

CAMD MEMBER'S REPORT to ANNUAL GENERAL MEETING

PERIOD: 2013/14

NAME OF INSTITUTION: National Museum of Australia

NAME OF DIRECTOR: Dr Mathew Trinca

1. ACCESS & VISITATION

Total visitation to the Museum's programs, travelling exhibitions and main Acton site was on target in FY2013-14. Visitation to the Museum's travelling exhibitions exceeded targets by nearly 21 per cent. The Museum's events and function hire numbers performed well above target, reflecting the reopening of rooms and spaces following extensive redevelopment during 2011 and 2012. Visitation to public programs was on target overall, with some school holiday programs in the Discovery Space recording the Museum's highest ever daily visitation rates since opening in 2001.

Visitation numbers 2012–14

Year	2012–13	2013–14
Permanent exhibitions	452,947	423,691
Temporary exhibitions*	73,413	57,304
Travelling exhibitions	85,186	127,326
Public programs and events	27,541	32,028
Schools	87,263	83,642
Functions/venue hire	1,324	5,154
Total	727,674	729,145

Defining Moments in Australian History

During FY2013-14 the Museum developed the *Defining Moments in Australian History* which was launched on Friday 29 August 2014 by the Prime Minister, the Hon. Mr Tony Abbott, MP.

The Defining Moments project received widespread coverage across print media, online, television, radio and social media. The story reached international audiences through organisations including the Guardian online. Broadcast included national media coverage across ABC television and radio; Sky Television; and commercial radio coverage on programs such as Alan Jones on 2GB.

The project has generated significant conversation and debate online and on social media, in particular on Twitter. The intention is to institute broad discussion about Australia's history, rather than to fix or establish for all time a definitive list of moments. Public response has been strong and over a hundred 'other' moments have been contributed as worthy of being considered as a Defining Moment. Currently a forward schedule of online content releases, education resources including a proposal to establish a Defining Moments Schools History Challenge and public events is underway.

TECHNOLOGY IN THE MUSEUM

In 2013–14, the Museum installed a range of free mobile device charging stations throughout the Museum. Staff are also using mobile devices to capture consent for photography, and to obtain visitor feedback relating to programs and events. The Museum is working on expansion of the use of mobile technology in 2014–15, through the development of mobile device-based tours and interpretive content.

MOBILE TELEPRESENCE PROJECT

The Mobile Robot Telepresence Education Program had its first full year of operation in FY2013-14. It now regularly roams the Museum's galleries providing remote live and immersive access for a range of different audiences. Since the project was launched, the robots have delivered 170 tours to almost 2000 people. The program has won the Innovation category of the 2013 Australia and New Zealand Internet Awards and received second prize in the 2013 AARNet Annual Awards for Excellence.

TEMPORARY EXHIBITIONS

Glorious Days: Australia 1913 (7 March – 13 October 2013), (52,501 total visitation)

Glorious Days opened in March 2013 and explored the fashion, cars, designs and ideas that expressed a nation's dreams before the world changed forever. The exhibition featured artworks and costumes, music and newsreel footage from Australia a century ago.

Old Masters: Australia's Great Bark Artists (6 December 2013 to 20 July 2014), (41,003 total visitation)

Old Masters: Australia's Great Bark Artists presented 122 works on bark from east and west Arnhem Land, from the National Museum of Australia's extensive bark painting collection – the largest held anywhere in the world. Feedback from visitors, particularly international guests, and the media was overwhelmingly positive. The Museum is currently exploring options to tour the exhibition overseas.

Warakurna: All the Stories Got into Our Minds and Eyes (7 December 2012 – 3 November 2013), First Australians Focus Gallery, (95,699 total visitation)

This exhibition includes contemporary paintings and sculptures that document a new art movement emerging from the Western Desert community of Warakurna, by artists such as Eunice Yunurupa Porter, Judith Yinyika Chambers, Dianne Ungukalpi Golding, Jean Inyalanka Burke and Dorcas Tinamay Bennett.

In September 2013, the Museum was successful in obtaining an Australia Council for the Arts Visions of Australia: Regional Exhibition Touring Fund grant to tour Warakurna across Australia for three years. *Warakurna* will travel to 11 venues across four states over the period.

On Country: Connect, Work, Celebrate (22 November 2013 to 20 July 2014), (48,430 total visitation)

On Country: Connect, Work, Celebrate was supported by the Department of Environment and featured photographs from the department's Working on Country and Indigenous Rangers program.

The exhibition showcased contemporary Indigenous land and sea management practices across Australia. Indigenous land and sea management practices build a connection to country and this connection is strengthened through caring for country, being on country, and celebrating country.

Travelling exhibitions, 2013–14

Title and visitor numbers	Description
<i>A Different Time: The Expedition Photographs of Herbert Basedow: 1903–1928</i>	Historical record of life in remote Australia in the early 1900s
<i>Places that Matter</i>	A banner display exploring the National Heritage List
<i>Yiwarra Kuju: The Canning Stock Route</i>	An exhibition exploring the history and communities of the Canning Stock Route region
<i>Inside: Life in Children's Homes and Institutions</i>	An exhibition about the experiences of some of the half a million children who spent time in institutional care in Australia in the 20th century
<i>Warakurna: All the Stories Got into Our Minds and Eye</i>	An exhibition of contemporary paintings and sculptures that document a new art movement emerging from the Western Desert community of Warakurna

National Historic Collection Acquisitions

The Songlines – Wingu Tingima collection

This collection consists of a large painting (synthetic polymer on canvas) by Wingu Tingima and is entitled 'Kuru Ala'. The work was made in 2007 at Tjungu Palya, an Aboriginal owned and governed Art Centre in Nyapari, South Australia.



Ian Cattle collection

'No Dams' banner owned by environmental activist and Secretary of the, then fledgling, Tasmanian Wilderness Society, Ian Cattle. Used in 1981 to protest against the referendum. Widely regarded as turning points in Australia's conservation history. The success of the 'Save the Franklin - No Dams' campaign demonstrated the power of environmental issues to influence national politics.



Alick Tipoti collection no.3

This collection consists of two large masks including 'Sugu Mawa' by renowned artist Alick Tipoti from Badu Island, Maluyligal, Zenadh-Kes. 'Sugu Mawa' means octopus mask in Kala Lagaw Ya, the Western Torres Strait language.



George Gilltrap collection

This collection comprises a 1918 'Australian Six' motor car with maroon paintwork and black leather upholstery. It was acquired as a prototype by Australian automobile entrepreneur Frederick Gordon and was used as a demonstrator model before passing through a series of private collectors. It was acquired by the Gilltrap family of Coolangatta, Queensland, in 1963, and was fully restored by George S. Gilltrap between 2007 and 2010.



The Newcastle & Suburban Co-operative Society Ltd Bakery Cart collection

This collection comprises bakery cart no. 168, one of a fleet of horse drawn vehicles that were operated by the Newcastle & Suburban Co-op in the Hunter Valley. The cart is in original condition with extant signage. Although likely to have been built in the late 1930s, the cart resembles earlier designs from the turn of the century. It was pulled by one horse and driven by a carter who gained access to bread through a canvas flap at the front, and doors at the rear.



Christopher Pease collection

This collection comprises a large oil painting by Christopher Pease titled 'Panoramic view of Minang Boojar (Minang land)'. The work is made up of 72 separate panels.



James Northfield collection no. 3

This collection is a rare, large-scale example of World War I propaganda material, executed by a prominent Australian artist. During World Wars I and II, James Northfield drafted posters supporting the war effort, many of which encouraged enlistment and wartime service.



Jack Howe collection

The collection comprises a mechanical shearing handpiece manufactured by the Wolseley Sheep Shearing Machine Company and presented to champion shearer, Jack Howe, in 1893.



2. COMMUNITY INVOLVEMENT:

International Opportunities

British Museum

The Museum's joint project on Indigenous collections from the British Museum, is progressing well. The British Museum exhibition will open in April 2015, followed by the NMA's *Encounters* exhibition opening in November 2015.

The Museum has entered into a partnership to also display two other exhibitions from the British Museum. *A History of the World in 100 Objects* will go on display in September 2016, and an exhibition drawing on the British Museum's Rome collection will tour to the NMA in 2019.

National Museum of Singapore

The Museum is developing a MoU with the National Heritage Board of Singapore. This follows a series of meetings between the NMA and the Director of the National Museum of Singapore (NMS) Ms Angelita Teo during 2013 and 2014.

People's Republic of China

The Director travelled to China in early 2014 and met with colleagues from the National Museum of China, and the National Art Museum of China, with whom the NMA has previously worked. The NMA is currently in negotiations to develop partnerships with both organisations, focussing on exhibition and staff exchanges.

Papua New Guinea National Museum and Art Gallery

The Museum has been approached to be a participant in a MoU with the PNG National Museum and Art Gallery. Other partner institutions in the MoU include the Australian War Memorial and National Gallery of Australia. The MoU is part of a wider project to celebrate the 40th anniversary of PNG Independence in 2015.

Asia Education Foundation

The Museum has recently established a partnership with the Commonwealth-funded Asia Education Foundation (AEF) to enable both organisations to utilise the Museum's mobile telepresence project (Museum Robot project) to facilitate greater understanding of Australian culture and history through links between the National Museum, Australian schools and schools in several Asian countries.

The AEF runs the Australia-Asia Bridge school partnerships project, which promotes relationships between schools in Korea, Thailand, China and Indonesia with Australian schools. The partnership with the AEF will enable students to remotely tour the Museum's galleries via broadband links.

Canning Stock Route travelling exhibition

The Museum has developed a touring program with the Department of Foreign Affairs and Trade to tour a modified, digital version of its successful *Yiwarra Kuju: the Canning Stock Route* exhibition. The small panel display allows DFAT missions to download the exhibition in a format suitable for non-climate controlled venues and to tour to remote areas. The NMA has developed the exhibition and provides design and installation assistance to missions. The project was launched in late 2013-14 and eight DFAT missions are currently in the process of preparing the exhibitions for tour.

3. MANAGEMENT & FUNDING:

The 2013-14 increase to the efficiency dividend impacted revenue from government, which remains flat over the next few years. The Museum is working to increase non-government revenue to meet ongoing program activity and increased operating costs. This commitment is now embedded in the new strategic plan for the period 2014-18. The Museum has redrafted its business planning processes to provide a more direct link to the achievement of the strategic goals.

The Museum undertook a number of refurbishments in 2013-14, including the retail shop and a number of the function and venue spaces. The refurbishment of the venue spaces will assist the Museum to increase its commercial venue hire opportunities. The major capital commitment for 2014-15 is the finalisation of a children's interactive to replace the current Kspace interactive. The Museum is also installing new humidifiers which are expected to achieve savings up to \$150,000 per year in energy costs.

The Museum is focused on improving capital budgeting to increase understanding of future year impacts of capital expenditure and assist strategic directions and decision making. The Museum has established a Capital Management Committee that develops the Museum's capital plan and reviews capital proposals. The Committee membership consists of a broad representation across the Museum which enables consideration of all matters that affect the Museum operations.

	2013/14	2014/15	2015/16	2016/17	2017/18
	Actual	Estimates as per May 2014 PBS			
	\$'000	\$'000	\$'000	\$'000	\$'000
Revenue from Government	41,644	41,590	41,609	41,306	41,585

THE MUSEUM SHOP

The Museum Shop achieved its second highest year of gross sales in FY2013-14, an increase of 9.1 percent on the previous financial year. The shop reports against three KPIs to analyse the performance of the business. These include sales per visitor, average sale and conversion rate. In FY2013-14 the shop surpassed these KPIs by 7.3 percent; 9.2 percent and 14.9 percent respectively showing that the shop continues to have the right product range for the market visiting the Museum.

MUSEUM DEVELOPMENT

Torres Strait Islander gallery

This year, the Torres Strait Islander gallery was refurbished and a new exhibition, *Lag, Meta, Aus: Home in the Torres Strait*, opened on 20 June. *Lag, Meta, Aus* reveals the history and vitality of Australia's most northerly region, the Torres Strait. The title contains the word 'home' in the region's three Indigenous languages. For thousands of years, Torres Strait Islanders have lived and prospered in their homeland. Even though 80 per cent of Islanders now live in mainland Australia, they still associate the Torres Strait with home. This exhibition features artworks, objects and stories that reflect the region's history and culture from the mythological past to the present.

4. EDUCATION & RESEARCH

THE MUSEUM GAME

The Museum Game – the iPad game where teams of visitors compete to make the most interesting connections between objects on display - quickly became one of the Museum's most popular programs for visiting schools groups. Recently it has also attracted interest with young adults enjoying Museum Game mini-tournament during two Night At The Museum events, and groups of teachers during professional

development sessions. It is planned that the Game will expand to use with families on festival days and school holidays, and corporate groups as part of function hire programs.

KSPACE

On 26 June 2014 the Museum closed the doors of Kspace, an interactive 3-D experience that had been one of the Museum's most popular activities for children. During 2013-14 the Museum continued work on a replacement interactive experience for children and families. In October 2013, the Museum entered into a contract with Spinifex Group as the lead contractor for the project. This step formally began the design and development stage of the project.

The functional, technical and hardware specifications for the interactive experience, including scripts and storyboards for each of the historical scenes that will feature in Kspace, were completed this year. These specifications serve as the blueprint for building the Kspace software and hardware environment. The concept design for the physical space – providing an exciting and engaging environment for children, and an improved operational space for staff – has progressed through to detailed designs in preparation for construction. Content development for each of the interactive historical scenes has continued, including liaison with Indigenous communities regarding the representation of Indigenous content, images and stories in some of these scenes.

The Museum has continued to engage with audiences for feedback and input in relation to the Kspace concept, and an early prototype of the first scene situated in the 1850s Victorian goldfields has been developed.

PUBLICATIONS

In 2013-14, NMA Press published two exhibitions catalogues: *Old Masters: Australia's Great Bark Artists*; and *Behind the Lines: The Year's Best Political Cartoons*.

The Museum also published *I am Woman Hear Me Draw* by Judy Horacek, two issues of the scholarly journal *reCollections: A Journal of Museums and Collections*, and two issues of *The Museum* magazine.

5. MAJOR CHALLENGES AHEAD:

Shared Services

The Attorney-General's Department (AGD) has commenced planning to deliver a Shared Service Centre to provide corporate functions across the national collecting institutions within its portfolio. This would see the Museum, receive a selection of its HR, IT and Finance services from a centralised centre. The project includes the National Archives, National Gallery, National Portrait Gallery, National Film and Sound Archive, National Library and Museum of Australian Democracy. MOAD and the NPG commenced shared services in October and November respectively, with the remainder of agencies due to commence on 1 July 2015.

The Shared Services Centre is expected to generate \$2.4m in savings over four years.

Paid Parking

Paid parking in the Parliamentary Triangle was introduced by the Government on 1 October 2014. The introduction of paid parking was partially intended to assist tourists in accessing car spaces at the cultural institutions during peak visitation periods. Early indications suggest this strategy has been successful and visitors have been able to access the cultural agencies more easily.