

# AUSTRALIAN NATIONAL MARITIME MUSEUM ANNUAL REPORT **2014–15**





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Australian Government

AUSTRALIAN  
NATIONAL  
  
MARITIME  
MUSEUM

Australian National Maritime Museum  
Annual Report 2014–15  
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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 2015

Big Ticket: admission to galleries and exhibitions + vessels  
+ Kids on Deck

Adult \$27, child \$16, concession/pensioners \$16

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excluding public and school holidays

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cover 1:600 scale waterline model of RMS *Lusitania*  
in dazzle camouflage, by volunteer modelmaker  
Col Gibson. Photo Andrew Frolows/ANMM

page 1 1914–15 star awarded posthumously  
to Signalmen George Dance, who died when Australian  
submarine *AE1* disappeared in 1914. ANMM Collection.  
Photo Andrew Frolows/ANMM

# 2014–15

## CHAIRMAN'S MESSAGE

It's my pleasure, once again, to present the Australian National Maritime Museum's Annual Report for the period 1 July 2014 to 30 June 2015. This Annual Report addresses the last year of the museum's strategic plan for the period 2012–2015, a key planning document that was developed and tabled in accordance with the *Australian National Maritime Museum Act 1990*.

Various factors and events – the development of a new Master Narrative, 'Shaped by the Sea', as part of the more long-term plans for the rejuvenation of the museum; the construction of a major new building and a new attraction to go with it; and the extensive redevelopment of the Darling Harbour area – have all ensured another busy and challenging year.

This year's Annual Report notes both challenges and achievements, measured against the outcome 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 fundamentally sound economic environment, but in which a high Australian dollar affects the foreign tourism that is essential to us. Although visitor numbers are somewhat down on the previous reporting period, the museum has gained extensive media coverage and very high rates of visitor satisfaction, all of which testify to the skill and commitment of the museum's people.

I would like to acknowledge the museum's staff, our volunteers, Members and my fellow councillors for their enthusiasm and dedication to conserving and interpreting Australia's maritime heritage. I also wish to acknowledge with gratitude the support of the Minister for the Arts during this reporting period, Senator the Hon George Brandis QC, and the Ministry for the Arts.

**Peter Dexter** AM FAICD

Chairman

Australian National Maritime Museum Council





# 2014–15 LETTER OF TRANSMITTAL

30 September 2015

Senator the Hon Mitch Fifield  
Minister for the Arts  
Parliament House  
Canberra ACT 2600

Dear Minister

On behalf of the Council of the Australian National Maritime Museum, I have pleasure in submitting to you, for presentation to each House of Parliament, the Australian National Maritime Museum's Annual Report covering the period 1 July 2014 to 30 June 2015.

This report was prepared and submitted to you in accordance with the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), the *Australian National Maritime Museum Act 1990* and the *Public Service Act 1999*. The annual performance statement and financial statements have been prepared consistent with the PGPA Act requirements.

Yours sincerely

**Peter Dexter** AM FAICD  
Chairman  
Australian National Maritime Museum Council

Detail from postcard titled 'The Australian Fleet, 1913',  
pasted into a logbook describing HMAS *Sydney's* career,  
including the battle with SMS *Emden*. ANMM Collection  
Gift from K Daskalopoulos

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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 learning programs, events, the internet and publications

expanding our sponsorship, marketing and other commercial revenue sources.

## OUR VALUES

As an organisation and as individuals we remain committed to:

honesty, integrity and ethical practice  
innovation, application and achievement  
flexibility, engagement and creativity  
exemplary service standards.

## OUR KEY FOCUS AREAS

Our audiences

Our collections

Our profile and reputation

Our site and galleries

Our resources

## OUR STRATEGIC OBJECTIVES

To be a must-visit museum

To rejuvenate our museum and our site

To extend our reach and outreach

To be acknowledged both within Australia and abroad as the nation's leading authority on maritime heritage and affairs

To realise the potential from our investment in new ICT infrastructure and systems

To increase our revenues from non-government sources

To invest in and develop our people.

Artist's impression of the Warships Pavilion.  
Courtesy FJMT Architects





# 2014–15 YEAR IN REVIEW

Detail of a diorama of the RAN Bridging Train at Gallipoli,  
created by Geoff Barnes for the *War at Sea* exhibition.  
Photo Andrew Frolows/ANMM







# 2014-15 DIRECTOR'S OVERVIEW

## HIGHLIGHTS

**Welcomed** more than 664,000 visitors to the museum's site and its travelling exhibitions

**Developed** a major new exhibition *War at Sea – The Navy in WWI* which will travel to regional and interstate venues until 2018

**Developed** popular exhibitions *Voyage to the Deep* and *Shackleton – Escape from Antarctica*

**Began** the construction of a new building, the Warships Pavilion, to interpret our ex-navy vessels and tell the stories of naval personnel over the past century

**Re-launched** the Australian National Maritime Foundation to increase revenue through donations

**Co-hosted** the international Communicating the Museum Conference

**Participated** in *Vivid Sydney's* winter festival of light, music and ideas

**Undertook** an extensive offshore voyaging program for the HM Bark *Endeavour* replica

**Re-launched** the Sydney Classic and Wooden Boat festival, planning a six-year strategy for the biennial event

**Continued** development of new master narratives to reinvigorate our core galleries

**Joined** Google Cultural Institute

**Attained** a total of 50% of the collection digitised

above left Illustration for the Warships Pavilion by artist Alan Chen above top A visiting Polynesian vaka (voyaging canoe) arrives at the museum in November 2014. Photo Janine Flew/ANMM above Voyage crew aboard *Endeavour*. Photo Eden Alley-Porter

opposite Museum Director Kevin Sumption in front of HMAS *Onslow*. Photo Andrew Frolovs/ANMM

The year covered by this report, 2014-15, continued a far-reaching program of innovation and redevelopment that affects nearly every part of the museum's facilities and operations, and which will occupy us throughout this decade and beyond.

Two goals have been to consolidate and increase our key attractions, and to enliven and enhance the waterfront experience. Both goals are represented by our Warships Pavilion, to be opened at the end of 2015, which will improve access to and imaginatively interpret our ex-navy vessels HMA ships *Onslow*, *Vampire* and *Advance*. The pavilion will also increase revenue through extra visitation and new venues for hire. Its successful launch will be a major focus for the business, including building completion, promotion and branding.

Over this reporting period, the museum has been much involved in developing a 10-year master plan for permanent and temporary exhibitions. Part of this has been the creation of a master narrative, 'Shaped by the Sea', around which the redeveloped exhibitions will centre.

Our strategic objectives are set out clearly in the current strategic plan, and can be seen at a glance on the preceding pages. The year's achievements can be placed in that framework.

## To be a must-visit museum

The museum attracted 476,436 on-site visitors over the reporting period, with 22% of paid visitation being from international visitors. The top three countries for visitors were UK, USA and China. China has moved up to third place, overtaking New Zealand and France. This is due to the work the museum has undertaken with inbound tour operators in promoting the museum overseas. Chinese-speaking guides have also been trained, and tours that they have conducted have been well received by our Chinese visitors.

The museum's program this year comprised a highly focused program of exhibitions and associated events, whose selection and careful placement within the holiday seasons was guided by extensive market segmentation research carried out in recent years. The exhibitions, programs and other attractions that delivered these results are listed in a separate section





top United States Secretary of State, John Kerry, visited the museum for a tour of HMB *Endeavour* in August 2014. Photo Zoe McMahon/ANMM centre Work in progress: the new Warships Pavilion in the foreground and the cranes of the Darling Harbour Convention Centre redevelopment in the background. Photo Helen Darwell bottom HMA Ships *Onslow* and *Vampire*. Photo Helen Darwell



immediately following this overview. The variety of activities and exhibitions the museum offers continues to attract visitors of all ages, from toddlers to secondary students to local and international visitors interested in learning more about our maritime heritage.

A major exhibition, *War At Sea – The Navy in WWI*, comprising personal stories of those involved in the conflict, was developed for the centenary of the start of World War I. After its run at the museum it began a four-year tour of regional and interstate venues as part of the museum's extensive outreach program. Details about this and the museum's other travelling exhibitions can be found on pages 33–35.

The museum continues to develop and extend its culture of innovation. A special summer holiday attraction, *Voyage to the Deep*, achieved strong visitation over the April school holidays. It signalled a change in approach to exhibition development, being the museum's first fully interactive exhibition designed entirely by our new Design and Interpretation team. Specifically designed for families with young children, it was also carefully conceived as a capital investment with a view to touring both nationally and internationally, and was modularised so that it can fit into shipping containers. A similar approach is being followed with another family attraction in development, *Horrible Histories Pirates*.

We continue to see a number of major technological trends affecting visitor experience both within the museum's walls and beyond via the museum's online presence. These have a real impact on what visitors expect from a visit to the museum, and to encounter on our various digital channels. Innovative new museum projects that demonstrate this commitment to stay 'visitor-focused' by bringing greater innovation to the museum include:

- » The use of tablet-based augmented animations alongside dioramas in the *Shackleton – Escape from Antarctica* exhibition. This was the first major exhibition designed by the museum's new Design and Interpretation team to utilise mobile technological display systems.
- » During this period the museum's education team developed a new program of virtual learning programs, called the 'Unlocked' series, for schools. Using teleconference technologies, schools all across Australia and overseas can now access objects and curators' expertise and go virtually behind the scenes of our collections relating to maritime archaeology, migration, conservation and swimwear.

- » The Learning team continues to develop programs to draw more student groups to the museum as well as to extend the museum's outreach. Almost 27,000 students participated in curriculum-based school programs over the reporting period, and more than 1,500 visitors attended the museum's eight Endeavouring Science events aboard the HMB *Endeavour* replica during the 2014 National Science Week. A particular highlight was the partnership with the University of NSW's 50–50 project promoting Women in Science, with a seminar and networking session held at the museum to celebrate International Women's Day. In May the museum hosted several Museums Australia 2015 conference events attended by industry professionals across Australia, New Zealand, USA and Canada.

- » As part of the museum's new digital outreach strategy, we have begun to use new platforms to distribute museum digital content. The most significant of these is Google's Cultural Institute, and during this period the museum selected 236 objects for its March 2015 launch.

- » Work on the museum's new Master Narratives was concluded in this period and is now being used to guide new permanent gallery concept development, as well as national collection acquisition priorities.

The museum's Members and Public Programs sections put together a varied range of activities, events, talks and tours to promote and extend the museum's exhibitions and attractions. These included curator-led exhibition tours and previews, family fun days and other family-friendly events, harbour cruises, tours of the museum's Vaughan Evans Research Library and photography workshops for children (see pages 118–122 for details).

### To rejuvenate our museum and our site

The museum's major capital project for this period was the Warships Pavilion. Construction began in September 2014 and the building is scheduled to open in November 2015. Museum staff have been much involved in developing the pavilion's new attraction, *Action Stations*, which will include an immersive cinematic experience for which RAN personnel and museum staff have collaborated in filming aboard our ex-navy destroyer HMAS *Vampire*. The museum has also continued to develop its master narrative, 'Shaped by the Sea', which will guide the

redevelopment of the galleries and inform collection strategies over the coming years.

An innovation over this period has been the introduction of a rapid response showcase in the museum's foyer, which is designed to give an overview of current maritime affairs. Topics covered in the last year have included the search for missing flight MH17, the Antarctic whaling decision and shark attacks.

### To extend our reach and outreach

The Minister for the Arts, Senator The Hon George Brandis, has emphasised the need for national cultural institutions to give a high priority to developing joint cultural projects, particularly in countries of strategic interest such as Indonesia and India. This important objective is covered in detail in a following section of the report, with accounts of our most important strategies to extend our resources in maritime heritage nationwide and beyond.

In October 2014 our first ever international touring exhibition, *On their own – Britain's child migrants*, opened at the Merseyside Maritime Museum in Liverpool, UK, where it has been well received and continues to help forge connections between former child migrants and long-lost friends and relatives.

In May 2014 the museum's Director travelled to Indonesia to explore collaborations with the National Museum of Indonesia and maritime museums in Java and Sulawesi. Following his visit a delegation from the Indonesian National Centre for Archaeology (ARKENAS) travelled to Australia in December 2014 to discuss the formulation of a Memorandum of Understanding (MOU) between ARKENAS, the ANMM and the Department of the Environment (Canberra). This MOU will facilitate joint survey dives on HMAS *Perth* in the Sunda Strait.

From 12 to 16 January the Director travelled to India as part of the cultural delegation of the Australian Business Week in India (ABWI). As a consequence the Director has been asked to provide strategic advice by the India Ministry of Culture for the development of a new National Maritime Museum in Mumbai.

In October 2014 an MOU was signed by Dr Kathy Abbass from the Rhode Island Maritime Archaeology Project, the Hon Kim Beasley, Australian Ambassador to the USA, and the ANMM Director. This MOU allows for the archeological search for HMB *Endeavour* to commence in 2015 in Newport, USA.

Other international collaborations undertaken by the museum in this reporting period included negotiations with Turkey over a new Memorandum

right Voyage crew learning to use sextants on *Endeavour*.  
far right The daily 'happy hour' aboard *Endeavour* is time  
to tidy up the ship. Both photos Eden Alley-Porter

of Understanding regarding the ongoing management of the wreck of the Australian World War I submarine *AE2*, which was scuttled in April 1915 in the Sea of Marmara.

One key national outreach program is our annual Maritime Museums of Australia Project Support Scheme (MMAPSS), which funds and gives in-kind support to maritime research and conservation projects around the nation. In this reporting period, the numbers of institutions assisted by MMAPSS grants and internships were: NSW 11; QLD 4; SA 4; TAS 1; VIC 5; WA 3. Details of the grants and internships awarded can be found on pages 49–53.

Other national outreach programs include those involving our sailing 'ambassador', the replica of James Cook's HM Bark *Endeavour*. The ship undertook several voyages in the reporting period, including to Pittwater, Newcastle and Eden in New South Wales, and to Hobart in Tasmania. The museum took part in the Australian Wooden Boat Festival in Hobart; despite significant setbacks on the voyage, *Endeavour* and its crew made significant efforts to meet commitments in Tasmania, as such museum activities represent an important part of the museum's outreach across the nation. During its time in each port *Endeavour* was open to visitors and school groups, and as always was enthusiastically received.

To increase awareness of and engagement with the Indigenous community, the museum continues to develop its Indigenous programs. A second staff member has been employed, working with the Indigenous Programs Manager to deliver a range of cultural programs and services and opportunities for engagement and partnerships. Both Indigenous Programs staff work closely with other museum staff and business units to successfully engage national and international audiences to ensure an Aboriginal and Torres Strait Islander perspective is incorporated into the museum's programs and policies.

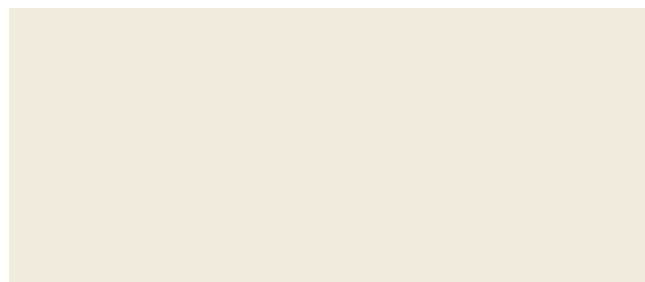
The responsibilities of the positions include managing Aboriginal and Torres Strait Islander

programs related to collections, outreach, public and community programs and access. (For more information, see page 45.)

It has been a busy year for our maritime archaeology section, with the appointment of an additional staff member and several national and international programs (more details can be found on page 48). In January the museum, in association with the Silentworld Foundation, Great Barrier Reef Marine Park Authority and the Department of the Environment, undertook an archaeological assessment of a 19th-century shipwreck that had been located by the RAN on remote Ashmore Reef. The site has been tentatively identified as the ship *Comet*, lost south of Boot Reef in 1829. In addition, funding has been allocated to commence construction of the first stage of the Maritime Archaeology Research Centre.

Two colourful highlights of our outreach program during this reporting period came in the form of visitors from the Pacific Ocean. In November 2014 several vakas, or voyaging canoes, visited the museum for a Pacific Islander Festival that attracted more than 7,500 people to the museum and allowed the museum to form closer collaborations with heads of state and dignitaries from the Cook Islands, New Zealand, Fiji, Samoa and Tonga. In May 2015 the Hawaiian voyaging canoe *Hōkūle'a* visited the museum on the Australian leg of its Malama Honua worldwide voyage. This visit gave the museum the opportunity to offer fellowships to Aboriginal, Torres Strait Islander and Indigenous Hawaiian secondary school students to allow them to participate in a cultural exchange at the museum (see under 'USA Gallery', page 56, for more details).

As part of our focus on regional outreach, our program of travelling exhibitions continued, reaching more than 188,000 off-site visitors (see details on pages 33–35). This year the program expanded into the UK when *On their own – Britain's child migrants* went on tour.



The museum continues to develop its online presence, developing a digital story platform, and joining the Google Cultural Institute, which gives online access to more than 200 objects from the ANMM Collection and four virtual exhibitions (see details on page 40).

The museum has been reviewing and aligning its educational program in line with the new national curriculum. Learning staff continue to extend our reach into schools with both curriculum-based programs based at the museum, and actual and virtual incursions into schools, including canoe-building workshops at high schools and interactive video presentations, some of them to schools overseas (see details on pages 46–48).

### To be acknowledged both within Australia and abroad as the nation's leading authority on maritime heritage and affairs

During this period the museum's national and international reputation was further enhanced as it hosted several high-profile events, conferences and visits by international dignitaries, including:

» In August 2014 the film director and explorer James Cameron visited the museum to launch his new documentary film on his voyage to the bottom of the Mariana Trench. In addition he held discussions with the museum about our loan of his *Deepsea Challenger* submersible.

» Also in August 2014, US Secretary of State, John Kerry, visited the museum. On board HMB *Endeavour* Secretary Kerry launched his new Oceans Initiative.

» In November 2014 the museum was one of three Sydney cultural venues to host the Communicating the Museum Conference (CTM), which normally rotates between New York and Stockholm. CTM is one of the world's leading museum and galleries conferences and this year attracted to the ANMM representatives from the Art Institute of Chicago (USA); The Guggenheim Abu Dhabi (UAE); The Louvre (France); The Metropolitan Museum of Art (USA); Thorvaldsens Museum (Denmark); The Victoria and Albert Museum (UK); Yale University (USA); Natural History Museum, London (UK); Statens Museum for Kunst (Denmark); Tate Modern (UK); Los Angeles County Museum of Art (USA); and The Museum of Modern Art (USA).

» Also in November a flotilla of vakas (Polynesian voyaging canoes) arrived at the museum from the Cook Islands, New Zealand, Fiji, Samoa and Tonga as part of the World Parks Congress in Sydney. On board were Pacific heads of state President Johnson Toribiong of Palau; Prime Minister of the Cook Islands, Henry Puna; and President of Kiribati, Anote Tong.





left Inside the fantasy submarine built for *Voyage to the Deep* bottom left Hawaiian voyaging canoe *Hōkūle'a* visited the museum in May 2015. Both photos Andrew Frolows/ANMM

The new strategic systems that are now in place are robust, scalable, and can be leveraged for continuous improvement and optimised to maximise opportunities for ANMM.

### To increase our revenues from non-government sources

A key objective of the 2012–15 Strategic Plan was to increase revenues from non-government sources and a key achievement over the reporting period has been the re-launch of the museum's Foundation. A new Chair has been recruited and key projects to focus the Foundation's fundraising activities over the next few years have been identified. The Foundation has raised \$255,000 so far (see details on pages 37–38).

In October, the museum changed its front-of-house service provider to VIPeople, a company dedicated to customer service and sales delivery. This change saw an increase in converting Galleries Tickets to Big Tickets (up by 4% from 88% to 92%), which led to an increase in average customer spend from \$14.60 to \$16.12. Due to the new sales-driven ticketing staff, there was also an increase in upselling of memberships, Welcome Wall registrations and catalogue sales.

The Retail and Merchandise section continued to bring in strong revenue during the year. Despite a downturn in visitors from the previous year, the targets for the museum's Store were exceeded. The Store has also worked on being more visible around the museum by having a pop-up store in the exhibition *Voyage to the Deep* and showcases in temporary exhibitions. Another highlight of the year was the success of the *Vivid* festival, when the Store increased its revenue by over 400% on the previous year. This year the Store also commenced promotion of the 'Tax Back for Travellers' scheme, to encourage spending over \$300 thus enabling GST to be claimed back on departure from Australia.

Venues continue to bring in significant revenue for the museum, hosting 234 events and 27,491 delegates during this period, and generating total venues hire revenue of \$1.44 million from a reforecast budget of \$1.2 million. Strong interest in the launch of the Lighthouse Gallery – a transformed temporary exhibition space – in April 2014 was followed by proven results in the first year. The largest of our venue portfolio with a capacity of 400 people, the gallery activated 47 events and hosted 7,841 delegates in a seven-month period, generating total revenue of \$.253 million.

» In February 2015 the museum hosted Their Majesties King Harald V and Queen Sonja of Norway. The royals visited as part of a special symposium celebrating Australia and Norway working together for the protection of Antarctica.

Media interest in our exhibitions and special projects resulted in more than 1,200 media stories. This represented a 20% increase in coverage from the previous year, and a media value of just under \$12 million (see details on page 41).

The *Endeavour* replica's visits to Newcastle, Hobart and Tasmania provided opportunities to engage with local stakeholders and generated strong coverage in regional media, as did the projects being undertaken by recipients of the MMAPSS grants facilitated by the museum (see details on pages 49–53).

### To realise the potential from our investment in new ICT infrastructure and systems

A strong focus for the museum has been upgrading its ICT system environment over a period of years with all core transactional systems now upgraded. In particular, the Financial Management System (FMS) now includes an online procurement system, with electronic workflow approval process. The new Customer Relations Management (CRM) software is in place, including an interface into the FMS system.

Online commercial and marketing solutions are progressively being deployed, including online payments for donations, member events and ticketing. URLs and hash tags have been applied to all marketing campaigns.

The museum's website continues to be thoroughly upgraded, including a brand refresh.





right Artist's impression of *Action Stations*, the new attraction within the Warships Pavilion.  
far right Artist's impression of the Warships Pavilion.  
Both images courtesy FJMT Architects



### To invest in and develop our people

We are particularly proud of our staff and volunteers who delivered a full program of temporary exhibitions across all galleries, as well as travelling exhibitions and a wide variety of programs for Members, school students, the general public and special-interest groups.

During this reporting period staff undertook a range of training including work-related activities, courses and conferences. These included fire warden, senior first aid, and work health and safety. Additional training was undertaken in drafting position descriptions and leadership coaching for senior managers.

Volunteers play a vital role in spreading the news about the museum as well as educating people about our maritime heritage, and without their generosity and commitment the museum would not enjoy the success that it does. This year, as well as regular guiding, volunteers conducted 3,149 organised tours and put in 55,432 hours' service. As well as 390 Sydney volunteers, the museum has 884 regional volunteers. A new initiative this year has been to train Chinese-speaking guides to offer tours for our Chinese visitors.

### Operating environment

The museum has always drawn much of its visitation from the overseas tourist market, owing to its location in the prime tourist drawcard of Darling Harbour. The high Australian dollar may have been expected to affect such tourists. Focus markets for the museum in this period included Japan, Singapore, Korea and China. Of note has been an increase in numbers of Chinese tourists to 21% per cent of our overseas tourist market, putting China third in numbers of overseas visitors to the museum. A focus on international tourism continues to drive visitation to Darling Harbour while foot traffic is reduced due to the construction works and the demolition of the monorail in 2014.

The \$2.5 billion, 20-hectare redevelopment of Darling Harbour commenced in January 2014 with the demolition of the exhibition halls, business convention centre and carpark facilities. When completed in 2018 this project will significantly boost tourism to the precinct, particularly from South-East Asia.

In the intervening four years the loss of key attractions and construction activity will have a major impact on all businesses in the precinct. This is in part borne out by the museum's paid visitation figures, which this financial year are down 10% against targets, which is comparable with other Darling Harbour attractions.

The museum is working with local partners, including the Sydney Harbour Foreshore Authority (SHFA) and Darling Harbour Live, to address the challenges to the museum posed by the construction.

SHFA and Darling Harbour Live have made presentations to the museum's Council to advise on the progress of the construction, and the museum continues to collaborate with these two parties to ensure a high level of accessibility and amenity to the museum within the redeveloped precinct.

The massive Barangaroo construction project on the opposite side of Darling Harbour is the other major change in our vicinity. We continue to study the implications and opportunities of the new business, residential and tourist populations that its completion will bring. The museum is part of the Darling Harbour Alliance Meetings chaired by the Sydney Harbour Foreshore Authority; strategically this keeps the museum apprised of what is happening in the area and open to opportunities.

In the years leading up to the re-launch of Darling Harbour it is critical that the museum prepare itself for the opportunities a revitalised Darling Harbour will afford. Aside from the new Warship Pavilion, the museum has launched and commenced planning for a number of forward-looking initiatives, including:

- » In 2014 the museum launched its new waterfront functions venue, The Lighthouse Gallery. This multi-purpose facility is capable of housing major touring exhibitions, as well as product launches, conferences and events for up to 400 guests. The new venue has generated more than \$253,000 in income.
- » In October 2014 the museum successfully transitioned front-of-house service providers to a specialist events and customer service provider

VIPeople. Since this time Big Ticket conversion rates have remained high and customer service and staff flexibility have markedly improved.

- » In June 2015 the museum re-launched the Sydney Classic and Wooden Boat festival. We have a six-year strategy for the biennial festival with each successive festival growing in size and ambition.
- » At the beginning of 2015 the Welcome Wall was given a significant facelift and assigned a dedicated marketing manager.

### Outlook

A strong range of programs for the coming period leads to confidence that this year's achievements in visitation, revenue, profile and reputation will continue. Our new Warships Pavilion is due to open late in 2015; its new attraction *Action Stations* can be expected to rejuvenate the museum's site, increase visitation and generate extra revenue from venue hire.

The museum is committed to a busy offshore voyaging schedule for its flagship the HMB *Endeavour* replica, which will see it cruising to Victoria and South Australia in the first half of 2016.

A major attraction over spring and summer 2015–16 will be *Horrible Histories Pirates*, an exhibition that is being developed in association with Scholastic, the publishing team responsible for the popular *Horrible Histories* series of children's books.



# 2014–15 SPECIAL EXHIBITIONS AND ATTRACTIONS

right Detail of *Fish* by Poararr (Bevan Haywood), linocut print, 1988. Copyright © Bevan Haywood/ Licensed by Viscopy far right *Amazing Whales* featured life-sized models. Photo Andrew Frolows/ANMM



Temporary and travelling exhibitions attracted a number of sponsorships this year, including Transport for NSW, Australian Maritime Safety Authority, Australian Pacific Touring, Antarctica Flights and Foxtel History Channel. A significant long-term cash sponsorship (of almost four years) was secured from RSL Queensland as presenting partner for the *War at Sea* Sydney and travelling exhibitions. These sponsors complement the continued support from our ongoing museum sponsors.

## *A Different Vision*

This exhibition in our USA Gallery featured contemporary Aboriginal and Torres Strait Islander X-ray-style artworks and three-dimensional fish-related objects from the collection. X-rays have been used in medical imaging for just on 120 years. For thousands of years Aboriginal artists from Arnhem Land (the north-east corner of the Northern Territory) have made X-ray rock and bark paintings to represent sacred ancestral and supernatural beings as well as fish and animals. The artworks in *A Different Vision* reveal 40,000 years of unbroken knowledge and cultural connection to fish and the sea. Supported by the USA Bicentennial Gift Fund.

**Curators** Donna Carstens, Richard Wood

**Registrar** Rhondda Orchard

**3D design** Richard Wood

**2D design** Hawk Graphics

**Conservation** Caroline Whitely, Rebecca Dallwitz

**Preparators** Stephen Crane, Adam Laerkesen, Kevin Bray

**Marketing** Jackson Pellow

**Publicity** Jude Timms

**Venue** USA Gallery

**Dates** 26 February 2015–28 February 2016

## *Amazing Whales – evolution and survival*

Cetaceans, of all the mammals, have undergone the most spectacular evolution, adapting to aquatic life and developing into a diverse range of creatures including dolphins, orcas, the narwhal, beluga whales and the massive blue whale. This exhibition looked at the evolution of these mammals, the different relationships humans have had with cetaceans and the threats to their future. Designed and developed by the Muséum National d'Histoire Naturelle, Paris.

**Team leader** Niki Mortimer

**Curator Australian content**

Michelle Linder

**Exhibition design** Johanna

Nettleton

**Graphic design** Adrienne Kabos

**Learning and evaluation** Jeff Fletcher

**Public programs** Neridah Wyatt-Spratt

**Registration** Anupa Shah

**Conservation** Rebecca Dallwitz

**Marketing** Jackson Pellow

**Publicity** Jude Timms

**Digital outreach** Richella King

**ICT** Heath Knott

**Venue** North Gallery

**Dates** 20 March–20 July 2014

left Viper moray *Enchelynassa canina*. Image courtesy Smithsonian Institution National Museum of Natural History

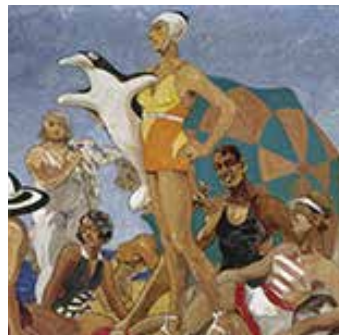




### Beautiful Whale

Viewers came eye-to-eye with whales at sea in this remarkable exhibition of life-size photographs by American artist Bryant Austin. Spending weeks and months with whales off Tonga, Dominica and the Great Barrier Reef, Austin immerses himself in the water using just a snorkel and remains motionless, waiting for humpback, minke and sperm whales to pass less than two metres away from his lens. Extraordinarily intimate and detailed portraits are the result. Supported by the USA Bicentennial Gift Fund.

**Curators** Richard Wood and Michelle Linder (assisted by Gemma Nardone)  
**Graphic design** Heidi Riederer and Hawke Graphics  
**3D Design** Five Spaces Design  
**Registration** Will Mather  
**Learning and evaluation** Jeff Fletcher  
**Marketing** Jackson Pellow  
**Publicity** Jude Timms  
**Venue** USA Gallery  
**Dates** 11 April 2014–1 February 2015



### Bondi Surf Bathers' Life Saving Club Mural

To mark the centenary of the Gallipoli landings, the museum displayed five murals by prominent Sydney artist David Henry Souter. Painted to hang on the walls of the Bondi Surf Life Saving Club, they depict World War I and its effects, tracing the Anzac legacy from Gallipoli to postwar life.

**Coordinator and curator** Michelle Linder  
**Design** Johanna Nettleton and Adrienne Kabos  
**Registration** Cameron Mclean  
**Conservation** Caroline Whitely  
**Preparators** Stephen Crane, Kevin Bray, Peter Buckley, Stephen Hain  
**Lighting** Tom Wilke  
**Electrical** Greg Tunks  
**Venue** Navy Gallery  
**Dates** 18 March 2015–ongoing



### Coming to Australia

In 1946 the International Refugee Organisation (IRO) was established to help the millions of Europeans displaced by World War II. It provided them with shelter, food, clothing and medicine and helped them to migrate to countries such as Australia, Canada and New Zealand. To mark Refugee Week this selection of photographs captured in vivid detail the anticipation and anxiety of European migrants coming to Australia in the turbulent years after World War II. Photographs assembled by Australian journalist Keith Woodward, Commonwealth representative for ICEM from 1957–61.

**Team leader** Gemma Nardone  
**Curator** Kim Tao  
**Design** Adrienne Kabos  
**Registration** Anupa Shah  
**Conservation** Sue Frost  
**Venue** Tasman Light Gallery  
**Dates** 11 June–2 November 2015



### Corroboree Indigenous watercraft display

A display of four Indigenous watercraft from the museum's collection as part of the museum's Corroboree Festival program.

**Curator** Donna Carstens  
**Registrar** Cameron Mclean  
**Venue** Tasman Light Gallery  
**Dates** 27–30 November 2014

opposite page left *Minke whale portrait*, Bryant Austin (detail)  
 centre detail from panel 5 of Bondi Surf Life Saving Club mural by David Henry Souter right *Migrants on MV Toscana at Trieste, Italy, 1954*. ANMM Collection Gift from Barbara Alysen

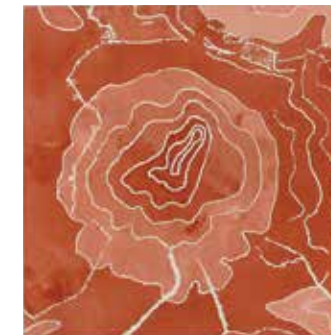
this page left *Bark canoe* made by Lawrence Hargrave High School students on display in the museum. Photo Andrew Frolows/ANMM  
 centre *Pearl lugger John Louis*. ANMM photographer right *tibberwuccum (detail)*, Judy Watson, 2005



### Corroboree Through Different Eyes

A unique tour and display aboard HMB *Endeavour* and the pearling lugger *John Louis* which provided an Aboriginal and Torres Strait Islander perspective of history.

**Curator** Donna Carstens  
**Registrar** Cameron Mclean  
**Venue** ANMM vessels  
**Dates** 27–30 November 2014



### East Coast Encounters – Re-imagining the 1770 encounter

A multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters, this exhibition re-imagined the encounter between Lt James Cook and his crew with Aboriginal people in 1770. The exhibition included paintings, photographs, videos and three-dimensional works to imaginatively explore the moments of contact between the two world views.

**Team leader** Gemma Nardone  
**Curator** Donna Carstens  
**Designer** Adrienne Kabos  
**Learning and evaluation/Public programs** Lynda Kelly  
**Registration** Sabina Escobar  
**Conservation** Caroline Whitley  
**Preparators** Kevin Bray, Peter Buckley, Stephen Crane, Stephen Hain  
**Venue** South Gallery  
**Dates** 9 May–24 August 2014





### Going Places – The technology of travel

An interactive science exhibition that explored the technology humans have developed for travel, and the way that travel has shaped the social fabric of our time. Visitors also saw pioneering technology to make the furthest reaches of our planet accessible. Produced by Scitech, Perth, Western Australia.

**Exhibition coordinator** Niki Mortimer

**Curator** Donna Carstens

**Registration** Anupa Shah

**Design** Johanna Nettleton

**Publicity** Jude Timms

**Marketing** Aimee Ocampo

**Audio-visual** Heath Knott

**Public programs** Annalice Creighton

**Exhibition producers** Scitech,

Perth, Western Australia

**Venue** North Gallery

**Dates** 16 August 2014–

22 February 2015

above left Image courtesy Scitech  
Perth centre US Army Captain  
Sheridan Fahnestock in New Guinea.  
Ladislav Reday Photographic  
Collection, Courtesy San Francisco  
Maritime National History Park  
right Stern of the *Myra Too* replica.  
Photo Zoe McMahon/AMNN



### Mission X – The rag tag fleet

The story of Australians sailing under the US flag during World War II is one of daring and courage. The US Army Small Ships Section comprised some 3,000 requisitioned Australian vessels of every imaginable size and type, which plied the dangerous waters between northern Queensland and New Guinea to establish a supply lifeline to Allied forces fighting the Japanese. This little-known story was told in the USA Gallery using objects and documents lent by the men of the Small Ships and their descendants. Supported by the USA Bicentennial Gift Fund.

**Curator and 3D designer** Richard Wood

**2D design** Hawke Graphics

**Registration** Rhondda Orchard

**Conservation** Caroline Whitley,

Sue Frost

**Preparator** Kevin Bray

**Venue** USA Gallery

**Dates** 20 December 2013–

28 February 2016



### Myra Too replica skiff

The cedar 18-foot skiff was built along the lines of its historic namesake from 1951, *Myra Too*. Built and sailed by legendary boatbuilder Bill Barnett, *Myra Too* dominated racing that season, winning the New South Wales, Australian and world championships. It was one of the highlights of Bill's long career as a master shipwright in Berrys Bay, Sydney. The museum assisted with research for the replica's design and construction, and created a huge online following as the project progressed.

**Curator** David Payne

**Registration** Sabina Escobar,

Cameron Mclean

**Conservation** Sue Frost

**Venue** Wharf 7 foyer

**Dates** 1 August–24 October 2014

opposite Builder of the original *Myra Too*, 99-year-old Bill Barnett (right) and his former bailer boy Brian Stewart with the replica *Myra Too*. Photo Zoe McMahon/AMNN





### Painting for Antarctica – Wendy Sharpe and Bernard Ollis follow Shackleton

In early 2014, artists Wendy Sharpe and Bernard Ollis voyaged to Antarctica following the footsteps of Sir Ernest Shackleton's Imperial Trans-Antarctic Expedition of 1914–17. Shadowing the crew and their doomed ship *Endurance*, they painted the vast, silent and sublime land and seascapes of the Southern Ocean, Weddell Sea, Elephant Island and South Georgia. This artist-in-residency was offered by Chimu Adventures, and paintings from the exhibition were for sale, with all proceeds benefiting the Mawson's Huts Foundation.

**Coordinators** Gemma Nardone, Michelle Linder  
**Curator** Daina Fletcher  
**Design** Heidi Riederer  
**Registration** Cameron Mclean, Anupa Shah  
**Conservation** Sue Frost, Caroline Whitley  
**Preparator** Stephen Crane  
**Venue** Tasman Light Gallery  
**Dates** 11 March–9 August 2015



### Rapid Response foyer showcases

#### Football

Display of 1930 photographs and football cigarette cards from the ANMM Collection at the time of the World Cup.

**Dates** 23 May–6 August 2014

#### James Cameron Underwater Exploration

Objects from the Deepsea Challenge expedition to the bottom of the Mariana Trench were displayed to mark explorer James Cameron's visit to the museum and the announcement of the *Ultimate Depth* exhibition project as part of the museum's USA Programs.

**Dates** 8–31 August 2014

#### 100 years after the Anzac landings

Display of a rare diary by Engineer George Armstrong recording the spectacle and tragedy of the Gallipoli landings.

**Dates** 22 April – 10 May 2015

#### Thor Heyerdahl

Model of Pacific voyaging canoe and various ephemera related to Thor Heyerdahl and the *Kon-Tiki* expedition for 6 October 2014 – 100 years since the birth of Thor Heyerdahl.

**Dates** 3–20 October 2014



### Surviving Emden

Display of new acquisition of SMS *Emden* prisoner of war ephemera including a book, diaries, and wooden skittles and picture frames made in the Liverpool internment camp during World War I, for the opening of the museum's exhibition *War at Sea – The Navy in WWI*.

**Dates** 7 November 2014–31 January 2015

#### Pacific Islands voyaging canoe visit

Display of objects, photographs and books from the ANMM Collection relating to the visit of the double-hulled voyaging canoe *Hōkūle'a* from Hawaii, USA.

**Dates** 11 May–29 July 2015

left *King penguins* (detail), Bernard Ollis, 2014 centre Thor Heyerdahl rapid response showcase. Photo Rhondda Orchard/ANMM right Diagram of the courses taken by HMAS *Sydney* and SMS *Emden* during the battle of Cocos, 9 November 1914. Drawn by Albert M Barker. ANMM Collection. Photo Andrew Frolows/ANMM



### Shackleton – Escape from Antarctica

One hundred years ago, Sir Ernest Shackleton sailed aboard *Endurance* to Antarctica aiming to be the first to cross its vast interior. A support party followed, led by Aeneas Mackintosh on *Aurora*. Both ships were crushed in the ice and lost to their crews, who endured incredible hardship. How did they cope in this treacherous place?

This exhibition contrasted their exploits with those of modern-day adventurer Tim Jarvis, who re-enacted parts of Shackleton's epic trip. It featured Australian Frank Hurley's stunning images, multimedia and interactive elements, and rare and unusual artefacts, specimens and equipment.

**Project managers** Annabelle Berriman, Alexandra Gaffikin  
**Curator** Daina Fletcher  
**3D design** White Cube Design  
**Graphic design** Adrienne Kabos  
**Registration** Will Mather  
**Conservation** Rebecca Dallwitz  
**Learning** Anne Doran  
**Marketing** Jackson Pellow  
**Sponsorship** Gael De Raadt  
**Digital** Richella King  
**Venue** North Gallery  
**Dates** 2 April 2015–8 April 2016



### Still Life

New Zealand photographer Jane Ussher was given the unique opportunity to photograph in intimate detail the huts used by Antarctic explorers Sir Ernest Shackleton and Captain Robert Falcon Scott and their teams. Some of her images featured in an immersive audiovisual exhibition that took viewers inside these huts. Based on Jane Ussher's book of the same name, this unique exhibition complemented *Shackleton – Escape from Antarctica*.

*Still Life* was created with the support of Exhibition Partner, the Antarctic Heritage Trust (New Zealand).  
**Venue** North Gallery  
**Dates** 2 April 2015–September 2015



### Sydney to Hobart Yacht Race – 70 years

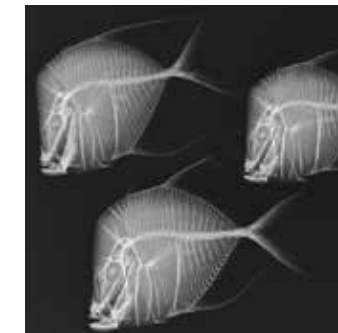
Marking 70 years of the famous Sydney to Hobart Yacht Race, this intimate photographic exhibition offered a taste of the theatre and evolution of one of the largest and most famous ocean races in the world.

**Team leader** Gemma Nardone  
**Curator** David Payne  
**Design** Adrienne Kabos  
**Registration** Anupa Shah  
**Conservation** Sue Frost  
**Venue** Tasman Light  
**Dates** 5 November 2014–1 March 2015

left *The onset of winter. Endurance trapped in the ice*, Frank Hurley, 1915. ANMM Collection centre The interior of Shackleton's Hut, Cape Royds (detail). © Jane Ussher right *Wild Oats XI* on a very close reach on the 2008 Sydney to Hobart race. Photo Rolex/ Daniel Forster



*Voyage to the Deep*. Photo Andrew Frolows/ANMM



### *Voyage to the Deep*

A fantasy-themed exhibition for families and children aged 2–10 years about undersea exploration and adventure, of the kind immortalised by Jules Verne's novel *20,000 Leagues Under The Seas* and celebrated in popular culture from Jacques Cousteau to the Octonauts. Visitors learnt about the underwater world as it might be seen from an imaginary deep-sea exploration vessel, and how today's technologies are discovering more about its mysteries.

**Project manager** Panayiota Koutroulis

**Creative producer** Em Blamey

**Design** Thylacine

**Preparators** Peter Buckley, Stephen Crane

**Marketing** Aimee Ocampo

**Audio-visual** Heath Knott

**Public programs** Annalice Creighton

**Curatorial support** Kieran Hosty

**Administration** Inger Shiel

**Venue** Lighthouse Gallery

**Dates** 10 December 2014–26 April 2015

### *War at Sea – the Navy in WWI*

The Royal Australian Navy (RAN) played a significant role in World War I, and served in all theatres of war, from the Pacific and Indian oceans to the Mediterranean and North seas. Its story was told through the experiences of sailors – the drudgery of patrolling and blockading, the intense actions of battle, and the incredible voyage of submarine AE2 through the Dardanelles Strait – and via first-hand accounts from diaries and journals, objects, and film and interactives.

**Team leader** Niki Mortimer

**Curator** Dr Stephen Gapps

**Designer** Johanna Nettleton

**Graphic design** Wingrove Design

**Education** Jeff Fletcher

**Registration** Will Mather

**Conservation** Jonathan London, Caroline Whitley

**Marketing** Aimee Ocampo

**Publicity** Shirani Aththas

**Venue** South Gallery

**Dates** 12 September 2014–3 May 2015

### *X-ray Vision: Fish Inside Out*

Striking X-rays of fish dazzled in this fascinating travelling exhibition from the Smithsonian Institution's National Museum of Natural History in Washington, DC. Forty prints of specimens from the 20,000 contained in the museum's National Fish Collection were arranged in evolutionary sequence.

Many of the species X-rayed are found in Australian waters.

*X-ray Vision: Fish Inside Out* was organised by the Smithsonian's National Museum of Natural History and the Smithsonian Institution Traveling Exhibition Service (SITES). Supported by the USA Bicentennial Gift Fund.

**Coordinator** Richard Wood

**Registration** Rhondda Orchard

**3D design** Richard Wood

**2D design** Hawk Graphics

**Conservation** Caroline Whitley, Sue Frost

**Preparators** Stephen Crane, Adam Laerkeson, Thomas Wilke, Peter Buckley

**Marketing** Jackson Pellow

**Publicity** Jude Timms

**Lighting** Thomas Wilke

**ICT** Chad Saliby

**Venue** USA Gallery

**Dates** 26 February 2015–28 February 2016

above left *Voyage to the Deep*. Photo Andrew Frolows/ANMM centre detail of a diorama made by Geoff Barnes for the *War at Sea* exhibition, depicting the work of the RAN Bridging Train at Gallipoli Peninsula. Photo Andrew Frolows/ANMM right *Lookdown Fish*. Radiograph and fish photo by Sandra J Raredon, Division of Fishes, National Museum of Natural History, Smithsonian Institution

# 2014–15

## INTERACTIVES AND MULTIMEDIA

### Beautiful Whale

A short film that juxtaposed the beauty of whales captured by high-definition underwater cinemaceras in 2013 with the violent reality of Australia's thriving whaling industry as recorded in *Thar She Blows*, Australia's first documentary sound film, from 1931.

**Developer** Richard Wood

**Production** Chad Saliby

**Dates** 11 April 2014–1 February 2015

### Download a whale

Scannable QR codes on the exhibition labels in *Beautiful Whale* that downloaded minke, sperm and humpback whale calls to visitors' mobile devices for replay in the exhibition.

**Developer** Richard Wood

**Production** Mental Media Pty Ltd

**Dates** 11 April 2014–1 February 2015

### Online exhibitions

The museum has created four new online exhibits that explore different aspects of Australia's connection to the sea:

*Battle for the Cocos*, about Australia's first naval battle of World War I between HMAS *Sydney* and SMS *Emden*

*From Istria to Australia*, the immigration story of Croatian artist Gina Sinozich

*Hood's Harbour*, which depicts life on Sydney Harbour as seen through the lens of photographer Samuel J Hood

*First in at Gallipoli – The harrowing voyage of AE2*, which tells the story of Australian submarine AE2.

### Digital stories

The museum produced six long-format digital stories on the Google Cultural Institute platform:

'Sydney to Hobart Yacht Race – 70 years' by David Payne

'Shackleton: Escape from Antarctica' by Daina Fletcher

'First in at Gallipoli: the harrowing voyage of submarine AE2' by Dr Stephen Gapps

'A fishing boat called Freedom: the story of *Tu Do*' by Kim Tao

'Whale evolution and adaptation' by Janice Wormworth

'Why save whales?' by Dr Stephen Nicol

These and other stories can be found at [stories.anmm.gov.au](http://stories.anmm.gov.au).

**Production** Firefly

### Rooftop projections

*Waves of migration*, a specially commissioned rooftop projection dramatising stories of migrants to Australia.

**Dates** 26 January–9 February 2015

*Polar lights*, a bold light show influenced by the colour palette of Antarctic exploration. Part of *Vivid Sydney*.

**Dates** 22 May–8 June 2015

# 2014–15

## TRAVELLING EXHIBITIONS

As part of our strategic objective to extend our reach and outreach, the museum's travelling exhibitions program tours exhibitions to many regions and states. More than 188,000 people visited the museum's travelling exhibitions in 2014–15.

The museum's major travelling exhibition during this period was *War at Sea – The Navy in WWI*, developed by the museum and assisted by the Australia Council for the Arts, the Australian Government's principal arts funding and advisory body. After its showing at the Australian National Maritime Museum, *War at Sea* began an extensive tour to metropolitan and regional venues across the country that will continue until 2018.

Supported by the Australian Government's National Collecting Institutions Touring and Outreach Program, *On their own – Britain's child migrants* toured to the UK in this reporting period, being shown at Merseyside Maritime Museum, Liverpool, then the V&A Museum of Childhood in London later in 2015.

Our Sail Away program – smaller exhibitions of paintings, prints and photographs complete with education and marketing material – travels to many regional venues without support staff. *Waves and Water – Australian beach photographs* continued the tour that began in October 2013, visiting McClelland Gallery, Langwarrin, VIC, and two NSW venues, Manning Regional Gallery and Tweed River Art Gallery.

left British child migrants Connie (left) and Beryl Merrick (right) with their brothers aboard *Ormonde* in Fremantle, WA, 1950. Photo State Library of Western Australia, Batty Library 005080D right Connie and Beryl with their photo in the *On their own* exhibition at Albury LibraryMuseum, Albury, NSW, 2013. Photo Kim Tao/ANMM







### Coming to Australia

In 1946 the International Refugee Organisation (IRO) was established to help the millions of Europeans displaced by World War II. It provided them with shelter, food, clothing and medicine, and helped them to migrate to countries such as Australia, Canada and New Zealand. To mark Refugee Week this selection of photographs captured in vivid detail the anticipation and anxiety of European migrants coming to Australia in the turbulent years after World War II. Photographs assembled by Australian journalist Keith Woodward, Commonwealth representative for ICEM from 1957–61.

**Curator** Kim Tao

**Registrar** Anupa Shah

**Conservator** Sue Frost

**Venue** Liverpool City Library, Sydney

**Dates** 22 November 2014–28 February 2015

### 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. The lives of these children changed dramatically and fortunes varied. Some forged new futures; others suffered lonely, brutal childhoods. All experienced dislocation and separation from family and homeland.

A collaboration between ANMM and National Museums Liverpool, UK.

**Team leader** Mariea Fisher

**Curators** Daina Fletcher, Kim Tao, Lindl Lawton, Sally Hone

**Designers** Daniel Ormella, Johanna Nettleton

**Registration** Anupa Shah

**Conservation** Jonathan London

**Public programs** Marina Comino, Jeff Fletcher, Lauris Harper

**Venue** Merseyside Museum, National Museums Liverpool Albert Dock, Liverpool, England

**Dates** 17 October 2014–4 October 2015

### War at Sea – The Navy in WWI

The Royal Australian Navy (RAN) played a significant role in World War I, and served in all theatres of war, from the Pacific and Indian oceans to the Mediterranean and North seas. Its story was told through the experiences of sailors – the drudgery of patrolling and blockading, the intense actions of battle, and the incredible voyage of submarine AE2 through the Dardanelles Strait – and via first-hand accounts from diaries and journals, objects, and film and interactives.

**Venue** Newcastle Museum

**Dates** 23 May 2014–16 August 2015

### War at Sea – The Navy in WWI panel display

A flatpack version of the larger *War at Sea* exhibition was developed for display at small regional venues in support of the main exhibition. A total of 21 venues have shown or are currently showing the flat pack display, with another 50 venues scheduled through to November 2015. Venue types include RSL state and sub-branches, community centres, libraries, museums, visitor centres, and schools, located across New South Wales, South Australia, Queensland, Western Australia and the Northern Territory.

**Team leaders** Annabelle Berriman, Niki Mortimer

**Curator** Dr Stephen Gapps

**Project manager** Annabelle Berriman, Emily Jateff

**Designers** Wingrove Design

**Venues and dates** 21 venues in NSW, QLD and SA from April to June 2015

### Waves and water – Australian beach photographs

Sunbathers, swimmers, surfers and surf lifesavers are depicted in this collection of photographs that capture Australian beach culture from the 1930s to today. Photographs include Max Dupain's iconic *Sunbaker*, Jeff Carter's 1960s surfing safari and Ian Lever's serene ocean pools of Sydney at dawn and dusk. Other photographers represented in the exhibition include Ray Leighton, Anne Zahalka and Narelle Autio. **Team leader** Niki Mortimer **Travelling exhibition manager** Gemma Nardone

**Curator** Daina Fletcher

**Designer** Slingshot Design

**Registration** Anupa Shah

**Conservation** Caroline Whitley

**Learning** Anne Doran, Cathy McCabe

**Venues and dates**

McClelland Gallery and Sculpture Park Langwarrin VIC, 11 May–3 August 2014  
Manning Regional Gallery NSW 9 August–21 September 2014  
Tweed River Art Gallery NSW 19 December 2014–15 February 2015

opposite page left Group of European migrants on *Castel Verde* leaving for Australia from the port of Trieste, Italy. Photographer unknown, 1953–54. ANMM Collection Gift from Barbara Alysén. Reproduced courtesy International Organisation for Migration centre Children bound for Fairbridge Farm School, Molong, NSW, 1938. Photo courtesy Molong Historical Society right *War at Sea* exhibition. Photo Andrew Frolows/ANMM

this page left Postcard showing the crew of the newly complete submarine HMAS AE2 in Portsmouth, UK, in early 2014. ANMM Collection Gift from Mrs D Smyth right *The Sunbather #2* by Anne Zahalka, 1989. ANMM Collection. Reproduced courtesy of the artist and Viscopy

2014–15

# ACHIEVEMENTS, OUTREACH, COLLABORATION AND PARTNERSHIPS

Sledging equipment and apparel belonging to Andrew Keith Jack, a member of Ernest Shackleton's *Endurance* expedition, on display in the exhibition *Shackleton – Escape from Antarctica*. Photo Andrew Frolows/ANMM

This section details the achievements of the museum's various departments, and the ways in which the museum takes its work to a wide audience across and beyond Australia. These include print and electronic publishing, media, public and schools programs as well as community-based projects, travelling exhibitions and web-based programs.

The museum also offers advisory services to remote and regional Australia as well as on-site visits. To support non-profit organisations that care for Australia's maritime heritage, the Maritime Museums of Australia Project Support Scheme (MMAPSS) provides grants of up to \$10,000. MMAPSS also funds internships for staff or volunteers from remote or regional organisations to spend time learning specific skills and making valuable connections.

Ever popular, the voyages of the museum's HM Bark *Endeavour* replica are a vital part of the museum's outreach program and continue to make our flagship accessible to ports around Australia.

## ANMM Foundation

The Australian National Maritime Foundation was set up in 2000 to fulfil two functions, one passive and the other active. The passive foundation acts as a repository for gifts that come to the National Maritime Collection where the motivation is on the part of the donor. The active foundation is pro-active in seeking support and recruiting donors. Over the past 12 months, the foundation has commenced its transition to the active phase.

The foundation's objectives are to create a capital fund, through gifts, bequests and fund-raising activities, for the purposes of:

- » acquiring major additional items or collections of items to develop the National Maritime Collection;
- » conserving the National Maritime Collection;
- » other activities which enhance the National Maritime Collection;
- » receiving gifts and bequests for specific activities relating to the National Maritime Collection and the museum;
- » supporting the museum's maritime archaeology program;
- » supporting the sailing program of the museum's flagship HMB *Endeavour*
- » developing and engaging museum constituencies such as members, donors and Welcome Wall registrants;
- » supporting the National Maritime Collection and the museum generally.

Key steps in the process included appointing an executive officer of the foundation. Andrew Markwell commenced in October 2014. He has 20 years' experience in fundraising, has been national president of Fundraising Institute Australia and holds the international professional accreditation CFRE (Certified Fund Raising Executive).

As the elements of the overall foundation fundraising program are established over time, a bequest program will emerge, engaging supporters and giving them the opportunity to leave a lasting legacy to the museum and maritime collection for visitors to enjoy.





right Diary entry by Robert Robertson Smyth, chief officer on *Loch Bredan*, 11 October 1902. ANMM Collection  
far right Bear Cottage children and their parents were invited to a special preview of *Voyage to the Deep* in December 2015. Both photos Andrew Frolows/ANMM

In June 2015 a new Chair of the Foundation was recruited. Mr John Mullen is the CEO and Managing Director of ASCIANO, as well as Chairman of the Silentworld Foundation. Mr Mullen brings to the position of Chairman a passion for 18th-century colonial Australian history as well as his formidable business acumen and network.

Andrew Markwell, the legal firm Colin, Biggers and Paisley, and the museum's Director and Chairman, have over the reporting period achieved the following:

- » Identified key projects to focus the Foundation's fundraising activities in coming years. These include the voyaging of HMB *Endeavour*; restoration and exhibition of MV *Krait*; support of new maritime archaeology expeditions; and the design and construction of a new Maritime Archaeology Discovery Centre;
- » Received donations totalling \$235,000. This includes a gift from ex-ANMM Councillor Julia Horne (\$10,000); \$75,000 from the estate of Mr Basil Jenkins (museum member since 1994) used to purchase a service medal from Australia's first submarine, *AE1*; and \$150,000 towards a sculpture in the new heritage precinct, given by RADM Andrew Robertson (ret);
- » Launched the Foundation's very first direct mail tax appeal in April 2015, which has so far raised nearly \$25,000 to support HMB *Endeavour* voyaging;
- » Reactivated the American Friends of Australian National Maritime Museum company in the USA, and had IRS tax status reinstated.

### The Australian Register of Historic Vessels

This online database ([anmm.gov.au/arhv](http://anmm.gov.au/arhv)) builds 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.

The newest additions to the register are listed in the museum's quarterly journal *Signals*. The ARHV held a Steering Committee meeting in Sydney in late July 2014, and the ARHV Council met in Goolwa, SA, in conjunction with the Australian Maritime Museums Council Conference and South Australian Wooden Boat Festival during February 2015. The ARHV curator David Payne visited vessels in Hobart, Goolwa, Adelaide, Wentworth, Lake Macquarie, Eden and Merimbula during the reporting period. Twenty-six vessels were listed on the ARHV and both committees had extensive discussion about vessel significance and options for developing a second tier of vessels with a higher degree of significance overall.

### Charitable assistance

Bear Cottage in the Sydney suburb of Manly is one of only two facilities in the country that allows terminally ill children and their families to enjoy some respite in a beach-house holiday environment. The museum supports Bear Cottage by providing non-cash experiences for these children and their families. Bear Cottage has told the museum that such experiences, particularly those providing unique and interesting respite activities for the siblings, mums and dads of the Bear Cottage children, are actually a much more valuable contribution than a cash donation.

To date, these experiences have included:

- » Junior Siblings' Camp experience on board *James Craig* with our pirate character Johnny Grognose (13/9/14)
- » Exclusive Bear Cottage preview of the *Voyage to the Deep* interactive exhibition, including lunch and donation (8/12/14)
- » Wheelies' Camp additional visit to *Voyage to the Deep* (19/2/15)
- » Senior Siblings' Camp overnight sleep-over on board HMB *Endeavour* (2 and 3/5/15).



In addition to these experiences there is an informal agreement that Bear Cottage may bring groups of children and/or their families to any of the museum's exhibition offerings, at any time, free of charge (by prior arrangement).

### Conservation

In September 2014 ANMM conservators attended the 17th Triennial Conference of the International Council of Museums Committee for Conservation (ICOM-CC) in Melbourne. This was a once in 27 years' opportunity to network with hundreds of the attending international delegates and speakers. The conference offered presentations on all aspects of conservation, from material-specific, to analysis and preventive. There were technical sessions of the 21 specialist working groups, presentations by conservators, scientists, historians, curators, librarians, archivists, collection managers and directors from the world's leading cultural institutions.

A total of 1,357 objects received conservation attention in the reporting period. Of these, 550 National Maritime Collection items were conserved and prepared for in-house exhibitions and for display on loan at external venues. A further 512 objects lent by other institutions and private



collectors were documented, prepared and installed in exhibitions at the museum. The exhibitions worked on included *War at Sea – The Navy in WWI*, *Shackleton – Escape from Antarctica*, *X-ray Vision: Fish Inside Out*, *Painting for Antarctica*, *Bondi Surf Life Saving Club murals*, *Beautiful Whale*, *Coming to Australia* and *Sydney to Hobart – 70 years*, as well as a major changeover in the Passengers gallery.

In addition, the condition of 295 high priority and value NMC objects was checked, with 104 of these receiving urgent conservation treatment. Among items checked were the ship models.

New conservation-grade supports were made with \$50,000 from Collection Development Acquisition Budget funding. These supports were constructed for small vessels in storage, to preserve their shape and allow for safe movement of vessels. At the same time the supports are aesthetically pleasing and can be used for display purposes. The vessels included *Firefly II*, *Boofa*, *Mystery*, *Never Fail* and *Skibye*.



In October 2014 conservators responded to a disaster incident in Wharf 7. National Maritime Collection and Sydney Heritage Fleet (SHF) objects in Wharf 7 and the large objects storeroom were affected. Conservators together with staff from across the museum and SHF worked to clean the affected objects.

As part of outward loans, collection objects were prepared for display at Sydney Living Museums – Museum of Sydney's *Toys* exhibition; *The Treasure ships and spices* exhibition at the Art Gallery of South Australia; and for display in the Western Australian Museum's travelling exhibition *Lustre*.

As part of the seminar 'Young Women and Science' for the 2015 International Women's Day, 180 students and teachers toured through the conservation laboratory. Conservators also participated in the delivery of three maritime archaeological conservation workshops delivered by Learning staff for secondary students.

In-kind support from conservation staff was delivered for two interns from the MMAPPS program: Geoff Hindmarsh from the Newcastle Maritime Museum Society (NSW) and Lauretta Davies from the Bunbury Museum and Heritage Centre (WA). For details, see page 49.

### Digital Outreach

In 2014–15 the Digital Outreach team welcomed two new members, who bring with them a wealth of cultural institution and digital content production experience. The team has been focused on launching a suite of new digital products: the museum's first responsive website, a presence on Google Cultural Institute, the museum's digital story platform, and online admission and event purchase.

As part of the museum's Digital Outreach strategy, we are using new platforms to distribute museum digital content. The most significant of these new platforms is Google's Cultural Institute. This online platform, which includes the Google Art Project, allows visitors to search and virtually explore high-resolution images of artworks and artefacts from around the globe. So far, 673 international museums have joined, contributing digital collections and online exhibitions. The museum selected 236 of our own collection highlights for the launch, showcasing the breadth and diversity of the National Maritime Collection. Objects such as *The Charlotte Medal* and the Blaeu celestial globe can now be explored in incredible detail thanks to Google's custom-built zoom viewer.

We have also created four online exhibitions on the Google Cultural Institute platform (see details on page 32), which have proved very popular, garnering more than 80,000 views in the four months since launch.

The digital story platform has been custom built for the museum and allows staff to tell rich-media feature stories on mobile, tablet and desktop. Six stories have been produced (see details on page 32) and they have proved engaging, with an average view time of over two and half minutes.

In addition to these new projects, the team has maintained a lively and successful online presence encompassing the website, blogs, Facebook, Twitter, Instagram, Flickr Commons and the free children's app Lucy's Adventures. Together these have reached more than 20 million people this year.

### External Relations

2014–15 was an excellent year for lifting the museum's media profile both nationally and internationally, with media interest in our exhibitions and special projects resulting in more than 1,200 media stories. This represented a 20% increase in coverage from the previous year, and a media value of just under \$12 million.

The museum's major summer family exhibition *Voyage to the Deep* generated strong media coverage with 47 media items and a media value of \$1 million. Stories about the exhibition appeared mainly in family media, one of the museum's main target audiences. In promoting the exhibition the External Relations Unit also engaged with 'mummy bloggers' who visited the museum throughout the summer and increased word-of-mouth activity by posting reviews and running competitions on their blogs.

The museum's exhibition *Shackleton – Escape from Antarctica* was also popular with the media and generated very strong coverage with a media value of \$1 million. A media tour featuring Ernest Shackleton's grand-daughter, the Hon Alexandra Shackleton, provided strong leverage opportunities to raise the profile of the exhibition. Interviews with Ms Shackleton were featured on *ABC Weekend Breakfast* and Channel Nine's *Today Show* and in the *Sydney Morning Herald*.

The museum's commemorative exhibition *War at Sea: The Navy in WWI* generated strong media coverage and was a significant contribution to the ANZAC centenary commemorations. *War at Sea* has commenced its tour of regional Australia, providing us with the opportunity to engage with regional media, raising the profile of the museum around the country.

The External Relations section also facilitated the visits of a number of high-profile guests including US Secretary of State John Kerry, Their Majesties King Harald V and Queen Sonja of Norway, the Polynesian Voyaging Society's voyaging canoe *Hōkūle'a*, a fleet of Pacific Island canoes with Pacific heads of state for the World Parks Congress, and film director James Cameron.

The *Endeavour* replica's visits to Newcastle, Hobart and Tasmania provided us with opportunities to engage with local stakeholders, and generated strong coverage in regional media, as did the projects being undertaken by recipients of the MMAPSS grants facilitated by the museum.

### Finance

This year the CFO instigated a new budget development process which, as well as ensuring extensive internal consultation, made use of a highly detailed five-year forward forecast model for both capital and operational funds. The development of this critical new business tool has been the subject of extensive work by the CFO and is now regularly used by all business managers across the museum.

top The Hon Alexandra Shackleton and Tim Jarvis centre Museum Director Kevin Sumption and Chairman Peter Dexter with Their Majesties King Harald V and Queen Sonja of Norway at the museum in February 2015 bottom Photographing an ANMM artwork with Google's megapixel camera for the Google Cultural Institute. All photos Andrew Frolows/ANMM



### Fleet services and HMB *Endeavour*

Fleet has been busy with vessel maintenance and assisting with other museum projects in the lead-up to the opening of the Warships Pavilion. In this reporting period, the main maintenance activity was the docking of HMB *Endeavour* at Sydney City Marine (SCM). This was the first time *Endeavour* was moved onto the hardstand at SCM, which was made possible after the cradle and trolley systems' load capacity was reviewed and uprated. The SCM docking proceeded well and a good relationship has been established. It is anticipated that this will have longer-term benefits as there will now be options for schedule flexibility and cost reductions when docking *Endeavour* and *Carpentaria*.

Fleet have assisted with:

- » the preparation of a Mk VIII torpedo for display in the new Warships Pavilion
- » review of gangway designs for the new pavilion
- » technical advice for the shooting of a film for the pavilion's attraction *Action Stations*, enabling the authentic re-creation of various machinery and equipment operations and procedures
- » manufacture of new fenders for HMAS *Onslow*
- » advice for the Victorian Maritime Centre's ex-HMAS *Otama* project.

The new Fleet Management Policy was also released, which aligns Fleet activities with the PWC audit compliance.

*Endeavour* aboard an 82-wheel shiplift during its recent biennial survey docking. Photo Andrew Frolows/ANMM

### HM Bark *Endeavour*

The museum's replica of Lt James Cook's famous 18th-century ship, which the museum operates under the original name HM Bark *Endeavour*, has authentically fitted-out living decks and cabins. This fully surveyed voyaging vessel, which has 20th-century machinery, cooking and hygiene facilities hidden in its lower hold, allows the museum to voyage the ship with a core professional crew. To experience 18th-century seamanship, paying 'voyage crew' participate fully in watch keeping and sail handling.

HMB *Endeavour's* voyages around Australia are a vital part of the museum's outreach program, when the ship is set up in museum mode in interstate and regional ports. This year the voyaging program was closer to the ship's home port. The ship took part in Australia Day celebrations then set off for Tasmania. After returning to Sydney due to storm damage in early February, the vessel again set sail for Hobart on 14 February, arriving safely and opening to the public on the weekend of 21 and 22 February. On the following Monday and Tuesday nearly 700 pre-booked school students and teachers also visited HMB *Endeavour*. Despite the disappointment of not being able to attend the Australian Wooden Boat Festival in Hobart due to storm damage earlier in the month, ultimately the museum was able to successfully fulfil most of the ship's regional outreach commitments in Tasmania.

Back in port, the ship continued to welcome schools as well as hosting National Science Week programs.







### Grants received

- » \$109,036 for an AE2 commemorative art installation from the Australian Commonwealth Government Department of Veterans' Affairs, Saluting their Service Commemorative Grants Program (Major Commemorative Grants Category)
- » \$100,000 for ... *the ocean bed their tomb*, an AE1 commemorative art installation from the Australian Commonwealth Government Attorney General's Department, Ministry for the Arts, ANZAC Centenary Arts and Culture Public Grant Program. This grant has supported the commissioning of a sculpture by artist Warren Langley which will sit adjacent to the new Warships Pavilion as a floating memorial to those who died when AE1 disappeared in 1914

### Indigenous outreach programs included

top left Pacific Islander Festival in November 2014. Photo Andrew Frolows/ANMM bottom left A visit from Polynesian voyaging canoe Hōkūle'a and its entourage in May 2015. Photo Andrew Frolows/ANMM right Bark canoe building programs. Photo David Payne/ANMM

- » \$19,000 from Inspiring Australia to produce the 2014 National Science Week Endeavouring Science program
- » \$3,500 funded by a grant from the Japan–Australia Foundation to the Bunkamura Museum in Tokyo for travel, accommodation and per diem expenses for Dr Nigel Erskine to speak at the opening of the Bunkamura Museum of Art's exhibition on Banks' *Florilegium* in December 2014
- » \$6,500 from an ARC grant with Sydney University for travel and accommodation for Dr Nigel Erskine to undertake research in the National Archives in London in May 2015
- » \$39,980 (ex GST) from the Australia–Indonesia Institute, Department of Foreign Affairs, to fund the development of the exhibition *Black Armada – Australian support in upholding Indonesian independence*
- » \$11,000 (inc GST) from the Embassy of the Republic of Indonesia to fund the development of the exhibition *Black Armada – Australian support in upholding Indonesian independence*

### Indigenous Programs

The museum's commitment to Indigenous programs is demonstrated by the appointment of a second Indigenous Programs officer in this reporting period along with the development and presentation of an extensive range of programs, workshops and opportunities for engagement and partnerships. Indigenous Programs officers work closely with other museum staff and business units to successfully engage national and international audiences to ensure that an Aboriginal and Torres Strait Islander perspective is incorporated into the museum's programs and policies. The responsibilities of this section include managing Aboriginal and Torres Strait Islander programs related to collections, outreach, public and community programs and access.

Helping to guide the inclusion of an Aboriginal and Torres Strait Islander perspective throughout the museum's programs and policies is the museum's Reconciliation Action Plan (RAP) working group, comprising 17 staff members. It meets regularly to discuss the three key areas within the RAP framework as outlined by Reconciliation Australia: relationships, respect and opportunities. The RAP outlines practical actions the museum will take to build strong relationships and enhanced respect between Aboriginal and Torres Strait Islander peoples and other Australians.

Workshops to build full-size or model nawi (canoes) were facilitated by the museum and through Donna Carstens, David Payne and (from March 2015) new staff member Jinny Smith. These included:

- » Lawrence Hargrave School at the museum and Warwick Farm campus NSW, July 2014
- » NAIDOC week at the museum, July 2014
- » Endeavour High School NSW at the museum, November 2014
- » Corroboree Festival at the museum, November 2014
- » Nawi canoe presentation and launch on Kamay/ Botany Bay NSW, International Union for Conservation of Nature World Parks Congress event hosted by the National Parks and Wildlife Service NSW, November 2014
- » Blues & Bros at The Spit, Sydney NSW, January 2015
- » Bill Lane Fellowship students at the museum, May 2015
- » Sydney Secondary College, Balmain NSW, June 2015.

Other outreach programs included:

- » NAIDOC week virtual excursions, 'Unlock Water and Indigenous people', July 2014 and June 2015
- » Cairns Indigenous Art Fair QLD, community consultation, networking artists and industry peers, July 2014
- » Darwin Art Fair NT, community consultation, networking artists and industry peers, August 2014
- » Vaka arrival event and Pacific Islander Festival at the museum, cultural content and program, November 2014
- » Nawi canoe build, Botany Bay Education Centre NSW and Endeavour High School NSW Indigenous students, November 2014
- » Community consultation, Yirrkala, Arnhem Land NT, February 2015
- » Cultural guidance on use of nawi canoe in film, Sydney Film School, Parramatta NSW, March 2015
- » Perth Revealed Indigenous Festival WA, community consultation, networking artists and industry peers, April 2015
- » Bill Lane Fellowship program at ANMM, Australian and Hawaiian Indigenous students, May 2015
- » Community consultation with artist and cultural leader Roy Wiggan in Broome WA, June 2015
- » Torres Straits Gab Titui awards, Thursday Island QLD, community consultation, networking artists and industry peers, June 2015
- » Cultural guidance and assistance on the use of a canoe in a feature-length Australian film, June 2015.

Other collaborations and partnerships included:

- » Review of Cooktown text panel for *Endeavour* commemorative events, Cooktown Land Council QLD, September 2014
- » Metropolitan Aboriginal Land Council NSW collaboration for local cultural language to be used on museum products, February 2015
- » Contributing Indigenous content and program for the Museums International Conference event and cultural cruise, November 2014
- » Delivery of a four-day program at the Corroboree Festival in Sydney NSW in November 2014, comprising kids' activities, tours of the museum's Eora gallery, community talks and canoe build.



right Indigenous elder Uncle Terry Olsen performing during an 'Unlock water and Indigenous People' learning program below right Young visitors enjoying dress-ups themed around *Voyage to the Deep*. Both photos Andrew Frolovs/ANMM

### Information Services and ICT

A strong focus for the museum has been upgrading its ICT system environment over a period of years with all core transactional systems now upgraded. In particular, the Financial Management System (FMS) now includes an online procurement system, with electronic workflow approval process. The new Customer Relations Management (CRM) software is in place, including an interface into the FMS system.

Online commercial and marketing solutions are progressively being deployed, including online payments for donations, member events and ticketing.

The new strategic systems that are now in place are robust, scalable, can be leveraged for continuous improvement and are optimised to maximise opportunities for the ANMM.

### Learning

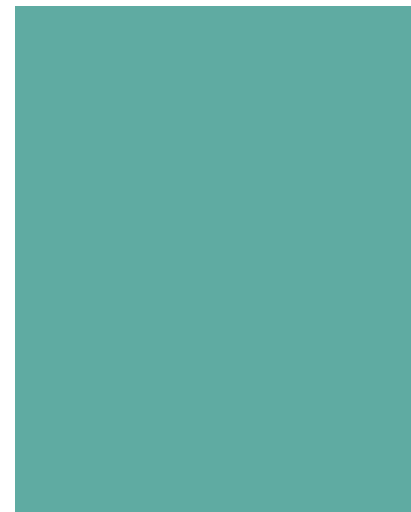
2014–15 was a busy year for the Learning Team with a remit to maximise onsite visitors, meet outreach goals and develop partnerships. More than 1,500 visitors participated across our eight Endeavouring Science events that were curated for the 2014 National Science Week and funded by a grant from Inspiring Australia. A major outreach program involved the HMB *Endeavour* trips to Newcastle in September and Hobart in February, with some 1,000 students and teachers visiting the vessel in both ports. The Virtual Excursions program continued to grow, with more than 1,000 students across Australia participating in a range of video conferences. A particular highlight was the partnership with the University of NSW '50–50 Project' promoting women in science, with an event held at the museum to celebrate International Women's Day 2015.

Mini Mariners Play!, a space developed specifically for the under-5 audience, opened in December 2014. The museum received record visits to April school holiday programs that were themed around *Voyage to the Deep* – particularly Kids on Deck (2,900 visitors), the return season of the theatre program *Captain Nemo's Nautilus* (4,600 visitors), workshops (120 people) and a sold-out family torchlight tour.

In May the museum hosted several Museums Australia 2015 conference events attended by industry professionals across Australia, New Zealand, USA and Canada. In June we launched the Three-Festival strategy, including the 2016 Classic and Wooden Boat Festival, with around 100 attendees and write-ups across the boating media. The museum hosted the Pacific Islander Festival on 15 November 2014, which showcased Pacific culture and food in celebration of the visiting vakas, or voyaging canoes. This proved to be extremely popular and well patronised by a range of Sydney-based Islander communities, as well as our regular visitors.

Audience research was also a focus for the section this year. Many projects were undertaken for a variety of programs, including the Warships Pavilion, a range of exhibitions as well as targeted research with key audiences of teachers, parents and members. The museum also received a grant from Griffith University to undertake research into educational games with students, and received a major Linkage, Infrastructure, Equipment and Facilities grant with University of NSW to further develop the DomeLab exhibition-in-the-round concept.

During the year the section hosted a number of overseas visitors and professional development forums. In August Jack Ludden, Head of Web and New Media Development, The Getty, spoke at the 'Digital







Some of the first images of the Australian submarine *AE2*, which lies in the Sea of Marmara off Gallipoli: top the conning tower as left open by Commander Stoker when he scuttled the vessel on 30 April 1915 centre The resident conger eel inspects the intruders bottom Starboard ballast pump controller and gauge. All images courtesy Project Silent Anzac

Publishing and Outreach for Cultural Institutions' forum. In April, 'Digital Learning, Schools, Museums: a professional development forum' was attended by 100 museum professionals, with talks by the education team from Mystic Seaport and several practising teachers.

The section participated in professional development sessions with the tourism manager from Flagstaff Hill Maritime Museum and staff of Mystic Seaport Maritime Museum (USA), and hosted a Virtual Excursions Network meeting in October 2014. Education staff also attended the Information Technology in Education Conference at the Sydney Opera House in July 2014.

In May 2015 museum educators delivered two programs to 100 students at the Gondwana Children's Choir camp – 'Life on a tall ship' and 'Dazzle camouflage'. This is part of an ongoing program partnership with the choir.

Also in May 2015, the Education team hosted professional development sessions with Education staff from Western Australian Maritime Museum, South Australian Maritime Museum and City of Bunbury (recipient of a MMAPS internship).

The nawi canoe end-of-project function in May 2015 saw the students' bark canoe placed on display in the *Eora* gallery and a portion of a commissioned documentary shown. The event was attended by the Lawrence Hargraves High School students and teachers, local primary school classes, elders of the Indigenous community and Department of Education representatives.

### Maritime Archaeology Program

This year the program at the museum has been undergoing a period of rejuvenation with the appointment of additional staff, the allocation of funding to commence construction on the first stage of the Maritime Archaeology Research Centre (MARC) and the planning and/or implementation of a number of exciting archaeological research projects.

Dr James Hunter has been appointed to the newly created position of Curator RAN Maritime Archaeology. Dr Hunter, a specialist in the area of Australian colonial navies and maritime archaeology, will be focusing on the Museum's Navy Gallery, the RAN Warships Pavilion and the *AE2* Project.

Since 2000 the *AE2* Silent Anzac Project team has been working on the site of the submarine *AE2*, which was scuttled in the Sea of Marmara, Turkey, in April 1915. Following discussions between the

ANMM, the RAN and *AE2* Silent Anzac Project team, it was decided that after July 2015, and working in conjunction with Turkish authorities, management of this important shipwreck site would be handed over to the museum.

As part of the handover process ANMM Director Kevin Sumption spoke at the *AE2* Commemorative Foundation Conference which was held at the Naval Museum in Istanbul in April. Mr Sumption, Head of Research Dr Nigel Erskine and Dr James Hunter later attended the laying of a wreath from the deck of *HMAS Anzac*, over the site of *AE2*.

The museum has signed a formal letter of intent with Dr Kathy Abbass and the Rhode Island Marine Archaeology Project (RIMAP) regarding the ongoing search for the site of *HMB Endeavour* at Newport, Rhode Island. As part of the agreement the museum will fund some of RIMAP's ongoing work on late-18th-century shipwrecks in Newport and museum archaeologists will be joining RIMAP in September 2015 to continue the hunt for *Endeavour*.

The museum has continued to work with the Royal Australian Navy, the Department of the Environment and Indonesian authorities on protecting the site of *HMS Perth* (1942). As part of this joint effort the museum hosted a delegation of four archaeologists from the Indonesian National Centre for Archaeology (ARKENAS) to discuss the formulation of a joint MOU. The MOU has now been signed and the museum is planning to be on site, with divers from ARKENAS, in October 2015 or March 2016.

In January the museum, in association with the Silentworld Foundation, Great Barrier Reef Marine Park Authority and the Department of the Environment, undertook an archaeological assessment of a 19th-century shipwreck that had been located by the RAN on remote Ashmore Reef. The site has been tentively identified as the ship *Comet*, lost south of Boot Reef in 1829.

### MMAPSS grants and internships

The museum's Maritime Museums of Australia Project Support Scheme (MMAPSS) provides grants of up to \$10,000 to non-profit organisations such as museums and historical societies that care for Australia's maritime heritage, usually community-based and often run by volunteers, to fund a range of projects including those related to restoration, conservation, collection management and exhibition development. MMAPSS is administered by the museum and jointly funded by the Australian

Government with support provided by the Ministry for the Arts, Attorney General's Department. The scheme was initiated in 1995 and since then the program has distributed more than \$1 million and supported organisations across Australia to run more than 300 projects. In the 2014–15 round of funding, 28 organisations were awarded a total of more than \$135,000 for maritime heritage projects plus in-kind support and internships.

### MMAPSS grants awarded in 2014–15

#### New South Wales

##### Albury Regional Art Gallery – \$8,196

Funding was for the conservation and reframing of 15 lino print artworks by Australian artist Kenneth Jack, which feature Murray River paddle steamers. These works will be incorporated into the permanent collection galleries of the Albury Regional Art Gallery.

##### Avalon Beach Historical Society Inc – \$2,000

For expert research and documentation of interpretive material about the Stewart Towers, two wooden towers which were constructed and operated from 1868 on Barrenjoey Headland. These towers assisted the safe passage for vessels sailing from Sydney to Newcastle until they were replaced by the present lighthouse in 1881.

##### Coffs Harbour City Council – \$4,000

For funding to engage a heritage conservation specialist to prepare a conservation management plan for stage 1 of the Corambirra Point Gun emplacement restoration and interpretation project. This will help to develop interpretative signage and online material.

##### Dictionary of Sydney Inc – \$9,955

Funding for the *Dictionary of Sydney* to commission 11 entries encompassing each of the First Fleet vessels and an overall essay, for a project linking the First Fleet to Sydney's maritime, social and cultural history.

##### Fort Scratchley Historical Society – In-kind support

In-kind support towards development of rooms 6 & 8 at Fort Scratchley's museum, to commemorate and honour the service of Australian service men and women in the first and second world wars. For the offer of donated showcases from the ANMM and the support of an ANMM designer.





far left 19th-century ceramic, copper alloy and lead marine toilet under restoration. Photo Queenscliffe Maritime Museum left Sindy Dowden (Community History Librarian) and Debra Burn (Manager of library and community development), from the Shire of Peppermint Grove in WA, receive the inaugural 'Director's choice award' from museum Director Kevin Sumption for their MMAPSS 2014–15 project. Photograph Shire of Peppermint Grove

#### Friends of the Australiana Pioneer Village (APV) – In-kind support

For a site visit and support from an ANMM curator to review the significance of a vessel, assess the suitability of including the vessel on the Australian Register for Historic Vessels (ARHV) and to discuss the development of a vessel management plan.

#### Merimbula-Imlay Historical Society Inc/Old School Museum – In-kind support

For a site visit and support from an ANMM curator to review the significance of a vessel, assess the suitability of including the vessel on the Australian Register for Historic Vessels (ARHV) and to discuss the development of a vessel management plan.

#### Museums Australia Mid North Coast Chapter – \$6,776

Funding was for a joint project of the Museums Australia Mid North Coast Chapter, comprising five museums, for an assessment and condition report on 48 waterways objects.

#### PS *Ruby* Board Of Management/Wentworth Shire Council – In-kind support

For an ANMM curator to provide support and assistance towards the development and preparation of a vessel management plan for the PS *Ruby*.

#### Queensland

##### Bond Store Museum, Fraser Coast Regional Council – \$9,986

For an interpretive display about the wreck of the vessel SS *Chang Chow* off the coast of Fraser Island in 1884.

##### Cairns Maritime Museum Inc – In-kind support

For in-kind support through a site visit from an ANMM representative.

##### Historical Society Of Cairns North Qld Inc – In-kind support

For In-kind support through a site visit from an ANMM representative.

##### Queensland Maritime Museum – \$9,020

For the installation of a basic mechanism to enable guides to turn the HMAS *Diamantina's* starboard engine at slow speed to enable visitors to gain a better appreciation of the technology involved in the ship's two four-cylinder triple-expansion steam reciprocating engines.

#### South Australia

##### Edithburgh Museum Inc – \$5,112

For work to display the SS *Clan Ranald* anchor.

##### National Trust of South Australia, Cape Jaffa Lighthouse – \$5,000

For a contractor to remove and replace rusted nuts and bolts from level 2 piles above the accommodation section and below the lantern room of the Cape Jaffa Lighthouse.

##### Port Broughton Sailing and Boat Club Inc – In-kind support

For support from an ANMM curator to discuss the significance of two hydroplanes in the collection and the suitability of including the vessels on the Australian Register for Historic Vessels (ARHV).

##### Port MacDonnell and District Maritime Museum Inc – \$6,000

The ship *Prima Donna* visited Port MacDonnell during the 1880s and after departing was never seen again. Funding was for the construction and display of a model of the ship.

#### Tasmania

##### Maritime Museum of Tasmania \$7,371

For a project to create suitable Chinese-translated interpretation of the Maritime Museum of Tasmania's collection, to enable to museum to present its maritime heritage to Chinese students and visitors.

#### Victoria

##### Maritime Trust Of Australia Inc \$4,000

For a project for a display that will accurately re-create the appearance and atmosphere of the seamen's mess deck during the World War II period on the Bathurst class corvette HMAS *Castlemaine*.

##### National Trust of Australia (Victoria) Polly Woodside Museum \$5,000

To engage a maritime heritage carpenter to project-manage repair work to the ship's deck, undertaken by Polly Woodside Volunteer Association & Commonwealth Green Army Project.

##### Parks Victoria \$7,000

For a significance assessment of heritage collections at six Victorian lightstations (Gabo Island, Point Hicks, Cape Schanck, Cape Otway, Cape Nelson and Wilsons Promontory).

##### Queenscliffe Maritime Museum Inc \$9,900

For a project to engage expert knowledge about the correct conservation and preservation processes and treatments for a complex 19th-century ceramic, copper alloy and lead marine toilet.

##### Seaworks Foundation – In-kind support

For ANMM Head of Research, Maritime Archaeology, Exploration and Navy, to conduct a site visit to review the collection and provide advice on collection management, display and possible paths for collection interpretation.

#### Western Australia

##### Albany Maritime Foundation \$5,000

For the restoration of the working boat *Wildflower* for display.

##### Shire of Peppermint Grove \$6,149

For a significance assessment of the Royal Freshwater Bay Yacht Club historical image collection, and to scan, digitise and organise the collection items. The digital copies of the collection will be made available to the public through an online image database, the National Library of Australia's Trove website and social media channels.



MMAPSS intern Laretta Davies, Curator, the Bunbury Museum and Heritage Centre WA

### Internships

Laretta Davies, Curator, City of Bunbury, The Bunbury Museum and Heritage Centre WA

Awarded eight working days' professional development with the ANMM including the areas of curating, conservation, developing exhibitions, design, master planning, educational programs, social media, store management and marketing.

Tracey Lang, Digitisation Project Officer, Great Lakes Historical Cooperative Society Ltd NSW

Awarded eight working days' professional development with the ANMM to observe photographic and paper conservation methods, registration, cataloguing and digitisation procedures, online marketing and promotions.

Geoff Hindmarsh, Collection Management Assistant, Newcastle Maritime Museum Society NSW

Awarded eight working days' professional development with the ANMM to obtain skills in conservation (especially as related to wood and metal objects), fleet, design, documentation, significance assessments and registration, including object storage and handling.

### Marketing

The museum hosted key events for the international Communicating the Museum Conference in November 2014. Jackson Pellow, Manager Brand & Marketing, was one of the speakers and an abstract of his talk was published as one of the top five key talks.

We continue to sell the exhibition identity and marketing assets that we developed for *Vikings: Beyond the legend* to museums around the world.

The Marketing section successfully launched *Voyage to the Deep* – an interactive family exhibition developed by the museum and designed to be sold on to other institutions – generating strong interest.

### Members

In this period a substantial review of the museum's membership program commenced which will allow the museum to better understand members' expectations, particularly with the differences in the family (currently 70% of our total members) and founding member segments. The review also included a competitor analysis, online survey (see below) and individual discussions with selected members.

The Members team has developed a new three-year events calendar with a particular focus on planning ahead for annual and popular events. Complimentary curator-led exhibition previews have received extremely positive attendance and feedback, with the launches of the exhibitions *X-ray Vision: Fish Inside Out* and *Shackleton – Escape from Antarctica* demonstrating the success of this direction.

In April a joint membership drive with the Powerhouse Museum saw 176 families become members.

In this period the Members and Volunteers section was divided into two separate areas to provide a more focused approach to the strategies for each area. This allowed us to conduct a survey for our members to find out what they wanted from the museum. More than 500 members responded. The consensus was that members were very happy with the value for money and range of membership products – especially *Signals* magazine. From these responses a detailed report and recommendations will be compiled and presented to Council.

### Projects Team

The Projects Team completed consolidation of staff office accommodation into Wharf 7. As an important final step in the organisation restructure, this project moved staff into a single building and collocated teams within each of the divisions.

Construction of the Warships Pavilion commenced on the museum's waterfront, coupled with development of the *Action Stations* experience, which will enhance the visitor experience of our naval vessels, HMA Ships *Vampire* and *Onslow*. The building structure and infrastructure works were completed, with façade and fit-out works on schedule for completion by the opening on 8 November.

A contract was let for design and installation of the immersive cinematic experience (ICE) which will be a key component of *Action Stations*.



Concept development and script-writing were completed in advance of filming on board the vessels and at sea, with post-production scheduled for the third quarter of 2015.

Contracts were also let for production of other components of *Action Stations*, including on-board experience, graphic design, digital products and microsite. Artist Warren Langley was engaged to create a work of art that commemorates the loss of Australia's first submarine, *AE1*.

This section led project teams in delivering two travelling exhibitions, *Voyage to the Deep* and *Shackleton – Escape from Antarctica*. Planning commenced regarding strategic partnerships and programming for the 250th anniversary in 2020 of Cook's first voyage to Australia.

### Publications

*Signals* is the Australian National Maritime Museum's quarterly 80-page colour journal. With a print run of approximately 6,000, *Signals* is mailed to all of the museum's Members as well as to many maritime museums and maritime and naval historical associations in Australia, to prominent overseas maritime museums, and to many other museums, galleries and cultural organisations. It is distributed widely to the media, who often pick up on its stories. *Signals* is lodged in many Australian libraries (including the national, state and university libraries of the Legal Deposit & Free Issue schemes) and is also published online. It is seen by the museum's sponsors, governing board, arts administrators and politicians, plus many of the museum's VIP and casual visitors.

Over the current reporting period *Signals* content has been strategically aligned with the museum's programs, activities and exhibitions. New regular columns introduced for this purpose focus on Indigenous programs and outreach, HMB *Endeavour*, the museum's digital strategies and the Australian National Maritime Foundation.

In the 2015 Australasian Reporting Awards the museum's *Annual Report 2013–14* won a Silver Award for Distinguished Achievement in Reporting, and was a finalist in the Best First Time Entry category.

### Registration and Photography

The Registration and Photography section created more than 13,430 digital records of 12,291 objects for publication through the museum's collections pages on the web. Staff developed a database and routine for transferring publicly accessible collection

right Still image from video produced for *Action Stations* far right ... *the ocean bed their tomb*, a floating installation in memory of those who died on HMAS *AE1*, by artist Warren Langley. Photo Andrew Frolows/ANMM

data and images to the website database and wrote comprehensive data mapping documentation in preparation for Digital Outreach initiative 'Unlocking the Collection'.

In conjunction with curatorial and conservation sections the registrars reviewed and implemented a new acquisition assessment process which takes into account whole-of-life costs for acquisitions.

Registration coordinated with more than 55 cultural organisations, both domestic and international, to lend or borrow items for display and to arrange freight for our exhibitions including *War at Sea – The Navy in WWI*, *Shackleton – Escape from Antarctica*, *Amazing Whales* and *Beautiful Whale*. Our work included complex international freight for the *Alexandra Shackleton* vessel and application to the Australian Government International Exhibition Insurance Program for a forthcoming exhibition.

The Registration section hosted three MMAPPS interns focusing on collection management, best practices and principles. It provided collection management administration support to external stakeholder the Silentworld Foundation, and lent 75 objects to 17 borrowers within Australia and overseas.

The museum is digitising collection objects and data associated with them as part of our Digitisation Strategy for access by people who cannot visit the museum ([nmm.gov.au/learn/collections](http://nmm.gov.au/learn/collections)). At the end of the reporting period, an additional 12,291 objects had been digitised for public access, each with at least one jpeg image and many with multiple images. The total number of objects digitised is now 78,950, or 50% of the collection. Of these approximately 34,840 are available for publication when the new online collection application is created.



### Retail and Merchandise

The retail section continued to bring in a strong revenue during the year. Despite a downturn in visitors from the previous year, the targets for the Store were exceeded. Customer segmentation data indicates that 15% of customers are 'walk-ins', meaning people who come specifically to the Store to find a gift, without necessarily going into the museum. Much of the merchandise is designed specifically, or sourced from around the world, making a unique selection of gifts and souvenirs.

The museum produced its own catalogue for the exhibition *War at Sea – The Navy in WWI*. The catalogue is also accompanying the travelling exhibition, so forms a part of the wholesale product line. A high focus on the Store's wholesale section increased the revenue of this line by 200%. The Store has also been working on being more visible around the museum by having a pop-up store in the exhibition *Voyage to the Deep* and showcases in temporary exhibitions. Catalogues have been sold at the ticket counter with great success. Another highlight of the year was the success of the *Vivid* festival, when the Store increased its revenue by over 400% on the previous year.

### Sponsorship

A three- to five-year sponsorship strategy was implemented as the platform for the new direction for engaging financial and in-kind partnerships. This strategy lays the foundation for long-term museum sponsorship and partnerships with new organisations while re-kindling past sponsors and established networks. The strategy includes a reclassification of sponsorship categories to ensure benefits are uniform.



### Research and Curatorial

The Master Narratives development project was completed and has been incorporated into the museum's review of the Collection Development Policy. With the Warships Pavilion soon to open, the curatorial section has worked closely with other sections across the museum throughout the year on this ground-breaking project. Working with the Digital Outreach team, Curatorial has also provided content for the recently launched Google Cultural Institute online exhibitions as well as developing the temporary exhibitions *War at Sea – The Navy in WWI*, *Shackleton – Escape from Antarctica*, and *X-ray Vision: Fish Inside Out*. The ranks of the section's Maritime Archaeology group were augmented with the creation of the new role of Curator RAN Maritime Archaeology which will be critical for the development of the maritime archaeology program. The position of Project Assistant Indigenous Programs was another welcome addition.

Staff in the section were successful in gaining several grants, enabling development of an exhibition on Australian support for Indonesian independence and an installation commemorating the loss of the Royal Australian Navy submarine *AE1*. The section also worked closely with the Cruising Yacht Club of Australia in celebrating the 70th Sydney to Hobart yacht race.

### Sydney Heritage Fleet

The Lady Hopetoun and Port Jackson Marine Steam Museum was founded in December 1965 by a group of public-spirited individuals to preserve Sydney's 1902 VIP steam yacht *Lady Hopetoun*. The organisation later became known as the Sydney Maritime Museum Ltd and in 1998 adopted the trading name Sydney Heritage Fleet to distinguish it from the Australian National Maritime Museum, which generously hosts our managerial office and provides a berth for *James Craig* outside the Wharf 7 building.

Despite facing many financial hurdles and never having had a permanent home, Sydney Heritage Fleet celebrated its 50th anniversary throughout the year under review.

Sydney Heritage Fleet is a community-based non-profit organisation whose mission is to 'build and maintain an internationally recognised centre of excellence in maritime heritage for the benefit of all Australians by presenting through research, acquisition, conservation, restoration, education and operation, our continuing maritime history'. It is funded through donations, membership subscriptions and income from vessel charters and tours.

Sydney Heritage Fleet enjoys a 1,250-strong membership and has around 500 dedicated volunteers crewing its vessels, on their current restoration project, and in various office and support activities.

The fleet's oldest vessel is the wonderfully restored tall ship *James Craig*, which regularly puts to sea under full sail. Four other centenarians and historically significant vessels grace Sydney Harbour. The fleet's flagship is *Lady Hopetoun*, acquired by the Fleet in 1965. Other vessels aged 100 years or more within the fleet are the 1902 steam tug *Waratah*, acquired in 1968; the 1903 schooner *Boomerang*, donated to the Fleet in 1987; and the small 1908 motor launch *Protex*, acquired in 1981.

Other operational vessels include the 1943 ex-RAN harbour launch *Harman* and the 1954 Botany Bay motor launch *Berrima*. The fleet has recently added two tugboats – *Bronzewing* and *Currawong* – on permanent loan from the Royal Australian Navy.

Under restoration is the 1927 pilot vessel *John Oxley*. If funding permits, this may be followed by the 1912 ferry *Kanangra*. Also undergoing restoration is the 1950s wooden speedboat *Kookaburra II*.

Sydney Heritage Fleet enjoys a high level of support from the Australian National Maritime Museum and also partners in such important international projects as the Australian Register of Historic Vessels (ARHV). The wooden boat exhibition in the Wharf 7 foyer resulted from a collaboration between the two institutions and involves significant small craft and heritage engines from the fleet's collection.

The continued use of office space, collection storage and workshop access at the Wharf 7 Maritime Heritage Centre, together with a Wharf 7 berth for *James Craig*, is testimony to the sound working relationship between the two organisations.

### USA Gallery

In 1988 the people of the United States of America presented a Bicentennial gift of money to the people of Australia to research, interpret and tell the story of the maritime links between our seafaring nations. The USA Gallery, its collection and program of exhibitions and events about science, technology, defence, history, art and nature continue to be funded by this gift.

In addition to new exhibitions in the USA Gallery, this year saw the USA Programs branch out into developing future major temporary exhibitions for the museum such as *Ultimate Depth*, about James Cameron's expedition to the bottom of the Mariana Trench in the Australian-built *Deepsea Challenger* submersible. Working closely with the museum's Indigenous Programs Manager, the USA Gallery invited participation by first-nation secondary school students in the 2015 USA Gallery Bill Lane Fellowship.

Jinny Smith, Project Assistant Indigenous Programs (centre), with the 2015 Bill Lane Fellows. Photo Andrew Frolows/ANMM

The fellowship was established in 2010 in honour of Bill Lane, US Ambassador to Australia between 1985 and 1989, who was instrumental in establishing the USA Bicentennial Gift Fund.

In collaboration with the museum's Manager of Indigenous Programs, Donna Carstens, and Jenna Ishii, Education Coordinator of the Polynesian Voyaging Society's Malama Honua worldwide voyage, the fellowship was awarded to Aboriginal, Torres Strait Islander and Native Hawaiian secondary school students to enable them to share their maritime traditions and knowledge during a three-day cultural exchange program and workshop. This was held at the museum in May 2015 to coincide with the visit by the Hawaiian voyaging canoe *Hōkūle'a*. The 2015 Bill Lane USA Gallery Fellows are Owen Talbot and Hayden Charles from Sydney; Gaitup Satrick, Timikah Mudu and Jaub-Lashae Turner from the Torres Strait Islands; and Ka'ihikapu Maikui, Malie Sarsona and Kay-ala Kaha'ulelio from Hawaii.

The exhibition *Beautiful Whale – Life size photography* by Bryant Austin completed its successful run in the USA Gallery in January, having attracted more than 119,000 visitors over nine months.

Its replacement, *X-ray Vision – Fish Inside Out*, from the Smithsonian Institution's National Museum of Natural History in Washington DC, is a collection of high-resolution radiographs of specimens from the US National Fish Collection that reveal the internal structures (and sometimes the final meals) of fish species arranged in evolutionary order. A companion exhibition, *A Different Vision*, from the museum's collection of Indigenous art that uses X-ray technique, reveals 40,000 years of unbroken knowledge and cultural connection to fish and the sea.

*Mission X – The rag tag fleet* continues to tell the story of the brave Australian men and boys and their ships who served in the US Army Small Ships Section, supplying Allied forces in the south-west Pacific war.

In September, the ship's bell and engine telegraph from USS *Canberra* (the only US Navy vessel ever named in honour of a foreign warship or city)



were returned to a new display in the gallery after assessment and treatment by museum conservators.

The USA Gallery hosted several other events and important guests during the reporting period. On 8 August, expedition leader James Cameron launched the film *Deepsea Challenge 3D* at the museum, toured the USA Gallery, and announced his collaboration on *Ultimate Depth*. This exhibition, being developed by the museum's USA Programs, is about his journey to the earth's lowest point in an Australian-built submersible.

On 12 August 2014 members of US Secretary of State John Kerry's party inspected the USA Gallery.

US Ambassador to Australia, Mr John Berry, and US Consul General Sydney, Mr Hugo Llorens, visited the USA Gallery on a number of occasions during the year and participated in activities associated with this year's USA Gallery Bill Lane Fellowship.

The US Consulate Sydney held its 4th of July celebrations at the museum in 2014.

In June 2015 Mr Ron Allum and Mrs Yvette Allum, designer/builders of the *Deepsea Challenger* submersible vessel, visited the museum to discuss their collaboration on the *Ultimate Depth* exhibition.





top Volunteer guides lead tours of the vessels and the museum's galleries as well as performing many valuable behind-the-scenes roles centre Volunteer modelmaker John Laing at the modelmakers' desk in the museum bottom Librarian Gillian Simpson in the Vaughan Evans Research Library. All photos Andrew Frolows/ANMM

### Vaughan Evans Research Library

The Vaughan Evans Library, founded in 1986, is the research library of the Australian National Maritime Museum. Vaughan Evans OAM 1924–1993, a maritime historian and one of the museum's greatest supporters, donated his private collection of maritime history to form the nucleus of the library's collection.

The library is used by staff, volunteers and museum members and it is also open at certain hours by appointment to members of the public. The library's extensive collection of published works and reference resources reflects the activities and collecting interests of the museum.

We received 427 donations to the library collections this year and the principal donors were:

- » August 2014, Guy Lloyd 1926–2010, architect and former member of the Royal Melbourne Yacht Squadron: 70 items donated by his wife Shirley.
- » December 2014, Department of the Environment Library, following their closure: 86 items
- » March 2015, John Jones: 37 items
- » March 2015, Robert Macauley: 10 items
- » May 2015, Tom Hughes: 22 items
- » June 2015, Rod Anderson: 42 items from the Merchant Fleet series.

Author talks for Members were relocated to the library space during this reporting period and all three talks held here so far have been well attended:

- » November 2014, Peter Plowman, author of *Voyage to Gallipoli*
- » January 2015, Russell Kenery, author of *Matthew Flinders open boat voyages*
- » May 2015, Peter Plowman, talking about *Lusitania*, *Mauritania*, *Aquitania* and the Cunard Line.

### Venues

The Venues department hosted 234 events and 27,491 delegates during this period, which generated total venues hire revenue of \$1.44 million from a reforecast budget of \$1.2 million.

Venues went to a public tender for a retail and event catering partner. The catering partnership was activated with Laissez Faire Catering in August 2014, signing a three-year contract plus three-year option.

The Lighthouse Gallery generated strong interest on its launch on 3 April 2014 and has provided proven results in its first year. This additional venue

is the largest of our eight venues, with a capacity of 400. The Lighthouse Gallery's total revenue for the reporting period was \$253,577, exceeding budget expectations. This revenue came from 38 events and 7,841 delegates in a seven-month period.

The PR and editorial received from the unveiling of *Actions Stations* and the Warships Pavilion to the market at AIME 2015 resulted in a broadcast nationally to over 44 publications with estimate value of \$245,000.

As part of broader museum Customer Relations Management (CRM) integration, the Venues and Events section transitioned from Events Perfect to the new bespoke CRM during May 2015.

### Volunteers

This year the museum realigned its Volunteers department, moving it into the visitor services section along with retail and front-of-house staff. This change combined all front-facing personnel in the same area, providing a more integrated service to our visitors.

Volunteers completed 55,432 hours service at the museum during the 2014–15 financial year. As well as regular guiding, they conducted 3,149 organised tours for a total of 28,865 visitors. These tours were conducted on our floating exhibits *Advance* and *Vampire*, in the museum on Kay Cottee's yacht *Blackmore's First Lady*, and in a generic tour of the galleries. Additionally, in the last quarter of the reporting period, the volunteers commenced specific tours of the exhibition *Shackleton – Escape from Antarctica*, which is rapidly gaining in popularity and attendance numbers.

Formed in March 2014, the ANMM Speakers is a small, dedicated group of volunteer museum guides who promote the museum in the community and encourage increased visits and museum membership. This year the Speakers group grew considerably in the number of engagements and audience attendees, with 55 speaking engagements to an audience of 2,534. Additionally, the museum has started to see several of the organisations to which they have presented visiting the museum after being introduced to it by one of the group. Fifteen talks are available, with topics ranging from a virtual tour of the ships *Vampire*, *Onslow* and *Endeavour* to topics of historical interest such as the *Sydney vs Emden* battle and the work of the RAN Bridging Train at Gallipoli.

The last quarter also saw the department finalise its plans for recruitment and training of new volunteers for the Warships Pavilion. In the first instance it is intended to recruit ex-naval service personnel to assist us in bringing alive our RAN treasures.

Seven new Chinese-speaking volunteers finalised their museum training to become fully fledged guides, and more are being trained. Tours conducted by Chinese-speaking volunteers have been very positively received.

### Welcome Wall

The Welcome Wall stands in honour of those who have migrated to live in Australia and continues to be the museum's tribute to celebrate the diversity of Australian migrants and their journey.

People can register their names and see them inscribed on bronze panels on the wall that stand permanently at the museum. They can also contribute online records on a virtual wall. The ANMM is the only museum in Australia which still has the capacity for people to register their family names. Its online database makes these stories available to family historians and researchers everywhere.

Registrants and the public can search for relatives and friends online and submit pictures and further details about their stories, and in doing so create a monumental and practical account of migration to Australia.

This year the Welcome Wall underwent a re-design to include stories translated in five different languages: Chinese, Hindi, Arabic, Italian and Greek.

In the period 2014–15, 548 names were added to the Welcome Wall, originating from over 100 countries. The top 10 countries for registrants are United Kingdom, Italy, Scotland, Greece, Germany, Malta, USA, Netherlands, Ireland, South Africa and France.

Two ceremonies to unveil new panels of names were held this financial year, with 800 attendees at each ceremony.

Through a partnership with Professional Footballers Australia the museum secured guest speaker Simon Colosimo for the May 2015 unveiling ceremony. A retired professional player and former Socceroo, Simon shared the story of his own family's migration from Italy.

The museum will continue to achieve a wider range of nationalities represented on the Welcome Wall and ensure it remains a sustainable community engagement activity.



# 2014–15

## PERFORMANCE INDICATORS

The Key Performance Indicators of the Portfolio Budget Statement (PBS) for financial year 2014–15 are given here. 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.

The museum's strategic direction is to explore and manage maritime heritage in ways that enlighten, inspire and delight people everywhere. Key strategies for the museum are identified in the opening pages of this report.

From 2013–14 the national arts and cultural agencies, including the museum, report against a range of cross-agency key performance indicators. Agency-specific key performance indicators (KPIs) are included.

*Aloft aboard Endeavour. ANMM photographer*

	2014–15			
Key performance indicators	Budget	Actual	Variance	Comments
Visitor interactions				
Total number of visits to the organisation	490,496	476,436	-3%	
Total number of visits to the organisation's website	483,285	424,105	-12%	During this period the ANMM website was rebuilt and relaunched following a 12-month planning and design phase.
Total number of on-site visits by students as part of an organised educational group	33,500	32,878	-2%	The HMB <i>Endeavour</i> was unavailable for school visits during school term 2 due to its survey dock. As the circumnavigation of Tasmania and HMB <i>Endeavour's</i> attendance of the Hobart Wooden Boat Festival were both cancelled due to bad weather, school attendances were also limited to just two open days in Hobart's Constitution Dock.
Participation in public and school programs				
Number of people participating in public programs	33,500	37,518	12%	<i>Through these lines</i> (September 2014 theatre program based around WWI nurses) performed beyond expectations; WEA programs were fully booked this year; extra Cabinets of Curiosities were available in USA Gallery to complement <i>Beautiful Whale</i> ; surveys show that word of mouth is a strong motivator and we have noticed a gradual increase in numbers to our general weekends and school holiday programs.
Number of students participating in school programs	40,018	46,883	17%	Increase due to variety of programs offered, especially those in conjunction with temporary exhibitions
Quantity of school learning programs delivered				
Number of organised programs delivered on-site	485	505	4%	
Number of program packages available on-line	22	27	23%	Significant effort has been made by the Learning and Digital Outreach teams to develop online educational content, with new collaborations in place with Google and iTunesU, as well as new in-depth digital stories.



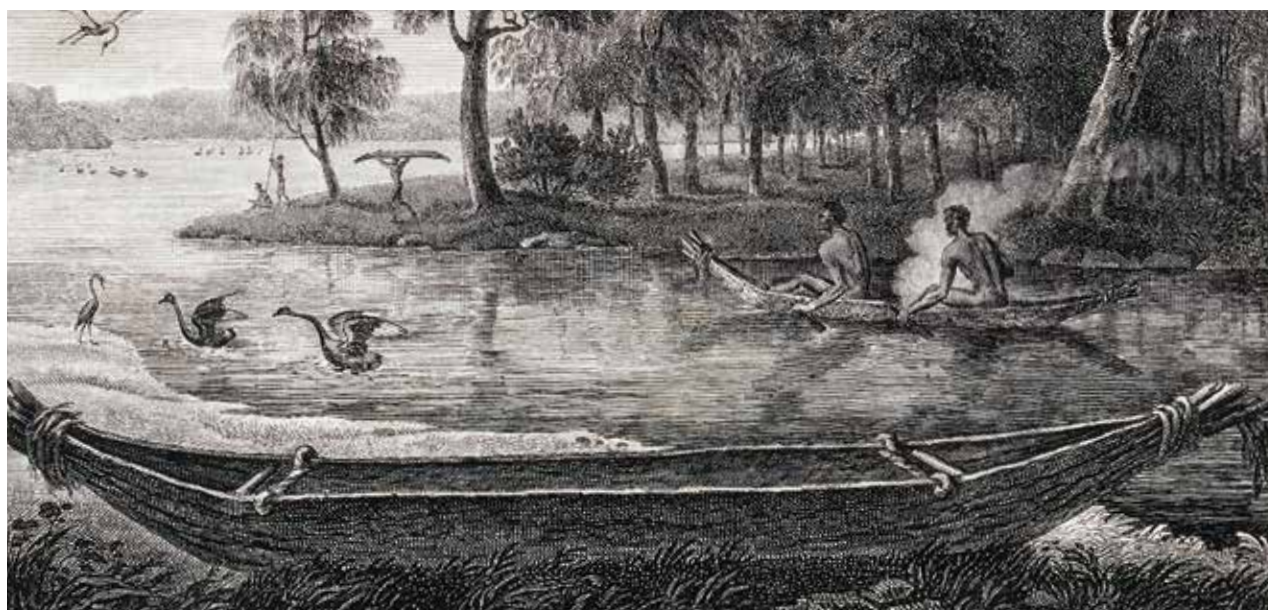
	2014–15			
Key performance indicators	Budget	Actual	Variance	Comments
Number of educational institutions participating in organised school learning programs	608	528	-13%	We are seeing a general trend for fewer actual schools visiting, but those that come are bringing bigger groups
<b>Visitor satisfaction</b>				
Percentage of visitors who were satisfied or very satisfied with their visit	90%	90%	0%	
<b>Program survey rating (by teachers)</b>				
Percentage of teachers reporting overall positive experience	90%	91%	1%	
Percentage of teachers reporting relevance to the classroom curriculum	90%	91%	1%	During this period significant work has been carried out to develop links between the Warships Pavilion content and the Australian curriculum. Further curriculum linkage work on the rest of the museum's public offer is planned for next year.
<b>Expenditure mix</b>				
Expenditure on collection development (as a % of total expenditure)	11%	38%	245%	In May this year the CFO undertook a significant reappraisal of the museum's expenditure mix and classification, as part of the process of preparing financials for the Ministry for Arts National Cultural Impact Report. This was the first time the museum's financial mix had been appraised in a number of years.
Expenditure on other capital items (as a % of total expenditure)	27%	17%	-37%	
Expenditure on other (ie non-collection development) Labour costs (as a % of total expenditure)	23%	24%	4%	
Other expenses (as a % of total expenditure)	39%	21%	-38%	

	2014–15			
Key performance indicators	Budget	Actual	Variance	Comments
<b>Collection management and access</b>				
Number of acquisitions made in the reporting period	1020	199	-80%	This reduction follows the lifting of the collection moratorium at the end of FY 13/14 and a strategic decision that has been made to proceed to acquire for the national collection in a more considered fashion led by the new master narrative.
Total number of objects accessioned in the reporting period	2,400	2,012	-16%	
% of the total collection available to the public	22%	20%	-9%	This KPI is the major focus of the museum's next significant digital project, Unlocking the Collections, which will provide greatly enhanced online access to our collections.
% of the total collection available to the public online	20%	19%	-5%	
% of the total collection available to the public on display	2%	2%	0%	
% of the total collection available to the public on tour	0.03%	0.07%	133%	New collection-rich touring exhibitions are now available – <i>War at Sea, East Coast Encounters</i> and <i>On Their Own</i> are currently touring; <i>Saltwater Barks</i> is also available.
% of the total collection digitised	46%	50%	-2%	

2014–15

## STATUTORY INFORMATION

Engraved plate after an illustration by  
Charles-Alexandre Lesueur of Indigenous  
canoes of NSW. ANMM Collection



### Corporate governance

The museum is a statutory authority within the Arts portfolio. Its enabling legislation, the *Australian National Maritime Museum Act 1990* (the ANMM Act), established a governing council to ensure the proper and efficient performance of its functions. At 30 June 2015, the Council comprised ten 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 four committees (see Appendix 12, page 152). 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, Risk, Audit, Capital Works, Assets and Systems 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 that includes a requirement for periodic self-assessment, an exercise which was undertaken during the course of the year. 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.

The museum prepares strategic plans over four years and annual operating plans for ministerial approval in accordance with the ANMM Act. The minister receives reports on matters of significance, and the Chairman and Director meet with the minister as required. 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 *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and in addition to its annual reporting obligations to the minister and the parliament, also lodges a PGPA 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.

The names of the senior executive and their responsibilities are:

**Peter Dexter** Chairman

**Kevin Sumption** Director and CEO

**Frank Shapter** Chief Finance Officer

**Peter Rout** Assistant Director, Operations

### 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 2014–15.

### Freedom of Information

There were no requests under the *Freedom of Information Act 1982*. The museum's FOI officer for the period was Peter Rout.

### 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.

### 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.



right ANMM curator Kim Tao (centre) with former child migrants at the *On their own* exhibition at the Immigration Museum, Melbourne. Photo Rodney Start/Museum Victoria  
far right Stained-glass window in the chapel of Mission to Seafarers Victoria headquarters in Melbourne. Photo courtesy Mission to Seafarers Victoria

### Fraud control

The museum has prepared fraud risk assessments and fraud control plans, and has in place appropriate fraud prevention, detection, investigation, reporting and data collection procedures and processes. All reasonable measures have been taken to minimise the incidence of fraud. There was no fraud identified or reported in the financial year.

### Contribution of risk management in achieving objectives

Before any decisions are made on key projects, and before significant events, the museum undertakes thorough risk assessments. We have a robust workplace health and safety program (see next column) through which we manage accidents and incidents. We take a proactive approach to risk management, including independent consultation and review. Insurance needs, which are also based on independent valuation of replacement cost, are assessed by the finance and audit committee.

### Compliance with requirements under the *Carer Recognition Act 2010*

The museum meets its obligations for carers' leave by providing flexible working arrangements with consideration for those with caring responsibility. Personal leave is available for caring purposes.

### Establishment and maintenance of appropriate ethical standards

At induction all staff are briefed on the APS Values and Code of Conduct. Refresher training in Code of Conduct responsibilities is conducted periodically and all supervisors are required to sign off on the conduct of their subordinate staff as part of the process that informs the annual CAC Act compliance report.

The museum closely monitors any conflicts of interest, gifts to declare or any other matters to disclose. A conflict of interest declaration register is in place, and a gift register declaration continues to be sent out quarterly to all staff.

### Workplace health and safety

The museum has a comprehensive and compliant workplace health and safety management framework, 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 WHS committee has been meeting fortnightly to assist in the review of WHS policy and procedures and improvements to safety risk controls. The committee includes elected staff representatives from the six designated workgroups 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.

WHS is included in the site induction given to all new employees, volunteers and contractors.

The museum continued to ensure environmental and WHS management of projects in accordance with legislative requirements and industry best practice. There were no safety incidents during the year on the construction site for the Warships Pavilion and the contractor, Stephen Edwards Construction Pty Ltd, was commended in its safety audit by the Federal Safety Commissioner.

WHS and Accessibility reviews have been initiated during design of ANMM exhibitions, as well as post-project reviews, to ensure continuous improvement.

### Ecologically sustainable development and environmental performance

New powder-coated steel, long-span shelving has been purchased and installed in the Wharf 7 building's loading dock to accommodate the museum's stock of approximately 500 re-useable Fini frames in their protective boxes. This facility frees up their previous shelving space in the Large Objects Store, and thus provides more storage for collection objects and improves security in that area. It also facilitates easier



access to the frames when preparing exhibitions, and assists in developing and maintaining the museum's capital base.

The ICT section sends e-waste for recycling by either Sydney City Council e-waste program or a commercial program. Redundant audio-visual equipment is recycled through eBay, and all toners are recycled. A battery recycling program continues, and old server equipment is donated to charity. Use of the library's multifunction scanner continues to halve the number of paper copies accompanying public enquiries.

### Procurement initiatives to support small business

The Australian National Maritime Museum supports small business participation in the Commonwealth Government procurement market. Small and Medium Enterprises (SME) and Small Enterprise participation statistics are available on the Department of Finance's website: [finance.gov.au/procurement/statistics-on-commonwealth-purchasing-contracts/](http://finance.gov.au/procurement/statistics-on-commonwealth-purchasing-contracts/).

### Grants

Information on grants awarded by the Australian National Maritime Museum during the period 1 July 2014 to 30 June 2015 is available at [anmm.gov.au/grants](http://anmm.gov.au/grants) and on pages 49–52.

Information on grants received by the Australian National Maritime Museum during the period 1 July 2014 to 30 June 2015 can be found on page 44.

### Advertising, marketing design and marketing research

In the 2014/2015 financial year, the Marketing Unit at the Australian National Maritime Museum spent the following amounts on advertising and marketing:

### Creative advertising agencies for developing advertising campaigns

*Going Places* exhibition campaign creative:

**Enigma Communication** \$16,523

*Amazing Whales* exhibition campaign creative:

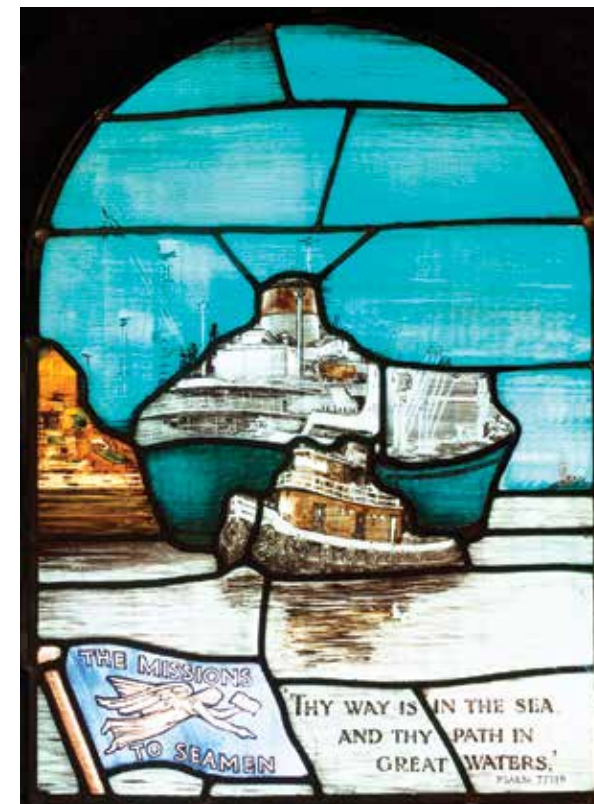
**Enigma Communication** \$4,230

*Voyage to the Deep* exhibition campaign creative:

**ACMN** \$412.50 **Bloke Australia** \$98,631

**Rippling Media** \$4,960 **Zadro Communications** \$450

**Stu Hunter** \$500



*Shackleton – Escape from Antarctica* exhibition campaign creative: **ACMN** \$4,565 **Bloke Australia** \$15,040 **Slade Smith** \$2,110

*War at Sea* exhibition campaign creative: **Wingrove Design Studio** \$9,085

*Action Stations* exhibition campaign creative: **Bloke Australia** \$8,400 **Zadro Communications** \$750

*Horrible Histories Pirates* exhibition campaign creative: **Salt Advertising Group** \$2,595

*Vivid Festival* campaign creative: **Enigma Communication** \$1,818 **Slade Smith** \$540

*What's On* design: **Slingshot Design** \$3,400

Domestic tourism campaign creative: **Bloke Australia** \$380 **Virginia Buckingham** \$3,800

General marketing: **Bloke Australia** \$4,670 **Christie Fearn** \$2,400

### Market research organisations

Market research for *Going Places* exhibition: **Strategy 8 Consulting** \$4,500 **Street Promotions Australia** \$456

*Amazing Whales* exhibition: **Strategy 8 Consulting** \$400

*Voyage to the Deep* exhibition: **Strategy 8 Consulting** \$9,100 **Street Promotions Australia** \$152

General research: **Strategy 8 Consulting** \$1,400

### Media advertising organisations

*Going Places* exhibition media buying: **APN Outdoor** \$15,700 **Copeland Publishing** \$6,407 **ellaslist** \$895 **Elwin Media** \$2,450 **Nationwide News** \$5,400 **Print & Digital Publishing** \$750 **Rippling Media** \$4,500 **Val Morgan** \$11,800

*Amazing Whales* exhibition media buying: **Copeland Publishing** \$5,023.64 **Enigma Communication** \$2,391.11 **Nationwide News** \$16,740 **Sydney Comedy Festival** \$1,050

*Voyage to the Deep* exhibition media buying: **ellaslist** \$895 **Elwin Media** \$2,200 **Google Asia Pacific** \$7,720.21 **Mitchell and Partners** \$155,156.55 **Playgroup NSW** \$1,080 **Austereo Radio Advertising** \$53,333.29 (contra allocation) **Nine Network Media** \$200,000 (contra allocation)

*Shackleton – Escape from Antarctica* exhibition media buying: **Google Asia Pacific** \$1,387.73 **Mitchell and Partners** \$43,457.85 **Royal Geographic Society** \$3,372.43 **Sydney Harbour Foreshore Authority** \$7,800

*War at Sea* exhibition media buying: **Foxtel** \$15,000 **Inside History Magazine** \$475 **Mitchell and Partners** \$21,150.13 **Nationwide News** \$6,750 **Print & Digital Publishing** \$750 **RnR Publishing** \$4,000 **Foxtel History Channel** \$50,000 (contra allocation)

Domestic tourism media buying: **Hardie Grant Magazines** \$45,101.67 **Smiley Ad Co** \$5,900 **Sydney Harbour Foreshore Authority** \$1,925 **What's On In Sydney** \$22,000 **YHA** \$1,000 **Enigma Communication** \$5,567.14

### Disability reporting

#### Changes to disability reporting in annual reports

Since 1994, Commonwealth departments and agencies have reported on their performance as policy adviser, purchaser, employer, regulator and provider under the Commonwealth Disability Strategy. In 2007–08, reporting on the employer role was transferred to the Australian Public Service Commission's *State of the Service Report* and the *APS Statistical Bulletin*. These reports are available at [apsc.gov.au](http://apsc.gov.au). From 2010–11, departments and agencies have no longer been required to report on these functions.

The Commonwealth Disability Strategy has been overtaken by the National Disability Strategy 2010–2020, which sets out a ten-year national policy framework to improve the lives of people with disability, promote participation and create a more inclusive society. A high-level two-yearly report will track progress against each of the six outcome areas of the strategy and present a picture of how people with disability are faring. The first of these reports will be available in late 2014, and can be found at [dss.gov.au](http://dss.gov.au).

### Information Publication Scheme

Agencies subject to the *Freedom of Information Act 1982* (FOI Act) are required to publish information to the public as part of the Information Publication Scheme (IPS). This requirement is in Part II of the FOI Act and has replaced the former requirement to publish a Section 8 statement in an annual report. Each agency must display on its website a plan showing what information it publishes in accordance with the IPS requirements.

Some of artist Alan Chen's illustrations for the Warships Pavilion. Photo Andrew Frolows/ANMM



### Absence of provisions in contracts allowing access by the Auditor-General

There is no absence of this provision in any contracts relating to this reporting period.

### Contracts exempted from publication in AusTender

There were no exemptions as per the AusTender requirements.

### Productivity gains

The organisational restructure (stage 2) was completed in the prior year with its primary objective being more emphasis on generating new sources of income. As a result of new positions, new business opportunities have been achieved this year as per the financial accounts. The museum also developed and implemented new systems and system upgrades to provide staff with improved desktop tools, especially for accounting, procurement and customer relations management.

### Assessment of purchasing against core policies and principles

The Australian National Maritime Museum has a specific procurement policy, including a list of approved authorised delegates and procurement guidelines. These comply with the Commonwealth Procurement Rules and the processes have been independently audited by PricewaterhouseCoopers with all recommendations implemented. The ANMM processes are transparent and competitive. The ANMM conducts ongoing staff training on procurement processes and continually improves such processes. For example, this year an online procurement system with electronic workflow approval process was implemented.



### Assessment of effectiveness of assets management

As part of the strategic planning process, the Australian National Maritime Museum engages independent review of its Strategic Asset Management Plan to reflect the current status of the museum's database and identify upcoming capital enhancement, capitalised maintenance and regular and reactive maintenance requirements in line with contemporary cost management processes and sound engineering practices. The Strategic Asset Management Plan is forward-looking over 10 years and budget is made available for this purpose. The plan is current.

### Correction of material errors in previous annual report

No errors are noted.

### Agency Resource Statements and Resources for Outcomes

See Appendixes 17 (page 161) and 18 (page 162).



# 2014–15

## HUMAN RESOURCES



### Staffing overview

At 30 June 2015, the number of staff employed under the *Public Service Act 1999* totalled 108 (73 ongoing full-time, 13 ongoing part-time, 17 non-ongoing full-time, 2 non-ongoing part-time and 3 non-ongoing casual).

### Enterprise Agreements/AWAs

At 30 June 2015, the number of APS employees covered by an Enterprise Agreement was SES nil, non-SES 108. The number of staff covered by an AWA was SES nil, non-SES nil. The number of staff covered by an IFA was SES nil, non-SES 20.

Colleagues competing in the staff regatta, an annual event sponsored by Sydney by Sail. Photo Ed Penn/Sydney by Sail

### Salary rates and benefits

The salary rates available for APS employees by classification structure (as at 30 June 2015) are as follows:

Classification	Pay point	30 June 2015
APS Level 1	1.1	\$40,471
	1.2	\$41,832
	1.3	\$42,964
	1.4	\$44,720
	1.5	\$45,624
APS Level 2	2.1	\$45,802
	2.2	\$47,065
	2.3	\$48,302
	2.4	\$49,555
	2.5	\$50,792
	2.6	\$51,807
APS Level 3	3.1	\$52,171
	3.2	\$53,524
	3.3	\$54,886
	3.4	\$56,308
	3.5	\$57,436
APS Level 4	4.1	\$58,145
	4.2	\$59,994
	4.3	\$61,556
	4.4	\$63,132
	4.5	\$64,393
APS Level 5	5.1	\$64,853
	5.2	\$66,887
	5.3	\$68,769
	5.4	\$70,007
APS Level 6	6.1	\$70,045
	6.2	\$71,790
	6.3	\$73,757
	6.4	\$77,463
	6.5	\$80,462
	6.6	\$82,072

### Non-salary benefits provided to employees

- » Access to confidential professional counselling service through Employee Assistance Program
- » Reimbursement of costs for APS staff for vaccinations
- » Bulk influenza vaccinations on site for staff
- » Eyesight testing for APS staff and reimbursement for cost of spectacles
- » Provision of prescription sunglasses to employees who work regularly outdoors
- » Access to salary sacrifice – laptop computers, additional superannuation, novated and associate motor vehicle leases for staff
- » Studies assistance for ongoing APS staff
- » Access to relevant training for APS staff, including first aid, fire warden, work health and safety representatives, harassment contact officer, IT training and specialised training in Word, Excel and PowerPoint
- » Access to purchased leave scheme for ongoing APS staff
- » Flexible working hours and a range of family-friendly initiatives, such as working from home and payment of child care fees if staff are required to travel away from home for museum business.

### Performance bonus payment

The aggregate performance bonus payment for the agency as a whole in 2014–15 was nil.

### Effectiveness in managing human resources

The staff turnover rate in 2014–15 was 7.2%, compared to 10.23% in 2013–14 and 10.53% in 2012–13.

### Key training and development initiatives

Staff undertook a range of training, including work-related activities, courses and conferences. These included fire warden, senior first aid, and work health and safety. Additional training was undertaken in drafting position descriptions and leadership coaching for senior managers.



far left Indigenous Programs Manager Donna Carstens presents a session for a teleconferenced learning program  
left Preparator Stephen Crane working on the set for *Voyage to the Deep*. Both photos Andrew Frolows/ANMM

### Commonwealth disability strategy

The ANMM Accessibility Action Plan is awaiting approval and Council endorsement.

### Assessment of achievement in terms of Australian Government policy

Human Resources management policies have been developed, updated and implemented to meet workforce requirements, including the Public Interest and Disclosure policy and procedures.

### The enterprise agreement

The ANMM Enterprise Agreement for 2011–14 nominally expired on 30 June 2014. Previous conditions of the Enterprise Agreement remain place until a new agreement is finalised. The new Enterprise Agreement is expected to cover the following:

- » Definitions of working conditions for staff and allowances
- » Pay rates
- » Personal leave
- » Definitions of consultative process and terms of representation

### Indigenous employment

As at 30 June 2015 there were two ongoing staff who identified as Indigenous. As at 30 June 2014 there was one ongoing staff member who identified as Indigenous. There were nil non-ongoing staff for both years.

### Industrial democracy

The museum's Joint Consultative Council (JCC) met four times, including meetings to discuss outcomes of the restructure implemented in January 2014. The JCC comprised three elected representatives, with the range of issues raised including meaningful consultation on enterprise bargaining, financial and human resource planning, workplace diversity, work health and safety, work organisation, voluntary retrenchment and other employee issues as they arose.

### Workplace diversity policy

Silver Membership of the Australian Network on Disability.

### Staffing

	2012–13	2013–14	2014–15
<b>Staff years (actual)</b>	<b>114.65</b>	<b>98.84</b>	<b>97.25</b>

### Staff by gender

	2012–13		2013–14		2014–15	
	male	female	male	female	male	female
Senior management (EL 2)	6	3	4	6	5	5
Middle management	11	12	8	8	9	10
Other	40	49	32	39	37	42
<b>Total</b>	<b>57</b>	<b>63</b>	<b>44</b>	<b>53</b>	<b>51</b>	<b>57</b>

### Division staff

Division	2012–13	2013–14	2014–15
Executive	12	3	3
Finance & Information Communication and Technology	New division	5	5
Collections and Research	30	No longer exists	No longer exists
Public Engagement and Research	26	36	41
Commercial and Visitor Services	15	11	11
Operations	38	42	48
<b>Total</b>	<b>121</b>	<b>97</b>	<b>108</b>

### Salaries

Division	2012–13	2013–14	2014–15
Executive	\$1,218,513	\$835,702	\$282,206
Collections and Research (division no longer exists)	\$2,800,805	\$427,667	No longer exists
Public Engagement and Research	\$1,575,609	\$3,565,142	\$3,360,341
Commercial and Visitor Services	\$1,389,153	\$955,880	\$1,028,924
Operations	\$3,289,336	\$3,241,745	\$3,925,841
Finance & Information Communication and Technology (New division)	New division	\$917,800	\$602,519
<b>Total</b>	<b>\$10,273,415</b>	<b>\$9,943,936</b>	<b>\$9,199,831</b>



# 2014–15 FINANCIAL REPORT

Detail from a mural by David Henry Souter for the Bondi Surf Bathers' Life Saving Club, on display at the museum. Photo Andrew Frolows/ANMM

## Australian National Maritime Museum Statement by the Chairman, Director and Chief Financial Officer

In our opinion, the attached financial statements for the year ended 30 June 2015 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the Australian National Maritime Museum will be able to pay its debts as and when they become due and payable.

This statement is made in accordance with a resolution of Directors.



Peter Dexter AM  
Chairman  
26 August 2015



Kevin Sumption  
Director  
26 August 2015



Frank Shapter  
Chief Financial Officer  
26 August 2015







## INDEPENDENT AUDITOR'S REPORT

### To the Attorney-General

I have audited the accompanying annual financial statements of the Australian National Maritime Museum for the year ended 30 June 2015, which comprise:

- Statement by the Directors, Chief Executive and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Schedule of Commitments; and
- Notes to and Forming Part of the Financial Statements, including a Summary of Significant Accounting Policies.

The consolidated entity comprises the Australian National Maritime Museum and the entities it controlled at the year's end or from time to time during the year.

### Council's Responsibility for the Financial Statements

The Council of the Australian National Maritime Museum is responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards and the rules made under that Act. The Council is also responsible for such internal control as is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

### Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An

audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Council, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

### Independence

In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

### Opinion

In my opinion, the financial statements of the Australian National Maritime Museum:

- (a) comply with Australian Accounting Standards and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the consolidated entity as at 30 June 2015 and its financial performance and cash flows for the year then ended.

Australian National Audit Office

Serena Buchanan  
Engagement Executive

Delegate of the Auditor-General

Canberra  
26 August 2015

GPO Box 707 CANBERRA ACT 2601  
19 National Circuit BARTON ACT  
Phone (02) 6203 7300 Fax (02) 6203 7777



AUSTRALIAN NATIONAL MARITIME MUSEUM  
STATEMENT OF COMPREHENSIVE INCOME  
*for the year ended 30 June 2015*

	Notes	2015 \$'000	2014 \$'000
<b>NET COST OF SERVICES EXPENSES</b>			
Employee benefits	3A	13,361	12,964
Supplier expenses	3B	11,935	12,949
Depreciation and amortisation	3C	8,893	8,451
Losses from asset sales	3D	-	19
Write-down and impairment of assets	3E	100	67
Bad debts write off	3E	29	-
Grants	3F	119	134
<b>Total expenses</b>		<b>34,437</b>	34,584
<b>OWN-SOURCE INCOME</b>			
<b>Own-source revenue</b>			
Sale of goods and rendering of services	4A	7,525	7,565
Interest	4B	691	921
<b>Total own-source revenue</b>		<b>8,216</b>	8,486
<b>Gains</b>			
Other	4C	2,836	2,160
<b>Total gains</b>		<b>2,836</b>	2,160
<b>Total own-source income</b>		<b>11,052</b>	10,646
<b>Net cost of services</b>		<b>23,385</b>	23,938
Revenue from Government	4D	22,309	23,416
<b>Surplus (deficit) attributable to the Australian Government on continuing operations</b>		<b>(1,076)</b>	(522)
<b>OTHER COMPREHENSIVE INCOME</b>			
<b>Items not subject to subsequent reclassification to net cost of services</b>			
Changes in asset revaluation surplus (deficit)		1,044	(47,282)
<b>Total other comprehensive income</b>		<b>1,044</b>	(47,282)
<b>Total comprehensive income (deficit) attributable to the Australian Government</b>		<b>(32)</b>	(47,804)

The above statement should be read in conjunction with the accompanying notes.

AUSTRALIAN NATIONAL MARITIME MUSEUM  
STATEMENT OF FINANCIAL POSITION  
*as at 30 June 2015*

	Notes	2015 \$'000	2014 \$'000
<b>ASSETS</b>			
<b>Financial assets</b>			
Cash and cash equivalents	6A	18,289	21,370
Trade and other receivables	6B	1,132	975
<b>Total financial assets</b>		<b>19,421</b>	22,345
<b>Non-financial assets</b>			
Land, buildings and wharves	7A,E	148,006	141,202
Infrastructure, plant and equipment	7B,E	11,586	11,874
Heritage and cultural assets	7C,E	79,282	78,973
Intangibles	7D,E	4,639	4,913
Inventories	7F	253	241
Other non-financial assets	7G	593	444
<b>Total non-financial assets</b>		<b>244,359</b>	237,647
<b>Total Assets</b>		<b>263,780</b>	259,992
<b>LIABILITIES</b>			
<b>Payables</b>			
Suppliers	8A,B	3,700	2,585
Other payables	8C	1,955	1,205
<b>Total payables</b>		<b>5,655</b>	3,790
<b>Provisions</b>			
Employee provisions	9A	2,180	1,954
<b>Total provisions</b>		<b>2,180</b>	1,954
<b>Total Liabilities</b>		<b>7,835</b>	5,744
<b>Net Assets</b>		<b>255,945</b>	254,248
<b>EQUITY</b>			
Contributed equity		12,224	10,495
Reserves		187,827	186,783
Retained surplus		55,894	56,970
<b>Total Equity</b>		<b>255,945</b>	254,248

The above statement should be read in conjunction with the accompanying notes.

AUSTRALIAN NATIONAL MARITIME MUSEUM  
STATEMENT OF CHANGES IN EQUITY  
for the year ended 30 June 2015

	Retained Earnings		Asset Revaluation Reserve		Contributed Equity / Capital		Total Equity	
	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000
<b>Opening balance</b>	<b>56,970</b>	57,492	<b>186,783</b>	234,065	<b>10,495</b>	8,760	<b>254,248</b>	300,317
<b>Comprehensive income</b>								
Surplus (deficit) for the period	(1,076)	(522)					(1,076)	(522)
Other comprehensive income			<b>1,044</b>	(47,282)			<b>1,044</b>	(47,282)
<b>Total comprehensive income</b>	<b>(1,076)</b>	(522)	<b>1,044</b>	(47,282)			<b>(32)</b>	(47,804)
<b>Contribution by owners</b>								
Equity injection					<b>1,729</b>	1,735	<b>1,729</b>	1,735
<b>Total contribution by owners</b>					<b>1,729</b>	1,735	<b>1,729</b>	1,735
<b>Closing balance at 30 June</b>	<b>55,894</b>	56,970	<b>187,827</b>	186,783	<b>12,224</b>	10,495	<b>255,945</b>	254,248

The above statement should be read in conjunction with the accompanying notes.

AUSTRALIAN NATIONAL MARITIME MUSEUM  
CASH FLOW STATEMENT  
for the year ended 30 June 2015

	Notes	2015 \$'000	2014 \$'000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Goods and services		<b>8,880</b>	8,146
Receipts from Government		<b>22,309</b>	23,416
Interest		<b>681</b>	913
Net GST received		<b>2,431</b>	1,305
Other		<b>895</b>	368
<b>Total cash received</b>		<b>35,196</b>	34,148
<b>Cash used</b>			
Employees		<b>(11,562)</b>	(13,024)
Suppliers		<b>(14,555)</b>	(14,543)
Other		<b>(148)</b>	(134)
<b>Total cash used</b>		<b>(26,265)</b>	(27,701)
<b>Net cash from operating activities</b>	10B	<b>8,931</b>	6,447
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Proceeds from sales of plant & equipment		-	50
<b>Total cash received</b>		-	50
<b>Cash used</b>			
Purchase of infrastructure, plant and equipment		<b>(10,488)</b>	(5,496)
Purchase of heritage and cultural items		<b>(2,350)</b>	(723)
Purchase of intangibles		<b>(903)</b>	(1,690)
<b>Total cash used</b>		<b>(13,741)</b>	(7,909)
<b>Net cash (used by) investing activities</b>		<b>(13,741)</b>	(7,859)
<b>FINANCING ACTIVITIES</b>			
<b>Cash received</b>			
Contributed equity		<b>1,729</b>	1,735
<b>Total cash received</b>		<b>1,729</b>	1,735
<b>Net cash from financing activities</b>		<b>1,729</b>	1,735
<b>Net increase (decrease) in cash held</b>		<b>(3,081)</b>	323
Cash at the beginning of the reporting period		<b>21,370</b>	21,047
<b>Cash at the end of the reporting period</b>	6A	<b>18,289</b>	21,370

The above statement should be read in conjunction with the accompanying notes.



AUSTRALIAN NATIONAL MARITIME MUSEUM  
SCHEDULE OF COMMITMENTS  
for the year ended 30 June 2015

		2015 \$'000	2014 \$'000
<b>BY TYPE</b>			
<b>Commitments (receivable)</b>			
Lease rental income		(2,916)	(4,497)
Net GST recoverable on commitments		16	625
<b>Total commitments (receivable)</b>		<b>(2,900)</b>	<b>(3,872)</b>
<b>Commitments payable</b>			
<b>Capital commitments</b>			
Land and buildings	(1)	1,751	9,771
Infrastructure, plant and equipment		948	274
Intangibles	(1)	-	25
<b>Total capital commitments</b>		<b>2,699</b>	<b>10,070</b>
<b>Other commitments</b>			
Operating leases	(2)	358	125
Other	(3)	-	165
<b>Total other commitments</b>		<b>358</b>	<b>290</b>
<b>Net commitments</b>		<b>157</b>	<b>6,488</b>
<b>BY MATURITY</b>			
<b>Commitments (receivable)</b>			
<b>Operating lease income</b>			
One year or less		(1,437)	(1,928)
From one to five years		(1,463)	(1,944)
<b>Total operating lease income</b>		<b>(2,900)</b>	<b>(3,872)</b>
<b>Capital commitments</b>			
One year or less		2,699	10,070
<b>Total capital commitments</b>		<b>2,699</b>	<b>10,070</b>
<b>Operating and other lease commitments</b>			
One year or less		114	290
From one to five years		244	-
<b>Total operating and other lease commitments</b>		<b>358</b>	<b>290</b>
<b>Net commitments by maturity</b>		<b>157</b>	<b>6,488</b>

Note: Commitments are GST inclusive where relevant.

1. Capital commitments include contracts in respect of the museum's capital works and intangible development programs
2. Operating lease commitments include a lease for storage facilities on which there are no contingent rentals
3. Other commitments include service contracts in respect to the museum's exhibition program

AUSTRALIAN NATIONAL MARITIME MUSEUM  
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

Note	Description
1	Summary of Significant Accounting Policies
2	Events After the Reporting Period
3	Expenses
4	Income
5	Fair Value Measurements
6	Financial Assets
7	Non-Financial Assets
8	Payables
9	Provisions
10	Cash Flow Reconciliation
11	Related Party Disclosures
12	Senior Management Remuneration Expenses
13	Remuneration of Auditors
14	Financial Instruments
15	Assets Held in Trust
16	Reporting of Outcomes
17	The Australian National Maritime Foundation
18	Net Cash Appropriation Arrangements
19	Budgetary Reports and Explanations of Major Variances

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the year ended 30 June 2015

### 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

#### Objectives

The Australian National Maritime Museum is an Australian Government controlled entity. The role of the museum is to promote a broad interpretation of maritime heritage and culture, to preserve it and to bring it to life.

The museum is structured to meet one outcome, being increased knowledge, appreciation and enjoyment of Australia's maritime heritage by managing the National Maritime Collection and staging programs, exhibitions and events.

The continued existence of the Australian National Maritime Museum in its present form and with its present programs is dependent on Government policy and on continuing funding by Parliament.

#### 1.1 Basis of Preparation of the Financial Statements

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013*.

The Financial Statements and notes have been prepared in accordance with:

- Financial Reporting Rule (FRR) for reporting periods ending on or after 1 July 2014; and
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The Financial Statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The Financial Statements are presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified (see note 1.21).

Assets and liabilities are recognised in the Statement of Financial Position when and only when it is probable that future economic benefits will flow to the entity or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under executory contracts are not recognised unless required by an Accounting Standard. Liabilities and assets that are unrecognised are reported in the Schedule of Commitments or the Contingency note.

Unless alternative treatment is specifically required by accounting standards, income and expenses are recognised in the Statement of Comprehensive Income when and only when the flow, consumption or loss of economic benefit has occurred and can be reliably measured.

#### Consolidation and associated company

The Financial Statements show information for the economic entity only; this reflects the consolidated results for the parent entity, the Australian National Maritime Museum, and its controlled entity, The Australian National Maritime Foundation. The results of the parent entity do not differ materially from the economic entity and have therefore not been separately disclosed. The Australian National Maritime Foundation is a company limited by guarantee. See note 18.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the year ended 30 June 2015

The accounting policies of The Australian National Maritime Foundation are consistent with those of the museum and its assets, liabilities and results have been consolidated with the parent entity accounts in accordance with the Accounting Standard. All internal transactions and balances have been eliminated on consolidation.

#### 1.2 Significant Accounting Judgement and Estimates

In applying the accounting policies listed in this note, judgement has been made as to the fair value that has significant impact on the amounts recorded in the financial statements. Note 5 contains details of Fair Value Measurement. The fair value of land has been taken to be the market value of similar properties then discounted to recognise the restricted permitted use of the lease. The buildings are purpose built and were independently valued using depreciable replacement cost. The fair value of heritage and cultural assets has been taken to be the market value as determined by curators or independent valuers. No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to carrying amounts of assets and liabilities within the next accounting period except that the revaluation of non-financial assets introduces some risk of a future material adjustment if circumstances change.

#### 1.3 New Accounting Standards

##### Adoption of new Australian Accounting Standard Requirements

No accounting standard has been adopted earlier than the application date as stated in the standard.

The Accounting Standard AASB13 Fair Value Measurement has been applied to the accounts since Prior Year.

AASB119 Employee Benefits has also affected the classification of the leave in the senior management remuneration note 12.

A new accounting standard AASB1055 Budgetary Reports and Explanation of Major Variance has been applied as per note 19.

No other new accounting standards, amendments to standards and interpretations issued by the Australian Accounting Standards Board that are applicable in the current period have had a material financial effect on the Australian National Maritime Museum.

##### Future Australian Accounting Standard Requirements

New standards, amendments to standards, and interpretations that are applicable to future periods have been issued by the Australian Accounting Standards Board. It is estimated that adopting these pronouncements, when effective, will have no material impact on future reporting periods.



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the year ended 30 June 2015

### 1.4 Revenue

#### *Revenue from Government*

Funding received or receivable from non-corporate Commonwealth entities (appropriated to the non-corporate Commonwealth entity as a PGPA Act payment item for payment to the Australian National Maritime Museum) is recognised as Revenue from Government unless the funding is in the nature of an equity injection or a loan.

#### *Other Types of Revenue*

Revenue from the sale of goods is recognised upon the delivery of goods or services to customers.

Revenue from the rendering of a service is recognised by reference to the stage of completion of the contract to provide the service. The stage of completion is determined according to the proportion that costs incurred to date bear to the estimated total costs of the transaction.

Receivables for goods and services are recognised at the nominal amounts due less any provision for bad and doubtful debts. Collection of debts is reviewed at balance date. Provisions are made when collection of the debt is no longer probable.

Interest revenue is recognised using the effective interest method being the rate inherent in the instrument.

### 1.5 Gains

#### *Sale of Assets*

Gain from disposal of non-current assets is recognised when control of the asset has passed to the buyer.

#### *Resources Received Free of Charge*

Resources received free of charge are recognised as gains when and only when a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense.

Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition.

### 1.6 Transactions by the Government as Owner

#### *Equity Injections*

Amounts appropriated which are designated as 'equity injections' for the year, less any formal reductions, are recognised directly in Contributed Equity in that year (2015: \$1,729,000 and 2014: \$1,735,000).

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the year ended 30 June 2015

### 1.7 Employee Benefits

#### *Benefits*

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

Liabilities for short-term employee benefits (as defined in AASB119, Employee Benefits) and termination benefits due within 12 months of balance date are measured at their nominal amounts. The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

All other employee benefit liabilities are measured at the present value of the estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

#### *Leave*

The liability for employee benefits includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees is estimated to be less than the annual entitlement for sick leave.

The leave liabilities are calculated on the basis of employees' remuneration, including employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The non-current portion of the liability for long service leave is recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at 30 June 2015. In determining the present value of the liability, the museum has taken into account attrition rates and pay increases through promotion and inflation.

#### *Separation and Redundancy*

Provision is made for separation and redundancy benefit payments. The entity recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out terminations.

#### *Superannuation*

Staff of the museum are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap). The CSS and PSS are defined benefit schemes and the PSSap is a defined contributions scheme. The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course.

The museum makes employer contributions to the employee superannuation schemes at rates determined by an actuary to be sufficient to meet the cost to the Government of the superannuation entitlements of the museum's employees. The museum accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised at 30 June represents outstanding contributions for the final week of the year.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the year ended 30 June 2015

### 1.8 Leases

A distinction is made between finance leases and operating leases, which effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership of leased non-current assets, and operating leases, under which the lessor effectively retains substantially all such risks and benefits. The museum has no finance leases.

Operating lease payments are expensed on a basis that is representative of the pattern of benefits derived from the leased assets.

### 1.9 Grants

The museum recognises grant liabilities as follows.

Most grant agreements require the grantee to perform services or provide facilities, or to meet eligibility criteria. In these cases, liabilities are recognised only to the extent that the services required have been performed or the eligibility criteria have been satisfied by the grantee.

In cases where grant agreements are made without conditions to be monitored, liabilities are recognised on signing of the agreement.

### 1.10 Cash

Cash and cash equivalents include notes and coins held and any deposits in bank accounts with an original maturity of three months or less, which are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

### 1.11 Financial Assets

Classification of financial assets depends on the nature and purpose of the financial assets and is determined at the time of recognition. The museum classifies its financial assets as loans and receivables.

Trade receivables and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as loans and receivables and are included in current assets. Loans and receivables are measured at nominal cost less impairment. The museum currently has no loans.

Financial assets are assessed for impairment at the end of each reporting period.

### 1.12 Financial Liabilities

The museum classifies its financial liabilities as other financial liabilities.

Suppliers and other payables are classified as other financial liabilities and are recognised at their amortised cost, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods and services have been received and irrespective of having been invoiced.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the year ended 30 June 2015

### 1.13 Contingent Liabilities and Contingent Assets

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position but are reported in the relevant schedules and notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

Contingent asset/liabilities for the financial year ended 30 June 2015 were nil (2014: nil)

### 1.14 Acquisition of Assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and revenues, at their fair value at the date of acquisition.

### 1.15 Infrastructure, Plant and Equipment

#### Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition other than where they form part of a group of similar items which are significant in total.

#### Revaluations

Land, buildings, wharves and plant and equipment are carried at fair value, being revalued with sufficient frequency such that the carrying amount of each asset is not materially different, at reporting date, from its fair value. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets. Valuation assumptions and inputs were reviewed at 30 June 2015 by Rodney Hyman Assets Services Pty Ltd (RHAS), an operating division of AON and RHAS, which recommended that there be no change to their formal valuation at 30 June 2014.

Fair values for each class of assets are determined as shown below.

Asset Class	Fair Value Measured at
Land	Market appraisal
Buildings	Replacement cost or cost
Property, plant & equipment	Market appraisal
Heritage and cultural assets	Market appraisal or replacement cost

Revaluation adjustments are made on a class basis. Based on previous valuations and methodology adopted, the value for HMAS *Onslow* and HMAS *Vampire* remains at \$3M for each and HMAS *Advance* remains at \$1.3M and is the Fair Value to be recorded in the books.



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

### for the year ended 30 June 2015

HMB *Endeavour* replica has been independently valued on a depreciated replacement cost basis in accordance with AASB 116. Smaller vessels are at market value.

Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised through operating result. Revaluation decrements for a class of assets are recognised directly through operating result except to the extent that they reverse a previous revaluation increment for that class. Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the relevant amount.

Under fair value, assets which are surplus to requirements are measured at their net realisable value.

#### Depreciation and Amortisation

Depreciable property, plant and equipment assets are written off to their estimated residual values over their estimated useful lives using, in all cases, the straight line method of depreciation.

Depreciation and amortisation rates, residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

Depreciation and amortisation rates applying to each class of depreciable asset are based on the following useful lives:

	2015	2014
Wharves	5–10 years	5–10 years
Buildings	10–60 years	10–60 years
Property, plant & equipment	3–20 years	3–20 years
Heritage & cultural assets	10–400 years	10–400 years

Planned maintenance on preserving the building is depreciated over the strategic Asset Management Planning cycle of 10 years.

#### Heritage and Cultural Assets

The Australian National Maritime Museum collects, manages and displays cultural and heritage assets of Australian maritime history. These assets are classified as heritage and cultural assets as they are primarily used for purposes that relate to cultural significance.

Heritage and cultural assets are valued on a continuing basis by the ANMM's curators based upon their potential market value.

A key objective of the Australian National Maritime Museum is the preservation of heritage and cultural assets and details in relation to the museum's curatorial, preservation and conservation policies are posted on the museum's web site: [www.anmm.gov.au](http://www.anmm.gov.au).

The museum's heritage and cultural assets have been depreciated according to the curators' assessment of their useful lives.

Planned conservation and preservation is depreciated to the next planned period.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

### for the year ended 30 June 2015

#### Impairment

All assets were assessed for impairment at 30 June 2015. Where indications of impairment exist, the asset's recoverable amount is estimated and impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs to sell and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the museum were deprived of the asset, its value in use is taken at market appraisal or replacement cost.

#### 1.16 Intangibles

Intangibles comprise software and other assets for internal use and are carried at cost less accumulated amortisation. Intangibles are amortised on a straight-line basis over their anticipated useful life. The useful lives of the museum's intangibles are 3–10 years (2014: 3–10 years).

All intangibles were assessed for impairment at 30 June 2015.

#### 1.17 Inventories

Inventories held for resale by the museum store are valued at the lower of cost and net realisable value.

#### 1.18 Taxation

The museum is exempt from all forms of taxation except Fringe Benefits Tax and the Goods and Services Tax (GST).

Revenues, expenses and assets are recognised net of GST:

- except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO); and
- except for receivables and payables.

#### 1.19 Foreign Currency

Transactions denominated in a foreign currency are converted at the exchange rate at the date of the transaction. Foreign currency receivables and payables (if any) are translated at the exchange rates current as at balance date. Associated currency gains and losses are not material.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the year ended 30 June 2015

### 1.20 Comparative Figures

Comparative figures have been adjusted to conform to changes in presentation in these financial statements where required. Accounting policies have been consistently applied, unless otherwise stated.

### 1.21 Rounding

Amounts are rounded to the nearest \$1,000 except in relation to the below which are not rounded:

- remuneration of senior executives (note 12);
- remuneration of auditors (note 13);
- assets held in trust (note 15); and
- Australian National Maritime Foundation (note 17).

## 2. EVENTS AFTER THE REPORTING PERIOD

There were no subsequent events after balance date that had a potential to significantly affect the on-going structure and financial activities of the entity.

	2015 \$'000	2014 \$'000
<b>3. EXPENSES</b>		
<b>3A: Employee Benefits</b>		
Wages and salaries	6,022	6,331
Superannuation		
Defined contribution plans	815	771
Defined benefit plans	485	476
Leave and other entitlements	1,167	1,279
Volunteer resources, free of charge	1,500	1,500
Workers Compensation	126	143
Labour Hire	3,202	2,368
Other employee expenses	44	96
<b>Total employee benefits</b>	<b>13,361</b>	<b>12,964</b>
<b>3B: Suppliers</b>		
<b>Goods and Services</b>		
Cost of goods sold	338	465
Brand and Marketing	1,682	1,510
Collections	67	27
Contractors	3,946	3,842
Consultants	920	961
Utilities	919	1,007
Functions, Exhibitions, Events	1,256	2,319
Staff related expenses	647	511
Technology and Telecommunication	484	487
Vessels	359	599
Other	1,195	1,066
<b>Total goods and services</b>	<b>11,813</b>	<b>12,794</b>

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the year ended 30 June 2015

	2015 \$'000	2014 \$'000
Goods and services are made up of:		
Goods and services – related parties	1,699	1,438
Goods and services – external parties	10,114	11,356
<b>Total goods and services</b>	<b>11,813</b>	<b>12,794</b>
<b>Other supplier expenses</b>		
Operating lease rentals	122	155
<b>Total other supplier expenses</b>	<b>122</b>	<b>155</b>
<b>Total supplier expenses</b>	<b>11,935</b>	<b>12,949</b>
<b>3C: Depreciation and Amortisation</b>		
Depreciation		
Buildings & wharves	2,561	3,908
Infrastructure, plant and equipment	2,056	1,764
Heritage and cultural assets	3,087	1,610
<b>Total depreciation</b>	<b>7,704</b>	<b>7,282</b>
Amortisation		
Intangibles	1,189	1,169
<b>Total amortisation</b>	<b>1,189</b>	<b>1,169</b>
<b>Total depreciation and amortisation</b>	<b>8,893</b>	<b>8,451</b>
<b>3D: Gains (losses) from asset sales</b>		
Infrastructure, plant and equipment		
Proceeds from sale	-	50
Carrying value of assets sold	-	69
<b>Net gains (losses) from sales of assets</b>	<b>-</b>	<b>(19)</b>
<b>Total net gains (losses) from sales of assets</b>	<b>-</b>	<b>(19)</b>
<b>3E: Write-Down and Impairment of Assets</b>		
Write-down on intangibles	-	2
Write-down on infrastructure, plant and equipment	100	65
Bad debt write offs	29	-
<b>Total write-down and impairment of assets</b>	<b>129</b>	<b>67</b>
<b>3F: Grants Expense</b>		
Non-profit institutions	119	134
<b>Total grants expense</b>	<b>119</b>	<b>134</b>
<b>3G: Operating Expenditure for Heritage and Cultural Assets</b>		
Operating expenditure	3,021	3,000
<b>Total</b>	<b>3,021</b>	<b>3,000</b>

Operating expenditure is a representation of expenditure relating to Heritage and Cultural assets and is contained in the statement of comprehensive income. It is included in notes 3A to 3F.



NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

	2015 \$'000	2014 \$'000
<b>4. INCOME</b>		
<b>OWN-SOURCE REVENUE</b>		
<b>4A: Sales of Goods and Rendering of Services</b>		
Provision of goods – external parties	779	1,148
Rendering of services – related parties	135	375
Rendering of services – external parties	6,611	6,042
<b>Total sales of goods and rendering of services</b>	<b>7,525</b>	<b>7,565</b>
<b>4B: Interest</b>		
Deposits	691	921
<b>Total interest</b>	<b>691</b>	<b>921</b>
<b>GAINS</b>		
<b>4C: Other Gains</b>		
Volunteer resources, free of charge	1,500	1,500
Sponsorship in kind	441	292
Industry contributions	178	34
Grants	308	199
Donations	351	58
Other	58	77
<b>Total other gains</b>	<b>2,836</b>	<b>2,160</b>
Other gains include service-related donations-in-kind from a range of donors.		
<b>REVENUE FROM GOVERNMENT</b>		
<b>4D: Revenue from Government</b>		
Attorney General's Department	22,309	23,416
<b>Total revenue from Government</b>	<b>22,309</b>	<b>23,416</b>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

**5. FAIR VALUE MEASUREMENTS**

**Fair Value Hierarchy**

AASB13 Fair Value Measurements requires the disclosure of fair value measurements by level of the fair value hierarchy that reflects the significance of the inputs used in determining their fair value. The fair value hierarchy is made up of the following three levels:

Level 1 – quoted prices (unadjusted) in active markets for identical assets and liabilities that the entity can access at measurement date;

Level 2 – inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly; and

Level 3 – unobservable inputs for the asset or liability (not based on observable market data).

**Fair Value Measurements**

Consolidated	Level 3 \$'000
<b>Land, Building &amp; Wharves</b>	
Land	47,775
Buildings and Improvements	68,504
Work in Progress on Waterfront	
Pavilion at cost	7,035
Wharves	24,692
<b>Total Land and Building</b>	<b>148,006</b>
<b>Infrastructure, Plant and Equipment</b>	<b>11,586</b>
<b>Heritage and Cultural Assets</b>	
HMB <i>Endeavour</i> Replica	26,100
HMA Ships <i>Onslow</i> and <i>Vampire</i>	9,872
Museum Collection	43,310
<b>Total Heritage and Cultural Assets</b>	<b>79,282</b>
<b>Total</b>	<b>238,874</b>

Note: All the above assets were valued subject to Level 3 unobservable inputs.

**Level 3 fair value measurements-valuation and inputs used for assets and liabilities in 2015**

Asset Category	Input Level	Fair Value \$'000	Valuation Technique	Significant Unobservable Inputs	Range	Relationship of Unobservable Inputs to Fair Value
Land	3	\$47,775	Market Approach based on comparable sales in an active market adjusted for restriction on use	Restriction of Use Discount to reflect risk and difficulty in removing restriction.	20%-50%	A significant increase or decrease in the adjustment would result in a significantly lower (higher) fair value.
Buildings	3	\$68,504	Cost Approach, Depreciated Optimised Replacement Cost, current replacement cost of an asset less accumulated depreciation calculated on the basis of such cost to reflect the already consumed economic benefits, expired economic benefits or obsolescence of the asset.	Physical Obsolescence (Useful Lives) valuation has been conducted based on a combination of historic useful lives of the assets and future potential useful lives.	Detailed Below	Greater consumption of economic benefit or increased obsolescence lowers fair value.
Wharves	3	\$24,692	Market Based Approach based income capitalisation, whereby a yield is applied to the potential income to assess its value.	Valuation hinges on wet land discounted rate.	Detailed Below	Greater consumption of economic benefit or increased obsolescence lowers fair value.
Infrastructure, Plant and Equipment	3	\$11,586	Cost Approach of an asset less accumulated depreciation calculated on the basis of such cost to reflect the already consumed economic benefits, expired economic benefits or obsolescence of the asset.	Physical Obsolescence (Useful Lives), valuation has been conducted based on a combination of historic useful lives of the assets and future potential useful lives.	Detailed Below	Greater consumption of economic benefit or increased obsolescence lowers fair value.
Heritage and Cultural Assets: HMB Endeavour Replica	3	\$26,100	Current replacement cost of an asset less accumulated depreciation calculated on the basis of such cost to reflect the already consumed economic benefits, expired economic benefits or obsolescence of the asset.	Value and estimated useful lives depend on the construction and age of the vessel.	50 Years	Replacement cost amortised over useful life.
Heritage and Cultural Assets: HMAS Onslow and Vampire	3	\$9,872	Based on previous valuations and methodology adopted, the value for HMAS Onslow and HMAS Vampire has been fixed at \$3M for each and is the Deemed Value to be recorded in the books.	Value and estimated useful lives depend on the construction and age of the vessel.	20 Years	Deemed value amortised over useful life.
Heritage and Cultural Assets: Museum Collection	3	\$43,310	Improvements will continue to be capitalised and reassessment of the asset value and remaining useful life will be considered on an ongoing basis. Selective external valuation of the collection which is re-assessed annually plus acquisitions at cost. Depreciation is based on material type.	Estimated useful lives depend on material type and limited available market.	100-400 Years	Cost, conservation or value less depreciation.

Note: These category input levels are considered consistent with prior year.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

**Sensitivity of Inputs**

Asset Category	Valuation technique	Significant unobservable inputs	Range (weighted average)	Sensitivity of fair value measurement to changes in significant unobservable inputs
Wharf 7 Land	Market approach	Restriction in Lease and Use Adjustment	20% 2:1 FSR	A significant increase or decrease in the adjustment would result in a significantly lower/higher fair value.
Maritime Museum Land	Market approach	Assumed Floor Space Ratio 1:1	50% 1:1 FSR	A change in assumed ratio would result in a change in fair value by the same proportion.
Wharf Wet Land	Market approach	Land under Water	75%	A significant increase or decrease in the land under water discount would result in a significantly lower/higher fair value.
Wharf 7 Building	Cost approach and depreciated replacement cost	Direct cost per square metre	\$2,601-\$4,105 per sq mtr (avg \$3,481 per sq mtr)	A significant increase or decrease in direct cost per square metre adjustment would result in a significantly higher/lower fair value.
Maritime Museum Building	Cost approach and depreciated replacement cost	Useful life of buildings	60 Years	A significant increase or decrease in the estimated useful life of the assets would result in a significantly higher/lower valuation.
Waterfront Pavilion	Currently under construction using cost approach	Not Applicable	Not Applicable as not in service	As not in service construction cost is used.
Specialised Heritage and Cultural Assets: HMB Endeavour replica	Depreciated replacement cost	Replacement cost of specialised vessel	50 Years	Increase or decrease in the replacement cost or estimated useful life of the assets.
Heritage and Cultural Assets: HMA Ships Onslow and Vampire	Deemed Value	Maintenance and public attraction	20 Years	Increase or decrease in the estimated useful life of the assets depends on their maintenance.
Heritage and Cultural Assets: Museum Collection	Cost approach or market value	Limited market and useful life of Collection items	100-400 years (avg 163 Years)	Increase or decrease in the estimated useful life of the assets depends upon conservation and testing against the market.
Infrastructure, Plant and Equipment	Cost approach	Useful life of specialised infrastructure, plant and equipment	3-20 years (avg 19 Years)	Increase or decrease in the estimated useful life of the assets or obsolescence of the assets.



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the year ended 30 June 2015

The Australian National Maritime Museum conducted a detailed external valuation review of land buildings and wharf assets as at 30th June 2015. The existing valuer, Rodney Hyman Assets Services (RHAS), an operating division of AON, was engaged to assess the valuation techniques, inputs and sensitivities of the land buildings and wharf assets. After extensive assessment, no changes were required to the prior year.

### Land Valuation technique

The valuation technique to value land is the market approach.

**Inputs:** In determining the value of land, prices, leasing data, assessed yields and other relevant information generated by market transactions involving comparable (similar) assets were considered.

Regard was taken of the current lease terms and tenure, the Darling Harbour Live plan where applicable, as well as current zoning. When assessing the value, the prices adopted from the evidence were on a dollar per square metre basis, adjusted for restriction on use, subsequently applied to the various land areas to derive the total land value.

### Restriction on Use Adjustment

The adjustment for the restriction on use ranges from 20%–50%. This adjustment is a reflection of the valuer's assessment of the impact of restrictions associated with the land to the extent that is also equally applicable to market participants.

### Floor Space Ratio Adjustment

Given the variation in zonings for these sales and the associated allowable development for each property, the analysis has been undertaken on a Floor Space Ratio (FSR) basis.

The FSR for a property is stipulated within the applicable zoning document (Local Environmental Plan) and it represents the allowable development potential for a site measured against the property's site area. In this regard, we note that a definitive floor space ratio is not determined under the applicable zoning for the Maritime Museum, as such an assumed FSR of 1:1 has been used.

### Land under Water Adjustment

The land comprises both 'above' and 'below' the high tide mark. Sales of land below the high tide mark in Australia are very rare and as such cannot be readily determined from analysis of market transactions. A review of various court precedents has indicated a discount of 75% from the surrounding 'above' the high tide mark should be made to determine the value of 'below' the high tide mark.

As the above adjustments are considered as significant unobservable inputs, specialised land would be classified as Level 3 assets.

### Building Valuation Technique

Buildings and improvements were considered specialised assets by the valuers and measured using the depreciated replacement cost approach.

**Inputs:** In determining the value of buildings and improvements, regard was had to the age of buildings, size of improvements, estimated replacement cost, condition of structures and current use.

When assessing the value, the prices adopted from the evidence were on a dollar per square metre basis, subsequently applied to the various building and improvement areas to derive the total building and improvements value on a replacement cost basis.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the year ended 30 June 2015

This replacement cost is depreciated to determine the assessed value. As depreciation adjustments are considered as significant, unobservable inputs in nature, specialised buildings are classified as Level 3 Fair Value Measurements.

ANMM's policy is to engage in independent revaluation of its buildings and improvements and leasehold improvements at a maximum of three year intervals. The Council reviews all asset values annually through the periods between independent valuations.

### Summary of movement in revaluation surplus

Asset Class	Reserve Opening Balance \$'000	Revaluation \$'000	Reserve Closing Balance \$'000
Land	45,239	-	45,239
Buildings and Wharves	61,985	-	61,985
Infrastructure, Plant and equipment	9,705	-	9,705
Heritage and Cultural Assets	69,854	1,044	70,898
<b>Total</b>	<b>186,783</b>	<b>1,044</b>	<b>187,827</b>

<b>6: FINANCIAL ASSETS</b>	<b>2015 \$'000</b>	2014 \$'000
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### 6A: Cash and Cash Equivalents

Cash at bank and on hand	<b>3,045</b>	6,370
Term deposits of 3 months or less	<b>15,244</b>	15,000
<b>Total cash and cash equivalents</b>	<b>18,289</b>	21,370

### 6B: Trade and Other Receivables

#### Goods and Services

Goods and services – related parties	<b>70</b>	10
Goods and services – external parties	<b>138</b>	258
<b>Total receivables for goods and services</b>	<b>208</b>	268

#### Other receivables

GST receivable from the ATO	<b>351</b>	635
Interest	<b>37</b>	27
Other – external parties	<b>537</b>	45
<b>Total other receivables</b>	<b>924</b>	707
<b>Total trade and other receivables (net)</b>	<b>1,132</b>	975

#### Receivables are aged as follows:

Not overdue	<b>969</b>	795
Overdue by:		
0 to 30 days	<b>59</b>	98
31 to 60 days	<b>66</b>	20
61 to 90 days	-	23
More than 90 days	<b>38</b>	39
<b>Total receivables (gross)</b>	<b>1,132</b>	975

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the year ended 30 June 2015

<b>7: NON-FINANCIAL ASSETS</b>	<b>2015</b>	2014
	<b>\$'000</b>	\$'000

### 7A: Land and Buildings

Leasehold land		
Fair value	47,775	47,775
Total leasehold land	<b>47,775</b>	47,775
Buildings and Wharves		
Fair value	<b>102,839</b>	93,474
Accumulated depreciation	<b>(2,608)</b>	(47)
Total buildings on leasehold land	<b>100,231</b>	93,427
<b>Total land and buildings</b>	<b>148,006</b>	141,202

<b>7B: Infrastructure, Plant and Equipment</b>	<b>2015</b>	2014
	<b>\$'000</b>	\$'000

Infrastructure, plant and equipment		
Fair value	<b>35,457</b>	33,853
Accumulated depreciation	<b>(23,871)</b>	(21,979)
<b>Total infrastructure, plant and equipment (non current)</b>	<b>11,586</b>	11,874

### 7C: Heritage and Cultural Assets

Heritage and cultural assets – at fair value		
Fair value	<b>83,802</b>	80,406
Accumulated depreciation	<b>(4,520)</b>	(1,433)
<b>Total heritage and cultural assets</b>	<b>79,282</b>	78,973

Heritage and cultural assets were revalued in June 2015 in accordance with the revaluation policy stated at note 1 with a resulting increment of \$1,043,738.

No heritage and cultural assets are expected to be sold or disposed of within the next 12 months.

### Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at note 1.

All increments and decrements were transferred to the asset revaluation surplus by asset class and included in the equity section of the Statement of Financial Position. Revaluation increments of \$1.044 million were brought to account in 2015. (2014: \$47.282 million decrement)

### 7D: Intangibles

Computer software – in use	<b>9,788</b>	8,872
Accumulated amortisation	<b>(5,149)</b>	(3,959)
<b>Total intangibles</b>	<b>4,639</b>	4,913

No indicators of impairment were found for intangible assets.

No intangible assets are expected to be sold or disposed of within the next 12 months.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the year ended 30 June 2015

### 7E: Reconciliation of the opening and closing balances of Property, Plant and Equipment (2014–15)

	Land \$'000s	Buildings & Wharves \$'000s	Total Land, Buildings & Wharves \$'000s	Infrastructure, Plant & Equipment \$'000s	Heritage & Cultural Assets \$'000s	Intangibles \$'000s	Total \$'000s
<b>As at 1 July 2014</b>	<b>47,775</b>	<b>93,474</b>	<b>141,249</b>	<b>33,853</b>	<b>80,406</b>	<b>8,872</b>	<b>264,380</b>
Gross book value	-	(47)	(47)	(21,979)	(1,433)	(3,959)	(27,418)
Accumulated depreciation / amortisation	<b>47,775</b>	<b>93,427</b>	<b>141,202</b>	<b>11,874</b>	<b>78,973</b>	<b>4,913</b>	<b>236,962</b>
Additions							
At Cost including Work in Progress		8,088	8,088	3,145	2,352	916	14,501
Asset reallocation		1,277	1,277	(1,277)			
Net revaluation adjustment in June 2015		(2,561)	(2,561)	(2,056)	1,044	(1,189)	1,044
Depreciation / amortisation expense				164	(3,087)		(8,893)
Disposals				(264)			164
Write-Down and impairment of Asset							(264)
<b>As at 30 June 2015</b>	<b>47,775</b>	<b>102,839</b>	<b>150,614</b>	<b>35,457</b>	<b>83,802</b>	<b>9,788</b>	<b>279,661</b>
Gross book value	-	(2,608)	(2,608)	(23,871)	(4,520)	(5,149)	(36,148)
Accumulated depreciation / amortisation	<b>47,775</b>	<b>100,231</b>	<b>148,006</b>	<b>11,586</b>	<b>79,282</b>	<b>4,639</b>	<b>243,513</b>
<b>Net book value</b>							

With effect from 1 July 2012, the museum's heritage and cultural assets have been depreciated according to the assessment of useful lives.



NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

**7E (Cont'd): Reconciliation of the opening and closing balances of Property, Plant and Equipment (2013-14)**

	Land \$'000s	Buildings & Wharves \$'000s	Total Land, Buildings & Wharves \$'000s	Infrastructure, Plant & Equipment \$'000s	Heritage & Cultural Assets \$'000s	Intangibles \$'000s	Total \$'000s
<b>As at 1 July 2013</b>							
Gross book value	84,000	117,908	201,908	31,894	74,136	6,666	314,604
Accumulated depreciation / amortisation	-	(4,834)	(4,834)	(21,197)	(1,752)	(2,803)	(30,586)
	<b>84,000</b>	<b>113,074</b>	<b>197,074</b>	<b>10,697</b>	<b>72,384</b>	<b>3,863</b>	<b>284,018</b>
<b>Additions</b>							
At Cost including Work in Progress		2,777	2,777	3,075	740	2,221	8,813
Net revaluation adjustment in June 2014	(36,225)	(18,516)	(54,741)		7,459		(47,282)
Depreciation / amortisation expense		(3,908)	(3,908)	(1,764)	(1,610)	(1,169)	(8,451)
Disposals				(69)			(69)
Write-Down and impairment of Asset				(65)		(2)	(67)
<b>As at 30 June 2014</b>							
Gross book value	47,775	93,474	141,249	33,853	80,406	8,872	264,380
Accumulated depreciation / amortisation	-	(47)	(47)	(21,979)	(1,433)	(3,959)	(27,418)
<b>Net book value</b>	<b>47,775</b>	<b>93,427</b>	<b>141,202</b>	<b>11,874</b>	<b>78,973</b>	<b>4,913</b>	<b>236,962</b>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

	2015 \$'000	2014 \$'000
<b>7F: Inventories</b>		
Inventories held at cost	253	241
<b>Total inventories</b>	<b>253</b>	<b>241</b>

**7G: Other Non-Financial Assets**

Pre-payments	593	444
<b>Total other non-financial assets</b>	<b>593</b>	<b>444</b>

**8: PAYABLES**

**8A: Suppliers**

Trade creditors and accruals	3,700	2,585
<b>Total supplier payables</b>	<b>3,700</b>	<b>2,585</b>

**8B: Suppliers payables expected within 12 months**

Trade creditors and accruals – related parties	20	113
Trade creditors and accruals – external parties	3,680	2,472
<b>Total supplier payables</b>	<b>3,700</b>	<b>2,585</b>

**8C: Other payables**

Salaries and wages	293	231
Superannuation	53	42
Deferred revenue	1,282	709
Other	327	223
<b>Total other payables</b>	<b>1,955</b>	<b>1,205</b>

	2015 \$'000	2014 \$'000
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**9: PROVISIONS**

**9A: Employee Provisions**

Leave	2,180	1,954
<b>Total employee provisions</b>	<b>2,180</b>	<b>1,954</b>

Employee provisions expected to be settled in:

No more than 12 months	962	831
More than 12 months	1,218	1,123
<b>Total employee provisions</b>	<b>2,180</b>	<b>1,954</b>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

**10: CASH FLOW RECONCILIATION**

**10A: Reconciliation of cash and cash equivalents  
as per Statement of Financial Position to Cash Flow  
Statement**

	2015 \$'000	2014 \$'000
<b>Cash and cash flow equivalents as per:</b>		
Cash flow statement	18,289	21,370
Statement of Financial Position	18,289	21,370
<b>Difference</b>	<b>-</b>	<b>-</b>

**10B: Reconciliation of net cost of services to net  
cash from operating activities:**

Net cost of services	23,385	23,938
Add revenue from Government	22,309	23,416
<b>Operating surplus(deficit)</b>	<b>(1,076)</b>	<b>(522)</b>

**Adjustments for non-cash items**

Depreciation/amortisation	8,893	8,451
(Gain)/loss on disposal of assets	100	86

**Changes in assets/liabilities**

(Increase)/decrease in net receivables	(158)	(181)
(Increase)/decrease in inventories	(12)	(37)
(Increase)/decrease in other assets	(149)	48
Increase/(decrease) in employee provisions	226	(446)
Increase/(decrease) in payables for operating activities	1,107	(952)
<b>Net cash from operating activities</b>	<b>8,931</b>	<b>6,447</b>

**11: RELATED PARTY DISCLOSURES**

There were no transactions with related parties in both the current and prior year.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

**12: SENIOR MANAGEMENT REMUNERATION EXPENSES**

**12: Senior Management Remuneration Expenses for the Reporting Period**

	2015 \$	2014 \$
<b>Short-term employee benefits:</b>		
Salary	1,043,832	961,237
Performance bonus	37,460	1,106
Other	-	20,614
<b>Total short-term employee benefits</b>	<b>1,081,292</b>	<b>982,957</b>
<b>Post-employment benefits:</b>		
Superannuation	156,485	123,661
<b>Total post-employment benefits</b>	<b>156,485</b>	<b>123,661</b>
<b>Other long-term benefits:</b>		
Annual leave	55,926	62,281
Long service leave	28,788	28,026
<b>Total post-employment benefits</b>	<b>84,714</b>	<b>90,307</b>
<b>Total employment benefits</b>	<b>1,322,491</b>	<b>1,196,925</b>

1. Non-salary elements available to senior management include motor vehicle and superannuation.
2. Note 12 has been prepared on an accrual basis.
3. The total number of senior management personnel that are included in the above table is 16 including 11 Directors (2014: 15 including 10 Directors).

**13: REMUNERATION OF AUDITORS**

Remuneration to the Auditor-General for auditing the financial statements for the reporting period	<b>57,500</b>	57,300
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No other services were provided by the auditors of the financial statements.



NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

	2015 \$'000	2014 \$'000
<b>14: FINANCIAL INSTRUMENTS</b>		
<b>14A: Categories of Financial Instruments</b>		
<b>Financial Assets</b>		
Loans and receivables financial assets		
Cash at bank and on hand	3,045	6,370
Term deposits	15,244	15,000
Receivables for goods and services	208	268
Interest receivable	37	27
Other receivables – external parties	537	45
<b>Carrying amount of financial assets</b>	<b>19,071</b>	<b>21,710</b>
<b>Financial Liabilities</b>		
Other financial liabilities		
Trade creditors	3,700	2,585
Other payables – deferred revenue	1,282	709
<b>Carrying amount of financial liabilities</b>	<b>4,982</b>	<b>3,294</b>
<b>14B: Net Income and Expense from Financial Assets</b>		
<b>Loan and Receivables</b>		
Interest revenue	691	921
<b>Net gain loans and receivables</b>	<b>691</b>	<b>921</b>

**14C: Net Income and Expense from Financial Liabilities**

Net interest income or expense from financial liabilities is nil through profit or loss in the year ending 30 June 2015. (2014: nil)

**14D: Fair Value of Financial Instruments**

The carrying amounts of the financial instruments approximate their fair values.

**14E: Credit Risk**

The maximum exposure to credit risk is the risk that arises from potential default of a trade debtor. This amount is equal to the total receivable for goods and services (2015: \$137,644 and 2014: \$257,587).

The museum has no significant exposures to any concentrations of credit risk and has policies and procedures which outline debt recovery techniques.

The ageing of financial assets that are past due but not impaired is equal to the ageing of receivables and is stated in note 6B.

**14F: Liquidity Risk**

The majority of the museum's financial liabilities are trade creditors and prepayments received. The exposure to liquidity risk is based on the probability that the museum will encounter difficulty in meeting its obligations associated with financial liabilities. This risk is minimal due to appropriation funding and internal policies and procedures which ensure that there are appropriate resources to meet financial obligations.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

**14G: Market Risk**

The museum holds basic financial instruments that do not expose the museum to 'currency risk' or 'other price risk'.

The museum is exposed to 'interest rate risk' which arises from the investment in short term cash and deposits with fixed and floating interest rates. This amount is equal to the total of cash at bank and deposits at call (2015: \$18,288,878 and 2014: \$21,370,075).

**15. ASSETS HELD IN TRUST**

The museum has established a number of Trust accounts which are detailed below. Donations and bequests are received for specified purposes and moneys received are placed in a special bank account and expended on the specified projects in accordance with the terms of the trusts. These moneys are not available for other purposes of the museum and are not recognised in the financial statements.

	2015 \$	2014 \$
<b>15A: USA Bicentennial Gift Fund</b>		
A gift was received to develop and maintain the USA Gallery at the museum and upon completion of the fitout, the assets were transferred to the museum. The residual of the gift is held in trust and the financial position of the Fund is as follows:		
Opening balance at 1 July	5,697,699	5,967,648
Receipts:		
Distributions/Interest	231,495	295,514
	<b>5,929,194</b>	<b>6,263,162</b>
Other expenses	299,710	565,463
Closing balance at 30 June	<b>5,629,484</b>	<b>5,697,699</b>
Represented by:		
Cash at bank & term deposits less than 3 months	5,855,966	5,628,454
Distributions/Interest receivable	9,771	45,876
Receivable from the museum	-	23,369
Payable to the museum	(236,253)	-
	<b>5,629,484</b>	<b>5,697,699</b>

**15B: NZ Bicentennial Gift Fund**

A fund was created in respect to the yacht *Akarana*. The financial position of the Fund is as follows:

Opening balance at 1 July	81,889	79,404
Receipts: Interest	2,622	2,485
Closing balance at 30 June	<b>84,511</b>	<b>81,889</b>
Represented by investment	<b>84,511</b>	<b>81,889</b>

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the year ended 30 June 2015

2015  
\$

2014  
\$

### 15C: Maritime Museum Bequest Fund

A fund was created to accommodate non-specific bequests made to the museum. The financial position of the Fund is as follows:

Opening balance at 1 July	202,363	195,480
Receipts: Interest	6,464	6,883
Closing balance at 30 June	<b>208,827</b>	202,363
Represented by investment	<b>208,827</b>	202,363

### 15D: Louis Vuitton Fund

A fund was created to set up the Louis Vuitton Collection and for the acquisition of materials relating to the maritime association between France and Australia. The financial position of the Fund is as follows:

Opening balance at 1 July	23,097	22,011
Receipts: Interest	740	1,086
Closing balance at 30 June	<b>23,837</b>	23,097
Represented by investment	<b>23,837</b>	23,097

## 16. REPORTING OF OUTCOMES

2015  
\$'000

2014  
\$'000

### 16A: Net Cost of Outcome Delivery

#### Expenses

Departmental expenses	34,437	34,584
<b>Total expenses</b>	<b>34,437</b>	34,584

*Costs recovered from provision of goods and services to the non-government sector*

Departmental	7,390	7,190
<b>Total costs recovered</b>	<b>7,390</b>	7,190

#### Other external revenues

Departmental		
Sale of goods and services – to related parties	135	375
Interest	691	921
Donation and bequests	2,292	1,850
Industry contributions	178	34
Grants	308	199
Other	58	77
Total Departmental revenues	3,662	3,456
<b>Total other external revenues</b>	<b>3,662</b>	3,456

<b>Net cost of outcome</b>	<b>23,385</b>	23,938
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## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the year ended 30 June 2015

### 16B: Outcomes of the museum

The museum is structured to meet one outcome as described in note 1. Only one Output Group is identified for the Outcome and all the museum's revenues, expenses, assets and liabilities are attributable to that Output Group.

## 17. THE AUSTRALIAN NATIONAL MARITIME FOUNDATION

The Australian National Maritime Foundation is a Company Limited by Guarantee and is controlled by the Council of the Australian National Maritime Museum.

The Foundation's objectives are to create a capital fund, through gifts, bequests and fund-raising activities, for the purposes of:

- Acquiring major additional items or collections of items to develop the National Maritime Collection;
- Conserving the National Maritime Collection; and
- Other activities which enhance the National Maritime Collection.

The financial position of the Foundation is as follows:

	2015 \$	2014 \$
Opening balance at 1 July	494,195	513,531
Revenues: Interest	11,816	13,198
Revenues: Donations	169,635	1,615
	<b>675,646</b>	528,344
Less expenses: Suppliers	5,400	34,149
Closing balance at 30 June	<b>670,246</b>	494,195
Represented by:		
Cash at bank	670,675	489,311
Receivables	4,971	10,084
Payables	(5,400)	(5,200)
	<b>670,246</b>	494,195

## 18. NET CASH APPROPRIATION ARRANGEMENTS

	\$000	\$000
Total comprehensive income less depreciation expenses not funded through revenue appropriation	(3,119)	(49,414)
Plus: Depreciation not funded through revenue appropriation	3,087	1,610
<b>Total comprehensive income as per the Statement of Comprehensive Income</b>	<b>(32)</b>	(47,804)

The ANMM receives a separate Collection Development Acquisition Budget provided through an equity appropriation to fund the growth of Heritage and Cultural assets.



NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

**19. BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES**

The museums original unaudited budgeted financial statements were presented to parliament in respect of the reporting period to 30 June 2015. Explanations of major variances are provided in the referenced notes. A major variance is considered to be 10% or greater.

**AUSTRALIAN NATIONAL MARITIME MUSEUM  
STATEMENT OF COMPREHENSIVE INCOME  
for the year ended 30 June 2015**

	<b>Note</b>	<b>Actual</b>	<b>Budget</b>	<b>Variance</b>
		<b>2015</b>	<b>Estimate</b>	
		<b>\$'000</b>	<b>Original</b>	
		<b>2015</b>	<b>2015</b>	
		<b>\$'000</b>	<b>\$'000</b>	
<b>NET COST OF SERVICES</b>				
<b>EXPENSES</b>				
Employee benefits	2	13,361	12,689	(672)
Supplier expenses	2	11,935	10,656	(1,279)
Depreciation and amortisation	3	8,893	9,827	934
Write-down and impairment of assets		100	-	(100)
Bad debts write off	2	29	-	(29)
Grants	2	119	115	(4)
<b>Total expenses</b>		<b>34,437</b>	<b>33,287</b>	<b>(1,150)</b>
<b>OWN-SOURCE INCOME</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services	2	7,525	6,240	1,285
Interest		691	700	(9)
<b>Total own-source revenue</b>		<b>8,216</b>	<b>6,940</b>	<b>1,276</b>
<b>Gains</b>				
Sale of assets				
Other	2	2,836	2,195	641
<b>Total gains</b>		<b>2,836</b>	<b>2,195</b>	<b>641</b>
<b>Total own-source income</b>	<b>1</b>	<b>11,052</b>	<b>9,135</b>	<b>1,917</b>
<b>Net cost of services</b>		<b>23,385</b>	<b>24,152</b>	<b>767</b>
Revenue from Government		22,309	22,309	-
<b>Surplus (deficit) attributable to the Australian Government</b>	<b>4</b>	<b>(1,076)</b>	<b>(1,843)</b>	<b>767</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to profit or loss</b>				
Changes in asset revaluation surplus (deficit)	5	1,044	-	1,044
<b>Total other comprehensive income</b>		<b>1,044</b>	<b>-</b>	<b>1,044</b>
<b>Total comprehensive income (deficit) attributable to the Australian Government</b>		<b>(32)</b>	<b>(1,843)</b>	<b>1,811</b>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

Note 1: Total own-source income favourable variance to budget of \$1.9M is the result of new initiatives developed after budget submission including for HMB *Endeavour* sailing program, venues, sponsorship and philanthropy. At budget time these initiatives were too early to assess and considering existing economic environment were too risky to estimate reliably. Estimates were based on prior year performance.

Note 2: The variance to budget for the result excluding depreciation is unfavourable by \$167K. This arose from additional operating costs to run the museum and drive new revenue initiatives. Due to re-assessment of HMB *Endeavour* Replica replacement value to \$44M, the insurance premium for HMB *Endeavour* Replica was significantly increased by \$222K to \$427K post budget submission. The museum has established a public appeal on the ANMM website for donations to help offset this substantial cost undertaken post budget.

Note 3: The lower depreciation expense to budget of \$934 is a result of a lower asset base from revaluation adjustments.

Note 4: Depreciation is the main reason for the \$767K positive variance to budget deficit. Heritage and Cultural asset depreciation is included in total depreciation expense, although funded through equity injection via the balance sheet rather than via revenue.

Note 5: The variance in asset revaluation reserve is a result of the asset revaluations in current year not estimated in budget.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

**AUSTRALIAN NATIONAL MARITIME MUSEUM  
STATEMENT OF FINANCIAL POSITION  
as at 30 June 2015**

	Note	Actual	Budget Estimate Original	Variance
		2015 \$'000	2015 \$'000	
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents	1	18,289	16,503	1,786
Trade and other receivables	2	1,132	690	442
<b>Total financial assets</b>		<b>19,421</b>	<b>17,193</b>	<b>2,228</b>
<b>Non-financial assets</b>				
Land, buildings and wharves	3	148,006	201,055	(53,049)
Infrastructure, plant and equipment	4	11,586	10,831	755
Heritage and cultural assets	3	79,282	72,012	7,270
Intangibles	4	4,639	5,540	(901)
Inventories	4	253	168	85
Other non-financial assets	4	593	433	160
<b>Total non-financial assets</b>		<b>244,359</b>	<b>290,039</b>	<b>(45,680)</b>
<b>Total Assets</b>		<b>263,780</b>	<b>307,232</b>	<b>(43,452)</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	5	3,700	2,007	(1,693)
Other payables	6	1,955	1,161	(794)
<b>Total payables</b>		<b>5,655</b>	<b>3,168</b>	<b>(2,487)</b>
<b>Provisions</b>				
Employee provisions	7	2,180	2,836	656
<b>Total provisions</b>		<b>2,180</b>	<b>2,836</b>	<b>656</b>
<b>Total Liabilities</b>		<b>7,835</b>	<b>6,004</b>	<b>(1,831)</b>
<b>Net Assets</b>		<b>255,945</b>	<b>301,228</b>	<b>(45,283)</b>
<b>EQUITY</b>				
Contributed equity		12,224	12,224	-
Reserves	3	187,827	234,065	(46,238)
Retained surplus		55,894	54,939	955
<b>Total Equity</b>		<b>255,945</b>	<b>301,228</b>	<b>(45,283)</b>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015

Note 1: Cash and cash equivalents favourable variance to budget of \$1.8M is mostly due to timing of spend for capital works projects spilling into 2015/16. Please see cashflow comparison for further details.

Note 2: The higher trade and other receivables balance to budget is mostly due to timing of higher than estimated GST and catering commission receivable at the end of the fiscal period.

Note 3: Following the budget submission, an assessment of asset values in accordance with AASB 13 Fair Value Measurement resulted in a \$54.7M reduction in value of land, buildings and wharves and a \$7.5m revaluation increase in the value of HMB Endeavour replica. The net result was a \$47.2M reduction in asset value.

Note 4: The variation to budget for the remainder of non-financial assets was \$99k on an asset base of \$17M; however, there were some variances between the individual asset class estimates.

Note 5: On 30 June 2015 unpaid creditors and accruals were higher than expected with the significant amount of capital works in progress at the end of the year.

Note 6: Other payables were \$795K higher than budget due to an increase in grants and sponsorships received and amortised over future periods and higher venues deposits received for future events.

Note 7: Employee provisions were lower than budget as a result of prior year redundancies.



AUSTRALIAN NATIONAL MARITIME MUSEUM  
STATEMENT OF CHANGES IN EQUITY  
for the year ended 30 June 2015

	Retained Earnings			Asset Revaluation Reserve			Contributed Equity / Capital			Total Equity		
	Actual	Budget Estimate Original	Variance	Actual	Budget Estimate Original	Variance	Actual	Budget Estimate Original	Variance	Actual	Budget Estimate Original	Variance
	2015 \$'000	2015 \$'000	2015 \$'000	2015 \$'000	2015 \$'000	2015 \$'000	2015 \$'000	2015 \$'000	2015 \$'000	2015 \$'000	2015 \$'000	2015 \$'000
Opening balance	56,970	56,782	188	186,783	234,065	(47,282)	10,495	10,495	-	254,248	301,342	(47,094)
Comprehensive income												
Surplus (deficit) for the period	(1,076)	(1,843)	767	1,044		1,044				(1,076)	(1,843)	767
Other comprehensive income										1,044	1,044	
Total comprehensive income	(1,076)	(1,843)	767	1,044		1,044				(32)		
Contribution by owners												
Equity injection							1,729	1,729	-	1,729	1,729	-
Total contribution by owners							1,729	1,729	-	1,729	1,729	-
Closing balance at 30 June	55,894	54,939	955	187,827	234,065	(46,238)	12,224	12,224	-	255,945	301,228	(45,283)

Retained Earnings variance to budget of \$955M is mostly the net result of lower depreciation expense variation to budget of \$934M as a result of lower asset values described below.

Following budget submission, assessment of asset values in accordance with AASB 13 Fair Value Measurement resulted in \$54.7M revaluation reduction to land, buildings and wharves and a \$7.5M revaluation increase in the value of HMB *Endeavour* replica. The net result was a \$47.2M reduction in equity for asset reserves.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the year ended 30 June 2015AUSTRALIAN NATIONAL MARITIME MUSEUM  
CASH FLOW STATEMENT  
for the year ended 30 June 2015

	Note	Actual	Budget Estimate Original	Variance
		2015 \$'000	2015 \$'000	
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Goods and services	1	8,880	6,240	2,640
Receipts from Government		22,309	22,309	-
Interest		681	700	(19)
Net GST received	2	2,431	-	2,431
Other		895	700	195
<b>Total cash received</b>		<b>35,196</b>	<b>29,949</b>	<b>5,247</b>
<b>Cash used</b>				
Employees		(11,562)	(11,189)	(373)
Suppliers	3	(14,555)	(10,720)	(3,835)
Other		(148)	(115)	(33)
<b>Total cash used</b>		<b>(26,265)</b>	<b>(22,024)</b>	<b>(4,241)</b>
<b>Net cash from operating activities</b>	4	<b>8,931</b>	<b>7,925</b>	<b>1,006</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash used</b>				
Purchase of infrastructure, plant and equipment		(10,488)	(12,284)	1,796
Purchase of heritage and cultural items		(2,350)	(2,333)	(17)
Purchase of intangibles		(903)	(300)	(603)
<b>Total cash used</b>		<b>(13,741)</b>	<b>(14,917)</b>	<b>1,176</b>
<b>Net cash (used by) investing activities</b>	5	<b>(13,741)</b>	<b>(14,917)</b>	<b>1,176</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Contributed equity		1,729	1,729	-
<b>Total cash received</b>		<b>1,729</b>	<b>1,729</b>	<b>-</b>
<b>Net cash from financing activities</b>		<b>1,729</b>	<b>1,729</b>	<b>-</b>
<b>Net increase (decrease) in cash held</b>				
Cash at the beginning of the reporting period		(3,081)	(5,263)	2,182
		21,370	21,766	(396)
<b>Cash at the end of the reporting period</b>	6	<b>18,289</b>	<b>16,503</b>	<b>1,786</b>

Note 1: Operating cash received from goods and services is \$2.6M higher than budget as a result of higher revenue compared to budget of \$1.9M and cash received in advance for grants, sponsorships and venues where revenue will be derived in the future period for \$0.7M.

Note 2: In the budget, net GST received was inadvertently netted off in the budget against cash used to \$0. Hence the variance of \$2.4M is offset in operating cash used.

Note 3: Total operating cash used variance to budget of \$4.2M includes higher operating costs of \$2M compared to budget and \$2.4M of GST included in budget as per note 2 above.

Note 4: Net cash from operating activities' variance to budget is \$1M favourable. This is mostly due to cash received in advance for grants, sponsorships and venues where revenue will be derived in the future period for \$0.7M.

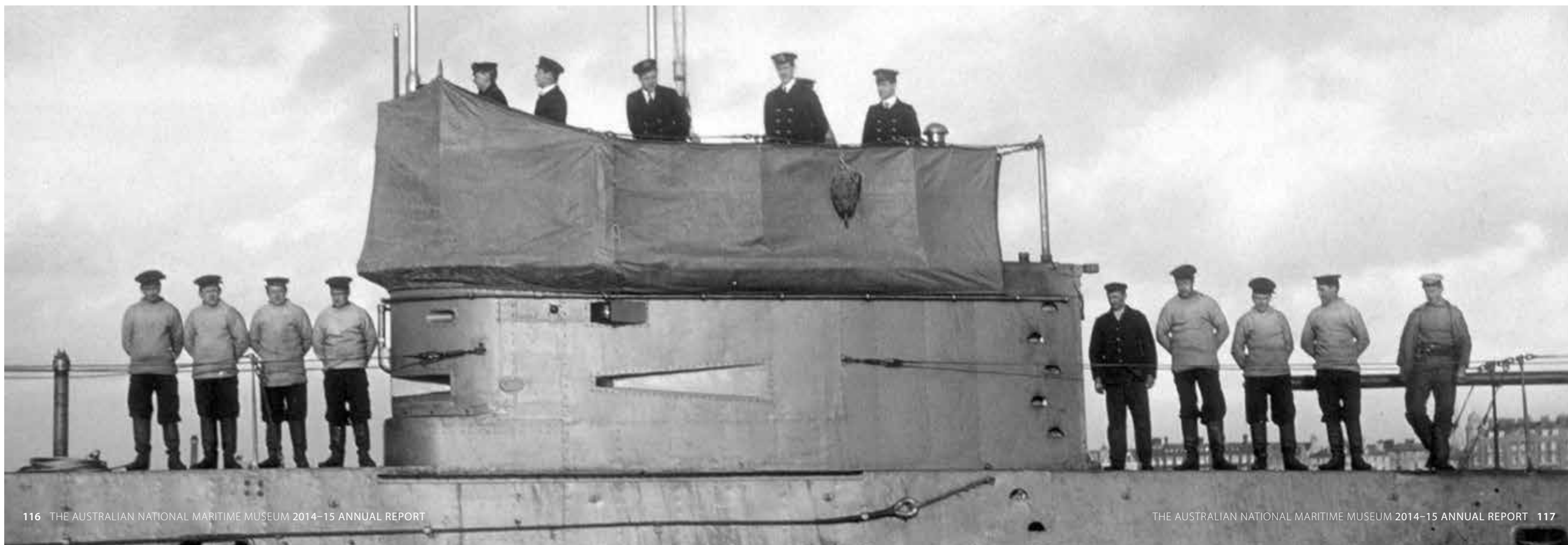
Note 5: Net cash used by investing activities variance to budget of \$1.2M is timing of capital spend deferred into next year.

Note 6: Cash at the end of the reporting period is \$1.7M better than budget mainly due to cash received in advance for grants, sponsorships and venues where revenue will be derived in the future period for \$0.7M and timing of capital spend deferred into next year for \$1.2M.

# 2014–15

## APPENDIXES

Postcard showing the crew of the newly completed submarine HMAS AE2 in Portsmouth, UK, early 1914.  
ANMM Collection Gift from Mrs D Smyth





## APPENDIX 1

## VISITOR AND MEMBER PROGRAMS

HMB *Endeavour* voyages

'Sydney – Pittwater – Newcastle: Joseph Banks and Botany': voyage crew learnt about square-rigged sailing, botany, collecting botanical specimens and botanical illustration. With guest botanists Dr Trevor Wilson and Dr Matt Renner (8–12/9/14)

'Newcastle – Port Stephens – Pittwater – Sydney: Navigating the stars': Dr Fred Watson of the Australian Astronomical Observatory gave talks on astronomy and taught voyage crew to take noon sights of the sun (7–21/9/14)

'Sydney – Jervis Bay – Eden: Eden Whale Festival': a whale-themed voyage, with special guest Geoffrey Ross from NSW National Parks and Wildlife Service (21–31/10/14)

'Eden–Sydney': a chance to learn square-rigged sailing (2–7/10/14)

'Hobart – Hobart': ten-day voyage around Tasmania in the wake of famous explorers such as Cook, Bligh and d'Entrecasteaux, reliving Tasmania's convict history (10–20/2/15)

'Hobart – Sydney': ten-day voyage passing through Port Arthur, Maria Island, the Furneaux Groups and back to Sydney via Bass Strait (24/2–6/3/15)

## Special events

'Volunteers annual lunch 2014': volunteers were thanked for their contribution and awarded certificates by the Director and Chairman (15/11/15)

'Through different eyes': Indigenous Programs Manager Donna Carstens led a unique tour of HMB *Endeavour* and pearl lugger *John Louis*, offering an Indigenous perspective and history. In association with Corroborree Sydney (27–30/11/14)

'Corroborree Sydney': the museum presented a range of events as part of this annual festival celebrating Australian's rich Indigenous cultural heritage (27–30/11/14)

'Volunteers morning teas': quarterly presentations to museum volunteers

» Autumn: Senior Curator Daina Fletcher presented on exhibition *Shackleton – Escape from Antarctica* (3/3/2015)

» Winter: Curators Dr Stephen Gapps and Dr James Hunter presented on *AE2* (3/6/15)

'*Shackleton – Escape from Antarctica*': three-course lunch with guest speaker the Hon Alexandra Shackleton. Guests included museum stakeholders, clients, sponsors and collaborators (31/3/15)

'Welcome Wall ceremony': unveiling the latest panels of names on our memorial to those who have migrated to Australia (21/9/14 and 3/5/15)

'*Vampire* wardroom dinner': a traditional navy dinner served in the wardroom of the museum's historic destroyer (11/4/15)

'Angove wine tasting with guest speaker John Dikkenberg, captain of *Endeavour*': tasting of six wines with matching menu, with presentation by John Dikkenberg. Guests included members, sponsors, clients and collaborators (26/6/15)

## Seminars, lectures, talks, tours and movies

'Behind the scenes tours – Wharf 7 Maritime Heritage Centre': insights into the changing history of Darling Harbour, our conservation laboratory, ship model workshop and object storage spaces (every Tuesday and Thursday)

'Curator talk and tour – *East coast encounters: re-imagining history*': a celebration of NAIDOC Week with Indigenous Programs Manager Donna Carstens (12/7/14)

'Author talk – *To sea in a sailing ship*': author Sue Vader spoke about her book, which recounts the adventures of her aunt Mary Lang, who set off in the 1930s to sail around the world (23/7/14)

'War at Sea focus tours': volunteer-led insights into our exhibition about the RAN's role in World War I (from 13/9/15)

'Talk and tour – men of *Krait*': historian Lynette Silver presented on the covert World War II mission Operation Jaywick; included a tour of *Krait* (18/9/14)

'The new Warships Pavilion': Assistant Director Michael Harvey gave an insight into the planning of our new building (1/10/14)

'Author talk – *Voyage to Gallipoli* by Peter Plowman': insights into life aboard the first and second convoys that transported troops to Gallipoli (2/11/14)

'Water connections': a look at Aboriginal and Torres Strait Islander peoples' intrinsic relationship with water, led by Indigenous Programs Manager Donna Carstens. Part of Corroborree Sydney (27–30/11/14)

'Bark boatbuilding workshop': a demonstration led by Aboriginal canoe builders and museum staff. Part of Corroborree Sydney (29–30/11/14)

'Canoe conversations': discussions and presentations about past and present projects about Indigenous watercraft. Part of Corroborree Sydney (29/11/14)

'Author talk – *Matthew Flinders open boat voyages*': author Russell Kenery focused on Flinders' brilliance as a sailor (14/1/15)

'Phil Renouf Memorial Lecture': John Jeremy, Cockatoo Island expert, talked about the island's shipbuilding history. Held in conjunction with Sydney Heritage Fleet (26/3/15)

'Peter Plowman on the *Lusitania*': illustrated talk to mark the centenary of the sinking of this great Cunard liner (3/5/15)

'Author talk – *First Fleet Surgeon* by David Hill': the life and work of Arthur Bowes Smyth, surgeon to more than 100 convict women and their children en route to New South Wales (7/6/15)

'*Painting for Antarctica*': a talk by artists Wendy Sharpe and Bernard Ollis, with a chance to sketch in the museum's galleries (21/6/15)

## On the water activities

'Tour and cruise – *Beautiful Whale*': a tour of *Beautiful Whale* and *Whale Curios from the ANMM Collection* with curator Michelle Linder, followed by a whale-watching cruise. In association with WEA Sydney (30/7/14)

'Meet the neighbours – Quarantine Station tour': archaeologist-led tour with an insight into the inscriptions left by sailors and passengers over the station's 150-year history (26/8/14)

'Meet the neighbours – Tour and brunch at Fort Denison': plus a guided tour of the historic island and its museum (21/9/14)

'Members regatta and lunch': a harbour race and Members' get-together in association with Sydney by Sail (28/9/14)

'Meet the neighbours – cruise to Cockatoo Island': a guided tour of this former shipbuilding and repair facility (9/10/14)

'Tour and cruise – Spectacle Island': a guided tour of the island's repository, not normally open to the public (15/10/14 and 5/2/15)

'Melbourne Cup luncheon cruise': with buffet lunch aboard a VIP cruise boat (4/11/14)

'Boxing Day cruise': on the harbour for an intimate view of the start of the Sydney to Hobart race (26/12/14)

'New Year's Eve at the museum': exclusive access to the museum's waterfront for the family fireworks at Darling Harbour, with canapes and signature cocktail (31/12/2014)

'*Vivid* festival cruise': a cruise to see the spectacular illumination of Sydney's most famous buildings up close. Part of *Vivid Sydney* (22/5/15)

### Exclusive Members programs and events

‘Special exhibition preview – *Going places*: travel bug soirée’: cocktail event with exclusive member access to the *Going places* exhibition and special activities for kids (16/8/14)

‘Father’s Day movie screening – *The Monuments Men*’: free as part of Father’s Day celebrations, and exclusive for Members (5/9/14)

‘Member preview and cocktail party – *War at Sea – The Navy in WWI*’: curator talk and after-hours tour of the exhibition (12/9/14)

‘Talk and update – the new Warships Pavilion’: with assistant director Michael Harvey (1/10/2014)

‘Family Members preview – *Voyage to the Deep*’: a sneak peak at our new kids’ exhibition about undersea exploration and adventure (11/12/14)

‘Members annual Yule Fest lunch’: with special guest speaker Lt Cmdr Desmond Woods (6/12/14)

‘Mini Mariners Play launch’: for our new activity space for children under five (9/12/14)

‘Members Christmas celebration’: family event with circus tricks, face painting, crafts and games and a visit from Santa Claus (14/12/14)

‘New Year’s Eve at the museum’: gourmet picnic on the museum’s waterfront, a great vantage point to watch the Darling Harbour fireworks (31/12/14)

‘Exclusive Members cruise: Australia Day on *Endeavour*’: fully catered harbour cruise amid all the maritime action as *Endeavour* participated in the Tall Ships Race (26/2/15)

‘Valentines dinner at Yots’: for singles and couples, with an Italian-inspired menu and the backdrop of the city skyline (14/2/15)

‘Members preview – *X-ray Vision*’: tour led by curator Richard Wood, with canapes to match the exhibits (26/2/15)

‘*Shackleton – Escape from Antarctica*’: special Members preview with refreshments and a tour of the exhibition led by Senior Curator Daina Fletcher and collaborator Tim Jarvis (31/3/15)

‘Battle of the Coral Sea luncheon’: annual event honouring this historic collaboration between Australian and US forces. Held in conjunction with the Naval Officer’s Club (9/5/15)

### Public programs – adult

‘Behind the scenes tours’: visits to the Maritime Heritage Centre in the Wharf 7 building, to see the conservation lab, ship model workshop, and object storage spaces (every Thursday)

‘Aquatic Nights live music’: a series of live music events, part of *Vivid Sydney* (24/5–10/6/2014)

‘Endeavouring science’: activities at the museum and on board the HMB *Endeavour* replica for National Science Week, including canoe-building, rigging, biology, chemistry and physics (19–24/8/14)

‘Talk and workshop series – make do and mend’: a series on wartime crafts and ingenuity, in association with *War at Sea* (14/7, 7 and 12/10/14)

‘Wartime crafts – Knit for the nation’: talk by curator Kim Tao about craft for the war effort, and a workshop using vintage wartime patterns (14/09/14)

‘Special theatre performance – *Through these lines*’: the story of a nurse’s tours of duty in World War I (25/9–5/10/14)

‘Author talk – Russell Kenery, *Matthew Flinders open boat voyages*’: with a focus on the small-boat sailing skills of this famed navigator (14/1/15)

‘Australia Day party’: special \$5 entry fee, with family-focused events and tours during the day, and live music and a special Australia Day menu at Yots Cafe in the evening (26/1/15)

‘Artist talk – farewell to *Beautiful Whale*’: Bryant Adams’ final presentation about his 20-year project to photograph whales (1/2/15)

‘*Nomanslanding* public program: Sydney Interrupted’: Elise Edmonds and Dr Wayne Johnston talked about the impact of World War I on Sydney. In association with Sydney Harbour Foreshore Authority (12/4/15)

‘*The Silent Anzac*’: the first images taken inside Australian submarine *AE2* since its sinking 100 years ago, plus a screening of the documentary *The Silent Anzac* and a tour of the exhibition *War at Sea* (22/4/15)

‘Chris Frame and 175 years of Cunard’: harbour cruise and talk by Cunard expert Chris Frame (12/3/15)

‘Talk and screening – a short history of aquatic thrillers’: Guest speaker, film historian Rodney Walls, presented awesome and awful aquatic horror flicks (22/3/15)

‘Talk and tour – Shackleton, science and sea pigs’: echinoderm specialist Mel McKenzie on her fieldwork and travels in Antarctica (2/4/15)

‘Talk and tour – exploring Antarctica’: Tony Fleming, director of the Australian Antarctic Division, discussed historical and contemporary scientific investigation and exploration in Antarctica (20/5/15)

### Children, youth and family programs

‘Kids on Deck’ – themed play, discovery and art-making sessions:

» ‘Imagine me a whale!’ (30/6–13/7/14)

» ‘Up, off and away!’ (21/9–5/10/14)

» ‘Splendiferous submarine’ (28/12/14–25/1/15)

» ‘Deep-sea mysteries’ (5–19/4/15)

» Term-time programs: every Sunday during school term

‘Under 5s tours’ – stories, songs and character-guided tours through the museum’s galleries:

» ‘Big blue whale’ (1 and 5/7/14)

» ‘Boats in the harbour’ (23 and 27/9/14)

» ‘Aquanaut adventurers’ (10, 13, 17, 20, 24/1/15)

‘Family fun Sundays’ – lively performances, character tours, face painting and themed souvenir crafts:

» ‘Ocean commotion’ (15/6/14)

» ‘Harbour hoot’ (17/8/14)

» ‘Talk like a pirate day’ (14/9/14)

» ‘*Going Places*: Steer, sail and soar’ (19/10/14)

» ‘Subventure’ (18/1/15)

» ‘Row, row, regattas!’ (22/2/15)

» ‘Cockatoo Island adventures’ (29/3/15)

‘Family torchlight tours’: themed refreshments, face painting, souvenir crafts and exploration:

» Art in the dark’ (12/7/14)

» ‘*Voyage to the Deep*’ (16/1/15)

» ‘Penguins to periscopes’ (17/4/15)

‘Mini Mariners’: Activities, craft, dress-ups, story time and character tours for kids aged 2–5. Every Tuesday during term time and one Saturday each month:

» ‘Under the sea’ (February 2015)

» ‘Pirates ahoy’ (March 2015)

» ‘Fun in the sun’ (April 2015)

» ‘Antarctic animals’ (May 2015)

‘Cabinet of Curiosities touch trolley’: themed discovery sessions in our galleries, daily in school holidays and every Tuesday during term time:

» ‘Curious cetaceans’ (winter holidays)

» ‘Shipwreck stories’ (summer holidays)

» ‘Weird science’ (Easter holidays)

‘Youth workshops’: hands-on skills for children aged 8–14:

» ‘Claymation cetaceans workshop’ (3 and 9/7/14)

» ‘Cockatoo Island photography adventures’ (8/7/14)

» ‘Monster mash – short film making workshop’ (15/1/15)

» ‘Photo story – Snap! Spy! Submarine!’ (21/1/15)

» ‘Deep-sea critters claymation’ (10 and 16/4/15)

‘Whale season theatre performances – Joe and the Whale’: presented by What’s on the Inside Tours, a comic circus performance with interesting whale facts (28 and 29/6, 1–5 and 8–13/7/14)

‘Family pirate cruise’: pirate games and activities aboard our pirate ship (3/8/14)

‘Oh the places you’ll go – storytelling and character tours’: an imaginative journey around the galleries and interactive storytelling performances (21/9–5/10)

‘Ghost nets weaving – art-making workshops’: free drop-in sessions to weave sea creatures out of recycled materials for display in our summer exhibition (21/9–5/10/14; 31/12/14, 4, 7, 11, 14, 18, 21 and 25/1/15)

‘Young inventors – kinetic art and science workshop’: kids aged 8–14 experimented with mini engines, pedal power, hovercraft, bottle rockets and their own inventions (25/9 or 1/10/14)

‘Family cruise and twilight tour on Cockatoo Island’: dinner, face-painting, souvenir crafts and character-guided tour of the island’s intriguing shipyard (26/9/14)

‘Family jacaranda cruise’: Sydney’s jacarandas at their vivid best, with horticulturist Graham Ross (9/11/14)

‘Kids paper canoe-making workshop’: for children aged 5–12 and their parents. Part of Corroboree Sydney (29–30/11/14)

‘Mini Mariners end of year concert – *Voyage to the Deep* adventure’: with special guest performers, fun, games and souvenir crafts (9/12/14)



'Captain Nemo's *Nautilus*': a thrilling tale of undersea adventure by the Monkey Baa theatre company (4/1–23/1/14, except Saturdays, and selected dates 6–19/4/15)

### Education programs

#### Permanent programs on site

'Splash!': a tour of the *Watermarks* exhibition, a workshop that focuses on leisure activities on, in, under and near the sea, and a themed creative arts activity. Years K–2

'Transport': students identify various types of water transport, their propulsion methods and uses. A harbour cruise can be added to this tour. Years K–2

'Pirate School': traditional school subjects are transposed into piratical equivalents as students earn their own pirate licence. Program includes a treasure hunt and optional visit to *James Craig*. Years K–4

'HMB *Endeavour*': students board the HMB *Endeavour* replica and investigate life on board, its historical context in British settlement of Australia and early European exploration, dual perspectives including Indigenous, and the role of replicas in history. Years 3–10

'Navigators': students tour the Navigators exhibit looking at early contact with the Australian continent by Europeans and Makassan traders, traditional navigation techniques and the age of sail, and join in a hands-on session with navigational objects from the museum's education collection. Years 3–6

'*Endeavour* and Navigators': a special package featuring tours of both exhibits, and investigation of early European exploration and contact with the Australian continent. Years 3–10

'My Special Place': looks at how Indigenous artists use symbols to express meaning in the Saltwater bark paintings plus a viewing of some paintings in the museum's Eora gallery. Students also create works using their own symbols. Years 5–10

'Maritime archaeology': students examine objects from shipwrecks and visit museum displays to learn how historians use material culture to reconstruct the past, and the application of science in archaeology. Years 5–12

'Pymont walk': students walk the streets of Pymont examining the changing nature and demographics of the suburb. Suitable as a site study for geography and history. An inner-harbour cruise may be added to the tour. Years 7–12

'Shipwrecks, corrosion and conservation': students look at the chemistry behind corrosion and the conservation of metals from shipwrecks through a series of experiments and a museum tour. Years 11–12

'Highlights': general museum tour that can be themed to particular areas of interest. Tours catering especially for English language students are also available. Years K–12 and adult students

'Shipwreck sleuths': students investigate scientific principles involved in research on shipwrecks. Years 9–10 Science

'Life aboard a tall ship': students board the vessel *James Craig* and explore life at sea. Includes a hands-on session with traditional tall ship artefacts. Years 3–4 HSIE

'Simple machines': students investigate simple machines such as levers, wheels and gears through the museum and on the vessels. Years 1–2 Science and Technology

'Submarine adventure': students learn the science behind submarines and periscopes then visit HMAS *Onslow*. Years 3–4 Science and Technology

'Immigration': students investigate immigration stories in the museum, visit the Welcome Wall and view our historic Vietnamese refugee boat *Tu Do*. They then use a giant world map and objects from the education collection to trace migrant journeys. Years 9–10 History and Geography

'Ways of watching weather': students look at the importance of weather in a maritime environment and gather data to prepare their own weather report. Years 5–6 HSIE

'Science and the sea': students conduct experiments on corrosion, communication, buoyancy and navigation then tour the museum to see how these scientific principles are applied. Years 5–8 Science

'Technology of gold': students use a mock rocker cradle, gold pans, real gold and museum displays to investigate the properties of gold and the importance of the gold rushes. Years 3–6

'History of swimwear': students use swimwear to investigate the historical, cultural and social contexts of the evolution of swimwear through changing textile technologies, design practices, properties and performance of textiles and conservation principles. Stage 6 Textiles and Design Higher School Certificate course

Touch trolley program: Objects from the Education Collection used as a Cabinet of Curiosities for the primary school Navigators and *Endeavour* program and on Sundays for the general public.

### Virtual excursions via video-conferencing

'ANMM inspiring stories – Marine scientists': we connected students with marine scientists from the Sydney Institute of Marine Science and gave them the chance to listen to and ask questions of the scientists. Years 7–12

'ANMM inspiring stories – Lloyd Godson': Lloyd Godson is an ambassador for ocean exploration, committed to encouraging more young Australians to undertake science, technology, engineering and mathematics studies and careers. He spoke to students about his ideas and how he tests them in the real world. Years 3–8

'The Pirate School from cyberspace attacks!': a virtual excursion version of the museum's pirate school program to celebrate International Talk Like a Pirate Day. Years K–4

'ANMM unlocked – Unlock swimwear': focusing on how the swimsuit highlights trends in popular culture and attitudes to the body and athleticism as much as textile and design development, popular culture and the role of swimwear. Years 10–12

'ANMM unlocked –Unlock conservation': Conservator Rebecca Dallwitz discussed essential conservation practices used in the museum for assessing, treating and monitoring the condition of our varied objects. Years 10–12

'ANMM unlocked – Unlock water and Indigenous people': to celebrate NAIDOC week, Indigenous Programs Manager Donna Carstens and Indigenous elder Uncle Terry Olsen discussed the cultural significance of water to Indigenous people. Years 3–8

'ANMM unlocked – Unlock maritime archaeology': Maritime Archaeology Manager Kieran Hosty provided an insight into the role of an archaeologist and what happens before, during and after a maritime archaeological expedition. Years 7–12



top Pirate captain Johnny Grognose leads a virtual excursion for a Pirate School program above Participants from several schools in a video-conferencing session led by Learning staff. Both images ANMM photographers

### Temporary programs (linked to temporary exhibitions)

*War at Sea* guided tours and primary sources workshop, and development of a free education resource kit. All years with focus on Years 9–10 History. An education kit for the *War at Sea* travelling exhibition was developed and versions sent out with both the full and flat-pack versions of the exhibition.

*Shackleton – Escape from Antarctica*: guided tours and development of a free education resource kit. All years with focus on Years 5–6 HSIE and Science

### Special programs and events

‘Nawi – Indigenous watercraft’: Education worked with curator David Payne and Indigenous Programs Manager Donna Carstens to continue the bark canoe-building project with Lawrence Hargrave High School. The canoe is now on display in the museum’s Eora gallery. A documentary film of the project was also commissioned.

‘Interns and work experience’: Education hosted groups of trainee primary teachers from the University of Technology, Sydney, as part of their Beyond the Classroom program; an education intern student from University of Newcastle for a four-week placement; another from Sydney University for an eight-week placement; and a Year 10 student from Hurlstone Agricultural College for two weeks.

‘The Voyage’: the museum was a partner in the development of this online game about convict transportation to Hobart in the 19th century. Education worked on curriculum advice, student engagement, content development and the upcoming game launch.

‘Science Week’: students sailed on HMB *Endeavour* and participated in science workshops with visiting scientists from Young Scientist Australia, University of Technology, Sydney, and the Royal Botanic Gardens and Domain Trust.

‘Remembrance Day’ – 25 students from Amaroo High School in Canberra took part in the ceremony, delivering readings and placing wreaths, then visited *Krait* and the museum, as well as participating in a focus group session for the Warships Pavilion.

In March, 278 children and 41 adults from the Gondwana Children’s Choir participated in several different school programs at the museum.

The children will work with a composer to create choral works based on the maritime stories from the school programs, and perform them at the museum at a future date. Museum educators also attended the group’s camp to present workshops of maritime heritage, using objects from the Education Collection.

In March, a group of students from Willoughby Primary School NSW made a film project on World War I, using the *War at Sea* exhibition. We arranged for them to interview curator Dr Stephen Gapps and took them on a tour of the exhibition and vessels, where they completed their filming.

For International Women’s Day a ‘Women in Science’ forum was held, with a live audience at the museum and a virtual audience via video-conference. Students participated and a range of high-profile women from different STEM (Science Technology Engineering Maths) fields ran an interesting program. Students also participated in the launch of the University of NSW ‘50:50 Program’ on girls in STEM careers.

While HMB *Endeavour* was docked in Hobart, 560 students and 85 teachers and other adults participated in education programs on board the ship.

## APPENDIX 2

# SELECTED ACQUISITIONS TO THE NATIONAL MARITIME COLLECTION

### Collection of material belonging to Japanese war bride Sadako Morris

This evocative collection documents the migration and settlement of Japanese war bride Sadako Morris, who defied her family to marry an Australian soldier and migrate to Australia after World War II. Donor June Hammond. ANMM Collection Gift from June Hammond

### Collection of material belonging to British child migrant Robert Stephens, who arrived in Australia in 1952

This collection documents the experiences of nine-year-old British child migrant Robert Stephens, who travelled to Australia with the Fairbridge scheme in 1952. Robert spent eight years undertaking farm training at the Fairbridge Farm School in Molong, near Orange, NSW. After leaving Fairbridge in 1960, Robert discovered that he was illegitimate, and the search for his biological father became a lifelong quest. Robert’s story typifies those of many former child migrants who, contrary to popular belief, were not orphans but came from broken homes or families struggling financially. Donor Robert Stephens. ANMM Collection Gift from Robert Stephens

### Photo album of Walter Marks, c1895–1903

This album of 24 black and white photograph prints belonged to yachtsman Walter Marks. The images depict gaff-rigged sailing yachts racing on Sydney Harbour in the early 1900s. They are understood to have been taken by William Frederick Hall and his son William James Hall, both well-known photographers in Sydney. Yacht images were one of their specialties. A number of the yachts were part of the 30 Foot Linear Rating Class, including *Culwulla*, owned by Walter Marks. Donor David Marks. ANMM Collection Gift from David Marks

### Anti-whaling protest photographs, Albany, Western Australia, 1977

Inspired by the Greenpeace Foundation’s successful environmental campaigns against the nuclear testing programs of both the United States and French governments, by the mid 1970s around 20 Greenpeace groups had been established worldwide, including the Whale and Dolphin Coalition, formed in Sydney by Australian photographer Jonny Lewis and French businessman Jean Paul Fortom Gouin in 1974. On 28 August 1977 they commenced a three-week protest and blockade of the Cheynes Beach Whaling Station in Albany, Western Australia. This drew world attention to whaling activities in Australian waters and by the end of 1978 the station had taken its last whale. Vendor Jon Lewis. ANMM Collection

### AIFW woven top and necklace, 2014

Contemporary woven top and necklace that transfer traditional weaving techniques into new forms. The piece is constructed from naturally dyed pandanus and bush string. Vendor Elcho Island Arts Galiwin’ku. ANMM Collection

### AIFW skirt, 2014

Contemporary woven skirt that transfers traditional weaving techniques into new forms. The piece is constructed from naturally dyed kurrajong, pandanus, bush string, feathers, seeds, shells and ochre. Vendor Elcho Island Arts Galiwin’ku. ANMM Collection

### Collection of material associated with SMS *Emden*

The material is highly significant for the history of Australia’s first and arguably most important naval victory. It is incredibly rare for such material to become available – most similar material relating to World War I (and the *Sydney–Emden* battle in particular) is already in major collections. The opportunity to collect first-hand accounts of the battle from the German side is particularly important. Material relating to the *Emden* crew’s time in the Liverpool prisoner-of-war



camp south-west of Sydney is also rare and important and shows a side of the conflict that has had little public exposure. The German songbook with possible blood stains from the battle is unique. The other, more personal items, such as wooden picture frames carved in prison, show a human side of the story that offers important interpretive value. Vendor W J and J A Ewart. ANMM Collection

### Special Service Squadron entering Sydney Harbour 9th April 1924

Panoramic photographic print of the Special Service Squadron consisting of HM Ships *Hood*, *Repulse*, *Delhi*, *Dana* and *Dunedin* entering Sydney Harbour 9th April 1924. Marked 'EB Studios 278 George St Sydney'. Inscription on back of photograph reads 'Souvenir of Sydney to Commander Moore from J H Sanders. Box 3219 29/6/26'. The photograph is taken from the Hornby Light at South Head, looking across to Middle Head. The railing of the lighthouse can be seen in the bottom right corner of the print. A crowd of spectators gathers on the clifftops to watch the ships as they arrive in Sydney Harbour. Shot from the top of the Hornby Light, it provides an uncommon view of North Head and across to Middle Head. Donor James Warrant. ANMM Collection Gift from James Warrant

### Child's teddy bear belonging to former child migrant Nigel Owen, 1950s

Nigel Owen's childhood teddy bear, Hector, is a poignant and powerfully evocative item relating to the experience of an unaccompanied British child migrant who was sent to Australia after World War II. Personal material relating to the government sponsored child migration schemes, particularly three-dimensional material, is extremely rare as most child migrants had their belongings taken from them upon arrival in Australia. This object is well provenanced with rich emotional value and excellent research and interpretive potential, speaking volumes about migration, childhood, identity and loss. Donor Nigel Owen. ANMM Collection Gift from Nigel Owen

Items made by or associated with prisoners of war from SMS *Emden*, including hand-carved skittles and photo frame, an account of the Battle of Cocos transcribed by a prison guard, and a clothing flail (the whip-like object). Photo Andrew Frolows/ANMM

### Constellation by Gail Mabo, 2014

The artist depicts a vast night sky illuminated by a spinning constellation sprinkled with swirling stars. Glowing orange forms – ancestral beings and a tall ship representing the European incursion into this world – are all caught up within the energised cosmos. This work expresses what will always be and what always was, no matter what changes come. European occupation did not change the spiritual foundation of country. To narrate this truth the artist has incorporated three main elements: the swirling star constellation, the ancestral spirit figures before the coming of the boats, and the boats which represent occupation. The artist's ancestors navigated and lived life with a deep understanding and respect for these same constellations. The swirling stars in the night sky still continue to guide the artist's ancestors and people for eternity. Source Gail Mabo. ANMM Collection

### Sculpture entitled *Arrival* 2011

Using contemporary methods, these works encompass both past and present day. They intertwine cultural knowledge and everyday life with European occupation and what came with it and the effects on the first people of this country. Source Garth Lena. ANMM Collection

### Kaygasiw (Shovel nose shark dust trail reflected in the heavens as the milky way)

Kaygasiw Usul means 'the trail of dust underwater created by the shovel nose shark' and is the language of the Maluyilgal people of Zenadh Kes (Torres Strait). The reflection of this particular movement is seen through the star constellation known as the Milky Way. The tide always changes when the Kaygasiw Usul star constellation swings, as though it is dancing with the Kisay (moon). This particular mask was made for a traditional mask dance also composed and choreographed by the artist and only performed by men. The two main totems depicted in are the Kaygas (shovel nose shark) and the Baydham (shark). Vendor Art Track Australia Pty Ltd. ANMM Collection



### Percy Hockings watercolours

Pearling was one of Australia's early industries that provided a strong trade with European countries. These watercolours provide a strong, personal observation of the scenes or people they depict, and have been done with a draughtsman's accuracy. The artist Percy Hockings came from a family directly involved in the pearling industry at the highest level. The watercolours help develop the story of the Torres Strait area in the 1920s, in particular aspects of the pearling industry which are recorded both as an image but also with accompanying notation. Donor John Hockings. ANMM Collection Gift from Dr John and Dr Marcus Hockings

### Works from the *East Coast Encounters* exhibition

The *East Coast Encounters* exhibition provided a dual perspective of the East Coast voyage by Captain James Cook. The ANMM is purchasing the exhibition in its entirety. These artworks are significant in providing a non-Indigenous perspective of European arrival and occupation of Australia, and questioning standard ways of seeing and thinking.

*Constellation II* by Gail Mabo. Vendor Umbrella Studio association Inc. ANMM Collection

*Bark canoe* by Lyndon Dabis, Kerry Jones and Brent Miller, 2014. Vendors the artists. ANMM Collection

*Sea Passage* by Ann Thomson, 2013. Vendor Olsen Irwin Gallery. ANMM Collection

*Three works* by Gordon Syron, 2012. Vendor Gordon Syron. ANMM Collection

*'Badtjala Song'* by Gemma Cronin, 2013. Vendor Gemma Cronin. ANMM Collection

*Five works* by Neil Healey, 2014. Vendor Neil Healey. ANMM Collection

*Solid Rock, Sacred Ground/Possession Island, Queensland, 1982–2013*, by Shane Michael Howard. Vendor Shane Michael Howard. ANMM Collection

*Nine paintings and text panel* by Peter Hudson, 2013. Vendor Peter Hudson. ANMM Collection

*Series of seven prints, 'Pulling The Wool Over One's Eyes'* by Adam Hill, 2013. Vendor Adam Hill. ANMM Collection

*Possession Island* by Euan Macleod, 2013. Vendor Watters Gallery. ANMM Collection

**DVD film documentary by Jeff McMullen, 2013–2014.**

Vendor Jeff McMullen. ANMM Collection

**Series of painted works by Euan Macleod.**

Vendor Watters Gallery. ANMM Collection

***On a Day Such as This* by Neil Murray, 2011.**

Vendor Neil Murray. ANMM Collection

***Glass House Mountains* by Judy Watson, 2005.**

Vendor Milani Gallery. ANMM Collection

***A Change In the Wind* by Adric Watson, 2014.**

Vendor Adric Watson. ANMM Collection

***Close Encounters of the First Kind* by Reg Mombassa,**

2013. Vendor Watters Gallery. ANMM Collection

***Glass House Mountains DVD* by Judy Watson, 2005.**

Vendor Judy Watson. ANMM Collection

### Tea cup cover with HMAS *Australia* embroidery, 1914–18

This cloth crocheted tea cup cover with beading on the edge has a central image of HMAS *Australia* (II) circa 1924. Such commemorative artefacts were a highlight of the early stages of World War I, with posters, scarves, models and other useful household items adorned with images of RAN vessels. Their popularity continued after World War I. This tea cup displays an incongruous combination of delicate hand embroidery with a battleship motif – a meeting of the domestic home front with war and service at sea. Donor Gerard & Anita Bakkers. ANMM Collection Gift from Gerard & Anita Bakkers

### Model HMS *Sirius*, 1988

Originally built as a store ship, *Sirius* carried 14 six pounder carriage guns and six 18 pounder carronades when transformed for service as flagship of the First Fleet. Two of the carronades are now on display at Norfolk Island, and a carriage gun from the vessel is mounted in Macquarie Place, Sydney. Donor Mosman Municipal Council. ANMM Collection Gift from Mosman Municipal Council

### 1914–15 Star, 1918

This 1914–15 Star was awarded posthumously to HMAS *AE1* Signalman George Dance, who was aboard *AE1* when it disappeared on 14 September 1914 off Papua New Guinea. The 1914–15 Star was authorised in 1918 and was awarded for service between 5 August 1914 and 31 December 1915. Vendor John Burridge Military Antiques. ANMM Collection

### A collection of memorabilia from George Armstrong, 2nd Engineer *A45* transport vessel during the Gallipoli campaign, including a diary with a sketch of the Gallipoli foreshore

Diaries from Australian merchant navy personnel are extremely rare and have not been the focus of other institutions' collecting policies. This diary brings to life the perspective of an engineer on board a vessel moored out of shell-fire range off Anzac Cove for three weeks. It potentially contains information that may be useful in piecing together historical events at Anzac Cove. This diary has not been published except in brief extracts in the museum's journal *Signals* – in fact it has rarely been seen even by Armstrong descendants, being kept by the family in a trunk and forgotten about until recently. It is of great historical significance. Donor David Matheson. ANMM Collection Gift from David Matheson

### Telescope

The telescope is a type used in the late 18th and early 19th centuries before such instruments were universally made of brass. It is very similar to a telescope owned by William Bligh, now held by the State Library of New South Wales. The object reflects the maritime connections of the Wickens family over two centuries. Donor Doug Wickens. ANMM Collection Gift from Doug Wickens

### Pamir

The *Pamir* was the last commercial sailing ship to round Cape Horn, in 1949. The painting shows the vessel off Sydney Heads with the Sydney pilot ship *Captain Cook III* in attendance. The painting is an original by the well-known marine artist John Alcott. Donor Estate of Cecile Daphne Griffin. ANMM Collection Gift from the Estate of Cecile Daphne Griffin

## APPENDIX 3

# ANMM PUBLICATIONS

### Serials

*Signals*, quarterly journal of the Australian National Maritime Museum, Nos 107–111, ISSN 1033-4688, 80 pp, editor Janine Flew, published September, December, March, June. Free to Members.

*Australian National Maritime Museum Annual Report 2013–14*, ISSN 1034-5019, 160 pp, editors Janine Flew (ANMM) and Patricia Hoyle (Concise Writing Consultancy).

*All Hands*, e-magazine of Australian National Maritime Museum volunteers, edited by a volunteer committee: Geoff Barnes, Alex Books, Roz Gatwood, Bob Hetherington, John Lea, Doug Logan, Neale Philip and David van Kool, published quarterly online. Free to ANMM volunteers, staff and Council members and volunteers at maritime-related museums Australia wide.

### Educational resource kits

Education resources for free use in schools were produced for the following programs:

- » An education kit for the *War at Sea* travelling exhibition was developed and versions sent out with both the full and flat-pack versions of the exhibition. This included artefacts from the Education Collection and specially commissioned replica uniforms.
- » Year 9 *War at Sea* history material published to the iTunesU Store in partnership with Apple – the first of many Education courses planned for distribution through this platform ([itunes.apple.com/au/course/year-9-war-at-sea-the-navy-in-wwi/id968560005](https://itunes.apple.com/au/course/year-9-war-at-sea-the-navy-in-wwi/id968560005)).
- » Education kit produced for the *Shackleton* exhibition and promotional material released



### Internet

ANMM website: [anmm.gov.au](http://anmm.gov.au)  
 ANMM blog: [anmm.wordpress.com](http://anmm.wordpress.com)  
 ANMM on Flickr Commons: [flickr.com/photos/anmm\\_thecommons/](https://www.flickr.com/photos/anmm_thecommons/)  
 ANMM on Flickr: [flickr.com/anmm](https://www.flickr.com/photos/anmm/)  
 ANMM on Twitter: [twitter.com/anmmuseum](https://twitter.com/anmmuseum)  
 ANMM on Facebook: [facebook.com/anmmuseum](https://www.facebook.com/anmmuseum)  
 ANMM on Instagram: [instagram.com/anmmuseum](https://www.instagram.com/anmmuseum)  
 Digital stories: [stories.anmm.gov.au](https://stories.anmm.gov.au)  
 Google Cultural Institute: [anmm.gov.au/GCI](https://anmm.gov.au/GCI)



## APPENDIX 4

## STAFF PUBLICATIONS

## Staff publications and blog posts

\* Denotes articles from distinguished contributors or museum associates, commissioned and edited for the quarterly journal *Signals*.

## Alice ACKLEY\*

'Preserving Australia's whaling past', article, *Signals* 107 (Jun–Aug 2014): 54–59

## Sharon BABBAGE

'How MMAPSS is funding Australia's maritime heritage', ANMM blog, 10/2/15

## Andrea BALDWIN\*

'HMB *Endeavour*: Sydney to Hobart voyage, day 1', ANMM blog, 11/2/15

'HMB *Endeavour*: Sydney to Hobart voyage, day 2', ANMM blog, 11/2/15

'HMB *Endeavour*: Sydney to Hobart voyage, day 3', ANMM blog, 11/2/15

## Sue BASSETT\*

'Frozen in time – conserving Antarctica's heroic-era huts', article, *Signals* 107 (Jun–Aug 2014): 64–76

'Excursions on the ice – getting out and about in Antarctica', article, *Signals* 108 (Sep–Nov 2014), 56–60

'Old hands and vital skills – the technical staff supporting Antarctic science', article, *Signals* 109 (Dec 2014–Feb 2015), 64–67

## Julian BICKERSTETH\*

'The Monuments Men', ANMM blog, 26/3/14

## Em BLAMEY

'When fun was young – a life of the duke of surf', book review, *Signals* 108 (Sep–Nov 2014), 72

'Creating an underwater world of fact and fantasy', ANMM blog, 8/12/14

'Make your own carrot submarine', ANMM blog, 9/12/14

## and Peter BUCKLEY

'Voyage to the Deep – creating an underwater world of fact and fantasy', article, *Signals* 109 (Dec 2014–Feb 2015), 40–45

## Kim BRANDNER

'370 new names unveiled on the Welcome Wall', ANMM blog, 5/5/15

## Myffanwy BRYANT

'A bloody business – 150 years of whaling in Australia', article, *Signals* 107 (Jun–Aug 2014): 3–6

'Sailing on in the name of God: Abraham Leeman and the wreck of the *Vergulde Draeck*', article, *Signals* 109 (Dec 2014–Feb 2015), 34–39

'Mouths of gold', ANMM blog, 5/6/14

"Design debauchery" at its finest', ANMM blog, 25/7/14

'A dog's life at sea', ANMM blog, 23/10/14

'Tidings at sea', ANMM blog, 24/12/14

'The last performance', ANMM blog, 5/1/15

'You have to be in it to win it – trophies from the collection', ANMM blog, 3/2/15

'Going it alone – Kay Cottee's voyage aboard *Blackmores First Lady*', ANMM blog, 8/4/15

'Lynton Lamb's Orient Line designs', ANMM blog, 21/5/15

## Peter BUCKLEY

'Bringing an exhibition to life: *Voyage to the Deep*', ANMM blog, 16/12/14

## and Em BLAMEY

'Voyage to the Deep – creating an underwater world of fact and fantasy', article, *Signals* 109 (Dec 2014–Feb 2015), 40–45

## Nicole CAMA

'The "triumphant procession" of the ANMEF', ANMM blog, 18/8/14

## Peter CAMPBELL\*

'Sailor of many roles – vale Mick Morris', article, *Signals* 108 (Sep–Nov 2014), 76

## Donna CARSTENS

'From the Murray to Saltwater Country', article, *Signals* 111 (Jun–Aug 2015), 61–63

'Corroboree Sydney at the museum', ANMM blog, 21/11/14

## and Dr Stephen GAPPS

'Black sailors – Indigenous service in the navy during World War I', ANMM blog, 9 July 2014

## Andrew CHAPPELL\*

'Axel Stenross Maritime Museum – a tribute to a 60-year boatbuilding career', article, *Signals* 109 (Dec 2014–Feb 2015), 54–58

## Annalice CREIGHTON

'Signals activities: Kids' children's activity sheet, *Signals* 107 (Jun–Aug 2014), 108 (Sep–Nov 2014), 109 (Dec 2014–Feb 2015), 110 (Mar–May 2015), 111 (Jun–Aug 2015)

'Stampin' up (a whale of) a storm!', ANMM blog, 12/6/14

'Captain Nemo's Nautilus', ANMM blog, 30/12/14

'How to make an easy deep-sea diver costume', ANMM blog, 18/2/15

'How to make a no-sew steampunk socktopus softie', ANMM blog, 25/3/15

'How to make painted polar pillows', ANMM blog, 12/5/15

## Richard CRESWICK\*

'Australasian focus – Museum and Art Gallery of the Northern Territory', article, *Signals* 111 (Jun–Aug 2015), 52–57

## Bernard DE BROGLIO\* and Cheryl WARD\*

'Echoes of Anzac at Lemnos', ANMM blog, 15/9/14

## Colin DENNY\*

'Words on the wing – the carrier pigeons of Tasmania's lighthouse service', article, *Signals* 110 (Mar–May 2015), 32–37

## John DIKKENBERG

'Maintaining *Endeavour* – looking after Australia's best-known ship', article, *Signals* 107 (Jun–Aug 2014): 60–63

'Duty and command', book review, *Signals* 107 (Jun–Aug 2014): 75

'Voyaging on *Endeavour* – join us for hands-on sailing, 18th-century style', article, *Signals* 108 (Sep–Nov 2014), 52–55

'*Endeavour* goes to sea – modern-day voyages of science and discovery', article, *Signals* 109 (Dec 2014–Feb 2015), 60–63

'In famous furrows – A new season of sailing adventures', article, *Signals* 110 (Mar–May 2015), 64–65

'*Endeavour* returns to Botany Bay', article, *Signals* 111 (Jun–Aug 2015), 40

'Reliving Tasmania's maritime heritage on *Endeavour*', ANMM blog, 27/1/15

## Anne DORAN

'Virtual learning – taking ANMM education to the world', article, *Signals* 110 (Mar–May 2015), 62–63

'The man who lived underwater', ANMM blog, 12/8/14

'Inspiring stories: Women in Science symposium', ANMM blog, 20/1/15

## Penelope EDWELL

'Collections and connections', article, *Signals* 107 (Jun–Aug 2014): 78–79

'A face gets a name – Internet sleuths help identify a portrait', article, *Signals* 108 (Sep–Nov 2014), 78

## and David PAYNE

'Myra Too has arrived!', ANMM blog, 28/7/14

**Dr Nigel ERSKINE**

Letter to the Editor, *Afloat*, June 2014

‘Project Silent Anzac – inside submarine *AE2* for the first time in a century’, *Signals* 108 (Sep–Nov 2014), 10–15

‘Captain Cook’s first voyage and Banks’ *Florilegium*’, introductory essay in exhibition catalogue *Captain Cook’s first voyage and Banks’ Florilegium*, The Bunkamura Museum of Art, Tokyo, 2014

**Sabina ESCOBAR**

‘A tale of love and adventure between two teakwood panels’, ANMM blog, 2/6/14

‘After 82 years, still cruising the Southern Oceans’, ANMM blog, 5/8/14

‘Who said sandpaper was dull?’, ANMM blog, 21/10/14

‘Being a hero is all about timing: Oskar Speck’s kayak voyage’, ANMM blog, 28/5/15

**Emma FERGUSON**

‘Vivid weekend number two’, ANMM blog, 5/6/14

‘Vivid long weekend and wrap up’, ANMM blog, 16/6/14

‘School performances at the museum’, ANMM blog, 23/7/14

‘National Science Week at the museum’, 1/8/14

**Daina FLETCHER**

‘Fishing, pearling, sailing, trading’, article, *Signals* 107 (Jun–Aug 2014): 16–21

‘*Waves & water – Australian beach photographs* visits the Tweed Art Gallery’, *Artifacts* vol 15 no 4 November 2014, 2–3

‘To my dearest darling Nin – an illustrated journal of love and longing’, article, *Signals* 109 (Dec 2014–Feb 2015), 68–73

‘Escape from Antarctica – dogged endurance in an inhospitable land’, article, *Signals* 110 (Mar–May 2015), 2–8

‘*Shackleton – Escape from Antarctica*’, digital story stories.anmm.gov.au/shackleton/ (April 2015)

‘Hardships to be endured – a last letter from Antarctica’, article, *Signals* 111 (Jun–Aug 2015), 14–19

‘A medical officer’s journal from an Antarctic rescue mission’, article, *Signals* 111 (Jun–Aug 2015), 20–23

‘Celebrating the centenary of Shackleton’s Antarctic expedition’, *The APT Club Member Magazine* issue 26, July 2015

‘*James Caird* into the southern oceans – Shackleton’s carpenter’s view’, ANMM blog, 24/4/15

**and Wendy SHARPE\* and Bernard OLLIS\***

‘Painting for Antarctica – Wendy Sharpe and Bernard Ollis follow Shackleton’, article, *Signals* 110 (Mar–May 2015), 42–46

**Janine FLEW**

‘Service and sacrifice’, article, *Signals* 107 (Jun–Aug 2014): 72–73

‘Calling for entries: nominations open for \$5,000 maritime history prizes’, article, *Signals* 109 (Dec 2014–Feb 2015), 76

‘Sailing by the stars – Indigenous wisdom and global connections’, article, *Signals* 111 (Jun–Aug 2015), 28–29

‘Snapshots of place and time – seven centuries of maps’, book review, *Signals* 111 (Jun–Aug 2015), 72–73

‘Nominations are open for \$5,000 maritime history prizes’, ANMM blog, 19/2/15

“‘The fate that launched a thousand ships’: What happened to the Franklin expedition?’, ANMM blog, 23/2/15

**Dr Stephen GAPPS**

‘A detailed illusion – war in miniature, depicted in a vivid diorama of Suvla Bay’, article, *Signals* 107 (Jun–Aug 2014): 8–15

*War at Sea – The Navy in WWI*, exhibition catalogue, ANMM, published September 2014

‘Saying prayers at the bottom of the sea – the harrowing voyage of submarine *AE2*’, article, *Signals* 108 (Sep–Nov 2014), 2–9

‘Duel to the death – a sailor’s view of the Battle of Cocos’, article, *Signals* 109 (Dec 2014–Feb 2015), 16–22

‘Mementoes of war and captivity – a collection from the raider *Emden*’, article, *Signals* 109 (Dec 2014–Feb 2015), 24–25

‘The Silent Anzac’, article, *Inside History*, Jan–Feb 2015

‘World War I dazzle, art and fashion – “A crazy dream from *Alice in Wonderland*”’, article, *Signals* 110 (Mar–May 2015), 16–23

‘The test of war – Australia’s Great War at sea’, book review, *Signals* 110 (Mar–May 2015), 74–75

‘Spectacle and tragedy – the Gallipoli diary of 2nd engineer George Armstrong’, article, *Signals* 111 (Jun–Aug 2015), 2–7

‘Silent Anzac – inside submarine *AE2* for the first time in 100 years’, ANMM blog, 3/7/14

‘Reading prayers at the bottom of the sea – the harrowing journey of submarine *AE2*’, ANMM blog, 4/7/14

‘A dazzling connection with World War I’, ANMM blog, 17/9/14

‘Dazzle ship models’, ANMM blog, 4/11/14

‘Surviving *Emden*’, ANMM blog, 7/11/14

‘Voyaging vakas’, ANMM blog, 13/11/15

‘A crazy dream from *Alice in Wonderland*: World War I dazzle, art and fashion’, ANMM blog, 28/11/14

‘Exploring a diorama – the RAN Bridging Train at Suvla Bay during the Gallipoli Campaign’, ANMM blog, 19/12/14

‘Before Gallipoli – Turkey’s other great victory’, ANMM blog, 17/3/15

‘Anzac Cove from the water: the Gallipoli diary of 2nd Engineer George Armstrong’, ANMM blog, 22/4/15

‘Commemoration and contestation at Kurnell’, ANMM blog, 11/5/15

‘The World War I diary of radio operator John Brown’, Twitter feed, 1/8/14–31/1/15

‘Diary of wireless telegraph operator John Brown, RAN 1914–1919’, *Storify* digital story

**and Donna CARSTENS**

‘Black sailors – Indigenous service in the navy during World War I’, ANMM blog, 9/7/14

**and Mariko SMITH**

‘Nawi – exploring Australia’s Indigenous watercraft: cultural resurgence through museums and Indigenous communities’, article in *AlterNative: An International Journal of Indigenous Peoples*, vol 11, issue 2, 2015

**Michael HARVEY**

‘Warships Pavilion – stories from a “Storyworld”’, article, *Signals* 107 (Jun–Aug 2014): 37–39

**Annette HICKS\***

‘*Endeavour*: Hobart to Sydney voyage, days 1–3’, ANMM blog, 4/3/15

‘*Endeavour*: Hobart to Sydney voyage, days 4–10’, ANMM blog, 10/3/15

**and Natalie MOORE\***

‘*Endeavour*: voyaging to Hobart, days 1–3’, ANMM blog, 18/2/15

‘*Endeavour*: voyaging to Hobart, days 4–6’, 20/2/15

‘*Endeavour*: voyaging to Hobart, days 7–10’, ANMM blog, 26/2/15

**Dr Roger HOBBS\***

‘Timbers, planks and keels – timber shipbuilding in 19th-century New South Wales’, article, *Signals* 107 (Jun–Aug 2014): 22–29

**Kieran HOSTY**

‘Ashmore Reef Expedition 2015’, ANMM blog, 9/2/15

‘Arrival at the reef – Ashmore Reef Expedition 2015’, ANMM blog, 12/2/15

‘An unusual discovery – Ashmore Reef Expedition 2015’, ANMM blog, 13/2/15

‘Fine weather? – Ashmore Reef Expedition 2015’, ANMM blog, 23/2/15

‘To stay or not to stay, that is the question – Ashmore Reef Expedition 2015’, ANMM blog, 27/2/15

‘Mer and Waier Island – Ashmore Reef Expedition 2015’, ANMM blog, 13/3/2015

‘At last a break in the weather – Ashmore Reef Expedition 2015’, ANMM blog, 18/3/15

‘Cumberland Entrance: release the mag – Ashmore Reef Expedition 2015’, ANMM blog, 27/3/15

Kieran Hosty, *The Dunbar: A melancholy obsession*, cited in Dr Brad Duncan and Dr Martin Gibbs, *Please God Send Me a Wreck*, Springer Science, New York, 2015

‘Could it be the *Comet*? – The Ashmore Reef Expedition 2015’ in *The Newsletter of the Australasian Institute for Maritime Archaeology*, vol 34, issue 1, March 2015



**Dr James HUNTER**

'Unearthing a "mosquito" fleet – archaeology and Australia's early torpedo boats', article, *Signals* 111 (Jun–Aug 2015), 30–35

'The First Fleet at first hand', book review, *Signals* 111 (Jun–Aug 2015), 74–75

'AE2 remembered 100 years on', ANMM blog, 8/5/15

**and Dr Ian McLEOD\* and Emily JATEFF\***

'Corrosion on a wrecked colonial warship: HMCS *Protector*, 1884–1944', *Corrosion & Materials* 39(3): 50–54

**Gayle INGRAM**

'The maritime museum tour: Celebes sailors, ships and spice', ANMM blog, 30/6/14

**Tim JARVIS\***

'In the footsteps of Shackleton', article, *Signals* 110 (Mar–May 2015), 9

**Emily JATEFF\*, Dr Ian McLEOD\* and Dr James HUNTER**

'Corrosion on a wrecked colonial warship: HMCS *Protector*, 1884–1944', *Corrosion & Materials* 39(3): 50–54

**Dr Lynda KELLY**

'Univariate at the museum!', ANMM blog, 1/7/14

'#warshipbootcamp', ANMM blog, 28/8/14

'#warshipbootcamp – A view from Able Seaman Brewer', ANMM blog, 16/9/14

'Gamifying the museum', ANMM blog, 1/10/14

'Mini Mariners Play', ANMM blog, 5/11/14

'Get ready to play!', ANMM blog, 27/11/14

'#HourofCode @ the museum', ANMM blog, 11/12/14

'Celebrating behind-the-scenes staff – our teacher guides', ANMM blog, 18/12/14

**Veronica KOOYMAN\***

'Exile and oblivion – castaways in a hostile land', article, *Signals* 108 (Sep–Nov 2014), 66–69

'From Surrey to the outback: an English war bride's life of contrasts', *Signals* 110 (Mar–May 2015), 70–73

**Michelle LINDER**

'An Anzac allegory – art, war and Bondi Beach', article, *Signals* 108 (Sep–Nov 2014), 10–14

'A pilot steamer for the collection', ANMM blog, 7/2/15

'Anzacs and surf lifesavers', ANMM blog, 28/4/15

**Anthony LONGHURST**

'Rigged and ready – building a new spar for *Endeavour*', article, *Signals* 111 (Jun–Aug 2015), 36–39

**Melanie MACKENZIE\***

'Searching for sea cucumbers – scientific research in the Weddell Sea', article, *Signals* 111 (Jun–Aug 2015), 10–13

**Suzannah Marshall MACBETH\***

'Days 1–2: A voyage on *Endeavour*', ANMM blog, 4/9/14

'Days 2–3: A voyage on *Endeavour*', ANMM blog, 4/9/14

'Days 4–5: A voyage on *Endeavour*', ANMM blog, 6/9/14

'Day 1: Botany Basics voyage, Sydney to Newcastle', ANMM blog, 10/9/14

'Day 2: Botany Basics voyage, Sydney to Newcastle', ANMM blog, 10/9/14

'Day 3: Botany Basics voyage, Sydney to Newcastle', ANMM blog, 12/9/14

'Day 4–5: Botany Basics voyage and a weekend in Newcastle', ANMM blog, 17/9/14

'Day 1: Newcastle to Sydney', ANMM blog, 18/9/14

'Days 2–3: voyage from Newcastle to Sydney; sailing to windward', ANMM blog, 20/9/14

'Celestial navigation and astronomy: voyage from Newcastle to Sydney, days 3–4', ANMM blog, 21/9/14

'A family affair: voyage from Newcastle to Sydney, day 5', ANMM blog, 21/9/14

'On the whale trail: voyage to Eden, day 1', ANMM blog, 30/10/14

'On the whale trail: voyage to Eden, days 2–3', ANMM blog, 30/10/14

'On the whale trail: voyage to Eden, day 4', ANMM blog, 30/10/14

'On the whale trail: voyage to Eden concludes', ANMM blog, 1/11/14

'Eden to Sydney voyage, days 1–2', ANMM blog, 7/11/14

'Eden to Sydney voyage, days 3–4', ANMM blog, 7/11/14

'Eden to Sydney voyage, day 5', ANMM blog, 8/11/14

**Will MATHER**

'Shackleton's lifeboat replica arrives in Australia', ANMM blog, 11/3/15



Articles in *Signals* magazine canvass museum events, programs and exhibitions, and issues of maritime history, culture and heritage.

**Catherine McLAY\***

'Supporting seafarers – Mission to Seafarers Victoria', article, *Signals* 110 (Mar–May 2015), 56–61

**Dr Ian McLEOD\*, Emily JATEFF\* and Dr James HUNTER**

'Corrosion on a wrecked colonial warship: HMCS *Protector*, 1884–1944', *Corrosion & Materials* 39(3): 50–54

**Jeffrey MELLEFONT\***

'Members in Makassar – Celebes sailors, ships and spice tour 2014', article, *Signals* 108 (Sep–Nov 2014), 16–21

'Bali's secret fleet – a glittering armada', article, *Signals* 110 (Mar–May 2015), 24–31

**and Randi SVENSEN\***

'A remarkable century – vale Carl Halvorsen', *Signals* 108 (Sep–Nov 2014), 74–75

'Innovative designer, champion sailor – vale Trygve Halvorsen', article, *Signals* 110 (Mar–May 2015), 76–77

**Natalie MOORE\* and Annette HICKS\***

'*Endeavour*: voyaging to Hobart, days 1–3', ANMM blog, 18/2/15

'*Endeavour*: voyaging to Hobart, days 4–6', ANMM blog, 20/2/15

'*Endeavour*: voyaging to Hobart, days 7–10', ANMM blog, 26/2/15

**Michelle MORTIMER**

'Sharing the collection on Google Cultural Institute', article, *Signals* 111 (Jun–Aug 2015), 79

'Sharing the collection on Google Cultural Institute', ANMM blog, 4/3/15

**Louisa MURRAY\***

'Botany on board – *Endeavour* sails into a new world of flora', article, *Signals* 108 (Sep–Nov 2014), 28–32

**Jacqui NEWLING\***

'A tale of two Sydneys – the perils of provisioning Norfolk Island', article, *Signals* 108 (Sep–Nov 2014), 22–27

**Bernard OLLIS\*, Wendy SHARPE\* and Daina FLETCHER**

'*Painting for Antarctica* – Wendy Sharpe and Bernard Ollis follow Shackleton', article, *Signals* 110 (Mar–May 2015), 42–46



### Rhondda ORCHARD

'Operation Torpedo', ANMM blog, 20/2/15

### David PAYNE

'Whaleboats, sailboats and more', article, *Signals* 107 (Jun–Aug 2014): 68–71

'Myra Too makes waves', article, *Signals* 107 (Jun–Aug 2014): 40–45

'Passing it down – practices and preservation', article, *Signals* 108 (Sep–Nov 2014), 62–65

'The lure of wind and wave – 70 years of the Sydney to Hobart yacht race', article, *Signals* 109 (Dec 2014–Feb 2015), 8–15

'Naval warships and workboats', article, *Signals* 110 (Mar–May 2015), 66–69

'From the Murray to Saltwater Country – museum staff go on the road', article, *Signals* 111 (Jun–Aug 2015), 58–60

'Boats with tales to tell', article, *Signals* 111 (Jun–Aug 2015), 64–67

'SY *Ena*: steaming towards the next chapter', ANMM blog, 17/6/14

'Carl Halvorsen, 1912–2014', ANMM blog, 18/7/14

'Myra Too and the Brian Stewart Collection', ANMM blog, 8/8/14

'4 x 18 = 72', ANMM blog, 7/10/14

'Vakas visit the museum', ANMM blog, 10/11/14

'Launching the 70th Sydney to Hobart yacht race', ANMM blog, 25/11/14

'Sydney to Hobart: a past and a present winner', ANMM blog, 22/12/14

'Making connections in Goolwa', ANMM blog, 2/3/15

'MMAPSS travel to regional NSW', ANMM blog, 31/3/15

'Voyaging canoe *Hōkūle'a* comes to the museum', ANMM blog, 14/5/15

### and Penny EDWELL

'Myra Too has arrived!', ANMM blog, 28/7/14

### Kate PENTECOST

'Diving into the past: the Beatrice Kerr collection', 14/4/15

### Hetti PERKINS\*

'Corroboree Sydney – celebrating culture and connecting people', article, *Signals* 108 (Sep–Nov 2014), 42–43

### Noel PHELAN and Ron RAY

'ANMM Speakers – taking maritime history to clubs and societies', article, *Signals* 111 (Jun–Aug 2015), 42–43

### Lisa RICHARDS\*

'Norfolk Island Museum – small island, big stories', article, *Signals* 108 (Sep–Nov 2014), 46–51

### Mark RICHARDS\*

'Casting Flinders – the man who put Australia on the map', article, *Signals* 108 (Sep–Nov 2014), 34–37

### Ester SARKADI-CLARKE\*

'Creating art from ghost nets', ANMM blog, 17/11/14

'Make your own marine creatures', ANMM blog, 24/11/14

*Signals* articles are written by staff members from all areas of the museum as well as invited contributors

### Wendy SHARPE\*, Bernard OLLIS\* and Daina FLETCHER

'Painting for Antarctica – Wendy Sharpe and Bernard Ollis follow Shackleton', article, *Signals* 110 (Mar–May 2015), 42–46

### Lindsey SHAW\*

'Naval traditions continue as HMAS *Canberra* is commissioned', ANMM blog, 2/12/14

### Inger SHEIL

'100th anniversary of the sinking of *Lusitania*', ANMM blog, 7/5/15

### Margaret SMITH\*

'Exotic inspiration', book review, *Signals* 107 (Jun–Aug 2014): 76–77

'Competing for a continent? – an English translation of François Peron's memoir', article, *Signals* 108 (Sep–Nov 2014), 70–71

'Life on the edge: a littoral history of the New South Wales coast', book review, *Signals* 109 (Dec 2014–Feb 2015), 74–75

### Mariko SMITH\*

'Men's or women's business? – male and female roles in Aboriginal tied-bark canoe-making', article, *Signals* 109 (Dec 2014–Feb 2015), 26–32

### and Dr Stephen GAPPS

'Nawi – exploring Australia's Indigenous watercraft: cultural resurgence through museums and Indigenous communities', article in *AlterNative: An International Journal of Indigenous Peoples*, vol 11, issue 2, 2015

### Bruce STANNARD\*

'Seduced by the sea – John Laing: master mariner, master modelmaker', article, *Signals* 110 (Mar–May 2015), 38–41

### Randi SVENSEN\* and Jeffrey MELLEFONT

'A remarkable century – vale Carl Halvorsen', *Signals* 108 (Sep–Nov 2014), 74–75

'Innovative designer, champion sailor – vale Trygve Halvorsen', article, *Signals* 110 (Mar–May 2015), 76–77

### Kim TAO

'Populate or perish: from "white Australia" to multicultural nation', article, *Signals* 107 (Jun–Aug 2014): 30–35

'On their own – on the road: child migrant exhibition tours Australia and the UK': article, *Signals* 109 (Dec 2014–Feb 2015), 2–7

'From Istria to Australia: an immigration story', Google Cultural Institute, 3/3/15

'Restoring a fishing boat called *Freedom*', ANMM digital story, 29/4/15

'As far from Europe as possible – The Talmet family from Tallinn', article, *Signals* 111 (Jun–Aug 2015), 68–71

'Researching your family's child migrant history', ANMM blog, 11/11/14

Cited in Eureka Henrich, 'Children's Toys and Memories of Migration in Australian Museums', *Childhood in the Past: An International Journal*, vol 7, no 2, 2014, 133–146

Cited in Gillian Oliver, 'Migrating heritage: Experiences of cultural networks and cultural dialogue in Europe', *The Australian Library Journal*, vol 64, no 2, 2015, 157

Cited in Perla Innocenti, *Cultural Networks in Migrating Heritage: Intersecting Theories and Practices across Europe*, Ashgate, Farnham UK, 2015

### Rina TIMPANO

'Introduction to *Endeavour*', ANMM blog, 8/7/14

'Latest technology on an 18th-century ship', ANMM blog, 21/7/14

### Jane USSHER

'Still Life – Inside the Antarctic huts of Scott and Shackleton', article, *Signals* 111 (Jun–Aug 2015), 24–27

### Deanna VARGA

'A year of exciting events', message to Members, *Signals* 110 (Mar–May 2015), 48–49

'Welcome to winter', message to Members, *Signals* 111 (Jun–Aug 2015), 44–45

### Leslie WALKER\*

'In the wake of a whaleship – sailing on the *Charles W Morgan*'s 38th voyage', article, *Signals* 108 (Sep–Nov 2014), 38–41

'Ancestral pursuits aboard a historic American whaler', ANMM blog, 18/6/14

### Cheryl WARD\* and Bernard DE BROGLIO\*

'Echoes of Anzac at Lemnos', ANMM blog, 15/9/14

### Richard WOOD

'What is it about deep water?', ANMM blog, 23/6/14



## APPENDIX 5

STAFF CONFERENCE PAPERS,  
LECTURES AND TALKS**Amelia BOWAN**

‘#beaconfail’, Museums Australia Annual Conference, Sydney, 21/05/15

**Donna CARSTENS**

‘NAIDOC week’ – talk for ANMM staff 9/7/14

Corroboree Festival – presentation on ANMM and Indigenous programs, Museum of Contemporary Art, 20/8/15

*World Parks Conference* talk – traditional voyage workshop, Homebush, Sydney, 18/11/14

*East Coast Encounters* talk – exhibition opening, Port Macquarie Art Gallery, 19/2/15

*Museums Australia Conference* talk, Nawi project, Town Hall, Sydney, 22/5/15

*Women in Science Conference* cultural talk and Welcome to Country, 6/3/15

Michael Cook exhibition talk for front-of-house staff, ANMM, 30/6/15

Talk for launch of canoe made by Lawrence Hargrave High School students and community, Nawi gallery, ANMM, 27/5/15

Reconciliation Week internal staff talk, 27/5/15

Endeavour High School outreach canoe build and museum tour, 28/11/14

**and Jeff FLETCHER and David PAYNE**

‘Who’s leading who? Creating meaningful relationships between Indigenous students and museums through building bark canoes’, *Museums Australia Conference*, Sydney, 22/5/15

**Dr Nigel ERSKINE**

‘Passages to India: exploring Pacific pathways to Asia during Australia’s colonial period’, lecture at *Objects, Families, Homes: British Material Cultures in Global Context* Conference, University College London, 11/7/14

‘Captain Cook’s first voyage and Banks’ *Florilegium*’, lecture at opening of exhibition *Captain Cook’s first voyage and Banks’ Florilegium*, The Bunkamura Museum of Art, Tokyo, 21/12/14

**Daina FLETCHER**

‘Swimwear textiles and cultural history workshop’, web-enabled virtual excursion learning program, ANMM, 2/7/14

‘*Waves and water* and the pictorial collections of the Australian National Maritime Museum’, McClelland Sculpture Park and Gallery, VIC, 11/7/14

‘Photographers of the Australian beach’, Tweed Regional Gallery, NSW, 23/1/15

‘Swimmers, cossies, togs, underwear ... or nothing? – a swimming history of the beach’, children’s program, *Waves and water* ANMM travelling exhibition, Tweed Regional Gallery, NSW, 23/1/15

‘Shackleton’s Imperial Trans-Antarctic Expedition’

» talk at volunteer forum, ANMM, 3/3/15

» tour with Tony Fleming, Director Australian Antarctic Division, ANMM, 20/5/15

‘*Shackleton – Escape from Antarctica*’

» Members preview talk and tour, 31/3/15

» Foundation lunch talk and tour, 31/3/15

» talk and tour to Kids on Deck programming staff, 18 and 24/6/15

**Jeff FLETCHER**

‘Shipwrecks, corrosion and conservation – HSC Chemistry’, paper delivered at Australian Independent Schools Conference for STEM teachers, 4/5/15

‘Using historical thinking at historical sites: Cockatoo Island’, paper delivered to Museums Australia Education Group, 20/9/14

**and Donna CARSTENS and David PAYNE**

‘Who’s leading who? Creating meaningful relationships between Indigenous students and museums through building bark canoes’, *Museums Australia Conference*, Sydney, 22/5/15

**Dr Stephen GAPPS**

“‘This cast a great gloom over us” – The mysterious disappearance of submarine *AE1*’, NSW History Week Speaker Connect lecture, Katoomba Library, 13/9/14

‘*War at Sea – The Navy in WWI*’, talk to volunteers, ANMM, 12/9/14

‘*War at Sea – The Navy in WWI*’, talk to Members, ANMM, 12/9/14

‘The authenticity of the Vikings’, talk at media launch of *Vikings* Season Two release, Swine & Co, Sydney, 5/11/14

‘The mysterious disappearance of submarine *AE1* and the RAN in World War I’, Blacktown & District Historical Society, Blacktown, NSW, 2/2/15

‘The navy in World War I’, talk for Year 6 students, ANMM, 34/3/15

‘Museums and reenactment’, lecture to Macquarie University Film & History students, 20/5/15

**and Dr James HUNTER**

‘The mysterious disappearance of submarine *AE1* and the discovery of *AE2*’, ANMM Volunteers talk, 3/6/15

**Kieran HOSTY**

‘Unlocking maritime archaeology’, Xavier High School, Albury, 9/9/14

‘Maritime archaeology and cultural heritage laws’, Museum Studies, School of Letters, Arts and Media, University of Sydney, 15/10/14

‘Maritime archaeology program at the Australian National Maritime Museum’, presentation to the Indonesian National Centre for Archaeology (ARKENAS), 2/12/14

‘Partnering to manage Australian wrecks in International/national waters’, *Australian Maritime Museums Council National Conference*, Goolwa, South Australia, 20/2/15

‘The hunt for Cook’s *Endeavour* in Newport, Rhode Island’, HMB *Endeavour* voyage crew, 30/4/2015

**Dr James HUNTER**

‘Protecting *Protector*: Documenting an early Australian warship with 3D imaging technology’, 2015 *Australian Maritime Museums Council Conference*, Goolwa, South Australia, 20/2/15

**and Dr Stephen GAPPS**

‘The mysterious disappearance of submarine *AE1* and the discovery of *AE2*’, ANMM Volunteers talk, 3/6/15

**Dr Lynda KELLY**

‘Gamifying the museum: educational games for learning’, Museums and the Web Asia, Daejeon, South Korea, 9/10/15

‘Working in museums’, Careers in Heritage and Culture Industry Q & A session, University of Sydney, 14/10/15

‘Trends and challenges for museum education and learning’, ‘Digital learning, schools, museums: a professional development forum’, Sydney, 1/4/15  
‘What do teachers expect from museums in 2015?’, visitor research forum, University of Canberra, Canberra, 9/2/15

**Matt LEE**

‘Maximising profits’, Museum Shops Association of Australia National Conference, Melbourne Museum, Melbourne, 5/8/14

**Sarah MURRAY**

‘Practical collections care for *Star Wars* collectables’, International *Star Wars* Celebrations, Anaheim, CA, USA, 18/4/2015

**David PAYNE**

‘Indigenous watercraft of Australia’, Skype presentation to Flinders University maritime archaeology students, SA, 26/9/14

‘The Australian Register of Historic Vessels’, Lake Macquarie Wooden Boat Festival, Toronto, NSW, 4/4/15

‘Lines lifting’, Wooden Boat Association of NSW, Gladesville, NSW, 12/5/15

‘Ferry designs by Walter Reeks’, Sydney Ferry Society, Darling Harbour, NSW, 6/6/15

**and Donna CARSTENS and Jeff FLETCHER**

‘Who’s leading who? Creating meaningful relationships between Indigenous students and museums through building bark canoes’, *Museums Australia Conference*, Sydney, 22/5/15

**Lindsey SHAW**

ANMM WEA tour, Spectacle Island, 15/10/2014

ANMM Members tour, Spectacle Island, 05/2/2015

‘HMAS *Perth* – what’s the latest?’, talk, Naval Historical Society of Australia, 16/6/2015

**Displays**

‘*Emden* beached and done for! Australia’s first naval fight’, Naval Heritage Centre, Garden Island, NSW, September 2014 to present

‘Royal Australian Naval Bridging Train – first in, last out’, Naval Heritage Centre, Garden Island, NSW, May 2015 to present

**Kevin SUMPTION**

Address for launch of book *The search for HMAS Sydney* by Ted Graham at the ANMM (31/8/14)

Memorial address at the ANMM opening of *War at Sea – The Navy in WW1* (11/9/14)

Welcome address aboard HMB *Endeavour*, Newcastle Harbour (12/9/14)

Nawi canoe-building presentation to students from Lawrence Hargraves High School at Warwick Farm NSW (18/9/14)

Memorial address at World Maritime Day Ceremony at the ANMM (30/9/14)

Address at MOU signing ceremony with WWII Valor in the Pacific National Park, Honolulu, USA (6/10/14)

Address at MOU signing ceremony with Australian Ambassador Kim Beazley, Australian Embassy, Washington DC, USA (9/10/14)

Opening address for *On Their Own* exhibition, National Museums Liverpool, Merseyside Maritime Museum, UK (16/10/14)

Opening address at the Malraux seminar at the ANMM (3/11/14)

Chaired Communicating the Museum Conference session at the Art Gallery of NSW (6/11/14)

Welcome address for Communicating the Museum Conference delegates at the ANMM (7/11/14)

Remembrance Day presentation for Commando and SAS veterans at ANMM (11/11/14)

Address to dignitaries and crew of visiting South Pacific vakas at ANMM (12/11/14)

Presentation to visiting delegation from Archaeological Institute of Indonesia (Arkenas) at ANMM (3/12/14)

ANMM Master Plan presentation to the AMMC National Conference, Goolwa, SA (19/2/15)

Address to Women in Science Conference at ANMM (6/3/15)

Presentation on digital learning, professional development forum at ANMM (1/4/15)

Presentation at opening of *Shackleton: Escape to Antarctica* exhibition at ANMM (1/4/15)

Presentation at the AE2 Conference on the future management of AE2, Turkish Navy Museum, Istanbul (20/4/15)

Address for Welcome Wall unveiling ceremony at ANMM (3/5/15)

Welcome address for dignitaries and crew of *Hōkūle'a* at ANMM (19/5/15)

Presentation launch of Lesueur exhibition project at ANMM (19/5/15)

Presentation at Regional and Remote Meeting, annual Museums Australia Conference at ANMM (21/5/15)

4 June – Presentation and launch of the 2016, 2018 and 2020 Sydney Wooden Boats Festival at the ANMM (4/6/15)

**Kim TAO**

‘On their own: exploring hidden histories of Britain’s unaccompanied child migrants’, conference paper, *Refugees and Migrants: Unaccompanied Children in Britain 1914–2014*, University of Southampton, UK, 17/7/14

‘Curating museum exhibitions’, talks to Year 7 students, Northern Beaches Christian School, NSW, 1/8/14

‘Wartime crafts: knit for the nation’, History Week lecture, ANMM, 14/9/14

‘Knit for the nation: knitting during the two world wars’, Great War centenary lecture, Liverpool City Library, NSW, 25/9/14

‘On their own – Britain’s child migrants’, three floor talks, Merseyside Maritime Museum, Liverpool, UK, 18/10/14

‘Silent histories: telling refugee and child migrant stories at the Australian National Maritime Museum’, conference paper, *Migration, Mobility and Connection: Towards a Sustainable Model for the Preservation of Immigrant Cultural Heritage*, University of Western Sydney, NSW, 18/2/15

‘Developing travelling exhibitions: *On their own – Britain’s child migrants*’, talk to museum studies students, University of Sydney, NSW, 20/3/15

‘On their own – Britain’s child migrants’, invited speaker, ‘Curating trauma – whose voice do we hear?’, National Archives of Australia, Canberra, ACT, 12/4/15

‘A refugee boat called *Freedom* at the Australian National Maritime Museum’, invited speaker, *People and things on the move: Migration and material culture*, University of Chicago, USA, 15/5/15

‘Memories and Afterlives: Homes and Museums’, panel discussion, *People and things on the move: Migration and material culture*, University of Chicago, USA, 15/5/15

**Richard WOOD**

‘Still? Connected by sea’, paper given to the Council of American Maritime Museums Conference, Los Angeles Maritime Museum, USA, 15/4/15

Exhibition critique, *Interface* exhibition (Museum of Applied Arts and Sciences), for the Society for the History of Technology Dibner Award for Excellence in Museum Exhibits

**APPENDIX 6****STAFF MEDIA APPEARANCES****Donna CARSTENS**

*Corroboree* Festival interview, Koori Radio, 23/11/14

ABC Radio *Corroboree* Festival interview, 22/11/14

*Corroboree* Festival interview, Koori radio, 27/11/14

NITV Interview, *Hōkūle'a* visit and Bill Lane program 17/5/15

**Dr Nigel ERSKINE**

‘Search for Cook’s *Endeavour*’, interview, 2GB, Sydney, 9/10/14

‘Discovery of Franklin’s ship’, interview, ABC News 24, 10/9/2014

‘Search for Cook’s *Endeavour*’, interview, 4BC, Brisbane, 10/10/14

‘Search for Cook’s *Endeavour*’, interview, CNN, London, 11/10/14

**Daina FLETCHER**

‘A history of the Gold Coast beach’, interview, ABC radio

‘The beach in Australian photography’, Gold Coast Radio, Drive with Matt Webber, 20/1/15

**Dr Stephen GAPPS**

‘*Sydney v Emden*’, interstitial TVC for Foxtel *H100* series, 18/10/14

‘*AE1* and *AE2* submarines’, interstitial TVC for Foxtel *H100* series, 18/10/14

‘Delving deep in search for sub’, interview, *Sun-Herald*, Sydney, 7/9/14

‘All at sea for World War I’, *MX Sydney*, 12/9/14

‘*War at Sea* highlights navy’s role’, interview, *Central*, Sydney, 24/9/14

‘Seaman remembered’, interview, *Blue Mountains Gazette*, Katoomba, 24/9/14

‘G’day me mates! Australia’s wild, colonial pirate days’, interview, *MX Sydney*, 19/9/14

‘*Sydney–Emden*’, interview, Channel 9, Sydney, 19/9/14

**Kieran HOSTY**

‘Shipwreck hunting is not just about sunken treasure’, interview, Polly Simons, *Daily Telegraph*, 17/7/14

‘Beneath land and sea’, interview, Jacob Schiotz, Australian Film, Television and Radio School, 22/7/14

‘*Dunbar, The Charlotte Medal* and other stories from the Australian National Maritime Museum’, guest appearance, The Overnight Show, ABC Radio, 13/5/15

‘Shipwreck discovered during MH370 deepwater search’, interview, Rod McGuirk, Associated Press, Canberra, 14/5/15

‘The First Fleet story’, interview, Sue Affleck, BBC First, 19/6/15

**Dr James HUNTER**

‘Listing of PBY Catalina aircraft wreck sites on the NT Heritage Register’, interview with Vicki Kerrigan, ABC Radio Darwin, 30/3/15

**David PAYNE**

‘Watercraft and model nawi building with Blues & Brothers from Ballarat’, interview, Radio National, 23/1/15

‘*Krait* and Operation Jaywick’, interview, Radio 2XXFM, Canberra 25/5/15

**Kim TAO**

‘On their own – Britain’s child migrants’, interviews

» with Martina Hinz, *Mare* magazine, Germany, 13/8/14

» with Sean Styles, BBC Radio Merseyside, UK, 16/10/14

» with Eithne Nightingale, Queen Mary University of London, UK, 16/10/14

» with Laura Schumann, Liverpool John Moores University, UK, 18/10/14



## APPENDIX 7

# STAFF PROFESSIONAL AND ACADEMIC APPOINTMENTS

### Damien ALLAN

Appointed as the Director Naval Historical Collections as a Commander, RANR (for 20 days over this financial year)

### Donna CARSTENS

Member, curator and collectors group, Cairns Indigenous Art Fair

### Dr Nigel ERSKINE

Board Member, Council for the Humanities, Arts and Social Sciences (CHASS)

Board Member, AusHeritage

### Daina FLETCHER

Australian Register of Historic Vessels, Steering Committee and Council member (to June 2015)

### Dr Stephen GAPPS

Member, General Council, History Council of NSW

Committee Member, History Council of NSW

Judge, NSW Premier's History Awards 2014

Secretary, Professional Historians Association of NSW & ACT

Member of Arts NSW Peer Register, 2014–2017

### Kieran HOSTY

Member, Heritage Council of NSW, Maritime Archaeology Advisory Panel

Member, International Council of Museums

NSW Councillor, Australasian Institute for Maritime Archaeology

### Dr James HUNTER

Research Fellow, South Australian Maritime Museum

Associate Lecturer, Flinders University Department of Archaeology

Research Associate, Ships of Exploration and Discovery Research, Inc

Former SA State Representative, Australian Association for Maritime History (resigned post following move to NSW in February 2015)

### Lynda KELLY

Member, Museums Australia National Council

Member, Advisory Board, New Media Consortium Horizons Project (international)

### Matt LEE

Vice President, Museum Shops Association of Australia

### David PAYNE

International Historic and Traditional Ships Panel, International Congress of Maritime Museums

Steering Committee, Australian Register of Historic Vessels

### Lindsey SHAW

Committee Member, Naval Historical Society of Australia

Member, Board of Directors, Historic Naval Ships Association

### Kim TAO

Member, *Ten Pound Poms* exhibition advisory committee, Museum Victoria

### Deanna VARGA

Member of the Editorial Advisory Board, Biz Events Asia

## APPENDIX 8

# STAFF OVERSEAS TRAVEL

### Dr Nigel ERSKINE

England, 9–17/7/2014, gave paper at University College London conference; meetings at Royal Museums Greenwich to discuss travelling exhibition with staff; archival research at Caird Library, Royal Museums Greenwich, London

New Zealand, 3–5/9/2014, meetings with officials from Te Papa Tongarewa Museum, Wellington

Japan, 20–24/12/2014, gave lecture at exhibition opening. Supported by a grant from the Australia–Japan Foundation

England, 8–18/4/2015, archival research at UK Archives, Kew; Caird Library, Royal Museums Greenwich; and Guildhall Library, London. Supported by Australian Research Council grant

Turkey, 18–23/4/2015, attended AE2CF conference in Istanbul and wreath-laying ceremony over AE2 site aboard HMAS *Anzac*, 21/0/15

Spain, 23–27/4/2015, meeting with officials from Spanish Ministry of Culture in Madrid regarding proposed travelling exhibition; meeting with Director of Museo Nacional de Arqueología Subacuática, Cartagena

### Dr James HUNTER

Turkey, 17–25/4/15, AE2 Closing Conference and Centenary Commemoration in Istanbul and Çanakkale

### Dr Lynda KELLY

USA, 5–15/5/2015, invited attendee at a Deep Carbon Science Interpretation workshop held at the Natural History Museum, Smithsonian Institution, Washington DC

South Korea, 5–11/10/2014, gave paper at Museums and the Web Asia conference, Daejeon and Seoul

### Matt LEE

Bangkok, Thailand, 24–26/10/14, visiting suppliers and sourcing new contacts

England, 17–19/12/14, research on *Horrible Histories Pirates* exhibition at Imperial War Museum, London;

visiting *Ships, Clocks and Stars* exhibition at Royal Museums Greenwich, London, for research; British Museum for wholesale discussion

United Arab Emirates, 22–24 /1/15, sourcing new retail and wholesale links in Dubai

Bangkok, Thailand, 16–17/3/15, purchasing visit for upcoming exhibitions

### Lindsey SHAW

Texas, 23–25/9/14, HMAS *Perth*/USS *Houston* exhibition development and research in Houston (internal US flights and accommodation)

### Kevin SUMPTION

USA, United Kingdom and Spain, 5–23/10/14; to sign a series of MOUs and open the museum's touring exhibition *On Their Own* in Liverpool, England

India, 12–16/1/15; part of the cultural delegation of the Australian Business Week in India (ABWI). Organised by Austrade, 450 mainly industry leaders attended a series of forums and meetings all across India promoting Australian industry and services, including cultural services

Greece, England and Turkey, 14–27/4/15; gave a paper at the AE2 Submarine Conference at the Naval Museum in Istanbul; guest of the Lemnos Commemoration Association at ceremonies on the Island of Lemnos marking 100 years of service by Australian nurses in supporting the Gallipoli landings in 1915

### Kim TAO

UK, 12–22/7/14: presented the paper 'On their own: exploring hidden histories of Britain's unaccompanied child migrants' at the conference Refugees and Migrants: Unaccompanied Children in Britain 1914–2014, University of Southampton; attended meetings and conducted research in London and Southampton

UK, 11–23/10/14: installed *On their own – Britain's child migrants* at Merseyside Maritime Museum; attended meetings in Liverpool and London

Deanna VARGA

UK/Germany, 12–17/4/15, tourism trade mission travelling to London, Manchester, Hamburg, Frankfurt and Munich to drive international tourism. Also attended meetings in London

Vanessa WEEDON

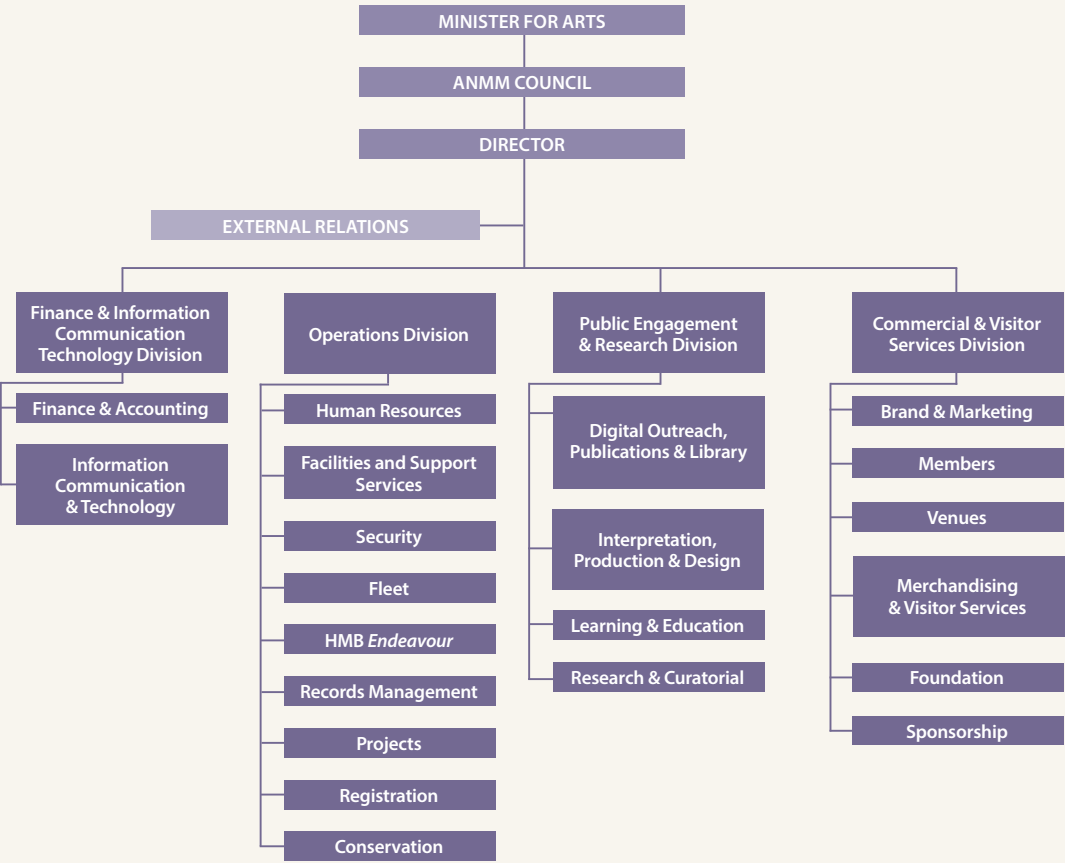
New Zealand, 3–5/9/14, meetings with Museum of New Zealand, Te Papa Tongarewa, Wellington, to discuss 250th anniversary of Cook’s first voyage to Australia and New Zealand

Richard WOOD

USA, 12–18/4/15, to attend the Council of American Maritime Museums conference in Los Angeles, CA, and to present a paper entitled ‘Still? Connected by sea’. Also visited the Scripps Institute of Oceanography in La Holla, CA, and the Woods Hole Oceanographic Institution in Massachusetts to discuss *Ultimate Depth* exhibition development; the Peabody Essex Museum, Salem, MA, to discuss exhibition exchange; and the John F Kennedy Library and Museum in Boston, MA.

APPENDIX 9

ORGANISATION CHART



APPENDIX 10

APS STAFF

as at 30 June 2015

Executive	
Kevin Sumption Ndip BA (Hons) HADF MA Museum Studies	Director and CEO
Gayle Ingram BA MHeritageConsMan JP	Executive Assistant
External Relations	
Shirani Aththas BA MA GradDipCommMgt	Manager, Communications & Public Affairs
Jude Timms BA(Hons)	External Relations Officer
Public Engagement & Research Division	
Michael Harvey BSc (Hons) GrDip (ScienceCommunication) MLitt (Museum Studies)	Assistant Director – Public Engagement & Research
Inger Sheil BA	Project Officer – Public Engagement & Research
Research	
Nigel Erskine PhD BA GradDipMarArch CertMusStud CertShpbldg	Head of Research
Daina Fletcher BA (Hons) Dip Museum Managers Senior Management Program	Senior Curator
David Payne BA (ID)	Curator, Historic Vessels
Stephen Gapps BA (Hons) MA(AppHist) PhD(Hist) MPHA	Curator
Kieran Hosty BA (Anth) GradDipMarArch	Maritime Archaeology Manager
Kim Tao BA MA	Curator
Donna Carstens	Manager of Indigenous Programs
Jinny-Jane Smith	Project Assistant Indigenous Programs
Richard Wood BSc (Arch), Dip Ed (Slow Learners in the Primary School)	USA Gallery Program Development Manager
James Hunter PhD MA BA BLA	Curator RAN Maritime Archaeology
Interpretation, Production & Design	
Alexandra Gaffikin BSc MSc	Head of Interpretation and Design
Adrienne Kabos MDes DiplndDes CertCompGraph	Senior 2D Designer
Heidi Riederer BndDes	2D Designer
Johanna Nettleton BSc(Arch) BArch(Hons)	Senior 3D Designer
Stephen Hain Adv DiplntDes	Manager Production & Lighting
Stephen Crane MAVisArts	Senior Preparator
Adam Laerkesen BAVisArts	Preparator
Kevin Bray BFA GradDipVisArts	Preparator Co-ordinator
Peter Buckley BAVisArts DipVisArts	Preparator
Thomas Wilke	Lighting Technican
Michelle Linder BA GradDipMusStud	Temporary & Touring Exhibitions Coordinator
Em Blamey GDip BSc (Hons)	Creative Producer – Interactive Projects
Hamish Palmer MFA BFA	Creative Producer – Warship Exhibitions
Melinda Robertson BAE BVA	Warship Pavilion Curator



Digital Outreach	
Richella King MscMultimedia Systems BA (Hons) MA Biological Sciences	Manager, Digital Services
Gillian Simpson BA (LibSc) DiplLib	Senior Librarian
Karen Pymble AdvDip Library and Information Studies AssocDipCommunityWel	Library Technician
Linda Moffatt BA (LibSc)	Library Technician
Janine Flew BA (Hons)	Publications Coordinator
Karen Roberts BSc (Inf)	Website Coordinator
Gemma Nardone BFA, Dip Collection Mgt Law, Dip Proj Mgt Arts & Culture	Digital Producer
Michelle Mortimer BA (Hons)	Digital Curator
Learning	
Lynda Kelly BA Grad Dip Emp Rel PhD	Head of Learning
Jeffrey Fletcher DipTeach	Senior Education Officer
Amelia Bowan BA MAMusStud	Schools Booking Officer
Anne Doran BEd MED	Education Officer
Neridah Wyatt-Spratt BA DipMusStud MA (AppHist) Mlitt (MusStud)	Manager, Programs
Annalice Creighton BFA BA MArtsAdmin	Programs Coordinator
Operations Division	
Peter Rout BE(Hons) Naval Arch MEngSci	Assistant Director, Operations
Sharon Babbage BA	Project Assistant, Operations
Conservation	
Agata Rostek-Robak AssocDipAppSc DipLCM(Dist)	Manager Conservation
Caroline Whitley BAppSc DipArtEd CertIIIStudioCeramicsPractice	Senior Conservator – Paper/Photographic Materials
Rebecca Dallwitz BA (Hons) MA (CulturalMaterialConservation)	Senior Conservator – Objects/Mixed Collections/Wood
Sue Frost AssDipMatCon	Senior Conservator
Facilities & Support Services	
Ian McKellar AssocDipConstructionMngmnt	Facilities Manager
Mark Bow CertCarpJoin	Building Maintenance Manager
Craig White AssDipMechEng	Building Services Manager
Frank Rossiter	Storeperson
Keith Buckman	Non-Collection Assets Co-ordinator

Fleet	
Damien Allan BE GradCertMgt AdvCertEng CPEng	Manager, Fleet
Michael Whetters CertShpbldg	Team Leader – Wooden Vessels
Jeffrey Hodgson	Team Leader – Steel Vessels
Anthony Longhurst Master <35m (NC), CertShip&Boatbldg, Adv Rigging	Leading Hand Shipwright/Rigger
Christine Finlay	Shipkeeper
Cody Horgan DipBoatbldg BScGeology Cert IV Small group training	Shipwright
Dominique Anderson	Shipkeeper
Jim Christodoulou CertShpbldg	Shipwright
Joseph Nales CertBlrmkg DipEngAdvancedTrade	Boilermaker – Large Ships
Lee Graham Coxswain CertShpbldg Commercial Diver ADAS 2	Shipwright
Adam Galati	Shipkeeper
Vincent McGuire	Shipkeeper
Peter Lightbody Coxswain CertBlrmkg	Shipkeeper – HMB <i>Endeavour</i> Replica
Captain John Dikkenberg	Ship's Master – HMB <i>Endeavour</i> Replica
Amy Spets	Shipkeeper – HMB <i>Endeavour</i> Replica
Human Resources	
Lea McKenzie DipHRM CertIV HRM	Human Resources Manager
Peter Dibb JP	Assistant Human Resources Manager
Nenette Aragones BSc	Assistant Human Resources Officer
Priya Deshvaria MCom(HRM)	Human Resources Officer (on maternity leave)
Robert Searle Cert IV Bus (HR), DipHRM, AdvDipMgt (HRM), BBS & GradCertHRM	Human Resources Officer
Projects	
Vanessa Weedon BSc MArchHist MA Conservation Studies	Head of Projects
Panayiota Koutroulis MA	Project Manager (Constructions)
Emily Jateff MMA PA	<i>War at Sea</i> Graphic Panel Exhibition Tour Coordination
Records	
Edward De Zilva BSc	EDRMS Implementation Project Manager
Louise Tallon BA	EDRMS (ELO) Administrator
Registration and Photography	
Sally Fletcher BA DipMusStud	Manager, Registration and Photography
Andrew Frolows CertPhoto	Photographer
Anupa Shah BCom DipFineArts	Registrar, Exhibitions
Cameron Mclean BFA	Registrar, Collection Operations

## APPENDIX 11

## COUNCIL MEMBERS

Elizabeth Maloney BFA DipMusStud	Photographic Librarian
Myffanwy Bryant BA GradDip	Curatorial Assistant
Rhondda Orchard BA MAMusStud	Managing Registrar, Collection Database and Documentation
Sabina Escobar MAMusStud BASocSc	Registrar, Information Management
Will Mather BA(Hons) DipMusStud	Managing Registrar, Collection Operations and Exhibitions
Zoe McMahon BA	Photographic Assistant
<b>Security</b>	
Peter Haggarty JP	Manager, Security
Adrian Snelling Cert IV Training and Assessment	Operations Supervisor
<b>Financial Services and ICT Division</b>	
<b>Financial Services</b>	
Frank Shapter BBus (Accounting) CPA	ANMM Chief Financial Officer, ANMF Director and Secretary
Tony Ridgway BA	Accounts Officer
<b>Information Communications Technology (ICT)</b>	
Karen Holt MInfoSysSec MBT MACS	Head of ICT Development and Architecture
Heath Knott	ICT Services Delivery Support Officer
Neil Cogavin	ICT Desktop Support
<b>Commercial &amp; Visitor Services</b>	
Deanna Varga MManagement MGSM BA Tourism CertIV Management	Assistant Director Commercial & Visitor Services
Kimberley Brandner	Project Assistant
<b>Brand &amp; Marketing</b>	
Jackson Pellow BA CertJournalism	Manager Brand & Marketing
<b>Merchandising &amp; Visitor Services</b>	
Matt Lee	Merchandising & Visitor Services Manager
Knut Larsen	Merchandising Assistant Manager
Tegan Nichols BFA MArtsAdmin	Volunteers Assistant
Thomas Devitt	Volunteers Coordinator
Burkhard Jahnicke	Volunteers Assistant
Jaye Cook BA Arts PGDip Arts Mgt Dip Govt Admin	Events Co-ordinator
<b>Venues</b>	
Susannah Merkur AdvDipEvents BA (Design)	Venue Operations Manager
Rachael Barnes DipHosMan DipEvent Man	Assistant Venue Manager
<b>Foundation</b>	
Andrew Markwell CFRE FFIA	Head of Foundation

**Chairman****Mr Peter Dexter** AM FAICD (NSW)

Term: 19 July 2010–18 July 2016.

Attended four Council meetings

Peter Dexter retired from his executive role as Regional Director of Wallenius Wilhelmsen Logistics, Oceania, in September 2005 to assume a range of non-executive appointments. His current appointments include: Chairman, Australian National Maritime Museum; Chairman, Wallenius Wilhelmsen Logistics Oceania; Chairman, Wilh Wilhelmsen Investments Pty Ltd; Chairman, Wilh Wilhelmsen Oceania; Director, Wilhelmsen Ships Service Pty Ltd; Chairman, SeaSwift Pty Ltd; Director, Royal Wolf Holdings Ltd; Director, K-POAGS, K-NSS, KW Auto Logistics Pty Ltd.

Mr Dexter also serves as the Honorary Consul-General for Norway in New South Wales and is a board member of the Australian National Maritime Museum Foundation. Peter was awarded the Royal Norwegian Order of Merit by the King of Norway for his contribution to Norwegian/Australian business and his work during the *Tampa* crisis. In 2005 he was named a Member in the Order of Australia for services to the development of the shipping and maritime industries through leadership roles, to international relations and to the community.

**Director****Mr Kevin Sumption**

Term: 15 November 2012–14 November 2017.

Attended four Council meetings

Kevin Sumption has extensive experience in museum management and exhibition and program development and a strong background in maritime heritage. Before joining the museum, Kevin was Director of Exhibitions & Programmes at the National Maritime Museum & Royal Observatory, Greenwich UK (2009–11), where he was responsible for the redevelopment of the museum's learning facilities and digital outreach services.

He has also held the position of Associate Director of Sydney's Powerhouse Museum (2001–2008), led the strategic management of the Australian Commonwealth Government's online portal service Australian Museums On-Line (AMOL) (1999–2001) and was one of the founding curators of the Australian National Maritime Museum (1991–1995).

Mr Sumption is also well known as an international expert in digital cultural content with specialist interest in mobile learning, outreach services and interactive media. He has given several presentations and conference papers on the subject, and was a lecturer of Design Theory & History at the University of Technology, Sydney, from 1991 to 2008.

**Members****Mr Paul Binsted** (NSW)

Term: 8 March 2012–31 July 2015.

Attended four Council meetings

Paul Binsted worked as a Corporate Financial Adviser from 1982 until 2009, including holding senior roles at Lloyds Bank, Schroders, Salomon Smith Barney/Citigroup and Lazard. He has also been Chairman of both the State Rail Authority of NSW and Sydney Ports Corporation. Mr Binsted was a Member of the Australian Governments Shipping Reform Task Force in 2011, was a Member of the Johnson Inquiry into the Australian Financial Services Industry and is presently Chairman of the Financial Services Advisory Council and Ariadne Capital Pty Ltd. His first forebear to arrive in Australia came as an officer of the Royal Navy in the 1830s.

**The Hon Ian Campbell** (WA)

Term: 11 December 2014–10 December 2017.

Attended three Council meetings

Ian Campbell is currently Director of the global investment bank Brookfield Financial. He served as Minister for Human Services in 2007, Minister for Environment and Heritage from 2004 to 2007, and Minister for Roads, Territories and Local Government from 2003 to 2004. He initiated the *Duyfken* replica's voyage around Australia to commemorate the 400th anniversary of the 1606



mapping of Cape York. Mr Campbell has extensive experience in politics and in the corporate sector and an enthusiasm for maritime history.

#### Mr Robert Clifford AO (TAS)

Term: 11 April 2013–10 April 2016.

Attended three Council meetings

Robert Clifford is Chairman of Incat Tasmania Pty Ltd and was made an Officer of the Order of Australia in 1995. The Incat Tasmania shipbuilding business has developed over almost five decades, now building a range from small commercial boats through to very large, vehicle-carrying wave-piercing catamarans. Incat vessels now operate around the world in commercial and military service, the latest delivery being the world's first dual-fuel fast Ro-Ro, powered by LNG as its primary fuel, which commenced operation between Argentina and Uruguay in late 2013. Often dubbed the pioneer of the high-speed industry, Mr Clifford holds an honorary doctorate in engineering and is the Honorary Consul for Denmark in Tasmania.

#### The Hon Peter Collins (NSW)

Term: 11 December 2014–10 December 2017.

Attended two Council meetings

The Hon Peter Collins is currently Chairman of Industry Super Australia, Barton Deakin Government Relations and Sydney Financial Forum. He is also a Director of Hostplus and Board Member of the National Patient Transport and Sydney Writers Festival.

Mr Collins served as Director of Naval Reserve Support New South Wales, was in active service in Iraq in 2007 and served in the Army and Naval Reserves. In 2012, he was added to the Retired List as Captain. He was a member in the New South Wales Parliament for over 22 years and held senior positions in government and opposition, including Minister for the Arts, Treasurer, and Leader and Deputy Leader of the Opposition.

#### Peter Harvie (VIC)

Term: 12 December 2008–11 December 2014.

Attended one Council meeting

Peter Harvie joined John Clemenger Advertising Melbourne in 1966 and in 1969 became a director of the company. In 1974, he founded the Clemenger Harvie advertising agency and in 1975 was appointed a director of Clemenger BBDO Limited. He joined Village Roadshow in 1993 to develop a nationwide media and radio group. Mr Harvie was appointed chairman of Austereo Ltd in 1997 and is currently

a director of Southern Cross Media Group Ltd, Village Roadshow Limited, the Mazda Foundation Ltd, the Australian International Cultural Foundation Ltd, the Commando Welfare Trust and the Australian Stockman's Hall of Fame, Longreach. Mr Harvie received a Centenary medal in 2011 for services to the media and arts.

#### Ms Robyn Holt (NSW)

Term: 25 February 2009–24 February 2015.

Attended two Council meetings

Robyn Holt is a senior management executive with over 25 years' experience in journalism, publishing, cosmetics and fashion, particularly in emerging markets and multicultural environments. A holder of the Centennial Medal for services to business, she has also served as a trustee of the Australian Museum and as a governor of the Taronga and Western Plains zoos. She is a published author of a children's book and a Penguin Award-winning costume designer for film.

#### Julia Horne PhD (NSW)

Term: 12 December 2008–11 December 2014.

Attended one Council meeting

Dr Julia Horne, author of *The Pursuit of Wonder: How Australia's landscape was explored, nature discovered and tourism unleashed* (Miegunyah Press, 2005), is a Sydney-based historian. Appointed as a university historian at the University of Sydney in 2002, Dr Horne is responsible for the university's extensive oral history collection and historical matters relating to the university's heritage and public history. Dr Horne has worked in both country and city museums, including the Powerhouse Museum in Sydney, and has taught Australian history in universities and outreach programs. She is a former councillor of the Royal Australian Historical Society.

#### Mr Shane Simpson AM (NSW)

Term: 6 December 2012–5 December 2015.

Attended three Council meetings

Shane Simpson is a solicitor who has specialised in intellectual property, arts, entertainment, media, museums and law related to the new technologies. Mr Simpson was founding director of the Arts Law Centre of Australia and has served on numerous arts boards. He is Chairman of the Bundanon Trust and in 2011 was admitted as a Member of the Order of Australia for his service to the law and the arts.

#### Mr Neville Stephens AO (ACT)

Term: 17 July 2008–16 July 2014.

Attended nil Council meetings

Neville Stevens has extensive experience in the development and implementation of policy in IT and Communications in Australia. His 30-year career in the Australian Public Service included senior positions in the Departments of Prime Minister and Cabinet; Industry; and Communications, Information Technology and the Arts. His most recent public service appointment was as Secretary of the Communications, Information Technology and Arts Department from 1993–2001. He was closely involved in telecommunications reform, broadcasting policy, and the development of the information technology industry.

Since leaving the public service, Mr Stevens has participated in and chaired a number of boards and panels involved with the development of the IT and Communications industries. His current appointments include Chair of the Co-operative Research Centre Committee, Chairman of AC3 and Member of the Advisory Committee for the ARC Centre of Excellence in Complex Systems. He was made an Officer in the Order of Australia in 2002. He is currently conducting a review of Indigenous Broadcasting for the Federal Government.

#### The Hon Margaret White AO (QLD)

Term: 4 August 2014–3 August 2017.

Attended four Council meetings

Margaret White served as Judge of the Court of Appeal and Trial Division and as Master of the Supreme Court of Queensland. Ms White was Deputy President of the Defence Force Discipline Appeals Tribunal and Commissioner for the Queensland Racing Commission of Inquiry. She is currently Chair of the Winston Churchill Memorial Trust and previously served as Deputy Chancellor and Member of the Senate at the University of Queensland, and Chair of the Supreme Court of Queensland Library Committee, a statutory body.

Ms White was appointed an Officer of the Order of Australia in 2013 for distinguished service to the judiciary and to the law, particularly in Queensland, as a leading contributor to legal education and reform, and to professional development and training.

Ms White is a retired officer of the Royal Australian Naval Reserve and has a deep and longstanding interest in maritime law and history.

#### Naval Member

Rear Admiral Stuart Mayer CSC and Bar, RAN,

Commander Australian Fleet

Term commenced: 1 July 2014.

Attended two Council meetings

RADM Stuart Mayer was appointed Commander Australian Fleet in June 2014. As commander, he is responsible for all navy ships, submarines, aircraft squadrons, diving teams and establishments, and the personnel serving in those units.

Rear Admiral Stuart Mayer joined the Royal Australian Navy in 1984. He served aboard HMAS *Sydney* during the 1990–91 Gulf War and HMAS *Adelaide* during Australian Defence Force operations in support of East Timorese independence, and in the United States as the first ADF Liaison officer to US Joint Forces Command based in Norfolk, Virginia. He has commanded the Guided Missile Frigate HMAS *Canberra* and held the position of Chief Staff Officer (Operations) at Maritime Headquarters Australia. He became Commander of the multi-national International Stabilisation Force in East Timor on 24 October 2009, the first non-Army officer to hold this command. He assumed command of the Australian Fleet in June 2014.

## APPENDIX 12

# COUNCIL MEETINGS AND COMMITTEES

### 2014–15 meetings

Meeting no	Date
116	3 September 2014
117	26 November 2014
118	26 February 2015
119	28 May 2015
<b>Public Engagement and Research Committee</b>	
Met four times	
<b>Members' attendance</b>	
Mr Peter Dexter	3
Rear Admiral Stuart Mayer	2
The Hon Ian Campbell	2
Mr Robert Clifford	1
The Hon Peter Collins	2
Mr Peter Harvie	1
Ms Robyn Holt	3
Dr Julia Horne	2
Mr Shane Simpson	3
The Hon Margaret White	2
Mr Kevin Sumption	4
<b>Other attendance</b>	
Mr Michael Harvey, ANMM	4
Mr Peter Rout, ANMM	4
Dr Nigel Erskine, ANMM	1
Ms Richella King, ANMM	2
Ms Donna Carstens, ANMM	1
Ms Violeta Najdova, ANMM	4
Ms Jacquie Henfrey, ANMM	4
<b>Commercial and Visitor Services Committee</b>	
Met four times	
<b>Members' attendance</b>	
Mr Peter Dexter	4
The Hon Ian Campbell	2

Mr Robert Clifford	2
The Hon Peter Collins	2
Mr Peter Harvie	2
Ms Robyn Holt	3
Dr Julia Horne	2
Mr Shane Simpson	3
The Hon Margaret White	2
Mr Kevin Sumption	4
<b>Other attendance</b>	
Ms Deanna Varga, ANMM	4
Mr Jackson Pellow, ANMM	1
Ms Gail de Raadt, ANMM	1
Ms Tina Koutsogiannis, ANMM	1
Ms Violeta Najdova, ANMM	4
Ms Jacquie Henfrey, ANMM	4
<b>Finance, Risk, Audit, Capital Works, Asset and Systems Committee</b>	
Met four times	
<b>Members' attendance</b>	
Mr Peter Dexter	4
Mr Paul Binsted	4
The Hon Ian Campbell	2
Mr Robert Clifford	2
The Hon Peter Collins	2
Mr Peter Harvie	2
Ms Robyn Holt	2
The Hon Margaret White	3
Mr Kevin Sumption	4
<b>Other attendance</b>	
Mr Frank Shapter, ANMM	4
Mr Peter Rout, ANMM	4
Mr Andrew McPherson, PWC	3
Ms Angela Mercia, PWC	3

Mr Peter Kerr, ANAO (by teleconference)	2
Mr Jeffery Hobson, ANAO (by teleconference)	3
Mr Roger Williams, Sterling International	3
Mr Umer Altaf, Sterling International	1
Ms Serena Buchanan, ANAO	1
Ms Violeta Najdova, ANMM	4
Ms Vanessa Weedon, ANMM	3
Ms Jacquie Henfrey, ANMM	4
<b>Site Renewal Masterplan Steering Committee</b>	
Committee met once	
<b>Members' attendance</b>	
Mr Peter Dexter	1
Rear Admiral Stuart Mayer	1
Mr Paul Binsted	1
Mr Robert Clifford	1
Mr Peter Harvie	1
Ms Robyn Holt	1
Dr Julia Horne	1
Mr Shane Simpson	0
Mr Kevin Sumption	1
<b>Other attendance</b>	
Mr Frank Shapter, ANMM	1
Mr Peter Rout, ANMM	1
Mr Michael Harvey, ANMM	1
Ms Deanna Varga, ANMM	1
Ms Vanessa Weedon, ANMM	1
Ms Violeta Najdova, ANMM	1
Ms Jacquie Henfrey, ANMM	1

## APPENDIX 13

# AUSTRALIAN NATIONAL MARITIME FOUNDATION

### Chairman

**Mr Peter Sinclair** AM CSC  
Company director; former chairman of the Australian National Maritime Museum.  
Term: 2008–14

**Mr John Mullen**  
Managing Director & Chief Executive Officer, ASCIANO.  
Term: 2015–current

### Directors

**Mr Peter Dexter** AM  
Chairman, Australian National Maritime Museum.  
Term: 2002–current

**Mr Kevin Sumption**  
Director, Australian National Maritime Museum.  
Term: 2011–current

**Mr Rob Mundle**  
Author and journalist.  
Term: 2001–2015

**Ms Mary-Louise Williams** AM  
Former director, Australian National Maritime Museum.  
Term: 2001–15

**Miss Kay Cottee** AO  
Record-making solo sailor; former chairman, Australian National Maritime Museum.  
Term: 2003–15

### Secretary

**Mr Frank Shapter** CFO  
Australian National Maritime Museum.  
Term: 2013–current



## APPENDIX 14

# PATRONS AND SPONSORS

### Founding patron

ANZ

### Major sponsors

Australian Maritime Safety  
Authority  
Lloyds Register Asia  
Nine Entertainment  
Southern Cross Austereo  
Transport for NSW

### Project sponsors

AccorHotels' Darling Harbour  
Hotels  
Angove Family Wine Makers  
Antarctic Heritage Trust  
Antarctica Flights  
Australian Maritime Safety  
Authority  
Australian Pacific Touring Pty Ltd  
Douglas Fabian Productions  
Foxtel History Channel  
International Arts Services  
Laissez-faire Catering  
Metropolitan Touring Ecuador  
National Geographic  
Professional Footballers Australia  
Royal Wolf Holdings Ltd  
The Returned Services League  
of Australia – Queensland Branch  
Sydney by Sail  
Transport for NSW

### Founding patrons

Alcatel Australia  
ANL Limited  
Ansett Airfreight  
Bovis Lend Lease  
BP Australia  
Bruce & Joy Reid Foundation  
Doyle's Seafood Restaurant  
Howard Smith Limited  
James Hardie Industries  
National Australia Bank  
PG, TG & MG Kailis  
P&O Nedlloyd Ltd  
Telstra  
Wallenius Wilhelmsen Logistics  
Westpac Banking Corporation  
Zim Shipping Australasia

## APPENDIX 15

# CORPORATE MEMBERS

City of Penrith RSL Sub-branch  
City West Housing  
Defence National Storage  
& Distribution Centre  
Epson Australia Pty Ltd  
HMAS *Vampire* Association

Maritime Union of Australia  
Port Authority of NSW  
Regimental Trust Fund,  
Victoria Barracks  
SVITZER Australia

## APPENDIX 16

# VOLUNTEERS

### Darling Harbour volunteers

Warwick Abadee	Greg Buddle	Pamela Davis	Greg Frewer	Aaron Haugh
Arnold Abicht	Isis Cai	Colin Delaney	Lou Fuller	Jim Hawkins
Colin Adam	Graeme Campbell	Jim Dennis	Les Gade	Breck Hayward
Steve Adamantidis	MaryAlice	Eric Deshon	Terry Gaffney	Derek Herbert
Harold Adolphe	Campbell	Eric Dillon	Marina Garcia	Marcus Herger
Merinda Air	Ray Carden	Martin Dirs	Richard Gardiner	Bob Hetherington
Ian Anstee	Brian Carney	Dixie Dixon	Allan Garrick	Gregory Hill
Phillip Armstrong	Max Carrick	Peter Dixon	Roz Gatwood	Bill Hill
Peter Baldridge	Marion Carter	Heidi Doak	Elizabeth Gewandt	Frank Hines
Vivian Balmer	Mohamed Chami	Roger Doenau	John Gibbins	Neil Hird
George	Mary Champion	Margaret Dolling	Tony Gibbs	Roger Hoare
Bambagiotti	Peter Chan	Vincent Dorahy	Col Gibson	David Hoglund
Juliette Banerjee	Anthony Chandler	Bob Dougall	Bruce Gill	Uli Holmes
Mitchell Barker	Victor Chiang	Richard Downer	Maria Luisa Gleria	Justin Holmwood
Colin Barnes	Les Church	Robert Dros	Pauline Goddard	Tim Hopper
Geoff Barnes	Bob Clampett	Peter Drummond	Robert Goode	Chris Hordern
Jeff Barrow	Lawrence Clarke	Anthony Duignan	Tony Goode	Joe Horinek
Lyndyl Beard	Bob Claxton	Peter Dzubiel	Eddie Gordon	Bruce Howland
Keith Beattie	Murray Claydon	John Eades	Roy Gower	Peter Huber
Roslyn Bedford	Helen Clift	John Ebner	Margaret Grimes	Charles Hughes
Peter Bennett	Fairlie Clifton	Lindsey Edgar	Douglas Grinter	Don Humphrey
Marilyn Blackett	Graham Close	Doug Edwards	Bob Guest	Richard Hurley
John Blanchfield	Bryan Coates	Alex Edwards	Cheryl Guo	Martin Husty
David Bloom	Georgina Collado	Derrick Ee	Janet Halliday	Greg Jackson
Alex Books	Alan Collins	Supriya Eliezer	Kyran Hamilton	Burkhard Jahnicke
John Booth	Michael Connor	Ron Ellis	Michelle Hampson	Derek James
Ian Boothroyd	Julie Coolahan	Andrew Ellis	Sue Hanckel	Jim Jeans
Tim Bowra	Guy Cooper	John Elphick	Graham Hanna	Ian Jenkins
Ron Bowrey	John Cornish	John Emdin	Gordon Hannam	Jan Jensen
Kel Boyd	John Corry	Ron Eslick	Shirley Hannam	Jessica Jia
Colin Boyd	Jeanette Coulter	Grant Eyre	Erik Hansen	Alf Johnson
Nadia Bracegirdle	Don Coulter	Hugh Farmer	Brian Hansford	Terry Jones
Chris Bremner	Ken Cox	Tina Faulk	Janice Harbison	John Jones
Bob Bright	Leon Cremer	John Favaloro	Peter Hardy	Dennis Joseph
Ric Broniman	Peter Cribb	Diane Finlay	Deborah Hardy	Chandra Jothy
Dolores Brooker	Rodney Crocket	Jerry Flavin	Dorothy Harpley	Gabriella Kaldy
David Brooks	Pat Cullen	Pam Forbes	Malcolm Harrild	Peter Keating
Tony Brown	David Cunningham	Noelene Forrest	Jane Harris	John Kelly
Kevin Brown	Tom Dalton	Geoffrey Francis	Anthony Harris	Keith Kennedy
Harry Brown	Bert Danon	Neill Francis	Chris Harry	Richard Keyes
John Buckland	Ian Davidson	Peter French	Dudley Hartgrove	Joan Killingsworth

Judy Kim	Anthony	Ron Ray	Eric Tilt
John King	McNaughton	Leonard Regan	Geoffrey Tonkin
Colin Kline	Ken McRorie	Tony Reid	Victor Treleaven
Lewis Klipin	John Mees	David Reid	Madilina Tresca
Alfred Knight	Denise Mellor	Maddy Riley	Nicola Tullis
Andre Lagadec	Peter Mellor	Rhonda Riley	Guy Tuplin
John Laing	Barry Mews	Ray Ringhoff	John Tylor
Terry Lancaster	Nicolina Miani	Keith Rippon	Ann Usher
Alex Lang	Tony Michaels	Judith Roach	David van Kool
William Langert	Ron Miller	Ben Robbins	Anthony Viviani
Judith Laurence	John Minns	Jane Roberts	Graham Walton
Terri Lawrence	Maureen Mitchell	Jay Robertson	James Warrand
Jon Lawrence	Myles Mooney	Charles Robinson	Liz Watts
Owen Laws	Tessie Mooring	Wal Robson	Malcolm Webb
Graham Lawson	John Morony	Aynslee Rodger	Reuben Wesek
John Lea	Jill Mueller	Lorraine Rodriguez	Thomas
Jessica Leafe	David Mueller	Graham Roe	Westenberg
Edmund Leong	Ross Muller	Ray Rogerson	Brian Wheatley
Gillian Lewis	Valda Muller	Kym Rohrlach	Jeannette
Lisa Li	Maggie Muncaster	Tristan (Zhen) Rong	Wheildon
Terry Lloyd	Peter Murphy	Mervyn Rosen	Eric Willcock
Thomas Lockley	Hugh Murray	John Rosenblum	David E Williams
Doug Logan	Alwyn Murray	Barney Ross	Peter Williamson
Yue Lu	Michael Napier	Jan Russell	Tim Wilson
Steven Lyons	Doug Neall	Terry Ryan	Graeme Wilson
John MacDonald	Janos Nemeth	Jill Saffron	Bill Wilson
Bob Macoun	Barry Nesbitt	Joy Salvetti	Peter Wilson
Eric Maddock	Chiu Ng	John Schattiger	John Wilton
Rex Malin	Frank Nimmett	Stephen Schmidt	Robert Winkler
Hailey Mannell	Clint Oliver	Ross Scott	John Withers
Roy Marchant	Gloria On	Peter Scutts	Tony Wober
Tony Martin	Ellen Oredsson	Ken Sherwell	David Wood
Christian Martin	Barry O'Regan	David Simpson	Ian Wood
John Martin	Bob Osborne	Brian Skingsley	John Worth
Stephen Martin	John Oxley	Kevin Smith	Tom Wright
Robert Matchett	John Papenhuyzen	Ian Smith	Anita Wright
Casimiro Mattea	Jenny Patel	Ruth Smith	Sabrina Zhang
Hevi Mattini	Arthur Pearce	Ross Smith	Ivy Zhang
Jack McBurney	Martin Peebles	Sunshine	Eunice Zhao
Margaret	George Pepperall	Sonnenfeld	Angel Zhao
McDonald	Hugh Peterswald	Ray Spinks	
Frank McHale	Noel Phelan	Ross Spirou	
Lyn McHale	Neale Philip	Bill Starkey	
Raymond	Andrew Phippen	Barbara Stein	
McHannan	John Pickhaver	Ian Stevens	
Ron McJannett	Pauline Plowright	Michael Stevens	
Ken McKenzie	Roger Pottie	Heather Stevens	
John McKeown	George Poularas	Colleen Suter	
Colleen McLean	Judy Powell	Janice Taylor	
	Len Price	Coral Taylor	
	Keith Radford	Meng (Tina) Tian	

## Regional volunteers

Colin Aburrow	Tom Baurley	Greg Bullen	Kevin Colless	Mo Dobbie
Nadia Adams	Nigel Beeke	Robyn Bulley	Ali Collier	Michael Dockerty
Casper Adson	Pam Beinssen	Mandie Burgess	Ian Collinson	Kimberley Dodd
Fay Agee	Margaret Bell	Rob Burgess	Michael Collyer	Ruth Dodd
Jung Hyoun Ahn	Simon Bell	Dominique	Tricia Confoy	Colleen Donovan
Bill Alford	Lawrence Benbow	Burgett-Leonard	Joshua Connelly	William Dowd
Terry Allen	Geoff Bennett	Brian Burn	John Connors	Michael Dowd
Lisa Allen	Peter Bennett	Mark Burton	Barry Cook	Glenn Dowey
Gloria Allen	Keira Bennett	Roy Butterfield	Robert Cooke	Peter Downes
Clyde Ambrose	Anne-Marie	John Buxton-Rella	John Coombs	Joanna Dowse
Sarah Ames	Bensley	Terry Cain	Harlan Cooper	Brian Dowse
Ricardo Anasco	David Bentley	Maureen Campain	Cynthia Cordingley	Marion Dowsett
Andrew Anastasios	Ronald Bergman	John Campbell	Andrew Cornell-	James Doyle
Murray Anderson	Danielle Berry	Alex Campbell	Trapp	John Drew
Colin Andrews	Barend Bester	Colin Campbell	Eveline Cornell-	Leah Drummond
Kari Arason	Fiona Betts	Kristy Campion	Trapp	Judy Drummond
Csilla Ariese	Celia Bevan	Morgan Carabott	John Coss	Brett Duck
Melissa Armstrong	Chris Bingham	Ernest Carey	Frank Coulson	John Dugard
Phillip Armstrong	Amelia Birnie	Jeremy Carlile	Laura Coulton	Terry Duke
Michael Armytage	Jennifer Birt	Bernard Carr	Sophie Couzos	Joshua Dunn
Harvey Arnold	Gayle Black	Danielle Carroll	Jinene Coyle	Tony Duvollet
Patricia Arnold	Janet Blacklock	David Carter	Elaine Cozens	Jane Dykstra
Peter Ashburn	Paul Blackman	Tony Caruana	Robert Craven	Purdey Eades
Jason Atkins	Jill Blaikie	Susan Caslake	Alyson Crawford	Lynda Earney
Andrew Attack	Sally-Ann Blakers	Linda Castle	Peter Cribb	Mike Earnshaw
David Austin	Ron Blanchard	Connie Cecys	Brian Crisp	John Easton
John Aveyard	Michael Bloomfield	Barry Chambers	Dennis Croft	David Edward
Dr Marie-Louise	Jennie-Maree Bock	Yuen Yi Chan	Sandy Crone	Adrian Edwards
Ayres	Jane Boland	Lucille Chapuis	David Cropley	Kit Edwards
Mohamed Azhar	Alan Bold	Peter Charlton	Robert Crouch	Alex Edwards
Joanna Bailey	Noel Bond	Wei-Lin Chen	Laura Cunningham	Caitlin Edwards
Sally Bailey	Jim Booth	Ching-Wen Chen	Barrie Dallas	James Egan
Claire Baillie	Mark Booth	Rodney Chiapello	Aaron Darrell	Barbra Eipper
Leslie Baker	Linda Boothe	Lauren Churchill	Graeme Davey	Jane Elek
John Balas	Karl Borth	Derek Churchill	Craig Davey	Owen Ellem
Jonno Ballard	Rex Brady	Raymond Clarke	Bob Davies	Bill Ellemor
Richard Balsillie	Cate Brand	Dion Lee Clarke	Diane Davis	John Elliott
Ross Bannister	Ken Brice	Suzanne Clayton-	Bianca Davis	Stewart Elston
Greg Barber	Garth Briggs	Pearson	Jon Day	Phil Elvery
Peter Barker	Stephanie Briggs	Tony Clegg	Annaliese Deitch	Kay England
Howard Barker	Peter Brilliant	Michael	Sue Delaney	Nigel England
David Barnes	Tegan Brinkman	Clementson	Warren Delaney	Jenifer English
Rodney Barnett	Josh Brockbank	Eric Coates	Bob Demkin	Brian English
Kym Barrett	Norm Broome	Christine Cockayne	Jenny Demkin	Terry Evans
Roger Bartlett	Robert Broughton	Paul Cockayne	Janet Dennant	Grant Eyre
Warwick Barton	Susan Brown	Ross Cockle	Patricia Dennis	Colin Fabish
Peter Bate	Sholto Brown	Barrie Cole	Graham Dimmitt	Loretta Fanning
Helen Bate	John Buckland	Lyndon Cole	Frank Dingle	Erica Farag
Ebony Battersby	Judith Bull	Margaret Coleman	Sarah Dix	Kira Fareso



Erin Farley	Stan Glowacki	Adrian Hinds	Ken Johnson	Martin Lewis	Bernie McIntosh	Yoke-Leng Ng	Bruce Phillips	Patrick Riley	Peter Siebert
Kerrie Farnsworth	Lindsay Godson	Michael Hirst	Norman Johnson	Sarah Liddiard	Meg McKavanagh	Adrian Nicoll	Peter Phillips	Keith Rippingale	Howard Simcoe
Bernadette Farrell	Peter Gonder	Nicole Ho	Philip Johnson	David Liddle	Isabelle McKenna	Karen Nicoll	John Pinel	Bill Ritchie	Merv Simmons
Debra Fasano	John Gorton	Matthew Hochman	Roz Johnston	Robyn Liddle	John McKernan	Malcolm Nicolson	Julie Pinel	Wayne Rizzi	Peter Simon
Douglas Faunt	Jonathon Goss	Tess Hocking	Kingsley Joliffe	Frank Linnett	Jono McLaren	Christine Nimmo	Ernest Pitts	Emma Roberts	Campbell Sinclair
Julie Fedele	Joe Gough	Christine Hodgson	Katrina Jones	John Livesley	Michael McLean	Paul Nutt	Hugh Pitty	Peter Roche	Carmel Sinnott
Russell Fielden	Sandra Graham	Barbara Hogbin	Christine Jones	Robin Loblinks	John McLean	John O'Brien	Louise Plug	Richard Rogers	Dianne Skaines
Jennifer Filmer	Geoffrey Grant	Neil Hogstrom	Kylie Jones	Geoffrey Lock	Marilyn McLean	Shenae O'Brien	Daina Pocius	Vivian Rogers	Donald Skerman
Peter Filmer	Tania Grasbon	Tony Holbrook	Elizabeth Jones	Jill Lockerbie	Ernest Mcleod	Shane O'Brien	Mark Polzer	David Rollins	Peter Slattery
Fiona Finke	Rhys Gray	Gilbert Hollamby	Daniel Jones	Carmen Lockergie	Ian McMaster	Barry O'Driscoll	Peter Pomi	Yara Rood	Louise Slattery
Don Firth	Denise Green	Yvette Hollings	Alvina Judkins	Kathryn Lockier	Lynne McNaughton	Veronica O'Keefe	Jessie Poon	Sandra Rose	Rachel Slatyer
Marion FitzGibbon	Ross Grenfell	Gerald Holmes	Robert Kaberry	Roslyn Lockyer	Irene Meager	Oladipupo	Andrew Porteous	Colin Rose	Tracy Sleeman
Matthew Fitzgibbon	Helen Griffin	John Honeywill	Marian Kay	Norma Lodge	Keith Mellis	Olubowale	Bill Porter	Garry Ross	Anthony Sly
Jennifer Fitzpatrick	Christopher Griffin	James Hood	Janet Keese	Larry Logue	Steve Merson	Wayne Onions	Cheryl Porter	Kathleen Rousseaux	Peter Small
Liam Flanagan	Stephen Groch	Edmund Hore	Jack Keir	Niklas Lohse	Tony Metcalf	Bryce Onions	Bob Potter	David Rout	Robert Smallman
Yvonne Flanagan	Jennifer Groch	David Horne	Pamela Kelly	Kathleen Loncar	Gary Meyers	Denis O'Reilly	Larraine Potts	Stephen Rowse	Roger Smith
Jenny Fleming	Douglas Haack	Jill Horton	Des Kelly	Graham Long	Evelyn Michell	Rhodesa O'Rourke	Bill Potts	Stephen Rowse	Robert Smith
Greg Fletcher	David Habershon	Julia Houghton	Perryn Kember	James Longdon	Terry Michell	Danielle Ostarek-Gammon	Lauren Powell	Stefan Rucinski	Barry Smith
Lloyd Fletcher	Rebecca Hackett	Graham Houghton	Bryan Kendrick	Russell Luckock	Michael Michie	Dennis O'Sullivan	Ian Powell	Daphne Rudd	Serenity Smith
Jim Forbes	Tony Hacking	Diana Howard	Bill Kennedy	Juliet Ludbrook	Amanda Midlam	Christine Ouslinis	Jim Poynter	Jan Russell	Christopher Smith
Robert Fortier	Martin Hales	Bruce Howland	Keith Kennedy	Maureen Lum	Naomi Miles	Janet Pagan	Rick Price	Tony Ruth	Alan Smith
Elizabeth Frank	Cathy Hall	Dave Hume	Peter Kenny	Pey-Shy Lye	John Mill	Dianne Page	Jonathan Price	Trish Ryan	Laura Smith
Thomas Fraser	Susan Halliwell	Graham Humphreys	Phyl Kerridge	Lai-Shy Lye	Donald Millar	Michael Paget	Roy Priest	Warren Sahr	Cyril Smith
Ann Fraser	Iain Hamilton	Ricky Hung	Peter Kervin	David Mackay	Ron Miller	Debra Paini	Lea Priestley	Richard Salom	Graham Smith
Richard Freeman	Doug Hamilton	Ching-Ho Hung	Hazel Kewin	Damian Macrae	Robin Miller	Doug Palmer	Reg Pugh	Colin Samuels	Valda Smith OAM
Rupert French	Ian Hamilton	James Hunter	Anthony Kimber	Wilhelmina Mailoa	Bruce Millinger	Nina Park	Sandra Pugh	John Sanders	Susan Sneddon
Christine Fudge	Joanne Hammond	Feng Huo	Graham Kirby	Rex Malin	Austin Mills	Doug Parker	Edward Purcell	Kenneth Sanderson	Martin Snook
Jason Gale	Elizabeth Hanna	Stanley Hutchings	Ron Kirby	David Malton	Jason Milton	Craig Parker	Sally Rackham	Charles Sapsford	Bill Snooks
Sally Gallacher	Peter Harding	Jodie Hutchins	Colin Kline	Hailey Mannell	Andrew Mirtschin	Ray Parks	Kevin Radcliffe	Irene Schaffer	Xiaohan Song
Marie Galloway	Tim Harley	Bill Hutchison	John Klopp	Tony Manning	Annie Mitchell	Daphne Pascoe	Greg Raffin	Jodie Schipper	Helen Sonnenburg
Helen Gane	Eric Harris	Jacqueline Hyde	Roger Knowles	Barry Marks	Don Mitchell	Suzanne-Jo Patterson	Daniel Ralph	Shirley Schlesinger	Jamie Sorlie
George Gardiner	Nancy Harrison	David I'Anson	Terrance Knowles	Ric Marley	Peter Moffat	Bill Pattinson	Stephanie Rawlings	Garth Schmith	Colin South
Allan Garrick	Dr. Cameron Hartnell	Peter Illidge	Ruth Knowles	Darka Marotte	Arene Moir	Bill Paul	Wally Rawlings	Norman Scholes	Christopher Speight
Ross Gates	Elizabeth Hartnell	Tammy Irvine	Horst Koerner	Robyn Marsden	Thomas Moorhead	Tony Peace	Ron Ray	Dennis Schram	John Spooner
John Gaul	Peter Harvey	Richard Jackson	Adrian Koolhof	Anthony Marston	John Morony	Alan Pead	Heather Redman	Peter Scrine	John Spooner
Denis George	Caroline Hayden	Judith Jackson	Christopher Korvin	Robyn Matthews	Rick Morris	Richard Pearce	Diane Reece	Debbie Seabrook	Edwin Spriggins
Patrick Gibbons	Ron Hayward	Reg Jackson	Adrian Kraft	Katrina	Rachel Morris	Ian Pearce	Carolyn Reeve	Wendy Sekuloff	George Springhall
Tony Gibbs	Claire Heath	Pamela Jacobs	Kerry Kyle-Little	Matuszkiewicz	Florian Morris	Bruce Pearson	Trevor Reeve	Sophie Sexton	Kathryn Spry
Anne Gibson	Norman Heath	Brian Jacobsen	Kerry Lamb	Julieanne Matzkov	Richard Morris	James Pearson	Catherine Reeves	Susan Seymour	Adrian Stagg
Debbie Gibson	Warren Hellwig	Sari Jacobsen	Trudy Lamberton	Peter Maxwell	David Moss	Danielle Pender	Martin Regis	Allan Seymour	Chris Stain
Ray Gibson	Anista Hely	Ross James	Dorothy Lane	Jan McAuliffe-Poznik	Margaret Muir	Frank Penistan	Helen Reis	Dr Peter Sharp	Robert Stanley
Lynette Giddings	Travis Hendrix	David James	David Lanyon	Debbie McBride	Ian Munday	Meg Pennington	Dr John Renney	Christopher Sharp	Wunjo Stardust
Sarah Gilbert	Margaret Henry	Emily Jateff	Gerald Latham	Peter McCabe	Lila Murgatroyd	Scott Perry	Adrian Rhodes	Glen Shaw	Kate Starr
Peter Giles	Gary Herbert	Jalal Jazayeri	Joan Latham	Terence McCall	John Murphy	Graeme Peter	Christopher Rice	Kevin Shaw	Sheryl Stead
John Gill	Bob Hetherington	Zack Jenkin	Kathleen Le Fevre	Bill McCarthy	Kelly Needham	Barry Peters	Alana Richardson	David Shea	Kay Stehn
Gordon Gill	Paul Heyward	Bob Jenkins	Gilbert Leaver	David McCuaig	Clare Negus	Captain Hien Pham	Brian Richardson	Jill Shearman	Aurthur Stenhouse
Mark Gillow	Dennis Hilder	Carla Jenkins	Hannah Lee	David McEwan	Jeff Nemec	Van	Kay Richardson	Ken Sheehan	Mark Stephenson
Erin Giulieri	Ryan Hiley	Mark Jennings	Connor Leech	Julie McGilvray	Karen Nemec	Louise Phelps	Mathew Richmond	Robin Shepperson	Peter Sterling
Myriam Glorieux	Adrian Hill	Jan Jensen	Alan Lepp	Kay McGowan	Dr Jonathan Newbury	Mirabai Phillips	Jillian Riethmuller	Michael Sheridan	Jeanne-Marie Stevens
Brian Glover	Tony Hillier	Charles Jensen	Melinda Lewis	Kevin McIntosh	Robert Newbury		Peter Rigby	Narelle Sheridan	Gordon Stokes

Jon Strachan	Zoi Tsa Tsembelis	Graeme Wiencke
Muriel Strahm	Lyn Tucker	Vivienne Wigg
Brian Stronach	Nazim Tuncay	Denise Wild
Russell Stuckey	John Turnwald	Tabetha Wilkes
Jo Sullivan	Julie Twine	Colleen Wilkie
Mike Sumerling	David Twitchen	Alastair Will
Patricia Sutcliffe	Russell Twomey	John Williams
Shane Sutton	Eddie Utberg	Wendy Williams
Anthea Swann	George Vajda	Elizabeth Williams
Barbara Sweet	John van de	Dennis Williams
Stephanie Syme	Lustgraaf	Fred Williams
Robert Symington	Stephanie van den	Patrice Williams
Wendy Takos	Hoek	Philippa Williams
Ian Tarry	Bob Vellacott	Alan Williams
Fran Taylor	Con Vervaart	Rex Williams
Diane Taylor	John Villanti	Rhianna Williams
Caron Taylor	Nicola Vragalis	Geoff Williams
Christine Taylor	Richard Waddy	Odette Willows
Frank Taylor	Dennis Wagstaff	David Wilson
Zheng-Yi Teoh	Bernie Waite	Ian Wilson
John Thiele	Elizabeth Walker	Robert Wilson
Peter Thomas	Ron Wall	Kelvin Wilson
Chris Thomas	Phil Wallbank	Richard Wilson
John Thomas	Robert Walsh	John Winchester
Greg Thomas	Margaret Walsh	Dorothy Winchester
Alan Thompson	Joy Walterfang	David Winter
Jeff Thompson	Donna-Maree Ware	David Winterforde-
Peter Thompson	Graham Waters	Young
Ron Thompson	Rik Watson	Emilia Wisniewski
Katherine Thomson	Dennis Watt	Jaimy Wisse
Allyn Thorburn	Georgia Watts	Reg Wood
Robert Thornton	Ian Watts	Bruce Wood
Gail Thornton	John Watts	Graham Woodall
Wendy Thornton	Shirley Way	Judy Woodlands
Christopher Thorpe	Vincent Weafer	Capt David Woods
Lyndon Thurlow	Lawrie Webb	Jack Woods
Cindy Tilbrook	Claire Webber	Desmond Woolford
Karen Tiller	Geoffrey Weeks	Alison Worrell
Howard Timbury	Susan Westwood	Mike Wraith
Cheryl Timbury	David Westwood	Lew Wray
Michael Todd	Harry Wetherall	Madeline Wright
Yvonne Toomey	David Wharington	Betty Wright
Joel Torison	Victoria Whitcomb	Gai Wright
Corine Toune	Bob White	Marilyn Anne
Gary Towart	Bari Whitehouse	Wright
Marian Trafalski	Monissa Whiteley	Mark Wyborn
Tony Trafford	Michael Whiting	Greg Youdale
Charles Trafford	Stuart Whiting	Maggie Youett
Peter Tredgett	Tallulah Whiting	Anne Young
Shane Trimby	Jeffrey Whittington	Antonia Zavone
Allan Trotter	Eric Whyatt	Sonia Zhu

APPENDIX 17

AGENCY RESOURCE STATEMENT

BY OUTCOMES

Agency Resource Statement			
	Actual available appropriation for 2014-15	Payments made 2014-15	Balance remaining
	\$'000	\$'000	\$'000
Ordinary annual services			
Departmental appropriation	22,309	22,309	–
<b>Total ordinary annual services</b>	<b>22,309</b>	<b>22,309</b>	<b>–</b>
Departmental non-operating			
Equity injections	1,729	1,729	–
<b>Total other services</b>	<b>1,729</b>	<b>1,729</b>	<b>–</b>
<b>Total annual appropriations</b>	<b>24,038</b>	<b>24,038</b>	<b>–</b>
<b>Total funds from government</b>	<b>24,038</b>	<b>24,038</b>	<b>–</b>
Funds from other sources			
Interest	691	691	–
Sale of goods and services	7,525	7,525	–
Other	2,837	2,837	–
<b>Total</b>	<b>11,052</b>	<b>11,052</b>	<b>–</b>
<b>Total net resourcing for agency</b>	<b>35,090</b>	<b>35,090</b>	<b>–</b>



## APPENDIX 18

# EXPENSES BY OUTCOMES

Expenses for Outcome 1			
Outcome 1: Increased knowledge, appreciation and enjoyment of Australia's maritime heritage by managing the National Maritime Collection and staging programs, exhibitions and events			
Program 1.1: Management of maritime heritage	Budget 2014–15 \$'000	Actual 2014–15 \$'000	Variation 2014–15 \$'000
<b>Revenue from government</b>			
Ordinary annual services (Appropriation Bill No1)	22,309	22,309	-
Revenues from other independent sources	9,135	11,052	1,917
Expenses not requiring appropriation in the budget year*	1,843	1,076	(767)
<b>Total expenses for Outcome 1</b>	<b>33,287</b>	<b>34,437</b>	<b>1,150</b>

	Estimated actual as per 2015–16 PBS	Actual ASL for 2014–15 as per the ASL provided to Finance
	2014–15 number	2014–15 number
Average staffing level	108	97

\*Expenses not requiring appropriation in the budget year are made up of depreciation and amortisation expenses for heritage and cultural assets.

## APPENDIX 19

# CONSULTANTS

Consultants	Amount	Service provided
Adair Fire & Safety Consultant	7,173.10	Training
Allcom Networks Pty Ltd	134,439.62	IT services
Antares International Pty Ltd	71,131.50	IT services
Artimidae Creative	125.30	Design
Aspect*	44,022.00	Design
Asset Technologies Pacific Pty Ltd	86,155.00	Contract and tender services
Atlas Urban Design & Strategy Pty Limited*	3,080.00	Design
Austen Kaupe	55,583.00	Design
Bloke Australia Pty Ltd	146,268.10	Design
BRS Consulting	583.91	OH&S assessment
Buro North*	128,656.00	Multi-disciplinary design
Cardno (NSW/ACT) Pty Ltd	4,207.50	Engineering
Christie Fearn*	14,410.00	Design
Concise Writing Consultancy*	24,587.20	Writing services
Consulting Coordination Pty Ltd*	1,694.00	Safety review
Corrosion Control Engineering	8,470.00	Engineering
Cox Architecture Pty Ltd	30,542.05	Design
Crown Cabling	50,268.90	IT services
ctc.com.au Pty Ltd	1,605.32	Translation services
Cypha Interactive	1,911.80	Multimedia consultant
David Stein & Co Pty Ltd	3,646.50	Conservation services
Donald Cant Watts Corke (NSW) Pty Ltd	37,985.20	Quantity surveying and cost engineering
Dynamic Tourism Group	13,970.00	Marketing services
Ekas Marketing Research Services*	10,282.80	Recruit and review casual teachers
ELO Digital Office	17,241.07	Electronic record-keeping
Enigma Communication Pty Ltd	58,377.40	Marketing services
Ensyst Pty Limited	71,115.00	IT services
Exhibition Studios Pty Ltd*	36,074.08	Design
Firefly Interactive	16,676.00	IT and design services
Focus Fundraising Consultants Pty Ltd*	28,836.50	Philanthropy service
Forpoint Solutions Australia Pty Ltd	95,249.00	IT services
Giselle Radulovic*	16,632.00	Strategic planning
Greenkon Engineering	37,400.00	Engineering
Holmes Fire & Safety Ltd	1,815.00	Fire engineering
Hospitality Management Australia Pty Ltd*	6,842.00	Commercial opportunities consultancy

Consultants	Amount	Service provided
Impact Communications Australia	21,532.50	Media services
Independent Monitoring Consult	3,487.00	Monitoring services
Upfront Leadership	9,900.00	Training facilitation
Intergen Business Solutions Pty Ltd	281,696.03	IT services
Interaction Consulting Group Pty Ltd*	7,700.06	Workplace assessment – HR consultancy
Janice Wormworth	1,669.00	Design
Jane Turner*	14,850.00	Membership consultancy
Jason Gemenis Design	3,432.00	Design
Jones Lang Lasalle (NSW) Pty Ltd	34,320.00	Lease consultancy
Kingsway Financial Assessment Pty Ltd	1197.00	Financial assessments
Like Minded Studio Pty Ltd*	5,500.00	Design
McNair Ingenuity Research Pty Ltd	36,668.50	Visitor survey and analysis
Media Measures Pty Ltd	5,280.00	Media valuation and analysis
Nook Studios Pty Ltd	2,090.00	Design
Nosey Parker Research Pty Ltd	56,000.00	Market research
Now Industries	83,490.00	Web design
Object Consulting Pty Ltd	16,508.26	IT services
PricewaterhouseCoopers	130,751.80	Audit services
Projekt Inject; Ingage; Involve*	1,365.28	Design
Rachel Perry Consulting*	4,500.00	National teacher internship consultancy
Randi Svensen	1,576.25	Editorial services
Reading Room*	7,920.00	Website review
Representing Tourism Pty Ltd	12,100.00	Marketing
RHAS*	1,100.00	Valuation services
Robyn Holt Consultancy Pty Ltd*	6,671.07	Various consultancy projects
Rodney Hyman Asset Services Pty Ltd*	14,410.00	Valuation services
Scampe Consulting	12,295.36	Design
Sitecore Australia	43,441.20	Website services
Slade Smith	15,609.00	Design
Slingshot Design	5,709.00	Design
Smith Street Films	400.00	Editorial services
Spatchurst Design Associates	1,716.00	Design
Squint/Opera Pty Ltd*	5,000.00	Exhibition services
Strategy 8 Consulting	16,940.00	Marketing
Studioplusthree*	22,030.53	Design

Consultants	Amount	Service provided
Sypaq Systems Pty Ltd	75,537.00	IT services
Systemology Australia Pty Ltd*	19,332.50	IT services
Thank Your Lucky Stars Design*	10,141.60	Design
Thylacine Design and Project Management Pty Ltd	109,595.79	Design
Tinka Marketing & Events	121,842.75	Sponsorship strategies, implementation, procurement and consultancy
Tony Charters & Associates	38,102.02	Sponsorship procurement
Veronica Kooyman	600.00	Editorial services
Virginia Buckingham*	4,180.00	Design
VOS Group Pty Ltd	15,400.00	Engineering
Walter Partners	16,324.00	Probity services
Whitecube Pty Ltd*	188,887.58	Design
Winning Attitudes & Solutions	24,838.00	Performance management services
Wingrove & Wingrove Design Studio Pty Ltd	66,451.50	Design
Write-Minded Pty Ltd	1,980.00	Editorial web services
Zadro Communications Pty Ltd	34,303.05	Venues and Marketing public relations
<b>Total</b>	<b>2,878,678.68</b>	

Note: an asterisk (\*) indicates consultants used for the first time in this reporting period. Information on contracts and consultancies is available through the AusTender website.



## APPENDIX 20

# FUNCTIONS AND POWERS OF THE MINISTER

The Minister for the Arts is the Minister with responsibility for the Australian National Maritime Museum. Senator The Hon George Brandis QC was Minister for the Arts from 18 September 2013 to 21 September 2015.

Key ministerial powers under the *Australian National Maritime Museum Act 1990* include the Minister's ability to:

- » transfer property, real or personal, held on lease or otherwise by the Commonwealth, to the museum for its use or for inclusion in the National Maritime Collection (Section 8)
- » approve criteria and guidelines for the National Maritime Collection (Section 9)
- » approve the disposal of material in the National Maritime Collection with value exceeding \$20,000 (Section 10(4)(b))
- » give direction to the Council with respect to the performance of the functions or the exercise of the powers of the museum (Section 14)
- » appoint a member to act as chairperson of the Council or appoint a member of Council (for no more than 12 months) where there is a vacancy (Section 18)
- » approve guidelines for the leave of absence to Council members (Section 19)
- » convene a meeting of the Council at any time (Section 23)
- » approve and table in Parliament Strategic and Annual Operational Plans and variations to them (Sections 25–28)
- » approve the Director engaging in paid employment outside the duties of the Director's office (Section 32)
- » approve leave of absence to the Director on such terms or conditions as she or he determines (Section 34)
- » appoint a person (not a member of Council) to act as Director during a vacancy with such appointment not to exceed 12 months (Section 38)
- » approve contracts exceeding \$1,000,000 (Section 47).

## APPENDIX 21

# FUNCTIONS AND POWERS OF THE MUSEUM

The functions and powers of the museum are specified in Sections 6 and 7 of the *Australian National Maritime Museum Act 1990*.

### Functions of the museum (Section 6)

- » to exhibit, or make available for exhibition by others, in Australia or elsewhere, material included in the National Maritime Collection or maritime historical material that is otherwise in the possession of the museum
- » to cooperate with other institutions (whether public or private) in exhibiting, or in making available for exhibition, such material
- » to develop, preserve and maintain the National Maritime Collection
- » to disseminate information relating to Australian maritime history and information relating to the museum and its functions
- » to conduct, arrange for and assist research into matters relating to Australian maritime history
- » to develop sponsorship, marketing and other commercial activities relating to the museum's functions

### Powers of the museum (Section 7)

- » to purchase, commission the creation of, lend, borrow or hire maritime historical material either in its own right or jointly with others
- » to collect material relating to Australian maritime history and dispose of that material under certain conditions
- » to recover or arrange for or assist in the recovery of maritime historical material from the Australian marine environment and from other areas
- » to accept gifts, devises, bequests and assignments of money or property whether as trustee or otherwise
- » to acquire and operate vessels anywhere, whether or not the vessels are maritime historical material
- » to disseminate information relating to Australian maritime history and sell replicas or reproductions of maritime historical material
- » to enter contracts, acquire, hold and dispose of real or personal property, charge fees (in addition to the charges fixed by regulation), appoint agents and attorneys and act as an agent for other persons, as well as raise money by appropriate means for the purpose of the museum.

## APPENDIX 22

# LIST OF ACTS ADMINISTERED

The museum was established by the *Australian National Maritime Museum Act 1990* (No 90 of 1990), where its functions and powers are set out. The Act was amended by the *Arts, Sport, Environment, Tourism and Territories Legislation Amendment (No 2) Act 1991* (No 179 of 1991), principally to provide for a Naval member of Council. The Act was also amended in 1992 (Act No 118); 1993 (Act No 17); 1997 (Act No 1, 152); 1999 (Act Nos 146 and 156); 2001 (Act No 159); 2005 (Act No 110); and 2006 (Act No 101).

The Australian National Maritime Museum Regulations (Statutory Rules 1991 No 10) under Section 54 of the Act were made by the Governor-General in Council on 29 January 1991, and notified in the *Commonwealth of Australia Gazette* on 5 February 1991. The regulations were amended (Statutory Rules 1991 No 220) by the Governor-General in Council on 27 June 1991, and notified in the *Commonwealth of Australia Gazette* on 5 July 1991 and revised again (Statutory Rules 1991 No 348) on 4 November 1991, and gazetted on 12 November 1991. Revised further in 1996 (No 93) gazetted on 20 June 1996; 1999 (No 72) gazetted on 19 May 1999; 2001 (No 337) gazetted on 21 December 2001; and 2002 (No 161) gazetted on 3 July 2002.

## APPENDIX 23

# DIRECTOR'S STATEMENT

The Australian National Maritime Museum is a statutory authority established by the *Australian National Maritime Museum Act 1990* and responsible to the Minister for the Arts, who for this reporting period was Senator the Hon George Brandis QC.

This annual report is a report of operations for the last financial year of the Australian National Maritime Museum's 2012–2015 Strategic Plan. It has been made in accordance with a resolution of the directors of the Australian National Maritime Museum, those directors being responsible under Section 9 of the *Public Governance, Performance and*

*Accountability Act 2013* (PGPA Act) for the preparation and content of the report. The report was prepared in accordance with the Commonwealth Authorities (Annual Reporting) Orders 2011.

Certain categories of information do not appear in full but are available to Members of Parliament and Senators on request.



**Kevin Sumption**  
Director

## APPENDIX 24

# LIST OF REQUIREMENTS

Part of Report	Page	Description
Preliminary pages	5	Letter of transmittal
Preliminary pages	6–7	Table of contents
Appendix 26	174	Index
Appendix 25	172	Glossary
Preliminary pages	2	Contact officer(s)
Preliminary pages	2	Internet home page address and Internet address for report
<b>Review by Secretary</b>		
Director's Overview	13–21	Review by departmental secretary
Highlights; Director's Overview	12, 19–21	Summary of significant issues and developments
Financials	78–115	Overview of department's performance and financial results
Director's Overview	21	Outlook for following year
Director's Overview	14–21	Significant issues and developments – portfolio
<b>Departmental Overview</b>		
Appendix 21	167	Role and functions
Appendix 9	144	Organisational structure
Our vision and mission	8–9	Outcome and program structure
Performance Indicators	61–63	Where outcome and program structures differ from PB Statements/PAES or other portfolio statements accompanying any other additional appropriation bills (other portfolio statements), details of variation and reasons for change
n/a	n/a	Portfolio structure
<b>Report on Performance</b>		
Performance Indicators	61–63	Review of performance during the year in relation to program and contribution to outcomes
Financials	78–115	Actual performance in relation to deliverables and KPIs set out in PB Statements/PAES or other portfolio statements
Performance Indicators	n/a (no difference)	Where performance targets differ from the PBS/PAES, details of both former and new targets, and reasons for the change
Director's Overview	13–21	Narrative discussion and analysis of performance
Director's Overview	13–21	Trend information
n/a	n/a	Significant changes in nature of principal functions/services
n/a	n/a	Performance of purchaser/provider arrangements
Director's Overview	13–21	Factors, events or trends influencing departmental performance
Statutory Information	66	Contribution of risk management in achieving objectives
n/a	n/a	Performance against service charter customer service standards, complaints data, and the department's response to complaints

Part of Report	Page	Description
Financials	78–115	Discussion and analysis of the department's financial performance
Financials	78–115	Discussion of any significant changes in financial results from the prior year, from budget or anticipated to have a significant impact on future operations.
Appendixes 17 and 18	161, 162	Agency resource statement and summary resource tables by outcomes
<b>Management and Accountability</b>		
<b>Corporate Governance</b>		
Statutory Information	66	Agency heads are required to certify their agency's actions in dealing with fraud
Statutory Information	64–69	Statement of the main corporate governance practices in place
Statutory Information	65	Names of the senior executives and their responsibilities
Appendix 12	152	Senior management committees and their roles
Director's Overview; Performance Indicators	13–21, 61–63	Corporate and operational plans and associated performance reporting and review
Statutory Information	64–69	Internal audit arrangements including approach adopted to identifying areas of significant financial or operational risk and arrangements to manage those risks
Statutory Information	64–69	Policy and practices on the establishment and maintenance of appropriate ethical standards
n/a	n/a	How nature and amount of remuneration for SES officers is determined
<b>External Scrutiny</b>		
n/a	n/a	Significant developments in external scrutiny
Statutory Information	65	Judicial decisions and decisions of administrative tribunals and by the Australian Information Commissioner
Financials	78–115	Reports by the Auditor-General, a Parliamentary Committee, the Commonwealth Ombudsman or an agency capability review
<b>Management of Human Resources</b>		
Human Resources	70–72	Assessment of effectiveness in managing and developing human resources to achieve departmental objectives
Human Resources	71	Workforce planning, staff retention and turnover
Human Resources	70	Impact and features of enterprise or collective agreements, individual flexibility arrangements (IFAs), determinations, common law contracts and Australian Workplace Agreements (AWAs)
Human Resources	71	Training and development undertaken and their impact
Statutory Information	66	Work health and safety performance
Statutory Information	69	Productivity gains
Human Resources	73	Statistics on staffing
Human Resources	72	Statistics on employees who identify as Indigenous
Human Resources	70, 72	Enterprise or collective agreements, IFAs, determinations, common law contracts and AWAs
Human Resources	71 (n/a)	Performance pay

Part of Report	Page	Description
Statutory Information	69	Assessment of effectiveness of assets management
Statutory Information	69	Assessment of purchasing against core policies and principles
Appendix 19	163–165	The annual report must include a summary statement detailing the number of new consultancy services contracts let during the year; the total actual expenditure on all new consultancy contracts let during the year (inclusive of GST); the number of ongoing consultancy contracts that were active in the reporting year; and the total actual expenditure in the reporting year on the ongoing consultancy contracts (inclusive of GST). The annual report must include a statement noting that information on contracts and consultancies is available through the AusTender website.
Statutory Information	69 (n/a)	Absence of provisions in contracts allowing access by the Auditor-General
Exempt contracts	69 (n/a)	Contracts exempted from publication in AusTender
Statutory Information	67	Procurement initiatives to support small business
Financials	78–115	Financial Statements
<b>Other Mandatory Information</b>		
Statutory Information	66	Work health and safety (Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i> )
Statutory Information	67–68	Advertising and Market Research (Section 311A of the <i>Commonwealth Electoral Act 1918</i> ) and statement on advertising campaigns
Statutory Information	66–67	Ecologically sustainable development and environmental performance (Section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i> )
Statutory Information	66	Compliance with the agency's obligations under the <i>Carer Recognition Act 2010</i>
Director's Overview; Achievements and Outreach	16, 49–53, 56–57	Grant programs
Statutory Information	68	Disability reporting – explicit and transparent reference to agency level information available through other reporting mechanisms
Statutory Information	68	Information Publication Scheme statement
Statutory Information	n/a	Correction of material errors in previous annual report
Appendixes 17 and 18	161, 162	Agency Resource Statements and Resources for Outcomes
Appendix 24	169–171	List of Requirements

Note: While the Australian National Maritime Museum is not required to follow the PMC Annual Reports requirements, this report includes many of these considerations, demonstrating the museum's commitment to transparency and accountability in delivering this information.



APPENDIX 25

# GLOSSARY

Acronyms

ANMM	Australian National Maritime Museum
ARHV	Australian Register of Historic Vessels
AMOL	Australian Museums On Line
CAVS	Customer and Visitor Services
CHASS	Council for the Humanities, Arts and Social Sciences
MMA PSS	Maritime Museums of Australia Project Support Scheme
NAIDOC	National Aborigines and Islanders Day Observance Committee
MUA	Maritime Union of Australia
NIDA	National Institute of Dramatic Art
PE&R	Public Engagement and Research
RAN	Royal Australian Navy
SHF	Sydney Heritage Fleet
SLSC	Surf Life Saving Club
UTS	University of Technology, Sydney
UWS	University of Western Sydney

Detail of a diorama depicting the work of the RAN Bridging Train at Gallipoli, made by Geoff Barnes for the *War at Sea* exhibition. This vignette shows one of the 'black beetle' landing craft to the left. Photo Andrew Frolows/ANMM





## APPENDIX 26

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