



australian national maritime museum annual report 2010–2011





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

australian national maritime museum annual report 2010–2011

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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 2011

Museum Ticket (galleries, special exhibitions,  
lighthouse and Wharf 7) – FREE

Big Ticket (includes *Vampire*, *Onslow*, Kids Deck,  
Wetworld, *James Craig* OR *Endeavour*) – adult \$32,  
child/concession \$17, family \$70

Navy Ticket (includes *Vampire*, *Onslow*)

adult \$20, child/concession \$10, family \$42

*Endeavour* Ticket adult \$18, child/concession \$9,  
family \$38

*James Craig* Ticket adult \$12, child/concession \$7,  
family \$26

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front cover: Four-year-old  
Stewart Lee, pictured on  
SS *Strathnaver* in 1955, was  
one of nearly 110,000 British  
child migrants sent to Canada,  
Australia, Southern Rhodesia  
and New Zealand alone under  
schemes that operated until the  
1960s. From our exhibition  
*On their own – Britain's child  
migrants*.

title page: A part of the  
*Endeavour* replica's renewed  
standing rigging – a mouse,  
built up of layers of servings and  
pointed over with decorative  
weaving. Its job is to position the  
spindle eye, a loop in the end of  
the stay.

opposite: Chairman Mr Peter  
Dexter AM at the opening of the  
exhibition *Scott's last expedition*  
in June 2011.

## Chairman's message



It gives me great pleasure to present the Australian National Maritime Museum's annual report, for the period 1 July 2010 to 30 June 2011. It reports on the second year of the organisation's *Strategic Plan 2009–2012*, which was developed and tabled in accordance with the *Australian National Maritime Museum Act 1990*.

In the first full year of my tenure as chairman of the Australian National Maritime Museum it is encouraging to observe strong achievements measured against the outcomes and programs of the departmental portfolio budget statements for the year, and the goals and performance indicators of the museum's strategic plan.

The results are all the more pleasing when considered against the volatile economic climate that has continued this financial year, with its widely reported levels of uncertainty, soft retail results and a tourism market impacted by exchange rates. In this respect the maintenance of high visitor numbers and revenues in the museum's commercial operations are commendable.

The year has been most notable for the beginning of the ambitious Australian circumnavigation of the museum's flagship, the replica of James Cook's HM Bark *Endeavour*. Also notable is the completion, on time and budget, of Stage 1 of the Eastern Works

program of major improvements to the museum building. The year's schedule of new and travelling exhibitions, and of visitor events and programs, were rich and diverse.

It has been rewarding to meet and to work with the museum's dedicated team of management, staff and volunteers who serve the Australian community in the field of preserving and interpreting its maritime history and heritage.

I would like to acknowledge, too, the support of the Australian Government through its various heritage and cultural programs, and that of the museum's many sponsors, donors and supporters, who make our work possible.

Our director Mary-Louise Williams retires this year after a 23-year association with the museum, 11 as director. Without question her commitment and professionalism have contributed greatly to making this the nationally and internationally recognised institution it is today. We will miss her and she goes with our profound thanks.

Peter Dexter AM FAICD  
Chairman  
Australian National Maritime Museum Council

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## 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



top: Scott's Antarctic medal, displayed in exhibition Scott's last expedition.

above: Oprah Winfrey's entourage on *Endeavour* replica off the Opera House.



above: Australian aquatic star Beatrice Kerr in silver fish-scale suit, c 1906. ANMM collection

## 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



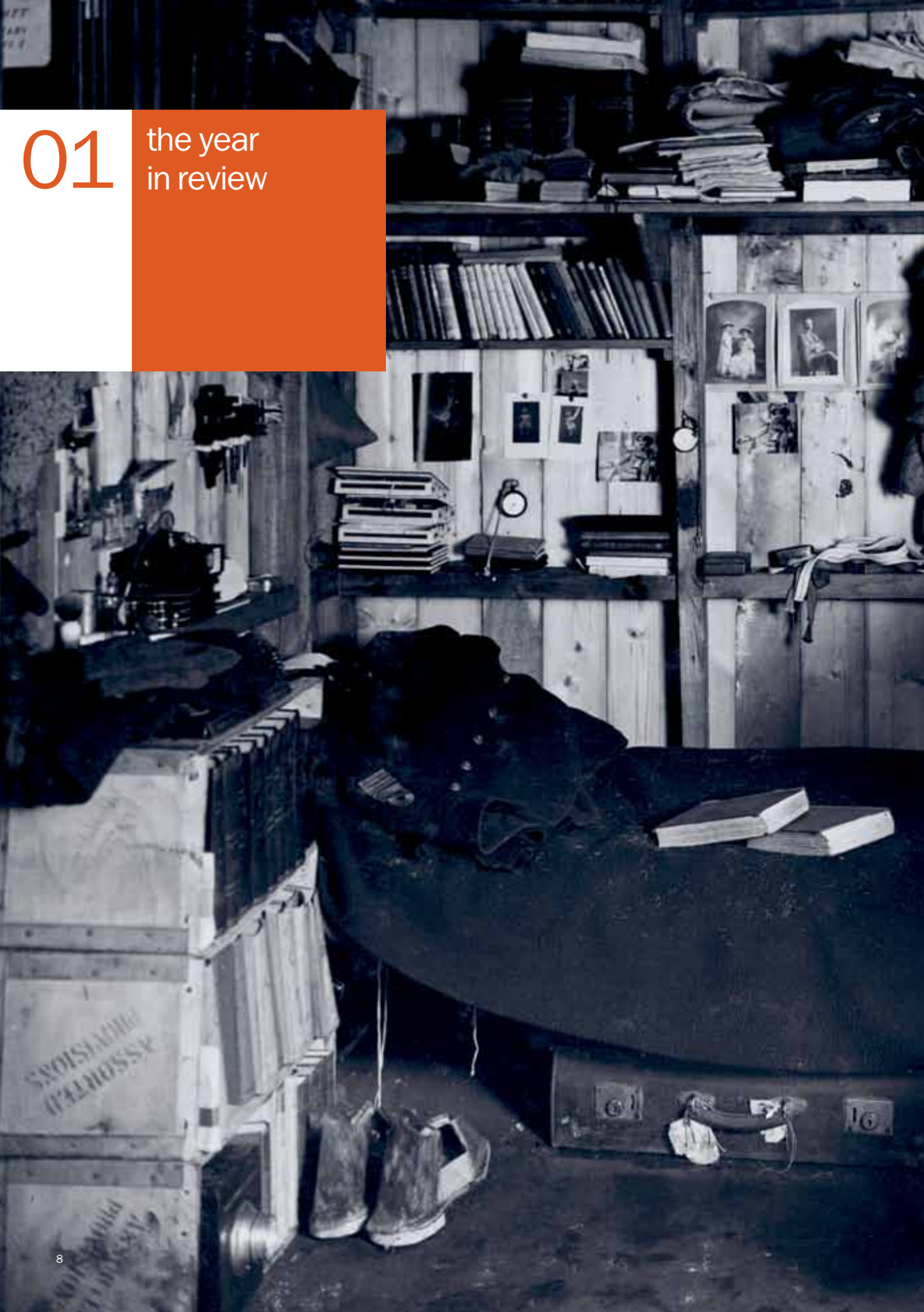
top: Stepped hydroplane  
*Nautilus II*, an early example  
of Australian powerboat  
technology. ANMM collection

above: View of Sydney  
1803 from Baudin's *Voyage  
de Découvertes aux Terres  
Australes*. ANMM collection



01

the year  
in review





Robert Falcon Scott writing in his cubicle in the 1910–12 expedition's hut, from the exhibition *Scott's last expedition*. Photograph H Ponting, Pennell collection, Canterbury Museum, New Zealand

# Highlights 2010–2011

**Achieved** attendance of 461,302 visitors to the museum and *Endeavour* replica on tour

**Attracted** 2,740,624 interactions by the public (target 2.5 million), including more than 5% increase in virtual interactions

**Earned** \$9.969 million in self-generated revenue (target \$9.155 million) – including an estimated volunteer labour value of \$1.8 million

**Doubled** the total value of sponsorship received and committed, and more than tripled cash sponsorship

**Secured** the *Oprah Winfrey Show*'s only on-water event in Sydney, on the museum's HMB *Endeavour* replica

**Renewed** the rigging of the HMB *Endeavour* replica and **commenced** a one-year circumnavigation of Australia, completing four east-coast passages

**Exhibited:**

- *Scott's Last Expedition*
- *Planet Shark – Predator or Prey – The Exhibition*
- *On their own – Britain's child migrants*
- *Sons of Sindbad – the photographs of Alan Villiers*
- *Quest for the South Magnetic Pole*
- *Macquarie's Light*
- *Tayenebe – Tasmanian Aboriginal women's fibrework*
- *Intertwined Journeys – Tu Do and the Lu family*
- *Freshwater Saltwater – prints from the Australian National Maritime Museum Collection*
- *NAIDOC – The works of Billy Missi*
- *Surf & Snapper – photographs of Jeff Carter*
- *David Moore – portrait of a shipping company*

**Toured** exhibitions:

- *Exposed! The story of swimwear*
- *Little Shipmates – seafaring pets*
- *Steel Beach – ship breaking in Bangladesh*
- *Joseph Banks and the flora of the Australian east coast*
- *Sons of Sindbad – the photographs of Alan Villiers*

**Received** support from the National Collecting Institutions Touring and Outreach (NCITO) Program

**Staged** the 2010 Classic & Wooden Boat Festival with the theme 'Old is New – recycle, restore, reuse'

**Acquired** the de Freycinet Atlases recording Nicolas Baudin's Australian expedition (1801–04)

**Completed** the transfer of remaining Australian Netherlands Committee on Old Dutch Shipwrecks (ANCODS) material from ANMM to Western Australian Maritime Museum

**Increased** entries on the Australian Register of Historic Vessels by 35 vessels, awarded 206 owner certificates

**Digitised** 5,007 object records of National Maritime Collection items for eMuseum and other online applications

**Published** *Oskar Speck 50,000 kilometres by kayak*, an epic seven-year voyage from Germany to Australia in the 1930s

**Unveiled** 1,505 new names on four new panels of The Welcome Wall, our tribute to migrant Australians, in two unveiling ceremonies attended by 3,600 visitors

**Welcomed** a record 9,500 school visitors to the museum for our education programs in term 3

**Launched** a new portal-style catalogue interface for the Vaughan Evans Library

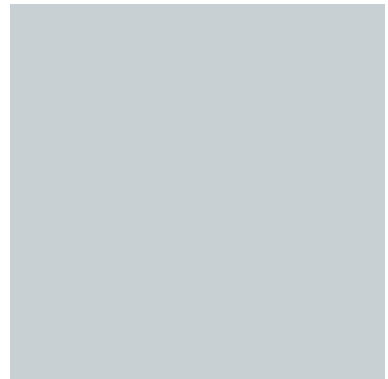
**Awarded** \$115,000 to 20 heritage projects around Australia under the Maritime Museums of Australia Project Support Scheme (MMAPSS)

**Completed** on time and on budget Stage 1 of Eastern Works project (Yots Restaurant, Waterside Studio and Ben Lexcen Terrace); Wharf 7 Northern Annex; new marina and South Wharf pontoon

**Developed** new natural resource consumption reduction initiatives and targets

**Named** as Venue of the Month on SUVA (Sydney's Unique Venues Association) website in March, April and May





centre left: Promotional image for *Planet Shark – Predator or Prey – The Exhibition* by Grande Exhibitions.

top: Four quarto volumes and folio atlas of Nicolas Baudin's *Voyage de Découvertes aux Terres Australes*. ANMM collection

bottom: Recently redeveloped Ben Lexcen Terrace, part of the Eastern Works program to improve museum facilities.

right: *Endeavour* replica sails on Australian circumnavigation with renewed standing rigging.

## Director's overview



This reporting period has seen us undertaking two of the most vital and important projects that we have embraced in recent years – the major site redevelopment known as the Eastern Works, and a historic circumnavigation of Australia by our replica of James Cook's HM Bark *Endeavour*.

For much of the year part of the site has been wrapped in hoardings; both staff and the public have at times had to put up with the sounds of demolition and construction on the Eastern Works, a project that is revitalising the façade of the museum looking across Darling Harbour to the Sydney CBD – the aspect that all those city workers see when they look towards us. This redevelopment is providing greatly enhanced facilities for some of our most important public interactions. At the end of the financial year Stage 1 had reached practical completion, with Yots restaurant, the adjacent Waterside Studio and above it the Ben Lexcen Terrace ready to open. The facilities will expand our capacity for conferences, educational programs, hospitality and venue hire. Clever design has opened up some of the museum's most under-used locations, and in the case of the Ben Lexcen Terrace provided a facility of unequalled capacity and prestige with dazzling city and harbour views.

Stage 2 of the project, redeveloping the museum foyer, main entrances and associated services closest to Pyrmont Bridge, was ready to get underway on schedule. In addition this year

a number of other key infrastructure projects were completed or progressed. They included the new Northern Annex on the Wharf 7 Maritime Heritage Centre and an upgrade of the underlying wharf structure; replacement of the fleet marina and installation of a new South Wharf pontoon. In addition we embarked upon very substantial capital investment on upgrades to information and communications technology.

The Australian National Maritime Museum is located in a precinct of Sydney – Darling Harbour and Pyrmont – that has reinvented itself completely over the nearly two decades that we've been open to the public. That process is continuing, too. Billions are being spent on a huge makeover for Star City casino, there's a massive development under way that's adding major new performance, convention and exhibition facilities to Darling Harbour, while the Sydney Aquarium, which expanded in the past decade to include a zoo, will be opening a branch of Madame Tussaud's. It's vital that this museum is able to keep up with this dynamic growth, ensuring that our facilities are not just looking good but working as well as they can. Agreements on this sort of capital expenditure come from the Australian Government, and we depend on its support for the kinds of upgrades mentioned above that are essential to keep us competitive.

In view of the fairly high impact that construction had on our public spaces this year it's perhaps not surprising that we experienced a slight decline in our on-site

above: Director Mary-Louise Williams with Tim Winton, author, surfer and marine conservation advocate, who opened the museum's successful summer attraction *Planet Shark*.



visitation, although this is just one component of the continually growing interactions with our public through outreach programs around the country. (Outreach is the subject of a separate section of this report, see page 18.) Possibly also contributing to reduced on-site visitation was the amount of time that our acclaimed replica of James Cook's HM Bark *Endeavour* was away from our wharves – but that too was a by-product of one of our most ambitious outreach programs ever: the 2011–12 Australian circumnavigation that is bringing the most famous ship in Australian history to new audiences in 15 ports around the nation. We have been working with communities and other museums to maximise the number of Australians who have the chance to enjoy *Endeavour*, both in its museum display mode alongside, and experiencing 18th-century seafaring on the passages between ports.

From the moment that the Hon Peter Garrett AM MP, then Minister for Environment Protection, Heritage and the Arts, announced the historic circumnavigation on 28 July 2010, we knew we had a massive undertaking on our hands that has called upon the skills and resolve of many sections and staff. First, the ship underwent major maintenance and engineering works that included, for the first time since its launching in Fremantle in 1993, a complete renewal of the ship's standing rigging. This in itself was a fascinating exercise in maritime scholarship and the preservation of traditional techniques, starting with sourcing materials from the 17th-century ropewalk

at England's Chatham Dockyard. An article on the theory and practicalities of that era of rigging by our leading-hand rigger in our journal *Signals* and on the museum's blog site was highly praised from many quarters, demonstrating how we communicate and share our work with communities around the world.

The logistics of promoting, recruiting, supporting the ship and managing its port visits from afar were indeed huge and called for great teamwork. Part of that was encouraging the support of a broad range of sponsors from diverse sectors, who have come on board in record numbers to generously support the circumnavigation. One very important voyage partnership, as the replica initially retraces Cook's track up the east coast of Australia in 1770, has been to offer 39 berths across various voyage legs to young Aboriginal and Torres Strait Islander people from remote and regional communities. The aim is to help them develop new skills that will result in employment opportunities, particularly in the marine sector. As well as that, our intention is to encourage mutual understanding of our shared though sometimes contested history. We thank the Australian Government's Department of Education, Employment and Workplace Relations for its support of this program.

It's not exaggerating to say that Cook's voyage on the *Endeavour* was the 18th-century equivalent of modern-day voyages into space to discover more about our universe. By coincidence, our *Endeavour* circumnavigation corresponded with the final launch and

above left: Completed Eastern Works Phase 1: Harbourside Studio, Yots restaurant and the Ben Lexcen Terrace.

above right: Indigenous elder Max Eulo and *Endeavour* replica's Captain Ross Mattson at a traditional smoking ceremony as the ship departed on her Australian circumnavigation.







mission of NASA's space shuttle *Endeavour* in 2011. Both captains found common ground. Our Captain Ross Mattson wrote to NASA's Captain Mark Kelly: 'Our two vessels share more than just a name. Our respective *Endeavours* also represent opportunities for learning and furthering our understanding of the future and the past.' Captain Kelly replied: 'We both believe in the human imperative to explore ... We are proud that our space shuttle shares its name with your sailing vessel and all that it represents.'

For visitors who may be missing *Endeavour* in Darling Harbour, in its place we have put another great Fremantle-built replica – that of the little Dutch VOC scout ship *Duyfken*, which in 1606 under Willem Janszoon made the first recorded charts of and landfall on an Australian coast. We welcomed back the Classic & Wooden Boat Festival, a spring weekend carnival that's popular both with boating communities and family visitors. Those and the other high-quality attractions we offered to our audiences in 2010–11 are recorded in more detail on pages 26–34 and in Appendix 2

Their diversity of subject matter was admirable, and so too were the collaborations with leading institutions that they represent: the National Maritime Museum, Greenwich, UK, for *Sons of Sindbad – the photographs of Alan Villiers* exploring that amazing Australian documenter of the sea and seafarers; our longstanding work with National Museums Liverpool, UK, to produce the poignant *On their own – Britain's child migrants*; and the recently opened *Scott's last expedition*,



a collaboration with partners the Natural History Museum, London; Canterbury Museum, Christchurch, New Zealand; and the New Zealand Antarctic Heritage Trust. We were awed by the determination and resilience of Canterbury Museum after the devastation of the Christchurch earthquake, and welcomed its director, Anthony Wright, as our special guest at the opening. It's a great satisfaction that each of these exhibitions goes on to further venues after opening here, extending our reach to audiences elsewhere.

Our international profile is by no means limited to exhibition developments, as I think a selection of examples from this year demonstrate. I joined the President of the International Congress of Maritime Museums and representatives from several museums around the world to celebrate the opening of the new and impressive China Maritime Museum in Pudong, Shanghai. Our own staff had on several occasions over the years advised planning groups from the Shanghai museum on key issues for maritime museums, developing important relationships for this, the Asian century. The bold and distinctive new museum, designed by German architect Meinhard von Gerkan, covers nearly 47,000 square metres with exhibition and display areas of 21,000 square metres.

In early 2011 we launched the Ambassador Bill Lane USA Gallery Fellowship, our initiative to encourage research into Australian and American shared maritime heritage. The fellowship honours the memory of the late L W 'Bill' Lane Jr AO, the US Ambassador to Australia from

opposite: Manilla fibres at Chatham Dockyard, UK, being spun into the ropes used in the *Endeavour* replica re-rigging.

above left: The Stoner family's yacht *Weenè* turned 100 at the 2010 Classic & Wooden Boat Festival.

above right: Former child migrant Stewart Lee, whose photograph (left) appeared in the exhibition logo, with curators Kim Tao and Daina Fletcher.



1985 to 1989, a great friend of the museum who was personally behind the establishment of the museum's USA Gallery with a multimillion dollar benefaction from the US Senate on the occasion of Australia's Bicentenary celebrations in 1988. Ambassador Lane, who was immensely proud to have received his Order of Australia in recognition of this achievement, died in 2010. The launch was a glittering event with many old friends from political, diplomatic and cultural circles. The Ambassador Bill Lane USA Gallery Fellowship builds on two decades of fruitful relations with American museums and maritime historians.

Among many fascinating seminars and lectures that we organised during the year, listed in Appendix 2, we co-hosted an important symposium on the health of our oceans and signs of climate change in association with the Instituto Cervantes, the Spanish Consulate and the Spanish National Research Council. The occasion was a visit by scientists and crew of the Spanish oceanographic research vessel *Hesperides*, which has been undertaking its 'Malaspina expedition' (named after Alessandro Malaspina, the late-18th-century leader of Spain's first scientific expedition circumnavigating the globe). The ship was then on its last leg home to Spain.

A partnership closer to home was our longstanding one with the Royal Australian Navy. This year we combined with the RAN to mark its approaching centenary – 100 years since 10 July 1911 when King George V granted the title 'Royal' to the 10-year-old Commonwealth Naval Forces, allowing its vessels to be known as 'His Majesty's Australian Ships'.

We contributed chapters on preserving naval heritage to the RAN's official publication *100 Years of the Royal Australian Navy*, and in June we held a Navy Family and Community Day that included spectacular demonstrations in the air and water by RAN personnel, RAN ceremonies, lectures and a seminar.

Global financial uncertainty together with the large number of major museum initiatives requiring additional support created a challenging environment in which to secure new partners. Despite this, the council, myself and our commercial management remained focused on expanding corporate and stakeholder engagement, and the museum experienced strong growth in sponsorship revenue.

In the coming financial year we will celebrate a milestone that will be a theme for our activities and an opportunity to review and flag our achievements as an important participant in the nation's cultural and heritage affairs. On 31 November 2011 it will be exactly 20 years since the public opening of the museum by the then Prime Minister Bob Hawke, whose government had announced its support for a national maritime museum in the mid-1980s, and funded its construction and early development over the five years to 1991.

During the year under review we passed two important milestone anniversaries that were precursors to this museum's public opening. In October 2010 it was 20 years since our first eight volunteers began donating their time and services to work for the museum, recruited after we held our first public education program with the adult education organisation WEA, formerly Workers Education Australia. Some of those

above left: Launching the Ambassador Bill Lane USA Gallery Fellowship: senior curator Paul Hundley,

director Mary-Louise Williams, US Ambassador Jeffrey Bleich, chairman Peter Dexter.

above right: Aerial display during the Navy Family and Community Day celebrating 100 years of the Royal Australian Navy.





first volunteers are still donating their time and skills. The volunteer corps, though, has grown from eight to well over 800, helping us in many different areas of work both public and behind the scenes. They are a vital and much-appreciated sector of our organisation.

It was also 20 years since the museum held its first-ever exhibition, in the spring of 1990. Delays we had experienced with the completion of the museum building at Darling Harbour led us to preview a selection of the collection that staff had been assembling. The exhibition was called *Painted Ships, Painted Oceans – art and artefacts from the Australian National Maritime Museum*, and it was held at the National Trust's S H Ervin Gallery on Sydney's Observatory Hill.

The outlook for the coming year, while offering our usual very fine selection of exhibitions and programs, will include some very difficult budgetary decisions. We will have to deal with the compounding impact of the annual efficiency dividend which will be increased by an additional .25%. Appropriations have not kept up with inflation and we are entering a period where substantial costs in energy prices are certain. We are not alone in this context and like other cultural organisations we will have to make some significant decisions about how we spend our financial resources. We will try to avoid reducing the programs offered to the public, and avoid the redundancies that some agencies are offering. On a positive note, however, the year ended with approval being signalled for the museum's Enterprise Agreement 2011–2014, the first to take place under the *Fair Work Act (2009)*, with all parties agreeing on its terms and conditions.

I will conclude this overview on a personal note.

The Australia Day honours list this year saw Jan McInnes, the museum's receptionist since 1989, awarded the Public Service Medal. Jan, with her unrivalled knowledge of the organisation, is at the very front line of the museum, the first museum staff member that countless thousands of official visitors or anonymous members of the public encounter when they arrive in person or make an enquiry by phone. In many ways Jan is the best-known public face of the museum – but she's also indispensable to staff too, known to all and all-knowing!

And as a footnote, this is the last annual report to which I will put my name. With the approach of the museum's 20th anniversary of being open to the public, I have decided to retire soon and the recruitment process for a new director to lead the Australian National Maritime Museum into its third decade has begun as we go to press. It's more than 23 years since I first joined the museum as its senior curator, in May 1988, and at the time of its opening I was assistant director (Programs Branch). After heading the Collections and Exhibitions Branch for some years I became director in 2000. My time here has been immensely satisfying and enjoyable, but there always comes a time to move on.

Mary-Louise Williams  
Director  
Australian National Maritime Museum

above left: Members enjoy Australia Day 2011 harbour festivities on board heritage ferry MV Radar (right).

above right: Ambassador of the Kingdom of the Netherlands Willem Andrae and director Mary-Louise Williams inspect Dutch shipwreck artefacts.

## Outreach



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, 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 2010–11 are recorded both by program type and by museum sectional activities.





### MMAPPS 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 Office for the Arts, Department of the Prime Minister and Cabinet. 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 230 projects across all Australian states and most of its territories have been supported. This year we awarded \$115,000 to 20 heritage projects. Details of these appear in Appendix 1.

### Internship program

Volunteers from regional and remote maritime museums receive financial support to work at ANMM for a period, gathering skills and making important professional contacts. Recent interns have included:

- Ron Creber, Ballina Naval Museum, Ballina, NSW
- Jennifer Gilbert, Queenscliffe Maritime Museum, VIC.

### 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 *Exposed! the story of swimwear*; *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*; *Steel Beach – ship breaking in Bangladesh* and *Sons of Sindbad – the photographs of Alan Villiers*. Their destinations are listed in the 'Temporary, floating and travelling exhibitions' section of this report pages 26–34.

### HM Bark *Endeavour* replica

The 13-month circumnavigation of Australia by HMB *Endeavour* is the largest, most ambitious national outreach program ever undertaken by the museum. The voyage includes every state plus the Northern Territory, every state capital city, with visits to 12 regional ports and opening to visitors in nine of those ports.

opposite: James Cook re-enactor Rick Ashcroft of the Cooktown Re-enactment Association during the *Endeavour* replica's visit in June 2011.

above left: A MMAPSS grant allowed the South Australian Maritime Museum to explore the history of the steam tug *Nelcebee*, which survives in Port Adelaide.

above right: Sydney Heritage Fleet's 1874 iron bark *James Craig* outside the Wharf 7 Maritime Heritage Centre.





## 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 is extending its national reach with award ceremonies being held to recognise owners in NSW, Tasmania and South Australia.

## 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, another 5,007 objects had been made available for public access.

## Curatorial

Curatorial and other museum staff delivered or published lectures papers or articles, or appeared in various media, to a variety of external audiences listed in Appendixes 6, 7 and 8.

## Conservation

Caroline Whitley, senior conservator, paper and photographic materials, presented three workshops to staff and volunteers, and advised on storage and handling of paper-based collection materials, Norfolk Island Museum.

## Registration

The section contributed digital object records to internet image research portals Trove and Picture, and advised the River Canoe Club on registration-related issues.

## Fleet

Staff of the museum section responsible for floating vessel management and maintenance promoted the museum and its *Endeavour* replica circumnavigation cruise while in Goolwa, SA, for the Wooden Boat Festival.

above left: Owners of heritage vessels from around Australia received certificates and pennants after listing their craft in the Australian Register of Historic Vessels.

above right: Murray River paddle steamer *Alexander Arbuthnot*, still operational at the Port of Echuca, was listed on the Australian Register of Historic Vessels.



## Education

Education staff recruited and coordinated school visits in ports around the country for the *Endeavour* circumnavigation of Australia, developing online education resources and a virtual *Endeavour* tour for primary students. Staff developed and presented a workshop titled *Whales and Tall Ships* for Liverpool Regional Museum to complement their exhibition on whaling, and education kits to accompany the Sail Away and travelling exhibition programs.

## Members

Video recording of seminar and lectures are available online to be accessed by even more people – 67 videos are now live.

## 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 people unable to visit in person. This year it assisted 1,918 external enquiries. The library's online research resources include extensive indexes of ship illustrations, and digitised periodicals. Staff assisted the Naval Historical Society to develop a collection management system.

## 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.

## Volunteers

During the financial year, the museum placed six students for work experience. Volunteer outreach included 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.

above left: Museum's public research facility the Vaughan Evans Library offers online research resources to distant audiences.

above right: The May 2011 unveiling of new names on The Welcome Wall brought family and friends from far and wide.

## Collaboration and partnerships



### 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 with several local embassies this year such as the Royal Netherlands Embassy with whom they collaborated on the return of shipwreck artefacts to Australia and an ongoing program to acknowledge shared histories.

### 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 Sponsorship page 24). A key partnership is with the Department of Education, Employment and Workplace Relations, described in the Director's Overview section on page 13.

### ARC Linkage

- *The Australian historic shipwreck protection project: The in situ preservation and reburial of a colonial trader Clarence (1850).*  
Administered by The Australian National University and partnering with Department of Sustainability, Environment, Water, Population and Communities; Department of the Chief Minister, Northern Territory; NSW Department of Planning; Norfolk Island Museum; Tasmanian Parks and Wildlife Service; Queensland Department of Environment and Resource Management; The Australasian Institute for Maritime Archaeology; Department of Planning and Community Development; and the Western Australian Museum.
- *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, Silentworld Foundation and Australia India Council.

### Other curatorial partnerships

A national Indigenous watercraft conference is being planned with partners the Australian Museum, National Museum of Australia, Queensland Museum, South Australian Museum, Western Australian Museum, Tasmanian Museum & Art Gallery, Tribal Warrior Association, National Parks & Wildlife Services of NSW.

Exhibition on child migration: National Museums Liverpool; Forgotten Australians and Consultative Forum;



and Department of Families, Housing, Community Services and Indigenous Affairs (FaHCSIA). Exhibition *Hood's Harbour* with Sydney Harbour Federation Trust, for Cockatoo Island in 2012.

Additional partnerships over a range of programs with Australian National Data Service; Museums Australia; Centre for International Activities, Leiden; Historical Naval Ships Association; Naval Historical Society of Australia; and Western Australian Maritime Museum.

### Maritime archaeology

Collaborations with Silentworld Foundation, University of Sydney, NSW Heritage Office (Department of Planning), Department of Sustainability, Environment, Water, Population and Communities, Flinders University, Maritime Archaeology Associations of Queensland & Victoria, Oceania Maritime, Australasian Institute for Marine Archaeology.

### Australian Register of Historic Vessels

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

### Conservation

DISNSW – a cross-organisation group working to facilitate cooperation in the event of damage occurring to cultural heritage collections in the greater Sydney area; AICCM (Australian Institute for the Conservation of Cultural Material) – professional organisation of conservators comprising AICCM Taskforce on environmental guidelines for museum, gallery, library or archive collections.

### Registration

Worked with Museum MetaData Exchange project, Museum Studies Unit, University of Sydney; the Australian Dress Register; and 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 continued an association with the RAN, assisting with the training of Navy divers, and with the Australian Army assisting with bomb training. Fleet worked with the Boating Industry Association and shipwrights in private and government shipyards showcasing the *Endeavour* replica refit.

opposite: Opening of the new China Maritime Museum in Shanghai: signalling a growing partnership with Asia's powerhouse.

above left: Partnerships with Australian Maritime Safety Authority Cape included a project to return Cape Wickham lighthouse lens to King Island, aided by AMSA's Lyndon O'Grady.

Above right: Ongoing collaborations with the Silent World Foundation, academic and heritage organisations support major archaeological projects like this one at Wreck Reefs.





## Design

3D designer Johanna Nettleton was seconded to the National Maritime Museum Greenwich in 2010 to study the permanent exhibitions and innovative installations in the new Sammy Ofer wing, and visited the Merseyside Maritime Museum in Liverpool. Her research included sustainable design, immersive experiences, interactive displays and new media in exhibitions.

## Vaughan Evans Library

Collaboration with library partners Smedia adding over 16,000 pages of content to the Vaughan Evans Digital Archive. A long-term collaboration with the National Library of Australia and Libraries Australia/Trove contributes to greater discovery of the library's resources and relevant historical resources online.

## Public programs and education

Longstanding strong partnership with WEA (Workers Education Association) for a series of courses and lectures. Worked with Playgroups NSW to host *The Worlds' Biggest Playgroup Day*. With the Centre for Learning Innovation (NSW Department of Education & Training) staff developed an online virtual tour of HMB *Endeavour* for primary students. We ran joint programs with Sydney Aquarium (*Planet Shark – Predator or Prey – The Exhibition*) and Imax Theatre (*Scott's last expedition*) as a member of Darling Harbour Education Network. Participated in the annual Teachers Open Day; internships with UTS; loaned swimming costumes

from the Education Collection to Historic Houses Trust; worked with maritime industry and training professionals for our annual Maritime Careers Day for senior students. A seminar on oceanic research and global warming was a collaboration with Instituto Cervantes, the Spanish Consulate and the Spanish National Research Council. We partner each year with the Maritime Union of Australia to mark International Seafarers Day and remember Australian merchant mariners lost during wartime, and with the Z Special Forces and Commando Associations to hold a Remembrance Day service.

## Sponsorship

Thirteen voyage partners are supporting the *Endeavour* 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, Austereo and APN Outdoor.

## Welcome Wall

The museum re-energised its partnership with media sponsor SBS for a summer TV marketing campaign. The Department of Immigration and Citizenship enabled the registration of 87 British child migrants.

above left: Working with Playgroups NSW to fill the museum with mothers and infants for an event called The World's Biggest Playgroup Day.

above right: Annual partnership with the Maritime Union of Australia on World Maritime Day honours the sacrifices of merchant mariners during wartime.



## Members

Members section collaborated with many organisations to stage events, lectures and seminars including: Captain Cook Cruises; NSW Primary Industries Fisheries Management; Historic Houses Trust; *Cruise Passenger* magazine; National Museum of Australia; Naval Historical Society of Australia; Royal Australian Navy; Seapower Centre; Village Roadshow; IMAX; State Library of NSW; Heritage Office, NSW Department of Planning; Sydney Heritage Fleet; Australian War Memorial; Montevideo Maru Association; Rodney Fox Research Foundation; Surf Life Saving NSW; Sydney Harbour Wooden Boats; and The Plastiki Project.

## Human resources

Collaboration with the Human Resources Directors Forum for Cultural Agencies (a forum of all APS cultural agencies on developing issues, HR approaches and methodologies); The ACT Small Agencies Forum; The Workplace Relations Network considering APS industrial issues; and the ECONet Forum (APS ethics and discipline issues, responses to government changes to policy and procedure).

## Security

Collaboration with federal and state agencies including Army, Navy and police in training exercises and providing operational facilities, encouraging closer ties with these agencies when important events take place at the museum. Partnership with Business Risk International to provide security services.

above: NSW Department of Primary Industry (Fisheries Management) collaborated in a fishing clinic for youngsters on the museum's own waterfront.



above right: The Boating Industry Association and the museum's Fleet section organised an inspection of the *Endeavour* replica refit for NSW shipwrights and marine writers.

## Venue hire and catering

Involvement with industry associations to strengthen alliances and business relations, including Meetings & Events Australia, Sydney's Unique Venues Association (SUVA) and the Sydney Harbour Foreshore Authority (SHFA). The venues unit introduces a valuable network of corporate and government contacts. This year they included: iOmniscient (International Internship Program), University of Adelaide, The Informed Tourist, PRIA (Public Relations Institute of Australia), Embassy of the Kingdom of the Netherlands, Commonwealth & State Facilities Managers of Cultural Institutions; Australian Government Leadership Network, Channel Ten, Department of Premier & Cabinet, CFO (Chief Finance Officers) Forum, Instituto Cervantes, Australian Antarctic Division.

## The Store

The Store and ANMM hosted the 2011 Museum Shops Association of Australia (MSAA) national conference of retail and merchandise managers from museums and other cultural institutions from all around Australia and New Zealand. The retail and merchandise manager is currently the president of the MSAA and presented seminars and workshops throughout the conference.



## Temporary exhibitions

### *David Moore – Portraits of a shipping company*

World-renowned Australian photographer David Moore was commissioned by Columbus Line to create photographic portraits of their shipping activities. The company began operations between North America and Australia/New Zealand in 1959, the first regularly scheduled container shipping service.

Team leader Niki Mortimer  
Curator Paul Hundley  
Designer Slingshot Design  
Sarah Drury  
Registration Will Mather  
Conservation Jonathan London  
Marketing Susan Bridie  
Venue USA Gallery  
Dates From 13 May 2010  
Visitors 219,363 (from 1 July 2010)



### *Intertwined journeys – Tu Do and the Lu family*

The remarkable story of the Lu family, who arrived in Australia in 1977 on the Vietnamese refugee boat *Tu Do*, is documented in 14 photographs by Michael Jensen and Andrew Frolows. The museum acquired *Tu Do* – meaning Freedom – in 1990 and has worked closely with the Lu family to record their experiences and restore the boat.

Team leader Niki Mortimer  
Curator Kim Tao  
Designer Daniel Ormella  
Registration Anupa Shah  
Conservation Sue Frost  
Venue Tasman Gallery  
Dates 16 June–14 November 2010  
Visitors 74,276 (from 1 July 2010)



### *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.

Team leader Niki Mortimer  
Curator Niki Mortimer  
Designers Aaron Maestri,  
Heidi Riederer  
Registration Will Mather  
Conservation Jonathan London  
Marketing Susan Bridie  
Venue South Gallery  
Dates 24 June–17 October 2010  
Visitors 62,795 (from 1 July 2010)



### *Quest for the South Magnetic Pole*

For over 150 years, explorers risked their lives in one of the planet's most hostile environments – the desolate Antarctic – to search for the South Magnetic Pole. Australians were involved at every stage and it was an Australian scientist who eventually came closest to reaching it in 2000. The exhibition revealed the science of magnetism, the extreme conditions endured by daring polar adventurers and one of history's most bizarre and protracted quests.

Team leader Mariea Fisher  
Designers Aaron Maestri,  
Adrienne Kabos  
Registration Will Mather  
Conservation Victoria Bramwell-Davis  
Public Programs Marina Comino,  
Lauris Harper  
Marketing Susan Bridie  
Venue Gallery One  
Dates 2 July–17 October 2010  
Visitors 67,760

South Australian Maritime Museum travelling  
exhibition developed with South Australian  
Museum and supported by Visions of  
Australia.



### *Macquarie's Light*

2010 marked the 200th anniversary of Lachlan Macquarie becoming fifth Governor of New South Wales. This exhibition explores the history of the Macquarie Lighthouse, from the original 1818 design commissioned by Macquarie, to the present design built by the NSW Colonial Government in 1883, with fascinating views of the changing landscape in which it is set.

Team leader Niki Mortimer  
Curator Peter Gesner  
Designers Aaron Maestri,  
Adrienne Kabos  
Registration Cameron Mclean  
Conservation Caroline Whitley  
Public Programs Dallas Bicknell  
Marketing Karen Worsfold  
Venue North Gallery  
Dates 18 August–7 November 2010  
Visitors 49,970



### *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. This exhibition created the opportunity for some of them to reunite.

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 South Gallery  
Dates 10 November 2010–15 May  
2011  
Visitors 132,659

A collaboration between the ANMM and  
National Museums Liverpool, UK.





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

This selection of 10 prints from our Sail Away travelling exhibition program reflects the deep spiritual and cultural significance of water for Aboriginal and Torres Strait Islanders. Vivid representations of marine life and environments celebrate Indigenous culture and the struggle of these communities for justice and land and sea rights.

Team leader Niki Mortimer  
Curator Niki Mortimer  
Designers Slade Smith contract  
designer  
Registration Will Mather  
Conservation Caroline Whitley  
Public Programs Jeff Fletcher  
Marketing Karen Worsfold  
Venue Tasman Gallery  
Dates 17 November 2010–  
20 February 2011  
Visitors 91,450



### *Planet Shark – Predator or Prey – The Exhibition*

Sharks have been predators in our oceans for more than 450 million years and they are one of the most successful yet misunderstood creatures on earth. Today there are more than 350 species and for the first time they are under threat. Featuring full-scale specimen models, fossils, real teeth and jaws, items from the 1975 blockbuster movie *Jaws* and interviews with shark attack survivors.

Team leader Mariea Fisher  
Curator ANMM Stephen Gapps  
Designers ANMM Aaron Maestri,  
Heidi Riederer  
Registration Will Mather  
Conservation Rebecca Dallwitz  
Public Programs Sue-Anne Muller  
Marketing Susan Bridie, Karen  
Worsfold  
Venue Gallery One, North  
Gallery  
Dates 26 November 2010–  
27 February 2011  
Visitors 97,674

Exhibition made available by Grande  
Exhibitions of Australia.



### *Surf and snapper – photographs of Jeff Carter*

Sixteen evocative photographs show the Sicilian fishing community in Ulladulla (NSW) long-line fishing for snapper, alongside more iconic images of Australian beach culture – swimming, surfing and sun basking.

Team leader Niki Mortimer  
Curator Alexandra Wiber,  
Museum Studies intern  
Designers Adrienne Kabos  
Registration Anupa Shah  
Conservation Sue Frost  
Venue Tasman Gallery  
Dates 23 February–19 June 2011  
Visitors 41,987



### *Tayenebe – Tasmanian Aboriginal women's fibre work*

A group of 35 Tasmanian Aboriginal women and girls aged from eight to 77 years have revitalised the fibre skills of their ancestors. *Tayenebe* showcases the unique connections that Tasmanian Aboriginal people have with the land and sea, and provides an insight into the significance of traditional fibre skills and practices.

Team leader Niki Mortimer  
Designers Stephen Hain,  
Adrienne Kabos  
Registration Georgia Cunningham  
Conservation Caroline Whitley  
Public Programs Jeff Fletcher  
Marketing Carli Collins  
Venue North Gallery  
Dates 26 March–8 May 2011  
Visitors 18,589

A Tasmanian Museum and Art Gallery  
travelling exhibition.



### *Scott's last expedition*

When Captain Robert Falcon Scott set out on his second expedition – 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 the expedition's 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 Susan Bridie, Karen  
Worsfold, Jackie Bonner (contract)  
Venue Gallery One, North Gallery and  
South Gallery  
Dates 17 June–16 October 2011  
Visitors 5,879 (to 30 June 2011)

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

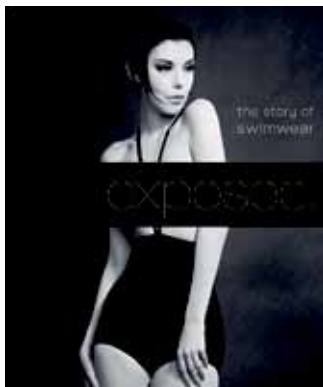


### *NAIDOC 2011 – the works of Billy Missi*

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  
Visitors 3,680 (to 30 June 2011)

## Travelling exhibitions



### *Exposed! The story of swimwear*

Movie sirens, aquatic stars, bathing beauties, athletes, swimmers and designers have all played their part in the evolution of the modern swimsuit. This exhibition places Australian swimwear in a global context of design, swimming history and popular culture.

Touring November 2009–February 2011 (5 venues)

Team leader Mariea Fisher

Curators Daina Fletcher,  
Penny Cuthbert

Designers Cameron Krone,  
Heidi Riederer

Registration Anupa Shah

Conservation Sue Frost

Public Programs Anita Toft

Marketing Susan Bridie

Venue Queensland Museum

South Bank Brisbane

Dates 22 May–8 August 2010

Visitors 53,586 (from 1 July 2010)

Venue Museum of the Riverina

Wagga Wagga NSW

Dates 21 August–7 November 2010

Visitors 11,139

Total visitors 64,725

(from 1 July 2010)



Australian Government  
Visions of Australia



### *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. This exhibition created the opportunity for some of them to reunite.

Touring June 2011–August 2012  
(4 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 5,500 (to 30 June 2011)

A collaboration between the ANMM and  
National Museums Liverpool, UK.



Australian Government  
National Collecting Institutions  
Touring & Outreach Program



## Sail Away ANMM travelling exhibition program

### *Joseph Banks and the flora of the Australian east coast*

It took more than two centuries to publish the exquisite botanical watercolours of artist Sydney Parkinson, engaged by Joseph Banks for James Cook's first Pacific voyage (1768–1770). The museum's copies of these wonderful coloured engravings from Banks' *Florilegium* have recently toured the country.

Touring April 2008–February 2011  
(10 venues)

Team leader Niki Mortimer  
Curator Lindsey Shaw  
Designers Johanna Nettleton,  
Slade Smith contract designer  
Registration Anupa Shah  
Conservation Jonathan London  
Public Programs Marina Comino  
Access Programs Lauren Parker,  
Museum Studies intern  
Marketing Andrew Finlay



Venue Western Plains Cultural Centre  
Dubbo, NSW  
Dates 24 April–25 July 2010  
Visitors 4,175 (from 1 July 2010)

Venue Lake Macquarie City Art Gallery  
NSW  
Dates 6 August–19 September 2010  
Visitors 4,852

Venue Gold Coast City Art Gallery NSW  
Dates 25 September–7 November 2010  
Visitors 4,986

Venue Redcliffe Museum QLD  
Dates 8 December 2010–27 February 2011  
Visitors 2,777

Venue Manning Regional Art Gallery  
Taree NSW  
Dates 16 March–17 April 2011  
Visitors 1,148

Total visitors 17,938  
(from 1 July 2010)



### *Little Shipmates – seafaring pets*

Cats, dogs, monkeys and birds – these delightful images of onboard pets taken by Sydney photographer Samuel Hood over a period of 50 years show their special place in seafaring history.

Touring December 2009–September 2011 (6 venues)

Team leader Niki Mortimer  
Curator Patricia Miles/Megan Treharne  
Designer Daniel Ormella  
Registration Anupa Shah  
Conservation Sue Frost  
Public Programs Dallas Bicknell  
Marketing Karen Worsfold

Venue Parkes Shire Library NSW  
Dates 30 April–25 August 2010  
Visitors 7,828 (from 1 July 2010)

Venue Museum of the Riverina  
Wagga Wagga NSW  
Dates 2 September–11 October 2010  
Visitors 1,339

Venue Eden Killer Whale Museum  
NSW  
Dates 16 October 2010–23 January 2011  
Visitors 15,751

Venue Flagstaff Hill Maritime Museum  
Warrnambool VIC  
Dates 1 February–1 May 2011  
Visitors 10,838

Total visitors 35,756  
(from 1 July 2010)







### *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  
(7 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 South Australian Maritime  
Museum

Dates 21 August–24 October 2010  
Visitors 3,793

Venue Maitland Regional Art Gallery  
NSW

Dates 11 March–1 May 2011  
Visitors 8,860

Venue Tweed River Art Gallery NSW  
Dates 6 May–7 August 2011  
Visitors 9,161 (to 30 June 2011)

Total visitors 21,814 (from 1 July 2010  
not including Tweed River)



### *Steel Beach – ship breaking in Bangladesh*

Photographer Andrew Bell captured dramatic images of oil tankers and passenger liners beached on the wide mud flats of Sitakunda on the Bay of Bengal – the skeletons of half-scrapped ships, people labouring in a dangerous environment, and items ranging from giant cogs to kitchen sinks waiting to be recycled.

Team leader Niki Mortimer  
Curator Mariea Fisher  
Designer Slingshot Design Sarah Drury  
Registration Anupa Shah  
Conservation Caroline Whitley  
Venue Museum of the Riverina,  
Wagga Wagga, NSW  
Dates 2 September–11 October 2010  
Visitors 1,339



### *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  
(2 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 Carnegie Gallery Hobart  
(organised by Maritime Museum  
of Tasmania)

Dates 27 January–27 February 2011  
Visitors 3,328



Australian Government  
National Collecting Institutions  
Touring & Outreach Program



Australian Government  
National Collecting Institutions  
Touring & Outreach Program

## Floating exhibitions



### Replica of HM Bark *Endeavour*

The magnificent replica of this famous vessel of discovery, on which Cook made his first circumnavigation (1768–71), is open for inspection at the museum or when visiting other ports. Meticulously researched recreations of the cabins, living and working areas of officers and crew are fitted out with props and replicas, allowing the visitor to experience the conditions and lives of 18th-century seafarers.

In April 2011, HMB *Endeavour* embarked on a historic 13-month circumnavigation of Australia, opening to the public during port visits. The vessel was closed to visitors from 26 January in preparation for the voyage.

Visitors 7,461 at the museum,  
21,188 in port  
Voyage crew/berths 136

### VOC jacht *Duyfken*

Inspect the replica of *Duyfken* (Little Dove), the Dutch East India Company ship that made the first recorded European visit to the Australian continent, making landfall on the west coast of Cape York in April 1606. 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. It is on display at the museum while HMB *Endeavour* is circumnavigating Australia.

Visitors 12,138



### Barque *James Craig*

Sydney Heritage Fleet's magnificent 1874 iron-hulled barque *James Craig* was recommissioned in 2000 after an epic, award-winning, 30-year restoration – one of only four such vessels in the world that are still sailing.

Venue Wharf 7 Maritime Heritage Centre

Joint ticketing with the Sydney Heritage Fleet



# Statutory information requirements

## Performance information for departmental outputs

The Key Performance Indicators of the Portfolio Budget Statement (PBS) for financial year 2010–11 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.

## PBS Key Performance Indicators 2010–2011

The ANMM's targets for the 2010–11 budget year are a variety of educational and entertaining programs, exhibitions and events focusing on Australia's maritime heritage and related matters:

- Over 2.5 million interactions, including a 5% increase in virtual interactions  
Result: 2,740,624 interactions
- 450,000 site visitors to the museum  
Result: 440,114 site visitors
- 2,500 collection objects digitised for eMuseum and other online applications  
Result: 5,007 National Maritime Collection items digitised
- A relative 2.5% increase in National Maritime Collection objects on display in core exhibitions  
Result: 3% increase (1,800 objects)
- An increased number of national and international collaborations  
Result: 5% increase in collaborations
- A 5% reduction in water usage and energy consumption  
Result: 3% reduction in water use and 8% reduction in energy consumption

## 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 2011, 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 13. 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 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.

The Council operates under a governance policy and undergoes 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 Australian Public Service values and code of conduct.

The museum prepares triennial strategic plans and annual operating plans for ministerial approval in accordance with the ANMM Act. In addition, an annual charter of operations is also prepared and published in response to the Government's New Directions for the Arts policy. 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.

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.

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.

## 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 2010–11.

## 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 \$3,696.

#### Occupational 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 OH&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.

OH&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 no incidents reportable under section 68 of the *Occupational Health and Safety Act 1991*. There were two claims for compensation by staff and 1.4 staff days were lost due to injury.

#### 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 was subjected to a full audit during the reporting period and was recertified as AS/NZ ISO 14001:2004 compliant. Targets relating to waste streams and reduced consumption of water and electricity were achieved. Further details appear in the report on the major building infrastructure by the facilities and support services section on page 62.

The registration section conducted a survey of the collection to identify objects that contained asbestos or that were potentially flammable, and rendered all objects identified safe. The conservation section recycled waste materials by arranging suitable waste to be used in educational workshops held at the museum. Our exhibition design team specifies LED lights for long life and reduced electricity consumption, and when dismantling exhibitions, recycles as many components as possible. In the area of information services, new multifunction printing, scanning, copying and faxing devices are being rolled, built of 100% recycled and plant plastic. A large amount of e-waste is being recycled through the City of Sydney E-Waste Program, while all fax, copy and print toners are recycled through Close the Loop program. New data centre upgrades provide dynamic power and cooling and along with the ICT Infrastructure Upgrade Project will reduce energy consumption. Environment protection measures by the managers of the historic fleet included letting a contract to remove hazardous materials from patrol boat HMAS *Advance*; upgrading spill protection within the fleet basin and spill kits around the ANMM; and holding environmental drills to ensure compliance.

The museum also supported environmental initiatives in its programs. We hosted the recycled vessel *Plastiki* and its organisers' media campaign to raise awareness of the perils of plastic waste. The theme of this year's Classic & wooden Boat Festival was 'Old is New – recycle, restore, reuse'.