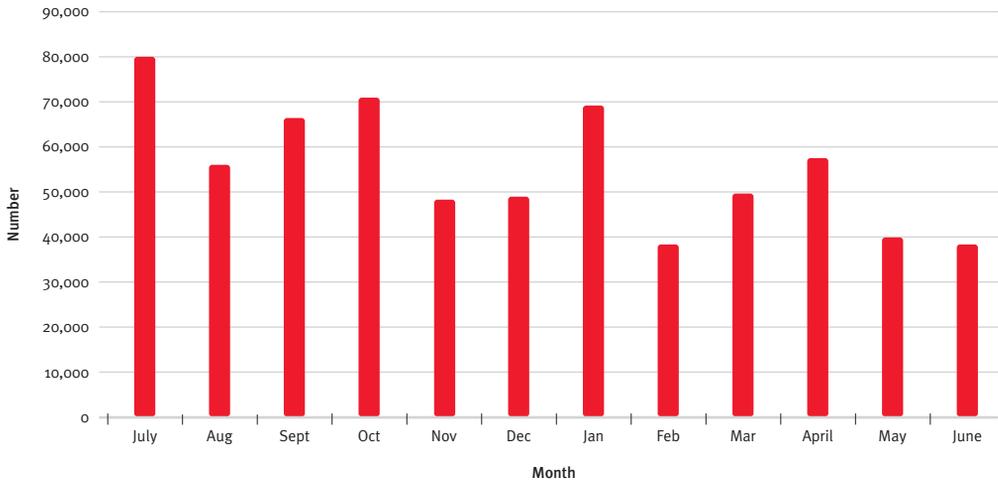
Visitation comprises visits to the permanent exhibition galleries, the major temporary exhibitions, public programs and to events and functions at the Museum. School visitation is included in the permanent and temporary exhibition numbers although it should be noted that approximately 82 400 students participated in booked school programs during the year.

| LOCATION | NUMBER OF VISITORS |
|-------------------------------|--------------------|
| Permanent exhibitions | 643 543 |
| Temporary exhibitions — Acton | 116 192 |
| Travelling exhibitions | 82 508 |
| Public programs | 26 290 |
| Venue hire events | 34 869 |
| Total | 903 402 |



The Museum’s monthly visitor pattern is broadly similar to the other major cultural institutions located in Canberra. The following graph shows the trend for monthly visits to the permanent exhibitions of the Museum at Acton between July 2001 and June 2002.

Visits to the permanent exhibition at Acton



Visitor feedback

As part of its commitment to diversity of programs and quality of service and facilities, the Museum has actively sought comment from visitors. These comments were gained through formal surveys, written feedback and informal comment to the visitor services staff. Visitors are also invited to provide comment electronically to an email address, information@nma.gov.au on the website.

The main survey tool was a questionnaire addressed this year by 4000 visitors. Standard questions designed to elicit visitor demographics, satisfaction levels and tourist preferences were supplemented at different times by questions relating to marketing initiatives and the perceptions of temporary exhibitions. Key features were:

- ▶ 40 per cent of visitors are in the 35–55 age group
- ▶ 33 per cent of visitors are in the over 55 age group
- ▶ 20 per cent of visitors are in the 21–35 age group
- ▶ 7 per cent of visitors are in the under 20 age group
- ▶ 42 per cent visit as a family group
- ▶ 33 per cent of visitors are from Canberra and local environs
- ▶ 60 per cent of visitors are from other areas of Australia, in particular Sydney and regional New South Wales
- ▶ 7 per cent of visitors are from overseas
- ▶ the average length of a visit is three-and-a-half hours
- ▶ 90 per cent of visitors recorded a satisfied to very satisfied visit.

The survey also highlighted disappointing aspects associated with visits to the Museum, including:

- ▶ wayfinding and signage within the Museum building (response by 18 per cent of surveyed visitors)
- ▶ confusing layout of exhibition modules (11 per cent of surveyed visitors) coupled with the lighting of some exhibits being too dark (10 per cent of surveyed visitors)
- ▶ limited car parking during school holidays (10 per cent of surveyed visitors).

Visitors continued to identify in positive terms the Museum building's architecture (29 per cent of surveyed visitors), the sense of open spaces surrounding the Museum building (23 per cent of surveyed visitors) and the modern style of the exhibitions and facilities (14 per cent of surveyed visitors). Importantly, visitors claimed that they learnt about new aspects of Australia's history from the exhibitions and programs.

In view of the large number of visitors aged over 65 years, the Museum has embarked on a two-part study of older visitors as a key audience segment. The first part of the study which examined older people's use of their leisure time and museums was undertaken by Environmetrics Pty Ltd in collaboration with the Australian Museum, Sydney. The outcomes of this research study will inform a second study to be undertaken next year to focus on the development of public programming to attract older visitors, as well as associated access issues.

Collection development and management

Acquisitions and accessioning of collections

For the last three years, the Museum's focus has been on servicing the needs of the permanent exhibitions in the lead up to its opening. However, this year the Museum began a renewed acquisitions program and, in conjunction with Council, re-established its Collections Committee. Ninety-three collections were approved by Council, many of these being acquired as a result of public donations.

Some of the important acquisitions to the National Historical Collection during the year included:

- a copy of the Jerilderie letter and glass slides associated with bushranger Ned Kelly and purchased at Christie's Auction
- a T-model Ford truck converted to promote Aeroplane Jelly in the 1980s, donated by McCormick Foods Australia
- items from the original set of the *Play School* children's television program which were transferred from the Australian Broadcasting Corporation
- a fourth collection donated by Winifred Hilliard of textiles, prints and other items related to her time at Ernabella Mission
- thirteen early Hermannsburg watercolour paintings, including one of the last watercolours painted by Albert Namatjira before his death in 1959
- a pack saddle and other items made and used by the Snowy Mountains hermit, trapper and miner Charles Carter, for trapping and holding brumbies
- a 1950s style cape made from platypus pelts from the RC Noakes Collection
- a contemporary tapestry by Janet Brereton, recognised as one of Australia's leading textile artists.

In response to the Christmas/New Year 2001–2002 bushfire crisis, the Museum began a targeted program of collecting bushfire and firefighting items. This commenced with a bushfire forum held at the Museum in February and items collected to date include firefighting uniforms and equipment used to fight bushfires.

During the year, the Museum provided 1181 objects with control numbers, including the documentation of the object's physical description, a digital identification image, and a barcode tag for location and movement purposes.

From the Museum's Australian Institute of Anatomy, 2500 wet specimens collection, 670 items had their documentation updated, including an accession number, a digital image, a barcode label and a conservation survey. This project is approximately 25 per cent complete, with a similar number of wet specimens planned to be updated next year.

A list of Museum acquisitions approved by Council during 2001–2002 is in Appendix 8.



Beata Tworek looks at the Open Collections display

Collection storage

The closure of the former Department of Administrative Services storage facility in Oaklands, New South Wales, required the relocation of a number of large technology objects to the Museum's storage facilities in Canberra. These included a 35-ton dockyard steam hammer, an old boiler unit from the Paddle Steamer *Enterprise*, the Randwick Totalisator machine and the 26 free-standing units which make up a very early and former Department of Defence computer.

Audit and documentation of the Museum's object movement and storage crates commenced to determine the number and type of crates the Museum has for the transport and movement of its collections.

This has involved taking dimensions, barcoding, arranging repairs and creating a spreadsheet that links custom built or packed crates with their related object or collection. Approximately 60 per cent of this project was completed during the year and the remainder will be completed in 2002–2003. The final result will be a comprehensive list and description of the Museum's crates for future exhibition and transport tasks.



Registration staff Pat Coen and Karen Peterson barcode the return of Museum objects after an exhibition in Buenos Aires

Public access to the Collection in storage

Public access to the repositories and Collection was provided to researchers, consultants and those involved in the Museum's new artist-in-residence program.

Access to collections not on display at the Museum included repository tours for the Museum's volunteers and Friends of the National Museum, as well as access to the Museum's historic vehicles for specialist interest groups such as the Mercedes Benz Club.

Duty curator

The duty curator scheme was established in 2001 in response to the growing number of collection offers as well as general inquiries about the Museum's collections and exhibitions. Specialist collection staff are rostered in the scheme to provide the first point of contact with the general public, thereby providing them with direct access to specialist knowledge. This scheme is proving most popular, and within this first year of its operation received 282 collection offers, of which 27 were accepted and 81 were carried over for consideration next year. The duty curators also responded to more than 500 general inquiries about the Museum's collections and exhibitions.

Conservation

The focus of the conservation program this year shifted from the treatment and installation of objects to assessing the Museum's ongoing requirements for exhibition delivery and collections maintenance.

Approximately 1100 objects were assessed and treated in the Museum's laboratories and large technology workshop. Significant treatment projects included major work on the Crossley and Delaunay motor vehicles, the wet specimen collection, the Von Mueller collection of botanical specimens, and the Beth Dean and Bodenweisser collections of dance costumes.

Environmental monitoring and maintenance programs were set up for objects on exhibition at the Museum and in storage at the repository in the Canberra suburb of Mitchell. Collection emergency and risk management strategies were implemented, including:

- the removal of asbestos from Museum objects
- a hazardous contents assessment of the Collection
- the ongoing updating and monitoring of the Museum's counter-disaster plan.

Work commenced on the development of strategies for the storage of the collections and a survey conducted to assess conservation service and delivery requirements and standards. Results will be used to revise the conservation policy and strategic plan for the collections.



Collector Adrian Luck joins curator David Kaus in the Museum's Open Collection area

The Museum's two-year bark painting research program, a joint venture with the University of Canberra and the National Gallery of Australia which began in 1999–2000, continued on schedule and was completed during the year. The final results were disseminated at a workshop conducted at the Museum and will provide a valuable resource for the development of preservation strategies for bark painting collections within the Museum and other institutions.

Work continued on the Museum's collaborative partnership with the Australian War Memorial, the University of Canberra, the Australian National University and James Cook University on developing a corrosion inhibitor for use in large technology object preservation. A significant project outcome during the year was the publication of a research paper in *Conservation Science*, in May, which will result in conservators around the world using low-toxicity inhibitors for metals conservation treatments.

The vehicle oils additive project which commenced last year and is being undertaken in collaboration with the University of Canberra and the private sector is progressing with positive results. The outcome is expected to prolong the useful life of vehicles in museums.

A new project was established in collaboration with the Centre for Forensic Science at the Canberra Institute of Technology to investigate methods of DNA fingerprinting animal tissue preserved in formalin solutions. The study has potentially useful outcomes in authenticating formalin preserved biological specimens and for individualising tissue remains.

A major grant from the J Paul Getty grant program was awarded to the Australian Institute for the Conservation of Cultural Materials for a series of masterclasses in July 2002 to train photographic conservators in Australia. The partners in the project are the National Museum of Australia, ScreenSound Australia, the National Gallery of Victoria and the University of Canberra. Funding from this prestigious organisation will lead to conservators better preserving the invaluable and sometimes fragile collections of Australian photography.

Recording of the collections

There are approximately 60 000 collection records available on the Museum's interim electronic collections database, Collection on Filemaker (CoFi), and during the year approximately 8000 additional records were made available to staff electronically. A scoping study was undertaken to identify requirements for a comprehensive collections management system. This work is expected to continue in 2002–2003.

Barcoding technology continues to be the Museum's preferred method for object location and movement control. Almost 16 000 objects this year were given a barcode tag which enables the object's details to be scanned to any predetermined location for storage management and retrieval.

Exhibition management

The management of the permanent and temporary exhibitions at Acton involved staff across the content development, registration, conservation, publication and front of house areas of the Museum. All were involved in the changeover of more than 185 objects in the permanent exhibitions, including loans that had reached the end of their loan agreement and other objects from the Museum's collections.

The major changeover project was the deinstallation of the Haddon collection of 49 Torres Strait Island artefacts borrowed from the University of Cambridge Museum of Archaeology and Anthropology for the Museum's opening. Collected a century ago by anthropologist AC Haddon,

the exhibition travelled to the Cairns Regional Gallery for display in Cairns until it returns to Cambridge in September 2002. The Hon. Matt Foley MLA, Queensland Minister for Employment, Training and Youth and Minister for the Arts, opened the exhibition together with the Chairman of the Torres Strait Regional Authority and the Director of the National Museum.

Another changeover achievement was the replacement of all large textiles and weavings in the Ernabella section of the First Australians gallery. This involved replacement of all fragile textiles on display with other examples from the Museum's extensive Ernabella collection. The Museum is committed to keeping exhibition content in the permanent galleries fresh, as well as observing the recommended conservation display times for materials.

Organisations and institutions to which objects from the Museum's collections were lent during the year are listed in Appendix 9. Objects lent to the Museum during the year are listed in Appendix 10.

Repatriation program

The Museum's Aboriginal and Torres Strait Islander collection includes human remains and sacred/secret objects, largely derived from the collections originally held by the former Australian Institute of Anatomy. These collections were transferred to the Museum in 1984.

While the Museum has not actively sought to acquire either human remains or sacred objects, it is the legally prescribed authority under the *Aboriginal and Torres Strait Islander Heritage Protection Act 1984* for remains and objects referred to the Minister. The Museum has always ensured that the management of this material has been strictly controlled by detailed policies and handling guidelines to ensure that these collections are cared for in a culturally sensitive and appropriate manner.

Established in 2000–2001 as part of a government program to return human remains to the relevant Aboriginal communities, the Museum's Repatriation program is funded by the Museum, the Aboriginal Torres Strait Islander Commission and the Return of Indigenous Cultural Property Program, an initiative of the Cultural Ministers' Council.

Over 70 Aboriginal and Torres Strait Islander communities and representative organisations have been contacted since the section's establishment and advised of remains and sacred objects held by the Museum. As a result of this program of consultation, five sets of human remains were this year returned to Aboriginal communities. Approximately 240 sets of ancestral remains were also prepared for return to communities in South Australia and the Northern Territory in the near future.

Collection deaccessioning

There were no collection objects receiving final endorsement by Council for deaccessioning during the year.

Valuation of the National Historical Collection

Valuation of the Collection is usually reviewed every three years and the last valuation was conducted at 30 June 2000 when it was valued at \$128.286 million, including the Library collection valued at \$2.413 million.

Throughout the year, valuations are arranged for objects donated to the Museum under the Commonwealth Government's Cultural Gifts Program. This scheme is managed by the Department of Communications, Information Technology and the Arts. During the year, a survey of the collection was undertaken for the Western Australia Department of Culture and the Arts as part of its feasibility study on collection valuations.

Photography

The photographic unit continued to provide images for a diverse range of audiences and purposes and photographed significant public and corporate events associated with the Museum. Over 6100 individual images were produced.

Three feature projects were:

- ▶ providing a photographic record for the Museum's cultural festival, Tracking Kultja: The National Aboriginal and Torres Strait Islander Cultural Festival in October. These images were used for collection and event documentation and marketing activities
- ▶ undertaking a major time lapse photographic project in the Museum precinct running over 32 hours with an image captured every ten minutes. The images have been used for sponsorship and marketing campaigns
- ▶ a photographic documentation project of the exhibition, *Mother's Art*, for placement in the permanent exhibition spaces.