

Australian National  
Maritime Museum

Annual Report  
2011–2012

# ANMM 11::12

  
AUSTRALIAN  
NATIONAL MARITIME  
MUSEUM



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Maritime Museum

Annual Report  
2011–2012



  
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NATIONAL MARITIME  
MUSEUM



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Australian National Maritime Museum  
The Australian National Maritime Museum (ANMM)  
at Darling Harbour, Sydney, opens 9.30 am–5 pm  
every day (9.30 am–6 pm in January).  
Closed 25 December.

Entry at 30 June 2012

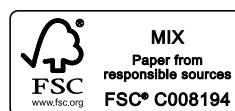
Galleries & Exhibitions Ticket  
adult \$7 child/concession \$3.50 family \$17.50  
FREE first Thursday of each month (except school  
and public holidays)  
FREE to ANMM Members, Australian pensioners,  
ICOM & Museums Australia members, children  
under four; includes all 'core' exhibitions & most  
temporary exhibitions

Big Ticket  
adult \$25, child/concession \$10, family \$60  
FREE to ANMM Members, children under four;  
includes all available attractions, the big naval and  
tall ships, and Kids on Deck

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front cover: The museum's  
replica of Lt James Cook's  
HM Bark *Endeavour* in the Great  
Australian Bight, January 2012.

title page: At one of the  
museum's canoe-making  
workshops, October 2011:  
Gordon Campbell and Jonathan  
Hill (front); Paul Carriage, ANMM  
curator David Payne, Tom Butler,  
James Andy and Cameron Nye

opposite: Chairman Mr Peter  
Dexter AM at the exhibition  
opening for *Fish in Australian  
Art*, inspecting Arthur Boyd's oil  
painting *Ventriloquist and Skate*  
(1979–80), lent by Polly Boyd.



It's my pleasure to present the Australian National Maritime Museum's Annual Report for the period 1 July 2011 to 30 June 2012. It addresses the final year of the organisation's Strategic Plan 2009–2012, which was developed and tabled in accordance with the *Australian National Maritime Museum Act 1990*.

This was a landmark year for the Australian National Maritime Museum in several respects, not the least of which was welcoming the museum's new director, Kevin Sumption, who took up the position in February of this year. Kevin comes to us highly regarded in the museum world, after successful senior appointments at the Powerhouse Museum in Sydney and most recently at the Royal Museums Greenwich, UK, formerly known as the National Maritime Museum – surely the benchmark of maritime museums worldwide.

In fact we're welcoming Kevin back to this museum, where he worked early in his career as an assistant curator during its very first years of being open to the public, in the early 1990s. And that's evident, in the deep understanding he brings with him of what this museum is and where it has come from. Kevin has already demonstrated a clear vision for the future of this organisation, and I look forward to continuing to work with him as productively as we have since his arrival. I extend my personal congratulations to Kevin on securing the leadership of this vital, national cultural asset, and I wish him a warm welcome.

Our previous director, Mary-Louise Williams, retired early this year after a 23-year association with the museum, 11 as its leader. Her final activities in that role came as the museum celebrated 20 years since opening to the public, back in November 1991. Those celebrations, noted in this Annual Report, were a time of reflecting upon some fine achievements by the museum. Mary-Louise's commitment and professionalism contributed greatly to those, and to making this the nationally and internationally recognised institution it is today.

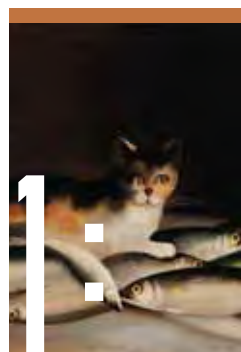
This year's Annual Report notes both challenges and achievements, measured against the outcomes and programs of the portfolio budget statements for the year, and the goals and performance indicators of the museum's strategic plan. We operate in a national economic environment that is essentially robust and sound, but paradoxically is marked by uncertainty and with downsides to a high Australian dollar, for example impacting on the foreign tourism that is vital to us.

You will read of outstanding contributions to the wider knowledge and enjoyment of Australia's maritime heritage. One was the safe completion of our most ambitious national outreach program, the 2011–12 Australian circumnavigation of the museum's replica of James Cook's HM Bark *Endeavour*. The conference 'Nawi – exploring Australia's Indigenous watercraft' successfully defined an important new area of national understanding and collaboration. Both of these projects engaged deeply with Indigenous elders and communities. As well, the museum staged the unusual and imaginative visitor attractions *Fish in Australian Art* and *AQUA: A Journey into the World of Water*.

I would like once again to acknowledge the museum's dedicated team of management, staff and volunteers who serve Australian maritime history and heritage so well, and extend my appreciation for the support of Minister for the Arts, the Hon Simon Crean MP, and the Australian Government through its heritage and cultural programs, as well as the museum's many sponsors, donors and supporters.

Peter Dexter AM FAICD  
Chairman  
Australian National Maritime Museum Council

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## Our vision

To explore and manage maritime heritage in ways that enlighten, inspire and delight people everywhere.

## Our mission

To promote a broad interpretation of maritime heritage and culture; to preserve it and to bring it to life by:

- developing and managing the National Maritime Collection through research, acquisition, conservation, and interpretation
- exhibiting the National Maritime Collection and other historical material in our care
- presenting maritime heritage information through public and educational programs, events, the internet and publications
- expanding our sponsorship, marketing and other commercial revenue sources



left: Year 4 visitors from St Mary's Primary School, Rydalmere, learning about James Cook and handling a piece of *Endeavour* ballast raised from Endeavour Reef, North Queensland.

above: Bull-kelp water carrier made in 2004 by Lola Greeno, from one of the Indigenous collections that were further researched this year.



## Our values

As an organisation and as individuals we remain committed to:

- honesty, integrity and ethical practice
- innovation, application and achievement
- exemplary service standards

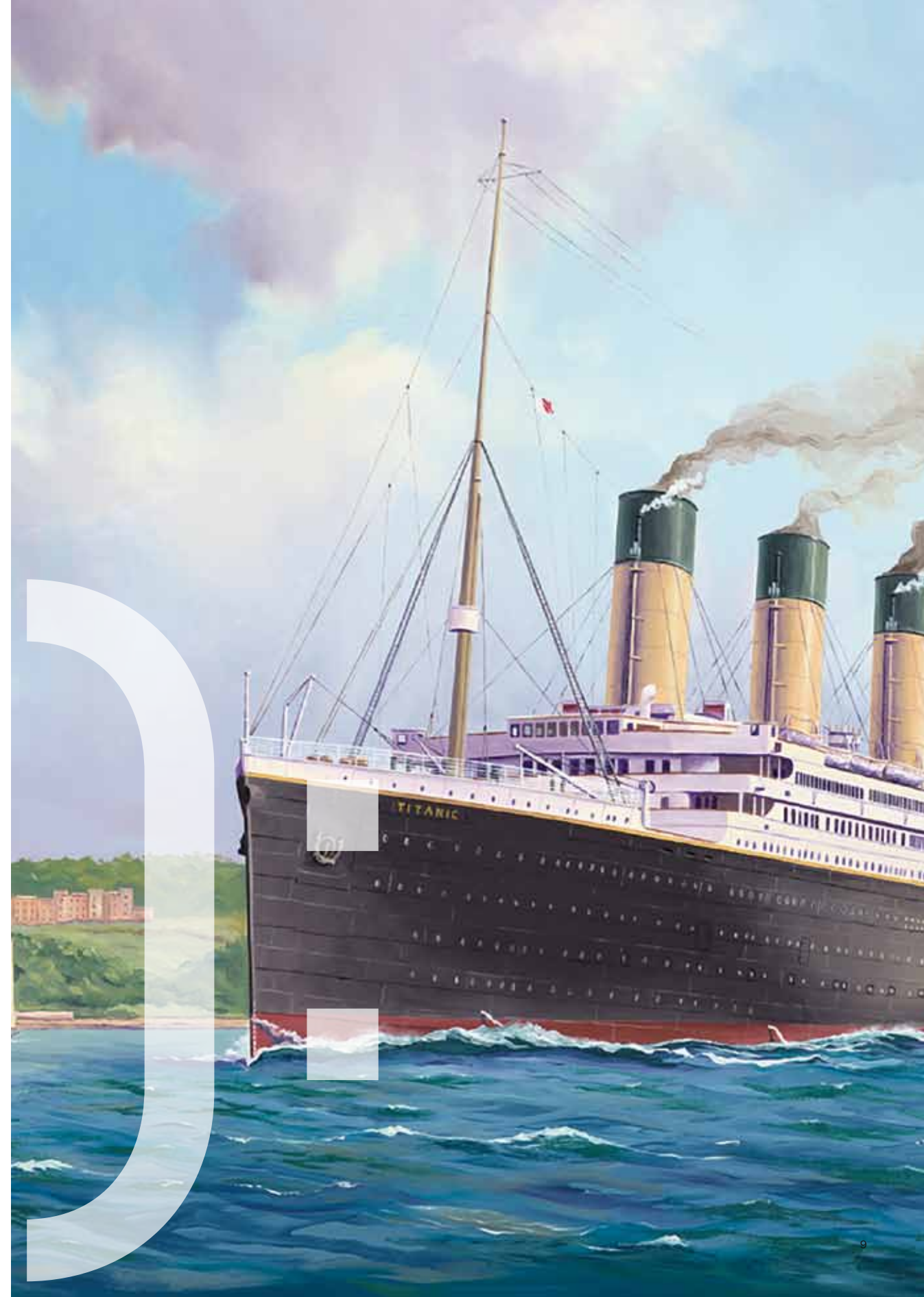
## Our methodology

The key to the successful pursuit of our vision is PEOPLE:

- Programs that are wide-ranging, innovative, appealing and accessible
- Engagement with scholarly activities, traditional maritime practices and contemporary issues
- Outreach to culturally diverse, remote, regional and Indigenous audiences
- Partnerships and collaborative ventures that will enable us to do more and reach further
- Lateral approaches to the introduction of new technologies
- Enhancement of our site, our facilities, our systems and our cost-effectiveness

left: Dugout canoe from the museum's collection (*Ra-Kalnwanymara*, Borroloola, NT 1987–88) featured in an exhibition accompanying the national conference 'Nawi – exploring Australia's Indigenous watercraft'.

right: An exhibition and popular public programs about the centenary of the loss of RMS *Titanic* attracted huge public interest. This new painting by Australian maritime artist Stan Stefaniak featured in his lecture to Members.



The year  
in review

11 :: 12

*Cat and fish* (detail) by William  
Buelow Gould (1803–53), oil,  
1849. Lent by Kerry Stokes  
Collection Perth







11 :: 12

## Highlights

opposite: Voyage crew on the replica of HM Bark *Endeavour* pay to join each voyage leg and learn 18th-century seamanship, mentored by a core professional crew of tall-ship experts.

<b>Celebrated</b> the museum's 20th anniversary of opening to the public 1991–2011	<b>Mounted</b> these additional ANMM exhibitions: <ul style="list-style-type: none"> <li>• <i>20 years – a snapshot</i></li> <li>• <i>X for unknown – SIEV X memorial designs</i></li> <li>• <i>Remembering Titanic – 100 years</i></li> <li>• <i>Nawi – exploring Australia's Indigenous watercraft</i></li> <li>• <i>Escape from Vietnam</i></li> </ul>
<b>Welcomed</b> a new director	
<b>Developed</b> and tabled the museum's Strategic Plan for 2012–2015	
<b>Attracted</b> 543,982 in-person visitors to the museum site, its outreach exhibitions and voyages	<b>Toured</b> ANMM exhibitions to interstate and regional venues, with 153,465 visitors: <ul style="list-style-type: none"> <li>• <i>On their own – Britain's child migrants</i> (winner of Imagine Award – Exhibition and Audience Engagement)</li> <li>• <i>Sons of Sindbad – the photographs of Alan Villiers</i></li> <li>• <i>Wrecks, reefs and the Mermaid</i></li> <li>• <i>Freshwater Saltwater – Aboriginal and Torres Strait Islander prints</i></li> </ul>
<b>Raised</b> \$12,258,000 in self-generated revenue, an increase of 19% on 2010–11 (including 40% increase in value of commercial partnerships and \$2.1 million in-kind volunteers services)	<b>Awarded</b> Best Azure Site (Australia–New Zealand) at the 2012 Sitecore Site of the Year Awards for our web microsite <i>AQUA – A Journey into the World of Water</i>
<b>Completed</b> a circumnavigation of Australia by HMB <i>Endeavour</i> replica, covering 13,300 nautical miles; filling 704 paying crew berths; visited by 77,330 people in 15 ports, including 18,440 school visitors; and assisted by over 1000 volunteer guides and shipkeepers	<b>Displayed</b> the Australian-built replica of the Dutch scout ship <i>Duyfken</i> that reached Australia in 1606
<b>Voyaged</b> <i>Endeavour</i> to Lord Howe Island to observe the 2012 Transit of Venus	<b>Commenced</b> two ARC-funded Linkage grants: Historic shipwrecks protection project (colonial trader <i>Clarence</i> 1850) and Cultures of Coast and Sea (north-east Australia, 1770–2010)
<b>Staged</b> a groundbreaking two-day national conference 'Nawi – exploring Australia's Indigenous watercraft'	<b>Completed</b> redevelopment of foyer exhibition space at Wharf 7 Maritime Heritage Centre, and Stage 2 of the Eastern works facilities for public programs and commercial activities
<b>Located</b> and identified the wreck of the <i>Royal Charlotte</i> (1825) on the Great Barrier reef in collaboration with Silentworld Foundation and University of Sydney	<b>Unveiled</b> 1,071 new names on 3 new panels of The Welcome Wall, our tribute to migrant Australians, in two ceremonies attended by over 2,300 visitors
<b>Researched</b> and opened <i>Fish in Australian Art</i> , the first-ever such exhibition and historical survey, with major works from over 50 lenders and an accompanying online education package	<b>Developed</b> two new video conference packages for schools, three new comprehensive online education resource packages
<b>Hosted</b> two international exhibitions: <ul style="list-style-type: none"> <li>• Premiere international venue for <i>Scott's last expedition</i></li> <li>• The only Australian venue for <i>Aqua – a journey into the world of water</i></li> </ul>	<b>Digitised</b> 5,007 National Maritime Collection items



One of the most vivid memories during my first months as new director of the Australian National Maritime Museum was the flotilla of Indigenous canoes gliding silently through the dark waters of Darling Harbour, each with its own fire illuminating the human figure paddling it.



It was 30 May 2012, at the welcoming ceremony for the museum's groundbreaking national conference 'Nawi – Exploring Australia's Indigenous watercraft', but the spectacle reached far back in time to evoke the working harbour of the Gadigal and Wangal people as they harvested seafood here in the centuries and millennia before the arrival of Europeans. The small fires, as First Fleet officer Watkin Tench observed in 1788, were 'to dress fish by' as soon as they were caught.

Indeed, this visually and emotionally moving event was a first return of bark canoes and their hearth fires to our harbour in over a century and a half. What's more, the canoes that evening had come from different regions of Australia, each canoe different but each closely related to its own local environment, making this a particularly appropriate ceremonial opening to the first ever conference on this subject.

Through collaboration and co-operation with communities, Indigenous elders and institutions around the country, with practical workshops to share traditional and newly rediscovered techniques, the museum has successfully brought together community workers and canoe enthusiasts, scholars, archaeologists and museum professionals to share knowledge and skills. This was a milestone event, and with it came the excitement of

defining an important new area of national understanding, linking communities determined to preserve their cultural knowledge, and making real advances in researching and recording this fascinating subject.

Details of the conference, its scope and diversity, appear in Appendix 2.

#### Voyaging through art, the environment and our own seas

From a year of substantial programs, all of them recorded in the following pages and appendixes of this Annual Report, other highlights warrant singling out here. It's exciting when a museum puts together a successful major exhibition on a completely novel theme. We did this with *Fish in Australian Art*. A fascinating range of works from our collection, and from well over 50 lending institutions and individuals, led our visitors from rock art and colonial art to the major art movements of recent centuries, and featured works by prominent contemporary artists as well. This was

above: Worimi man Steve Brereton propels his *gathang* tied-bark canoe at the opening of the Nawi Indigenous watercraft conference.

right: At our exhibition opening, Godfrey Lowe – grandson of a heroic *Titanic* officer – shows director Kevin Sumption a gold sovereign carried on the ship.



an exhibition to remind our public, once again, of the surprising and endless delights that can be found beneath that frequently misunderstood catch-all heading, 'maritime history and heritage'.

Just as innovative was *AQUA: A Journey into the World of Water*. With water installations, 360° screen projections and other visual effects, this 'multisensory experience' (an initiative of Cirque du Soleil's Guy Laliberté) delivered powerful messages about life's most vital medium, water, and its conservation. It broke new ground for the museum in several respects, and was certainly an indicator of an increasing engagement by us with a wide variety of environmental topics that we want to be seen as a natural and logical part of our brief.

And, of course, we brought our replica of HM Bark *Endeavour* safely home from her historic circumnavigation of Australia from April 2011 to May 2012. The internationally acclaimed replica of James Cook's immortal ship of discovery, certainly the most famous in our national history, visited 18 ports, welcomed more than 75,000 visitors on board (including 18,440 school children and teachers). Under Captain Ross Mattson and his professional core crew of expert tall-ship sailors, 706 paying voyage crew put to sea to learn about 18th-century life at sea, and to gain an experience they will never forget. This epic voyage was an extraordinarily successful museum outreach project on a scale that few, if any, museums will undertake.

Then, with the sails scarcely dry, *Endeavour* voyaged to Lord Howe Island with even more voyage crew on board, to observe the last Transit of Venus of any of our lifetimes, on 6 June 2012. This was another important link with history, since it was Cook's voyage to view the 1769 Transit of Venus that brought him to our shores, and led to the English settlement at Port Jackson. The *Endeavour* replica is an extraordinary museum asset, connecting us to history and, in a very real and hands-on way, to the world of seamanship and ship husbandry.

### The 20th anniversary

In November 2011 the museum celebrated 20 years since its opening to the public. This was an opportunity to look back with pride at our achievements, and to look forward to consider how we might make even more rewarding use of our site, our collection and all our other resources in the years ahead. Having taken up my position as director in February of the year under review, I want to say in my first Annual Report that I am honoured to be here and excited at the prospect of participating in a new phase of the museum's development.



top: HM Bark *Endeavour* replica's 2011–12 Australian circumnavigation team included voyage manager Trish Pascuzzo, master of the ship Captain Ross Mattson and project coordinator Holly Shalders.



bottom: Departing director Mary-Louise Williams (left) was presented with a half-model of the museum's oldest vessel, the 1888 Robert Logan cutter *Akarana*, New Zealand's Bicentennial gift to Australia.

The Australian National Maritime Museum has already built an enviable reputation across our nation and in the wider international museum community. It has greatly developed and expanded the National Maritime Collection and staged many outstanding exhibitions, some drawn from our collection, others imported from great museums and institutions across the world. It has welcomed as many as half a million visitors through the doors in a year, and many more people are interacting with the museum through outreach programs and digital services.

Here I would like to join museum chairman Peter Dexter AM in acknowledging the contribution of my predecessor, Mary-Louise Williams, who retired after 23 years of service to the Australian National Maritime Museum, starting as senior curator in 1988. So many accomplishments are the result of her vision and energy.

With our 20th year came the need to prepare the next Strategic Plan to carry the museum forward through the triennium 2012–15. That plan is now in place.

### Operating environment

The numbers of visitors to our attractions nationwide are shown in a table on page 44. A reduction in visitors to the Darling Harbour site in part reflects extremely strong summer programs from the museum's key competitors in a very keen Sydney market. With the Australian dollar highly priced against other world currencies, the number of overseas visitors is in decline too. Some reduction was also anticipated following the reintroduction of general museum admission charges in December 2011, when we reinstated a gallery entry fee that had been in abeyance for some years. With costs generally rising faster than appropriations, as has been noted in previous Annual Reports, the museum council felt compelled to reintroduce admission charges to the museum's exhibition galleries as a strategy to increase overall commercial revenues. This brought our museum into line with other major museums and competitors in Sydney. It also brought our galleries into line with our historic vessels, where charges have always applied to board and inspect. To maintain our accessibility to all members of the community, we now provide free entry to the galleries on the first Thursday of each month.

As anticipated admission revenue increased, as part of the significant rise in total commercial revenues noted in tables on page 44 and 60. There were outstanding results from sponsors, and from business units such as our venue hire operation, which posted a substantial increase despite the down-time of some of our key venue locations due to building construction.

The *Endeavour* replica is an extraordinary museum asset, connecting us to history and, in a very real and hands-on way, to the world of seamanship and ship husbandry

We are all – council, executive and staff – constantly aware of the tightness of funding, and in the new Strategic Plan for 2012–15 we are focusing on ways and means to increase revenues from non-government sources. As well as seeking additional support through traditional sponsorships and corporate partnerships we aim to rebuild museum attendances, not least by researching and re-invigorating our core galleries and exhibitions. We believe we have an opportunity, at this stage in the museum's development, to create an attraction that Sydneysiders as well as regional, national and international travelers will feel they *must* visit. This is an exciting challenge.

We are presently witnessing almost unbelievably rapid developments in digital communication, and we can anticipate even greater opportunities as the National Broadband Network is rolled out. Museums must recognise these advances, understand and make good use of them, as it's through them that we can build our audiences to a far greater extent than was ever before imaginable. Our museum has already made significant investments in information, communications and technology (ICT) infrastructure and systems. We will make more, and we will be giving high priority to imaginative programs that will maximise our returns from them.

### Outlook

Attractions aimed at improving our visitation in the year ahead include the return of the popular Classic & Wooden Boat Festival in October 2012, a large-scale *Pirates!* installation over the spring and Christmas holiday periods aimed at family audiences, and a sophisticated interactive show from Finland called





## the new *Strategic Plan* introduces initiatives that will set us moving in new directions

*Ships and the Sea*, which will introduce visitors of all ages to seamanship and nautical concepts such as navigation, steering and cargo handling. In June 2013 we will mount a major exhibition *East of India: Power, Trade and Australia 1788–1857*, on the British East India Company and its Australian connections. This exhibition, which has been in research and development over a number of years, is creating links with important Indian institutions and is an expression of the museum's recognition of Australia's Asian context, not just historically but in this Asian century.

For the longer term, the new *Strategic Plan 2012–15* introduces initiatives that will set us moving in new directions. In an effort to improve visitor experience, for example, we will review the existing use of all museum spaces, indoor and outdoor, including the facilities and resources presently devoted to education. We will draw up a 10-year master plan to rejuvenate the permanent or core exhibitions. We intend here to look at Australia's changed and changing trade relationships and strategic alliances for subject themes, recognising how much these differ from 20 or more years ago when the conceptual framework of the present gallery structure was laid down. We will consult widely in the community to develop the exhibitions' master narratives.

Recognising the enormous potential of our harbourside infrastructure and wharves, and the widespread interest in and huge program potential of the historic fleet moored there, we will redevelop interpretation plans for all vessels and particularly for the *Endeavour* replica, the ex-RAN Oberon class submarine *Onslow* and the Daring class destroyer *Vampire*. For HMB *Endeavour*, which has already achieved iconic status, we have begun to develop a five-year voyaging plan to complement improved interpretation facilities at her museum berth.

left: Installation for our summer 2011–12 attraction *AQUA: A Journey into the World of Water*, created by Guy Laliberté, founder of Cirque du Soleil.

With all of this we will increase the emphasis on our research activities. We are resolved to enter more high-quality, collaborative ventures with research, educational and cultural institutions, nationally and internationally. As part of this we look to the feasibility of setting up our own on-site centres of research excellence. And we will develop complementary publishing and conference programs.

These are some of the major initiatives in the museum's new *Strategic Plan*. There are more, and the document can be read in full on the museum website [www.anmm.gov.au](http://www.anmm.gov.au). Our plans are ambitious, and to realise them we must increase the recognition and support of the community, the corporate world and all tiers of government, since the Australian National Maritime Museum is not just a major national institution but a vital contributor to the city and the state's cultural life and tourist economy.

### Organisation and infrastructure

The year 2011–12, which began by reviewing where the museum had been in its first 20 years, was then given largely to forward thinking and planning. To realise our ambitious and far-reaching plans, we need to be creative and adventurous, to fully utilise the talent we have and to attract new talent. During the year under review, in consultation with my staff and organisational experts, we undertook intensive planning for a restructuring of the organisation in order to place our resources where they can most effectively realise the vision of the *Strategic Plan*. The changes will be given effect early in financial year 2012–13.

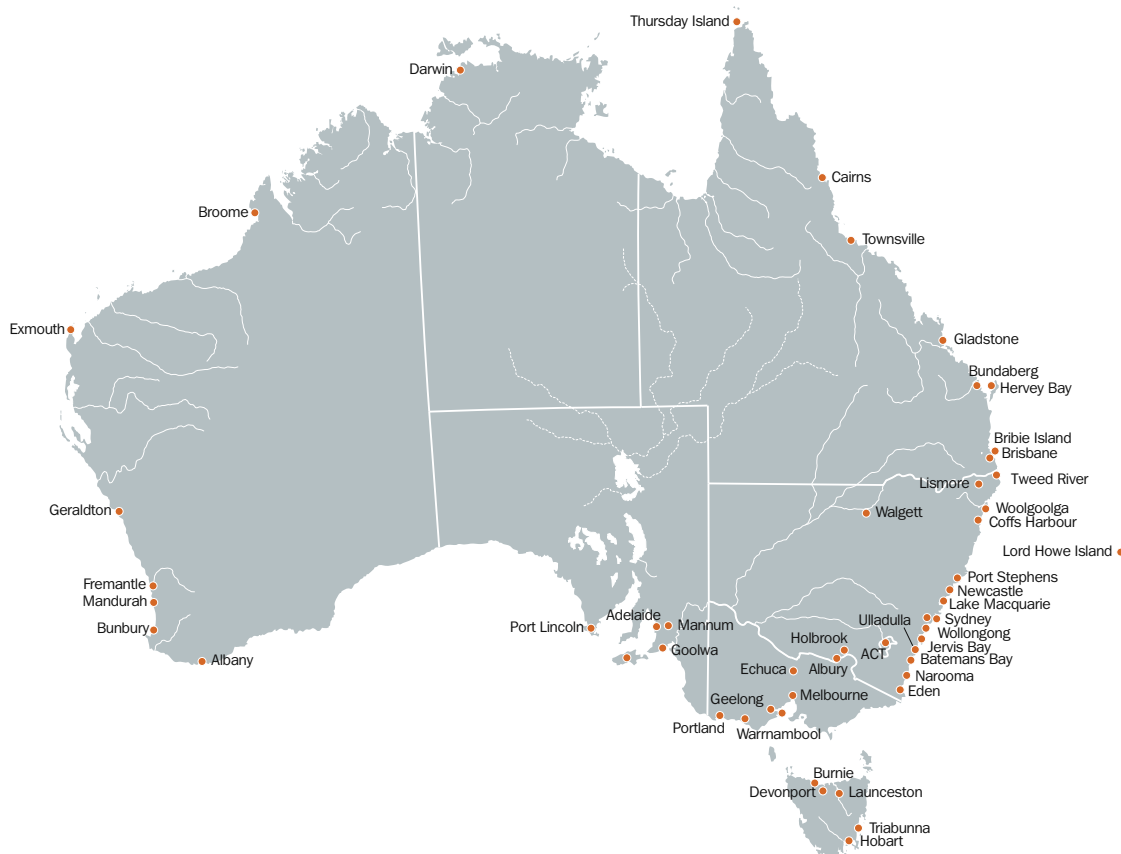
Organisational infrastructure will be further reviewed and modified as we move forward through the various planned phases of our redevelopments in the months and years ahead.

Critical to the success of any organisation are the people who work within it: the council, executive, staff, the contracted personnel, and in our case the wonderful army of volunteers, everyone. In 20 years our people have created a museum that's well known and highly respected nationally and internationally. As we move into the new year, I know we have a solid base of experience on which to build and I am confident we have a sound plan in hand for a viable and vibrant future.

Kevin Sumption  
Director  
Australian National Maritime Museum

The Australian National Maritime Museum continues to develop a wider reach and to extend its services to communities outside Sydney and across Australia.

Outreach encompasses a wide range of activities including (but not limited to) print and electronic publishing, media, public and schools programs, community-based projects, travelling exhibitions, web-based programs, advisory services to remote and regional Australia, on-site visits, grant programs, building collaborative relationships and access through voyages of the museum's HM Bark *Endeavour* replica. Outreach activities during 2011–12 are recorded both by program type and by museum sectional activities.



top: The *Lady Denman* ferry at the Lady Denman Heritage Complex at Huskisson, NSW, recipient of a 2011–12 MMAPSS project grant.

bottom: A 2011–12 MMAPSS project grant to the City of Bunbury, WA, assisted investigation of the Kooibana Bay site of American wrecks.

### MMAPSS grants to regional and community organisations

One of the museum's most important cultural outreach programs is the Maritime Museums of Australia Project Support Scheme (MMAPSS), which we administer with funding from the Australian Government through the Department of Regional Australia, Local Government, Arts and Sport. Grants of up to \$10,000 are awarded to non-profit maritime museums and historical societies, usually community-based and run by volunteers, to fund restoration, conservation, collection management and exhibition development projects. The scheme was initiated in 1995 and since then over 260 projects across all Australian states and most of its territories have been supported. This year we awarded \$99,947 to 17 heritage projects, and \$6,000 for internships. Details of 2011–12 grants appear in Appendix 1.

### Internship and work experience program

Volunteers from regional and remote maritime museums receive financial support as part of the museum's MMAPSS grant scheme to work at ANMM for a period, gathering skills and making important professional contacts. Internships of Helen Sheedy of Flagstaff Hill Maritime Village and Myfanwy Thompson of Clyde River and Batemans Bay Historical Society Inc appear in more detail in Appendix 1. The museum also collaborates with university museum studies programs to assist with students' professional development. 2011–12 interns are: Margaret Rooney, Charles Sturt University; Nina Bergh, University of Sydney; Kate Pentecost, University of Sydney; Kerry Yates, Marta Minopoli, International Graduate; Deborah Rogers, NMM UK; Genevieve McMahon, University of Western Sydney; Tamara Dolan, University of Sydney; Lesley Holgersson, Charles Sturt University; Natalie Tang, University of Technology Sydney; Adam Morelli, University of Technology Sydney; Mai Truc Tung, University of Technology Sydney; Warren Saunders, University of Western Sydney; William Robinson, University of Western Sydney; Mariko Smith, University of Sydney.

Museum staff offer opportunities to school students for work experience. In 2011–12 placements were Joshua Clement Churn, Winmalee High School; Adele Hardy, East Hills Girls Technology School; Ashley Sheridan, East Hills Girls Technology School; James Hodgson, Lucas Heights Community School; Joel Moseley, Picnic Point High; Kate Lamb, Roseville College Anglican School for Girls; Soo-Min Shim, Abbotsleigh.

### Sail Away and travelling exhibition program

*Sail Away* is a program of travelling exhibitions available to two tiers of museums – those with a museum-standard environment and those close to it. It uses specially designed, easily managed and installed modules of hanging artworks and photographs. We also tour more complex exhibitions. During the reporting period the program toured or prepared exhibitions *On their own – Britain's child migrants*; *Joseph Banks and the flora of the Australian east coast*; *Little Shipmates – seafaring pets*; *Freshwater Saltwater – Aboriginal and Torres Strait Islander prints*; *Wrecks, reefs and the Mermaid and Sons of Sindbad – the photographs of Alan Villiers*. These reached 153,465 visitors. Their destinations are listed on pages 32–33.





## HM Bark *Endeavour* replica

The 13-month circumnavigation of Australia by the replica of James Cook's HMB *Endeavour* was the largest, most ambitious national outreach program ever undertaken by the museum. The voyage included every state plus the Northern Territory, every state capital city, with visits to 18 regional ports and opening to visitors in 15 of those ports. Numbers of visitors including schools, and the association of over 1000 new out-of-port volunteers with the museum, are reported elsewhere. On the June voyage to Lord Howe Island to observe the Transit of Venus, this outreach was extended to the island's school.

## Welcome Wall

The Welcome Wall is the museum's tribute to migrants, and encourages people to recall and record their stories of coming to live in Australia. Its online database makes these stories available to family historians and researchers everywhere. Registrants and the public can search for relatives and friends online, submit pictures and further details about their stories and in doing so create a monumental and practical account of migration to Australia.

## Sydney Heritage Fleet

This community-based non-profit organisation formerly known as the Sydney Maritime Museum began in 1965 and specialises in restoring and operating heritage steam and sailing vessels. The Australian National Maritime Museum provides a high level of support to SHF and its large volunteer base by donating extensive office, collection storage and workshop accommodation and services, plus berthing for its major asset the barque *James Craig* at our Wharf 7 Maritime Heritage Centre.

## The Australian Register of Historic Vessels

The Australian Register of Historic Vessels is an online database ([www.anmm.gov.au/arhv](http://www.anmm.gov.au/arhv)) building a national picture of historic vessels and their designers, builders and owners. ARHV periodically extends its national reach with award ceremonies held to recognise owners in other parts of Australia. Curator David Payne made presentations on Indigenous watercraft at Vincentia High School, Jervis Bay NSW. He held canoe making workshops for Budamurra Aboriginal Corporation at Ulladulla NSW and for Tribal Warrior Association in Sydney. In Adelaide SA he conducted a two-day workshop with Flinders University building models



of Indigenous watercraft, and gave a public presentation on the ARHV and Indigenous watercraft. Similar presentations were made at Spring Bay Maritime and Discovery Centre, Triabunna, Tasmania, where he opened an exhibit of a Tasmanian rolled-bark canoe. In Hobart he advised on restoration projects for ARHV vessels *Cartela* and *Westward*.

top: From the archives of the Balmoral Beach Club of Balmoral, NSW, which a 2011–12 MMAPSS project grant helped to preserve.

bottom: The observation of the 2012 Transit of Venus, both at the museum and Lord Howe Island, was part of the museum's outreach program.

## eMuseum

The eMuseum project ([www.anmm.gov.au/emuseum](http://www.anmm.gov.au/emuseum)) is digitising the National Maritime Collection for access by people who cannot visit the museum. At the end of the reporting period, an additional 5,007 objects had been digitised for public access.

## Curatorial

Curatorial and other museum staff delivered or published lectures, papers or articles, assisted with public enquiries (see page 52) or appeared in various media, listed in Appendixes 6, 7 and 8. Kim Tao met with Community Arts Network WA, Christian Brothers Ex-Residents Services, Clontarf Management Office, Clontarf Old Boys Heritage Committee and Western Australian Museum to develop an arts program to engage with former child migrants in WA. In Melbourne she conducted interviews and research with World War II evacuees, the Archive of Vietnamese Boat People, and Maltese child migrants. 2011 Moveable Heritage Fellow Claire Baddeley was mentored by Stephen Gapps, with resultant exhibition *From Commodity to Conservation: A history of whaling in Jervis Bay* at the Lady Denman Heritage Complex, Huskisson in collaboration with the Powerhouse Museum.

## Registration

Staff contributed digital object records and images to the National Library of Australia's Picture Australia and Trove data sharing initiatives.

## Fleet

Staff of the museum section responsible for floating vessel management and maintenance continue to provide guidance and assistance to many other individuals and institutions on shipwright works and items for display. Old rigging materials removed from the replica of HMB *Endeavour* during its riggering last year were donated to the Hervey Bay Maritime Museum for display purposes, and to the Cascades Female Factory in Tasmania (for practical demonstrations of the difficult and punitive task of 'picking oakum').

## Visitor programs and education

The education team introduced an outreach program for students with disabilities to access Indigenous stories through objects in the ANMM Education Collection (details on page 46). Education staff recruited and coordinated school visits in ports around the country for the *Endeavour* circumnavigation of Australia,

providing online education resources and a virtual *Endeavour* tour for primary students. A Transit of Venus program was developed for Lord Howe Island School. A video-conferencing project was developed for schools, its first uses being both at Lord Howe Island and in Darwin. Outreach associated with the Nawi conference was delivered to Vincentia High School, Alexandria Park Community School, Matraville Sports High, Matraville Soldier Settlement Primary. Staff developed education kits to accompany the Sail Away and travelling exhibition programs.

## Vaughan Evans Library

The museum's public research facility, named for the maritime historian whose personal library became the core of its now unrivalled maritime history collection, provides personalised research enquiry services to those unable to visit in person. This year it assisted 1,757 external enquiries, both from Australia and overseas. The library is an expert advisor on the complex and constantly expanding array of online information resources for historical maritime research. It's also involved in the important work of helping older people get online to research family history. Online research resources include extensive indexes of ship illustrations, and digitised periodicals.

## The Store

Advice, training and mentoring was given to other cultural institutions including Devonport Maritime Museum, Lady Denman Heritage Complex, Burnie Regional Art Gallery, Newcastle Maritime Museum and many others.

## Volunteers

Volunteer outreach was typified by the recruitment of national volunteers in support of HMB *Endeavour* replica's circumnavigation 2011–12, for visits to ports around Australia.

## Venue hire and catering

The section's educational outreach initiative provides TAFE NSW Event Management students with experience of the museum's venue operations, by site inspection and forum.

### Director and executive

The museum has wide and strong connections with museums in Australia and overseas. The director and members of the executive are actively involved in peak bodies such as the International Congress of Maritime Museums, the Council of the Australasian Museum Directors, the Council of American Maritime Museums, the Council of the Humanities and Social Sciences, the US-based Foundation for the Preservation of Captain Cook's Ships, the Rhode Island Maritime Archaeology Project and AusHeritage to name a few. Through these organisations, senior museum staff have contributed to the development of policies and programs of joint value in Australia and overseas. The museum has also worked at a consular level this year including with the United States Embassy and Sydney Consulate-General, concerning the USA Gallery, and the Royal Netherlands Embassy on an ongoing program to acknowledge shared histories.

Other partnerships during 2011–12 are recorded both by program type and by museum sectional activities.

### HM Bark *Endeavour* replica

The museum has worked with port authorities, local government, state museums and a multitude of community and corporate organisations who are supplying cash and in-kind support for the *Endeavour* circumnavigation (listed under Appendix 16).

Key partnerships include those with the Department of Education, Employment and Workplace Relations, placing Indigenous youth crewmembers on certain legs of the voyage, and ISAF–WA 2011 (responsible for the ISAF World Sailing Championships). The latter was a major event partnership to showcase the HMB *Endeavour* replica to the public and corporate world throughout the championships in December 2011. On the Transit of Venus voyage to Lord Howe Island we partnered with the Powerhouse Museum–Sydney Observatory and Questacon.

### ARC Linkage

(1) *The Australian historic shipwreck protection project: the in situ preservation and reburial of a colonial trader – Clarence (1850)* administered by the Western Australian University and partnering with Department of Sustainability, Environment, Water, Population and Communities; Department of the Chief Minister; NSW Department of Planning; Norfolk Island Museum; Tasmanian Parks and Wildlife Service; QLD Department of Environment and Resource Management; The Australasian Institute for Maritime Archaeology; and Department of Planning and Community Development.

(2) *Cultures of Coast and Sea: maritime environmental, cultural and ethnographic histories of north-east Australia, 1770–2010* administered by The University of Sydney and partnering with Queensland Museum and Silentworld Foundation. Will include an exhibition on the British East India Company and its impact on the development of colonial Australia

### Curatorial partnerships

The planning and development of the national conference 'Nawi – exploring Australia's Indigenous watercraft' involved extensive liaison with communities, academics and museums around Australia. They include the National Film and Sound Archives, National Parks and Wildlife NSW, the Saltwater Freshwater Arts Alliance, Jumbana Group, Reconciliation Australia, and Budamurra Aboriginal Corporation.

As part of the Australian Government's *Forgotten Australians and child migrant project*, we collaborated on a creative initiative with Community Arts Network WA, to involve child migrants and their families in WA. The result was a musical composition, performed and created by cellist Tristen Parr, at the Western Australian opening of our travelling exhibition *On their own: Britain's child migrants*, with a photo-documentary essay *On their own in Western Australia* – stories of child migrants and the former *Clontarf Boy's Town* in Perth. In Victoria, we worked with Immigration Museum Victoria (IMV) to showcase stories of former child migrants in

Victoria and Tasmania. Content was developed with The International Association of Former Child Migrants and their Families and IMV. These form part of the museum's continuing research program for Forgotten Australians.

Curators worked with National History Museum, London and Canterbury Museum, Christchurch to present the exhibition *Scott's last expedition*; with One Drop foundation for *AQUA*; with the Archive of Vietnamese Boat People for the exhibition *Escape from Vietnam*; with the AE2 Commemorative Foundation and Submarine Institute of Australia in relation to the history of submarines *AE1* and *AE2*; with the India Council planning for next year's exhibition *East of India: Power, Trade and Australia 1788–1857*; and with Sydney Heritage Fleet on the new heritage boat displays in the Wharf 7 foyer. Pro-bono services in copyright administration were negotiated with Simpsons Solicitors.

Collaborated with the following venues to present ANMM travelling exhibitions: Migration Museum, SA; Immigration Museum, Vic; Western Australian Maritime Museum; South Australian Maritime Museum; Eden Killer Whale Museum, NSW; Maitland Regional Art Gallery, NSW; Tweed River Art Gallery, NSW; Burnie Regional Art Gallery, Tas; Geelong Gallery, Vic; National Wool Museum, Vic; Bundaberg Regional Art Gallery, Qld.

Collaborations and partnerships with the USA Gallery occurred with the San Diego Maritime Museum (exchange crews on museum vessel voyages); Smithsonian Institution, National Museum of American History concerning an exhibition about the US Exploring Expedition 1838–42; J Paul Getty Museum; Council of American Maritime Museums-working on a travelling exhibition exchange program.

### Maritime archaeology

In addition to the ARC Linkage program *Cultures of Coast and Sea* above, partnered with NSW Heritage Office (Department of Planning) and Marine Parks Authority of NSW (barquentine *Buster*); Australian Museum Business Service (Ettalong heritage study); Australasian Institute for Marine Archaeology.

### Australian Register of Historic Vessels

A national steering committee makes this a collaborative project with Sydney Heritage Fleet, South Australian Maritime Museum, Western Australian Maritime Museum, Naval Heritage Association, Classic Yacht Association in Victoria and Sydney company Sydney Harbour Wooden Boats. The ARHV curator works with the International Congress of Maritime Museums' Historic and Traditional Ships Panel.



### Registration

Worked with Australian Quarantine and Inspection Service on approved premises permit. Organised incoming loans for 117 artworks from 53 lenders for the *Fish in Australian Art* exhibition, with Allport Library and Museum of Fine Arts; Tasmanian Archive and Heritage Office; Anne Schofield; Anne Zahalka; Art Gallery of Ballarat; Art Gallery of NSW; Art Gallery of SA; Australian Museum; Australian War Memorial; Brian Abel; Col Fullagar; Cruthers Women's Art Collection; David Dodd; Deborah Halpern; Douglas Stewart Fine Books; Dr Ailbhe Cunningham; Geelong Art Gallery; Gold Coast City Gallery; Historic Houses Trust of NSW; Jocelyn Maughan; Keith Free; Kerry Stokes Collection; Lin Onus Estate via Coo-ee Aboriginal Art Gallery; Manly Museum and Art Gallery; Michael Leunig; Museum Victoria; Natural History Museum, London; New England Regional Art Museum; National Library of Australia; National Gallery of Australia; National Gallery of Victoria; Newcastle Art Gallery; Peter Churcher via Australian Galleries; Powerhouse Museum; Rex Irwin Art Dealer; Sotheby's Australia Pty Ltd (Melbourne, Sydney); Tim Olsen Gallery; Queensland Art Gallery; Reg Mombassa; Roger Swainston; South Australian Museum; State Library of NSW; State Library of SA; State Library of Victoria; State Library of Qld; John Oxley Library; Stephen Scheduling; Tasmanian Archive and Heritage Office; The Fishing Museum; Thomas J Edwards; Tim Lenehan; Trevor Kennedy; University of WA; Weld Club, Perth; W L Crowther Library; Yvonne Boyd.

above: Opening of the Nawi conference was a collaboration with many Indigenous community groups.



## Fleet

Staff of the museum section responsible for floating vessel management and maintenance continued their associations and collaborations with the RAN, the Australian Maritime Safety Authority (AMSA) and Boating Industry Association, and with shipwrights and shipyards on heritage vessel conservation. Redundant signalling aids were transferred to AMSA.

## Vaughan Evans Library

The library worked with partner Smedia to add new digitised titles to the Vaughan Evans Digital Library, and with library system vendors SydneyPlus International on Sharepoint integration with the library system for users. Collaborations on cataloguing data with the National Library of Australia and OCLC Worldshare continue, while discovery of our resources through the NLA's collection gateway Trove was by far the most frequent method of access.

## Public programs and education

ANMM Education was registered as a digital content provider for Education Services Australia – a national, not-for-profit company owned by all Australian education ministers. An ongoing collaboration with Taronga Zoo has resulted in a number of Indigenous-based programs for the *Endeavour* replica's website. New relationships were established with Cook's Cottage in Melbourne and the South Australian Maritime Museum to build a bridge between *Endeavour* and local institutions as she circumnavigated. Partnered with Sydney's Crave Food Festival and The Australian Maritime Conservation Authority to present a sustainable seafood dinner with chef Tom Kine. Other environmental collaborations were with oceanic research vessels *Whale Song* and *Lady Amber*, Greenups. Worked with WEA (Workers Education Association) to deliver a series of courses and lectures. Partnered with the Art Gallery of New South Wales to deliver specialised guide training for a group of volunteers for exhibition *Fish in Australian Art*. We collaborate each year with the Maritime Union of Australia to mark International Seafarers Day and remember Australian merchant mariners lost during wartime. Additional program collaborations with Spare Parts Puppet Theatre; Art Gallery of New South Wales; Sydney Observatory; Matraville Soldier's Point Settlement School; Alexandria Park Community School; Lady Denman Maritime Museum, Huskisson; National Film and Sound Archive; the National Maritime Museum Cornwall, UK.

## Media and external relations

Partnered with key media for the *Endeavour* replica circumnavigation, putting journalists on voyage legs to provide more in-depth coverage, notably BBC TV, AAP, the *Sun-Herald* and *The West Australian*, Qantas in-flight magazine, and with P&O/Carnival Australia, coordinating the crossing of *Endeavour* and *Queen Mary 2* (opposite).

## Marketing

Collaborative marketing initiatives with cultural institutions including the Biennale of Sydney, Art Gallery of NSW, State Library of NSW, Sydney Opera House and the Seymour Centre. Government and corporate partners on co-marketing initiatives included the Sydney Catchment Authority (principal partner, *AQUA – A Journey into the World of Water*), 20th Century Fox (principal partner, *Remembering Titanic – 100 years*) and Orion Expeditions (*Scott's Last Expedition*). Through strategic media partnerships we were able to extend the value of our cash marketing budget via in kind media support. In 2011–12 partnerships with media outlets included Nine Entertainment, Southern Cross Austereo, APN Outdoor and ROVA Taxis.

## Commercial partnerships

Thirteen voyage partners supported the *Endeavour* replica's voyage around Australia: Austereo, Australian Maritime Safety Authority, Caltex, Carnival, Channel 9, DMS Maritime, The History Channel, NSW Maritime, Perth 2011/ISAF, Taronga Zoo, *The West Australian*, Toshiba. Long-term friends of the museum Blackmores, Lloyd's Register and Tenix continued to support our exhibitions, as did Nine Entertainment, Southern Cross Austereo and APN Outdoor. Twenty-nine current commercial partners are listed at Appendix 16.

## Welcome Wall

The museum continued its long-term partnership with media sponsor SBS for a summer TV marketing campaign. With the support of The Department of Immigration and Citizenship, 66 names of former British child migrants from the Fairbridge Farm School who served in the Defence Force were unveiled in May.

right: The *Endeavour* replica saluted Cunard's flagship *Queen Mary 2* as the tracks of their respective Australian circumnavigations crossed on 4 March 2012, off Portland, Victoria. Credits appendix 24





## Members

Members section collaborated with many organisations to stage events, lectures and seminars including: Australian 12-Metre Historic Trust, Carnival Cruises, Coral Sea Wines, CSIRO, Duyfken Foundation, HCBS Charters, Laissez Faire Catering, Mawson's Huts Foundation, MV *Bennelong*, MV *Princess*, National Film and Sound Archive, National Parks and Wildlife Service, Naval Historical Society of Australia, NSW Heritage Office, NSW Primary Industries Fisheries Management, Rosman's Ferries, RV *Whalesong*, Royal Australian Navy, Seapower Centre, South Steyne Floating Restaurant, Sydney Catchment Authority, Sydney Harbour Wooden Boats, Sydney Heritage Fleet, Sydney Institute of Marine Science, tall ship *Southern Swan*, Sydney Observatory, Tribal Warrior Association Svitzer Tugs, University of Tasmania, Village Roadshow, World Vision, World Wide Fund for Nature.

## Volunteers

Volunteers partner with the museum to provide services and skills that extend the museum's ability to deliver its programs. Since the program's inception in 1990 the museum's volunteers have contributed in total 926,872 hours which, at a rate of \$15 per hour, equates to \$13.9 million dollars.

## Publications

Partnering with Australian Association for Maritime History for a national maritime history book prize; Citrus Press as co-publisher of an industrial history of the towing industry; and NewSouth Publishing to produce a major collection book.

## Human resources

The section collaborated with the Human Resources Directors forum for cultural agencies, on developing issues, trends and methodologies; the ACT Small Agencies Forum; the Workplace Relations Network, and the Australian Government Leadership Network, considering APS industrial issues and responses and changes to government policy and procedure.

## Security

Regular networking with federal and state agencies including Army, Navy, NSW Police, NSW Fire Brigade and other security stakeholders in the Darling Harbor precinct – Sydney Harbour Foreshore Authority, Powerhouse Museum, The Star, IMAX and the Crime Prevention Officer from NSW Police.

## Venue hire and catering

The team works collaboratively with Laissez-Faire Catering to promote the museum and its venues. To strengthen alliances and business relations, the museum is a member of SUVA (Sydney's Unique Venues Association) and MEA (Meetings and Events Australia). The venues unit introduces a valuable network of corporate and government clients to the museum. This year they included: Fairfax Media, Orion Expeditions, Nokia, Research Australia Philanthropy, Charles Sturt University, Leighton Contractors, American Express, RTA, Australian Copyright Council, Thiess, Subway, Serco, Entertainment Marketing Group, Uvex and Carlson Marketing.

## The Store

Staff are active members of the Museum Shops Association of Australia (MSAA), a network of retail and merchandise managers from cultural institutions around Australia and New Zealand. The merchandise manager was president during 2011–12.

## Facilities and support service

Quarterly meetings held with Sydney cultural institutions Australian Museum, Powerhouse Museum, Art Gallery of NSW, State Parliament House, State Library of NSW and Sydney Opera House to contribute ideas, enhance capabilities that improve the performance of facilities and the built environment. Related discussion with cultural institutions of the ACT.

## Participation in academic and practice forums

Those not mentioned elsewhere in this section are: Archaeological Survey of India, American Association of Museums, Australia–Indonesia Association, Australian Institute for the Conservation of Cultural Material, Australian Library Information Association, Australian Maritime Museums Council, Australian Registrars Council, Council for Humanities Arts and Social Sciences, Dutch Mutual Heritage Project, Gallery Systems, ICOMOS International Council on Monuments and Sites, Libraries Australia, Ministry of Culture, Government of India, National Museum of Australia, National Museum of India, Delhi, National Shipwrecks Delegates Committee, National Trust of Australia, Tasmanian Museum and Art Gallery.

11 :: 12

## Temporary exhibitions

### NAIDOC 2011 – the works of Billy Missi

In celebration of NAIDOC Week, eight lino prints by Billy Missi, a Torres Strait Islander artist, were on display. Through his artwork Billy expresses the importance of his cultural heritage and kinship, and demonstrates how the teaching of the elders has sustained his people to survive for many generations in the Torres Strait.

Team leader Niki Mortimer  
Curator Lindsey Shaw  
Designer Adrienne Kabos  
Registration Anupa Shah  
Conservation Sue Frost  
Venue Tasman Gallery  
Dates 22 June–18 September 2011



### X for unknown – SIEV X Memorial designs

In October 2001, SIEV X (Suspected Illegal Entry Vessel Unknown) sank en route from Indonesia to the offshore Australian territory of Christmas Island, drowning 353 people. Nineteen powerful designs by students for the National SIEV X Memorial mark the 10th anniversary of this tragedy.

Team leader Niki Mortimer  
Curator Kim Tao  
Designer Daniel Ormella  
Registration Anupa Shah  
Conservation Sue Frost  
Venue Tasman Gallery  
Dates 21 September–20 November 2011



### Scott's last expedition

When Captain Robert Falcon Scott set out on the British Antarctic Expedition 1910, he could not have predicted it would be his last. He died on the return journey from the South Pole two years later. Public perceptions of Scott have varied greatly over the years, from national hero to flawed leader, and discussions of what really happened on that ill-fated journey still captivate our imagination. Commemorating a centenary, this exhibition goes beyond the struggle for survival and tragic outcome to explore the expedition from new angles and celebrate its achievements.

Team leader Mariea Fisher  
Curator ANMM Lindsey Shaw  
Designers ANMM Johanna Nettleton, Daniel Ormella  
Registration Will Mather  
Conservation Sue Frost  
Public Programs Lauris Harper  
Marketing Lisha Mulqueeny, Jackie Bonner  
Venue Gallery One, North Gallery and South Gallery  
Dates 17 June–16 October 2011

In collaboration with the Natural History Museum, London; Canterbury Museum, Christchurch, New Zealand; and the New Zealand Antarctic Heritage Trust.





### 20 years – a snapshot

In November the museum commemorated 20 years since its opening. Visitors could celebrate with us and view this photographic exhibition: from royalty and rock stars to vessels and Vikings, from behind the scenes to the big blockbuster shows – some of the highlights from the past 20 years.

Team leader Niki Mortimer  
Curator Lindsey Shaw  
Designer Daniel Ormella  
Photographer Andrew Frolows  
Venue South Gallery and  
Tasman Gallery  
Dates 26 November 2011–  
4 May 2012



### AQUA: A Journey into the World of Water

Visitors experienced a multisensory experience for the whole family with *AQUA* as the Australian National Maritime Museum became its only Australian venue. It demonstrated the story of water and its vital importance in our lives through a journey of water installations and visual effects. It immersed visitors in an adventure around the world, in which they were both actor and spectator, surrounded by 360 screen projections. Inspired by the visual spectacle, visitors were encouraged to make a pledge to save water for the planet. Created by ONE DROP, an initiative of Guy Laliberté, Founder of Cirque du Soleil®.

Team leader Mariea Fisher  
Designer Johanna Nettleton,  
Adrienne Kabos  
Registration Will Mather  
Public Programs Michael Daly  
Marketing Lorelle Schluter  
Venue Gallery One and North Gallery  
Dates 3 December 2011–  
26 February 2012



### Fish in Australian art

Fish have featured in art in Australia for thousands of years. Artists have put fish in the picture to document, decorate, delight and provoke. From the dinner table to the ocean, fish are an intriguing theme, and the works explore the emotional and dramatic, the humorous and eccentric. This unique exhibition spanned Australian art history from rock art to the contemporary and reveals how this fascination with fish has been an enduring inspiration for artists.

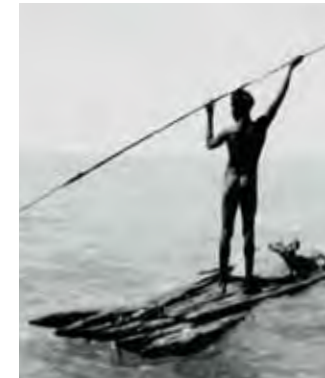
Team Leader Mariea Fisher  
Curator Penny Cuthbert, Stephen  
Scheding consultant curator  
Designer Johanna Nettleton, Heidi  
Riederer, Hamish Palmer  
Registration Will Mather  
Conservation Rebecca Dalwitz  
Public Programs Neridah Wyatt Spratt  
Marketing Jackson Pellow  
Venue Gallery One and North Gallery  
Dates 5 April–26 August 2012



### Remembering Titanic – 100 years

*Titanic* was to be the greatest ship afloat, shining proof of the industrial power of the modern world. The vision was shattered on the first voyage, when *Titanic* struck an iceberg and sank on 15 April 1912 with the loss of over 1,500 lives. To mark this centenary, the construction, disaster, rediscovery and controversy surrounding the sinking and salvage are explored. The exhibition features original costumes and props from the 1997 movie *Titanic*, rereleased in 3D by 20th-Century Fox. [www.anmm.gov.au/titanic](http://www.anmm.gov.au/titanic)

Team leader Niki Mortimer  
Curator Kieran Hosty  
Designer Hamish Palmer, Adrienne  
Kabos, Dale Veldhoven contract  
designer  
Registration Sally Fletcher  
Conservation Jonathan London  
Interactives Dianne Churchill  
Public Programs Annalice Creighton  
Marketing Jackson Pellow  
Venue South Gallery  
Dates 29 March–11 November 2012



### NAWI – exploring Australia's Indigenous watercraft

Different ways of viewing Indigenous watercraft from Arnhem Land and the Buccaneer archipelago in north-west Western Australia were demonstrated in this display of contemporary bark paintings, photographs from the 1920s and technical drawings developed to record craft in museum collections. The exhibition was mounted in association with the museum conference 'NAWI – exploring Australia's Indigenous watercraft' at the museum Thursday 31 May–Friday 1 June 2012. [www.anmm.gov.au/nawi](http://www.anmm.gov.au/nawi)

Team Leader Niki Mortimer  
Curator Daina Fletcher  
Designer Adrienne Kabos  
Registration Cameron Mclean  
Conservation Sue Frost  
Marketing Jackson Pellow  
Venue Tasman Gallery  
Dates 7 March–11 June 2012



### Escape From Vietnam

A selection of 15 photographs from the collection of the Archive of Vietnamese Boat People documents one of the largest mass migrations in modern history – the exodus of boat people from Vietnam to South-East Asian refugee camps in the late 1970s and 1980s.

Team Leader Niki Mortimer  
Curator Kim Tao  
Designer Adrienne Kabos  
Registration Anupa Shah  
Conservation Sue Frost  
Venue Tasman Gallery  
Dates 13 June–14 October 2012

### *On their own – Britain's child migrants*

From the 1860s until the 1970s more than 100,000 British children were sent to Australia, Canada and other Commonwealth countries through child migration schemes. Few were orphans, though most embarked on the long ocean voyage alone. The lives of these children changed dramatically and their fortunes varied: some forged new futures, others suffered lonely, brutal childhoods. A collaboration between the ANMM and National Museums Liverpool, UK

Touring June 2011–June 2013  
(six venues)  
Team leader Mariea Fisher  
Curators Daina Fletcher, Kim Tao,  
Lindl Lawton, Sally Hone  
Designers Johanna Nettleton,  
Daniel Ormella  
Registration Anupa Shah  
Conservation Jonathan London

Public Programs Marina Comino,  
Jeff Fletcher, Lauris Harper  
Marketing Karen Worsfold

Venue Migration Museum SA  
Dates 18 June–24 September 2011  
Visitors 36,542 (from 1 July 2011)  
Venue Immigration Museum, Museum  
Victoria  
Dates 13 October 2012–  
6 May 2012  
Visitors 75,919  
Venue Western Australian Maritime  
Museum  
Dates 19 May–14 August 2012  
Visitors 13,726  
Venue National Archives of Australia  
ACT  
Dates 24 November 2012–  
10 February 2013  
Venue Albury Library Museum  
Dates 23 February–28 April 2013  
Venue Tasmanian Museum and Art  
Gallery  
Dates May–June 2013



### *Freshwater Saltwater – Aboriginal and Torres Strait Islander prints*

Vivid representations of marine life and environments celebrate the survival of Indigenous culture and communities, and their struggle for justice and land and sea rights.

Touring August 2010–October 2012  
(seven venues)  
Team leader Niki Mortimer  
Curator Niki Mortimer  
Designer Slade Smith contract  
designer  
Registration Will Mather  
Conservation Caroline Whitley  
Public Programs Cathy McCabe  
Marketing Karen Worsfold  
Venue Tweed River Art Gallery, NSW  
Dates 6 May–7 August 2011  
Visitors 14,421  
Venue Burnie Regional Art Gallery TAS  
Dates 17 December 2011–  
29 January 2012  
Visitors 1,943  
Venue Geelong Gallery VIC  
Dates 18 February–15 April 2012  
Visitors 6,950  
Venue Bundaberg Regional Art Gallery  
QLD  
Dates 15 May–8 July 2012  
Visitors 2,203



### *Sons of Sindbad – the photographs of Alan Villiers*

Alan Villiers' photographs of his voyages aboard Arabian dhows in 1938–39 capture age-old Indian Ocean sailing traditions, the great skills and hardships endured by sailors and pearl divers, and what Villiers thought were the 'last days of sail' in the Red Sea, the Persian Gulf and the coasts of Arabia and east Africa. Produced in collaboration with the National Maritime Museum, Greenwich, UK, with the assistance of William Facey and Grace Pundyk.

Touring 27 January–2 October 2011  
(two venues)  
Team leader Niki Mortimer  
Curator Niki Mortimer  
Designers Aaron Maestri,  
Heidi Riederer  
Registration Will Mather  
Conservation Jonathan London  
Public Programs Sue-Anne Muller  
Marketing Susan Bridie  
Venue Bribie Island Seaside Museum,  
QLD  
Dates 4 August–2 October 2011  
Visitors 4,056  
Total visitors on tour 7,384



### *Wrecks, reefs and the Mermaid*

Photographs by Xanthe Rivett illustrate the museum's work during two archaeological expeditions to remote coral reefs off the coast of Queensland.

Touring November 2011–April 2013  
(four venues)  
Venue National Wool Museum  
Geelong VIC  
Dates 11 November 2011–  
12 February 2012  
Visitors 8,598  
Venue Eden Killer Whale Museum  
NSW  
Dates 18 February–20 May 2012  
Visitors 9,663  
Total visitors on tour 18,261  
(until 30 June 2012)



### *VOC jacht Duyfken*

The replica of *Duyfken* (Little Dove), the United Dutch East India Company ship that made the first recorded European visit to the Australian continent and made landfall on the west coast of Cape York in April 1606, was displayed at the museum wharves for most of the year. This was to provide a historic ship of exploration for the public to explore while the *Endeavour* replica was absent. The little scout ship or *jacht* was commanded by Willem Janszoon, who also made the first chart of mainland Australia. The *Duyfken* replica was built in Western Australia and launched in 1999, and has since re-enacted Janszoon's original voyage of discovery.

Dates 1 July 2011– 17 March 2012



## Statutory information requirements

### Performance information for departmental outputs

The Key Performance Indicators of the Portfolio Budget Statement (PBS) for financial year 2011–12 are given below. They relate to the single outcome:

**Outcome 1: Increased knowledge, appreciation and enjoyment of Australia's maritime heritage by managing the National Maritime Collection and staging programs, exhibitions and events.**

#### Outcome 1 Strategy

The ANMM's strategic direction is to explore and manage maritime heritage in ways that enlighten, inspire and delight people everywhere.

### Contributions to Outcome 1

#### Program 1.1:

##### Management of maritime heritage Program 1.1 objective

In the budget and forward years the objectives of the ANMM program can be stated and measured as:

- increased awareness and use of ANMM programs across Australia
- care and research of Australia's maritime heritage and material culture, particularly through the management of the National Maritime Collection
- maintaining ANMM's reputation as a pre-eminent and innovative cultural institution
- ensuring all ANMM resources are the best they can be.

Key Performance Indicators	2011–12 budget targets	2011–12 actual
Number of site visitors	450,000	1390,517
Percentage increase in unique website users	10%	Unavailable due to changes in metrics
Overall visitor satisfaction rating	95%	97%
Number of paying voyage crew for the <i>Endeavour</i> circumnavigation	530	704
Number of remote and regional visitors to <i>Endeavour</i> during circumnavigation	116,500	77,330
Number of collection items digitised	2,500	5,007
Percentage increase in collection objects on display	2.5%	4%
Percentage increase in number of partnerships	5%	Increased 15 %
Percentage increase in academic and practice forum participation	5%	Increased 10 %
Proportion of acquisitions in accordance with Collection Development Policy	100%	100%

1 General admission charging introduced December 2011.

### Corporate governance

The museum is a statutory authority within the portfolio of Prime Minister and Cabinet. Its enabling legislation, the *Australian National Maritime Museum Act 1990*, established a governing council to ensure the proper and efficient performance of its functions. At 30 June 2012, the council comprised eleven members including the museum's director and a representative of the Royal Australian Navy.

The full council met four times during the reporting period. Business is facilitated through five committees detailed in Appendix 14. They meet in advance of each full council meeting, and additionally if required, providing advice on the matters identified in their respective charters. Each committee apart from finance and audit comprises the director and at least two other councillors, one of whom acts as chair. All councillors are welcome to attend any committee meeting in an ex-officio capacity. In accordance with better practice the finance and audit committee includes an independent external member and the director also attends all meetings.

The council operates under a governance policy that includes a requirement for periodic self-assessment. A number of councillors are members of the Australian Institute of Company Directors and subject to its code of conduct. All councillors are aware of the need to comply with both the letter and the spirit of relevant legislation. Operations are informed by the highest museological standards and codes of practice and all staff are bound by the Australian Public Service values and code of conduct. All museum staff are aware of the importance of good governance, and governance is a standing item on the agenda for the executive management group's fortnightly meetings.

The museum prepares triennial strategic plans and annual operating plans for ministerial approval in accordance with the ANMM Act. The Minister receives reports on governance and strategic matters, and the chairman and director meet with the Minister as required to review these. A senior departmental representative attends all council meetings as an observer and copies of the minutes are subsequently provided to the Minister and department.

The museum is also subject to the *Commonwealth Authorities and Companies Act 1997* (CAC Act) and in addition to its regular annual reporting obligations to the Minister and the parliament, also lodges a CAC Act compliance report with its portfolio Minister and the Minister for Finance and Deregulation.

### Privacy legislation

The museum provides information as required to the Privacy Commissioner for inclusion in the Personal Information Digest. No reports by the Privacy Commissioner under Section 30 of the *Privacy Act 1988* were received during 2011–12.

### Freedom of information

There were no requests under the *Freedom of Information Act 1982*. The museum's FOI officer is Russell Smylie, phone 02 9298 3619, email [rsmylie@anmm.gov.au](mailto:rsmylie@anmm.gov.au)

### Judicial decisions and reviews by outside bodies

There were no judicial decisions that affected the museum during the period under review. There were also no reports on museum operations by the Auditor-General, a parliamentary committee or the Commonwealth Ombudsman.

### Effects of ministerial directions

The museum received no formal notification or ministerial directions during the reporting period. The National Code of Practice for the Construction Industry, the Commonwealth Procurement and Cost Recovery Guidelines, and the Foreign Exchange Policy continue to apply to the museum by virtue of notices issued in preceding reporting periods.

### Indemnities and insurance premiums for officers

No current or former officer has been given any indemnity and there are no agreements to give any. Normal directors and officers insurance is carried through Comcover and the annual premium was \$4,223.

### Workplace health and safety

The museum has comprehensive and compliant health and safety management arrangements affirming its commitment to provide and maintain a working environment that is safe for employees, is without risk to their health and provides adequate facilities for their welfare at work. This commitment also extends to the museum's volunteers, contractors and visitors.

The WH&S Committee met six times. The committee includes elected staff representatives from three designated work areas and all have received appropriate training. Regular workplace inspections occurred and



staff have access to ergonomic assessments as well as free screen-based vision testing and influenza shots. Outdoor staff are provided with protective clothing, sunglasses and sunscreen, and workshop staff are given biannual hearing tests.

WH&S is included in the site induction given to all new employees, volunteers and contractors. Online hazard identification and accident and incident databases have been established to facilitate notification and remedial action. There were two reportable incidents under section 68 of the *Work Health and Safety Act 2011*: one involving a visitor and the other a contractor. There were also five claims for compensation by staff and 34 staff days were lost due to injury.

Across the museum a number of WH&S initiatives took place during the year. All security section officers trained in emergency response including oxygen revival, anaphylaxis response, defibrillator operation and first aid. Regular scenarios are conducted between both the security and fleet teams to assess their operational readiness in the event of accidents or disasters. Training in confined spaces was done by all relevant fleet staff. The development of risk assessment plans is standard for many areas of public programming, for example the *Endeavour* replica team developing individual risk assessment plans for each port of the 2011–12 circumnavigation. In the conservation laboratory there was a review of the type of disposable gloves used to reduce the risk of materials contamination and allergic reaction to the gloves.

#### Environment protection and biodiversity

The museum's environmental management policy expresses its commitment to minimising the environmental impact of its operations, with environmental issues considered an integrated part of our land- and water-based operations. The museum is also fully committed to sustainable development with all current and proposed site developments to comply with the *Environmental Protection and Biodiversity Conservation Act 1999*. The environmental management system is certified

as AS/NZ ISO 14001:2004 compliant and we report energy consumption to the Department of Climate Change and Energy Efficiency (Clean Energy Regulator). Targets relating to waste streams and reduced consumption of water and electricity were achieved. An energy audit on the exhibition and Wharf 7 buildings included all light and power usage and building design. Reduction in carbon footprint was sought by providing energy-efficient replacements to the air-conditioning infrastructure. Further details appear in the report on the major building infrastructure on page 65.

Sustainable design practice is exercised in all levels of temporary and travelling exhibition production. Suppliers with accredited environmental standards and practices are selected, as are sustainable products. Exhibitions are built using recycled and recyclable display cases and structures, water-based nontoxic paints, inks and dyes, local and carbon-neutral materials. This carries over to the conservation laboratory, with the use of LED lighting to reduce energy consumption. The fleet maintenance team removed asbestos from patrol boat *Advance*. In the library investments such as two new microfilm reader/scanners contribute to reduction in paper use. The launch of the new museum venues by Joanna Savill, the director of Crave Sydney International Food Festival, was a sustainable event, sourcing produce from local farmers and adopting sustainable practices. Carbon offset/credit was purchased by our caterers contributing to a greenhouse gas saving for the event of five tonnes.

Consolidation of information and communications infrastructure has reduced physical server hardware and with dynamic power and cooling at hardware and data centre level, reduces energy consumption. E-waste was sent for recycling by Sydney City Council E-waste program, with 46.7 kg of toner material diverted from landfill. Batteries are recycled. Multiple personal printers were consolidated into fewer multifunction devices, and secure print release timeout reduces unwanted printing and paper wastage. Forty desktop PCs with monitor, keyboard and mouse were donated to St. Patrick's College in Strathfield for transport to a Papua New Guinea schools project.

left: Torres Strait artist Billy Missi hand-colours his 2007 linocut *Mudhaw Warul* (Sheltered turtles behind the reef), one of which is in the National Maritime Collection and was exhibited this year (details page 29).