

AUSTRALIAN NATIONAL MARITIME MUSEUM ANNUAL REPORT **2015–16**





AUSTRALIAN NATIONAL MARITIME MUSEUM ANNUAL REPORT **2015–16**



Australian Government

AUSTRALIAN
NATIONAL

MARITIME
MUSEUM

Australian National Maritime Museum
Annual Report 2015–16
© Commonwealth of Australia 2016

ISSN 1039-4036 (print)
ISSN 2204-678X (online)

This work is copyright. Apart from any use permitted under the *Copyright Act 1968*, no part may be reproduced by any process without prior permission from the Australian National Maritime Museum.

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 2016

Big Ticket: admission to permanent galleries,
special exhibitions, vessels and Kids on Deck
Adult \$30, child \$18, concession/pensioners \$18
Members/child under 4 free, family \$75

Special Exhibitions ticket: admission to special exhibitions
such as *Wildlife Photographer of the Year*
Adult \$20, concession/pensioners \$12, Members/child under
16 free

Galleries Ticket: free admission to permanent galleries

Members/Australian pensioners/child under 4: free

Group bookings: 20% discount on ticket prices for groups
of 10 or more

MAILING ADDRESS

Wharf 7, 58 Pirrama Road, Pyrmont NSW 2009 Australia
Ph (02) 9298 3777
Fax (02) 9298 3780
Website (including this annual report) anmm.gov.au

CONTACT OFFICER

For enquiries about this report please contact the
Publications Officer, Janine Flew
Ph (02) 9298 3777
Fax (02) 9298 3670
Email publications@anmm.gov.au
Editor Janine Flew
Staff photographer Andrew Frolows
Designers Austen Kaupé
Printed in Australia by Pegasus Print Group

cover The new *Action Stations* pavilion and
'... the ocean bed their tomb', an installation by light
artist Warren Langley commemorating the loss
of Australian submarine *AE1* and its 35 officers and
crew in 1914. Supported by the Australian Government's
Anzac Centenary Arts and Culture Fund. Image Andrew
Frolows/ANMM

page 1 Pearl shell decorated with tufts of cassowary
feathers by Richard Davis of Yam Island, Torres Strait,
1993 – one of the Indigenous items from the museum's
collection that travelled to Monaco for the *Taba Naba*
exhibition. Image Andrew Frolows/ANMM

page 3 Exterior of the *Action Stations* pavilion,
designed by FJMT Architects. Image Brett Boardman



2015–16

CHAIRMAN'S MESSAGE AND LETTER OF TRANSMITTAL

Dear Minister

On behalf of the Council of the Australian National Maritime Museum, I am pleased to submit our annual report for the financial year ended 30 June 2016. The Council is responsible for the preparation and content of the report of operations of the Australian National Maritime Museum.

This annual report has been prepared and is submitted to you in accordance with the requirements of the *Public Governance and Accountability Act 2013*, the Public Governance and Accountability Rule 2014, section 4 of the *Work Health and Safety Act 2011*, section 311A of the *Commonwealth Electoral Act 1918* and section 516A of the *Environment Protection and Biodiversity Conservation Act 1999*, as well as the Guidelines for the Presentation of Documents to the Parliament prepared by the Department of Prime Minister and Cabinet and the Department of Finance's *Resource Management Guide No 136 – Annual reports for corporate Commonwealth entities*.

This report was presented to the Council on 5 October 2016. In accordance with a resolution of the Council, the members of Council accept this report as being a fair and accurate representation of the organisation's performance during the 2015–16 financial year.

The Council is pleased with the museum's achievements in 2015–16. This year there was very good progress in addressing the six strategic priorities set out in *Shaped by the Sea* – the museum's corporate plan for 2015–19 – and given effect through an Annual Operational Plan. These priorities are listed on page 11.

I am delighted to report that in 2015–16, the museum exceeded past records for onsite, offsite and online visitation. This year we shared the national maritime story with more than 1.5 million visitors to our Sydney site and travelling exhibitions, and a further 700,000 people visited our website.

More than 900,000 people saw a wide range of travelling exhibitions throughout Australia and overseas and a further 545,000 people had the opportunity to see our precious Saltwater Barks at the Istanbul Biennial. Our exhibition offering was very diverse, from *Horrible Histories® – Pirates* to *Ships, Clocks & Stars*. A personal highlight was opening the exhibition *Black Armada – Australian Support for Indonesian Independence* at Museum Benteng Vredeburg in Yogyakarta, Indonesia, where one could readily recognise how our museum contributes to soft diplomacy.

The museum's *Classic & Wooden Boat Festival* was another highlight this year, attracting more than 16,300 people to Darling Harbour. Fortuitously, the festival

Museum Chairman Peter Dexter with Minister for the Arts The Hon Mitch Fifield during his visit to the museum in 2016. Image Andrew Frolows/ANMM



coincided with the museum's first major attempt at attracting the lucrative incentives business – a highly successful engagement with 4,000 Asian Nu Skin delegates. It is great to see the museum's efforts to be 'China-ready' bearing fruit.

The appeal of the museum's Sydney site was greatly enhanced this year after you opened the new *Action Stations* pavilion. This building provides a major new interpretation of our naval vessels *Onslow*, *Vampire* and *Advance*. Both the building and the *Action Stations* attraction have already received numerous awards, commendations and nominations.

The museum is, first and foremost, a place of learning. The museum's Learning team broke new ground this year with the launch of *The Voyage* game – a digital learning tool developed by the museum and Roar Films. This highly successful, award-winning game attracted more than 20,000 unique visitors, with almost 40,000 sessions, averaging 20 minutes each.

In 2015–16, the Council concentrated on a number of strategic priorities, particularly the museum's funding and growth. The museum now earns more than one-third of its revenue, with the remainder coming from government. This year has brought strong results in some commercial areas but the museum has also faced a significant reduction in appropriation, increases in mandatory insurance costs, decreased interest from investments and major disruptions in the Darling Harbour precinct – challenges that will remain with us for the foreseeable future.

The Council has welcomed three new members (Professor Sarah Derrington, Ms Maria-Teresia Fors and Mr John Mullen) this year, and farewelled another three (Mr Paul Binsted, Mr Shane Simpson and Mr Robert Clifford). I express my gratitude for the support of all Council members, who have brought their considerable expertise to the governance of the museum over the past 12 months. Their commitment in championing the museum's interests is highly commendable.

I also thank the executive, every member of staff and every Volunteer and Member of the museum for their efforts this year on behalf of the people of Australia.

Peter Dexter AM FAICD

Chairman

Australian National Maritime Museum Council

CONTENTS



YEAR IN REVIEW

Chairman’s message and letter of transmittal	4	Highlights	14
Our vision	8	Director’s overview	15
Our mission	8	Exhibitions and attractions	20
Our purpose	9	Travelling exhibitions	32
Our values	10	Interactives and multimedia	37
Our priorities	11	Achievements, outreach, collaboration and partnerships	38
		Annual performance statement	68
		Statutory information	74
		Human resources	80



FINANCIAL REPORT

Statement by Chairman, Chief Executive and Chief Financial Officer	85
Independent Auditor's Report	86
ANMM Statement of Comprehensive Income	88
ANMM Statement of Financial Position	89
ANMM Statement of Change In Equity	90
ANMM Cash Flow Statement	91
ANMM Notes to and Forming Part of the Financial Statements	92

APPENDIXES

Visitor and Member programs	124
Selected acquisitions to the National Maritime Collection	132
ANMM publications	137
Staff publications, displays and ANMM blogs	138
Staff conference papers, lectures and talks	146
Staff media appearances	150
Staff professional and academic appointments	152
Staff overseas travel	153
Organisation chart	155
Director and APS staff	156
Council members	160
Council meetings and committees	162
Australian National Maritime Foundation	163
Patrons and sponsors	164
Corporate members	164
Honorary life members	165
Honorary research associates	166
Volunteers	167
Resource statement by outcomes	173
Expenses by outcomes	174
Consultants and contractors	175
Functions and powers of the Minister	178
Functions and powers of the museum	179
List of Acts administered	180
Director's statement	181
Glossary of abbreviations and acronyms	181
List of requirements	182
Index	186

OUR VISION

To be a world leader in maritime heritage – engaging communities and increasing their appreciation of the importance of the oceans, seas and rivers to our past, present and future

OUR MISSION

As the National Maritime Museum, our mission is to lead the promotion and conservation of Australia's maritime heritage through:

Developing and sharing our collections, knowledge and expertise;

Motivating learning through research, educational programs and products;

Supporting community participation to retain our maritime heritage; and

Exploring contemporary issues of public interest and maritime relevance.

VIP guests at the opening of *Action Stations* watch a specially commissioned large-screen film shot with actors and serving Royal Australian Navy personnel. ANMM image



OUR PURPOSE

Guided by the *Australian National Maritime Museum Act 1990* and Commonwealth Government policies, our purpose is to:

Develop, preserve and showcase collections to expand our knowledge of, and expertise in, maritime heritage and to share it with the Australian public and the world;

Understand our audiences and communities, support their aspirations to express and protect their heritage, and include them in decisions about museum programs;

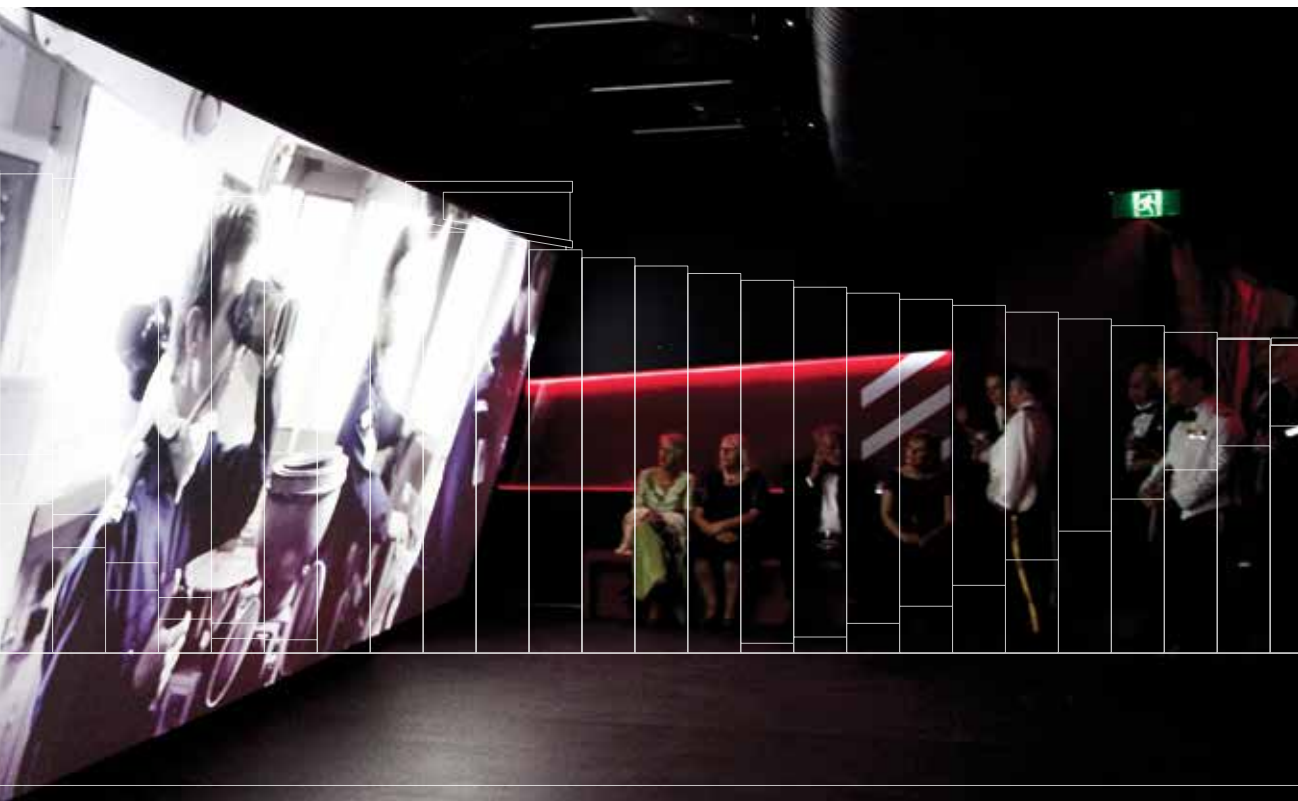
Partner with communities, educational institutions, other museums and researchers to create and share knowledge about our maritime heritage and our ongoing interaction with the sea and waterways;

Identify and capitalise on entrepreneurial, media and marketing opportunities to drive a sustainable financial future;

Collaborate with Indigenous communities and organisations to protect and promote their cultural heritage and to increase Indigenous participation in the museum's activities;

Work collaboratively with partners to increase our influence in decision-making, deliver results to communities across the nation, and promote ourselves internationally; and

Implement best-practice governance and continue to meet our budget.



OUR VALUES

Leadership We are a national leader in museum practice and we will demonstrate this leadership by collaborating with a broad range of stakeholders, undertaking research into maritime issues, and developing our staff and volunteers.

Learning and innovation We will use creative ways to research, manage and share our collections with audiences, communities and educational institutions, and we will inspire learning through our programs and innovative interactions.

Commitment to service We will put our visitors at the centre of everything we do. We will provide interactive, educational and rewarding visitor experiences and we will be an accessible and welcoming place to visit.

Entrepreneurship and financial sustainability

We will work astutely and pragmatically to manage our assets. We will engage in innovative entrepreneurial and fundraising approaches to increase our financial strength to enable us to deliver high-quality services to the public.

Respect and equity We will demonstrate respect for all people, their rights and their heritage through our community relationships, programs and partnerships.

Accountability We are a Commonwealth Government institution and we are the custodians of the National Maritime Collection on behalf of all Australians. We will be accountable to them through our service, the way we conduct our business, and sustainable use of our resources.



OUR PRIORITIES

- Share the national maritime story across Australia
- Be a must-visit museum
- Support and promote Indigenous maritime heritage
- Research, share knowledge and inspire
- Forge a strong financial future
- Enhance our organisational excellence

Members of the Halvorsen Club brought their prized vessels to the *Classic & Wooden Boat Festival*.
Image Andrew Frolovs/ANMM



2015–16 YEAR IN REVIEW

Dean Kelly and members of the Sydney Children's Choir at the opening of the *Classic & Wooden Boat Festival* in April 2016. Image Andrew Frolows/ANMM







HIGHLIGHTS

Achieved record-breaking attendances across all categories of visitation

Opened new building and major attraction, *Action Stations*

Achieved 45% increase in international visitors, with China now topping international visitor numbers

Welcomed more than 16,000 visitors to our rejuvenated *Classic & Wooden Boat Festival*

Increased engagement with Indigenous heritage

Toured Indigenous artworks to Turkey and Monaco

Earned 36% own-source income

Doubled the number of students participating in school programs

Launched online game *The Voyage*

Implemented new ticketing structure

Attracted sponsorship revenue worth \$958,000

Introduced new collection development policy

Welcomed our first-ever incentive group, Nu Skin Greater China

Unveiled two outdoor public artworks

Developed flat-pack version of exhibitions, to travel to small and multiple venues

top Museum Director and CEO Kevin Sumption in front of HMAS *Onslow* and *Action Stations* above left The completion of *Action Stations* was a major achievement of this reporting period above right Participating yacht *Kelpie* at the opening of the *Classic & Wooden Boat Festival*

opposite The Hon Peter Collins AM QC, ANMM Council member; Jessica Watson OAM; Museum Director and CEO Kevin Sumption; and The Hon Gladys Berejiklian MP, NSW Treasurer, at the opening of the *Classic & Wooden Boat Festival*, April 2016

All images Andrew Frolows/ANMM

2015–16

DIRECTOR'S OVERVIEW



This is the first year of *Shaped by the Sea* – the museum's Corporate Plan for 2015–2019. This plan sets out ambitious changes in direction and I am delighted to report that it has already catalysed some significant reforms in the museum, particularly an increased emphasis upon Indigenous maritime heritage and the roll-out of an innovative, low-cost 'flat-pack' exhibition format to share the national maritime story across Australia.

2015–16 has been an extraordinarily successful year for the museum, with record-breaking visitor numbers, very high own-source income and strong performance against our key performance indicators. These great results have been achieved despite a challenging operating environment, including a reduction in appropriation, increases in mandatory insurance costs, decreased interest from investments and major disruptions in the Darling Harbour precinct where the museum is located.

The standout achievements this year were:

» **Record-breaking attendances across all categories of visitation**

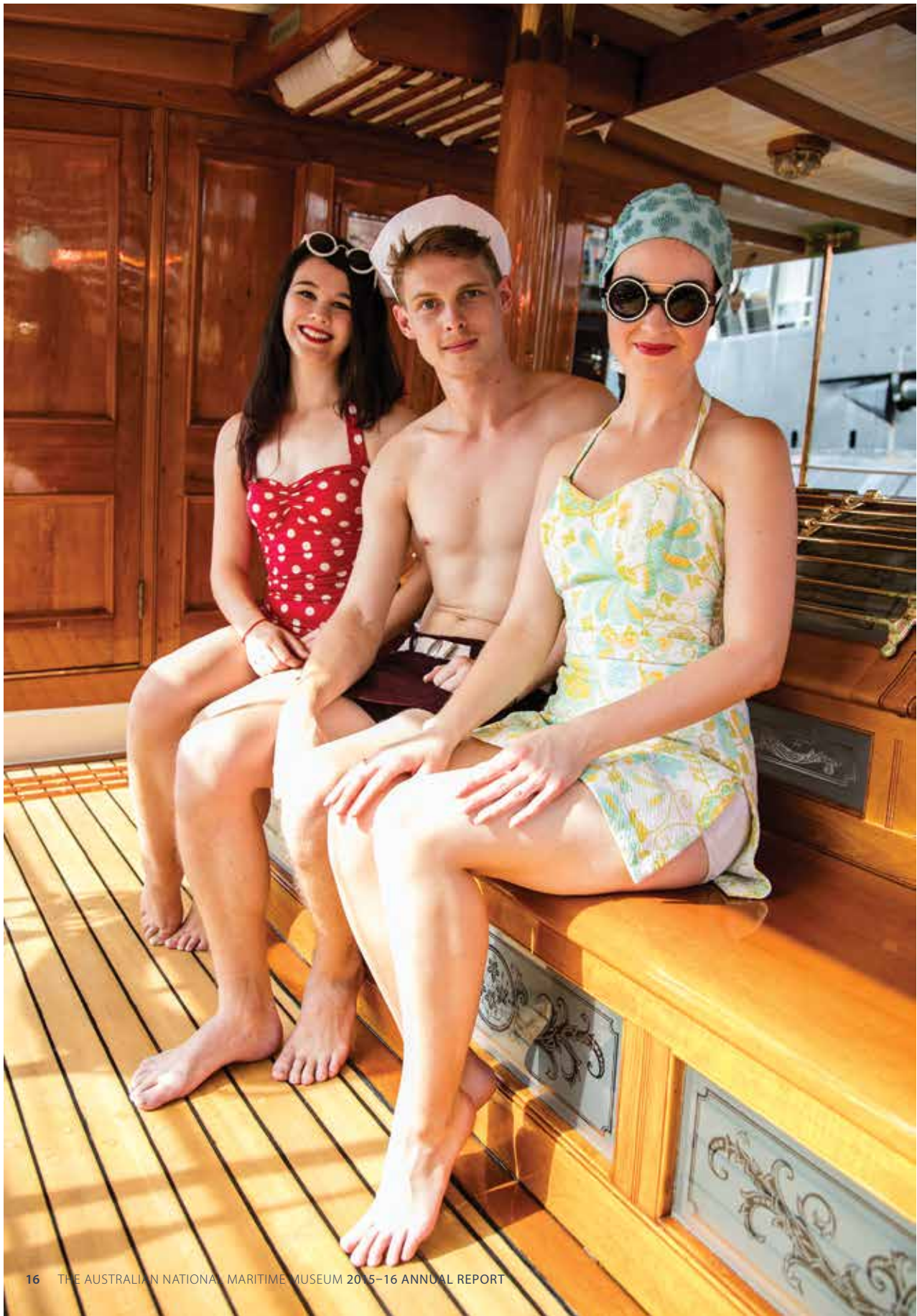
- 638,842 onsite (past record was 616,189 in 2013–14)
- 925,330 offsite (466,800 in 1997–98)
- 703,608 online (695,806 in 2005–06).

» **Our offsite visitation included**

- 914,891 to travelling exhibitions; 7,293 to HMB *Endeavour* during interstate port visits; and 3,146 to offsite talks delivered by museum Volunteers.

» **Outstanding national and international outreach**

- seven domestic travelling exhibitions at 72 venues throughout Australia
- four international exhibitions at five venues
- strong support for maritime museums across Australia
- growth in educational outreach, including the sale of education services offshore



Models in vintage swimsuits pose aboard *SY Ena* at the *Classic & Wooden Boat Festival*. Andrew Frolows/ANMM

» **Enhanced engagement with Indigenous maritime heritage**

- record-breaking access to Indigenous-themed objects (1.5 million people, including more than 500,000 at the Istanbul Biennial)
- growth in Indigenous items in our collection
- unprecedented levels of engagement with the Indigenous community (including first recognition of Indigenous sea rights).

» **Award-winning exhibitions**

- *Voyage to the Deep* was awarded silver in the category Best Scenography for a Temporary Exhibition at the International Design and Communication Awards
- *Action Stations* won or was highly commended for several awards (see details on page 46).

» **A diverse range of exhibitions, programs, festivals and events on site**

- *Vivid Sydney*
- our largest-ever *Classic & Wooden Boat Festival*
- targeted tourism initiatives – a range of China-ready strategies and cultivation of the business incentives market

» **Transformation of our Sydney site**

- we opened a major new attraction, *Action Stations*
- we began repurposing the former Administration Wing into a new multipurpose conference and education centre
- we made significant progress in planning for a maritime heritage precinct linking the main museum building and Wharf 7 building

» **Implementation of a new ticketing structure for our Sydney site**

- free entry to the museum's galleries increased total visitation to the museum without reducing admissions revenue

» **Securing 36% of revenue from own sources (\$12.429 million – just \$100,000 behind the highest year for own-source revenue, 2011–12), including**

- a major uplift in revenue from grants to a total of \$653,000 and from sponsorship to a total of \$958,000
- good performance in admissions (\$2.77 million) and Welcome Wall revenue (\$174,000)
- on-target performance for store sales (\$822,000), education programs (\$255,000) and membership (\$364,000)

Our Members program performed to budget, with a year-end result of \$364,000 – 21% ahead of last year. Memberships total 4,235, representing more than 12,700 Members, 58% of them family memberships.

This year we doubled the number of students participating in school programs, mainly due to the success of the online game *The Voyage*. Securing a grant of \$230,000 under the Australian Government's Catalyst Program will help to further increase student numbers as we shift our focus from onsite to online learning programs based around HMB *Endeavour*.

In line with increasing international visitation, we have ensured there are more multilingual staff at our front of house, with a focus on increasing Chinese-speaking front-of-house staff. Signage in Simplified Chinese has also been introduced in *Action Stations* and around the museum in general.

Visitation

	2012–13	2013–14	2014–15	2015–16
Visitors to museum (onsite)	520,502	616,189	476,436	638,842
Paid visitors	256,061	282,436	220,391	215,624
Unpaid visitors	264,441	333,753	256,045	423,218
Visitors to museum (offsite)	39,955	130,172	188,781	925,330
Visitors to exhibitions	39,955	130,172	188,781	914,891
Visitors to other attractions	not recorded	not recorded	not recorded	10,439
Total visitation (onsite and offsite)	560,457	747,083	665,217	1,564,172
Online visits	494,462	588,606	424,105	703,608

On Their Own: Britain's child migrants ended its tour of the UK this year. With 356,000 visitors, this exhibition was the strongest contributor to our record-breaking offsite visitation in 2015–16. Image courtesy Victoria and Albert Museum, London

The museum received record-breaking attendance over all categories of visitation – onsite, offsite and online – during this reporting period

The museum's media profile was enhanced this year. It received 1,598 media hits, reaching 82.5 million people and with a media value of \$16.4 million. This was in part due to media interest in the announcement by Rhode Island Marine Archaeology Project (RIMAP) regarding the search for the *Lord Sandwich*, formerly HMB *Endeavour*.

The museum also contributed to cultural diplomacy objectives in collaborations and meetings with organisations from Indonesia, Turkey, India, China and the USA.

Other important initiatives completed this year include:

- » a new Collection Development Policy. This refocuses the museum's collecting activities to support the rejuvenation of our core galleries by acquiring objects and material that bring to life the story of maritime Australia, based around six master narratives
- » an audit of ANMM's WHS management system, policies and practices, which informed the drafting of a new four-year WHS strategy
- » development of a Human Resources Strategic Plan
- » an overhaul of our approach to strategic reporting
- » early engagement with the museum's Council on strategic issues.

We also made significant progress on reviews of our strategies in sponsorship, brand and marketing, VIPs and outreach, as well as our grants program, Fleet, organisational structure, procurement policy and the Reconciliation Action Plan. Implementation of these matters should begin in the next year.

We experienced a significant increase in sponsorship this year with a total cash and in-kind result of \$958,000. This exceeded last year by \$339,000. This result relates to the opening of *Action Stations*, sponsorship of *Ships, Clocks & Stars* and the renewal of sponsorships. We acknowledge the great contribution of the museum's major sponsors this year: United Technologies Corporation, Nine Network, APN Outdoor, Austal, and Returned and Services League of Australia (Queensland Branch).

This year the ANMM Foundation actively sought grants and donations, and investigated the feasibility of a major campaign. It arranged for a long-term loan of the heritage vessel SY *Ena* to assist the museum's philanthropic efforts.

The achievements this year are largely due to the efforts of our most talented and dedicated staff and Volunteers. The attraction and retention of staff are challenging because of the level of remuneration offered and the high cost of living in Sydney. After two years of recruitment restrictions, we were finally able to fill vacant public service positions at the museum and progressively reduce our reliance on labour hire. Unfortunately, the development of a new Enterprise Agreement this year was stalled due to the caretaker conventions and I hope to see a new agreement reached early in the next year.

The total number of visitors to the museum has now exceeded 14 million (10 million onsite and 4 million offsite). As we enter the museum's 25th year, it will be challenging to match the achievements of 2015–16 given our likely operating environment. That said, we will continue to find ways to grow own-source revenue and leverage partnerships and technology to share even more of the national maritime collection.



Text panel describing the exhibit.



HIS friends have gone; will YOU help him to join them? It costs

This appeal is made through the generosity of
a friend to extend the work of the Society

THE FAIRBRIDGE SOCIETY

President: HURST THE DUKE OF GLOUCESTER, K.G., K.T., R.F.
Director: W. R. Vaughan, C.B.E.
38, Holland Villas Road, Kensington, London, W.14. Tel.: Pa

2015–16

EXHIBITIONS AND ATTRACTIONS





The museum displayed 28 exhibitions onsite this year and toured 11 exhibitions in Australia and overseas. We won numerous awards for architecture, experience and design for our exhibitions (see page 46).

The museum produced and opened *Horrible Histories® Pirates – the Exhibition*, which was immensely popular with visitors. One parent said: ‘An amazing job. My son was entertained in that room alone for 90 minutes and I know he would love to go back. It was a great way to spend time with my son.’ Alex P, email to Director

Temporary and travelling exhibitions attracted a number of sponsorships this year, including major deals with United Technologies Corporation and Royal Museums Greenwich (supporting *Ships, Clocks & Stars*) and APN Outdoor. We continue to benefit from a significant long-term cash sponsorship from RSL Queensland as presenting partner for the *War at Sea* travelling exhibitions. These sponsors complement the support from our ongoing museum sponsors (see page 64).

The museum also installed two commemorative public artworks (see pages 29 and 30).

See also Travelling exhibitions (page 32).

Exhibitions

	2012–13	2013–14	2014–15	2015–16
Onsite exhibitions	16	18	26	28
Major exhibitions	5	4	5	5
Minor exhibitions	9	11	19	19
Rooftop projections	2	3	2	4
Travelling exhibitions	3	3	5	11
Total exhibitions	19	21	31	39

left *Horrible Histories® Pirates – the Exhibition* was devised and produced by the museum in association with publishers Scholastic. Andrew Frolows/ANMM above *Detail of Fish* by Poararr (Bevan Haywood), linocut print, 1988. Copyright © Bevan Haywood/Licensed by Viscopy

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 120 years. For thousands of years Aboriginal artists from Arnhem Land, in 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

Registration Rhondda Orchard

3D design Richard Wood

2D design Hawk Graphics

Conservation Caroline Whitley, Rebecca Dallwitz

Preparation Stephen Crane, Adam Laerkesen, Kevin Bray

Marketing Jackson Pellow

Publicity Jude Timms

Venue USA Gallery

Dates 26 February 2015–22 May 2016

Action Stations won the 2016 Institute of Architects NSW award in the Small Project Architecture category

Action Stations

This new attraction showcases the museum's ex-RAN vessels, HMA Ships *Vampire*, *Onslow* and *Advance*, and tells the story of Australia's navy and its personnel over the last 100 years.

Overall project champion

Kevin Sumption

Visitor experience lead

Michael Harvey

Operations planning lead

Deanna Varga

Building project lead

Peter Rout

Financial lead

Frank Shapter

Experience creative producer

Hamish Palmer

Pavilion architects

Francis-Jones

Morehen Thorp (FJMT) Sydney*

Indigenous advisors

Metropolitan

Local Aboriginal Land Council,

Donna Carstens

Cost planning

Donald Cant Watts

Corke

Disability advisors

Accessibility

Solutions, Australian Network

on Disability

Pavilion design and construction

Stephen Edwards Construction

Content advisors

Gary Oakley

(Exhibitions Curator and

Indigenous Liaison Officer

at the Australian War Memorial,

ex-RAN), John Jeremy

(naval architect), Lindsey Shaw

(ANMM Honorary Research

Associate), Phil McKendrick

(ex-head of ANMM Fleet),

David Simpson (ANMM Volunteer),

Peter Hardy (ANMM Volunteer),

CMDR Alex Hawes, Dr Roger Neill

(Defence Science and Technology

Group, Department of Defence),

Chris Skinner (Submarine Institute),

CAPT Paul Martin (Rtd) (Naval

Historical Society), John Perryman

(Seapower, RAN historian),

James Hunger, CMDR Peter Cole

Interpretation, curators, digital curators and curatorial assistants

Dr Nigel Erskine, Donna Carstens,

Melinda Robertson, Michelle

Linder, Dr Stephen Gapps,

Dr James Hunter, Nicole Cama,

Penny Edwell, Dr Mary-Elizabeth

Andrews, David Payne, Kieran

Hosty, Dr Lynda Kelly

Digital outreach

Richella King,

Kylie Doherty, Karen Roberts,

Georgina Carberry, Michelle

Mortimer

Project management

Vanessa

Weedon (Head of Projects),

Panayiota Koutroulis (Building and

Fit-out), Michael Keene (Digital),

Vicky Wong (Operations)

Facilities

Craig White, Mark Bow,

Adrian Snelling, Asset Link

Marketing

Jackson Pellow,

Ensemble, UM, Bloke, Milked,

Work Art Life, Cream

Sponsorship

Gail de Raadt,

Tinka Marketing and Events

Fleet

Damien Allan, John

Dikkenberg, Christine Finlay,

Jeff Hodgson, Adam Galati,

Dominique Anderson

Interpretation and design

Alex

Gaffkin, Jeff Fletcher, Dr Lynda

Kelly, Stephen Hain, Peter Buckley,

Stephen Crane, Kevin Bray, Adam

Laerkesen, Tom Wilke, Gemma

Nardone, Adrienne Kabos, Heidi

Riederer

Audience research

Dr Lynda Kelly

ICT

Heath Knott, Cameron Smith

Finance

Tony Ridgway, Dawn

Hancock

Learning and evaluation

Dr Lynda Kelly, Jeff Fletcher,

Annalice Creighton, Nosey Parker

Research

Communications

Jude Timms,

Shirani Aththas

Conservation

Sarah Murray,

Agata Rostek-Robak

Registration and photography

Andrew Frolows, Liz Maloney,

Sabina Escobar, Rhondra Orchard

Writing and editing

Michael

Hugill, Janine Flew

Project support

Inger Sheil,

Sharon Babbage

Retail and visitor services

Matt

Lee, Bec O'Brien, Thomas Devitt,

Tegan Nicholls, Anthee Win,

Kim Turski

External exhibit 3D design,

3D build, A/V, digital and

interactive production

Spinifex

Group Pty Ltd, Luscious

International, Mod Productions,

Snepo, StudioPlusThree,

Ox Engineering Group, Macgyver

models, Lightwell, Questacon,

Sonar, Pollard Productions

External graphic designers

and illustrators

Christie Fearn,

Alan Chen, Luke Marsden,

Slade Smith

Soundtrack composition

James Humberstone (Sydney

Conservatorium) and Ensemble

Offspring

Graphic production

Definitive

Group, Cunneen

*There was also a long list of design subconsultants in FJMT's team: Steensen Varming (electrical/lift, mechanical engineer), Taylor Thomson Whitting (facade engineer, structural engineer), Red Fire (fire engineer), Acoustic Studio (acoustic), Warren Smith and Partners (fire services), Accessibility Solutions (accessibility), Group DLA (BCA)

Interactives allow visitors to delve into various aspects of navy life.
Image Andrew Frolows/ANMM





Anzacs in Greece – Then and Now

This series of ten composite photographs reflects on the Greek Campaign and the Battle of Crete, fought by Anzacs during World War II. Using period photographs overlaying her own images, artist Cheryl Ward turns back the clock 75 years, returning Anzacs to the Acropolis and German paratroopers to the skies of Crete.

Project managers Adrienne Kabos, Alex Gaffikin

Design Wingrove

Publicity Jude Timms

Venue The Lookout

Dates 18 April–28 July 2016

Black Armada: Australian support in upholding Indonesian independence

To mark the 70th anniversary of Indonesia's declaration of independence on 17 August 1945, the Australian National Maritime Museum and the Museum Benteng Vredeburg in Yogyakarta, Indonesia, held simultaneous displays.

Project manager Michelle Linder

Curator Dr Stephen Gapps

Design Adrienne Kabos

Registrar Cameron Mclean

Venues and dates ANMM

20 August 2015–24 February 2016;
Museum Benteng Vredeburg,
24 August–30 November 2015

Circle

Jeannie Baker's picture book *Circle*, which traces the migration of the Bar-Tailed Godwit, came to life in this travelling exhibition conceived by Newcastle Museum.

Project manager Michelle Linder

Design Heidi Riederer

Preparation Adam Laerkesen,
Stephen Hain

Education Anne Doran

Public programs Annalice
Creighton

Conservation Sue Frost,

Agata Rostek-Robak

Venue South Gallery

Dates 19 May–31 July 2016

left Then: German parachute troops over Souda Bay during invasion, 20 May 1941.

Unknown photographer.

Australian War Memorial AWM 128433. Now: Looking north-east across Souda Bay from hill above Souda, September 2015. Photographer Cheryl Ward.

Composite image by Cheryl Ward centre Scene from the 1946 film *Indonesia Calling* by Joris Ivens.

Courtesy National Film and Sound Archive right Detail of image from *Circle* by Jeannie Baker.

Andrew Frolovs/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.

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

Horrible Histories® Pirates – the Exhibition

Hands-on interactive family-friendly exhibition about pirate history, based on the bestselling *Horrible Histories®* series of books published by Scholastic.

Creative producer Em Blamey

Project manager Annabelle Berriman

Designer Johanna Nettleton

Interpretation and design

Heidi Riederer

Curator Kieran Hosty

Production and lighting Stephen Hain, Stephen Crane, Peter Buckley, Thomas Wilke

Conservation Agata Rostek-Robak, Sue Frost, Rebecca Dallwitz

Marketing Jackson Pellow

Registration Anupa Shah, Cameron Mclean

Audience research Dr Lynda Kelly

ICT Heath Knott, Cameron Smith

Venue Lighthouse Gallery

Dates 15 December 2015–27 April 2016

Koori Art Expressions 2015

Artworks produced by students in Public Schools NSW across Sydney (Kindergarten to Year 12) in their exploration of the 2015 NAIDOC Week theme 'We all stand on sacred ground: learn, respect and celebrate', highlighting Aboriginal and Torres Strait Islander peoples' strong spiritual and cultural connection to land and sea.

Exhibition coordinator

Anupa Shah

Curator Donna Carstens

Education Jeff Fletcher

Graphic designer Adrienne Kabos

3D design Black and White Creative

Registration Cameron Mclean

Conservation Agata Rostek-Robak, Sarah Murray

Venue South Gallery

Dates 25 November 2015–31 January 2016

left *Migrants on MV Toscana at Trieste, Italy, 1954*. ANMM Collection Gift from Barbara Alysén centre Image © ANMM right *Sacred Sea*, by students of Drummoyne Bay Public School



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 design

Richard Wood

2D design

Hawke Graphics

Registration

Rhondda Orchard

Conservation

Caroline Whitley, Sue Frost

Preparation

Kevin Bray

Venue

USA Gallery

Dates

20 December 2013–22 May 2016

Munuk Zugubal – Saltwater Songlines

This exhibition, celebrating NAIDOC Week 2016, brought together artworks that express traditional knowledge of navigating lands and seas of Australia using paths called songlines, or dreaming tracks.

Curators Donna Carstens, Helen Anu

2D and 3D design

Heidi Riederer

Conservation

Agata Rostek-Robak, Rebecca Dallwitz, Sarah Murray

Venue

Tasman Light Gallery

Dates

24 March–31 October 2016

National Geographic Pirate Patrol

A selection of photographs and film from the National Geographic TV series highlighting the work done by HMAS Toowomba.

Project manager Alex Gaffikin

Venue

The Theatrette

Dates

15 December 2015–27 April 2016

left US Army Captain Sheridan Fahnestock in New Guinea. Ladislav Reday Photographic Collection, Courtesy San Francisco Maritime National History Park centre *Kulba Yadail* (Old Lyrics) (detail), Billy Missi. Estate of the late Billy Missi/ Licensed by Viscopy right Image courtesy National Geographic

opposite page left *Fur seal and penguin friends*, Wendy Sharpe, 2014 centre *The nips are gettin' bigger / Better go and get somethin' harder* by Karla Dickens. Andrew Frolows/ANMM right Stern ornament from SMS Emden. Andrew Frolows/ANMM



Painting for Antarctica – Wendy Sharpe and Bernard Ollis follow Shackleton

In early 2014, artists Wendy Sharpe and Bernard Ollis voyaged to Antarctica in 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

Preparation Stephen Crane

Venues and dates Tasman Light Gallery, 11 March–9 August 2015; North Gallery, September 2015–28 March 2016



Rapid Response foyer showcases

A series of small or single-object displays responding to current events or showcasing new acquisitions to the National Maritime Collection.

AE1

The *AE1* commemorative artwork, Warren Langley's '*...the ocean bed their tomb*' (see page 29), was unveiled in the museum's basin on 14 September 2015. It presented a good opportunity to show some of our *AE1*-related material in the foyer.

Curator Daina Fletcher

Dates 14 September–6 November 2015

Karla Dickens, I'd better go and get somethin' harder series

The artworks on display by Aboriginal artist Karla Dickens were an important new acquisition for the museum. They explored the devastation of Aboriginal society by the effects of British colonisation.

Curators Donna Carstens,

Dr Stephen Gapps

Dates 14 March–17 June 2016



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.

Curator Donna Carstens

Dates 11 May–28 July 2015

Shark attack

Australian surfer Mick Fanning was in the news, having survived a shark attack during a surfing competition in South Africa. Objects on display included electrical deterrent equipment used by museum divers.

Curator Richard Wood

Dates 29 July–29 August 2015

Stern ornament from the German raider SMS Emden

Tying in to the opening of *Action Stations*, we displayed the decorative stern ornament taken from the wreck of the German light cruiser SMS *Emden* after it was defeated by the RAN light cruiser HMAS *Sydney* in the Battle of Cocos on 9 November 1914.

Curator Dr Stephen Gapps

Dates 6–20 November 2015



Rough Medicine

This travelling exhibition from the South Australian Maritime Museum (SAMM) explored the fascinating and grisly history of how illness shaped early sea voyages from the 17th century until the advent of the steamship in the early 19th century.

Exhibition coordinator and registration Anupa Shah

Curator Lindl Lawton (SAMM)

Conservation Agata Rostek-Robak, Rebecca Dallwitz, Sarah Murray

Preparation Stephen Crane, Adam Laerkesen

Venue South Gallery

Dates 11 February–5 May 2016

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 trapped 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 artefacts, specimens and equipment.

Project managers Annabelle Berriman, Alexandra Gaffikin

Curator Daina Fletcher

3D design White Cube Design

Graphic design Adrienne Kabos

Brand design Heidi Riederer

Registration Will Mather

Conservation Rebecca Dallwitz

Education Anne Doran

Marketing Jackson Pellow

Sponsorship Gail de Raadt

Audience research Dr Lynda Kelly

Venue North Gallery

Dates 2 April 2015–28 March 2016

Ships, Clocks & Stars – the Quest for Longitude

Travelling from the National Maritime Museum, London, this award-winning exhibition tells the story of the search for better ways of navigating by finding longitude – distance east and west. Eventually two workable solutions emerged – using clocks and stars – which cracked the longitude problem and helped to re-shape our understanding of the world.

Project managers Johanna Nettleton, Alexandra Gaffikin

Graphic design Daniel Ormella

UK curators Richard Dunn, Rebekah Higgitt

ANMM curators Dr James Hunter, Dr Nigel Erskine

Conservation Agata Rostek-Robak, Rebecca Dallwitz, Sue Frost, Sarah Murray

Registration Will Mather

Production and lighting Stephen Hain, Stephen Crane, Adam Laerkesen, Peter Buckley, Thomas Wilke

Education Jeff Fletcher, Amelia Bowan

Sponsorship Gail de Raadt

Marketing Jackson Pellow

Security Adrian Snelling

Venue North Gallery

Dates 5 May–30 October 2016

left Image Andrew Frolovs/ANMM
centre *The onset of winter*.
Endurance trapped in the ice,
Frank Hurley, 1915. ANMM Collection
right Marine timekeeper H4, 1759.
Made by John Harrison. © National
Maritime Museum, London,
Ministry of Defence Art Collection



Songlines – the art of navigating the Indigenous world

A selection of art pieces from our collection reflecting on Aboriginal and Torres Strait Islanders' methods of navigation. This was a companion exhibition to *Ships, Clocks & Stars*.

Curator Donna Carstens

Conservation Sue Frost, Sarah Murray

2D and 3D design Heidi Riederer

Venue South Gallery

Dates 5 May–30 October 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–31 August 2015

'... the ocean bed their tomb'

An installation by leading Australian light artist Warren Langley commemorates the 35 submariners who died in the unsolved disappearance of HMAS *AE1*, Australia's first submarine, in 1914. It takes the form of a stainless steel wreath hovering above the waters of the museum's basin, reflecting sunlight during the day and lit from below at night. Supported by the Australian Government's Anzac Centenary Arts and Culture Fund.

Co-ordinator Annabelle Berriman

Artist Warren Langley

Curator Daina Fletcher

Design Heidi Riederer

Site works Mark Bow

Maintenance Kieran Hosty, Lee Graham, Dr James Hunter

Web Michelle Mortimer, Janine Flew

left Artworks by Billy Missi.
Image Andrew Frolows/ANMM
centre The interior of Shackleton's Hut, Cape Royds (detail). © Jane Ussher
right Warren Langley's *AE1* commemorative sculpture
'... the ocean bed their tomb' in the museum's basin, September 2015.
Image Andrew Frolows/ANMM



Treasures of the American Collection

Treasures celebrates the 25th year of the USA Gallery and interprets the historical Australian – American maritime connection over almost 250 years. The exhibition includes 145 significant objects purchased with the USA Bicentennial Gift Fund or donated to the collection, including recent acquisitions of art, ship models, and US Navy ephemera.

Curators Richard Wood, Dr Mary-Elizabeth Andrews

Registration Anupa Shah, Cameron Mclean

3D design Richard Wood

2D design Hawke Graphics

Editor Janine Flew

Conservation Agata Rostek-Robak, Rebecca Dallwitz, Sue Frost, Sarah Murray

Photography Andrew Frolows

Preparation Stephen Haine, Stephen Crane, Adam Laerkesen, Kevin Bray, Peter Buckley, Thomas Wilke

Publicity Jude Timms

Venue USA Gallery

Dates from 28 June 2016

Wildlife Photographer of the Year

On loan from the Natural History Museum in London, this world-renowned exhibition showcases 100 awe-inspiring photographs, taken in all habitats, from beneath the freezing Antarctic ice to the shimmering heat of Namibia.

Project manager Michelle Linder

Design Heidi Riederer, Elin Thomas (consultant 3D Design)

Object curator Daina Fletcher

Registration Sabina Escobar

Conservation Agata Rostek-Robak, Sue Frost, Sarah Murray

Audience research Dr Lynda Kelly

Production and lighting Stephen Hain, Stephen Crane, Adam Laerkesen, Kevin Bray,

Peter Buckley, Thomas Wilke

Venue Watermarks Gallery

Dates 23 June–26 October 2016

Windjammer Sailors sculpture

This new bronze statue was commissioned by the ANMM, created by Brett Garling after a sketch by Dennis Adams, and cast at Australian Bronze in Sydney. It was a gift from Rear Admiral Andrew Robertson in homage to the sailors of the great sailing ships of the late 19th and early 20th centuries.

Co-coordinator/curator Daina Fletcher

Artist Brett Garling, after Dennis Adams

Design Johanna Nettleton

Siteworks Mark Bow

left *Treasures of the American Collection* documents the Australian–US relationship in trade, science, migration, defence, politics, pop culture, love and war. Image Andrew Frolows/ANMM centre David Doubilet (USA), Turtle flight right *Windjammer Sailors*



Windjammer sailors – Paintings by Dennis Adams

This small exhibition of oil sketches reveals the romance and reality of life on board the windjammers of the early 20th century.

Co-coordinator/curator Daina Fletcher

Designers Johanna Nettleton, Adrienne Kabos

Conservation Agata Rostek-Robak, Sue Frost

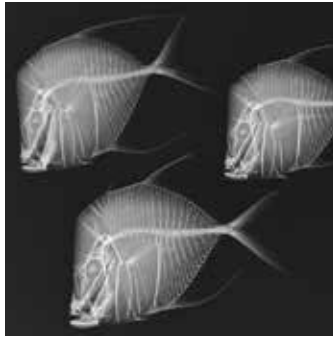
Registration Natasha Frisch

Preparation Peter Buckley, Stephen Crane

Venue Wharf 7 Foyer

Dates 22 February–20 August 2016

left Herzogin Cecilie from on top of charthouse on the way to the Horn, by Dennis Adams, 1935. ANMM Collection centre *Lookdown Fish*. Radiograph and fish photo by Sandra J Raredon, Division of Fishes, National Museum of Natural History, Smithsonian Institution



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

Preparation Stephen Crane, Adam Laerkesen, Thomas Wilke, Peter Buckley

Marketing Jackson Pellow

Publicity Jude Timms

Lighting Thomas Wilke

ICT Chad Saliby

Venue USA Gallery

Dates 26 February 2015–22 May 2016

The Windjammers Sailors bronze statue was funded by a generous gift to the museum from Rear Admiral Andrew Robertson

2015–16

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 900,000 people visited the museum’s travelling exhibitions in 2015–16.

The museum won three NCITO grants for travelling exhibitions:

- » \$100,000 to develop *The Art of Science*
- » \$186,000 to tour *The Art of Science*
- » \$52,000 to tour *Undiscovered: Photographic works* by Michael Cook

It also won a \$20,000 grant from the Gordon Darling Foundation for the catalogue for *The Art of Science*.

We toured 11 exhibitions this year, a record number. 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. Its extensive tour to metropolitan and regional venues across the country will continue until 2018.

Our touring exhibitions were seen by almost 915,000 offsite visitors, the highest figure ever. Supported by the Australian Government’s National Collecting Institutions Touring and Outreach Program, *On Their Own: Britain’s child migrants* toured the UK this year, and was seen by 365,952 visitors at Merseyside Maritime Museum, Liverpool, then the V&A Museum of Childhood in London. A London visitor said: ‘The toys collected through the years and displayed in this museum are interesting but it is the *Britain’s child migrants* exhibition that touched my heart. What a story.’ TripAdvisor, 5 May 2016

The museum’s commitment to sharing and promoting Indigenous culture was represented by three travelling exhibitions featuring Indigenous themes or artefacts: *East Coast Encounters – Re-imagining the 1770 encounter*; *Indigenous watercraft panel display*; and *Living Waters*. The latter toured to Monaco as part of the *Taba Naba* exhibition at the Oceanographic Museum in Monte Carlo.

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.

Travelling exhibitions

	2012–13	2013–14	2014–15	2015–16
Number of travelling exhibitions	3	3	5	10
Number in Australia	3	3	4	6
Number overseas	0	0	1	4
Total offsite visits to exhibitions	39,955	130,172	188,871	914,891



The Art of Science: Baudin 1800–1804

The exhibition showcases original sketches and paintings created by Baudin's artists Charles-Alexandre Lesueur and Nicolas-Martin Petit during the voyage of 1800–1804. This is a collaboration between South Australian Maritime Museum, Tasmanian Museum and Art Gallery, Queen Victoria Museum and Art Gallery, Western Australian Museum, National Museum of Australia and Australian National Maritime Museum.

Lead curator Lindl Lawton (South Australian Maritime Museum)

ANMM curator Nigel Erskine

Indigenous consultation Donna Carstens, Helen Anu

Touring coordinator Alex Gaffikin

Designer Malloway

Venue South Australian Maritime Museum

Date 30 June–11 December 2016

left Charles-Alexandre Lesueur, *Cassiopea forskalea*, 1804.

Image courtesy Museum d'histoire Naturelle, Le Havre, France

centre Scene from the 1946 film

Indonesia Calling by Joris Ivens.

Courtesy National Film and Sound

Archive right *tibberwuccum* (detail),

Judy Watson, 2005



Black Armada/Armada Hitam: Australian support in upholding Indonesian independence

To mark the 70th anniversary of Indonesia's declaration of independence on 17 August 1945, the Australian National Maritime Museum and the Museum Benteng Vredeburg in Yogyakarta, Indonesia, held simultaneous displays.

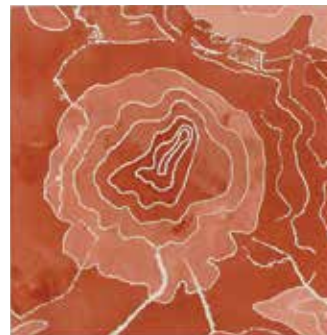
Project manager Michelle Linder

Curator Dr Stephen Gapps

Designer Adrienne Kabos

Registrar Cameron Mclean

Venue and dates Museum Benteng Vredeburg, Indonesia, 24 August–30 November 2015



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 includes paintings, photographs, videos and three-dimensional works to imaginatively explore the moments of contact between the two world views.

Touring coordinators Michelle Linder, John Waldron (Blue Sky View)

Conservation Agata Rostek-Robak

Venues and dates

Caloundra Regional Gallery, QLD, 1 July–16 August 2015

Redland Art Gallery, QLD,

11 October–22 November 2015

Hervey Bay Regional Gallery, QLD, 4 December 2015–31 January 2016

ArtSpace, Mackay, QLD,

29 January–13 March 2016

Nature's Powerhouse,

Cooktown, QLD, 11 June–

19 September 2016



Indigenous watercraft panel display

A flat-pack touring exhibition about the diversity of Australian Indigenous watercraft. The exhibition introduces visitors to language for watercraft, Indigenous knowledge of canoe and raft construction, the techniques of gathering resources and the tools used in making canoes and rafts.

Touring co-ordinator Donna Carstens

Curators Donna Carstens, Helen Anu

Designer Christie Fearn

Venues and dates

Overseas Passenger Terminal, Sydney, 26 January 2016

Commonwealth Bank, Sydney, Reconciliation Week, 26 May–3 June 2016

The Five Lands Walk, Avoca Surf Lifesaving Club, NSW, 25 June 2016

left Donna Carstens installs the Indigenous watercraft panel display at the Commonwealth Bank, Sydney. ANMM photographer centre Indigenous Western Australian pearl shell pendant with a finely incised design. ANMM Collection 00045196 right Children bound for Fairbridge Farm School, Molong, NSW, 1938. Photo courtesy Molong Historical Society



Living Waters: the Sordello & Missana Collection

Living Waters presented a selection of contemporary Aboriginal paintings from the Sordello & Missana Collection as well as works of Australian artists invited to illustrate the intercultural themes of the exhibition and their relationship to water.

Curators Erica Izett (external), Donna Carstens

Conservation Rebecca Dallwitz
Venue Oceanographic Museum of Monaco

Dates 24 March–30 September 2016



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.

Touring co-ordinator Anupa Shah

Conservation Agata Rostek-Robak

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

Designers Daniel Ormella, Johanna Nettleton

Registration Anupa Shah

Public programs Marina Comino, Jeff Fletcher, Lauris Harper

Venues and dates

Merseyside Maritime Museum, Liverpool, UK, 17 October 2014–4 October 2015

Victoria & Albert Museum of Childhood, London, UK, 24 October 2015–12 June 2016



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.

Touring coordinator

Michelle Linder

Creative producer

Em Blamey

Design

Thylacine

Registration

Will Mather

Preparation

Stephen Crane,

Peter Buckley

Audience research

Dr Lynda Kelly

ICT

Heath Knott

Venue

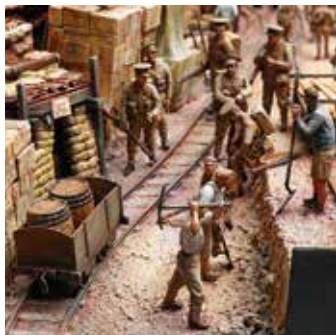
Puke Ariki Museum

and Visitor Centre, New Plymouth,

New Zealand

Dates

21 May–16 October 2016



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. Its story was told through the experiences of sailors and via first-hand accounts from diaries and journals, objects, and film and interactives.

Touring co-ordinators

Michelle Linder, Anupa Shah

Curator

Dr Stephen Gapps

Curatorial support

Dr James Hunter

Designers

Wingrove, Johanna

Nettleton, Artamidae Creative

Registration

Will Mather, Cameron

McLean, Anupa Shah

Conservation

Agata Rostek-Robak

and Rebecca Dallwitz, Sue Frost

Preparation

Stephen Crane,

Peter Buckley

Audience research

Dr Lynda Kelly

ICT

Heath Knott

Venues and dates

Newcastle Museum, NSW,

23 May–16 August 2015

Museum of the Riverina, NSW,

29 August–22 November 2015

WA Museum Geraldton, WA,

6 December 2015–14 February 2016

WA Maritime Museum, WA,

12 March–29 May 2016

WA Museum Albany, WA,

11 June–28 August 2016



War at Sea panel display

A 'flat-pack' version of the larger *War at Sea* exhibition was developed for display at small regional venues. Venue types include RSL state and sub-branches, community centres, libraries, museums, visitor centres and schools.

Project manager

Annabelle Berriman

Touring co-ordinator

Emily Jateff

Curator

Dr Stephen Gapps

Designer

Wingrove

Venues and dates

64 venues around Western

Australia, Queensland and

New South Wales

left On its tour to Puke Ariki Museum and Visitor Centre, NZ, *Voyage to the Deep* received 50,000 visitors – the most ever for a temporary exhibition at Puke Ariki. Image Andrew Frolows/ANMM centre and right Details from a diorama of Suvla Bay, Gallipoli, made by Geoff Barnes. Image Andrew Frolows/ANMM



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.

Touring co-ordinators Michelle Linder, Anupa Shah

Curator Daina Fletcher

Registration Anupa Shah

Conservation Agata Rostek Robak

Venue Noosa Regional Gallery

Dates 10 March–1 May 2016

Welcome wall & Coming to Australia panel display

A flat-pack version of the larger *Coming to Australia* exhibition with additional stories and photographs based on our Welcome Wall installation and unveiling ceremonies. Developed specially for Australia Day at the Overseas Passenger Terminal, Sydney.

Curators Kim Tao, Nancy Cheung

Touring coordinator Alex Gaffikin

Venue Overseas Passenger Terminal, Circular Quay, Sydney

Date 26 January 2016

Our 11 touring exhibitions this year reached a record 914,891 visitors, including 624,418 overseas

left *The Sunbather #2*, Anne Zahalka, 1989. ANMM Collection Reproduced courtesy Anne Zahalka centre Migrants on *MV Toscana* at Trieste, Italy, 1954. ANMM Collection Gift from Barbara Alysen

2015–16

INTERACTIVES AND MULTIMEDIA

Roof projections

100 Years of the Royal Australian Navy

An abridged version of Imagination's *International Fleet Review* projection

Dates 7 November–16 December 2015

Waves of Migration 2016

Explores migration to Australia and the compelling stories of those who've come across the seas.

Dates 26 January–14 February 2016

Classic & Wooden Boat Festival

Dates 25 March–16 April 2016

The Nautilus and the Sea

A reworking of Ample Projects' award-winning projection for *Vivid Sydney*

Dates 27 May–18 June 2016

Online game

The Voyage

Set in 1830, this game allows schoolchildren to take on the role of Surgeon Superintendent aboard a convict vessel transporting its human cargo from Britain to the far reaches of the known world – Van Diemen's Land (now Tasmania)

Apps

Digital Signals

An iPad version of the museum's quarterly magazine

Classic & Wooden Boat Festival

Two mobile apps using location-based technology were developed and launched for the festival



The Voyage game used real convict records to create the identities of fictional convicts, whose welfare is in the hands of the game's players. Images ANMM/Roar Films

2015–16

ACHIEVEMENTS, OUTREACH, COLLABORATION AND PARTNERSHIPS



This has been a record-breaking year for the museum in terms of outreach of exhibitions and programs. We were also active across all divisions of the museum in addressing the priorities in the Corporate Plan.

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. We report on the various sections in alphabetical order below.

The museum 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. See page 52 for more detail.

The voyages of the museum's HM Bark *Endeavour* replica continued to be part of the museum's outreach program to ports around Australia this year. See pages 44 and 124 for more detail.

Admissions

We began a trial of changes in our ticket types and pricing structures in November 2015, to coincide with the launch of *Action Stations*. The timing also aligned with a move by the NSW State Government to provide free access for children to the state's museums.

The three tiers of tickets are:

- » Free access to the permanent galleries of the museum (previously \$7 adults/\$3.50 children)
- » Special Exhibition Ticket – providing access to temporary exhibitions only (\$20)
- » \$30 adult Big Ticket – providing access to all museum activities, exhibitions and experiences (increased from \$27 adult price).

This year, visitation was 18% above budget and 34% above 2014–15. The front-of-house team managed the increased numbers extremely well, including the newly opened ticket office at *Action Stations*.

Since November 2015 general admission to the museum has been free, and visitation for 2015–16 was 30% above the previous year

Education excursions aboard the HMB *Endeavour* replica give children an insight into 18th-century life aboard a sailing vessel. ANMM image

ANMM Foundation

The Australian National Maritime Foundation was set up to fulfil two functions, one passive and the other active. Over the past 12 months, the foundation has continued its transition to the active phase.

The 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 foundation is also pro-active in seeking support and recruiting donors. Its objectives are:

- » to acquire major items or collections of items to develop the National Maritime Collection
- » to conserve the National Maritime Collection
- » to arrange activities that enhance the National Maritime Collection
- » to receive gifts and bequests for specific activities relating to the National Maritime Collection and the museum
- » to support the National Maritime Collection and the museum generally.

Key steps in the process included appointing a Chair of the Foundation. John Mullen has recently retired as CEO of logistics company Asciano and is also Chair of Telstra. He is passionate about maritime archaeology and has funded numerous ANMM dives on important shipwrecks.

In the past year the foundation has focused on raising funds for a number of projects, including HMB *Endeavour's* education program. Through the generosity of a major donor, historic vessel SY *Ena* is now a long-term visiting vessel at the museum. *Ena* is a rare and spectacular example of a pre-Federation weekend harbour boat in immaculate varnished wood and polished brass.

Last year's major donation has been transformed into the compelling bronze sculpture *Windjammer Sailors*, the purpose for which the legacy was given.

The bequest program has been launched, with a benefactor notifying the foundation that it has been named as a beneficiary of his will. The foundation will continue to focus on acquiring new supporters as well as engaging and building on existing relationships to enhance the National Maritime Collection.

The Australian Register of Historic Vessels

This online database (anmm.gov.au/arhv) builds a national picture of historic vessels and their designers, builders and owners. The ARHV periodically extends its outreach 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 magazine *Signals*. The ARHV held a meeting of its council in early December 2015 in Hobart, followed by a two-day seminar on heritage vessels hosted in association with the Maritime Museum of Tasmania. David Payne, curator of Historic Vessels, and the ARHV visited craft in Hobart, Berry, Nowra and Ulladulla during the reporting period. Forty-eight vessels were listed on the ARHV and its curator was a strong member of the team for the 2016 *Classic & Wooden Boat Festival*. The ARHV committee structure was revised and the Steering Committee became a subcommittee of the ARHV Council.

Conservation

In the reporting period, conservators assessed the condition of 14,452 objects in the National Maritime Collection as part of a condition survey, and collected information on the objects' condition and remedial treatment requirements. This data will enable informed decisions to be made regarding the conservation needs of the collection, and will assist in planning and scheduling of conservation and preservation activities.

A major project for conservation this year has been the demount of the former *Watermarks* gallery. All the objects from that exhibition underwent a conservation assessment before being placed in storage. Conservation-grade boat cradle supports were constructed with collection development acquisition budget (CDAB) funding for vessels demounted from *Watermarks*. These supports preserve the shape of the vessels, allow their safe movement and can be used for display purposes.

Another major museum exhibition this year has been *Treasures of the American Collection* in the USA Gallery. CDAB funding was spent on the preparation of framed works from the National Maritime Collection's USA Collection to enhance their long-term preservation and enable their exhibition in the museum.

The work included modification and reframing of the works, including re-glazing, construction of frame build-up and micro sealing for improved protection from environmental changes.

Changeovers of sensitive objects in the core galleries were carried out and objects prepared for inclusion in temporary exhibitions such as *Shackleton*, *Munuk Zugubal – Saltwater Songlines* and *Wildlife Photographer of the Year*. In total, 731 National Maritime Collection items and a further 512 objects lent from external institutions and private collectors were conserved and/or prepared for in-house exhibitions and display on loan at external venues.

In conjunction with these, more than 300 objects were condition checked, installed and monitored for incoming exhibitions such as *Rough Medicine*, *Ships*, *Clocks & Stars* and *Circle*.

The tour of the museum's *War at Sea* exhibition continues to be supported by conservators travelling to install National Maritime Collection objects, assess their condition and ensure their ongoing suitability for display and long-term preservation.

Objects from the collection were also prepared for display as part of the outgoing loan program. In some cases conservators acted as couriers for the items to ensure safe transport and installation, such as the Punchbowl (00039838), which was lent to the Art Gallery of South Australia for their *Treasure ships: Art in the Age of Spices* travelling exhibition.

Other outward loans of note were four barks from the Saltwater collection and a further 17 Indigenous collection objects. These were conserved, prepared, packed, couriered and installed for display as part of two separate international loans, at the Istanbul Biennial and the Oceanographic Museum of Monaco.

As part of the 'Young Women and Science' 2016 International Women's day seminar, 350 students and teachers toured through the conservation laboratory. Behind the Scenes tours were also delivered for Members. Conservators participated in the delivery of the maritime archaeological conservation workshops delivered by the Education team for secondary students.

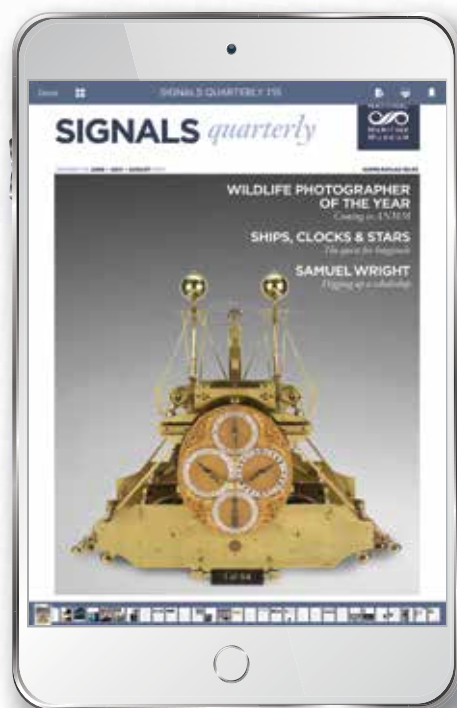
In-kind support from conservation staff was delivered as part of the Maritime Museums of Australia Project Support Scheme (MMAPSS).



This included the delivery of five internships as well as expert conservation advice to a number of organisations such as the Hay Gaol Museum. In April, also as part of the MMAPSS program, we carried out a condition assessment of the *Sirius* Collection at the Norfolk Island Museum.

As part of the AICCM (Australian Institute for the Conservation of Cultural Material) 'Emerging Technologies in Textile Conservation', a Textiles Special Interest Group's Symposium in May 2016, the museum hosted a metal thread cleaning workshop presented by WA conservators Ian MacLeod and Rinske Car.

Man's pubic ornament (phallocrypt) of carved pearl shell hung from a belt of human hair, one of the items that travelled to Monaco to feature in the *Taba Naba* exhibition at the Oceanographic Museum of Monaco. ANMM Collection. Image Andrew Frolows/ANMM



Digital Outreach

2015–16 was a busy year for Digital Outreach, with the launch of online admission purchase at the start of the year, and the production of the *Action Stations* onsite experience and launch of the *Action Stations* microsite. The work on the microsite attracted nearly 30,000 people and its user experience, excellent use of animation, images, typography and colour palette attracted the attention of the Museums Australia judges, who awarded it a Publication Design Award (MAPDA).

A new product has gone live – Digital *Signals*, an iPad app that allows people to download one-off editions or subscribe to the museum's quarterly magazine. In addition, there has been significant work on key projects, including:

- » working closely with Google to have the interior of the museum and key vessels photographed in 360 degrees for their 'Streetview' feature
- » having 30 artworks photographed in detail with Google's Gigapixel camera
- » Unlocking the Collections – this project, to have 40,000 objects in the museum's collection findable via a simple Google search, will be ready for launch in the first quarter of 2016–17
- » an overhaul of the Australian Register of Historic Vessels.

The museum reached more than 8.8 million people online this financial year. This includes higher-than-expected growth on three of the museum's collection content-focused channels:

- » nine new digital stories were published, helping drive a 210% increase in online visitation
- » more than 80 blogs were published, driving a 60% increase in online visitation
- » Google Cultural Institute gathered momentum, with a 366% increase in online visitation.

Engagement – measured in dwell time, open rates, likes, shares and follows across the museum's digital channels – has been good. The outstanding success has been the online education game *The Voyage*. It has been played by more than 38,000 people and has dwell time of more than 23 minutes per player, which is an outstanding achievement.

The museum's new online admission, event and membership purchase system went live this financial year. As a result more than \$200,000 was taken online, comprising:

- » more than 12,600 tickets sold, valued at over \$112,800
- » more than 8,500 unpaid tickets sold
- » more than 3,600 event tickets sold, valued at over \$69,500
- » 188 memberships sold, valued at \$21,555
- » more than \$11,000 received in donations from 54 individuals.

External Relations

This reporting period has been excellent for lifting the museum's media profile both nationally and internationally. Much media interest was generated about our exhibitions and special projects, resulting in 1,600 media stories – a 34% increase in coverage from the previous year, with a media value of just under \$16.36 million.

The opening of the museum's major new attraction *Action Stations* generated strong coverage in a number of different media, achieving a media value of well over \$1 million. Stories ran in the *Sydney Morning Herald*, *Daily Telegraph*, *The Australian*, ABC Radio National, 2SM, ABC News 24, NITV, Channel Nine and SBS. Stories focusing on the service people featured in *Action Stations* ran in publications across Australia. Specific business, tourism and design media, as well as 'mummy bloggers', also ran stories.

In April Dr Kathy Abbass and the Rhode Island Marine Archaeology Project (RIMAP) announced that it, supported by the museum, had identified five possible wreck sites that could be HMB *Endeavour*. This generated a huge amount of media interest and was covered by media outlets in Australia and around the world, generating a media value of \$2.6 million. Our experts were featured on Channel Nine News, SBS News, ABC Radio and TV news and international news agencies.

The opening of the major new exhibition *Ships, Clocks & Stars* from Royal Museums Greenwich also generated strong media interest, with stories running in the *Sydney Morning Herald*, *Daily Telegraph*, *Time Out* and ABC Radio National. The exhibition also featured in live weather crosses on Channel Nine's *Today Show*, and museum Director Kevin Sumption and curator Dr James Hunter recorded a podcast with scientist Dr Karl Kruszelnicki talking about its scientific themes.

Horrible Histories®: Pirates – the exhibition and its associated school holiday activities also received extensive coverage in major metropolitan and suburban listings, with items running in the

Sydney Morning Herald, *Daily Telegraph*, *Time Out*, Sydney suburban newspaper networks, *Central* magazine, ABC 702 and on a selection of blogger websites.

The *Classic & Wooden Boat Festival* in April generated strong media coverage, with 38 media stories about the festival reaching 2.5 million people and with a media value of \$256,000. Stories ran in the *Sydney Morning Herald*, *Daily Telegraph*, across the Sydney suburban newspaper network, on ABC Radio, 2GB and 2UE and in *Afloat* magazine and other boating publications.

The opening of the new contemporary Indigenous art exhibition *Undiscovered – Photographic works by Michael Cook* received good media interest, with stories running on ABC Weekend Breakfast, *Time Out* and the *Koori Mail*. The touring exhibition *East Coast Encounter* generated stories in regional media.

The museum's new game *The Voyage* launched on Monday 30 November in Hobart and stories ran on WIN News Tasmania, ABC TV 24 and ABC online. *Endeavour's* southern voyage in early 2016 generated very good regional media coverage in Geelong, Adelaide, Port Lincoln and Portland, with stories in all the local newspapers, while the *War at Sea* travelling and flat-pack exhibitions generated stories across regional Australia.

Black Armada – Australia and the Indonesian Struggle for Independence 1945 to 1949 opened on 20 August in Sydney and 31 August in Indonesia. The exhibition was covered by the *Sydney Morning Herald's* Indonesian correspondent and appeared in print and online. Significant coverage was also achieved in Indonesia.

top 'Mission and Strategy' interactive game in *Action Stations*. Image Andrew Frolows/ANMM bottom The museum's quarterly magazine, *Signals*, is now available on iPad. Image Andrew Frolows/ANMM

External relations

	2012–13	2013–14	2014–15	2015–16
Media stories (number)	1,000	1,000	1,200	1,600
Increase in coverage from previous year (%)	n/a	0	20	34
Media value (\$)	not recorded	not recorded	12,000,000	16,360,000

Mizzenmast watch on the Adelaide to Port Lincoln leg of HMB *Endeavour's* journey along the eastern and southern coasts in early 2016. Image Bill Ellemor/ANMM

Finance

The biggest project for Finance this year was outsourcing the provision of ICT infrastructure and service desk services.

Finance staff have also been occupied with compliance, contracts, financial reporting, staff changes, valuations, insurance and supporting the rest of the museum with planning and business cases.

Fleet services and HMB *Endeavour*

Over the reporting period, Fleet staff have concentrated on improving the long-term safety and maintainability of the museum's floating assets. In particular, the electrical systems in *Vampire* are now almost 60 years old and their performance is degrading. It has been deemed prudent to begin replacing the electrical reticulation system cables, transformers, lighting and ventilation motors. To this end, BAE Systems have been engaged under a sponsorship arrangement to develop a specification, design and pricing package. If adopted, this will ensure the long-term safety and reliability of this complex asset. The work will also improve visitor comfort and noticeably reduce the museum's power costs.

The electrical systems of *Endeavour* and the small boats have also been reviewed, and work undertaken to make them reliable and compliant with modern electrical standards.

Preservation of the steel ships is a pressing issue, and more effective and cost-efficient methods of preparation, painting and corrosion control are being investigated for rollout in the 2016–17 financial year.

Other significant Fleet activities:

- » *Advance* was docked at Goat Island for work on the steering gear compartment, fresh water tanks and voids, which had all suffered significant corrosion. The use of modern preparation processes and coatings in these spaces will hopefully be a long-term solution. Work continues on treating upper deck corrosion and preventing rainwater ingress.

- » *CLS 4 Carpentaria* was docked at Sydney City Marine to renew the antifouling and topside paintwork and to conduct various deck repairs.
- » *Onslow* is being prepared for its next refit at Garden Island. A delay due to giving precedence to navy dockings has enabled Fleet to conduct extensive preparatory work that will result in better-quality preservation and significant dock work savings.
- » *Akarana's* refurbishment, with sponsorship from Royal Wolf, has included revarnishing of the mast, boom, gaff and cabin woodwork, as well as the purchase of new sails. *Akarana* presented very well at the *Classic & Wooden Boat Festival*.
- » *Endeavour's* main engines have been overhauled. The rigging is being refurbished and the mizzen fighting top has been replaced.
- » *Kathleen Gillett* has a new dinghy built by one of Fleet's accomplished shipwrights.
- » *Tu Do* is being prepared for re-decking, due to the poor durability of some of the rainforest timbers used in its construction.
- » *Thistle* was slipped in October 2015. Shortly afterwards it participated in the Gaffers' Day race and the inaugural 'Thistle Cup' – a race organised by the Royal Prince Edward Yacht Club for cuta boats, and named after ANMM's *Thistle*, one of the oldest and most original extant cuta boats.
- » We provided liaison, berthing and logistical support for visiting ships such as *Guayas* and *Tenacious*.

HM Bark *Endeavour*

The museum's replica of Lt James Cook's famous 18th-century ship, which the museum operates under its 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.



This year the ship undertook a two-month voyage from Sydney to Geelong, Adelaide, Port Lincoln and Portland, spending 48 days at sea and the remaining time in various ports. These voyages attracted 73 paying voyage crew and 15 supernumeraries, as well as 7,293 visitors in port, including many school groups.

Back at the museum, the ship continued to welcome schools, as well as hosting National Science Week programs. *Endeavour* was open to the public on 286 days during this reporting period, and was visited by 104,306 people.

At the end of the reporting period the museum was awarded a Catalyst grant of \$230,000, which will enable much broader access to HMB *Endeavour* by 32,000 students living in remote and regional Australia over the next two years. Implementing this grant will see *Endeavour* berthed at the museum for most of this period, providing reliable access to visitors. There will be significant savings in insurance-related costs from keeping the vessel at its berth.

Grants and awards

Grants awarded to ANMM

The museum won three National Collecting Institutions Touring and Outreach (NCITO) grants: \$100,000 to develop *The Art of Science*, \$186,000 to tour *The Art of Science* and \$52,000 to tour *Undiscovered: Photographic works by Michael Cook*.

It also received a \$20,000 grant from the Gordon Darling Foundation for the catalogue of *The Art of Science*.

The Learning team secured a grant of \$230,000 under the Australian Government's Catalyst Program, which will help to further increase student numbers as we shift our focus from onsite to online learning programs based around HMB *Endeavour*.

Information on grants awarded to ANMM during 2015–16 is available at anmm.gov.au.

Grants awarded by ANMM

The museum awarded numerous grants and internships under the Maritime Museums of Australia Support Scheme (MMAPSS); see page 52 for details, and anmm.gov.au/mmapsswinners

left Michael Harvey, Dr Lynda Kelly and Deanna Varga with the MAGNA award won by *The Voyage* game. ANMM image right Shipwright Cody Horgan with the dinghy he built for Kathleen Gillett. Image Andrew Frolows/ANMM

Awards won by ANMM

Action Stations experience

- » Winner, 2016 Australia Institute of Architects NSW Architecture Awards in the Small Project Architecture category for the fit-out of the *Action Stations* multi-use space. The citation read: 'Fun exhibition. Broad variety of learning tools in use. Great use of architecture and the vessels with really innovative modes of spatial interpretation.'
- » Winner, 2016 Museums Australia Publishing and Design (MAPDA) Awards for the *Action Stations* website
- » Shortlisted, 2016 MAPDA Awards, for the invitation to the *Action Stations* opening

Action Stations building

- » Gold winner, Sydney Design Awards 2016, category Architecture, Public or Institutional, Constructed
- » Winner, 2016 National Electrical and Communications Association (NECA) NSW Excellence Awards, Commercial Small Project category
- » Commendation, 2016 Australia Institute of Architects NSW Architecture Awards, Public Architecture category
- » Finalist, World Architecture Festival 2016, Civic and Community, Completed Buildings category

The Voyage game: winner, Museums and Galleries National Award in the category Interpretation, Learning & Audience Engagement. 'A highly innovative and complex education project utilising gamification to allow students to experience the issues and complexity of planning to ship convicts to Australia. Great collaboration and research.'

Invitation to the *Shackleton: Escape from Antarctica* exhibition opening, winner, Museums Australia Publication Design Awards (MAPDA)

Voyage to the Deep, International Design and Communication Awards (IDCA), silver medal for Best Scenography for a Temporary Exhibition

ANMM Annual Report 2014–15: Silver award in the Australasian Reporting Awards, for the second consecutive year



Indigenous Programs

The museum continues to excel in sharing Indigenous maritime heritage with Australians and beyond our shores. Our two full-time 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.

In line with the museum's strategic priority, 'Support and promote Indigenous maritime heritage', the Indigenous unit has been largely focused this financial year on developing and delivering a wide range of national and international Aboriginal and Torres Strait Islander exhibitions. These have included touring some of the museum's Saltwater Barks to the Istanbul Biennial in 2015, where 545,000 people had the opportunity to see them, and showing Indigenous shellwork artefacts as part of the *Taba Naba* exhibition at the Oceanographic Museum in Monaco.

This year we provided record-breaking access to Indigenous-themed objects (1.5 million people, including the Istanbul Biennial). These exhibitions included community engagement and consultation around cultural content and delivery and the use of traditional language and oral histories.

Programs presented by the Indigenous team in this reporting period included:

- » Cairns Indigenous Art Fair: community consultation, networking with artists and industry peers, July–August 2015
- » Darwin Art Fair: community consultation, networking with artists and industry peers, August 2015
- » Balmain High School: Indigenous students canoe workshop, NSW, November 2015
- » working with WA Maritime Museum on content development and recommendations for Torres Strait Island interpretation in the forthcoming *Lustre Pearling* exhibition, beginning March 2016
- » community consultation on Gaalwa Raft display with Kimberley Aboriginal Law and Cultural Centre and Bardi community members, May 2016
- » community consultation, Cooktown, concerning engagement in the '2020' project (relating to the 250th anniversary of Lt James Cook's charting of the east coast), June 2016
- » community engagement, oral history recordings of pearling life, Torres Strait Islands, June 2016
- » Gab Titui Art Awards, Torres Strait Islands: community consultation, networking with artists and industry peers, June 2016
- » NAIDOC Week Virtual Excursions, 'Unlock Water and Indigenous people', June 2016
- » Cairns Indigenous Art Fair: community consultation, networking with artists and industry peers, June 2016.



top Andrey Gudkov (Russia) *Komodo Judo*, one of the images from *Wildlife Photographer of the Year*. This exhibition, held at the ANMM for the first time this year, has been very popular with the public.
bottom Staff from the Istanbul Museum of Modern Art, Turkey, install one of the ANMM's Saltwater Barks for the Istanbul Biennial. The cross visible on the bark is made by a laser device used to hang the work correctly.
Image Rebecca Dallwitz/ANMM



Information Services and ICT

The ICT Governance Committee charter was completed and the Triennial Plan 2016/17 to 2018/19 developed.

Various policies and procedures were updated. A new procedure has been developed for caller authentication when resetting passwords. Contractor accounts have been disabled when not in use. We ensure adequate documentation is maintained to support the allocation of access privileges. Audit logging and monitoring continue.

The tender process for the management of ICT helpdesk and infrastructure was progressed this year, with the outcomes expected early next year.

Infrastructure upgrade (ie patching) has been completed to bring everything to the current security level. Telstra billing has been reviewed and Telstra notified of a large credit due.

Interpretation and Design

It was an extremely busy year for the Interpretation and Design team due to the high number of events and exhibitions undertaken. The section also:

- » won three NCITO grants: \$100,000 to develop *The Art of Science*, \$186,000 to tour *The Art of Science* (Napoleon's artists/Baudin) and \$52,000 to tour *Undiscovered: Photographic works by Michael Cook*
- » won a \$20,000 grant from the Gordon Darling Foundation for the catalogue for *The Art of Science*
- » won a MAPDA award for our invitation for the opening of *Shackleton* and was highly commended for the *Action Stations* experience
- » attracted more than 914,000 offsite visitors to our touring exhibitions, the highest figure ever

- » presented 11 touring exhibitions this year, the highest number so far
- » opened *Horrible Histories®: Pirates – the Exhibition* in the Lighthouse Gallery, which was immensely popular with visitors
- » attracted 365,952 visitors to *On Their Own: Britain's child migrants* in the UK this year. Quote from a visitor to London: 'The toys collected through the years and displayed in this museum are interesting but it is the *Britain's Child Migrants* exhibition that touched my heart.' – Tripadvisor, 5 May 2016
- » assisted the Royal Prince Alfred Yacht Club in developing an exhibition to celebrate their 150th anniversary
- » worked with Sydney Heritage Fleet to refresh the interpretation on board *James Craig*.

Learning

The Learning team focused on updating all programs in line with the National Curriculum, publishing resource materials on third-party platforms (specifically, Apple's iTunesU Store), developing more Science, Technology, Engineering and Maths (STEM)-based education and family programs, as well as planning how best to contribute to the museum's national remit.

A major achievement was delivering the revamped *Classic & Wooden Boat Festival*. Two key objectives for the 2016 festival were to re-engage with key stakeholders from the boating community and various clubs and attract 10,000 visitors to the precinct. Two years in the planning, the 2016 festival attracted about 130 boats, exhibited both in water and on the shore, including, for the first time, 45 vessels in Cockle Bay. Sixteen trade stalls at Wharf 7 included the Australian Wooden Boat Show and the Jubilee Sailing Trust (operators of the tall ship *Tenacious*). The festival was a huge success, attracting 16,300 visitors, including 6,156 to Cockle Bay. Overall there were 4,326 'interactions' at the Festival: 1,969 unpaid public program interactions, 105 paid public program interactions and 2,252 education interactions. Two mobile apps using location-based technology were developed and launched for the festival. The project review and visitor evaluation highlighted a number of areas to build on for the 2018 Festival.

Museum staff managed a booth at the Sydney International Boat Show (provided free by the Boating Industry Association) over five days in July/August 2015,

showcasing the museum's swimwear collection and promoting the 2016 *Classic & Wooden Boat Festival* and *Endeavour* voyages, and reaching around 2,500 people.

A series of special Navy Sundays were held in November and December to celebrate the opening of *Action Stations*, attracting some 1,300 visitors, and the section hosted an *Action Stations* launch event for 245 teachers, educators and museum colleagues. The museum staffed a stall at the World Playgroup Day event on 23 March at Luna Park, reaching 712 pre-school children and their carers. A STEM-based family science show along the theme of *Horrible Histories® – Pirates* was piloted during the April school holidays, reaching 5,818 visitors.

During the 2015 National Science Week, more than 1,500 visitors participated across a series of STEM-related programs targeting a range of audiences. Several video conferences and Google 'hangouts' were conducted with primary and secondary students, with the undersea adventurer Lloyd Godson demonstrating his prototype biosphere. An 18+ event *Be an Underwater Hero* attracted a diverse range of adult visitors to discuss and share conservation and maritime science issues.

In November, the museum launched *The Voyage*, an online educational game, at the Tasmanian Museum and Gallery, Hobart. Since then over 20,000 people have played the game, with an average engagement of over 20 minutes and 55% being repeat players. There have been almost 900,000 views of the game to the end of the reporting period. In May 2016 *The Voyage* won a Museums and Galleries National Award (MAGNA) in the Interpretation, Learning and Audience Engagement category.

In February and March, over 3,000 students and teachers/adults participated in education programs on board HMB *Endeavour* while the ship was docked in Geelong, Port Adelaide, Port Lincoln and Portland, with a teacher development evening held at Port Adelaide and Portland for a total of 32 teachers.

Audience research was also a focus for the section this year, with a range of studies conducted across exhibitions, programs and services, including *Action Stations* summative evaluation and remedial works; testing out various Master Plan options with visitors, Members and Volunteers; *Classic & Wooden Boat Festival* onsite and exhibitor surveys; future exhibition topics; and exhibition evaluations (*Watermarks* gallery, *Horrible Histories® – Pirates* and *Container*).

The museum has partnered with Macquarie University's Institute of Early Childhood, the Museum of Applied Arts and Sciences and Museum Victoria for a grant-funded research project '“Let's go to the museum”: an investigation of the expectations and learning engagement of prior-to-school aged children and their families'. The museum was also a recipient of an ARC grant with University of NSW to develop the DomeLab exhibition and audience responses to this.

The ANMM Learning team also hosted:

- » *Rescue Pilot* author Jerry Grayson, who spoke at a special event attended by Members, Volunteers, staff, general public and the Admiral's Cup yachtsmen from the winning Australian team of 1979
- » professional development sessions with Learning staff from Museum of Australian Democracy, MOTAT (Auckland) and the Australian War Memorial
- » a teachers' preview of *Ships, Clocks & Stars*, attended by 130 teachers and educators
- » a *Koori Art Expressions* professional development day for the Aboriginal Teachers Association
- » Staff personal development day with a talk on digital strategy by Nik Honeysett, Chief Executive Officer, Balboa Park Online Collaborative, USA.

Maritime Archaeology Program

The museum's maritime archaeology program and the Maritime Archaeology Research Centre (MARC) have continued to expand and develop this year, with the construction of a purpose-built wet and dry store for the program's archaeological surveying and diving equipment.

Internationally, the program has taken a leading role in the assessment, conservation and protection of the site of HMAS *Perth* (I) in Indonesia, with staff attending a conference and series of workshops in October 2015. Hosted by the Australian and USA Embassies in Jakarta, Indonesia, these focused on the issues of ongoing illegal salvage of World War II wreck sites, including that of HMAS *Perth*.

The museum's research proposal for HMAS *Perth* – submitted in September 2015 – has now been approved by RISTEK (The Secretariat of Foreign Research Permits) and we are currently working on the remaining paperwork in liaison with Pusat Arkeologi Nasional (ARKENAS), the Australian Embassy in Jakarta and divers familiar with the wreck sites. We hope to be on site in Indonesia in October 2016.

right *Students at the Women in Science seminar, March 2016* bottom *Archaeologists from ANMM and Western Australian Maritime Museum collaborated in excavating the American whaleship Samuel Wright in Bunbury, WA. Image Pat Baker/Western Australian Maritime Museum*

Maritime archaeologists participated in six days of fieldwork with Dr Kathy Abbass and the Rhode Island Marine Archaeology Project (RIMAP) in late September 2015. The work involved surveying a recently located 18th-century shipwreck in Newport Harbor and discussions on possible future work in Newport. Dr Erskine and Dr Abbass later gave a presentation on their work at a function at the Australian Consulate in New York in October 2015.

Following on from the survey work in May 2016, RIMAP announced that new research carried out at the National Archives UK, and paid for by a grant from the ANMM, indicated that the *Lord Sandwich* (ex-HMB *Endeavour*) had been scuttled, along with four other transports, between the northern tip of Goat Island and the North Battery in Newport. RIMAP stated that as they had located four out of the five transports they now had an 80% chance of having located HMB *Endeavour*.

The announcement generated considerable media interest in the USA, England, Australia and New Zealand, with Media Monitors reporting 338 media items reaching an audience of over 23 million people. As part of the media event the museum's director and archaeologists were interviewed by Channels 9, 7, 2, SBS and ABC TV, *Australian Geographic*, numerous radio stations and several newspapers.

Closer to home, the museum's archaeology team continues to work closely with the Silentworld Foundation. Together they are currently conducting photographic and videographic surveys on multiple shipwreck sites in Sydney Harbour and further afield, utilising 3D photo-modelling software. Surveys are being conducted in a variety of moderate-to-poor visibility environments in an effort to compare the effectiveness of the software for site modelling in less-than-ideal conditions.



Other collaborations have included:

- » Commonwealth Marine Reserve Branch, Parks Australia, Hobart, Tasmania, on the archaeological survey of Cumberland Entrance and Ashmore Reef, QLD
- » Department of the Environment, Canberra, ACT, on the conservation and protection of HMAS *Perth*
- » Great Barrier Reef Marine Park Authority, Townsville, QLD, on the archaeological survey of Cumberland Entrance and Ashmore and Kenn reefs, QLD
- » Heritage Division, Office of Environment and Heritage, NSW, on the survey, conservation and protection of the *Lady Darling* and *Edward Lombe* shipwrecks
- » Naval Attaché, Australian Embassy, Jakarta, Indonesia, on the conservation and protection of HMAS *Perth*
- » Pusat Arkeologi Nasional (ARKENAS), Jakarta, Indonesia, on the conservation and protection of HMAS *Perth*
- » Western Australian Maritime Museum, Fremantle, WA, on the archaeological excavation and survey of the American whaling ship *Samuel Wright* at Bunbury, WA
- » Silentworld Foundation, Sydney, NSW, on the archaeological survey of Cumberland Entrance and Ashmore Reef, and on the archaeological survey and assessment of the *Centurion*, *Centennial* and *PS Herald* in Sydney Harbour.

Since 1995 the MMAPSS scheme has distributed more than \$1.5 million to organisations across Australia to assist with more than 360 projects

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. These are usually community-based, and often run by volunteers. The projects are 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. MMAPSS demonstrates the diversity of the nation’s maritime heritage and the important role that local communities, smaller museums and historical societies play in preserving it. The scheme was initiated in 1995 and since then the program has distributed more than \$1.5 million and supported organisations across Australia to run more than 360 projects.

Funding available in 2015–16 was \$135,000, with a maximum allocation of \$10,000 to any one grant. We received 60 project applications requesting a total of \$469,076 in funding and three internship applications. The selection committee awarded grants to 18 organisations, and offered in-kind support to 12 organisations. The maximum amount of \$10,000 was awarded to three organisations, and internships were offered to all three applicants.

MMAPSS Grants awarded in 2015–16

Norfolk Island

Norfolk Island Museum – In-kind support

To ensure the ongoing care of the HMS *Sirius* collection as recommended by previous condition and conservation reports. The ANMM Manager, Conservation, will facilitate ANMM support to review the collection items and to provide a report on the condition of the collection.

MMAPSS grants

	2012–13	2013–4	2014–5	2015–6
Number of grants	27 project grants 3 in-kind support 4 internships	27 project grants 7 in-kind support 3 internships	19 project grants 10 in-kind support 3 internships	19 project grants 12 in-kind support 3 internships
Value of grants	\$115,000	\$137,000	\$135,353	\$135,000

NSW

Albury City Council, Albury Library Museum – \$4,240

For an integrated Murray River experience located at both the Albury Library Museum and Murray Riverside Precinct that increases access to, and engagement with, Albury's unique maritime history. Funding was awarded for the costs of producing three external storyboards.

Ballina Naval and Maritime Museum – \$5,500

To conduct a 3D laser scan of the vessel *Florrie* and to engage a specialist with timber vessel conservation expertise to assist the museum's executive and volunteers to undertake identified immediate and short-term conservation works. This project will also result in a formalised Conservation Management Plan, prepared collaboratively between the museum and Ballina Shire Council and with the assistance of an expert in heritage management.

Berry and District Historical Society – In-kind support

An ANMM curator will provide support to review the significance of the Berry flood boat, a 24-foot (8-metre) clinker vessel built in 1888, to assess its inclusion on the Australian Register of Historic Vessels (ARHV) and to assist in developing a Conservation Management Plan.

Clarence Town & District Historical Museum Inc – In-kind support

ANMM's Production and Lighting Manager will advise on improving the display of documents, photographs and memorabilia of the history of the steamship building industry on the Williams River, the river trade of the early 1800s and the village of Clarence Town. Support will include the ANMM's offer of donated showcases and assistance in assessing their suitability to the museum and its display.

Coffs Harbour City Council – \$10,000

Funding for interpretive signage and an information kit as part of the Council's Jetty Walkway project, which is being constructed as an entry to the historic jetty, built in 1890–92.

Dictionary of Sydney Inc – \$8,220

To develop and add seven entries of unique content and an overall essay on the arrival of the Second Fleet to this digital education resource. Written by local researchers, authors and historians, the essays will capture historical detail of the Second Fleet presented with contemporary resonances.

Hay Gaol Museum – \$3,895

To commission a bespoke display case and object support alongside the development of visual, text and audio interpretation for the ARHV-listed Bunumbert bark canoe.

Holbrook Submarine Museum – \$8,800

To engage a consultant to complete recording the museum's collection into its electronic database. This work will enable them to find the best material from which to put together quality exhibitions, increase access to the collection and secure nationally significant objects, in line with their 2014 significance assessment.

MV Cape Don Society/Sea Heritage Foundation Pty Limited – In-kind support

ANMM Head of Research, Maritime Archaeology Exploration and Navy, will provide support by organising an ANMM representative to review the Commonwealth Lighthouse Service (CLS) museum collection items and to assist with an initial collection assessment.

Port Macquarie Historical Society – \$2,215

For conservation treatments and storage materials for two objects in the Port Macquarie Historical Society collection – the cargo manifest book of *PS Ballina* (1870s) and a painting, *Just arrived at Cundletown*, by Dr G H Bruhn (1858). Both were assessed in 2014 by Preservation Australia and identified as requiring priority treatment.

Port of Yamba Historical Society – In-kind support

This organisation has researched Australian surfing pioneer Tommy Walker, whose story challenges the currently celebrated story that surfing was brought to Australia by Hawaiian surfer Duke Kahanamoku. ANMM Senior Curator, Communities, will provide support to review the significance of this story and advise about telling it.

Port Stephens Historical Society Inc – \$10,000

For the manufacture of 10 anodised aluminium interpretive signs displaying photographic and factual information to be located along public walkways. The signage will acknowledge the use of the marine environment including the Worimi nation, the early European explorers and settlers, the businesses, various naval undertakings and today's seafarers.



Shoalhaven City Council – In-kind support

The flood boat *Shoalhaven* embodies key elements of the region's heritage: cedar, floods and river-flat settlement. Plans for the vessel include seeking professional assessment, conservation work, relocation and interpretation signage. An ANMM curator will provide support by reviewing the existing Conservation Management Plan (CMP) and providing professional assessment of the proposed conservation works and relocation.

Northern Territory

Buku Larrnggay Mulka – In-kind support

This organisation aims to create high-quality archival scans of their collection of bark paintings, which articulate Yolngu culture and depict Sea Country. ANMM Manager, Conservation, and ANMM Manager, Indigenous Programs, will provide support to oversee the use of bark paintings from the ANMM collection for a test scan.

Queensland

Bli Bli on Maroochy Historical Society – \$2,085

Funding is awarded to digitise and preserve photographic types in their collection that document the occupation and development of the Maroochy River region from the mid-1800s to the present day, and to purchase archival storage materials, albums and containers.

Caboolture Historical Village – \$10,000

For stage three of the vessel restoration plan for the *Bunda-La*, an ARHV listed 1958 ex-pilot boat that served along the Queensland coast.

South Australia

National Trust of South Australia, Willunga Branch – \$6,135

To relocate and upgrade an interpretive exhibit about the wreck of the *Star of Greece* off Port Willunga in 1888, an event with close historical links with the region. The exhibit will include a number of significant items about the vessel that the Willunga Branch of the National Trust holds in its collection as well as information about other wrecks in the region.

Whyalla City Council – \$5,000

To engage an educational consultant and for materials production. This project will map the Whyalla Maritime Museum's collection and tour guide activities to the Australian History Curriculum as well as develop teacher and student resources for key experiences and specific maritime history topics.

Axel Stenross Maritime Museum Inc – In-kind support

An ANMM curator will provide support by reviewing the Vessel Management Plan for the vessel *Hecla* and providing professional assessment of proposed conservation works.

Tasmania

Channel Heritage and Folk Museum Association – In-kind support

An ANMM curator will provide support to review the significance of a 16-footer and its suitability for inclusion on the Australian Register of Historic Vessels and to assist with establishing provenance and the development of a Vessel Management Plan.

left *Hecla*, a vessel being restored by MMAPSS recipient Axel Stenross Maritime Museum, SA right The opening of Busselton jetty's bollard walk. Image courtesy Busselton Jetty Environment and Conservation Association

Maritime Museum of Tasmania – \$9,690

For a display illustrating the history of navigation, from the stars, tides and lodestones used by early navigators, to modern satellite navigation relating to Tasmania's maritime history. The display will include an interactive showing the use of lead lines to determine the type of bottom beneath a ship, and a simulator allowing visitors to steer a ship.

Tasmanian Fast Ferry Museum – In-kind support

ANMM Head of Learning will provide support and advice in developing an education program for lower and upper primary levels and to build an education audience.

Victoria

Enterprize Ship Trust – In-kind support

The reproduction of the 1830s vessel *Enterprize* was built between 1991 and 1997, and undertakes school education and sailing programs. Team Leader and Rigger for HMB *Endeavour* will provide advice and guidance about the conservation of the vessel, now in its 18th year of operation.

Enterprize Ship Trust – In-kind support

On 30 August 2015, Melbourne celebrated 180 years since the arrival of the original *Enterprize*. The trust plans to develop an educational information pack suitable for schools and other community groups, including interactive material suitable for hearing-impaired children. ANMM Head of Learning will investigate potential opportunities for points of collaboration with the ANMM.

Friends of the Pioneer Settlement – \$9,500

To extend the available augmented reality narrative on the paddle steamer *Gem* to two additional areas, the engine room and the wheelhouse, to enhance its telling of stories of the Murray River people.

Seaworks Foundation – \$8,177

To engage a consultant to undertake a full significance assessment of their collection pieces. The assessment will guide revised policies and procedures and direct the focus of the foundation's exhibitions on some five key stories from their existing collection.

Western Australia

Busselton Historical Society – \$6,275

Funding for a shipwreck walk located on the banks of the picturesque Vasse River, which will give an account of local shipwrecks via a weatherproof information booklet, a map and plaques.

Busselton Jetty Environment and Conservation Association – \$3,000

To educate visitors in an interactive and enjoyable way about the history of the heritage-listed Busselton Jetty as a port and the critical role that marine bollards have played in securing heavy ships. Funding is awarded to develop interpretive signage in a Q&A format that leads visitors from one bollard to another in search of answers to maritime questions.

Jaycees Community Foundation Inc t/as Discovery Bay Tourism Experience – \$3,990

For the design and installation of interpretation panels for the *Cheyne IV*, a former whaling ship, to inform visitors of the role that the ship and its crew played in Australia's whaling story.

MMAPSS internships awarded in 2015–16

Teresa Court, Acting Team Leader, Whyalla Visitor Centre and Maritime Museum, Whyalla City Council, SA

One week's professional development with ANMM, including conservation, Fleet, military collections, exhibition interpretation and design, onboard visitor experience and registration.

Robyn Bunton, Volunteer Research and Publicity Officer, Frank Partridge VC Military Museum, NSW

Eight days' professional development with ANMM, including external relations and media, digital outreach, marketing, curatorial and registration.

David West and David Kennedy, Volunteer Archivists, Royal Prince Alfred Yacht Club, NSW

Up to eight days' professional development with the ANMM, including conservation, registration, interpretation and design, curatorial, significance assessments, display design.

During 2015–16, marketing campaigns contributed to a 34% growth in visitation to the museum precinct

Marketing

During 2015–16, marketing campaigns contributed to a 34% growth in visitation to the museum precinct, from 476,436 in 2014–15 to 638,842 this year. Greater visitation coupled with strategic changes to our ticketing structure achieved an 11% increase in admission revenue, from \$2,494,000 in 2014–15 to \$2,765,000 this year. This reporting period saw six integrated above-the-line marketing campaigns for exhibitions and experiences: *Action Stations*; *Horrible Histories® Pirates – the Exhibition*; *Ships, Clocks & Stars – The Quest for Longitude*; *Shackleton – Escape from Antarctica*, the *Classic & Wooden Boat Festival* and an extended *Vivid Sydney*.

As part of the *Action Stations* campaign, the museum adopted new technology, releasing its first-ever virtual reality marketing concept. Available on YouTube 360, Facebook 360 and via Samsung Gear VR headsets, the six-minute virtual reality tour of submarine HMAS *Onslow* amassed 150,000 views (47,000 views on YouTube 360, 102,000 views on Facebook 360 and 1,000 views via public demonstration). It also attracted the attention of the US Navy and was invited to feature at the RIMPAC (Rim of the Pacific) Exercise in Hawaii – the world's largest international maritime warfare exercise.

Frost Collective was appointed to review the museum's brand strategy. This included 48 interviews conducted with staff, suppliers and volunteers.

An innovation for 2015–16 was the establishment of a preferred supplier panel of marketing and design agencies and media buyers via a public tender process. This panel has streamlined the procurement process with small to medium campaigns going into the marketplace more quickly and being more responsive than in past years.

In addition, the appointments of a temporary Welcome Wall Marketing Coordinator and a Digital Marketing Officer have contributed to the strong increase in Welcome Wall registrations and admission revenue.

left The museum's popular Kids on Deck program offers themed craft activities, dress-ups and messy play for pre-schoolers and their carers. Image Andrew Frolovs/ANMM
right Various family and children's programs this year were themed around *Horrible Histories® Pirates – the Exhibition*. Image Andrew Frolovs/ANMM

Collaborative co-marketing partnerships were set up with the following:

- » Taronga Zoo and Fairfax Clique for *Wildlife Photographer of the Year*
- » Cockle Bay Wharf for the *Classic & Wooden Boat Festival*
- » the Darling Harbour Alliance of businesses, including Merlin, Harbourside Shopping Centre, Cockle Bay Wharf and Darling Quarter, for the Kids Go Free campaign in November 2015
- » Museum of Contemporary Art, Art Gallery of New South Wales, Sydney Living Museums, Australian Museum, Powerhouse Museum and State Library through the development of the Kids Culture Guide insert in *Ella's List* and the *Daily Telegraph*.

Marketing campaigns

During 2015–16, ANMM conducted the following advertising campaigns:

- » *Action Stations* advertising campaign
- » *Horrible Histories® Pirates – the Exhibition* advertising campaign
- » *Classic & Wooden Boat Festival* advertising campaign
- » *Ships, Clocks & Stars* advertising campaign
- » *Wildlife Photographer of the Year* advertising campaign
- » Domestic tourism advertising campaign
- » School holiday activities advertising campaign

Further information on those advertising campaigns is available at anmm.gov.au and in the reports on Australian Government advertising prepared by the Department of Finance. Those reports are available on the Department of Finance's website.



Members

Memberships currently total 4,235, representing 12,700 Members. Of these, 58% are family memberships.

The Members team performed to budget during this reporting period, achieving a year-end result of \$364,000 – 21% ahead of last year. The main reasons for the strong results were:

- » appointment of a Members Manager in October 2015
- » strong visitation results, combined with front-of-house continuing to drive new member sales
- » ongoing implementation of the membership strategy recommendations (undertaken last year).

In January 2016, the section achieved a record number of new and renewed memberships, at 654 – surpassing the previous April 2015 record of 417 memberships.

Member engagement was strong this period, with particularly strong interest in research topics (managed through the Public Engagement and Research team). Members staff participated in Master Plan focus groups, *Action Stations* focus groups and a preview of *Action Stations* the day before it opened.

This year 29 exclusive Member events were held, attracting 1,338 Members. Highlights of Member events this reporting period included the 24th Members anniversary lunch with guest speaker Peter

FitzSimons; a harbour cruise to welcome five P&O vessels into Sydney Harbour; a Boxing Day cruise to watch the start of the Sydney–Hobart race; and the new family-focused Australia Day Cruise. Exhibition previews for Members also continued to prove popular.

The Members team facilitated a number of partnerships with maritime museums and attractions in Hong Kong, Auckland and interstate this year. These reciprocal memberships are planned to be rolled out in the new financial year.

Memberships 2015–16*

Memberships at 30 June	4,235
Members at 30 June	12,700
Percentage renewing	42%
Corporate memberships	10
Gross revenue	\$364,000
Donations	\$8,680
Member events & functions	29
Members attending functions	1,338

* Due to database changes, comparative data for previous years is not available at the time of printing.

Projects Team

On 8 November 2015, *Action Stations* opened with the commemoration of 100 years of service of the Royal Australian Navy. The Projects Team managed this within an extremely tight schedule of two and a half years, from an initial idea through design, construction and operation. It involved multiple contracts – requiring procurement, contract administration and coordination – across a broad range of disciplines, including architecture, construction, film production, sound, interactives, lighting, model-making, graphic design, signage and digital products. The building contract was especially challenging, as the building has an articulated façade that mirrors the movement of waves on the water and provides both the interior and exterior finish in an integrated lightweight solution. Further, the building contract required management within an extremely constrained work site, bordered by the harbour on three sides, on an existing wharf structure with load limitations and within both an operational museum and a public thoroughfare. The team responded with a ‘design and construct’ solution which, as far as possible, allowed fabrication offsite and mitigated impacts on the day-to-day operations of the museum. The finished product has been shortlisted for the World Architecture Festival Awards in November 2016.

During the year, the Projects team also:

- » collaborated with the National Museum of Australia on a proposal to commemorate the 250th anniversary of Lt James Cook’s charting of the east coast
- » developed partnerships and a draft program for events for 2020
- » worked with the Public Engagement & Research team to open *Horrible Histories® Pirates* in December. This highly interactive exhibition was designed and built for travel and reuse, and proved very popular with children and families over the summer
- » developed a preliminary business case for the creation of a Maritime Heritage Precinct for consideration by the NSW Government
- » initiated the refurbishment of the former administration wing as an education and conference facility (due for completion in September 2016)
- » produced and toured a ‘flat-pack’ version of the *War at Sea* exhibition. Forty-nine venues have displayed, or are currently showing, the flat-pack since the start of the project in April 2015: one in the Northern Territory, two in Queensland, eight in Western Australia, 17 in New South Wales and 21 in South Australia. As at 30 June 2016, 126,916 visitors had seen the flat-pack exhibition. Eighty-five venues have confirmed through to the end of 2016 and we aim to achieve a total of 120 by the completion of the project in March 2018. The tour was made possible through a sponsorship agreement with the Returned and Services League of Australia (Queensland branch).

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 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 seen by the museum’s sponsors, governing board, arts administrators and politicians, plus many of the museum’s VIP and casual visitors. 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. A digital issue of *Signals* for iPad has also been launched via the App Store.

Signals also carries a four-page children’s insert, themed according to the museum’s major attractions each quarter. It features puzzles, fun facts, colouring in and creative activities, and is popular with family and younger members. It is also distributed at Yots café and to participants in our programs for younger children.

Signals content is strategically aligned with the museum’s programs, activities and exhibitions. Over the current reporting period a new regular feature has been introduced to profile the work of the ANMM Foundation and to solicit further donations.

In the 2016 Australasian Reporting Awards the museum’s *Annual Report 2014–15* won a Silver Award for Distinguished Achievement in Reporting, for the second consecutive year.

We administered the 2015 Frank Broeze Memorial Maritime History Awards, sponsored jointly by this museum and the Australian Association for Maritime History. The biennial prizes were increased by the two organisations to \$4,000 for the Frank Broeze Memorial Maritime History Book Prize and \$1,000 for the Australian Community Maritime History Prize. The winner of the book prize was David Stevens for *In All Respects Ready* (Oxford University Press, 2014). Due to a disappointing lack of entries, the Australian Community Maritime History Prize was not awarded this round.

Registration and Photography

This section created 11,000 digital images for 9,400 objects, to be published through our Unlocking the Collections website once it is launched. More than half of the collection is now digitised with at least one image, and many with multiple images and other digital media.

A special focus has been digitising our collection of manuscript logs, journals and diaries, with the aim of digitising each page. Most of these journals have a transcript of the contents written by one of our volunteers. Non-exclusive copyright licences were secured to many of our unpublished manuscript logs, journals and diaries through our targeted project to identify the authors' descendants. We will now be able to publish these wonderful manuscripts, many of them illustrated, through the Unlocking the Collections website.

The section also:

- » completed a large-scale data clean-up to prepare records relating to objects and the Australian Register of Historic Vessels (ARHV) for publication through the new Unlocking the Collection website
- » mapped and tested data for the Collection and ARHV websites



- » lent 109 objects to 15 borrowers. This included eight loans to Australian museums and galleries and two international loans – to the 14th Istanbul Biennial at Istanbul Modern, Turkey, and for *Living Waters* at the Oceanographic Museum in Monaco.
- » hosted MMAPPS interns with focus on collection management
- » published 10 blogs about collection objects
- » managed the international tour of the *On their Own* exhibition and national tour of *War at Sea*.
- » arranged incoming freight and installation of the *Ships, Clocks & Stars* exhibition
- » managed the de-installation of collection objects and loans from our *Watermarks* Gallery
- » participated in the development of other temporary exhibitions.

The King of Brobdingnag and Gulliver by James Gillray, 1804. This satirical caricature – one of a series acquired by the museum this year – depicts George III and Queen Charlotte watching a diminutive Napoleon sailing a miniature boat. ANMM Collection

Acquisitions

	2012–13	2013–14	2014–15	2015–16
Objects acquired	2,320	350	199	416
Expenditure on collection development (as % of total expenditure)	11	11	38	35
% of collection digitised	41	45	50	56
Online visitation	494,462	588,606	424,105	703,608



Research and Curatorial

The Research and Curatorial section helped develop several exhibitions and research projects this year, as well as two new public artworks.

In 2017 the museum will host the temporary exhibition *The Art of Science – Baudin's Voyagers 1800–1804*. The museum's curator for the exhibition collaborated with the South Australian Maritime Museum in writing a section for the exhibition catalogue regarding French reports on the fledgling settlement of New South Wales. The exhibition will tour six venues across Australia from 2016 to 2018.

After a successful application to the Australian Government's ANZAC Centenary Arts Fund, we commissioned and coordinated a new floating sculptural work commemorating the loss of submarine HMAS *AE1* and its crew in the early months of World War I. Titled '*... the ocean bed their tomb*', the six-metre floating stainless steel wreath was designed by light artist Warren Langley. The project brought together the *AE1* Descendant Families' Association and members of the RAN and RSL historical organisations.

We also commissioned and oversaw installation of a second artwork in the museum precinct. *Windjammer Sailors* is a life-size bronze sculpture depicting two sailors straining to keep control of the wheel during stormy weather aboard a windjammer.

It was modelled by Brett Garling based on a drawing by Dennis Adams and officially opened in the Wharf 7 forecourt on 27 April 2016. The sculpture was a gift from Rear Admiral Andrew Robertson AO DSC RAN (Rtd).

As part of the museum's international outreach, we researched and developed the exhibition *Black Armada – Australian support for Indonesian Independence 1945–1949*, which ran concurrently at the ANMM and in Yogyakarta, Indonesia, in the second half of 2015. The project was supported by grants from the Australia–Indonesia Institute (DFAT) and the Indonesian Embassy, and the opening in Indonesia was attended by the ambassadors to each country.

Another highly successful overseas project is ANMM's touring exhibition *On their Own: Britain's child migrants*, which has been shown at museums in Liverpool and London. During the year the exhibition's curator travelled to the United Kingdom during its installation, and was a speaker at associated conferences supporting the exhibition.

In 2016 curator Helen Anu joined the museum's Indigenous Programs Unit, greatly assisting manager Donna Carstens in the development and delivery of a wide range of national and international Aboriginal and Torres Strait Islander exhibitions. These have included touring some of the museum's Saltwater Barks to the Istanbul Biennial in 2015,

and showing Indigenous shellwork artefacts as part of the *Taba Naba* exhibition at the Oceanographic Institute in Monaco. The unit has also been active in regional Australia engaging with communities in the Kimberley, north Queensland and the Torres Strait.

In Sydney, ANMM's lead curator for *Ships, Clocks & Stars*, the travelling exhibition from Royal Museums Greenwich, assisted with installation, talks and tours. The curator of RAN Maritime Archaeology is coordinating ongoing support for the *AE2* submarine preservation project in Turkey, and during the year he collaborated with the Western Australian Museum and Curtin University on a project to capture 3D video imagery of HMAS *Sydney* (II) off the WA coast. He also took a lead role in another collaborative project with the Western Australian Maritime Museum in the excavation of the American whale ship *Samuel Wright*, which is buried under sand on the Bunbury foreshore.

Throughout the year the Curator of Historic Vessels engaged with boat owners and community groups through the Maritime Museums of Australia Project Support Scheme (MMA PSS; see also page 52). He also made a major contribution to the museum's 2016 *Classic & Wooden Boat Festival*.

Other members of the Research and Curatorial team contributed through the ANMM's maritime archaeology and USA Gallery programs.

Curator Dr Stephen Gapps was awarded an Endeavour Executive Fellowship with host institutions Swedish National History Museum, Swedish National Maritime Museum and *Vasa* Museum, from April to July 2016. The fellowship is a Commonwealth Government initiative that supports the professional development of Australians overseas, and collaborations with international institutions.

Maritime Archaeology Program

The Maritime Archaeology Research Centre (MARC) continued to expand and develop this year with the construction of a purpose-built wet and dry store for the program's surveying and diving equipment.

Internationally the program has taken a leading role in the assessment, conservation and protection of the site of HMAS *Perth* (I) in Indonesia. The Maritime Archaeology Manager attended a conference and

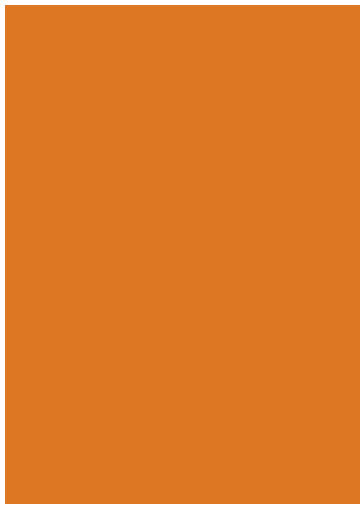
series of workshops in October 2015, hosted by the Australian and USA embassies in Jakarta, Indonesia, focusing on the issues of ongoing illegal salvage of World War II wreck sites in Indonesian waters. As part of this initiative, ANMM divers hope to collaborate with Indonesian archaeologists to undertake a survey of HMAS *Perth* (I) in October 2016.

Following further ANMM fieldwork with the Rhode Island Marine Archaeology Project (RIMAP), in January the Head of Research provided RIMAP with a research paper identifying where *Endeavour* (later renamed *Lord Sandwich*) was scuttled in Newport Harbour in 1778 and identification of other transports lost in the event. The culmination of several years' research in the British archives, the information has refocused the project and significantly enhanced the likelihood of finding Cook's ship.

The ANMM participated in six days of fieldwork with Dr Abbass and RIMAP in late September 2015. A presentation on this work was given at a function at the Australian Consulate in New York in October 2015. In January 2016 the ANMM funded a research trip by Dr Abbass to the United Kingdom, and in May RIMAP announced that new research indicated that *Lord Sandwich* (ex *Endeavour*) was one of five vessels scuttled between the northern tip of Goat Island and the North Battery in Newport. The announcement generated considerable media interest in the USA, England, Australia and New Zealand, with Media Monitors reporting an audience of more than 23 million people.

Closer to home, the museum's archaeology team continues to work closely with the Silentworld Foundation and is currently conducting photographic and video surveys of sites in Sydney Harbour using 3D photo-modelling software.

left HMAS *Sydney*'s inverted bow, 2.5 kilometres below the surface of the water, illuminated by spotlights from a remotely operated vehicle in 2015. Image courtesy WA Museum and Curtin University. © Curtin University
right RADM Andrew Robertson with *Windjammers Sailors*, his gift to the museum. Image Andrew Frolovs/ANMM



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 their 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 February the USA Bicentennial Gift Fund supported an ANMM curator's participation as an excavation team supervisor in the investigation of the wreck of the American whaling ship *Samuel Wright* at Bunbury, WA. The ship was lost in a gale on 7 July 1840, and is the city's oldest recorded shipwreck. Audio-visual records of what was found feature in the *Treasures of The American Collection* exhibition.

USA Gallery exhibitions

In July the USA Programs Manager drew on family history and contemporary technology to produce *Shark Attack*, a rapid response showcase based around a close encounter between champion surfer Mick Fanning and a great white shark in South Africa.

The photography exhibition *X Ray Vision – fish inside out*, from the Smithsonian Institution's National Museum of Natural History in Washington DC, and its companion exhibition *A Different Vision*, featuring Indigenous x-ray technique art and sculpture from our collection, closed on 22 May.

Mission X – the rag tag fleet, the story of Australians and their vessels working in the US Army Small Ships Section during World War II, also closed after more than two years to make way for the *Treasures of the American Collection* exhibition, which opened on 28 June. *Treasures* celebrates the 25th year of the USA Gallery and interprets the historical Australian–American maritime connection over almost 250 years. The exhibition includes 145 significant objects purchased with the USA Bicentennial Gift Fund or donated to the collection, including recent acquisitions of art, ship models and US Navy ephemera.

top Portraits of ships and their captains on display in *Treasures of the American Collection*. Image Andrew Frolows/ANMM bottom *Wildlife Photographer of the Year* combined images from the award-winning exhibition with natural history specimens from the museum's collection. Images Andrew Frolows/ANMM

Visitors and events

On 31 March 2016, the USA Gallery hosted members of a US Congressional delegation on behalf of the US Consulate in Sydney, including:

Mr Bruce Fischer (spouse of Senator Debra Fischer)
Mrs Kay Cochran
Mrs Bobbi Barrasso (spouse of Senator John Barrasso)
Dr David Black (spouse of Congresswoman Diane Black)
Mrs Lynn Duncan (spouse of Congressman John Duncan Jr)
Mr Bobby Fraser, Legislative Assistant to Sen Fischer
Mr Dusty Vaughan, State Director to Sen Fischer
Ms Heideh Shamoradi, Staff Member, Senate Appropriations Committee
Mr Alex Herrgott, Deputy Staff Director, Senate Environment and Public Works
Major Elizabeth Kreft (USAF liaison to US Senate)
Master Sgt Natasha McQueen

Retail and Merchandise

Retail finished the year 2% ahead of budget and 14% ahead of the previous year, with an income of \$822,000. The main reasons were a strong April (due to the *Classic & Wooden Boat Festival* and the incentive visit by Nu Skin Greater China) followed by high-yielding sales from the temporary exhibition *Ships, Clocks & Stars*. Retail also exceeded all KPIs, including gross profit margin of 58% (ahead of a target of 55%).

This year the retail team worked with the exhibitions team to build a pop-up store within the *Horrible Histories® Pirates* exhibition – a new level of collaboration.

The online store also saw significant growth, with end-of-year results 10% up on the previous year.

In September 2015, the museum hosted the Museum Shops Association of Australia Conference across two days. Matt Lee, Manager Merchandise and Visitor Services, presented a number of sessions and the museum's retail offering was showcased to almost 50 Australian and New Zealand museum retailers. The conference also hosted two international speakers, Julie Molloy from the National Gallery London and Lindsay Arvik from SeeEndless, New York. Matt Lee is now President of the Association.

Sponsorship

A significant sponsorship from United Technologies Corporation and Royal Museums Greenwich supported the *Ships, Clocks & Stars* temporary exhibition. Another significant sponsorship came from APN Outdoor, which rejoined the museum to partner on the major outdoor campaign for the launch of *Action Stations* and *Horrible Histories® Pirates*. Other temporary and travelling exhibitions attracted sponsorship from APT, Antarctica Flights and Foxtel History Channel.

Sponsorship achieved a total cash and in-kind result of \$958,000. This exceeded last year by \$339,000. The main reasons were the strong results tied to the opening of *Action Stations* and United Technologies' sponsorship of *Ships, Clocks & Stars*. In addition, forward secured sponsorship is solid due to longer-term partnerships secured as part of a revised and ongoing strategy.

While securing sponsorship for *Action Stations* was a focus, so was servicing current sponsors to encourage continued support. Major Partner Nine Network re-signed with the museum for five years as naming rights sponsor of the Nine Network Projection Room in *Action Stations*. Austal was a new sponsor secured this year, partnering on *Action Stations* for three years.

Sydney Heritage Fleet

The ANMM enjoys a sound working relationship with Sydney Heritage Fleet (SHF). The ANMM hosts the fleet's managerial offices and provides a berth for *James Craig* at the Wharf 7 Heritage Centre. The fleet also partners with the ANMM in such important international projects as the Australian Register of Historic Vessels (ARHV). The Wharf 7 wooden boat exhibition is another collaboration between the two institutions and involves significant small craft and heritage engines from the fleet's collection.

Sydney Maritime Museum, home of the Sydney Heritage Fleet and founded in 1965, celebrated its 50th anniversary in 2015. The not-for-profit organisation, originally named *Lady Hopetoun* & Port Jackson Marine Steam Museum, saved and restored the first vessel in its collection, the 1902 vice-regal steam yacht *Lady Hopetoun*, which is still its flagship.

Today, SHF has a fully operational fleet of historic vessels, all restored by the fleet's volunteers in its own workshops. All operate regularly, taking passengers to sea or on tours or charters within Sydney Harbour. Five of the operational vessels are more than 100 years old: *Lady Hopetoun* (1902), steam tug *Waratah* (1902), schooner *Boomerang* (1903), launch *Protex* (1908) and the fleet's oldest vessel, barque *James Craig* (1874), which was salvaged from southern Tasmania and restored by the fleet.

Other restored and operational vessels include the 1943 ex-RAN harbour launch *Harman* and the 1955 former Botany Bay motor launch *Berrima*. Two tugs from the 1960s, *Bronzewing* and *Currawong*, on loan from the RAN, enable the fleet to manage its own ship movements.

Tourism

Significant headway has been made over the 2015–16 year in attracting a larger proportion of international tourists to the museum. The launch of *Action Stations* marked the museum's first step in appealing more to the Chinese market, with the experience translated into simplified Chinese. International tourists to the museum increased 45% this year, with 57,761 compared with 39,816 in 2014–15. Importantly, 2015–16 saw the museum's first-ever visit from an incentive group – 3,887 Nu Skin Greater China company delegates from Hong Kong, China, Taiwan and Macau, in April.

For the first time, Chinese visitors were the number one international market in February and April and overall, as a result of Nu Skin Greater China, China was the number one international market, ahead of the UK (2) and USA (3). To cater for the growing Chinese market, the retail team has received training in cross-cultural awareness, and Chinese-speaking staff have been rostered on at The Store.

The growth to 32% international tourism stems from ongoing focus on driving international visitation in response to the Darling Harbour construction. It results from the work of our international representation agency and through working closely with destination marketing agencies of Destination NSW, Tourism Australia and Business Events Sydney.

As a result of the tourism activities, group lunch bookings for the museum's café have also increased exponentially, attracting more than 1,200 diners since October 2015.

Vaughan Evans Research Library

June 2016 marked the 30th anniversary of the museum's research library. In September 1993 the library was named after Vaughan Evans OAM to recognise his role in influencing the Australian government to build a national museum of the sea and for his generosity in donating his extensive personal library of classic and rare maritime history publications, which became the nucleus of the library's collection.

To celebrate this milestone a special morning tea was held for past and present staff of the museum and library.

The library is used by staff, Volunteers and museum Members and is also open three days per week 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.

In this reporting period the library received 288 donations to its collections. The principal donors were:

- » November 2015, Caroline Whitley: 10 items
- » December 2015, Harry Pugsley: 17 items
- » January 2016, Robert Albert AO donated a copy of *Varg* by Bruce Stannard, photography by Kraig Carlström
- » February 2016, Gary Holmes: 28 items
- » March 2016, Robin Hutcheon: 24 items
- » April 2016, Charlotte and Wendy Fairweather donated *A voyage to the Arctic in the whaler Aurora* by David Moore Lindsay
- » May 2016, the late Raymond J Doring, via his daughter Melinda Doring: 33 items

Member events held in the library:

- » July 2015, Chris Beazley, history talk: 'The seafaring life of Lawrence Hargrave'
- » August 2015, behind the scenes library tour
- » May 2016, three talks during the *Classic & Wooden Boat Festival*
- » June 2016, John Brock, history talk: 'William Dawes: star surveyor of Sydney town'

There are now five volunteers assisting library staff. Their duties include cataloguing, indexing, research, shelf tidying and shelving.



top Halcyon Evans, wife of the late Vaughan Evans, and former head librarian Frances Prentice at the morning tea celebrating the Vaughan Evans Library's 30th anniversary. Image Andrew Frolows/ANMM
bottom Vietnamese tourism delegates on a familiarisation visit to the museum, aboard former refugee boat *Tu Do*. ANMM image

Venues

Venues performed 5% better than last year, with a year end result of \$1.54 million. With the opening of the *Action Stations* Pavilion, three new venues were available for events. Forward bookings for the year ahead are also solid.

The conversion of the former administration offices to multi-use conference and education spaces began, with an anticipated opening from November 2016.

The museum hosted its first major incentive trip, with almost 4,000 delegates from Nu Skin Greater China using one venue (the Ben Lexcen Terrace) for five days. This incentive trip was secured through Business Events Sydney, of which the museum is a member.

The Assistant Director, Commercial and Visitor Services, participated in the Australia Business Week in China to promote the museum for these kinds of Asian incentive events. She also undertook sales calls in Singapore, Hong Kong and New Zealand, three key markets for the museum’s international tourism growth.

Volunteers

Volunteers contributed a total of 58,413 hours to the museum in 2015–16, working as visitor guides and as attendants in the Members Lounge, as well as assisting with fleet maintenance and various tasks throughout the museum.

The visitor guides contributed the majority of these hours. They conducted the following tours:

- » HMAS *Vampire* – 1,407 tours, escorting 9,285 visitors
- » Museum galleries – 277 tours, escorting 1,393 visitors
- » Kay Cottee’s yacht *Blackmores First Lady* – 423 tours, escorting 2,721 visitors
- » HMAS *Advance* – 640 tours, escorting a record total of 14,126 visitors.

The Volunteers’ Speakers group continued their excellent work, presenting to almost 80 groups and organisations and a total audience of 3,146 people.

Volunteers

	2012–13	2013–14	2014–15	2015–16
Volunteer numbers	1,555	1,499	1,274	1,366
Volunteer hours	67,300	57,843	55,432	58,413

Their efforts to attract visiting groups to the museum are now showing very positive results, with a considerable increase in the number of party bookings.

A drive to increase the number of Asian-speaking volunteers has been successful, with more than 25 now on the books. They have been instrumental in working with the Marketing and Venues teams to host familiarisation sessions for international buyers, some of whom do not speak English. To increase the number of Asian, and in particular Chinese-speaking volunteers, a promotion was undertaken with Union Pay.

With the popularity of the *Ships, Clocks & Stars* exhibition, the volunteers are now conducting guided tours of the exhibition for organised groups and daily visitors. These tours continue to grow in popularity.

The Sydney-based volunteer numbers increased to 456, while touring the *Endeavour* replica enabled the numbers of regional volunteers to reach 910.

We would like to pay tribute to the volunteers who died during this reporting period, including Warwick Abadee, Don Coulter, Shirley Hannam, Ken Raven, Russell Rea and Tom Wright. We acknowledge their service and dedication to the museum, and offer our condolences to their families.

Welcome Wall inscriptions

No	Country of origin	Number of registrations	Percentage
1	England	7,756	37%
2	Italy	3,563	17%
3	Germany	1,663	8%
4	Netherlands	1,637	7.9%
5	Scotland	1,596	7.7%
6	Greece	1,369	7%
7	Ireland	1,355	6.5%
8	Poland	723	4%
9	Malta	604	3%
10	Hungary	466	2%

Volunteers contributed more than 58,000 hours in 2015–16, as guides, assisting with administrative and curatorial tasks and in fleet maintenance



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 journeys.

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. Our 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.



The Welcome Wall continued to perform well this year compared with last year. Registrations were received from more than 50 countries, taking the total registrations for the year to 1,453. The total number of registrations stands at 29,133 names.

This year's result is a 108% increase from the 2014–15 financial year. The significant difference results from strategic community campaigns plus six months of a dedicated marketing focus endorsed and facilitated by the Greek Consul General.

The top 10 countries since the Wall began in 1998 are outlined in the table opposite.

One Welcome Wall unveiling ceremony was held this year, in December, attracting almost 1,000 participants.



top Visitor feedback on volunteer guides consistently indicates that they greatly add to visitors' experiences of the museum centre Visitors enjoy finding their own names and those of relatives on the Welcome Wall bottom Volunteers Ron Ray and Noel Phelan of ANMM Speakers

2015–16

ANNUAL PERFORMANCE STATEMENT



Introductory statement

The Council of the Australian National Maritime Museum, as the accountable authority of the Australian National Maritime Museum, presents the 2015–16 annual performance statements of the Australian National Maritime Museum, as required under paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). In Council's opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of the entity, and comply with section 39(2) of the PGPA Act.

At the opening of *Action Stations*, November 2015:

ANMM Director and CEO, Kevin Sumption, and Chairman, Peter Dexter AM; VADM Tim Barrett AO CSC RAN; Minister for the Arts, Senator The Hon Mitch Fifield; and ANMM Council member RADM Stuart Mayer CSC AND BAR, RAN.

Image Andrew Frolows/ANMM

A handwritten signature in black ink, appearing to read 'Peter Dexter'.

Peter Dexter AM

Chairman, Council of the Australian National Maritime Museum

Entity purpose

The functions of the Australian National Maritime Museum are set out in section 6 of the *Australian National Maritime Museum Act 1990*.

Our purpose is increased knowledge, appreciation and enjoyment of Australia's maritime heritage by managing the National Maritime Collection and staging programs, exhibitions and events.

This purpose is elaborated in our Corporate Plan for 2015–19 and our Annual Operational Plan for 2015–16 as follows:

- » develop, preserve and showcase collections to expand our knowledge of, and expertise in, maritime heritage and to share it with the Australian public and the world;
- » understand our audiences and communities, support their aspirations to express and protect their heritage, and include them in decisions about museum programs;
- » partner with communities, educational institutions, other museums and researchers to create and share knowledge about our maritime heritage and ongoing interaction with the sea and waterways;
- » identify and capitalise on entrepreneurial, media and marketing opportunities to drive a sustainable financial future;
- » collaborate with Indigenous communities and organisations to protect and promote their cultural heritage and to increase Indigenous participation in the museum's activities;
- » work collaboratively with partners to increase our influence in decision making, deliver results to communities across the nation, and promote ourselves internationally; and
- » implement best-practice governance and continue to meet our budget.

Results achieved against the performance criteria in 2015–16

Performance criterion 1: Engage, educate and inspire – continue to increase engagement with national and international visitors through innovative exhibitions and programs that are accessed in a variety of ways

Criterion source: Portfolio Budget Statement – Program 1.1

Results against performance criterion:

1,564,172 visits (onsite and offsite) to the organisation, against a target of 713,114. This level of visitation is the highest in the museum's history.

Onsite visits were 638,842, 18% higher than budget. This was mostly as a result of opening the *Actions Stations* Pavilion, a competitive exhibition program (including *Horrible Histories®: Pirates – the Exhibition*; *Black Armada – Australian Support in Upholding Indonesian Independence*; *Shackleton – Escape from Antarctica*, *Rough Medicine* and *Ships, Clocks & Stars – the Quest for Longitude*) and a pricing change involving free entry to the core galleries. As a result, paid visitors were 215,624, slightly behind budget, although unpaid visits were 423,218, exceeding budget by 32%.

Offsite visits were 925,330 as ANMM toured 11 exhibitions in 2015–16 internationally and nationally. The museum also had a significant presence at the 14th Istanbul Biennial.

HMB *Endeavour* – the museum's replica of Cook's *Endeavour* – voyaged to Victoria and South Australia, with 7,293 visitors (including students and teachers) at four ports.

There were 703,608 visits to the organisation's website, against a target of 455,421. This significant increase over budget is from successful digital marketing from November onwards – including investment in a digital marketing officer, the launch of the *Action Stations* microsite and release of *The Voyage* game.

54,550 people participated in public programs, against a target of 49,000.

Overall student participation in programs exceeded target (108%) with the results indicating an increasing preference for digital rather than onsite participation by school students. There were 32,411 onsite visits by students as part of an organised educational group, against a target of 36,300. Our school programs attracted 72,716 students, against a target of 35,000.

We delivered 666 organised programs onsite, against a target of 400. Thirty-eight program packages were available online, against a target of 25. Seven hundred and fifty-four educational institutions participated in organised school learning programs, against a target of 630.

Our satisfaction ratings were consistently high: 97% of visitors were satisfied or very satisfied with their visit, against a target of 90%; 93% of teachers reported an overall positive experience, against a target of 85%, and 93% of teachers reported relevance to the classroom curriculum, against a target of 95%.

Performance criterion 2: Managing resources – continue managing resources and infrastructure effectively to support core cultural work

Criterion source: Portfolio Budget Statement – Program 1.1

Results against performance criterion:

Expenditure mix (as a percentage of total expenditure) was as follows:

- 35% expenditure on collection development, against a target of 33%.
- 17% of total expenditure on other capital items, against a target of 21%.
- 24% of total expenditure on other (ie non-collection development) labour costs, against a target of 21%.
- 25% of total expenditure on other expenses, against a target of 24%.

Performance criterion 3: Collect, share and digitise – continue building and maintaining a rich national collection for current and future generations of Australians to enjoy and learn from

Criterion source: Portfolio Budget Statement – Program 1.1

Results against performance criterion:

In the reporting period 416 acquisitions made, against a target of 200, and 1,032 objects were accessioned, against a target of 500. The increase was partly due to working through a backlog of accessions. Appendix 2 of this Annual Report deals with selected acquisitions during the reporting period.

23.5% of the total collection was available to the public, against a target of 21%. 1.43% of the total collection was available to the public on display, against a target of 2%. 0.13% of the total collection was available to the public on tour, against a target of 0.02%. The percentage of the total collection available to the public on display is an inherently problematic indicator. As the collection grows, the proportion on display generally declines.

56% of the total collection is digitised, against a target of 50%. 22% of the total collection was available to the public online, against a target of 25%. Online access will improve with the Unlocking the Collections project (collection digitisation accessible online) in the next reporting period.

Performance criterion 4: Share the national maritime story across Australia – best practice community research and audience development; strong regional outreach through museum programs and exhibitions; strong support of maritime community initiatives across Australia; significant regional audience and community participation in museum programs

Criterion source: Corporate Plan/Annual Operational Plan 2015–16

Results against performance criterion:

The results for offsite visitation and access to programs, including in regional Australia, are reported under Performance Criterion 1.

Funding of \$135,000 was made available under the Maritime Museums of Australia Project Support Scheme in 2015–16. We received 60 project applications requesting a total of \$469,076 in funding, as well as three internship applications. Grants were awarded to 18 organisations and 12 organisations were offered in-kind support.

All three applicants were awarded internships.

There were 340 new museum Members and 305 renewing Members. The visitor and Member programs are identified in Appendix 1 of this Annual Report.

Performance criterion 5: Be a must-visit museum – rejuvenated site, wharves, exhibition spaces and galleries; dynamic and engaging programs and events; highest quality of visitor facilities and services

Criterion source: Corporate Plan/Annual Operational Plan 2015–16

Results against performance criterion:

The results for onsite visitation and access to programs and visitor satisfaction are reported under Performance Criterion 1.

The rejuvenated biennial *Classic & Wooden Boat Festival* attracted 16,300 people to the museum against a target of 10,000. The museum's contribution to *Vivid Sydney* attracted an extra 60,000 visitors to the site.

The construction of the *Action Stations* pavilion – a new multimillion-dollar building and interactive experience bringing to life the museum's ex-navy vessels – was completed and opened to the public in November 2015. *Action Stations* secured several awards and commendations.

The transformation of the permanent galleries commenced with the demount of the *Watermarks* Gallery. Laissez Faire Catering refurbished Yots café, resulting in an increase in patronage.

At the request of the NSW Government, the museum commissioned a business case into the development of a maritime heritage precinct on site. The NSW Government requested the business case in response to our proposal to establish a precinct and our request for support. The NSW Government's response is expected in 2016–17.

Performance criterion 6: Support and promote Indigenous maritime heritage – reflect ATSI culture and heritage in museum exhibitions, programs and activities; support educational training and cultural initiatives for Indigenous people

Criterion source: Corporate Plan/Annual Operational Plan 2015–16

Results against performance criterion:

About 1.5 million people had the opportunity to view Indigenous objects from the National Maritime Collection in 2015–16 (due to permanent and temporary exhibitions at the museum's Sydney site, two national touring exhibitions and a strong presence at the Istanbul Biennial and the Monaco Oceanographic Museum).

We acquired 47 Indigenous-themed objects for the National Maritime Collection. A new strategy was implemented to present an Indigenous voice and perspective across a majority of new ANMM exhibitions.

Ongoing community engagement included consultation with community on Indigenous language and signage for collections and exhibitions. The beginning of Reconciliation Week was recognised by ANMM staff participation in the first raising of the Blue Mud Bay Sea Rights flag in Sydney.

Indigenous cultural awareness training and workshops were conducted for 74 ANMM staff.

Arrangements progressed for Indigenous internships and traineeships commencing in 2016–17.

Performance criterion 7: Research, share knowledge and inspire – research projects that underpin the museum's purpose, programs and services; best practice in collection care and management; knowledge sharing and education

Criterion source: Corporate Plan/Annual Operational Plan 2015–16

Results against performance criterion:

The results for participation by school students are reported under Performance Criterion 1. The results regarding access to the collection on display onsite and online are reported under Performance Criterion 3.

The Voyage game – an online educational tool developed by the museum and Roar Films – was played by 20,417 unique visitors over 38,763 sessions with an average play time of more than 20 minutes – a significant dwell time for an educational game. The game won a Museums and Galleries National Award.

The museum's Maritime Archaeology Program continued to expand and develop this year, with a strong focus on the assessment, conservation and protection of HMAS *Perth* in Indonesia and supporting the Rhode Island Marine Archaeology Project in its search for the wreck of HMB *Endeavour* in the USA. The construction of a purpose-built wet and dry store for the program's archaeological surveying and diving equipment was completed this year.

The conference papers, lectures and talks given by staff are specified in Appendix 5 of this Annual Report.

Performance criterion 8: Forge a strong financial future – highly profitable business and commercial activities and partnerships; strong alternative revenue sources

Criterion source: Corporate Plan/Annual Operational Plan 2015–16

Results are reported in the Financial Report in this year's *Annual Report*.
Total own-source income was \$12.429 million this year, \$1.377 million ahead of last year and \$681,000 ahead of the original budget. Income from grants, sponsorship and sale of goods and services has continued to grow.
The ANMM Foundation was focused on establishing the museum's philanthropic capability. New donors were acquired, systems and software implemented and a long-term loan of SY *Ena* was secured. The Foundation's reserves increased by \$70,000 this year.

Performance criterion 9: Enhance organisational excellence – skilled, engaged and inspired people and collaborative culture; effective governance and business systems and practices; highest standards of safety for our staff, volunteers, visitors and collaborators

Corporate Plan/Annual Operational Plan 2015–16

A new online learning management system was developed and implemented. Forty new online courses, including Induction, were made available to staff.
WHS continued to be a high priority for ANMM, with reviews completed and various improvements implemented. Initiatives taken included:

- online WHS Induction was introduced for all new staff and Volunteers using a new Learning Management System
- regular workplace inspections were conducted, including ergonomic assessments
- free screen-based vision testing and influenza shots were offered to all staff
- risk controls were developed and progressively implemented to improve the safety of pedestrians, including arriving and departing visitors, and in particular school children
- 'no go'/exclusion zones were introduced during exhibition building and dismantling
- a modern table saw was purchased and other large tools were rearranged in the workshop to improve worker safety
- building works were undertaken to create a separate clean area (enclosed) workshop area, compliant chemical store and separated wet and dry store for the maritime archaeology team.

Two notifiable incidents occurred involving ANMM contractors working on site and required visits by Safework NSW and ComCare.

Analysis of performance against the museum's purpose

In 2015–16, the museum exceeded past records for onsite, offsite and online visitation. This result was the culmination of several years of strategic planning and investment by the museum. Where relevant, commentary has been included in the results table (above).

The museum now earns more than one-third of its revenue, with the remainder coming from government. This year has brought strong results in some commercial areas but the museum has also faced a significant reduction in appropriation, increases in mandatory insurance costs, decreased interest from investments and major disruptions in the Darling Harbour precinct (where the museum is located) – challenges that remain with us for the foreseeable future.

Linocut by Billy Missi (1970–2012), Kulba Yadail (Old Lyrics). Displayed in Songlines: the art of navigating the Indigenous world – a companion exhibition to Ships, Clocks and Stars: the Quest for Longitude – it tells how Torres Strait Islanders read the moon, stars and sea to understand the four seasons. Estate of the late Billy Missi/Licensed by Viscopy



2015–16

STATUTORY INFORMATION



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 2016, the Council comprised nine 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 three committees (see Appendix 12, page 162). 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. The Council is committed to continuous improvement and various changes were implemented throughout 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.

Anzacs in Greece – Then and Now, an exhibition of composite photographs by Cheryl Ward on The Rooftop, a new outdoor venue and exhibition space atop *Action Stations*.
Image Andrew Frolows/ANMM

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 corporate 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 subject to the *Public Governance, Performance and Accountability Act 2013* (PGPA Act).

All museum staff are aware of the importance of good governance, and governance is a regular item on the agenda for the executive management group's fortnightly meetings.

The names of the museum's senior executives and their responsibilities are:

Kevin Sumption Director and CEO

Michael Harvey Assistant Director,
Public Engagement and Research

Deanna Varga Assistant Director,
Commercial and Visitor Services

Peter Rout Assistant Director, Operations

Frank Shapter Assistant Director and Chief
Finance Officer

Paul McCarthy Executive Manager,
Governance and Corporate Strategy

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 2015–16.

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.

Non-compliance with Finance law

There were no significant issues reported to the responsible Minister under paragraph 19(1)(e) of the *Public Governance, Performance and Accountability Act 2013* that relate to non-compliance with finance law.

Subsidiary entities

There are no subsidiary entities of the Australian National Maritime Museum.

right On 27 May the museum hosted a ceremony to fly the Blue Mud Bay Sea Rights Flag for the first time in Sydney.
Image Andrew Frolows/ANMM

Capability reviews

There were no capability reviews released during the reporting period.

Government Policy Orders

There are currently no Government Policy Orders in effect under the PGPA Act.

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 below) 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.

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 performance management process.

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.

Workplace health and safety

The museum continued to ensure WHS management of projects in accordance with legislative requirements and industry best practice. We have a comprehensive and compliant management framework, affirming our 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 and WHS is included in the site induction given to all new employees, Volunteers and contractors.

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. The following initiatives were taken during the year to ensure the health, safety and welfare of workers:

- » online WHS Induction was introduced for all new staff and volunteers using a new Learning Management System
- » regular workplace inspections were conducted, including ergonomic assessments
- » free screen-based vision testing and influenza shots were offered to all staff
- » risk controls have been developed and progressively implemented to improve the safety of pedestrians. The State Transit Authority has also been consulted and involved in developing additional preventative safety measures around vehicle and bus movements on the western side of the museum.
- » 'no go'/exclusion zones were introduced during exhibition building and dismantling
- » a modern table saw was purchased and other large tools were rearranged in the workshop to improve worker safety
- » building works were undertaken to create a separate clean area (enclosed) workshop area, compliant chemical store and separated wet and dry store for the maritime archaeology team.

Two notifiable incidents occurred involving ANMM contractors working on site and required visits by Safework NSW and ComCare.

Ecologically sustainable development and environmental performance

As part of the construction project for the maritime archaeology wet locker, conservators inventoried and reassessed the requirements for storage of bulk chemicals kept in their bulk store. Most quantities of the stored chemicals were reduced. The *Action Stations* building was designed for low-energy usage and was constructed by a building contractor that was accredited by the Federal Safety Commissioner.

This year we have continued replacing old incandescent lights in the main museum building with modern low-energy LEDs. Gallery lighting is now at about 50% LED.

We worked with an industry expert to have *Horrible Histories® Pirates – the Exhibition* officially certified as a safe children's play area – the first time we have ever done this for an interactive exhibition.

We replaced the 15-year-old table saw in the workshop, used for fabrication work by the Interpretation and Design and Fleet units, with one compliant with modern WHS regulations.

The Registration team complied with workplace health and safety and contributed to improved processes for identification and management of hazardous materials in museum collections.

Procurement initiatives to support small business

The Australian National Maritime Museum supports small business participation in the Commonwealth Government procurement market. Examples of small businesses that we employ are teacher guides, other small contractors and small businesses around niche services. The ANMM recognises the importance of ensuring that small businesses are paid on time. 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/.

Grants

Information on grants awarded by the Australian National Maritime Museum during the period 1 July 2015 to 30 June 2016 is available at anmm.gov.au/grants and on page 46.

Information on grants awarded to the Australian National Maritime Museum during the period 1 July 2015 to 30 June 2016 can be found on page 46.



Advertising, marketing design and marketing research

In the 2015–16 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

Action Stations exhibition campaign creative:

Sophie Jermyn Management \$4,500 **Smith & Jones Management** \$4,500 **Benchmark Creative** \$1,000
Slade Smith \$760 **Ensemble MediaBrands** \$143,875
Cunneen Signs \$808 **Spinifex Group** \$74,685 **Milked** \$3,750 **Cream** \$15,000 **Work Art Life Studios** \$1,200

Classic & Wooden Boat Festival campaign creative:
Salt Advertising \$6,590

Domestic tourism campaign creative: **Bloke** \$170
Salt Advertising \$1,560

General museum marketing: **Bloke** \$180 **Projekt Inject** \$2,606 **Slade Smith** \$60 **FROST Collective** \$7,000
Australian Attractions \$6,000

Horrible Histories® Pirates – the Exhibition campaign creative: **Bloke** \$120 **Salt** \$1,485 **Ensemble MediaBrands** \$83,500 **Slade Smith** \$100 **ACMN** \$3,440

Shackleton: Escape from Antarctica exhibition campaign creative: **Bloke** \$1,070

Ships, Clocks & Stars: the Quest for Longitude exhibition campaign creative: **Enigma Communication** \$8,776
Bloke \$5,050

Quarterly *What's On* creative: **Slingshot Design** \$6,000
Bloke \$260

Undiscovered: Photographic Works by Michael Cook exhibition campaign creative: **Salt Advertising** \$23,315 **Rippling Media** \$3,240

Wildlife Photographer of the Year exhibition campaign creative: **Salt Advertising** \$4,320, **Slade Smith** \$100



Conservation staff employed specialist skills to work safely with stuffed exhibits in *Shackleton: Escape from Antarctica*. Images Andrew Frolows/ANMM

Market research organisations

Market research for *Horrible Histories® Pirates – The Exhibition*: **Strategy 8 Consulting** \$4,950

Market research for *Action Stations* exhibition: **Strategy 8 Consulting** \$4,950

Market research for *Shackleton: Escape from Antarctica* exhibition: **Strategy 8 Consulting** \$4,950

Market research for *Ships, Clocks & Stars: the Quest for Longitude* exhibition: **Strategy 8 Consulting** \$4,950

Media advertising organisations

Action Stations exhibition media buying: **Sydney Harbour Foreshore Authority** \$10,000 **UM MediaBrands** \$237,758 **Sydney Harbour Foreshore Authority** \$8,900

Classic & Wooden Boat Festival media buying: **Enigma Communications** \$14,996

Domestic tourism advertising: *Sydney Official Guide English Edition* (Hardie Grant) \$25,400 *Sydney Official Guide Chinese Edition* (Hardie Grant) \$10,816 *Sydney Official Map English Edition* (Hardie Grant) \$16,000 *What's On in Sydney* \$17,800 *The Traveller's Companion* (Smiley Ad Co) \$4,425 *This Week in Sydney* (Hardie Grant) \$5,040 *Sydney Visitor Centre* \$1,475 *Cruise Arrival Guide* \$1,500 *Darling Harbour Map* \$1,925 *My Bus* \$1,000, *MiniCards* \$900

Horrible Histories® Pirates – the Exhibition media buying: **Sunday Telegraph** (\$3,500) **UM MediaBrands** \$95,234

Museum search advertising: **Google Adwords** \$3,733

Shackleton: Escape from Antarctica exhibition media buying: **Enigma Communications** \$24,026

Ships, Clocks & Stars: the Quest for Longitude exhibition media buying: **Enigma Communications** \$13,296

Undiscovered: Photographic Works by Michael Cook exhibition advertising: **Art Monthly** \$500 **AGNSW Look Magazine** \$2,000 **Photofile** \$900

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.

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 (SAMP) to 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.

The management of heritage and collection assets, including the floating vessels, involves dedicated Conservation and Registration teams, museum-grade environmental conditions for the galleries and warehouse to be maintained as part of the SAMP, and individual maintenance plans for each of the floating vessels as they are exposed to harsh marine environmental conditions.

Plans are regularly assessed by the executive team and presented to Council as required.

Assessment of purchasing against core policies and principles

The Australian National Maritime Museum has a procurement policy, delegations framework and procurement guidelines. These comply with the Commonwealth Procurement Rules and the processes were independently audited by PricewaterhouseCoopers in the previous year 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, in the previous year an online procurement system with electronic workflow approval process was implemented. The procurement policy is regularly reviewed.

- » streamlining general administration or standard processes, including increased use of templates, streamlining documentation, changing workflows
- » simplifying learning and development processes, including applying for training and recording outcomes
- » lowering delegations and expanding span of control
- » moving to online and digital tools for internal processes or improving those which are currently in place

Correction of material errors in previous report

The previous report contained errors in the dates of Councillors' terms. The correct dates are as follows:

Chairman Mr Peter Dexter:

term 25 July 2013–24 July 2016

Director Mr Kevin Sumption:

term 15 February 2012–14 February 2017

No other material errors are noted.

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.

Productivity gains

The museum's longstanding commitment to continuous improvement continued throughout the reporting period. A high priority is given to the visitor experience, and the museum implemented the following initiatives to reduce red tape and enhance productivity:

Entity Resource Statements and Resources for Outcomes

Actual expenses by outcome	2012–13	2013–14	2014–15	2015–16
Ordinary annual services* (Appropriation Bill No 1)	22,073,000	23,416,000	22,309,000	21,878,000
Revenue from other independent sources* (ie own source revenue + gains)	10,438,000	10,646,000	11,052,000	12,429,000
Expenses not requiring appropriation* in budget year (depreciation and amortisation)	3,182,000	522,000	1,076,000	2,247,000
Total expenses for outcome	35,693,000	34,584,000	34,437,000	36,554,000

See also Appendixes 19 (page 173) and 20 (page 174).

2015–16

HUMAN RESOURCES



Staffing overview

At 30 June 2016, the number of staff employed under the *Public Service Act 1999* totalled 115 (80 ongoing full-time, 14 ongoing part-time, 17 non-ongoing full-time, one non-ongoing part-time and three non-ongoing casual).

Enterprise Agreements/AWA/Individual Flexibility Agreements (IFAs)

At 30 June 2016, the number of APS employees covered by an Enterprise Agreement was SES nil, non-SES 115. 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 22.

Non-salary benefits for employees include influenza vaccinations, eyesight testing, access to relevant training and access to confidential counselling services

As part of the museum's sponsorship agreement with Sydney by Sail, they provide a free sail for museum staff each year. Image ANMM photographer

Salary rates and benefits

The salary rates available for APS employees by classification structure (as at 30 June 2016) are as follows:

Classification	Pay point	30 June 2016
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
APS Level 3	3.1	\$51,807
	3.2	\$52,171
	3.3	\$53,524
	3.4	\$54,886
	3.5	\$56,308
APS Level 4	4.1	\$57,436
	4.2	\$58,145
	4.3	\$59,994
	4.4	\$61,556
	4.5	\$63,132
APS Level 5	5.1	\$64,393
	5.2	\$66,853
	5.3	\$68,887
	5.4	\$70,769
	5.5	\$72,007
APS Level 6	6.1	\$73,757
	6.2	\$77,463
	6.3	\$80,462
	6.4	\$82,072
	6.5	\$88,202
Executive Level 1	1.1	\$89,796
	1.2	\$96,963
	1.3	\$98,904
Executive Level 2	2.1	\$103,567
	2.2	\$109,260
	2.3	\$117,417

Senior management remuneration

Remuneration rates for members of the Council and the Director are determined by the Remuneration Tribunal. The remuneration of the APS members of the museum's executive is addressed in the table (left) or in Individual Flexibility Agreements.

Non-salary benefits provided to employees

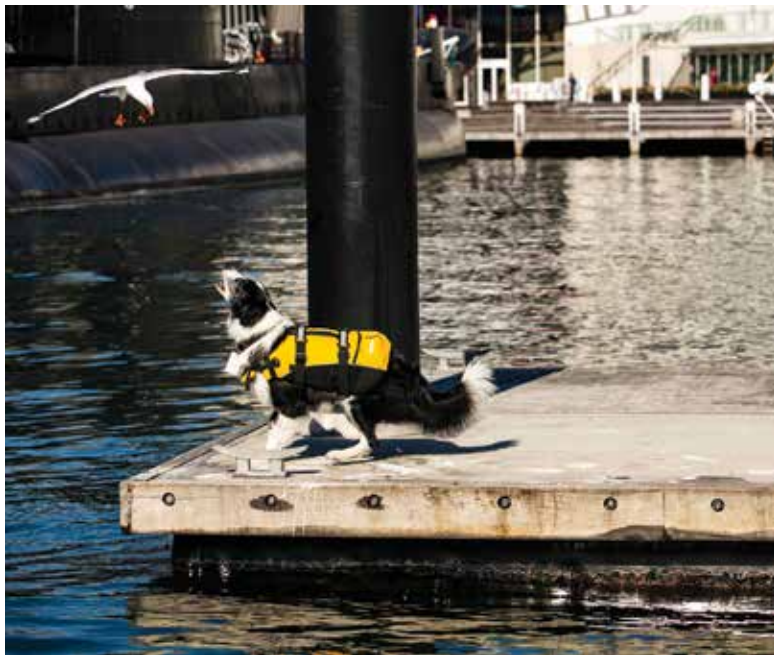
- » Access to confidential professional counselling service through Employee Assistance Program
- » Reimbursement of costs for APS staff for vaccinations
- » Bulk influenza vaccinations on site for staff
- » Eyesight testing for APS staff and reimbursement for cost of spectacles
- » Provision of prescription sunglasses to employees who regularly work 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
- » 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
- » Annual staff regatta

Performance bonus payment

The aggregate performance bonus payment to APS staff for the agency as a whole in 2015–16 was nil.

Effectiveness in managing human resources

The staff turnover rate in 2015–16 was 12.7% compared with 7.2% in 2014–15 and 10.23% in 2013–14.



Key training and development initiatives

Staff undertook a range of work-related training activities, courses and conferences, including fire warden, senior first aid, work health and safety, APS Code of Conduct, bullying and harassment, and diversity training. Specialised training in presentation skills and APSC selection was also conducted. The Learning Management System (LMS) was introduced for online induction. Current modules available to staff include induction, compliance, office and management.

Commonwealth disability strategy

A new ANMM Accessibility Action Plan is to be developed.

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 overseas travel policy and procedure.

The enterprise agreement

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

The new Enterprise Agreement is expected to cover the following:

- » working conditions for staff
- » allowances
- » pay rates
- » personal leave
- » consultative process and terms of representation.

Indigenous employment

As at 30 June 2016 there were two ongoing staff who identified as Indigenous. There were nil non-ongoing staff who identified as Indigenous.

Industrial democracy

The museum's Joint Consultative Council (JCC) met twice, including meetings to review and discuss outcomes of the restructure implemented in January 2014. The JCC consisted of 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

The museum maintains Silver Membership of the Australian Network on Disability.

far left Bailey Haggarty, Assistant Director, Seagulls, was brought on staff in June 2016 to repel the seagulls that make a mess of the museum's wharves and vessels. He immediately began blitzing his KPIs, resulting in savings for other business units. He has also attracted many positive local and international media reports about the museum left A registrar in the museum's Large Object Store

Images Andrew Frolows/ANMM

Staffing

	2013–14	2014–15	2015–16
Average staff level	98.84	97.25	106.70

Staff by gender

	2013–14		2014–15		2015–16	
	Male	Female	Male	Female	Male	Female
Senior management (EL 2)	4	6	5	5	7	4
Middle management (EL 1)	8	8	9	10	12	12
Other	32	39	37	42	33	47
Total	44	53	51	57	52	63

Division staff

Division	2013–14	2014–2015	2015–16
Executive	3	3	5
Finance and Information Communication & Technology	5	5	5
Public Engagement and Research	36	41	40
Commercial and Visitor Services	11	11	18
Operations	42	48	47
Total	97	108	115

Salaries

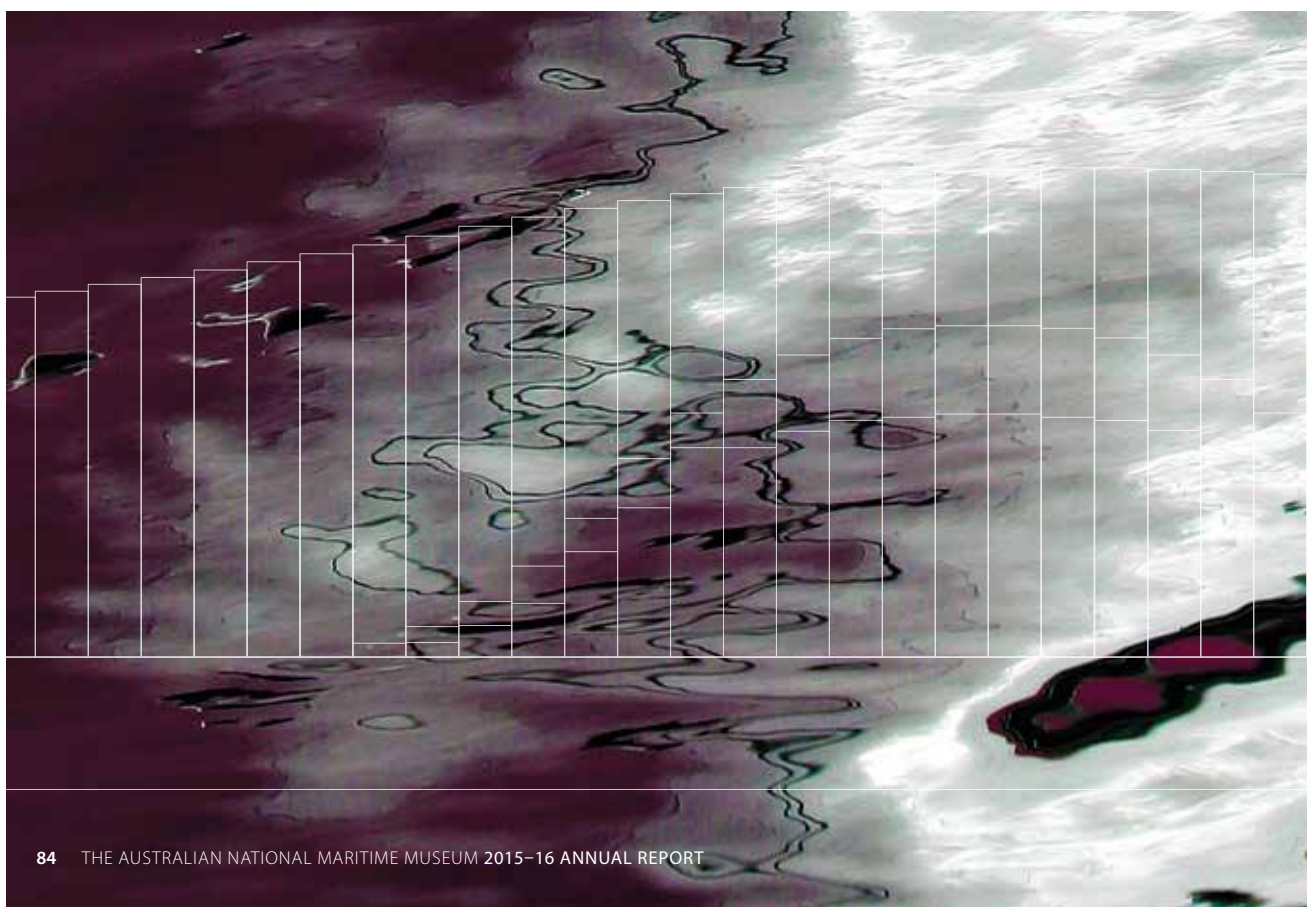
Note: there were 27 pay periods in 2015–16

Division	2013–14	2014–15	2015–16
Executive	\$835,702	\$282,206	\$484,699
Finance and Information Communication & Technology (new division)	\$917,800	\$602,519	\$731,091
Public Engagement and Research	\$3,565,142	\$3,360,341	\$3,733,328
Commercial and Visitor Services	\$955,880	\$1,028,924	\$1,503,373
Operations	\$3,241,745	\$3,925,841	\$4,623,356
Collections and Research (division no longer exists)	\$427,667	\$0	\$0
Total	\$9,943,936	9,199,831	\$11,075,846

2015–16

FINANCIAL REPORT

Reflections from the Cape Bowling Green Lighthouse.
Photo Andrew Frolovs/ANMM



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

In our opinion, the attached financial statements for the year ended 30 June 2016 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 the 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 fall due.

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



Peter Dexter AM
Chairman
16 September 2016



Kevin Sumption
Chief Executive Officer
16 September 2016



Frank Shapter
Chief Financial Officer
16 September 2016





INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying annual financial statements of the Australian National Maritime Museum for the year ended 30 June 2016, which comprise the following for the consolidated entity, a Statement by the Chairman, Chief Executive and Chief Financial Officer, Statement of Comprehensive Income, Statement of Financial Position, Statement of Changes in Equity, Cash Flow Statement; and Notes to and Forming Part of the Financial Statements.

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.

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 2016 and its financial performance and cash flows for the year then ended.

Accountable Authority'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 and is also responsible for such internal control as the Council determines 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 of the Australian National Maritime Museum, 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.

Australian National Audit Office

A handwritten signature in dark ink, appearing to read "S. Buchanan". The signature is written in a cursive, slightly slanted style.

Serena Buchanan
Engagement Executive

Delegate of the Auditor-General

Canberra
16 September 2016

AUSTRALIAN NATIONAL MARITIME MUSEUM
STATEMENT OF COMPREHENSIVE INCOME
for the period ended 30 June 2016

	Notes	2016 \$'000	2015 \$'000	Budget Original \$'000
NET COST OF SERVICES EXPENSES				
Employee benefits	3A	13,830	13,361	12,874
Supplier expenses	3B	13,815	11,935	13,091
Depreciation and amortisation	7A	8,756	8,893	9,752
Write-down and impairment of assets	3C	-	100	-
Impairment allowance	3C	35	-	-
Bad debt write off	3C	-	29	-
Grants	3D	118	119	115
Total expenses		36,554	34,437	35,832
LESS:				
OWN-SOURCE INCOME				
Own-source revenue				
Sale of goods and rendering of services	4A	6,457	5,392	7,083
Interest	4B	496	691	612
Rental Income	4C	1,962	2,133	1,708
Total own-source revenue		8,915	8,216	9,403
Gains				
Other gains	4D	3,514	2,836	2,345
Total gains		3,514	2,836	2,345
Total own-source income		12,429	11,052	11,748
Net cost of services		24,125	23,385	24,084
Revenue from Government	4E	21,878	22,309	22,211
Surplus (deficit) attributable to the Australian Government on continuing operations		(2,247)	(1,076)	(1,873)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation surplus (deficit)		(114)	1,044	-
Total other comprehensive income		(114)	1,044	-
Total comprehensive income (deficit) attributable to the Australian Government		(2,361)	(32)	(1,873)

The above statement should be read in conjunction with the accompanying notes.
For budget variance commentary, please see note 19.

AUSTRALIAN NATIONAL MARITIME MUSEUM
STATEMENT OF FINANCIAL POSITION
as at 30 June 2016

	Notes	2016 \$'000	2015 \$'000	Budget Original \$'000
ASSETS				
Financial assets				
Cash and cash equivalents	6A	14,297	18,289	12,242
Trade and other receivables	6B	1,311	1,132	1,047
Total financial assets		15,608	19,421	13,289
Non-financial assets				
Land and buildings	7A	148,596	148,006	148,620
Infrastructure, plant and equipment	7A	13,189	11,586	10,907
Heritage and cultural assets	7A	77,829	79,282	79,339
Intangibles	7A	5,785	4,639	7,096
Inventories	7B	299	253	241
Other non-financial assets	7C	564	593	444
Total non-financial assets		246,262	244,359	246,647
Total Assets		261,870	263,780	259,936
LIABILITIES				
Payables				
Suppliers	8A	2,183	3,700	2,886
Other payables	8B	2,060	1,955	1,205
Total payables		4,243	5,655	4,091
Provisions				
Employee provisions	9A	2,334	2,180	1,954
Total provisions		2,334	2,180	1,954
Total Liabilities		6,577	7,835	6,045
Net Assets		255,293	255,945	253,891
EQUITY				
Contributed equity		13,933	12,224	13,933
Reserves		187,713	187,827	186,783
Retained surplus		53,647	55,894	53,175
Total Equity		255,293	255,945	253,891

The above statement should be read in conjunction with the accompanying notes.
For budget variance commentary, please see note 19.

AUSTRALIAN NATIONAL MARITIME MUSEUM
STATEMENT OF CHANGE IN EQUITY
for the period ended 30 June 2016

	Notes	2016 \$'000	2015 \$'000	Budget Original \$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		12,224	10,495	12,224
Transaction with owners				
Contributions by owners				
Equity injection		1,709	1,729	1,709
Total transactions with owners		1,709	1,729	1,709
Closing balance as at 30 June		13,933	12,224	13,933
RETAINED EARNINGS				
Opening balance				
Balance carried forward from previous period		55,894	56,970	55,048
Comprehensive income				
Surplus/(Deficit) for the period		(2,247)	(1,076)	(1,873)
Total comprehensive income		(2,247)	(1,076)	(1,873)
Closing balance as at 30 June		53,647	55,894	53,175
ASSET REVALUATION RESERVE				
Opening balance				
Balance carried forward from previous period		187,827	186,783	186,783
Comprehensive income				
Other comprehensive income		(114)	1,044	-
Total comprehensive income		(114)	1,044	-
Transfers between equity components		-	-	-
Closing balance as at 30 June		187,713	187,827	186,783
TOTAL EQUITY				
Opening balance				
Balance carried forward from previous period		255,945	254,248	254,055
Comprehensive income				
Surplus/(Deficit) for the period		(2,247)	(1,076)	(1,873)
Other comprehensive income		(114)	1,044	-
Total comprehensive income		(2,361)	(32)	(1,873)
Transactions with owners				
Contributions by owners				
Equity injection		1,709	1,729	1,709
Total transactions with owners		1,709	1,729	1,709
Closing balance as at 30 June		255,293	255,945	253,891

The above statement should be read in conjunction with the accompanying notes
For budget variance commentary, please see note 19.

AUSTRALIAN NATIONAL MARITIME MUSEUM
CASH FLOW STATEMENT
for the period ended 30 June 2016

	Notes	2016 \$'000	2015 \$'000	Budget Original \$'000
OPERATING ACTIVITIES				
Cash received				
Sales of goods and rendering of services		8,946	8,880	8,791
Receipts from Government		21,878	22,309	22,211
Interest		499	681	612
Net GST received		2,076	2,431	1,705
Other		1,423	895	845
Total cash received		34,822	35,196	34,164
Cash used				
Employees		(12,482)	(11,562)	(11,374)
Suppliers		(15,558)	(14,555)	(14,662)
Other		(153)	(148)	(115)
Total cash used		(28,193)	(26,265)	(26,151)
Net cash from operating activities	10B	6,629	8,931	8,013
INVESTING ACTIVITIES				
Cash used				
Purchase of property, plant and equipment		(7,876)	(10,488)	(7,844)
Purchase of heritage and cultural items		(1,966)	(2,350)	(1,714)
Purchase of intangibles		(2,488)	(903)	(2,029)
Total cash used		(12,330)	(13,741)	(11,587)
Net cash (used by) investing activities		(12,330)	(13,741)	(11,587)
FINANCING ACTIVITIES				
Cash received				
Contributed equity		1,709	1,729	1,709
Total cash received		1,709	1,729	1,709
Net cash from financing activities		1,709	1,729	1,709
Net increase (decrease) in cash held		(3,992)	(3,081)	(1,865)
Cash and cash equivalents at the beginning of the reporting period		18,289	21,370	14,107
Cash and cash equivalents at the end of the reporting period	6A	14,297	18,289	12,242

The above statement should be read in conjunction with the accompanying notes.
For budget variance commentary, please see note 19.

AUSTRALIAN NATIONAL MARITIME MUSEUM
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2016

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 Executive Remuneration
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

AUSTRALIAN NATIONAL MARITIME MUSEUM

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Objectives

The Australian National Maritime Museum is an Australian Government controlled entity. It is a not-for-profit 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 Australian National Maritime Museum is structured to meet the following 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 continued existence of the entity in its present form and with its present programmes is dependent on Government policy and on continuing funding by Parliament for the entity's administration and programmes.

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:

- Public Governance, Performance and Accountability (Financial Reporting) Rule 2015 (FRR) for reporting periods ending on or after 1 July 2015; 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 1.19).

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 Contingency note.

Unless alternative treatment is specifically required by an accounting standard, 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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

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 17.

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

The ANMM has chosen to early adopt AASB 2015-7 Amendments to Australian Accounting Standards – Fair Value Disclosures of Not-for-Profit Public Sector Entities at 30 June 2016 as stated in note 5.

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.

1.4 Revenue

Revenue from Government

Funding received or receivable from non-corporate Commonwealth entities by 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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the period ended 30 June 2016

Other Types of Revenue

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

Revenue from the rendering of a service is recognised after delivery of service or over the service/subscription period or by reference to the stage of completion of the contract to provide the service. The contract 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.

Rental income is recognised over the term of the contract according to lease period terms.

1.5 Gains

Sale of Assets

Gains from disposal of assets are 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, unless received from another Government entity as a consequence of a restructuring of administrative arrangements.

Cash donations with no commitments are recognised when received.

Assets donated to the Australian National Maritime Museum are recognised at fair value as revenue.

1.6 Transactions by the Government as Owner

Equity Injections

Amounts appropriated which are designated as 'equity injections' for the year (Collection Development Acquisition Budget (CDAB), less any formal reductions, are recognised directly in Contributed Equity in that year (2016: \$1,709,000 and 2015: \$1,729,000).

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

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 and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

Long-term employee benefits are measured as net total of the present value of the defined benefit obligation at the end of the reporting period.

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 at the estimated salary rates that will be applied at the time the leave is taken, including the entity's 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 2016. The estimate of the present value of the liability takes 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.

No provision has been required for 2015-16 and prior year.

Superannuation

The museum's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government. The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution 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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

The museum makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. The museum accounts for the contributions as if they were contributions to defined contribution plans.

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

1.8 Leases

Where an asset is acquired by means of a finance lease, the asset is capitalised at either the fair value of the lease property or, if lower, the present value of minimum lease payments at the inception of the contract and a liability is recognised at the same time and for the same amount.

The discount rate used is the interest rate implicit in the lease. Leased assets are amortised over the period of the lease. Lease payments are allocated between the principal component and the interest expense.

Operating lease payments are expensed on a straight-line basis which 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 is recognised at its nominal amount. Cash and cash equivalents includes:

- a) cash on hand;
- b) demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value; and
- c) cash in trust accounts.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

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.

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 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 2016 were nil- (2015: nil)

1.14 Non- Financial Assets

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 income at their fair value at the date of acquisition.

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).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

Revaluations

Following initial recognition at cost, property, plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the operating results. Revaluation decrements for a class of assets are recognised directly in the operating results except to the extent they reverse a previous revaluation increment for that class.

When an item of property, plant and equipment is revalued, any accumulated depreciation as at the revaluation date is treated in one of the following ways:

- a) restated proportionately with the change in the gross carrying amount of the asset so that the carrying amount of the asset after revaluation equals its revalued amount. This method is often used when an asset is revalued by means of applying an index to determine its depreciated replacement cost; or
- b) eliminated against the gross carrying amount of the asset and the net amount restated to the revalued amount of the asset.

The non-financial assets were valued subject to Level 2 and Level 3 unobservable inputs as per Note 5.

Depreciation

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

Depreciation rates (useful lives), 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 rates applying to each class of depreciable asset are based on the following useful lives:

	2016	2015
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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

Impairment

All assets were assessed for impairment at 30 June 2016. Where indications of impairment exist, the asset's recoverable amount is estimated and an 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 of disposal 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 to be its depreciated replacement cost.

Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

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 external valuers and by 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.

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.

Intangibles

The museum's intangibles comprise internally developed software for internal use and digital content for external use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software and digital content is amortised on a straight-line basis over its anticipated useful life. The useful lives of the entity's software are 3 - 20 years (2015: 3-10 years).

All software assets were assessed for indications of impairment as at 30 June 2016.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

1.15 Inventories

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

Inventories acquired at no cost or nominal consideration are initially measured at current replacement cost at the date of acquisition.

1.16 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.

1.17 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.

1.18 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.

1.19 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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

	2016 \$'000	2015 \$'000
3. EXPENSES		
3A: Employee Benefits		
Wages and salaries	6,426	6,022
Superannuation:		
Defined contribution plans	982	815
Defined benefit plans	600	485
Leave and other entitlements	1,460	1,167
Volunteer resources, free of charge	1,500	1,500
Workers Compensation	152	126
Labour Hire	2,654	3,202
Other employee expenses	56	44
Total employee benefits	13,830	13,361
3B: Suppliers		
<i>Goods and Services supplied or rendered</i>		
Cost of goods sold	384	338
Brand and Marketing	2,085	1,682
Collections	46	67
Contractors	4,410	3,946
Consultants	1,107	920
Utilities	801	919
Functions, Exhibition, Events	1,727	1,256
Staff related expenses	958	647
Technology and Telecommunication	591	484
Vessels	200	359
Other	1,376	1,195
Total goods and services supplied or rendered	13,685	11,813
Goods supplied	2,495	2,208
Services rendered	11,190	9,605
Total goods and services supplied or rendered	13,685	11,813
Other supplier expenses		
Operating lease rentals	130	122
Total other supplier expenses	130	122
Total supplier expenses	13,815	11,935

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2016

	2016 \$'000	2015 \$'000
Leasing commitments		
Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:		
Within 1 year	131	114
Between 1 to 5 years	137	244
Total operating lease commitments	268	358

Operating lease commitments only include a lease for offsite storage facilities on which there are no contingent rentals.

3C: Write-Down and Impairment of Assets

Write-down on Infrastructure, plant and equipment	-	100
Impairment allowance on trade debtors	35	-
Bad debt write off	-	29
Total write-down and impairment of Assets	35	129

3D: Grants Expense

Non-profit institutions	118	119
Total grants expense	118	119

4. INCOME

OWN-SOURCE REVENUE

4A: Sales of Goods and Rendering of Services

Sale of goods	876	779
Rendering of services	5,581	4,613
Total sales of goods and rendering of services	6,457	5,392

4B: Interest

Deposits	496	691
Total interest	496	691

4C: Rental Income

Lease Income	1,962	2,133
Total rental income	1,962	2,133

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

	2016 \$'000	2015 \$'000
Subleasing rental income commitments		
The museum in capacity as lessor, lease part of Wharf 7, the wharves and the main museum (Café) on a commercial basis.		

Commitments for sublease rental income receivables are as follows:

Within 1 year	1,981	1,437
Between 1 to 5 years	2,904	1,463
Total sublease rental income commitments	4,885	2,900

GAINS

4D: Other Gains

Volunteer resources, free of charge	1,500	1,500
Sponsorship in kind	591	441
Industry contributions	368	178
Grants	653	308
Donations	228	351
Other	174	58
Total other gains	3,514	2,836

Other gains include service-related donations-in-kind from a range of donors.

REVENUE FROM GOVERNMENT

4E: Revenue from Government

Department of Communication and the Arts	21,878	-
Attorney Generals Department	-	22,309
Total revenue from Government	21,878	22,309

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS *for the period ended 30 June 2016*

5. FAIR VALUE MEASUREMENT

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).

The ANMM engaged the service of the Rodney Hyman Assets Services (RHAS), Aalders Auctions and ANMM internal curators to conduct a valuation of all non-financial assets at 30 June 2016 and has relied upon the valuation outcomes to establish carrying amounts. An annual assessment is undertaken to determine whether the carrying amount of the assets is materially different from the fair value. Comprehensive valuations are carried out at least once every three years. The valuers have provided assurance that the models developed are in compliance with AASB 13.

A detailed external valuation review of ANMM's land, buildings, wharf and Infrastructure, plant and equipment assets was carried out as at 30th June 2016. The existing valuer, RHAS an operating division of AON, was engaged to assess the valuation techniques, inputs and sensitivities of the land, buildings, wharf and Infrastructure, plant and equipment assets. The Heritage and Cultural assets are valued on a continuing basis by Aalders Auctions and the ANMM's curators based upon their potential market value.

The ANMM has chosen to early adopt AASB 2015-7 Amendments to Australian Accounting Standards – Fair Value Disclosures of Not-for-Profit Public Sector Entities at 30 June 2016. The future economic benefits of ANMM's non-financial assets are not primarily dependent on their ability to generate cash flows. ANMM has not disclosed qualitative information about the significant unobservable inputs or a narrative description of the sensitivities of the fair value measurements to changes in the unobservable inputs.

The ANMM's policy is to recognise transfers into and transfers out of fair value hierarchy levels as at the end of the reporting period.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

Fair Value Measurement

Consolidated	Level 2 \$'000	Level 3 \$'000
Land, Building & Wharves		
Land	-	47,775
Buildings and improvements	-	76,429
Wharves	-	24,392
Total Land and Building	-	148,596
Infrastructure, Plant and Equipment	106	13,083
Heritage and Cultural Assets		
HMB Endeavour Replica	-	25,320
HMAS Onslow, Vampire and other floating vessels	-	8,364
Museum Collection	-	44,085
Total Heritage and Cultural Assets	106	77,829
Total	106	239,508

Note: All the above assets were valued subject to Level 3 unobservable inputs, except for a truck, a table saw and work boat which are considered as Level 2 inputs.

Summary of Movement in Asset Revaluation Reserve

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	533	10,238
Heritage and Cultural Assets	70,898	(647)	70,251
Total	187,827	(114)	187,713

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2016

Level 3 fair value measurements-valuation and inputs used for assets and liabilities in 2016

Asset Category	Input Level	Fair Value \$'000	Valuation Technique	Significant Unobservable Inputs
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.
Buildings	3	\$76,429	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.
Wharves	3	\$24,392	Market Based Approach based income capitalization, whereby a yield is applied to the potential income to assess its value.	Valuation hinges on wet land discounted rate
Infrastructure, Plant and Equipment	3 2	\$13,083 \$106	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. The Level 2 assets are valued using the comparable sales approach.	Physical Obsolescence (Useful Lives), valuation has been conducted based on a combination of historic useful lives of the assets and future potential useful lives.
Heritage and Cultural Assets: HMB Endeavour Replica	3	\$25,320	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.
Heritage and Cultural Assets: HMAS Onslow, Vampire and other floating vessels	3	\$8,364	Based on previous valuations and methodology adopted, the value for HMAS Onslow and HMAS Vampire has been determined at \$3M for each and based on the income method. Improvements will continue to be capitalised and reassessment of the asset value and remaining useful life will be considered on an ongoing basis.	Value and estimated useful lives depend on the construction and age of the vessel.
Heritage and Cultural Assets: Museum Collection	3	\$44,085	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 material type and limited available market.

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2016

Reconciliation for recurring Level 3 fair value measurements

	Land, Buildings & Wharves		Infrastructure, Plant & Equipment		Heritage & Culture Assets		Total	
	2016	2015	2016	2015	2016	2015	2016	2015
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening balance	148,006	141,202	11,586	11,874	79,282	78,973	238,874	232,049
Transfers out of Level 3 into Level 2	–	–	(106)	–	–	–	(106)	–
Transfers into Level 3								
Asset Reallocation	–	1,277	–	(1,277)	–	–	–	–
Disposals	–	–	–	164	–	–	(366)	164
Impairment	–	–	–	(264)	–	–	–	(264)
Depreciation	(2,786)	(2,561)	(1,949)	(2,056)	(2,691)	(3,087)	(7,426)	(7,704)
Revaluation	–	–	533	–	(647)	1,044	(114)	1,044
Purchases	3,376	8,088	3,019	3,145	1,886	2,352	8,281	13,585
Closing balance	148,596	148,006	13,083	11,586	77,829	79,282	239,508	238,874

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2016

6. FINANCIAL ASSETS	2016 \$'000	2015 \$'000
6A: Cash and Cash Equivalents		
Cash at bank and on hand	2,148	3,045
Term deposits of 3 months or less	12,149	15,244
Total cash and cash equivalents	14,297	18,289
6B: Trade and Other Receivables		
Goods and Services		
Goods and services	984	208
Total receivables for goods and services	984	208
Other receivables:		
GST receivable from the ATO	208	351
Interest	34	37
Other	120	537
Total other receivables	362	924
Total trade and other receivables (gross)	1,346	1,132
Less impairment allowance	35	-
Total trade and other receivables (net)	1,311	1,132
Trade and other receivables (net) expected to be recovered		
No more than 12 months	1,311	1,132
Total trade and other receivables (net)	1,311	1,132
Trade and other receivables (net) aged as follows		
Not overdue	588	969
Overdue by:		
0 to 30 days	196	59
31 to 60 days	495	66
61 to 90 days	14	-
More than 90 days	18	38
Total trade and other receivables (net)	1,311	1,132
Impairment allowance aged as follows		
61 to 90 days	2	-
More than 90 days	33	-
Total impairment allowance	35	-

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2016

Reconciliation of the Impairment Allowance

Movements in relation to 2016	Goods and services \$'000	Total \$'000
As at 1 July 2015		
Increase/(Decrease) recognised in net cost of services	35	35
Total as at 30 June 2016	35	35
Movements in relation to 2015	Goods and services \$'000	Total \$'000
As at 1 July 2014		
Amounts written off	(29)	(29)
Increase/(Decrease) recognised in net cost of services	29	29
Total as at 30 June 2015	-	-

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2016

7A: Reconciliation of the opening and closing balances of Property, Plant and Equipment (2015-16)

	Land \$'000s	Buildings & Wharves \$'000s	Total Land, Buildings & Wharves \$'000s	Infrastructure, Plant & Equipment \$'000s	Heritage & Cultural Assets \$'000s	Intangible s \$'000s	Total \$'000s
As at 1 July 2015							
Gross book value	47,775	102,839	150,614	35,457	83,802	9,788	279,661
Accumulated depreciation / amortisation	-	(2,608)	(2,608)	(23,871)	(4,520)	(5,149)	(36,148)
	47,775	100,231	148,006	11,586	79,282	4,639	243,513
Additions							
By Cost including Work in Progress		3,376	3,376	3,019	1,886	2,476	10,757
Revaluations				258	(1,640)		(1,382)
Depreciation / amortisation expense		(2,786)	(2,786)	(1,949)	(2,691)	(1,330)	(8,756)
Revaluation Depreciation				275	992		1,267
Disposals				(366)			(366)
Disposals Depreciation				366			366
Write-Down and impairment of Asset							-
Total as at 30 June 2016	47,775	100,821	148,596	13,189	77,829	5,785	245,399
Total as at 30 June 2016 represented by							
Gross book value	47,775	106,215	153,990	38,365	84,049	12,266	288,670
Accumulated depreciation / amortisation	-	(5,394)	(5,394)	(25,176)	(6,220)	(6,481)	(43,271)
Total as at 30 June 2016	47,775	100,821	148,596	13,189	77,829	5,785	245,399

Revaluations of non-financial assets.

All revaluations were conducted in accordance with revaluation policy stated at note 1.14 on 30 June 2016.

Contractual commitments for the acquisition of property, plant, equipment and intangible assets is \$1.7million and payable within a year.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2016

7A (Cont'd): 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	Intangible s \$'000s	Total \$'000s
As at 1 July 2014							
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)
Total as at 1 July 2014	47,775	93,427	141,202	11,874	78,973	4,913	236,962
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					1,044		1,044
Depreciation / amortisation expense		(2,561)	(2,561)	(2,056)	(3,087)	(1,189)	(8,893)
Disposals				164			164
Write-Down and impairment of Asset				(264)			(264)
Total as at 30 June 2015	47,775	100,231	148,006	11,586	79,282	4,639	243,513
As at 30 June 2015 represented by							
Gross book value	47,775	102,839	150,614	35,457	83,802	9,788	279,661
Accumulated depreciation / amortisation		(2,608)	(2,608)	(23,871)	(4,520)	(5,149)	(36,148)
Total as at 30 June 2015	47,775	100,231	148,006	11,586	79,282	4,639	243,513

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2016

	2016 \$'000	2015 \$'000
7B: Inventories		
Inventories held at cost	299	253
Total inventories	299	253

All inventories are current assets.

7C: Other Non-Financial Assets

Pre-payments	564	593
Total other non-financial assets	564	593

All other non-financial assets are current.

8. PAYABLES

8A: Suppliers

Trade creditors and accruals	2,183	3,700
Total supplier payables	2,183	3,700

Suppliers include trade creditors and accruals expected to be settled within 12 months.

8B: Other payables

Salaries and wages	34	293
Superannuation	6	53
Deferred revenue	1,664	1,282
Other	356	327
Total other payables	2,060	1,955

All other payables are current.

Other payables to be settled

No more than 12 months	2,060	1,955
Total other payables	2,060	1,955

9A: Employee Provisions

Leave	2,334	2,180
Total employee provisions	2,334	2,180

Employee provisions expected to be settled in:

No more than 12 months	1,045	962
More than 12 months	1,289	1,218
Total employee provisions	2,334	2,180

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

	2016 \$'000	2015 \$'000
10. CASH FLOW RECONCILIATION		
<u>10A: Reconciliation of cash and cash equivalents as per Statement of Financial Position to Cash Flow Statement</u>		
<i>Cash and cash flow equivalents as per:</i>		
Cash flow statement	14,297	18,289
Statement of Financial Position	14,297	18,289
Difference	<u>-</u>	<u>-</u>
<u>10B: Reconciliation of net cost of services to net cash from operating activities:</u>		
Net cost of services	24,125	23,385
Revenue from Government	21,878	22,309
Operating surplus(deficit)	(2,247)	(1,076)
Adjustments for non-cash items		
Depreciation/amortisation	8,756	8,893
Net write down of non-financial assets		
(Gain)/loss on disposal of assets	-	100
Movement in assets and liabilities		
Assets		
(Increase)/decrease in net receivables	(179)	(158)
(Increase)/decrease in inventories	(46)	(12)
(Increase)/decrease in prepayments	29	(149)
Liabilities		
Increase/(decrease) in employee provisions	154	226
Increase/(decrease) in suppliers payables	56	357
Increase/(decrease) in other payables	106	750
Net cash from/(used by) operating activities	6,629	8,931

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

11. RELATED PARTY DISCLOSURES

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

2016	2015
\$	\$

12. SENIOR MANAGEMENT REMUNERATION EXPENSES

12: Senior Management Personnel Remuneration

Short-term employee benefits:

Salary	1,112,190	1,043,832
Performance bonus	55,520	37,460
Total short-term employee benefits	1,167,710	1,081,292

Post-employment benefits:

Superannuation	157,480	156,485
Total post-employment benefits	157,480	156,485

Other long-term employee benefits:

Annual leave	69,588	55,926
Long service leave	31,472	28,788
Total other long-term-employee benefits	101,060	84,714

Total senior executive remuneration expenses	1,426,250	1,322,491
---	------------------	------------------

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 15 including 9 Directors (2015: 16 including 11 Directors).

13. REMUNERATION OF AUDITORS

Remuneration to the Auditor-General for auditing the financial statements for the reporting period	51,000	57,500
--	---------------	--------

No other services were provided by the auditors of the financial statements.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

2016 2015
\$'000 \$'000

14. FINANCIAL INSTRUMENTS

14A: Categories of Financial Instruments

Financial Assets

Loans and receivables

Cash at bank and on hand	2,148	3,045
Term deposits	12,149	15,244
Receivables for goods and services	984	208
Interest receivable	34	37
Other receivables	120	537
Total loans and receivables at fair value	15,435	19,071

Financial Liabilities

Other financial liabilities

Trade creditors	2,183	3,700
Other payables – deferred revenue	1,664	1,282
Total other financial liabilities at fair value	3,847	4,982

14B: Net Income and Expense from Financial Assets

Loan and Receivables

Interest revenue	496	691
Net gain loans and receivables	496	691

14C: Net Income and Expense from Financial Liabilities

Net interest expense from financial liabilities is nil through profit or loss in the year ending 30 June 2016. (2015: 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 (2016: \$984,244 and 2015: \$207,837).

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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the period ended 30 June 2016

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.

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 (2016: \$14,297,276 and 2015: \$18,288,878).

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.

	2016 \$	2015 \$
15A: USA Bicentennial Gift Fund		
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	5,629,484	5,697,699
Receipts:		
Distributions/Interest	166,427	231,495
	5,795,911	5,929,194
Other expenses	341,390	299,710
Closing balance at 30 June	5,454,521	5,629,484
Represented by:		
Cash at bank	5,540,670	5,855,966
Distributions/Interest receivable	10,383	9,771
Payable to the museum	(96,532)	(236,253)
	5,454,521	5,629,484

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

	2016	2015
	\$	\$

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	84,511	81,889
Receipts: Interest	2,474	2,622
Closing balance at 30 June	<u>86,985</u>	<u>84,511</u>
Represented by investment	<u>86,985</u>	<u>84,511</u>

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	208,827	202,363
Receipts: Interest	6,129	6,464
Closing balance at 30 June	<u>214,956</u>	<u>208,827</u>
Represented by investment	<u>214,956</u>	<u>208,827</u>

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	23,837	23,097
Receipts: Interest	698	740
Closing balance at 30 June	<u>24,535</u>	<u>23,837</u>
Represented by investment	<u>24,535</u>	<u>23,837</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2016

	2016 \$'000	2015 \$'000
16. REPORTING OF OUTCOMES		
16A: Net Cost of Outcome Delivery		
Expenses		
Departmental expenses	36,554	34,437
Total expenses	36,554	34,437
Own source income		
Departmental		
Sale of goods and rendering of services	6,538	5,503
Interest	496	691
Donation and In-kind benefits	2,319	2,292
Industry contributions	368	178
Grants	653	308
Rental income	1,881	2,022
Other	174	58
Total own-source income	12,429	11,052
Net cost of outcome	24,125	23,385

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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2016

The financial position of the Foundation is as follows:

	2016 \$	2015 \$
Opening balance at 1 July	670,246	494,195
Revenues: Interest	12,282	11,816
Revenues: Donations	63,883	169,635
	746,411	675,646
Less expenses: Suppliers	5,717	5,400
Closing balance at 30 June	740,694	670,246
Represented by:		
Cash at bank	838,330	670,675
Receivables	10,864	4,971
Payables	(108,500)	(5,400)
	740,694	670,246
	\$'000	\$'000

18. NET CASH APPROPRIATION ARRANGEMENTS

Total comprehensive income/(loss) less depreciation expenses previously funded through revenue appropriation	330	3055
Plus: Depreciation previously funded through revenue appropriation	2,691	3,087
Total comprehensive income/(loss) as per the Statement of Comprehensive Income	(2,361)	(32)

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

19. BUDGET VARIANCES COMMENTARY

The below comments are related to the relevant variances between the actual results to budget for the facing statements.

19A: Budget Variances Commentary for Statement of Comprehensive Income

Total Revenue

Total revenue is \$34.3m and is \$0.3m (1%) higher than budget of \$34m.

Total own-sourced income of \$12.4m makes up 36% of total revenue and appropriations of \$21.9m is 64%. Own sourced income of \$12.4m is \$0.7m (6%) higher than budget of \$11.7m. Appropriations are \$0.3m lower than budget due to the savings measure announced after budget.

This \$0.7m increase in own-sourced income is due to:

1. \$0.4m additional awards granted after the budget process (including for AE1 submarine memorial, AE2 submarine sculpture and for several exhibitions including "War at Sea", "The Art of Science: Boudin's Voyagers 1800-1804", "Black Armada" and "Ships, Clocks and Stars").

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the period ended 30 June 2016

2. \$0.3m from higher sponsorship results (including additional sponsorships for advertising and for the "Ships, Clocks and Stars" exhibition).
3. Other minor positive revenue variances including for Admissions revenue (from new admission pricing structure and the launch of Action Stations) and donations from objects gifted to the museum (including the *Cazneaux prints*), have been offset by lower interest (falling interest rates) and public programs (on lower HMB *Endeavour* sailing days).

Total Expenses

Total expenses of \$36.6m is \$0.7m (2%) higher than budgeted expenses of \$35.8m.

This variance is due to higher supplier and employee expenses driven by higher than budget self-generated revenue as reported above.

Budget depreciation of \$9.8m is equivalent to the amount of appropriations required for capital expenditure funding. However, asset valuations in 2014 for land, buildings and wharves reduced the asset base resulting in lower actual depreciation expense to budget.

Surplus (deficit) attributable to the Australian Government

The deficit attributable to the Australian Government is \$2.2 being \$0.4m adverse to budget. As the museum also receives an equity injection for Collection Development Acquisition Budget (known as CDAB funding), the museum can add back related collection depreciation of \$2.7m, resulting in a positive \$0.3m in total comprehensive income excluding depreciation expenses not funded through revenue appropriation as per note 18.

19B: Budget Variances Commentary for Statement of Financial Position

The balance sheet is mostly on track to budget with total assets of \$261.9m being \$1.9m (1%) higher than budget. This is a result of a higher cash balance due to deferred maintenance on HMAS Onslow submarine (now expected to be undertaken next financial year).

With higher than expected venue deposits at the end of the year, the net assets of \$255.3m is only \$1.4m (0.6%) higher than budget.

19C: Budget Variances Commentary for Statement of Changes in Equity

There are no material variances greater than 2% in the statement of equity compared to budget.

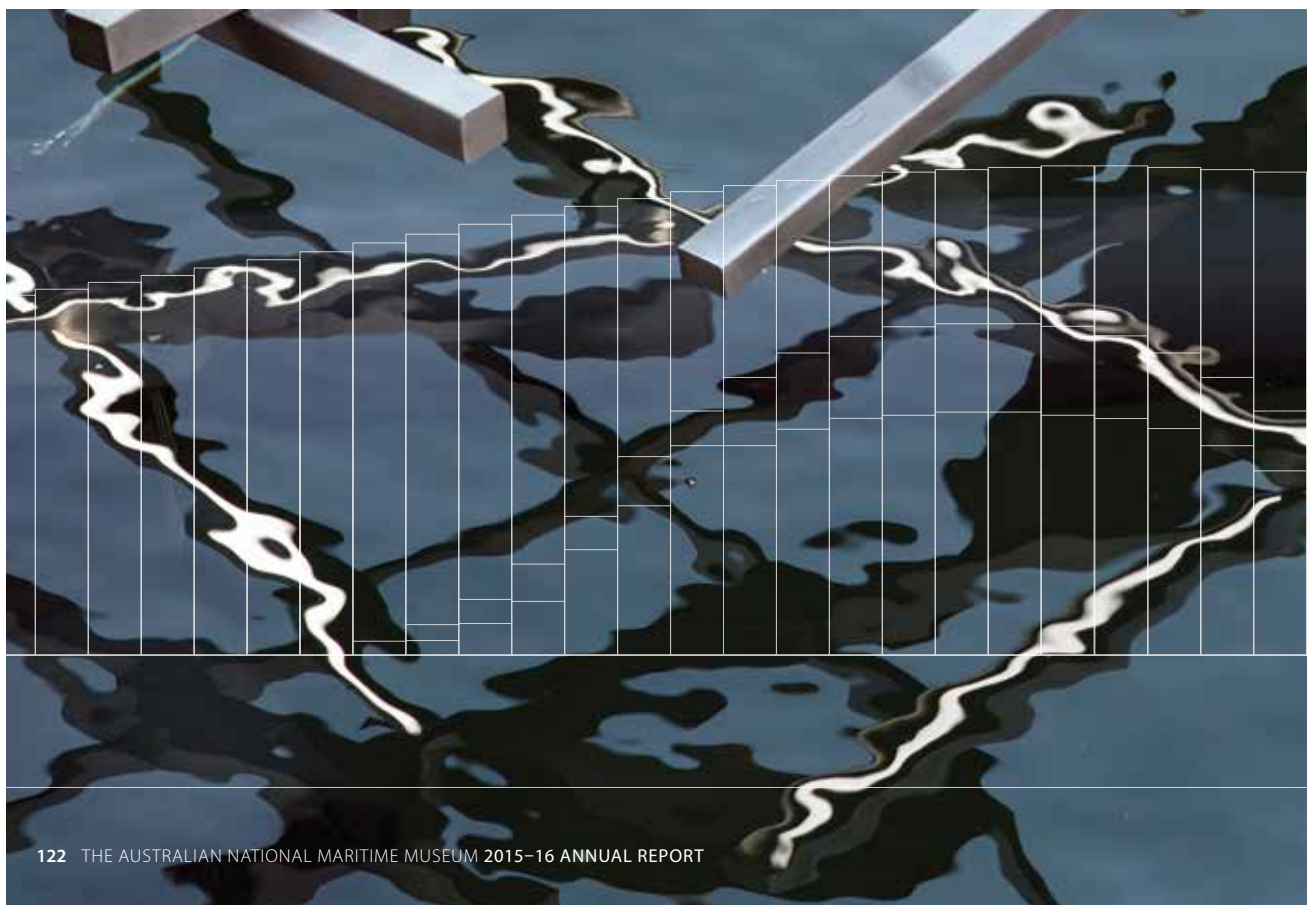
19D: Budget Variances Commentary for Cashflow Statement

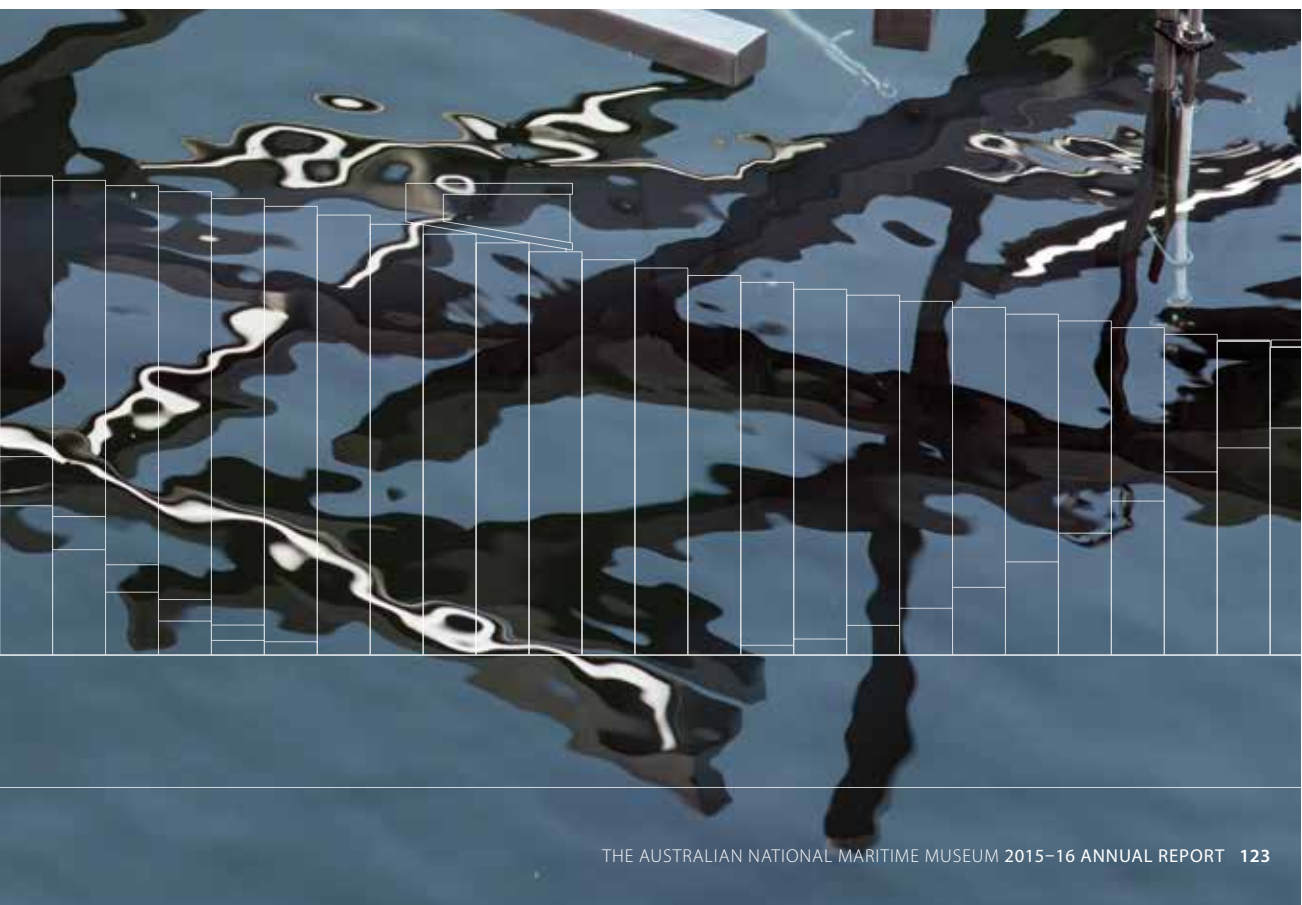
Cash at the end of the year is \$14.2m being \$2.0m better than budget of \$12.2m. This is a result of a higher cash balance due to deferred maintenance on HMAS Onslow submarine (now expected to be undertaken next financial year).

2015–16

APPENDIXES

Reflections of the AEI memorial installation, '*... the ocean bed their tomb*', in the museum's basin. Image Richard Glover





APPENDIX 1

VISITOR AND MEMBER PROGRAMS

HMB *Endeavour* voyages

'Sydney to Geelong': sailing in Victorian waters, part of the way alongside Melbourne's tall ship *Enterprize* (28/1–5/2/16)

'Adelaide to Port Lincoln': a short voyage passing Kangaroo Island, Neptune Island and Thistle Island (27/2–3/3/16)

'Port Lincoln to Portland': a voyage to Portland, the oldest European settlement in Victoria (10–18/3/16)

'Portland to Sydney': the scenic Great Ocean Road coastline from a different perspective, plus some serious sailing through Bass Strait (25/3–6/4/16)

Special events

'AE1 memorial unveiling': Members and relatives of those lost in the mysterious disappearance of Australia's first submarine were invited to witness the unveiling of a memorial artwork in the museum's basin (14/9/15)

'Fine art foundry tour': to see stages in the production of *Windjammer Sailors*, a new bronze artwork for the museum (23/9/15)

'Chinese community parade': to celebrate the 40th anniversary of the *Racial Discrimination Act* the Australian Chinese Council organised this parade, which ended at the Welcome Wall (31/10/15)

'Action Stations opening': series of events was held to celebrate the opening, for sponsors (10/11/15), museum partners and network building (16/11/15) and teacher guides and museum educators (18/11/15)

'Remembrance Day': ceremony involving the Australian Commando Association, Amaro School (ACT) and veterans (11/11/15)

'Navy Family Sundays': a series of visits by minesweeper HMAS *Yarra*, Defence Force Recruiting, Navy Jazz Band and Navy Dive Team. Each day, more than 1,000 museum visitors took part in tours on board (6, 15 and 22/11 and 15/12/15)

'Boxwars' and 'Boxwars Trail': part of Sydney Festival (8–27/1/16)

'Blue Angel': hosted on the *James Craig* in collaboration with Sydney Heritage Fleet (15–16/04/16)

'Aquatic Wonderland': During *Vivid Sydney*, the museum's precinct was home to large-scale Chinese lanterns that featured in the rooftop projection *The Nautilus and The Sea* (27/5–18/6/16)

'National Science Week': promoting STEM-based activities, the museum hosted underwater pioneer and marine scientist Lloyd Godson and his prototype habitat built by students at Newman College, Port Macquarie. Lloyd participated in Google Hangouts with schools, engaged with museum visitors and took part in an interactive evening 'Be an underwater hero' with other marine conservationists and scientists (17–23/8/15)

'Classic & Wooden Boat Festival': a rejuvenated version of this festival saw scores of beautiful craft converge on the museum, along with a range of stallholders, demonstrations and entertainment (15–17/4/16)

Seminars, lectures and talks

'Be an underwater hero': Lloyd Godson, Laura Wells, Dr Adriana Verges and John Rummey were presenters for an evening of marine conversation 'speed dating' as part of National Science Week (17–23/8/15)

'The seafaring life of Lawrence Hargrave': to mark the centenary of Hargrave's death, Chris Beazley explained links between the maritime and aviation worlds in the life of the famous airman (12/7/15)

'A walk through Pyrmont history': explored the history and lives of people who lived and worked in the Pyrmont region and concluded with lunch at the Sydney Fish Market. Held in collaboration with Workers Education Australia (26/9/15)

'Maritime artist Stan Stefaniak': talk and tea in the Members' Lounge, where several of Stan's paintings were on display (27/9/15)

'Ships, Clocks & Stars': collaboration with Workers Education Australia and Dr James Hunter from the ANMM. Evening tour with light refreshments (1/6/16)



HMB *Endeavour* firing its cannon off Adelaide during its voyage along the southern coast in early 2016.
Photograph Paula Tinney

'Annual Phil Renouf Memorial Lecture': special guest Dr David Stevens spoke on 'After *Emden*: HMAS *Sydney*'s war 1915–18'. He was also presented with his award as recipient of the 2015 Frank Broeze Memorial Maritime History Book Prize (31/3/16)

'William Dawes – star surveyor of Sydney Town': a talk on the man whose surveying talents aided the ordered development of the colony in its early years (26/6/16)

On the water activities

'Whale watching cruise': with expert commentator (25/7/15)

'Meet the neighbours – Garden Island cruise': tour of sites associated with the 1942 Japanese midget submarine attack, plus a guided tour of the Naval Heritage Centre on Garden Island (23/8/15)

'Shipwrecks, corrosion and conservation': workshop with museum educators, cruise to Watsons Bay, walking tour and talk by Dr James Hunter (7/10/15)

'Australia Day on *Endeavour*': our annual all-inclusive cruise to see all the harbour activities (26/1/16)

'Australia day on Sydney Harbour': a new family cruise, introduced as a result of Member feedback (26/1/16)

'Mission Q': cruise and tour of the Quarantine Station in partnership with Workers Education Australia (17/2/16)

Exclusive Members programs and events

'Behind the scenes': Vaughan Evans Research Library (13/8/15)

'Behind the scenes': a tour of the Registration and Photography section (8/10/15)

'Members 24th anniversary lunch': with special guest speaker Peter FitzSimons (28/11/15)

'Members Christmas shopping event': with 20% discount in The Store (28/11/15)

'Horrible Histories® Pirates': special after-hours access for our smaller Members (19/12/15)

'Boxing Day cruise': an annual cruise for Members to enjoy the start of the Sydney–Hobart race (26/12/15)

'New Member induction tours': introduced in 2016 to help Members make the most of their Membership

'Exclusive Members preview – *Rough Medicine*': a curator-led presentation then a chance to visit the exhibition (10/2/16)

'Behind the scenes – Conservation': the staff responsible for conserving our collection showed Members the ins and outs of this vital role (25/2/16)

'Vampire wardroom dinner': an annual three-course gourmet meal with mess dinner traditions (21/4/16)

'Battle of the Coral Sea commemorative lunch': to mark the historic collaboration between US and Australian naval forces in 1942 (7/5/16)

'Behind the scenes – *Action Stations*': an insiders' tour of the museum's newest attraction (12/5/16)

'*Vivid Sydney* from the rooftop': our newest venue The Rooftop, atop the *Action Stations* Pavilion, was a great vantage point to watch the Darling Harbour light show and our rooftop projection *The Nautilus and the Sea* (15/6/16)

'Exclusive preview tour: *Wildlife Photographer of the Year*': a sneak peak at this world-renowned exhibition, showing at the ANMM for the first time (22/6/16)

Public programs – adult

'Underwater survivor': Science Week event. Onsite underwater habitat display by Lloyd Godson, 'Be an underwater hero' event and ROV-building workshops (17–23/8/15)

'*Indonesia Calling* and the Black Armada': History week panel discussion and film screening facilitated by Dr Stephen Gapps (13/9/15)

'Pyrmont walking tour, talk and lunch': facilitated by museum educators (26/9/15)

'*Vivid Sydney* cruise': the festival's light art sculptures and installations from the water (27/5/16)

'Exhibition after hours – *Ships Clocks & Stars*': *Vivid Sydney* rooftop projection followed by light refreshments and a tour of the exhibition. In association with Workers Education Australia (1/6/16)

Children, youth and family programs

'Mini Mariners themed activities': children under five explored the galleries with costumed guides, sang, danced and enjoyed creative free play in the activity area (every Tuesday during school term, and one Saturday each month)

'Kids on Deck – 'Terrific 'tarcs': investigating Antarctica through science, literacy, art-making and creative play activities (28/6–12/7/15 and Sundays in term 3)

'Amazing Antarctic adventure performances': circus workshops, musical storytelling performances and character tours inspired by the *Shackleton* exhibition (28/6–12/7/15)

'Family torchlight tour – treasure hunt to the South Pole': a guided character tour by torchlight through the exhibition *Shackleton – Escape from Antarctica*, followed by craft-making (10/7/15)

'TV presenting workshops – reporting live from Antarctica': two-day workshop in script writing, directing, filming and presenting a TV segment inspired by the exhibition *Shackleton – Escape from Antarctica* (8–9/7/15)

'Cabinet of Curiosities – epic explorers': an interactive touch trolley program using objects from the education collection themed around Antarctic exploration (28/6–12/7/15 and Sundays in term 3)

'Family fun Sundays – harbour hoots!': a celebration of International Lighthouse Weekend with visiting Sydney Heritage Fleet motor launches *Harman* and *Berrima*, circus workshops, family-friendly tours, film screenings and craft activities (16/8/15)

'Mini Mariners – aquanaut adventurers': special Science Week sessions exploring the galleries with costumed guides, songs, dances and creative free play including science experiments (4, 8, 11, 18 and 25/8/15)

'Family fun Sundays – talk like a pirate!': International Talk Like a Pirate Day celebrations, including a character tour, film screenings, pirate circus performances, face painting and craft activities (13/9/15)

'A sea of stories': musical storytelling performances (20/9–4/10/15)

'Kids on Deck: mariners, myths and monsters': games, crafts, and dress-ups themed on maritime mythology (20/9–4/10/15 and every Sunday in term 4)

'Cabinet of Curiosities – nautical novelties': an interactive touch trolley program using objects from the education collection themed around mariners' myths and superstitions (20/9–4/10/15 and every Sunday in Term 4)

'Under 5s tours': a fun and educational character tour for children under five and their carers (22, 26 and 29/9/15)

'Photo story: Cockatoo Island': Digital SLR macro photography workshops with Spitting Image Photography and Sydney Harbour Federation Trust (30/9/15)

'Family fun day pop-up at Sydney Children's Hospital' – an undersea-themed program for NSW Children's Week 'party day' celebrations at the hospital, with character-guided treasure hunts, roving characters, games, touch trolleys and craft activities (14/10/15)

- 'Action Stations family fun Sunday extravaganza': five Sundays in a row of family fun activities to celebrate the launch of *Action Stations*, including circus performances, face painting, visiting vessels and musical storytelling (8, 15, 22 and 29/11 and 6/12/15)
- 'Kids on Deck – rats, bats and bunting tossers': art-making, games and dress-ups inspired by *Action Stations* (8, 15, 22 and 29/11 and 6/12/15)
- 'Cabinet of Curiosities – sailor style': an interactive touch trolley program using objects from the education collection themed around the Royal Australian Navy (8, 15, 22 and 29/11 and 6/12/15)
- 'Kids on Deck – Patch-eyed Pirates!': art-making, games and dress-ups inspired by *Horrible Histories® Pirates* (27/12/15–5/1/16 and Sundays in Term 1)
- 'Cabinet of Curiosities – wicked weapons': an interactive touch trolley program using objects from the education collection themed around the history of 'golden-age' piracy (27/12/15–25/1/16 and Sundays in Term 1, 10–24/4/16 and Sundays in Term 2)
- 'Calico Jack and the pirate cat – family theatre show': pantomime inspired by *Horrible Histories® Pirates – the Exhibition*, developed by the museum in partnership with Acts on Show and Miles Merrill (3–25/1/15)
- 'Youth workshop, TV presenting – the terrible truth about pirates': two-day workshop inspired by *Horrible Histories® Pirates – the Exhibition* (13–14/1/16)
- 'Youth DJ workshop – yo ho pirate radio': one-day music-making workshop inspired by *Horrible Histories® Pirates – the Exhibition* (20/1/16)
- 'Under 5s character tours': special character tours for children under five and their carers, with stories, songs and dancing (5, 9, 12, 16, 19 and 23/1/16)
- 'Family torchlight tour – pirate treasure hunt': a character-guided tour by torchlight through the museum galleries and *Horrible Histories® Pirates – the Exhibition*, followed by craft-making (15/1/16)
- 'Family fun Sunday – Pirate Invasion!': themed around the 'golden age' of piracy, with historical re-enactors, face painting, games and displays of cutlass duelling, musket fire, historical weaponry and seamanship skills (17/1/16)
- 'Family fun Sunday – row row regattas': a celebration of Lunar New Year, dragon-boat racing and regattas with lion dancing, character tours, musical storytelling, activity trails, on-water displays and craft activities (14/2/16)
- 'Mini Mariners Pirates Ahoy at World's Biggest Playgroups Day': activities and promotional stall for children 2–5 years and carers at Luna Park (23/3/16)
- 'Family fun Sunday – marvellous movers': a celebration of kinetic machines, with visiting steam-launch *Lady Hopetoun* from Sydney Heritage Fleet, character tours, circus workshops, science cart, face-painting and craft activities (3/4/16)
- 'Kids on Deck – scurvy swashbucklers and science!': themed around the 'golden age' of piracy, with pirate-science themed activities, art-making, scientific games and dress-ups (10–24/4/16 and Sundays in term 2)
- 'Sci-pi, the science of pirates – family theatre show': science theatre inspired by *Horrible Histories® Pirates – the Exhibition*, developed by ANMM staff (10–24/4/16)
- 'Kids Boatshed at the *Classic & Wooden Boat Festival*': foam boat building, temporary tattoo making, calico bag printing, games, dress-ups and face-painting (15–17/4/16 and Sundays in term 2)
- 'Family fun Sunday – deep sea mystery!': themed around submarines and undersea worlds, with character tours, face-painting, circus workshop, treasure hunts and games (19/4/15)
- 'Youth Workshop – pernicious pirates claymation': making stop motion and clay animation, inspired by *Horrible Histories® Pirates – the Exhibition* (14 and 20/4/16)
- 'Family torchlight tour – scurvy pirates and wretched remedies': a special tour through the *Rough Medicine* and *Horrible Histories® Pirates* exhibitions, followed by craft and face-painting (22/4/16)
- 'Family fun Sunday – battleship boogie!': HMAS *Vampire*-themed day with swing dancing performances, improvised musical workshops, circus workshops, crafts, games and face-painting (11/5/16)
- 'Cabinet of Curiosities – lost at sea': an interactive touch trolley program using objects from the education collection themed around navigation and finding longitude at sea (Sundays 5–26/6/16)
- 'Family fun Sunday – ocean commotion!': a celebration of the world's oceans and World Sea Turtle Day, with character tours, musical storytelling, special guest conservation advocates from Birdlife Australia, Science of Flight show, workshops and games (19/6/16)
- 'Circle Reading Room' – collage activity, books, animations and interviews inspired by *Circle*, an exhibition of artworks from the book of the same name by Jeannie Baker (19/6–31/7/16)

Family movies

Lighthouse mouse: vintage animated feature (16/8/15)

Round the twist: children's TV feature (16/8/15)

What's new, Scooby Doo?: animated TV series (20/9–4/10/15)

Horrible Histories®: TV series (28/12/15–25/1/16)

Pirates – band of misfits: animated film (10–24/4/16)

The story of Rosy Dock: animated collage film by artist Jeannie Baker and Film Australia (19/6–31/7/16)

Where the forest meets the sea: animated collage film by artist Jeannie Baker and Film Australia (19/6–31/7/16)

Bands

United States of America Seventh Fleet (7/7/15)

Doncaster Secondary College, VIC: 34 students and four teachers (21/7/15)

Lyneham High School, ACT: 70 students and eight teachers (16/9/15)

New South Wales Fire and Rescue Band (11/10/15)

Roof projections

100 Years of the Royal Australian Navy: abridged version of 'Imaginations' from International Fleet Review 2013 (7/11–6/12/16)

Waves of Migration 2016 (26/1–14/2/16)

Classic & Wooden Boat Festival (25/3–16/4/16)

The nautilus and the sea: reworking of Ample Projects' award winning projection for *Vivid Sydney* (27/5–18/6/16)

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. Includes treasure hunt and optional visit to *James Craig*. Years K–4

'HMB *Endeavour*': students board the HMB *Endeavour* replica and investigate life at sea, its historical context

in British settlement of Australia and early European exploration, dual perspectives including Indigenous, and the role of replicas in history.

'Navigators': students tour the *Navigators* exhibit looking at stories of early contact with the Australian continent by Europeans and Makassan traders, traditional navigation techniques and the age of sail, and partake in a hands-on session with navigational objects from the museum's education collection.

'*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

'Pyrmont walk': students walk the streets of Pyrmont 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

Education programs aboard HMB *Endeavour* teach school students about life on board, its historical context, and dual Indigenous/European perspectives on the colonisation of Australia. ANMM image



'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 vessel *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

'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 5–6 HASS and Science

'History of swimwear': students use swimwear to investigate the historical, cultural and social contexts of its evolution through changing textile technologies, design practices, properties and performance of textiles and conservation principles. Stage 6 Textiles and Design HSC course

'Anchors aweigh': A gifted and talented program that interprets the term 'anchors aweigh' literally and figuratively throughout the museum and on the vessels. Resources were developed for use in the classroom

'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

'*Endeavour* 3D': using technology developed by the CSIRO, students can 'visit' *Endeavour* using an immersive web interface. Years 4–9

'ANMM inspiring stories – Lloyd Godson': Lloyd Godson, ambassador for ocean exploration and advocate for STEM studies and careers, spoke to students about his ideas and how he puts them to the test in the real world. Years 3–8

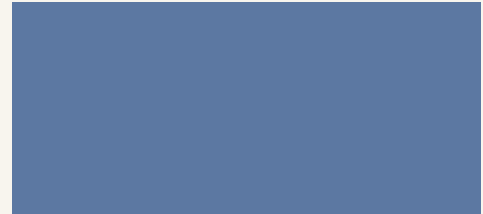
'ANMM inspiring stories – Tim Jarvis AM': Antarctic adventurer and explorer, best-selling author, film-maker and public speaker Tim Jarvis shared his story with students. Years 3–6

'ANMM inspiring stories – Jeannie Baker': children's author and artist Jeannie Baker spoke to students about her new picture book *Circle*. Years K–6

'Frank Hurley – the man who made history': A special program for students studying the Frank Hurley documentary as a prescribed text for the Stage 6 Discovery area of study. Students met the film makers Simon Nasht and Anna Cater to hear how they approached dealing with the subject matter, constructing the story and making the film. Year 12

'The pirate school from cyberspace attacks!': A virtual excursion version of the museum's pirate school program. Years K–4

'ANMM Unlocked – Unlock water and Indigenous people': to celebrate NAIDOC Week, Indigenous Programs Manager Donna Carstens and Uncle Terry Olsen discussed the cultural significance of water to Indigenous people. Years 3–8



'Where do you think it goes?': zany Professor Pufferfish and his intrepid niece Green McClean show students what happens when we pollute our waterways, and challenge them to come up with solutions they can put into practice. Years 3–6

'Cook and Banks – Charting the rumoured great southern land': a joint presentation from the Royal Botanic Garden Sydney and ANMM. Students learnt the reason behind Cook and Banks' momentous voyage, conditions on board *Endeavour*, Cook's role as a cartographer and navigator, and Banks' scientific contribution to the voyage and how his legacy began the Royal Botanic Gardens' Herbarium collection.

Temporary programs

(linked to temporary exhibitions)

Ships, Clocks & Stars

'*Ships, Clocks & Stars* tour': museum educators give a guided tour of the exhibition to investigate the longitude problem and how solving it opened up travel by sea for passengers, traders and explorers. Tours include educator-led discussion, small group tasks and a hands-on touch trolley. Years 3–12

'Looking at longitude workshop + exhibition tour': Delves deeper into how longitude is a measurement of time that we can use to determine our position in degrees east or west of 0° at Greenwich, England. Includes using a sextant to measure angles and

investigate how to calculate longitude. Versions available for Years 5–6 primary and Years 7–12 Mathematics

'Time problems workshop + exhibition tour': a maths circuit where teams of students race against the clock to solve time-related maths problems. Activity stations present different kinds of problems such as arithmetic, measurement and physical puzzles. Versions available for Years 3–6 primary, Years 7–8 secondary and Years 11–12 General Mathematics

'Tinkering with time workshop and exhibition tour': Students choose from three stations – ships, clocks or stars – and work at their own pace to design and build a time-themed creation combining both STEM and Arts. Versions available for Years 3–6 primary and 7–10 secondary

'Night-time star-gazing on HMB *Endeavour* and exhibition tour': Tour of the exhibition with museum educators, then practical instruction in astral navigation and chart plotting on HMB *Endeavour* plus a trip below to see how the officers and crew lived. Versions available for Years 3–6 primary and 7–10 secondary

Shackleton – Escape from Antarctica

Guided tours with museum educators. All years with focus on Years 5–6 HSIE and Science curriculums

Circle

'Guided tour': Students learn about the artist Jeannie Baker, the media (collage) in which she works and the link between the pictures and the story. All years

'Storytelling – tour and story': Students complete the general guided tour of the exhibition, learn about the artist Jeannie Baker and the media in which she works, then participate in a storytelling session and watch a Jeannie Baker inspiration video. Years 3–6

'Art-making workshop': Students learn about the artist Jeannie Baker and the media (collage) in which she works. Students then begin to plan their own artwork inspired by the exhibition. Years 3–6

Special programs and events

'Hurley: HSC English Q & A session with film makers Simon Nasht and Anna Cater': for students studying the Frank Hurley documentary as a prescribed text for the Discovery area of study

'National Speech Competition on *AE1*': to commemorate the disappearance of submarine *AE1* in 1914, and open to year 9 students from around the country. Two winners, one from Queensland and one from South Australia, spoke at a special ceremony at the museum

'Interns and work experience': Education team hosted groups of trainee primary teachers from the University of Technology Sydney as part of their Beyond the Classroom program, as well as students from Australian Catholic University and a year 10 student from St Gregory's College, Campbelltown, NSW

'*The Voyage* game': the museum was a partner in the development of this online game about convict transportation to Hobart in the 19th century. Education staff continued to work on curriculum advice, student engagement, content development, resources and the game launch, and resources for teachers on the ANMM website and iTunesU course

'Remembrance Day': 25 students from Amaroo High School (ACT) continued the school's association with ANMM for this day. The program was live streamed to a further audience via YouTube Live

'Gondwana Children's Choir': the choir participated in several different school programs at the museum. The children worked with a composer to create choral works based on the maritime stories from the school programs, then performed them at the museum

The students also performed at the *Classic & Wooden Boat Festival*. *HMB Endeavour* was the showpiece at the Gondwana formal fundraising dinner, with the children performing on board

'Women in Science Symposium': held on International Women's Day with a live audience at the museum and a virtual audience via YouTube live. Students listened to a range of high-profile scientists from different STEM (Science Technology Engineering Maths) careers. They also participated in hands-on activities, learnt about science careers and toured the conservation laboratory and museum back-of-house areas

'HMB *Endeavour* outreach': 3,200 students and teachers/adults participated in education programs on board *HMB Endeavour* while docked in Geelong, Port Adelaide, Port Lincoln and Portland. ANMM also held a teacher development evening at Port Adelaide and Portland for 32 teachers

'*Classic & Wooden Boat Festival*': Using swimwear from the Education collection, staff produced a fashion parade featuring swimwear through time

'*Nawi* – Indigenous watercraft': Students from Lawrence Hargrave High School visited the canoe that they built and that is on display in the museum's *Eora* gallery.

Professional development

The Education team hosted:

- » professional development sessions with Education staff from SLNSW and MoAD, Mystic Seaport, Australian War Memorial
- » a teachers' preview for *Ships, Clocks & Stars*
- » *Koori Art Expression* professional development for Aboriginal Teachers Association
- » professional development workshops for museum educators.

Anne Doran also assisted with coordination of the ReVEAL conference at the Australian Museum.

left Winners of the museum's national speech competition for Year 9 students, Emilia Haskey and Catherine McClymont, with ANMM staff: Senior Education Officer Jeffrey Fletcher, Director Kevin Sumption and Senior Curator Daina Fletcher. Image Andrew Frolows/ANMM right At the *Classic & Wooden Boat Festival*, vintage swimsuits from the Education collection were modelled by museum staff and friends, including Project Officer Inger Sheil. Image Andrew Frolows/ANMM

APPENDIX 2

SELECTED ACQUISITIONS TO THE NATIONAL MARITIME COLLECTION

The Royal Humane Society of Australia certificate, 1886

This certificate is an excellent example of Royal Humane Society bravery awards from the late 19th century. It is a beautifully crafted document on parchment in its original leather case, in good condition. The certificate is linked to the wreck of the *SS Ly-ee-Moon*, a vessel with an important and interesting history. The National Maritime Collection holds only one other similar certificate from before 1900. The award highlights the role of lightkeepers in shipwreck rescue efforts in Australian history. Donor Daniel Meigan ANMM Collection Gift from Daniel Meigan 20140203-7

George Sheppard's diary on board troopship *Euripides*

A unique troopship account of a soldier's voyage to Europe in 1917. The route via the Panama Canal is unusual, and according to the diarist, *Euripides* was the largest ship to enter the canal to that date. A poem in the diary provides a poignant depiction of troopships going to the war. Donor Edward Sheppard ANMM Collection Gift from Edward Sheppard 20150320-1

Two watercolour paintings of the Great White Fleet in Sydney Harbour by Fred Elliot

An artist's record of the visit to Sydney Harbour of the USN 'Great White Fleet' in 1908 as part of a global tour. This visit was pivotal in the development of Australia's defences and its turn towards the USA and marks the beginning of the country's gradual independence from Great Britain in matters of defence. The visit was well documented by the press and photographers but the museum holds no other painted record. Donor Karen Ferguson ANMM Collection Gift from the estate of late Don Ferguson, MP South Australian Parliament 1982–93 20150323-1

***Meeting at Cooktown* by Peter Hudson, 2013**

The work references the initial engagements of the European visitors and the Aboriginal people at Cooktown in 1770. In it the artist evokes the notion of two quite distinctive world views. Vendor Trevor Harvey ANMM Collection 20150417-1

Watercolour drawing of Pyrmont Bridge, Darling Harbour, by C E S Tindall, 1900s–1930s

This work represents shipping and maritime life in Sydney and particularly in Darling Harbour in the early 20th century, including around the museum site, when the area was an active shipping hub with important infrastructure such as the Pyrmont Bridge and the busy wharves surrounding it. Donor Mrs Althea Allen ANMM Collection Gift from Althea Allen 20150417-2

***Kei Athe Mosby* by Glen Mackie**

The only artistic depiction of the American Edward 'Yankee Ned' Mosby as patriarch of a large Torres Strait Islander family, created by his direct descendant Glen Mackie based on family knowledge of the 'Yankee Ned' story. It integrates his visage and depictions of his wife and children with the artist's hammerhead shark totem and representations of atmospheric diving technology (air hose and helmet) and a pearl lugger fleet, using traditional form and technique. Vendor Canopy Gallery Cairns ANMM Collection 20150507-1

First World War military service medals

AE1 was one of two submarines that served the Royal Australian Navy during World War I, and has the tragic distinction of being the first Australian naval vessel to be lost during the conflict. The submarine disappeared without trace on 15 September 1914 with its entire complement of 35 officers and crew and has never been found. Joseph Wilson was *AE1*'s Chief Engine Room Artificer and his medals remained unclaimed by his family for more than 90 years. The medals are still in their 'as awarded' condition, with the medals and their silk ribbons separated.

Kei Athe Mosby, by Torres Strait Islander artist Glen Mackie.
Image by Michael Marzik



Each of the medals is engraved with Joseph Wilson's name and his service number. Vendor Stuart Wilson
ANMM Collection 20150507-3

Naval items associated with William and Frederick Cook, RAN

The Australian National Antarctic Research Expedition (ANARE) was the first concerted effort by Australia to establish permanent scientific research stations in Antarctica following the end of World War II. HMAS *Wyatt Earp* was selected for the inaugural expedition because it had been used in prior Antarctic voyages of exploration and research. The vessel was formerly owned by Antarctic explorer Sir Hubert Wilkins, and its later use in the ANARE was advocated by Sir Douglas Mawson. Donor Rhod Cook ANMM Collection Gift from Rhod Cook 20150508-1

***The nips are gettin' bigger / I'd better go and get somethin' harder* by Karla Dickens, 2014**

A contemporary Indigenous perspective of European occupation and first contact. The limited edition 'Captain Cook RN' whisky bottles from which these works are constructed symbolise the introduction

of alcohol to the original inhabitants of Australia by British naval officers. The feathers, bones and other detritus attached to the bottles represent various aspects of the original inhabitants of the land. Vendor Andrew Baker Gallery ANMM Collection 20150519-1

Collection of material relating to Norwegian cargo ship *MV Tampa*

These items connect us to a dramatic and controversial episode in *MV Tampa's* working life, representing the tension between international obligations for safety of life at sea (SOLAS) and Australia's domestic policy on refugees and asylum seekers. The incident inflamed political and public debate about refugees, asylum seekers and border protection at the turn of the 21st century. The framed collage was presented to the ship's master and company from the Special Air Service Regiment (SASR). Donor Wilh Wilhelmsen (Wilhelmsen Lines) ANMM Collection Gift from Wilh Wilhelmsen ASA 20150526-1



Harold Cazneaux, *Sydney Harbour scenes: Boy on a raft*, 1905. ANMM Collection Donated through the Australian Government's Cultural Gifts Program by Anne Christoffersen, in memory of the artist

Collection of material relating to the Seiz family

The Seiz collection documents one migrant family's experience of serial displacement. White Russians from Harbin, China, the Seiz family was forced to flee St Petersburg after the Bolshevik Revolution in 1917 and then their new home in Harbin, China, after the establishment of the People's Republic of China. They arrived in Australia in 1955 with the words 'stateless' stamped on their immigration papers. They were neither Russian nor Chinese, despite having divided their lives between both places. The collection is a poignant reminder of homeland, childhood, livelihood and a distant life in St Petersburg and Harbin. Donor Natalie Seiz ANMM Collection Gift from Natalie Seiz 20150528-1

View of hulk in Double Bay by J C Joyte

A watercolour representing harbour life in the late 19th century. The artist was an early member of the nascent Royal Art Society in Sydney. Donor Mr Shane Simpson AM ANMM Collection Gift from Shane Simpson AM 20150630-1

Photographs of shipping, harbour and beach views by Harold Cazneaux, 1908–1940s

These works reflect the maritime interests of Harold Cazneaux, Australia's leading pictorialist photographer, who at the turn of the 20th century asserted the technique of photography as an art form, playing with light, shade, subject and composition. Donor Anne Christoffersen ANMM Collection Donated through the Australian Government Cultural Gifts Program by Anne Christoffersen, in memory of the artist 20150729-1

Gubau Aimai Mabaigal (Four Winds) by Alick Tipoti, 2006

Significant in providing traditional Torres Strait Islander cultural knowledge in a contemporary form, this work documents a seasonal calendar, mapping nature's rhythms through the seasons that are determined by four different 'characters' of the wind. It tells outsiders how the life cycles of flora and fauna are mapped into weather patterns and the activities of ancestral spirits called Zugubal. Vendor the Australian Art Network ANMM Collection 20150924-1

Zugubal by Alick Tipoti, 2006

This work shows different phases of the moon and star constellations used for celestial navigation. The two great Zugubal (spirit ancestors), Thagai and Kang, guide travellers in their canoe. An image of Thagai is embedded in the rhythmic patterning of the sky. His left hand holding the spears is the Southern Cross. Thagai's right hand is the constellation of Corvus. Vendor the Australian Art Network ANMM Collection 20150924-2

Warrior dance by John Dorante, 2014

The artist has carved a traditional dancer performing a war dance mimicking a warrior in battle with his bow and arrow against his enemy. Torres Strait Islanders pass down legendary stories from time immemorial through songs and dance. Vendor Gab Titui Cultural Centre ANMM Collection 20151006-1

Carl Halvorsen archive, 1950–1980

The material belonged to Carl Halvorsen, one of the Halvorsen brothers of Lars Halvorsen Sons boatbuilders on Sydney Harbour and operators of a boat hire business at Bobbin Head from 1945 until the 1990s. As a former shipwright, Carl habitually carried

the ruler, while the documents have major value in recording aspects of his working life. Donor Verity Halvorsen ANMM Collection Gift from Verity Halvorsen 20151022-1

Log and journal of Joseph Barr Champion, 1906-1907

A unique and original account of voyages on small sailing cargo vessels in the Pacific in the early 20th century. Donor Garry Weir ANMM Collection Gift from Garry Weir 20151111-1

Model of *Hakozaki Maru*, c1969

Hakozaki Maru was the first full container ship on the NYK Japan–Australia line in 1969. The model opens up a fascinating story of how the arrival of the first containerised vessels in Australia in 1969 created the opportunity to export vacuum-packed beef to Japan. Today Japan remains one of Australia's largest beef export markets, and this relationship is set to continue with the signing of the Japan–Australia Economic Partnership Agreement in 2015. Donor NYK Line ANMM Collection Gift from NYK Line 20151113-1

'... the ocean bed their tomb' by Warren Langley

This work of art is a contemporary sculptural response to the loss of the submarine *AE1* and its 35 men in 1914. It also has significance as a focal point to interpret the sacrifice, risk and danger of the life of a naval mariner, especially a submariner. Source Warren Langley ANMM Collection supported by the Australian Government's Anzac Centenary Arts and Culture Fund 20151126-1

Collection associated with career of Master Mariner Captain John McBryde

After an apprenticeship in sail, John Smyth McBryde (1896–1987) saw active service during both world wars, returning to the merchant service after 1945. McBryde served as Fourth Officer on *Kanimbla* as a merchant vessel, and later as First Lieutenant when it was requisitioned into the Royal Navy (1939–43). Between 1950 and 1961, McBryde was *Kanimbla*'s Chief Officer and later Master. The ship's bell was presented to him when he retired in 1963. The collection is significant as it highlights the role of merchant marine officers serving aboard naval vessels during periods of conflict. Donor Isabel McBryde ANMM Collection Gift from Professor Isabel McBryde 20151127-1

Marble bust of E O Moriarty by Achille Simonetti, 1887

This traditional realist portrait in marble represents an important maritime personality of the late 19th century, Edward Orpen Moriarty, made by an equally important contemporary sculptor, Achille Simonetti. It testifies to the esteem in which the position of Engineer-in-Chief of Harbours and Rivers, NSW, was held and the critical role Moriarty played in the development of colonial infrastructure from 1849 until he retired ill in 1888 and left the colony for Britain after 1889. Vendor: Anne Georgeson ANMM Collection 20151130-1

Carved pearl shell *gwarn* and *riji*

Unique ceremonial and culturally significant shells distinctive to Aboriginal culture, especially to the Bardi people from Western Australia, and known as *riji* or *jakuli* in the Bardi language. Vendor Art House Framing and Art Supplies, Broome ANMM Collection 20161201-1

A collection of Napoleonic era caricatures, 1800

The collection is significant as a contemporary expression of popular British attitudes towards Napoleon and his era and in providing a political context for the early years of British settlement in Australia. All are original works by noted artists James Gillray, Isaac Cruikshank and Thomas Rowlandson dating to the first quarter of the 19th century. Vendor Bernard Quaritch Ltd ANMM Collection 20151211-1

Series of six photographs: *Civilised* by Michael Cook, 2012

These images from the *Civilised* series depict Indigenous women dressed in the period attire of the four European powers that visited Australia around the time of colonisation: the Dutch, Spanish, French and British. Any one of these nations could have become the ruler of this far-flung domain and Michael Cook's works invite the viewer to speculate what might have been had a colonial power other than Britain been the eventual conqueror. Vendor Andrew Baker Gallery ANMM Collection 20151216-1

Ephemera associated with the Boxer Rebellion service of Able Seaman Thomas Fleming Walker

The Boxer Rebellion was the largest conflict in which the military forces of Australia played a role prior to Federation. As a member of the New South Wales Naval Brigade, Thomas Fleming Walker would have participated in garrison duties at Peking. Although they saw little combat, members of this brigade performed critical police and guard duties, and helped restore civil order. Donor John Walker ANMM Collection 20160120-1

Models of two vessels designed and built in Alabama for the US Navy 2007–2017 by Australian company Austal

These models – a Littoral Combat Ship and a Joint High Speed Vessel (now called the Expeditionary Fast Transport vessel EPF) – reflect a significant change to the design and construction of naval defence vessels in the early 21st century, and are contemporary examples of Australia/USA maritime cultural exchange in naval architecture, science and technology. Donor Austal ANMM Collection 20160223-1

Signal message to USS *Helm*

USS *Helm* was a member of the Allied naval Task Force 62 that took part in the Battle of Savo Island on 7–10 August 1942. This dispatch summarises both the objectives and the sentiment of this task force that was charged with the protection (against Japanese naval and air forces) of the first American forces and material to land on the Japanese-held island of Guadalcanal. Four heavy cruisers (including HMAS *Canberra*), two destroyers and 1,077 Allied lives, plus three Japanese cruisers and 129 Japanese lives, were lost in the battle. USS *Canberra* (launched April 1943) was named in honour of the lost HMAS *Canberra* at the request of President Franklin D Roosevelt, and is the only US Navy ship to be named after a foreign capital. Donor Russell Dority ANMM Collection 20160301-1

Vanessa Roberson US navy ship memorabilia, 1950–1980

This unusual and comprehensive collection of mainly US Navy ship souvenirs, letters, book matches, badges and invitations documents navy ship visits to Sydney between 1950 and 1980. The collection includes souvenirs from USN vessels serving in the

Vietnam War that visited Sydney for maintenance, repair and rest and recreation, including the nuclear-powered aircraft carrier USS *Enterprise*. Donor Jeff Allan ANMM Collection Gift from Jeff Allan 20160302-1

Gold life-ring fob swimming medal, 1904–05

This beautiful little gold swimming award and the portrait of its owner, Tim McMahon, are wonderful keys to unlock the stories of Sydneysiders at leisure and engaging in sport at the turn of the 20th century. Tim McMahon is recorded as a member of the Redfern Swimming Club from 1904 to 1906. Donor Sister Dorothea Hickey ANMM Collection 20160309-1

Windjammer Sailors

This bronze sculpture represents the now-lost and last days of commercial sail in Australia and was commissioned by a private donor as a homage to the sailors who manoeuvred the great sailing ships in all weathers to ports around the world, connecting Australia with distant homelands and markets as the colonies grew from the beginning of the 19th century. Source Rear Admiral Andrew Robertson AO DSC RAN (Rtd) ANMM Collection Gift from Rear Admiral Andrew J Robertson AO, DCS, RAN (Rtd) through the ANMM Foundation 20160317-1

Collins class submarine pastel drawings by Robert McRae, 2015

The drawings are the result of an informal artist residency aboard two Collins class submarines and represent an artist's view of the life of submariners. They are a unique record of these submarines in which the artist represents the form, arrangements and energies of the vessels and their crews both while static and under way. Vendor Robert McRae ANMM Collection 20160527-1

Au Gem Wali (Island Dress), 2016

Torres Strait women traditionally wore only grass skirts called *wesur*, *zazi*, *tolop* and *wali*. Dresses were introduced after Christian missionaries arrived on these shores in 1871. Successive generations of island women continued to modify the *au gem wali* to what is worn today. All island groups within the Torres Strait region have their own native language name for *au gem wali*. This dress is made out of ghost net and rope. The colours chosen by the artist represent the Torres Strait women. Vendor Gab Titui Cultural Centre ANMM Collection 20160620-1

APPENDIX 3

ANMM PUBLICATIONS

Serials

Signals, quarterly journal of the Australian National Maritime Museum, Nos 111–115, ISSN 1033-4688, 80 pp, editor Janine Flew, published September, December, March, June. Free to Members

Australian National Maritime Museum Annual Report 2014–15, ISSN 1039-4036 (print) / 2204-678X (online), 176 pp, editor Janine Flew (ANMM)

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, Jenny Patel and David van Kool, published quarterly online. Free to ANMM Volunteers, staff and Council members and volunteers at maritime-related museums Australia wide

Shaped by the Sea, Australian National Maritime Museum Corporate Plan 2015–19, ISSN 1320-6656, 28 pp, editor Violeta Najdova

Educational resource kits

Education resources for free use in schools were produced by the Learning team for the following programs:

- » HMB *Endeavour*: pre- and post-visit video for teachers hosted on the ANMM webpage
- » *The Voyage* game: video and teachers' resources on the ANMM web page
- » *War at Sea* (travelling flatpack exhibition): additional information to the *War at Sea* Education Resource kit
- » 'Anchors Aweigh': resources were developed for use in the classroom
- » *War at Sea*, Shackleton, HMB *Endeavour* on iTunesU for teachers

Education staff also continued updating permanent programs to meet the Australian Curriculum standards.

Digital stories

'Black Armada: Australian support for Indonesian independence' by Dr Stephen Gapps

'The boat in the beach: unearthing a wrecked American whaleship in Western Australia' by Dr James Hunter

'Celebrating 100 years of Commonwealth lighthouses' by Michele Balaz, Australian Maritime Safety Authority

'*Living Waters*: shellwork in Indigenous art and culture' by Donna Carstens

'Longitude: a story that goes full circle' by David Payne

'Arthur Gar Lock Chang 1921–2016' by Dr Stephen Gapps

'Percy Hockings: watercolours from the north' by David Payne

'The mysterious disappearance of submarine *AE1*' by Dr Stephen Gapps

'Tugboats: the loss of the working harbour' by Ross Bray

'Windjammer Sailors' by Diana Fletcher

Internet

ANMM website: anmm.gov.au

ANMM blog: anmm.wordpress.com

ANMM on Flickr Commons: flickr.com/photos/anmm_thecommons/

ANMM on Flickr: flickr.com/anmm

ANMM on Twitter: twitter.com/anmmuseum

ANMM on Facebook: facebook.com/anmmuseum

ANMM on Instagram: instagram.com/anmmuseum

Digital stories: stories.anmm.gov.au

Google Cultural Institute: anmm.gov.au/GCI

Signals iPad app

APPENDIX 4

DIRECTOR AND STAFF PUBLICATIONS, DISPLAYS AND ANMM BLOGS

*Denotes articles from distinguished contributors or museum associates, commissioned and edited for the quarterly journal *Signals*, or guest blog posts

Damien ALLAN

Cited in *Developments in Whitehead Torpedo Pistol Design 1866–1918* by Andrew A Gee, 2016

Shirani ATHTHAS

'A campaigner for *Krait*: vale Douglas Herps', article, *Signals* 112 (Sep–Nov 2015), 76

Sharon BABBAGE

'Applications for MMAPSS 2016–2017 grants now open', ANMM blog, 15/2/16

Michelle BALAZ*

'Lifesaving lights: celebrating a lighthouse centenary', article, *Signals* 112 (Sep–Nov 2015), 36–39

Em BLAMEY

'The pirates' strife for mel: transforming a book into an exhibition', article, *Signals* 114 (Mar–May 2016), 44–46

Amelia BOWAN

'#AskACurator Day on Twitter', ANMM blog, 15/9/15

'Special offer for teachers – *Horrible Histories*®', ANMM blog, 27/11/15

'Using Twitter to explore our museum', ANMM blog, 5/4/16

'Twitter tour of *Rough Medicine* for school students', ANMM blog, 21/4/16

Ross BRAY*

'Tugboat tales: portraits of Sydney's working harbour', article, *Signals* 114 (Mar–May 2016), 20–23

Peter BRIGGS*

'What happened to *AE1?*: clues to the fate of Australia's first submarine', article, *Signals* 113 (Dec 2015–Feb 2016), 20–25

Myfanwy BRYANT

'The sailor prince', ANMM blog, 27/8/15

'The *Bonnie Dundee*', ANMM blog, 28/9/15

'"She will be the first woman that has ever made it"', ANMM blog, 10/11/15

'What do Cook, Nelson and bunnies have in common?', ANMM blog, 8/12/15

'd'Urville and his navy of discovery', ANMM blog, 19/2/16

'The unstoppable Citizen Train: an American entrepreneur in 19th-century Melbourne', article, *Signals* 114 (Mar–May 2016), 26–31

'Buckets of fun', ANMM blog, 22/3/16

'Cook and the "Swan of Litchfield"', ANMM blog, 19/4/16

'"Good housekeeping, you know. Economy, common-sense"', ANMM blog, 16/5/16

Donna CARSTENS

'From the Murray to Saltwater Country', article, *Signals* 111 (Jun–Aug 2015), 61–63

'Bardi country and culture: the unspoken language of ilma', article, *Signals* 112 (Sep–Nov 2015), 60–61

'*Living Waters*: shellwork in Indigenous art and culture', article, *Signals* 114 (Mar–May 2016), 64–67

'*Living Waters*', essay in *Taba Naba* exhibition catalogue, Oceanographic Museum, Monaco

'Raising the flag for National Reconciliation Week 2016: "Our history, our story, our future"', ANMM blog, 27/5/16

'Songlines – the art of navigating the Indigenous world', ANMM blog, 31/5/16

'Songlines – the art of navigating the Indigenous world', article, *Signals* 115 (June–Aug 2016), 34–37

and Jeff FLETCHER

'Saltwater and sacred ground: Indigenous art in the spotlight', article, *Signals* 113 (Dec 2015–Feb 2016), 60–63

Jaye COOK

'Lloyd Godson: underwater adventurer in residence', ANMM blog, 17/8/15

'National Science Week wrap-up', ANMM blog, 3/9/15

Katharine COUSINS*

'Who do I think they are? Searching for copyright', ANMM blog, 12/11/15

John COWIE*

'*Endeavour*: Adelaide to Port Lincoln', a series of three posts on ANMM blog, 29/2 and 7/3/16

'*Endeavour*: Port Lincoln to Portland', a series of three posts on ANMM blog, 14, 23 and 24/3/16

'*Endeavour*: a belated gap year', ANMM blog, 25/3/16

'*Endeavour*: seven times a supernumerary', ANMM blog, 26/3/16

'*Endeavour*: Portland to Sydney', a series of eight posts on ANMM blog, 4, 5, 6, 11, 12, 13, 14, 15 and 16/4/16

Annalice CREIGHTON

'How to create lighthouse story shadow puppets', ANMM blog, 11/8/15

'Golden doubloon spice cookies for peckish pirates', ANMM blog, 8/9/15

'How to make a buttercream battleship or delicious destroyer cake', ANMM blog, 11/11/15

'Pieces of eight and a parrot piñata', ANMM blog, 9/2/16

'Flying home: how to make a zoetrope', ANMM blog, 17/5/16

'How to make a mini planetarium', ANMM blog, 21/6/16

Richard CRESWICK*

'Australasian focus – Museum and Art Gallery of the Northern Territory', article, *Signals* 111 (Jun–Aug 2015), 52–57

John DIKKENBERG

'*Endeavour* returns to Botany Bay', article, *Signals* 111 (Jun–Aug 2015), 40

and Anne DORAN and Richard FERGUSON

'A passage south: *Endeavour* in Victoria and South Australia', article, *Signals* 115 (Jun–Aug 2016), 54–57

Anne DORAN

'A brighter future: the second annual Women in Science Symposium', ANMM blog, 10/2/16

'Cook and Banks: charting the rumoured Great South Land', ANMM blog, 22/4/16

'Inspiring stories with Jeannie Baker', ANMM blog, 25/5/16

'NAIDOC Week: Unlock water and Indigenous people', ANMM blog, 26/5/16

'World Environment Day: where do you think it goes?', ANMM blog, 30/5/16

'*Ships, Clocks & Stars* free teacher preview this June', ANMM blog, 30/5/16

'Women in Science Symposium 2016', article in *Science Education News* (SEN), June 2016

and John DIKKENBERG and Richard FERGUSON

'A passage south: *Endeavour* in Victoria and South Australia', article, *Signals* 115 (Jun–Aug 2016), 54–57

Richard DUNN*

'*Ships, Clocks & Stars: the Quest for Longitude*', article, *Signals* 115 (Jun–Aug 2016), 2–6

Bill ELLEMOR*

'*Endeavour*: Sydney to Geelong voyage', a series of three posts on ANMM blog, 3, 4 and 8/2/16

Endeavour crew*

'*Endeavour*: crossing a bridge', ANMM blog, 7/4/16

'*Endeavour*: a garage sale changed his life', ANMM blog, 8/4/16

'*Endeavour*: from land and sea', ANMM blog, 17/4/16

'*Endeavour*: sailing and sea birds', 18/4/16

Dr Nigel ERSKINE

'Friend or foe? The French in Port Jackson', chapter in *The Art of Science – Nicolas Baudin's Voyagers 1800–1804*, Wakefield Press, 2016

Referee of 'The Australische Compagnie and the other *Eendracht* of 1616', *The Great Circle*, Vol 38:1:32, 2016

Sabina ESCOBAR

'Scrimshaw: a whaler's pastime', ANMM blog, 12/2/16

Emma FERGUSON

'Classic & Wooden Boat Festival: returning to Sydney in 2016', article, *Signals* 113 (Dec 2015–Feb 2016), 40–41

and David PAYNE

'Classic & Wooden Boat Festival: showcasing traditional vessels and maritime skills', article, *Signals* 114 (March–May 2016), 10–11

Richard FERGUSON**and John DIKKENBERG and Anne DORAN**

'A passage south: *Endeavour* in Victoria and South Australia', article, *Signals* 115 (Jun–Aug 2016), 54–57

Daina FLETCHER

'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

'Windjammer sailors: a major gift celebrates the age of sail', article, *Signals* 112 (Sep–Nov 2015), 14–17

'Godzilla meets *The attack of the 50 foot woman* in the ancient lost wax technique – the many faces of windjammer sailors', ANMM blog, 18/9/15

"... *the ocean bed their tomb*": remembering the lost sailors of *AE1*', article, *Signals* 113 (Dec 2015–Feb 2016), 14–19

"Birds are acceptable"...: *Waves & Water* opens at Noosa Regional Gallery', ANMM blog, 23/3/16

'*Waves & Water*: Australian beach photographs travel to Queensland', article, *Signals* 114 (Mar–May 2016), 38–43

'Marooned on disintegrating ice: catch *Shackleton* at the museum before it disappears', ANMM blog, 24/3/16

'It's a wrap: *Windjammer Sailors*', ANMM blog, 4/5/16

'Man in the machine: submarines, ships, sailors and national memory', ANMM blog, 18/5/16

Jeff FLETCHER

'Year 9 students remember submarine *AE1*', ANMM blog, 24/9/15

and Donna CARSTENS

'Saltwater and sacred ground: Indigenous art in the spotlight', article, *Signals* 113 (Dec 2015–Feb 2016), 60–63

and Dr Lynda KELLY

'The game is afoot: a different way of learning', article, *Signals* 114 (Mar–May 2016), 32–35

Janine FLEW

'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

'Oceans and ink: nautical novelists and maritime (mis)adventures', book review, *Signals* 112 (Sep–Nov 2015), 74

'\$4,000 maritime history book prize – shortlist announced', ANMM blog, 27/10/15

'Win cash prizes in our Instagram photography competition!', ANMM blog, 2/12/15

'CWBF Instagram photo competition', article, *Signals* 113 (Dec 2015–Feb 2016), 42

'Ecuadorian navy training tall ship *Guayas* arrives at the museum', ANMM blog, 8/1/16

'2015 maritime history book prize announced', ANMM blog, 3/2/16

'Announcing the winner: the 2015 Frank Broeze Memorial Maritime History Book Prize', article, *Signals* 114 (Mar–May 2016), 18–19

Terry GAFFNEY*

'HMAS *Vampire*: some funny memories', ANMM blog, 1/9/15

Dr Stephen GAPPS

'Spectacle and tragedy – the Gallipoli diary of 2nd Engineer George Armstrong', article, *Signals* 111 (Jun–Aug 2015), 2–7

'Submarine *AE2*'s naval exploits revealed', Mike Scanlon, *Newcastle Herald*, 31/7/15

'Seventy years of Indonesian independence', ANMM blog, 17/8/15

'Installing an ANMM exhibition in Indonesia', ANMM blog, 31/8/15

'The ships that didn't sail: Australian support for Indonesian independence', article, *Signals* 112 (Sep–Nov 2015), 10–13

'History and theatre – *Black Armada* exhibition opens in Indonesia', ANMM blog, 2/9/15

'Tugboat tales – The loss of Sydney's working harbour' (with photographer Ross Bray), ANMM digital story, October 2015

'A pinisi fleet and the Bahari Museum – Indonesian maritime heritage in Jakarta', ANMM blog, 7/10/15

'A museum of dioramas', ANMM blog, 9/10/15

'What's your all-time top 10 books about boats?', ANMM blog, 29/10/15

'Black Armada – The ships that didn't sail', ANMM digital story, November 2015

'When the Indonesian revolution came to an Australian country town', ANMM blog, 4/11/2015 re-published in Indonesian at australiaplus.com and in Dutch at javapost.nl

'Indonesia's Gallipoli – Heroes' Day 10 November 2015', ANMM blog, 10/11/15

"'You are all my friends': Indonesia's first Prime Minister addresses the Australian people in 1945", ANMM blog, 26/11/15

'Personal and political – Australian women and Indonesian independence' (with Professor Heather Goodall), ANMM digital story, December 2015

'Made in Australia: Chinese junks and sampans in Northern Queensland 1880–1910' in Grimwade, Rains, Dunk (eds), *Rediscovered Past: Chinese Networks*, China Inc, East Ipswich, QLD, 2016

'A complicated journey – Chinese, Indonesian and Australian family histories' (with Anthony Liem), ANMM digital story, January 2016

"'The greatest threat to our oceans is ignorance'", ANMM blog, 22/1/16

'The many meanings of Australia Day – celebration, commemoration and contestation', ANMM blog, 25/1/16

'Arthur Gar Lock Chang 1921–2016', ANMM digital story, February 2016

'Book review – *In All Respects Ready: Australia's Navy in World War One*', ANMM blog, 4/2/16

'Governor Phillip's "Portsmouth Gig"', ANMM blog, 26/2/16

'Tugboats in the Australian National Maritime Collection', article, *Signals* 114 (Mar–May 2016), 24–25

'War at Sea exhibition travels to Fremantle', 18/3/16

'Captain Cook, whisky and smallpox', ANMM blog, 21/3/16



The museum's journal *Signals* is published quarterly

'Maritime archaeology at the Viking Age site of Birka', ANMM blog, 29/4/16

'What did you do for International Viking Day?', ANMM blog, 12/5/16

'From Birka to Bjorn Ironside: working with Viking Age archaeology', ANMM blog, 24/5/16

'The walking dead: bringing 1,500-year-old graves to life', ANMM blog, 28/5/16

'Captain Cook, whisky and smallpox: a comment on colonisation', article, *Signals* 115 (Jun–Aug 2016), 68–69

'A single-object museum? The *Vasa* shipwreck', ANMM blog, 3/6/16

'Ghost ships and a travelling man: Amazing wrecks in the Baltic Sea', ANMM blog, 11/6/15

Michael HARVEY

'Action Stations: welcome to our new navy attraction', article, *Signals* 113 (Dec 2015–Feb 2016), 2–4

'Horrible Histories® Pirates – the Exhibition: get set for a swashbuckling summer', article, *Signals* 113 (Dec 2015–Feb 2016), 50

Cathy HAWKINS*

'Celebrating Tasmania: Australian Wooden Boat Festival', article, *Signals* 112 (Sep–Nov 2015), 54–59

Dr Peter HOBBS*

'Stories from the sandstone: messages from ships, sailors and travellers caught in quarantine', article, *Signals* 114 (March–May 2016), 2–9

Kieran HOSTY

'Death, destruction and the *Dunbar*: Sydney's worst maritime disaster', ANMM blog, 20/8/15

'Exploring a mystery wreck: the Ashmore Reef expedition 2015', article, *Signals* 112 (Sep–Nov 2015), 18–23

'The Pentateuch that made three voyages on the *SS Great Britain*', ANMM blog, 13/11/15

'The search for *Endeavour* – The Rhode Island Marine Archaeology Project and the Australian National Maritime Museum', ANMM blog, 6/5/16

Paul HUNDLEY*

'Silentworld Foundation: researching and preserving maritime history', article, *Signals* 115 (Jun–Aug 2016), 58–63

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

'Dardanelles defender: the Ottoman torpedo boat *Sultanhisar*', article, *Signals* 113 (Dec 2015–Feb 2016), 26–31

'Last line of defence: a brief history of the torpedo boats and torpedo boat support facilities of colonial New South Wales', article, *The Great Circle: Journal of the Australian Association for Maritime History*, 37:2:54–75 (2015)

'The search for *AE1* continues', ANMM digital story, February 2016

'The boat in the beach: unearthing a wrecked American whaleship in Western Australia', ANMM digital story, May 2016

'Searching for *Samuel Wright*: an American whaleship far from home', article, *Signals* 115 (June–Aug 2016), 38–43

and Emily JATEFF*

'From battleship to breakwater: Post-military adaptive reuse of the Australian warship *Protector*', article, *International Journal of Nautical Archaeology* (July 2016), 1–18

and Emily JATEFF,* Nick HERATH* and Anton VAN DEN HENGEL*

'*Protector* revealed: an initiative to archaeologically document, interpret and showcase an historic Australian warship with laser scanning technology', (in English and Chinese), article, *Proceedings of the 2015 International Symposium on Applications of 3D Technologies in Cultural Heritage* (October 2015), 9–20

Oliver ISAACS

'A pirate-packed summer: message to Members', article, *Signals* 113 (Dec 2015–Feb 2016), 45

'Hello from our new manager', article, *Signals* 114 (Mar–May 2016), 49

'Winter events: message to Members', article, *Signals* 115 (June–Aug 2016), 45

Adrienne KABOS

Designer and a contributing author for *Visionaries in Suburbia: Griffin Houses in the Sydney Landscape*, published by the Walter Burley Griffin Society Inc and awarded winner of the National Trust Heritage Awards 2016 in the Heritage Publications category

Dr Lynda KELLY

'Remembering *AE1*: a national speech competition for Year 9 Students', ANMM blog, 13/7/15

'Hangin' out with Google Hangouts in National Science Week', ANMM blog, 19/8/15

'*The Voyage* game: launches today!', ANMM blog, 30/11/15

'The 2016 Novice Canoe Building Challenge', ANMM blog, 4/4/16

'In conversation ... at the *Classic & Wooden Boat Festival*', ANMM blog, 11/4/16

and Jeff FLETCHER

'The game is afoot: a different way of learning', article, *Signals* 114 (Mar–May 2016), 32–35

Veronica KOOYMAN*

'Con the fruiterer: from island life to the inner city', article, *Signals* 112 (Sep–Nov 2015), 70–73

'From buckaroo to grazier: building a cattle station in the Top End', article, *Signals* 114 (Mar–May 2016), 72–75

Alex KOPP*

'Bunbury Museum and Heritage Centre: from idea to reality', article, *Signals* 114 (Mar–May 2016), 58–62

Hugh LANDER*

'Sydney Heritage Fleet: celebrating 50 years of maritime heritage preservation', article, *Signals* 113 (Dec 2015–Feb 2016), 54–59

Lindl LAWTON*

'Napoleon's artists in Australia: early views of a new continent', article, *Signals* 112 (Sep–Nov 2015), 24–25

Michelle LINDER

'What's the future for museums?' blog post, Smithsonian Institution Traveling Exhibitions Service blog, 1/12/15

Anthony LONGHURST

'Rigged and ready – building a new spar for *Endeavour*', article, *Signals* 111 (Jun–Aug 2015), 36–39

'A ship ashore: *Endeavour*'s biennial dry docking', article, *Signals* 112 (Sep–Nov 2015), 62–64

Erica McCARTHY*

'More than just a pretty face: ships' figureheads in 18th- and 19th-century Britain', article, *Signals* 112 (Sep–Nov 2015), 26–31

Melanie MACKENZIE*

'Searching for sea cucumbers – scientific research in the Weddell Sea', article, *Signals* 111 (Jun–Aug 2015), 10–13

Andrew MARKWELL

'Commemorating *Krait*: a small boat's big mission', *Signals* 113 (Dec 2015–Feb 2016), 32–33

'*Endeavour* heads south: a voyage to Victoria and South Australia', *Signals* 114 (Mar–May 2016), 36–37

Jeffrey MELLEFONT*

'An inspiring colleague: vale Bill Richards', article, *Signals* 112 (Sep–Nov 2015), 77

'ANMM Chairman visits key maritime history sites in Indonesia', ANMM blog, 15/9/15

'Maritime tourism helps keep Indonesian traditions alive', ANMM blog, 27/1/16

'Spice Islands eclipse – Astronomy, celestial navigation and spice trade history', article, *Signals* 115 (Jun–Aug 2016), 24–31

Peter MITCHELL*

'All hands on deck: bringing tall-ship sailing to people with disabilities', article, *Signals* 115 (Jun–Aug 2016), 30–33

Michelle MORTIMER

'Sharing the collection on Google Cultural Institute', article, *Signals* 111 (Jun–Aug 2015), 79

'Touring the museum on mobile – the new ANMM app', ANMM blog, 1/7/15

'How do you x-ray a fish? Inside the Smithsonian's National Collection of Fishes', ANMM blog, 26/10/15

Violeta NAJDOVA

'A long, hard journey: a father's search for solace', book review, *Signals* 113 (Dec 2015–Feb 2016), 74–75

Gemma NARDONE

'Gervais Purcell: hats, photography and fashion of the 1940s, 1950s and 1960s', ANMM blog, 14/7/15

'Online access: jump the queue or check out what's new', article, *Signals* 112 (Sep–Nov 2015), 78

'Finding HMS *Affray* – science, industry and defence', ANMM blog, 1/10/15

'P&O makes history in Sydney Harbour: photographs by Gervais Purcell', ANMM blog, 5/11/15

'Lord Howe Island by flying boat: a golden age in colour and B&W, c 1951–1959', 26/11/15

Rhondda ORCHARD

'Saltwater Barks go to Istanbul', ANMM blog, 7/9/15

'The end of a *Watermark*: changes to our permanent gallery', ANMM blog, 11/3/16

David PAYNE

'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

'Warwick Hood AO', ANMM blog, 15/7/15

'Magnus Halvorsen (1918–2015)', ANMM blog, 7/8/15

'Whale watching in Sydney Harbour', ANMM blog, 13/8/15

'Guiding lights: Australian Register of Historic Vessels', article, *Signals* 112 (Sep–Nov 2015), 66–69

'The power of oars: Australian Register of Historic Vessels', article, *Signals* 113 (Dec 2015–Feb 2016), 64–67

'A tribute to Robert Oatley AO BEM', ANMM blog, 15/1/16

'Mark your calendars for the *Classic & Wooden Boat Festival* 2016', ANMM blog, 24/2/16

'Small craft, big stories: Australian Register of Historic Vessels', article, *Signals* 114 (Mar–May 2016), 68–71

'Classic and innovative: Australian Register of Historic Vessels', article, *Signals* 115 (Jun–Aug 2016), 64–67

'Look to the horizon: Why latitude was easier to find than longitude', ANMM blog, 22/6/16

and Emma FERGUSON

'*Classic & Wooden Boat Festival*: showcasing traditional vessels and maritime skills', article, *Signals* 114 (March–May 2016), 10–11

Kate PENTECOST

'Would you have survived being sick on the high seas?', ANMM blog, 11/2/16

'The little guys: puppets and creating harmony', ANMM blog, 21/3/16

'Celebrations of Easter: from our collection', ANMM blog, 27/3/16

'Penguins, dogs and onesies: a day in the life of a conservator', ANMM blog, 5/4/16

'Putting the "classic" into classic and wooden boats: the Halvorsen dynasty', ANMM blog, 12/4/16

'Lost at sea: finding longitude with *Ships, Clocks & Stars*', ANMM blog, 19/4/16

'Artefacts as windows to the past: answers from #AskAnArchaeologist', ANMM blog, 20/5/16

'Time in motion: capturing the clockmaker's art', article, *Signals* 115 (Jun–Aug 2016), 78

'Barbarism and brutality: surviving the *Batavia* shipwreck', ANMM blog, 4/6/16

'Where on earth are you? A beginner's guide to longitude', ANMM blog, 8/6/16

'Time in motion: capturing the clockmaker's art', ANMM blog, 9/6/16

Noel PHELAN and Ron RAY

'ANMM Speakers – taking maritime history to clubs and societies', article, *Signals* 111 (Jun–Aug 2015), 42–43

Vera RYAN*

'Lost at sea, my uncle John Messenger – HMAS *AE1*', ANMM blog, 17/7/15

Ester SARKADI-CLARKE*

'Conservation and creation: the work of GhostNets Australia', article, *Signals* 112 (Sep–Nov 2015), 40–43

Frank SHAPTER

'CA vs CPA: which accounting qualification is right for you?', online article, Robert Half blog, 2/11/15

Lindsey SHAW*

'The RAN's Indigenous heritage', display, Naval Heritage Centre, Garden Island, from October 2015

'The RAN and the Greek campaigns of WWII', display, Naval Heritage Centre, Garden Island, from March 2016

'Theatres of a naval war', book review, *Signals* 114 (Mar–May 2016), 76–77

Inger SHEIL

'Legacy of a lost explorer', article, *Signals* 112 (Sep–Nov 2015), 2–9

Jinny SMITH

'Celebrating NAIDOC week 2015 – Michael Cook's *Undiscovered*', ANMM blog, 6/7/15

Kevin SUMPTION

'Bearings: from the Director', article, *Signals* 111 (Jun–Aug 2015)

'Bearings: from the Director', article, *Signals* 112 (Sep–Nov 2015)

'Bearings: from the Director', article, *Signals* 113 (Dec 2015–Feb 2016)

'Bearings: from the Director', article, *Signals* 114 (Mar–May 2016)

'Bearings: from the Director', article, *Signals* 115 (Jun–Aug 2016)

Randi SVENSEN*

'Last of a line: vale Magnus Halvorsen', article, *Signals* 113 (Dec 2015–Feb 2016), 76–77

'Maine events: a trip through America's wooden-boat heartland', article, *Signals* 114 (Mar–May 2016), 12–17

'A maritime innovator: vale Alan Stannard', article, *Signals* 114 (Mar–May 2016), 78

The museum's quarterly journal *Signals* publishes articles by museum staff and commissioned writers

Greg SWINDEN*

'East African adventure: HMAS *Pioneer* at war 1915–1916', article, *Signals* 113 (Dec 2015–Feb 2016), 34–39

Kim TAO

'As far from Europe as possible: the Talmet family from Tallinn', article, *Signals* 111 (Jun–Aug 2015), 68–71

'Homelands lost and found: migrant women's art at the Australian National Maritime Museum', *Third Text*, vol 29, no 4–5, 2015, 326–339

'A migration story in stitch', ANMM blog, 28/7/15

'A woolie mermaid', ANMM blog, 4/8/15

'A twist of fate: The Barnardo boy from Liverpool', article, *Signals* 113 (Dec 2015–Feb 2016), 68–71

'High style on the high seas: A definitive history of nautical fashion', book review, *Signals* 113 (Dec 2015–Feb 2016), 72–73

'On their own opens in London', *Signals* 113 (Dec 2015–Feb 2016), 78

Cited in Amy K Levin, 'European museums, migration, and social inclusion', *Museum & Society*, vol 13, no 4, 2015, 545–548

'Representing migration by boat at the Australian National Maritime Museum', in Lynda Mannik, ed, *Migration by boat: Discourses of trauma, exclusion, and survival*, Berghahn Books, New York, 2016, 49–64

'People on the move: Waves of Migration', *HistoriCool* 21 (Jun–Jul 2016): 18–22

'Stories in stitch: nautical craft and maritime history intertwined', *Signals* 115 (Jun–Aug 2016): 16–21

'War child: a new life in an alien land', article, *Signals* 115 (Jun–Aug 2016), 70–73

'Through the lens of history: Australia's refugee policy 1901–1977', book review, *Signals* 115 (Jun–Aug 2016), 74

Rina TIMPANO

'Endeavour sails and so could you', ANMM blog, 25/1/16

Jane USSHER*

'Still Life – Inside the Antarctic huts of Scott and Shackleton', article, *Signals* 111 (Jun–Aug 2015), 24–27



Deanna VARGA

'Welcome to winter: message to Members', article, *Signals* 111 (Jun–Aug 2015), 44–45

'Welcome to spring: message to Members', article, *Signals* 112 (Sep–Nov 2015), 45

'A pirate-packed summer: message to Members', article, *Signals* 113 (Dec 2015–Feb 2016), 45

Cheryl WARD*

'Crete 1941 – Then and now', article, *Signals* 114 (Mar–May 2016), 57

David WILSON*

'AWL and incognito: Sam Duncan's adventurous war', article, *Signals* 113 (Dec 2015–Feb 2016), 6–12

Richard WOOD

'Vale Ernest Alfred Flint MBE OAM ED', ANMM blog, 15/7/15

'Shark attack in Sydney Harbour', ANMM blog, 30/7/15

'Pacific connections: the 2015 Bill Lane Fellowship', article, *Signals* 112 (Sep–Nov 2015), 32–35

'Small Ships stalwart: vale Ernest Alfred Flint', article, *Signals* 112 (Sep–Nov 2015), 75

'Treasures of the American Collection', article, *Signals* 115 (Jun–Aug 2016), 22–24

APPENDIX 5

DIRECTOR AND STAFF CONFERENCE PAPERS, LECTURES AND TALKS

Amelia BOWAN

'Creating, connecting, participating in communities #MWA2015', Museums and the Digital blog, 20/10/15
'Thoughts and comments from the #MWA2015 Twitter stream', Museums and the Digital blog, 20/10/15
'#WorldTeachersDay 2015 at @ANMMedu', Museums and the Digital blog, 2/11/15
'Connecting with teachers using Twitter @ANMMedu', Museums and the Digital blog, 2/12/15

Donna CARSTENS

'Undiscovered: Photographs by Michael Cook':

- » talk to ANMM volunteers, 2/07/15
- » talk to ANMM front of house and security staff, 3/07/15
- » chair of Q&A session at ANMM, 9/07/15
- » talk to ANMM staff, 14/07/15

'East Coast Encounters exhibition', talk at opening event, 4/12/15, Hervey Bay Arts Centre, QLD

'Living Waters exhibition', talk to visiting curators and artists, 21/3/16, Oceanographic Museum, Monaco

'Living Waters exhibition', talk to teachers, 22/3/16, Oceanographic Museum, Monaco

'China inbound', workshops on cultural engagement and acknowledgment of country, 5/4/16

Indigenous watercraft display and canoe-building demonstration, *Classic & Wooden Boat Festival*, 15–16/4/16

Anne DORAN

'Women in Science Symposium 2016', *Science Education News*, June 2016

Dr Nigel ERSKINE

Talk at American Friends of the ANMM function at the Australian Consulate General, New York, 28/10/15

Daina FLETCHER

'Beach photography and national identity', Noosa Regional Gallery, Noosa, QLD, 10/3/16

'Shackleton's Imperial Trans-Antarctic Expedition', talk to ANMM Members and exhibition tour with Tim Jarvis, 13/8/15

'Frank Hurley in Antarctica on Shackleton's Imperial Trans-Antarctic Expedition', talk at Australian Centre for Photography, February 2016

'Discovering Frank Hurley: exhibitions as historical texts', learning program for various schools, ANMM Theatre, 17/3/16

'Shackleton's leadership', talk and exhibition tour to McKinsey and Co, ANMM, 23/3/16

'A sculpture in bronze to commemorate sailors will animate the museum forecourt', talk to ANMM Foundation, 6/8/15

'Exploring bicultural perspectives and memory in an artwork about AE2 and Sultanhisar', chair and presenter at artist workshop, ANMM, 2/11/15

'Johnnie and Mehmet public art project: the brief', co-ordinator, chair and speaker at public information seminar, ANMM, 6/4/16

'Johnnie and Mehmet at the Australian National Maritime Museum': information session, Geelong, VIC, 12/5/16

Jeff FLETCHER

'Education at Australian National Maritime Museum and international perspectives', Mystic Seaport, USA, 5/10/15

'Learning from USA visit contacts and concepts', museum educators personal development day, ANMM, 18/11/15

'Interpreting history at Australian National Maritime Museum', Primary School History Association, Canberra, 18/5/16

Alex GAFFIKIN

'Unusual careers for scientists', Redlands School, Sydney, 26/11/15

'Members talk on Rough Medicine', ANMM, 10/2/16

'Members talk on Wildlife Photographer of the Year', ANMM, 22/6/16

Dr Stephen GAPPS

'*War at Sea*', talk to Newcastle Regional Museum staff on *War at Sea* exhibition, 23/7/15

'*Black Armada*', History Week talk, Hurstville Library and Museum, 5/9/15

'The Black Armada and *Indonesia Calling*', talk at ANMM symposium with guest speakers and film screening, 13/9/15

'Overview of the ANMM and curatorial research', talk to Swedish National History Museum Collections and Research staff, 25/5/16

'Overview of the ANMM and curatorial research', talk to Swedish National History Museum Education and Communications staff, 1/6/16

Kieran HOSTY

'HMAS *Perth*, history, heritage and protection', Conference on the Preservation of Maritime War History in Indonesia, Jakarta, Indonesia, 28–31/10/15

'Cook and Banks: charting the rumoured Great Southern Land':

- » talk to students from 17 NSW public schools, ANMM, 18/5/16
- » talk to students from three NSW public schools, ANMM, 19/6/16

Dr James HUNTER

'*Protector* revealed: an initiative to archaeologically document, interpret and showcase a historic Australian warship with laser scanning technology', 2015 International Symposium on Applications of 3D Technologies in Cultural Heritage, Taichung City, Taiwan, 13/10/15

'The American whalers project: unearthing a wrecked American whaleship in Western Australia', staff talk, ANMM, Sydney, 17/3/16

'*Ships, Clocks & Stars: the Quest for Longitude*', Sydney Map Group, State Library of NSW, Sydney, 5/5/16

'The Silent Anzac speaks: studying and preserving Australia's lost submarine *AE2*', public talk for *War at Sea* opening, Western Australian Museum, Albany, WA, 10/6/16.

'Unearthing an "infernal machine": the history and archaeology of the American Civil War submarine *HL Hunley* (1864)', Institute of Marine Engineering, Science and Technology, Melbourne, VIC, 16/6/16

Dr Lynda KELLY

'Virtual *Endeavour*', Museums and the Web Asia, Melbourne, 8/10/16

'Gamifying the museum: educational games for learning', National Visual Arts Teachers Conference, National Gallery of Australia, Canberra, ACT, 20/1/16

'The (post) digital visitor: What has (almost) 20 years of museum audience research revealed?' in *Museums and the Web 2016: Selected Papers and Proceedings from Two International Conferences*, N Proctor and R Cherry (eds), Museums and the Web, 2016

'(post) digital visitors', Digital Academy, Auckland, New Zealand, 14/5/16

'When members become good friends', Museums Australasia, Auckland, New Zealand, 17/5/16 (with Deanna Varga)

'Virtual *Endeavour*', The Future of Cultural Engagement, *Vivid Sydney*, State Library of NSW, 27/5/16

'Formative evaluation #reboot', Museums and the Digital blog, 10/7/15

'#Askacurator 2015', Museums and the Digital blog, 17/9/15

'Visitors, apps, post-visit experiences ... and a re-think of digital engagement Part 1', Museums and the Digital blog, 8/8/15

'Visitors, apps, post-visit experiences ... and a re-think of digital engagement Part 2', Museums and the Digital blog, 8/8/15

'What's the big idea? #tweetable moments #TBT', Museums and the Digital blog, 8/8/15

'#MWA2015 takeaways', Museums and the Digital blog, 20/10/15

'An exhibition appraisal tool #TBT', Museums and the Digital blog, 22/10/15

'Digital Labels: case studies, research, implementation', Museums and the Digital blog, 29/11/15

'How do you create and build a game?', Museums and the Digital blog, 1/12/15

'Reflections on the coalition of knowledge building schools 2001–2015', Museums and the Digital blog, 21/12/15

'Messing about in boats ... and dabbling with #Instagram', Museums and the Digital blog, 17/3/16

'(post) digital visitors', Museums and the Digital blog, 8/4/16

'Doing digital ... together', Museums and the Digital blog, 10/4/16

‘#MWXX – my Top 12: a wrap up’, Museums and the Digital blog, 3/5/16

‘Museums as sources of information and learning’, Museums and the Digital blog, 31/5/16

‘Museums and climate change’, Museums and the Digital blog, 20/6/16

‘MOOCs: Massive Open Online Courses’, Museums and the Digital blog, 29/6/16

Matt LEE

MC and host of the Museum Shops Association of Australia Conference, 16–18 September 2015

Michelle LINDER

‘Travelling exhibitions in Australia: the work of the Australian National Maritime Museum’, talk to Smithsonian Institution Traveling Exhibition Services staff, December 2015

Jeffrey MELLEFONT

Ship-board lectures, *Ombak Putih* cruises with SeaTrek, Ternate–Kendari and Ternate–Ambon, Indonesia:

- » ‘The spices that changed everything’, 18/12/15, 7/3/16
- » ‘*Perahu*: Austronesian maritime tradition in Indonesia’, 19/12/15, 9/3/16
- » ‘SeaTrek’s ships: case-study of Bugis–Makassan shipbuilding’, 20/12/15, 10/3/16
- » ‘Bahasa Indonesia: seafarers’ lingua-franca becomes a unifying national language’, 21/12/15, 11/3/16
- » ‘Europeans sailing native *perahu*: Captain Thomas Forrest 1760s’, 22/12/15, 12/3/16
- » ‘Europeans sailing native *perahu*: Alfred Russell Wallace 1860s’, 23/12/15
- » ‘Europeans sailing native *perahu*: G R P Collins 1930s’, 24/12/15, 13/3/16
- » ‘Three maritime cultures: Bajau Sea-Gypsies, Madurese, Balinese’, 26/12/15
- » ‘Total solar eclipse in the equatorial East Indies’, 8/3/16
- » ‘Two maritime cultures: Madurese & Balinese’, 16/3/16

Wooden Boat Heritage Symposium, *Classic & Wooden Boat Festival* 2016:

- » ‘Classic boats of Indonesia, a living tradition’, 15/4/16
- » ‘Maritime tourism: keeping Indonesian sailing heritage alive’, 16/4/16

Johanna NETTLETON

Designing travelling exhibitions: *On their own* – *Britain’s child migrants*, talk to Museum Studies students, University of Sydney, NSW, 11/03/2016

Jackson PELLOW

Web critique of the *Action Stations* microsite at the Museums and the Web Conference in Melbourne in October 2015

Deanna VARGA and Tania RUAHIHI

‘Event Management from a Venues Perspective’, presentation to UTS Business School Students, 14/5/15

Inger SHEIL

‘Clues and controversy: new light on Franklin’s search for the Northwest Passage’, Trafalgar Day address to Australasian Pioneers’ Club (APC) and the Union, University & Schools Club (UUSC), Sydney, 20/10/15

‘How to Gatsby’, fashion history talk, Napier Art Deco Festival, New Zealand, 19/2/16

Kevin SUMPTION

Presentation to MMAPSS recipient 2014–15, Shire of Peppermint Grove (Perth, WA), 8/9/15

AE1 memorial sculpture unveiling and remembrance service, 14/9/15

Citizenship Day ceremony, address to the new citizens, 17/9/15

Memorial address at Maritime Union Day ceremony, 29/9/15

Welcome address at the India–Australia Business and Community Awards, 2/10/15

Welcome to the Turkish Naval Delegation, 6/10/15

Waterside Pavilion topping-off ceremony, 16/10/15

Opening of *On Their Own: Britain’s child migrants* exhibition at V&A Museum of Childhood, Bethnal Green, London, UK, 22/10/15

Launch of *The Voyage* game, Australia House, London, UK, 23/10/15

Friends of *Endeavour* fundraising event, Australian Consulate, New York, USA, 28/10/15

Keynote speaker at International Congress of Maritime Museums (ICMM) conference, Hong Kong, 2/11/15

Black tie event for VIP *Action Stations* stakeholders, 7/11/15

Action Stations official launch, 8/11/15

Welcome address at *Action Stations* sponsorship stakeholders event, 10/11/15

SeaTrek cruise in the Moluccas, Indonesia, December 2015, led by ANMM Research Associate Jeffrey Mellefont (front left, with sextant). Image Jeffrey Mellefont



Welcome and address at Remembrance Day function, 11/11/15

Address at *Action Stations* marketing stakeholders event, 16/11/15

Welcome address at *Action Stations* education and tourism industry event, 18/11/15

Welcome address at Volunteers' lunch, 19/11/15

Welcome to guests at *Koori Art Expressions* launch, 24/11/15

Welcome address at Members' anniversary lunch, 27/11/15

Project completion address for MMAPSS recipient Kincumber Rotary Club, 28/11/15

Address at *The Voyage* game launch, 30/11/15

Address at *Horrible Histories® Pirates – the Exhibition* opening, 15/12/15

Presentation on *Action Stations* to staff of FJMT architects, 21/12/15

Address at Members' preview event for *Rough Medicine* exhibition, 10/2/16

Address to stakeholders at cultural function on *Endeavour* program during HMB *Endeavour's* voyage to Adelaide, 19/2/16

Address at launch of *Classic & Wooden Boat Festival*, 15/4/16

Address at symposium during *Classic & Wooden Boat Festival*, 15/4/16

Welcome address at launch of *Anzacs in Greece – Then and Now* Exhibition, 20/4/16

Welcome address and introduction at Members' preview event for *Ships, Clocks & Stars – the Quest for Longitude* exhibition, 26/4/16

Welcome address at unveiling of *Windjammer Sailors* sculpture, 27/4/16

Welcome address at launch of *Ships, Clocks & Stars – the Quest for Longitude* exhibition, 4/5/16

Welcome address at Battle of the Coral Sea commemorative lunch, 7/5/16

Welcome address and acknowledgement of country at flag-raising ceremony to mark launch of National Reconciliation Week, 27/5/16

Welcome address to Malaysian familiarisation event concerning tourism and inclusion of ANMM in their itinerary, 18/6/16

Address at Volunteers forum, 20/6/16

Welcome address to *Time Out* subscribers at the *Wildlife Photographer of the Year* exhibition, 22/6/16

Welcome and introduction of keynote speaker Professor Charles Jeurgens at seventh International Congress of Maritime History conference in Perth, 29/6/16

Kim TAO

'Developing travelling exhibitions: *On their own – Britain's child migrants*'; talk to Museum Studies students, University of Sydney, 14/8/15

'Telling migrant stories at the Australian National Maritime Museum', guest speaker, Dutch Australian Cultural Centre AGM, Dutch Consulate, Sydney, 18/11/15

Blackguard Gully project, guest speaker, Young Shire Council, NSW, 8/3/16

'Developing travelling exhibitions: *On their own – Britain's child migrants*'; talk to Museum Studies students, University of Sydney, 11/3/16

'*On their own*: on the road in Australia and the UK', keynote speaker, *Britain's child migrants: interpreting the past and remembering today* conference, V&A Museum of Childhood, London, UK, 11/6/16

Deanna VARGA and Tania RUAHIH

'Event Management from a Venues Perspective', presentation to UTS Business School Students, 14/5/15

Richard WOOD

Guest speaker at US Army Small Ships Association 74th Anniversary Commemoration, Sydney, 15/5/16

APPENDIX 6

DIRECTOR AND STAFF MEDIA APPEARANCES

Donna CARSTENS

Curator and collectors group, Cairns Indigenous Art Fair, 28/7– 2/8/15

Living Waters exhibition, private tour and talk for Prince Albert of Monaco, Oceanographic Museum, Monaco, 22/3/16

Dr Stephen GAPPS

Interview with Linda Mottram, 'Mornings', ABC Radio 702, 27/10/15

'*War at Sea* exhibition', interview with Jenny Seaton, 'Afternoons', Curtin FM Radio, Perth, 10/3/2016

'*War at Sea* exhibition', interview with Chris Ilsey, 'Perth Tonight', 6PR Radio, Perth, 9/3/2016

'Museum unlocks navy's origins', interview with Malcolm Quekett, *West Australian*, 4/3/2016

Kieran HOSTY

'Convict transportation to Australia and the new TV series *Banished*', interview with Sue Afflick, BBC First, 24/7/15

'HMB *Endeavour*, *Lord Sandwich* and Newport, Rhode Island', interviews:

- » Channel 9, Sydney, Australia, 5/5/16
- » Channel 7, Sydney, Australia, 5/5/16
- » Channel 2, Sydney, Australia, 5/5/16
- SBS World News, Sydney, Australia, 5/5/16

'Is it *Endeavour*?', interviews:

- » Richard Scott, *Australian Geographic*, 5/5/16
- » Eva Bailey, 2NUR, 5/5/16
- » Paul Turton, ABC Newcastle, 5/5/16

'The hunt for Cook's *Endeavour*', interviews:

- » Steve Martin, ABC Ballarat, 5/5/16
- » 2GB, 5/5/16
- » Joe O'Brien, ABC News 24, 5/5/16
- » ABC Queensland, 6/5/16
- » ABC Gippsland, 6/5/16
- » ABC Cairns, 6/5/16
- » ABC Online, 6/5/16

'*Endeavour* shipwreck discovered in Newport, Rhode Island', interview, 6PR, 6/5/16

'1840s shipbuilding in Sydney Harbour', interview, *Who do you think you are?*, Robyn Smith, Warner Brothers, 9/6/16

'Archaeological significance of HMAS *Perth*', interviews

- » *The Australian* (Jakarta correspondent) 15/6/16
- » Associated Press (Jakarta correspondent) 15/6/16

'The role of the Australian National Maritime Museum in the search for HMB *Endeavour* in Newport, Rhode Island', interview with Alexandria Witze for *Archaeology* magazine, 28/06/16

Dr James HUNTER

'Treasure ship *San Jose* radio interview', Luke Grant Show, 2GB, 5/12/15

'American Whalers Project' television interview, GWN7, 11/2/16

'American Whalers Project' headline photograph, in 'Experts may have found 19th-century Bunbury shipwreck *Samuel Wright*', *Perth Sunday Times*, 25/2/16

Ships, Clocks & Stars interviews:

- » 'Monday Drive' with Ruth Hessey, Eastside Radio, 2/5/16
- » 'Arts Wednesday' with Sylvia Rosenblum, Eastside Radio, 8/6/16

HSH Prince Albert of Monaco (centre) and Indigenous Programs Manager Donna Carstens (right) with Indigenous shellwork items from the ANMM's collection on display at the *Taba Naba* exhibition, Oceanographic Museum, Monaco. Image courtesy Michel Dagnino

Lynda KELLY and Deanna VARGA

Paper at Museums Australasia Conference in May 2016, presenting results of the 2015 Members survey and their use in enhancing membership program

Inger SHEIL

'The unsinkable ship still captivates audiences', interview, *Mornings*, Channel 9, 2/9/15

'Heading to Napier this weekend for the art deco festival? Don't forget your cravat', interview, *Dominion Post*, 17/2/16

Kevin SUMPTION

Interviews about *Action Stations*:

- » *The Australian*, phone interview, 5/11/15
- » pre-recorded interview, *ABC Breakfast TV*, 6/11/15
- » photo shoot and run through of *Action Stations*, *The Australian*, 6/11/15
- » face to face interview with Linda Mottram, ABC 702 Radio, 6/11/15
- » phone interview with John Laws, 2UE Radio, 6/11/15
- » phone interview with Jason Staveley, 2WSFM Radio, 6/11/15
- » ABC Radio National, 25/11/15
- » interview with Michelle Hespe, *CEO* magazine, 25/11/15
- » interview with composer James Humberstone, 21/12/15
- » interview with *Vertigo* magazine with focus on design of *Action Stations*, 19/4/16

Media call for launch of *The Voyage* game in Tasmania, 30/11/15

Face to face interview with *White Ensign*, 7/12/15

Interview re Volunteers program, ABC Radio National, 5/4/16

Interview with Mike Jeffries, 2UE Radio, regarding *Living Waters* exhibition in Monaco, 5/4/16



Interview regarding Nu Skin Greater China tour group and its impact on the museum, 14/4/16

Interview with *Popular Science* and *Science Illustrated* editor Anthony Fordham regarding *Ships, Clocks & Stars – the Quest for Longitude*, 6/5/16

Interview with Jo Prior, JOY Radio, regarding the museum as a 'must-see' tourist attraction, 20/5/16

Face to face interview with Dr Karl Kruszelnicki regarding *Ships, Clocks & Stars – the Quest for Longitude*, 7/6/16

Interview regarding naming of the new Harbour City Ferries fleet, 24/6/16

Kim TAO

'Australia as a migrant nation', interview with James Valentine, 702 ABC Sydney, 1/7/15

'Flashback: P&O cruise ships', interview with Seven News Sydney, 20/11/15

'Der Ausflug, der kein Ende nahm', interview with Martina Hinz, *Mare: Die Zeitschrift der Meere* 115, April/May 2016

Deanna VARGA and Lynda KELLY

Paper at the Museums Australasia Conference in May 2016, presenting the results of the 2015 Members survey and how this was used to enhance the membership program

Neridah WYATT-SPRATT

'Vivid Sydney events at the museum', interview with Sophie Ly, 'Drive show', 2SER 107.3FM, 25/5/16

APPENDIX 7

DIRECTOR AND STAFF PROFESSIONAL AND ACADEMIC APPOINTMENTS

Donna CARSTENS

Selected for the Council of Australasian Museum Director's (CAMD) mentoring program for 2015, supporting women leaders in the cultural sector

Member of the City of Sydney evaluation panel for 'Eora Journey – Redfern Terrace'

Dr Nigel ERSKINE

Board Member, Council for the Humanities, Arts and Social Sciences (CHASS)

Board Member, AusHeritage

Dr Stephen GAPPS

Elected Vice President, History Council of NSW

Member, General Council, History Council of NSW

Secretary, Professional Historians Association of NSW & ACT

Kieran HOSTY

Member, International Council of Museums

Member, 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

Member, Australasian Institute for Maritime Archaeology

Matt LEE

President, Museum Shops Association of Australia and New Zealand

Agata ROSTEK-ROBAK

Member DISNSW, a cultural heritage disaster preparedness group for the Greater Sydney Region

Lindsey SHAW

Member, Board of Directors, Historic Naval Ships Association

Kevin SUMPTION

Board Member, International Congress of Maritime Museums (ICMM)

Board Member, Museums and Galleries New South Wales

Advisory Steering Committee Member, UNESCO heritage-listed Kingston and Arthurs Vale Historic Area (KAVHA), Norfolk Island

Deanna VARGA

Appointed to the board of Business Events Sydney October, 2015 (Member-elected Director)

Appointed to the NSW Committee of Asia Pacific Professional Services Marketing Association (APSMA) January 2016

Member advisory board BizEvents Asia

APPENDIX 8

DIRECTOR AND STAFF OVERSEAS TRAVEL

Donna CARSTENS

Istanbul, Turkey, 2–11/9/15, to provide ANMM curatorial and cultural representation for the Saltwater Barks included in the 14th Istanbul Biennial and to attend museums conference

New York, Washington, Newport, Virginia, USA, 11–15/9/15, to visit and attend meetings at major museums and institutions to discuss exhibition content and development for Indigenous watercraft project 2020

Monaco, 14–25/9/16, to co-curate and give presentations for *Living Waters* exhibition, Oceanographic Museum, Monaco

Rebecca DALLWITZ

Istanbul, Turkey, 11–18/8/15, to courier and install four Saltwater Barks from the National Maritime Collection for display on loan at the Istanbul Biennial

Dr Nigel ERSKINE

Newport, RI, USA, 9–15/9/15, to collaborate with Rhode Island Marine Archaeology Project (RIMAP) in maritime archaeological fieldwork

New York, NY, USA, 26–29/10/15, to give presentation at American Friends function at Australian Consulate General office

Jeffrey FLETCHER

Mystic Seaport and Hawaii, USA, 19/9–11/10/15, to preview *Ships Clocks & Stars* and establish international program links for that exhibition and for the War in the Pacific program

Sue FROST

Monaco, 12–19/3/16, to courier 17 National Maritime Collection objects for display on loan at the Oceanographic Museum of Monaco

Dr Stephen GAPPS

Yogyakarta, Indonesia, 25/8– 4/9/15, to install and attend opening of *Black Armada* exhibition

Sweden, Denmark, Norway, 20/4–12/7/16, Endeavour Executive Fellowship placement at Swedish National History Museum and National Maritime Museum (partially self-funded)

London, UK, 18–20/5/16, to attend Museums & Heritage Awards Ceremony in which *War at Sea* was nominated in international award category

Kieran HOSTY

United States of America, 7–18/9/15, to collaborate with Rhode Island Marine Archaeology Project (RIMAP) in maritime archaeological fieldwork

Indonesia, 28–31/10/15, to attend Conference on the Preservation of Maritime War History in Indonesia

Dr James HUNTER

Taichung City, Taiwan, 11–16/10/15, keynote speaker at 2015 International Symposium on Applications of 3D Technologies in Cultural Heritage

Dr Lynda KELLY

Los Angeles, USA, 3– 8/4/16, to attend Museums and the Web Conference and present paper

Auckland, New Zealand, 13–21/5/16, to attend Museums Australasia conference, give two papers and participate in two panel sessions

Matt LEE

NB not all travel was funded by ANMM

Yogyakarta, Indonesia, 24/2/16, to visit Museum Benteng Vredeburg to observe conservation of *Black Armada* travelling exhibition and form networking links

Sidoarjo, Indonesia, 26/2/16, to visit a community model-making workshop that supplies ship models for the museum's retail channels

Kuala Lumpur, Malaysia, 28/2/16, to source products and suppliers

Telford, UK, 8–10/3/16, to attend the Association of Cultural Enterprises conference

National History Museum, London, UK, 12/3/16, to meet with suppliers for *Wildlife Photographer of the Year* exhibition

National Maritime Museum and Royal Naval College, London, UK, 13/3/16, to meet with suppliers for *Ships, Clocks & Stars* exhibition

Historic Royal Palaces, London, UK, 18/3/16, to network with Visitor Services professionals

Bangkok, Thailand 25–26 and 28–29/5/16, to source products and negotiate with suppliers for upcoming exhibitions and programs

Michelle LINDER

Washington, DC, USA, 7/10–16/12/15, 20-day placement at the Smithsonian Institution Traveling Exhibition Service, and meeting with staff at the Smithsonian Institution Asian Pacific American Center (travel and accommodation costs self-funded)

Kluge Ruhe Museum of Aboriginal Art, Charlottesville, Virginia, USA, 8/12/15, to meet with the director pertaining to Saltwater Bark paintings and *Undiscovered: Photographs by Michael Cook*

Will MATHER

Vienna, Austria, 8–10/6/16, to attend European Registrars Conference

Cameron MCLEAN

Istanbul, Turkey, 29/11/15–4/12/15, to demount, pack and courier loans to the Istanbul Biennial

Johanna NETTLETON

United States of America, 31/10/15–8/11/15, visiting *Ships Clocks and Stars* exhibition at Mystic Seaport Museum, researching museum design at Peabody Essex Museum, Salem, Institute of Contemporary Art Boston, Boston Children's Museum, Whitney Museum of American Art New York, and American Museum of Natural History New York

Lindsey SHAW

Houston, TX, USA, 28–30/09/2015, for HMAS *Perth*/USS *Houston* exhibition development and research (internal US flights and accommodation)

Kevin SUMPTION

Athens, London, USA, Hong Kong, 20/10–4/11/15, to discuss with counterparts possible Lemnos exhibition; to launch *The Voyage* game in London and attend opening of *On Their Own* exhibition at Bethnel Green;

to visit site where *Deepsea Challenger* (DSC) repairs are being assessed; to attend International Congress of Maritime Museums (ICMM) board meeting and present as keynote speaker at conference

Norfolk Island, 11–15/1/16, to attend Kingston and Arthur Vale Historic Area Advisory Board meeting

Athens, Monaco, London, San Francisco, 7–19/3/16, to discuss with Athens counterparts engaging support for Lemnos project; to visit Oceanographic Museum to view *Living Waters* exhibition and discuss future collaborations; to attend ICMM conference; for discussions with team involved with *Deepsea Challenger* repairs and animatronics required for DSC; to discuss possible dedicated animatronics exhibition; to visit museums and galleries, including Exploratorium, California Academy of Science and Berkeley Art Museum & Pacific Film Archive with view to exhibiting ANMM travelling exhibitions

Kim TAO

UK, 3–23/10/15, to demount *On their own – Britain's child migrants* at Merseyside Maritime Museum, Liverpool, and install it at V&A Museum of Childhood, London

UK, 8–21/6/16, to present a conference paper and demount *On their own – Britain's child migrants* at V&A Museum of Childhood, London

Deanna VARGA

Jakarta, Indonesia, November 2015, to attend November Australia Business Week in Indonesia and meet with Indonesian agents, airlines and banks to showcase Australia as a tourism destination

Shanghai, China, April 2016, to participate in Australia Business Week as part of the Tourism Australia Business Events Mission to promote the museum for incentive and events

Singapore and Hong Kong, April 2016, sales calls with wholesale agents and in market offices for Destination NSW and Tourism Australia

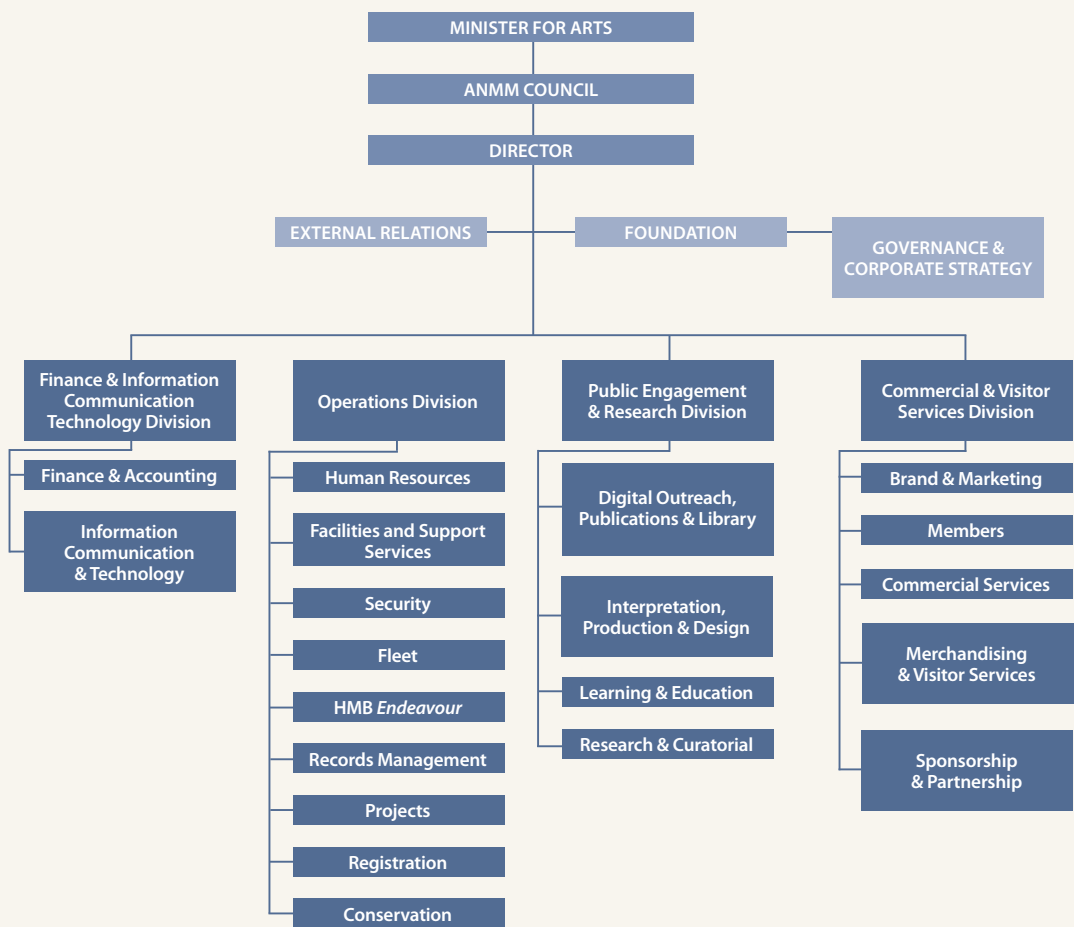
Auckland, NZ, May 2016, sales calls with business events incentive agents and professional conference organisers following the Museums Australasia Conference

Richard WOOD

Los Angeles, USA, December 2015, to meet James Cameron to discuss the *Ultimate Depth* exhibition project

APPENDIX 9

ORGANISATION CHART



APPENDIX 10

DIRECTOR AND APS STAFF

as at 30 June 2016

Executive	
Kevin Sumption* MA Museum Studies Ndip BA(Hons) HADF	Director and CEO
Gayle Ingram BA MHeritageConsMan JP	Executive Assistant
Governance and Corporate Strategy	
Paul McCarthy BA	Executive Manager, Governance and Corporate Strategy
External Relations	
Shirani Aththas BA MA GradDipCommMgt	Manager, Communications & Public Affairs
Jude Timms BA(Hons)	Communications Officer
Foundation	
Andrew Markwell CFRE FFIA	Head of Foundation
Public Engagement and 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) DipMarArch	Maritime Archaeology Manager
Kim Tao BA MA	Curator
Donna Carstens	Manager of Indigenous Programs
Helen Anu	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
Mary-Elizabeth Andrews PhD MMus BA(Hons)	Curator Special Projects
Interpretation, Production and Design	
Alexandra Gaffkin BA(Hons) BSc(Hons) MSc	Head of Interpretation and Design
Adrienne Kabos MDes DiplIndDes CertCompGraph	Senior 2D Designer
Heidi Riederer BIndDes	2D Designer
Johanna Nettleton BSc(Arch) BArch(Hons)	Senior 3D Designer
Stephen Hain AdvDiplntDes	Manager Production & Lighting
Stephen Crane MAVisArts	Senior Preparator

*The Director is appointed under Section 30 of the *Australian National Maritime Museum Act 1990*.

Adam Laerkesen BAVisArts	Preparator
Kevin Bray BFA GradDipVisArts	Preparator Coordinator
Peter Buckley BAVisArts GradDipVisArts	Preparator
Thomas Wilke	Lighting Technican
Michelle Linder BA GradDipMusStud	Temporary & Travelling Exhibitions Coordinator
Em Blamey GradDip BSc (Hons)	Creative Producer – Interactive Projects
Digital Outreach	
Richella King MScMultimedia Systems MABiologicalSciences BA(Hons) PostgradDipMarketing	Manager, Digital Services
Gillian Simpson BA(LibSc) DipLib	Library Manager
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
Michelle Mortimer BA(Hons)	Digital Curator
Silas Mylecharane BA(Hons)	Digital Producer
Learning	
Lynda Kelly PhD BA Grad Dip Emp Rel	Head of Learning
Jeffrey Fletcher DipTeach	Senior Education Officer
Amelia Bowan BA MAMusStud	Schools Booking Officer
Anne Doran BEd MEd	Education Officer
Annalice Creighton MArtsAdmin BFA BA	Programs Coordinator
Operations Division	
Peter Rout BE(Hons) NavalArch MEngSci	Assistant Director, Operations
Sharon Babbage BA	Project and Governance Officer, Operations
Conservation	
Agata Rostek-Robak AssocDipAppSc DiplCM(Dist)	Manager Conservation
Rebecca Dallwitz BA(Hons) MA(CulturalMaterial Conservation)	Senior Conservator – Objects/Mixed Collections/Wood
Sue Frost AssDipMatCon	Senior Conservator
Facilities and Support Services	
Rene Hernandez BEng(Elec)	Facilities and Support Services 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 BScGeology DipBoatbldg Cert IV Small group training Coxswain	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
Captain John Dikkenberg	Ship Manager – HMB <i>Endeavour</i> Replica
Peter Lightbody Coxswain CertBlrmkg	Shipkeeper – 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
Projects	
Vanessa Weedon BSc MArchHist MA Conservation Studies	Head of Projects
Emily Jateff MMA PA	<i>War at Sea</i> Tour Coordinator
Richard Ferguson MPhil GradDip (VisArts) BA(VisArts) CertCeram	Project Manager (Cook 250th)
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 Frolovs CertPhoto	Photographer
Anupa Shah BCom DipFineArts	Registrar, Exhibitions and Loans
Cameron Mclean BFA	Registrar, Collection Operations
Elizabeth Maloney BFA DipMusStud	Photographic Librarian
Myffanwy Bryant BA GradDip	Curatorial Assistant
Rhondda Orchard BA MAMusStud DipLaw And Collection Management	Managing Registrar, Collection Database and Documentation
Sabina Escobar MAMusStud BASocSc	Registrar, Information Management
Will Mather BA(Hons) DipMusStud	Managing Registrar, Collection Operations and Exhibitions
Nicole Dahlberg MMus BA	Curatorial Assistant Digitisation

Kate Pentecost MMus BA	Curatorial Assistant Digitisation
Emma Bjorndahl BA	Photographic Assistant
Katharine Cousins BA	Registration Copyright Officer
Security	
Adrian Snelling Cert IV Training and Assessment	Manager, Security
Financial Services and ICT Division	
Financial Services	
Frank Shapter BBus(Accounting) CPA	Assistant Director and Chief Financial Officer
Betty Fehir BEc CA CPA	Manager Transaction Accounting
Tony Ridgway BA	Accounts Officer
Information Communications Technology (ICT)	
Ron Meegoda MSc PhD CPEng MIEAust MACS(Snr) PCP AIMM GAICD	Head of Information Services
Heath Knott	ICT Services Delivery Support Officer
Commercial and Visitor Services	
Deanna Varga MManagement MGSM BA(Tourism) CertIV Management	Assistant Director Commercial & Visitor Services
Katarina Knowles	Project Assistant Commercial & Visitor Services
Brand and Marketing	
Jackson Pellow BA CertJournalism	Manager Brand & Marketing
Hyewon Chang AssocDipBus(Mgt)	Tourism & Marketing Officer
Eva Close BDes	Digital Marketing Officer
Members	
Oliver Isaacs BA(Science & Technology) BBus	Manager Members
Merchandising and Visitor Services	
Matt Lee	Manager Merchandising & Visitor Services
Darrell Ong	Assistant Retail Manager & Buyer
Rebecca O'Brien	Team Leader Front of House
Thomas Devitt	Volunteers Coordinator
Tegan Nichols BFA MArtsAdmin	Volunteers Coordinator
Burkhard Jahnicke	Volunteers Assistant
Commercial Services	
Tania Rauhihi	Manager Commercial Services
Susannah Merkur AdvDipEvents BA(Design)	Manager Venues Operational Manager (on maternity leave)
Kelly Macintosh	Manager Business Development
Emma Ferguson	Venues Account Manager
Neridah Wyatt-Spratt BA DipMusStud MA(AppHist) MLitt(MusStud)	Manager, Programs
Alana Sharp GradDipEvents(Mgt) BCA AssocDip(Music)	Events Coordinator
Sponsorship & Partnership	
Gail de Raadt	Manager Sponsorship & Partnerships

APPENDIX 11

COUNCIL MEMBERS

All members of the Australian National Maritime Museum's Council, except the Director, are non-executive members.

Chairman

Mr Peter Dexter AM

Term: 25 July 2013–16 August 2019

Mr 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.

Mr Dexter is a Board member of the Australian National Maritime Museum Foundation. He is a fellow (FAICD) of the Australian Institute of Company Directors, and 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. He was named a member (AM) 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 in 2005.

Director and CEO

Mr Kevin Sumption

Term: 15 February 2012–14 February 2017

Kevin Sumption was appointed Director and CEO of the Australian National Maritime Museum (ANMM) in February 2012 after holding high-profile leadership roles in cultural institutions in Australia and abroad. Mr Sumption was one of the founding curators of the ANMM in 1991. His international career has focused on developing the digital landscape of cultural institutions for more than 20 years, covering museum management, exhibition curation, program development, maritime heritage and digital cultural content.

Members

Hon Ian Campbell

Term: 11 December 2014–10 December 2017

Mr 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 *Duyfken's* voyage around Australia to commemorate the 400th anniversary of the 1606 mapping of Cape York.

Mr Robert Clifford AO

Term: 11 April 2013–10 April 2016.

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. Mr Clifford holds an honorary doctorate in engineering and is the Honorary Consul for Denmark in Tasmania.

Hon Peter Collins AM QC

Term: 11 December 2014–10 December 2017

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 more than 22 years and has extensive experience in politics, governance and military and naval service.

Professor Sarah Derrington

Term: 11 February 2016–10 February 2019

Professor Derrington is currently Head of School and Dean of Law at TC Beirne School of Law, University of Queensland, and has also had a distinguished academic career overseas. She is a PhD in the field of marine insurance law and has an extensive history of involvement in maritime organisations and currently serves on a range of boards and councils, including the Australian Maritime College, Australian Maritime Safety

Authority and St Paul's Anglican School. Professor Derrington was previously appointed on a temporary basis from 4 November 2015 to 29 January 2016.

Ms Maria Teresia Fors

Term: 5 May 2016–4 May 2019

Ms Fors is Vice President – Marketing and Communications for Volvo Group Australia and has extensive experience in sales, marketing, governance and tourism. She has an MBA from the University of Technology Sydney, a Diploma in Business Communication from IHM Business School and a Diploma in Language Studies from Stockholm University, Sweden. She is also a 2015 graduate of the Australian Institute of Company Directors and has been Director of the Swedish Australia Chamber of Commerce since 2011. Ms Fors was previously appointed on a temporary basis from 9 March to 30 June 2016.

RADM Stuart Mayer CSC AND BAR, RAN

Rear Admiral Stuart Mayer was appointed Commander Australian Fleet in June 2014, responsible for all navy ships, submarines, aircraft squadrons, diving teams and establishments, and their personnel.

RADM 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. 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.

Mr John Mullen

Term: 5 May 2016–4 May 2019

Mr Mullen has held various chief executive officer positions since 1991. He is currently on the boards of Asciano and Telstra, and is co-founder of the Silentworld Foundation which supports maritime archaeology in Australia. Mr Mullen holds a Bachelor of Science from the University of Surrey and brings his expertise in philanthropy, maritime archaeology, leadership and management to the Council. As the Chair of the Australian National Maritime Foundation, his appointment will strengthen communication and relationships between the Council and the foundation.

Mr Shane Simpson AM

Term: 6 December 2012–5 December 2015

Mr 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.

Hon Margaret White AO

Term: 4 August 2014–3 August 2017

Ms 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 has recently been appointed as a joint Royal Commissioner for the inquiry into the Northern Territory's child protection and youth detention system.

Ms White was appointed an Officer of the Order of Australia in 2013. She is a retired officer of the Royal Australian Naval Reserve, and has a deep and longstanding interest in maritime law and history.

Mr Paul Binsted

Term: 1 August 2015–31 December 2016

Mr 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 Government's 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.

At Council's request, Mr Binsted continued to be chair of the FRACWAS committee after the cessation of his appointment to council in December 2016.

APPENDIX 12

COUNCIL MEETINGS AND COMMITTEES

2015–16 meetings

Meeting no	Date
120	26 August 2015
121	9 November 2015
122	24 February 2016
123	25 May 2016
ANMM Council	
Met four times	
Members' attendance	
Peter Dexter AM	4
Kevin Sumption	4
Shane Simpson AM	2
Hon Margaret White AO	4
Hon Peter Collins AM QC	4
Hon Ian Campbell	3
RADM Stuart Mayer	3
CSC AND BAR RAN	
Robert Clifford AO	2
Professor Sarah Derrington	2
Maria Teresia Fors	1
John Mullen	0
Paul Binsted, Chair FRACWAS Committee	4

Public Engagement and Research Committee

Met four times	
Members' attendance	
Peter Dexter AM	4
Kevin Sumption	4
Shane Simpson AM	2
Hon Margaret White AO	4
Hon Peter Collins AM QC	4
Hon Ian Campbell	3
RADM Stuart Mayer	3
CSC AND BAR RAN	
Robert Clifford AO	2
Professor Sarah Derrington	2
Maria Teresia Fors	1
John Mullen	0
Paul Binsted, Chair FRACWAS Committee	3

Commercial and Visitor Services Committee

Met four times	
Members' attendance	
Peter Dexter AM	4
Kevin Sumption	4
Shane Simpson AM	2
Hon Peter Collins AM QC	4
Hon Margaret White AO	4
Hon Ian Campbell	3
RADM Stuart Mayer	3
CSC AND BAR RAN	
Robert Clifford AO	2
Professor Sarah Derrington	2
Maria Teresia Fors	1
John Mullen	0
Paul Binsted, Chair FRACWAS Committee	3

Finance, Risk, Audit, Capital Works, Asset and Systems Committee

Met four times	
Members' attendance	
Peter Dexter AM*	4
Kevin Sumption*	4
Paul Binsted, Chair FRACWAS Committee	4
Shane Simpson AM	2
Hon Peter Collins AM QC	4
Hon Margaret White AO	4
Hon Ian Campbell	3
RADM Stuart Mayer	3
CSC AND BAR RAN	
Robert Clifford AO	2
Professor Sarah Derrington	2
Maria Teresia Fors	1
John Mullen	0

* Section 17(5) of the PGPA Rule applies to these members.

APPENDIX 13

AUSTRALIAN NATIONAL MARITIME FOUNDATION

Chairman

Mr John Mullen

Chairman of Telstra and co-founder of the Silentworld Foundation which supports maritime archaeology in Australia.
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

Director and Secretary

Mr Frank Shapter CFO

Australian National Maritime Museum
Term: 2013–current

APPENDIX 14

PATRONS AND SPONSORS

Founding patron

ANZ

Major sponsors

APN Outdoor

Austal

Nine Network Australia

The Returned Services League
of Australia – Queensland Branch
United Technologies Corporation

Project sponsors

AccorHotels' Darling Harbour Hotels
Antarctic Heritage Trust (NZ)
Antarctica Flights
Australian Pacific Touring Pty Ltd
ChimuAdventures
Foxtel History Channel
International Arts Services

Laissez-faire Catering
Mawson's Huts Foundation
National Geographic Channel
Royal Australian Navy
Royal Wolf Holdings Ltd
Southern Cross Austereo
Sydney by Sail
TOTAL E&P Australia

Project supporters

Avant Card
Consulate General of Greece
in Sydney
Deckee
Fusion
Gondwana Choirs
The Star
Time Out
Vintage House Wines

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
P G, T G & M G Kailis
P&O Nedlloyd Ltd
Telstra
Wallenius Wilhelmsen Logistics
Westpac Banking Corporation
Zim Shipping Australasia

APPENDIX 15

CORPORATE MEMBERS

Bayer Australia Ltd
City of Penrith RSL Sub-branch
HMAS *Vampire* Association
JLU-E (Joint Logistic Unit East)
Maritime Mining & Power Credit
Union

Maritime Union of Australia
Musée Du Quai Branly
Mediatheque
Regimental Trust Fund, Victoria
Barracks
Royal Wolf Holdings Ltd
SVITZER Australia

APPENDIX 16

HONORARY LIFE MEMBERS

Member	Date conferred
Adam Watson	18/2/1992
Anders Hillerstrom	16/2/1996
Andrew Lishmund	7/4/1995
Andrew Robertson AO DSC RAN Ret	3/12/1991
Anthony Buckley	15/4/1993
Anthony Duignan	17/1/1992
Arthur Moss	23/12/1991
Bernard Flack	9/12/1991
Bruce Stannard AM	26/11/1993
RADM David Campbell AM	5/9/1997
David O'Connor	24/10/1995
David Scott-Smith	23/12/1991
Frank Talbot AM	20/8/1996
Gary Paquet	2/10/1992
Helen Coulson OAM	5/9/1997
Hiroshi Tachibana	12/5/1992
Ian Bowie	11/8/1995
Ian Kiernan AM AO	4/12/1998
Ian Mackinder	21/1/1992
Sir James Hardy KBE OBE	5/9/1997
James Litten	14/4/1992
Janita Hercus	20/9/1993
Jean Lane	6/12/1991
J J Stephens OAM	29/1/1993
John Cunneen	21/10/1992
John Jeremy AM	22/12/1991
John Keelty	21/12/1992
Judy Lee	21/1/1992
Kay Cottee AO	2/12/1991

Member	Date conferred
Kay Saunders AM	5/9/1997
Keith Leleu OAM	6/1/1992
Kevin Byrne	4/1/1992
Kevin Fewster AM	3/12/1991
Kris Klugman OAM	10/12/1992
Laurie Dilks	18/2/1994
Leonard Ely	23/6/1995
Macklan Gridley	6/1/1992
Maria Bentley	6/1/1992
Marilyn Jenner	11/2/1992
Mary-Louise Williams AM	2/3/1993
Mervyn Sheehan	7/1/1992
Michael Stevens	9/12/1993
Miriam (Ruth) Smith	21/1/1992
Mitchell Turner	26/10/1994
RADM Neil Ralph	14/10/1992
Neville Perry	17/5/1994
Paul Bruce	10/2/1992
Paul Gorrick	22/3/1994
His Excellency Hon Peter R Sinclair AC AO KStJ	29/6/1999
Philip Hercus AM	20/9/1993
Robert Albert AO RFD RD	6/1/1992
RADM Simon Harrington AM	24/3/1992
Sue Calwell	10/12/1992
Tim Lloyd	18/12/1991
RADM Tony Hunt AO	16/6/1995
Hon Dr Tricia Kavanagh	14/10/1992
William Hopkins	22/9/1992

APPENDIX 17

HONORARY RESEARCH ASSOCIATES

Lindsey Shaw, former ANMM curator (appointed 2014)

Jeffrey Mellefont, former ANMM *Signals* editor
(appointed 2014)

Paul Hundley, former ANMM curator (appointed 2015)

RADM Peter Briggs (appointed 2015)

Ian MacLeod (appointed 2016)

left A diver from ANMM partner organisation Silentworld, of which Honorary Research Associate Paul Hundley is director, measures a shipwreck anchor on Ashmore Reef, QLD. Image Xanthe Rivett/Silentworld Foundation **right** A pair of Balinese *selerek* (fishing boats). Image Jeffrey Mellefont



APPENDIX 18

VOLUNTEERS

Darling Harbour Volunteers

Arnold Abicht	Dolores Brooker	Ken Cox	Supriya Eliezer	Douglas Grinter
Colin Adam	David Brooks	Leon Cremer	Ron Ellis	Dirk Gruene
Steve Adamantidis	Tony Brown	Peter Cribb	Andrew Ellis	Bob Guest
Harold Adolphe	Kevin Brown	Rodney Crocket	John Elphick	Cheryl Guo
Asra Ahmad	Harry Brown	Darryl Cross	John Emdin	Janet Halliday
Merinda Air	John Brownhill	Pat Cullen	Ron Eslick	Kyran Hamilton
Ian Anstee	Benn Bruce	David Cunningham	Giulia Evangelista	Sue Hanckel
Emma Anstee	John Buckland	Nicole Dahlberg	Grant Eyre	Graham Hanna
Phillip Armstrong	Greg Buddle	Tom Dalton	Hugh Farmer	Erik Hansen
Ryan Atkins	Peter Button	Cindy Dang	Tina Faulk	Brian Hansford
Peter Baldrige	Isis Cai	Bert Danon	John Favaloro	Janice Harbison
Vivian Balmer	Graeme Campbell	Ewan Dare	Dona Fazah	Peter Hardy
George	MaryAlice Campbell	Ian Davidson	Ying (Wing) Feng	Debbie Hardy
Bambagiotti	Ray Carden	Pamela Davis	Diane Finlay	Dorothy Harpley
Juliette Banerjee	Brian Carney	Roger Dawson	Jerry Flavin	Malcolm Harrild
Mitchell Barker	Marion Carter	Tamara De Silva	Pam Forbes	Jane Harris
Ann Barlow	Gail Caruso	Trevor Dean	Noelene Forrest	Anthony Harris
Colin Barnes	George Casilieris	Diego del Hoyo	Geoffrey Francis	Chris Harry
Geoff Barnes	Mohamed Chami	Colin Delaney	Neill Francis	Dudley Hartgrove
Megan Barnes	Mary Champion	Jim Dennis	Peter French	Aaron Haugh
Jeff Barrow	Peter Chan	Eric Deshon	Greg Frewer	Jim Hawkins
Lyndyl Beard	Anthony Chandler	Eric Dillon	Lou Fuller	Breck Hayward
Keith Beattie	Lindsay Charman	Martin Dirs	Les Gade	Derek Herbert
Roslyn Bedford	Radhika (Radhi)	Dixie Dixon	Terry Gaffney	Bob Hetherington
Peter Bennett	Chathanath	Peter Dixon	John Gardiner	Gregory Hill
Claire Bissett	Tay Chitsumran	Heidi Doak	Allan Garrick	Bill Hill
Marilyn Blackett	Bob Clampett	Roger Doenau	Roz Gatwood	Neil Hird
John Blanchfield	Lawrence Clarke	Margaret Dolling	You Mu Amy Ge	David Ho
Alex Books	Bob Claxton	Vincent Dorahy	Elizabeth Gewandt	Roger Hoare
John Booth	Murray Claydon	Richard Downer	John Gibbins	Jay Hoff
Ian Boothroyd	Helen Clift	Robert Dros	Tony Gibbs	David Hogleund
Tim Bowra	Fairlie Clifton	Peter Drummond	Col Gibson	Uli Holmes
Ron Bowrey	Graham Close	Anthony Duignan	Bruce Gill	Justin Holmwood
Kel Boyd	Bryan Coates	Peter Dzubiel	Maria Luisa Gleria	Peter Hooker
Colin Boyd	Georgina Collado	John Eades	Pauline Goddard	Tim Hopper
Gary Boyle	Alan Collins	John Ebner	Robert Goode	Chris Hordern
Nadia Bracegirdle	Michael Connor	Lindsey Edgar	Tony Goode	Jessica Horton
Chris Bremner	Julie Coolahan	Alex Edwards	Tudor Goode	Bruce Howland
Sue Brian	Guy Cooper	Doug Edwards	Eddie Gordon	Peter Huber
Don Brian	John Cornish	Derrick Ee	Edward (Ted) Gray	Anna Hueneke
Bob Bright	John Corry	Noura Refaat	Katrina Griffin	Charles Hughes
Ric Broniman	Katherine Cousins	El-Hajje	Margaret Grimes	Don Humphrey

Richard Hurley	Shannon (Xiaojing) Liu	Sepideh Moshrefi	Cheryl Riley	Max Thomas
Waleed Hussein	Liu	David John Moss	Ray Ringhoff	Meng (Tina) Tian
Martin Husty	Terry Lloyd	David Mueller	Keith Rippon	Eric Tilt
Greg Jackson	Thomas Lockley	Jill Mueller	Judith Roach	Geoffrey Tonkin
Burkhard Jahnicke	Doug Logan	Valda Muller	Ben Robbins	Victor Treleaven
Derek James	Yue Lu	Ross Muller	Jane Roberts	Madilina Tresca
Jim Jeans	John MacDonald	Maggie Muncaster	Jay Robertson	Nicola Tullis
Anna Jeffery	Bob Macoun	Peter Murphy	Charles Robinson	Guy Tuplin
Ian Jenkins	Eric Maddock	Hugh Murray	Wal Robson	John Tylor
Jan Jensen	Rex Malin	Alwyn Murray	Francis Rodr	Ann Usher
Jessica Jia	Robert Mannell	Michael Napier	Lorraine Rodriguez	David van Kool
Youlan (Amalie) Jiang	Hailey Mannell	Doug Neall	Ray Rogerson	Christie Verney
Alf Johnson	Roy Marchant	Janos Nemeth	Kym Rohrlach	Anthony Viviani
Terry Jones	Stephen Martin	Barry Nesbitt	John Ronczka	Graham Walton
John Jones	John Martin	Chiu Ng	Tristan (Zhen) Rong	Gui-Fang Wang
Russell Jordan	Tony Martin	Stephen Nihill	Mervyn Rosen	James Warrand
Dennis Joseph	Christian Martin	Frank Nimmett	John Rosenblum	Liz Watts
Chandra Jothy	Martino Masini	Ken Norris	Barney Ross	Malcolm Webb
Gabriella Kaldy	Robert Matchett	David Norvill	James (Jim) Ruming	Reuben Wesek
Peter Keating	Karl Matillano	Clint Oliver	Lorraine Ruming	Thomas Westenberg
John Kelly	Casimiro Mattea	Gloria On	Jan Russell	Brian Wheatley
Keith Kennedy	Hevi Mattini	Ellen Oredsson	Terry Ryan	Jeannette Wheildon
Richard Keyes	Oliver McBeath	Barry O'Regan	Jill Saffron	Wendy Whittaker
Joan Killingsworth	Jack McBurney	Bob Osborne	Joy Salvetti	David E Williams
Judy Kim	Rosemary McCulloch	David O'Sullivan	John Schattiger	Peter Williamson
Bruce Kingsford	Mark McDonald	John Oxley	Stephen Schmidt	Graeme Wilson
Colin Kline	Margaret McDonald	John Papenhuyzen	Ross Scott	Bruce Wilson
Lewis Klipin	Lyn McHale	Jenny Patel	Peter Scutts	Tim Wilson
Alfred Knight	Frank McHale	Arthur Pearce	Siavash Shadsavaripour	Bill Wilson
Caitlin Knightly	Raymond McHannan	Martin Peebles	Noel Shaw	Peter Wilson
Andre Lagadec	Ron McJannett	Hugh Peterswald	Ken Sherwell	John Wilton
John Laing	Ken McKenzie	Noel Phelan	John Shirvington	Robert Winkler
Alanah Lamont	John McKeown	Neale Philip	David Simpson	John Withers
Terry Lancaster	Colleen McLean	Andrew Phippen	Merideth Sindel	Karl-Heinz Wittge
Alex Lang	Anthony McNaughton	John Pickhaven	Brian Skingsley	Tony Wober
William Langert	Ken McRorie	Pauline Plowright	Roslyn Slade	David Wood
Judith Laurence	Ken McRorie	Roger Pottie	Roslyn Slade	Ian Wood
Terri Lawrence	John Mees	George Poularas	Ross Smith	John Worth
Jon Lawrence	Denise Mellor	Judy Powell	Ruth Smith	David Wright
Owen Laws	Peter Mellor	Len Price	Kevin Smith	Anita Wright
Graham Lawson	Barry Mews	Donna Priest	Ian Smith	Dolores (Xue) Yan
Chloe Le	Nicolina Miani	Zitong (Tina) Qin	Ray Spinks	Sen Yu
John Lea	Tony Michaels	Keith Radford	Ross Spirou	Tony Yun
Jessica Leafe	Ron Miller	Alessandra Ranalli	Richard Squires	Sabrina Zhang
Mee Chin Lee	John Minns	Ron Ray	Bill Starkey	Ivy Zhang
Amy Lee	Maureen Mitchell	Leonard Regan	Barbara Stein	Angel Zhao
Edmund Leong	Myles Mooney	Tony Reid	Heather Stevens	Eunice Zhao
Gillian Lewis	Daniel (Danny) Moore	David Reid	Ian Stevens	Longfei Zhao
Lisa Li	Tessie Mooring	James Rickards	Colleen Suter	Henghui (Haley) Zheng
Tianyue Liang	John Morony	Maddy Riley	Coral Taylor	Neale Zietsch
		Rhonda Riley	Janice Taylor	

Regional volunteers

Colin Aburrow	Peter Bate	Susan Brown	Barrie Cole	Jenny Demkin
Nadia Adams	Ebony Battersby	Sholto Brown	Lyndon Cole	Bob Demkin
Casper Adson	Tom Baurley	John Buckland	Margaret Coleman	Janet Dennant
Fay Agee	Nigel Beeke	Judith Bull	Kevin Colless	Patricia Dennis
Jung Hyoun Ahn	Pam Beinssen	Greg Bullen	Ali Collier	Emi Dews
Bill Alford	Simon Bell	Robyn Bulley	Ian Collinson	Graham Dimmitt
Terry Allen	Margaret Bell	Rob Burgess	Michael Collyer	Frank Dingle
Gloria Allen	Lawrence Benbow	Mandie Burgess	Tricia Confoy	Sarah Dix
Lisa Allen	Peter Bennett	Dominique	Joshua Connelly	Mo Dobbie
Bryan Amarant	Keira Bennett	Burgett-Leonard	John Connors	Michael Dockerty
Clyde Ambrose	Geoff Bennett	Brian Burn	Barry Cook	Kimberley Dodd
Sarah Amesz	Anne-Marie	Mark Burton	Robert Cooke	Ruth Dodd
Ricardo Anasco	Bensley	Roy Butterfield	Robert Cooke	Colleen Donovan
Andrew Anastasios	David Bentley	John Buxton-Rella	John Coombs	William Dowd
Murray Anderson	Ronald Bergman	Terry Cain	Harlan Cooper	Michael Dowd
Colin Andrews	Danielle Berry	Maureen Campaign	Cynthia Cordingley	Glenn Dowey
Kari Arason	Barend Bester	Alex Campbell	Andrew Cornell-	Peter Downes
Csilla Ariease	Fiona Betts	Colin Campbell	Trapp	Brian Dowse
Melissa Armstrong	Celia Bevan	John Campbell	Eveline Cornell-	Joanna Dowse
Phillip Armstrong	Chris Bingham	Kristy Campion	Trapp	Marion Dowsett
Michael Armytage	Amelia Birnie	Ernest Carey	John Coss	James Doyle
Patricia Arnold	Jennifer Birt	Jeremy Carlile	Frank Coulson	John Drew
Harvey Arnold	Gayle Black	Bernard Carr	Laura Coulton	Leah Drummond
Uschi Artym	Janet Blacklock	Danielle Carroll	Sophie Couzos	Judy Drummond
Peter Ashburn	Paul Blackman	David Carter	Amanda Cowan	Brett Duck
Jason Atkins	Raymond	Tony Caruana	Jinene Coyle	John Dugard
Andrew Attack	Blackshaw	Susan Caslake	Elaine Cozens	Terry Duke
David Austin	Jill Blaikie	Linda Castle	Robert Craven	Linda Dumbleton
John Aveyard	Sally-Ann Blakers	Connie Cecys	Mary Crawford	Joshua Dunn
Dr Marie-Louise	Ron Blanchard	Barry Chambers	Alyson Crawford	Tony Duvollet
Ayres	Michael Bloomfield	Yuen Yi Chan	Peter Cribb	Jane Dykstra
Mohamed Azhar	Jennie-Maree Bock	Lucille Chapuis	Brian Crisp	Purdey Eades
Sally Bailey	Jane Boland	Peter Charlton	Maureen Crisp	Lynda Earney
Joanna Bailey	Alan Bold	Wei-Lin Chen	Dennis Croft	Mike Earnshaw
Claire Baillie	Noel Bond	Ching-Wen Chen	Sandy Crone	John Easton
Leslie Baker	Mark Booth	Rodney Chiapello	David Cropley	David Edward
John Balas	Jim Booth	Derek Churchill	Robert Crouch	Adrian Edwards
Jonno Ballard	Linda Bootherstone	Lauren Churchill	Laura Cunningham	Alex Edwards
Richard Balsillie	Karl Borth	Dion Lee Clarke	Barrie Dallas	Caitlin Edwards
Ross Bannister	Rex Brady	Raymond Clarke	Aaron Darrell	Kit Edwards
Greg Barber	Cate Brand	Suzanne Clayton-	Graeme Davey	James Egan
Howard Barker	Ken Brice	Pearson	Craig Davey	Barbra Eipper
Peter Barker	Stephanie Briggs	Tony Clegg	Bob Davies	Jane Elek
David Barnes	Garth Briggs	Michael	Bianca Davis	Owen Ellem
Rodney Barnett	Peter Brilliant	Clementson	Diane Davis	Bill Ellemor
Kym Barrett	Tegan Brinkman	Eric Coates	Jon Day	John Elliott
Roger Bartlett	Josh Brockbank	Christine Cockayne	Annaliese Deitch	Stewart Elston
Warwick Barton	Norm Broome	Paul Cockayne	Warren Delaney	Phil Elvery
Helen Bate	Robert Broughton	Ross Cockle	Sue Delaney	Kay England

Nigel England	Ray Gibson	Claire Heath	Tammy Irvine	Ruth Knowles
Jenifer English	Lynette Giddings	Norman Heath	Reg Jackson	Horst Koerner
Brian English	Sarah Gilbert	Warren Hellwig	Richard Jackson	Adrian Koolhof
Terry Evans	Peter Giles	Anista Hely	Judith Jackson	Christopher Korvin
Grant Eyre	John Gill	Travis Hendrix	Pamela Jacobs	Adrian Kraft
Colin Fabish	Gordon Gill	Margaret Henry	Sari Jacobsen	Kerry Kyle-Little
Loretta Fanning	Mark Gillow	Gary Herbert	Brian Jacobsen	Kerry Lamb
Erica Farag	Erin Giuliani	Bob Hetherington	David James	Trudy Lamberton
Kira Fareso	Myriam Glorieux	Paul Heyward	Ross James	Dorothy Lane
Erin Farley	Brian Glover	Dennis Hilder	Emily Jateff	David Lanyon
Kerrie Farnsworth	Stan Glowacki	Ryan Hiley	Jalal Jazayeri	Joan Latham
Bernadette Farrell	Lindsay Godson	Adrian Hill	Zack Jenkin	Gerald Latham
Debra Fasano	Peter Gonder	Jan Hillier	Bob Jenkins	Kathleen Le Fevre
Douglas Faunt	John Gorton	Tony Hillier	Carla Jenkins	Hannah Lee
Julie Fedele	Jonathon Goss	Adrian Hinds	Mark Jennings	Connor Leech
Russell Fielden	Joe Gough	Michael Hirst	Jan Jensen	Alison Lepp
Jennifer Filmer	Sandra Graham	Nicole Ho	Charles Jensen	Alan Lepp
Peter Filmer	Geoffrey Grant	Matthew Hochman	Norman Johnson	Melinda Lewis
Fiona Finke	Tania Grasbon	Tess Hocking	Ken Johnson	Melinda Lewis
Don Firth	Rhys Gray	Christine Hodgson	Philip Johnson	Martin Lewis
Matthew Fitzgibbon	Denise Green	Barbara Hogbin	Roz Johnston	Sarah Liddiard
Marion FitzGibbon	Ross Grenfell	Neil Hogstrom	Kingsley Joliffe	David Liddle
Jennifer Fitzpatrick	Emma Grieve	Ruth Holberton	Elizabeth Jones	Robyn Liddle
Yvonne Flanagan	Christopher Griffin	Tony Holbrook	Daniel Jones	Frank Linnett
Liam Flanagan	Helen Griffin	Gilbert Hollamby	Kylie Jones	John Livesley
Jenny Fleming	Jennifer Groch	Yvette Hollings	Christine Jones	Robin Loblinks
Greg Fletcher	Stephen Groch	Gerald Holmes	Katrina Jones	Geoffrey Lock
Lloyd Fletcher	Douglas Haack	John Honeywill	Alvina Judkins	Carmen Lockerbie
Jim Forbes	David Habershon	James Hood	Robert Kaberry	Jill Lockerbie
Robert Fortier	Rebecca Hackett	Edmund Hore	Marian Kay	Kathryn Lockier
Elizabeth Frank	Tony Hacking	David Horne	Janet Keese	Roslyn Lockyer
Ann Fraser	Martin Hales	Jill Horton	Jack Keir	Norma Lodge
Thomas Fraser	Cathy Hall	Graham Houghton	Pamela Kelly	Larry Logue
Richard Freeman	Susan Halliwell	Julia Houghton	Des Kelly	Niklas Lohse
Rupert French	Doug Hamilton	Diana Howard	Perryn Kember	Kathleen Loncar
Christine Fudge	Ian Hamilton	Bruce Howland	David Kemp	Graham Long
Paul Fuller	Iain Hamilton	Dave Hume	Bryan Kendrick	James Longdon
Jason Gale	Rhona Hamilton	Graham Humphreys	Keith Kennedy	Russell Luckock
Sally Gallacher	Joanne Hammond	Ricky Hung	Bill Kennedy	Juliet Ludbrook
Marie Galloway	Elizabeth Hanna	Ching-Ho Hung	Peter Kenny	Maureen Lum
Helen Gane	Peter Harding	Rick Hunt	Phyl Kerridge	Pey-Shy Lye
George Gardiner	Tim Harley	James Hunter	Peter Kervin	Lai-Shy Lye
Allan Garrick	Eric Harris	Feng Huo	Hazel Kewin	David Mackay
Ross Gates	Nancy Harrison	Katherine Hurley	Anthony Kimber	Damian Macrae
John Gaul	Elizabeth Hartnell	Stanley Hutchings	Graham Kirby	Wilhelmina Mailoa
Denis George	Dr Cameron	Jodie Hutchins	Ron Kirby	Rex Malin
Patrick Gibbons	Hartnell	Bill Hutchison	Colin Kline	David Malton
Tony Gibbs	Peter Harvey	Jacqueline Hyde	John Klopp	Hailey Mannell
Debbie Gibson	Caroline Hayden	David l'Anson	Roger Knowles	Tony Manning
Anne Gibson	Ron Hayward	Peter Illidge	Terrance Knowles	Barry Marks

Ric Marley	Annie Mitchell	Doug Parker	Edward Purcell	John Sanders
Darka Marotte	Peter Moffat	Craig Parker	Sally Rackham	Kenneth Sanderson
Robyn Marsden	Arene Moir	Ray Parks	Kevin Radcliffe	Catherine Sandland
Anthony Marston	Thomas Moorhead	Suzanne-Jo	Greg Raffin	Charles Sapsford
Katrina	John Morony	Patterson	Wally Rawlings	Irene Schaffer
Matuszkiewicz	Rick Morris	Bill Pattinson	Stephanie Rawlings	Jodie Schipper
Julianne Matzkov	Richard Morris	Bill Paul	Ron Ray	Shirley Schlesinger
Peter Maxwell	Rachel Morris	Tony Peace	Heather Redman	Garth Schmith
Jan McAuliffe-	Florian Morris	Alan Pead	Diane Reece	Norman Scholes
Poznik	David Moss	Ian Pearce	Trevor Reeve	Dennis Schram
Debbie McBride	Margaret Muir	Richard Pearce	Carolyn Reeve	Peter Scrine
Peter McCabe	Ian Munday	Bruce Pearson	Catherine Reeves	Debbie Seabrook
Terence McCall	Lila Murgatroyd	James Pearson	Martin Regis	Wendy Sekuloff
Bill McCarthy	John Murphy	Edward Peck	Helen Reis	Sophie Sexton
David McCuaig	Kelly Needham	Danielle Pender	Dr John Renney	Susan Seymor
David McEwan	Clare Negus	Frank Penistan	Adrian Rhodes	Allan Seymour
Julie McGilvray	Jeff Nemec	Meg Pennington	Christopher Rice	Dr Peter Sharp
Kay McGowan	Karen Nemec	Scott Perry	Alana Richardson	Christopher Sharp
Kevin McIntosh	Selah Newall	Barry Peters	Brian Richardson	Glen Shaw
Bernie McIntosh	Robert Newbury	Captain Hien Pham	Kay Richardson	Kevin Shaw
Meg McKavanagh	Dr Jonathan	Van	Mathew Richmond	David Shea
Isabelle McKenna	Newbury	Louise Phelps	David Rickard	Jill Shearman
John McKernan	Yoke-Leng Ng	Mirabai Phillips	Jillian Riethmuller	Ken Sheehan
Jono McLaren	Adrian Nicoll	Peter Phillips	Peter Rigby	Robin Shepperson
John McLean	Karen Nicoll	Bruce Phillips	Kingsley Riley	Michael Sheridan
Michael McLean	Malcolm Nicolson	Julie Pinel	Patrick Riley	Narelle Sheridan
Marilyn McLean	Christine Nimmo	John Pinel	Keith Rippingale	Michael Shreeve
Ernest Mcleod	Louisa Norman	Ernest Pitts	Bill Ritchie	Peter Siebert
Ian McMaster	Paul Nutt	Hugh Pitty	Wayne Rizzi	Howard Simcoe
Lynne McNaughton	John O'Brien	Verkerk Plony	Emma Roberts	Merv Simmons
Irene Meager	Shenae O'Brien	Louise Plug	Peter Roche	Peter Simon
Keith Mellis	Shane O'Brien	Daina Pocius	Richard Rogers	Campbell Sinclair
Steve Merson	Barry O'Driscoll	Mark Polzer	Vivian Rogers	Carmel Sinnott
Tony Metcalf	Veronica O'Keefe	Peter Pomi	David Rollins	Dianne Skaines
Gary Meyers	Oladipupo	Jessie Poon	Yara Rood	Donald Skerman
Evelyn Michell	Olubowale	Andrew Porteous	Sandra Rose	Louise Slattery
Terry Michell	Bryce Onions	Bill Porter	Colin Rose	Peter Slattery
Michael Michie	Wayne Onions	Cheryl Porter	Garry Ross	Rachel Slatyer
Amanda Midlam	Denis O'Reilly	Bob Potter	Kathleen	Tracy Sleeman
Naomi Miles	Rhodesa O'Rourke	Lorraine Potts	Rousseaux	Anthony Sly
John Mill	Danielle Ostarek-	Bill Potts	David Rout	Peter Small
Donald Millar	Gammon	Ian Powell	Stephen Rowse	Robert Smallman
Robin Miller	Dennis O'Sullivan	Lauren Powell	Stefan Rucinski	Robert Smith
Christine Miller	Christine Ouslinis	Jim Poynter	Daphne Rudd	Laura Smith
Ron Miller	Janet Pagan	Rick Price	Jan Russell	Serenity Smith
Bruce Millinger	Dianne Page	Jonathan Price	Tony Ruth	Roger Smith
Austin Mills	Michael Paget	Roy Priest	Trish Ryan	Christopher Smith
Jason Milton	Debra Paini	Lea Priestley	Warren Sahr	Barry Smith
Andrew Mirtschin	Doug Palmer	Reg Pugh	Richard Salom	Alan Smith
Don Mitchell	Nina Park	Sandra Pugh	Colin Samuels	Cyril Smith

Graham Smith	John Thomas	Phil Wallbank	David Wilson
Valda Smith ^{OAM}	Chris Thomas	Margaret Walsh	Richard Wilson
Susan Sneddon	Peter Thompson	Robert Walsh	Ian Wilson
Jillian Snell	Ron Thompson	Joy Walterfang	Robert Wilson
Martin Snook	Alan Thompson	Donna-Maree Ware	Kelvin Wilson
Bill Snooks	Jeff Thompson	Graham Waters	John Winchester
Xiaohan Song	Katherine Thomson	Rik Watson	Dorothy Winchester
Helen Sonnenburg	Allyn Thorburn	Dennis Watt	David Winter
Colin South	Robert Thornton	Georgia Watts	David Winterforde-
Christopher	Gail Thornton	Ian Watts	Young
Speight	Wendy Thornton	John Watts	Emilia Wisniewski
John Spooner	Christopher Thorpe	Shirley Way	Jaimy Wisse
Edwin Spriggins	Lyndon Thurlow	Vincent Weafer	Michael Wollenberg
George Springhall	Cindy Tilbrook	Lawrie Webb	Reg Wood
Kathryn Spry	Karen Tiller	Claire Webber	Bruce Wood
Adrian Stagg	Howard Timbury	Geoffrey Weeks	Graham Woodall
Chris Stain	Cheryl Timbury	Susan Westwood	Judy Woodlands
Robert Stanley	Michael Todd	David Westwood	Jack Woods
Wunjo Stardust	Yvonne Toomey	Harry Wetherall	Capt David Woods
Kate Starr	Joel Torison	Jodie Whan	Desmond Woolford
Sheryl Stead	Corine Toune	Jodie Whan	Alison Worrell
Kay Stehn	Gary Towart	David Wharington	Mike Wraith
Mark Stephenson	Marian Trafalski	Victoria Whitcomb	Lew Wray
Peter Sterling	Tony Trafford	Bob White	Betty Wright
Jeanne-Marie	Charles Trafford	Judith White	Madeline Wright
Stevens	Peter Tredgett	Bari Whitehouse	Marilyn Anne
Gordon Stokes	Shane Trimby	Monissa Whiteley	Wright
Jon Strachan	Allan Trotter	Stuart Whiting	Gai Wright
Muriel Strahm	Zoi Tsa Tsembelis	Tallulah Whiting	Mark Wyborn
Brian Stronach	Lyn Tucker	Michael Whiting	Greg Youdale
Russell Stuckey	Nazim Tuncay	Jeffrey Whittington	Maggie Youett
Brayden Stum	John Turnwald	Eric Whyatt	Anne Young
Jo Sullivan	Julie Twine	William Wiadrowski	Antonia Zavone
Mike Sumerling	David Twitchen	Graeme Wiencke	Sonia Zhu
Patricia Sutcliffe	Russell Twomey	Vivienne Wigg	
Shane Sutton	Eddie Utberg	Denise Wild	
Anthea Swann	George Vajda	Tabetha Wilkes	
Barbara Sweet	John van de	Colleen Wilkie	
Stephanie Syme	Lustgraaf	Alastair Will	
Robert Symington	Stephanie van den	Dennis Williams	
Wendy Takos	Hoek	Alan Williams	
Ian Tarry	Bob Vellacott	Geoff Williams	
Caron Taylor	Plony Verkerk	Elizabeth Williams	
Christine Taylor	Con Vervaart	Wendy Williams	
Frank Taylor	John Villanti	John Williams	
Fran Taylor	Nicola Vragalis	Fred Williams	
Diane Taylor	Richard Waddy	Rex Williams	
Zheng-Yi Teoh	Dennis Wagstaff	Rhianna Williams	
John Thiele	Bernie Waite	Philippa Williams	
Greg Thomas	Elizabeth Walker	Patrice Williams	
Peter Thomas	Ron Wall	Odette Willows	

APPENDIX 19

RESOURCE STATEMENT BY OUTCOMES

Agency Resource Statement			
	Actual available appropriation for 2015–16	Payments made 2015–16	Balance remaining
	\$'000	\$'000	\$'000
Ordinary annual services			
Departmental appropriation	21,878	21,878	–
Total ordinary annual services	21,878	21,878	–
Departmental non-operating			
Equity injections	1,709	1,709	–
Total other services	1,709	1,709	–
Total annual appropriations	23,587	23,587	–
Total funds from government	23,587	23,587	–
Funds from other sources			
Interest	496	496	–
Sale of goods and services	8,419	8,419	–
Other	3,514	3,514	–
Total	12,429	12,429	–
Total net resourcing for agency	36,016	36,016	–

APPENDIX 20

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 2015-16 \$'000	Actual 2015-16 \$'000	Variation 2015-16 \$'000
Revenue from government			
Ordinary annual services (Appropriation Bill No 1)	22,211	21,878	(333)
Revenues from other independent sources	11,748	12,429	681
Expenses not requiring appropriation in the budget year ¹	1,873	2,247	374
Total expenses for Outcome 1	35,832	36,554	722

	Estimated actual as per 2016-17 PBS	Actual ASL for 2015-16 as per the ASL provided to Finance
	2015-16	2015-16
Average staffing level (number)	115	106

1. Expenses not requiring appropriation in the budget year are made up of depreciation and amortisation expenses for heritage and cultural assets.

APPENDIX 21

CONSULTANTS AND CONTRACTORS

During 2015–16, 38 new consultancy contracts were entered into involving total actual expenditure of \$881,134.18. In addition, 58 ongoing consultancy contracts were active during the period, involving total actual expenditure of \$1,965,876.94.

Annual reports contain information about actual expenditure on contracts for consultancies. Information on the value of contracts and consultancies is available on the AusTender website.

Consultants	Amount	Service provided
Aalders Auctioneers & Valuers*	8,000.00	Collection valuation
Accessibility Solutions NSW Pty Ltd*	2,420.00	Accessibility advice
ACMN Pty Ltd*	40,082.90	Marketing services
Adair Fire & Safety Consultant	8,747.20	Fire training and design
Agnes Gaudu*	3,820.40	Curatorial services
Alexander Knox*	95,562.50	Design
Allcom Networks Pty Ltd	226,276.14	IT services
Antares International Pty Ltd	53,864.25	IT services
Artamidae Creative	23,050.75	Design
Aspect	51,840.25	Design
Asset Technologies Pacific Pty Ltd	33,384.00	Contract and tender services
Austen Kaupé	89,903.00	Design
Australian Attractions Pty Ltd*	51,303.50	International tourism services
Bimax Pty Ltd*	4,400.00	Design
Blackbaud Pacific Pty Ltd*	11,816.22	Philanthropy services
Bio-analysis Pty Ltd*	3,960.00	Marine habitat reporting
Blackandwhite Creative Pty Ltd*	8,591.00	Design
Bloke Australia Pty Ltd	6,413.00	Design
Cardno (NSW/ACT) Pty Ltd	3,634.13	Engineering services
Christie Fearn	23,408.00	Design
Colin Biggers & Paisley Pty Ltd*	9,185.00	Legal services
Consulting Coordination Pty Ltd	3,146.00	Safety review
Corrosion Control Engineering	16,434.00	Engineering services
Cox Architecture Pty Ltd	48,180.55	Design
Cypha Interactive	15,443.12	Multimedia services
Daniel Ormella*	21,870.00	Design
Donald Cant Watts Corke (NSW) Pty Ltd	10,401.60	Quantity surveying
Ekas Marketing Research Services	16,579.20	Recruiting and reviewing casual teachers
ELO Digital Office	8,744.00	Electronic record-keeping

Consultants	Amount	Service provided
Empired Ltd*	120,773.13	IT services
Engtec Pty Ltd*	7,100.00	Engineering services
Enigma Communication Pty Ltd	123,540.06	Marketing services
Ensyst Pty Ltd	227,458.00	IT services
Firefly Interactive	6,545.00	Website services
Focus Fundraising Consultants Pty Ltd	42,731.70	Philanthropy services
Forpoint Solutions Australia Pty Ltd	31,553.50	IT services
Fundraising Research and Consulting*	3,850.00	Philanthropy services
Graeme Bradshaw Consulting*	25,000.00	MV <i>Krait</i> foundation feasibility
Greenkon Engineering	3,740.00	Engineering services
Group DLA Partnership*	5,940.00	BCA certification
HBA Consulting*	26,122.50	HR services
Holmes Fire & Safety Ltd	2,090.00	BCA assessment
Impact Communications Australia	5,000.00	Media services
Independent Monitoring Consulting	3,113.00	Corrosion services
Intergen Business Solutions Pty Ltd	10,543.50	IT services
Interaction Consulting Group Pty Ltd	18,884.26	HR consulting
Intuitive Communication Pty Ltd*	67,326.56	Media strategy
International Conservation Services Pty Ltd*	15,796.00	Conservation and grant application services
James Baker*	2,758.00	Film production
Jane Turner	10,890.00	Membership and marketing services
Jason Gemenis Design	803.00	Design
Karen Holt*	8,649.75	IT services
Kingsway Financial Assessment Pty Ltd	549.00	Financial assessments
KPMG*	100,920.60	Business case development
Lara Dawson Marketing Consulting*	12,265.00	Public relations services
Land & Marine Engineering Consulting*	6,270.00	Marine engineering services
Lyndall Linaker*	6,742.50	Market research
Marianne Hawke*	3,850.00	Design
McCarthy Mentoring*	4,400.00	Training
McNair Ingenuity Research Pty Ltd	14,190.00	Visitor survey and analysis, education research services
NB Communications*	38,650.00	Marketing services
Nosey Parker Research Pty Ltd	16,345.50	Market research
Now Industries	92,092.00	Website services
Object Consulting Pty Ltd	1,914.00	IT services
Oncall Language Services Pty Ltd*	4,421.16	Translation services

Consultants	Amount	Service provided
Partridge Structural Pty Ltd*	6,022.50	Engineering services
PricewaterhouseCoopers	79,805.30	Audit services
Randi Svensen	3,495.00	Editorial services
Representing Tourism Pty Ltd	14,300.00	Marketing services
RHAS	25,740.00	Valuation services
Robyn Holt Consultancy Pty Ltd	9,075.00	Strategic analysis
Ron Allum Deepsea Services Pty Ltd*	18,175.41	Assessment services
Root Projects Australia Pty Ltd*	18,150.00	Project management services
Safeguard Training & Services*	3,100.00	Safety training services
Scampe Consulting	43,062.80	Design
Siren Design Group Pty Ltd*	85,989.75	Design
Slade Smith	41,981.50	Design
Slingshot Design	6,600.00	Design
Spatchurst Design Associates	2,431.00	Design
Studioplusthree	23,850.48	Design
Strategy 8 Consulting	21,780.00	Marketing services
Studio Metherr Pty Ltd	121,476.32	Design
Theo Fatseas*	3,685.00	Film and audio design
Thylacine Design and Project Management Pty Ltd*	42,626.65	Design
Tinka Marketing & Events	88,065.20	Sponsorship strategies
Thank Your Lucky Stars Design	2,535.00	Design
Upfront Leadership	8,624.00	Training and facilitation services
Veronica Kooyman	1,200.00	Editorial services
Walter Partners	7,238.00	Probity and compliance services
Warren Osborne	16,447.93	Design and artwork
Whitecube Pty Ltd	13,420.00	Design
Winning Attitudes & Solutions	82,962.00	HR strategic services
Wingrove & Wingrove Design Studio Pty Ltd	21,412.00	Design
Worley Parsons*	15,914.80	Engineering services
WT Partnership*	8,250.00	Quantity surveying
Zadro Communications Pty Ltd	36,317.05	Venues and marketing public relations services
Total	\$2,847,011.12	

* indicates a contractor hired for the first time in the 2015–16 reporting period.

APPENDIX 22

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. Senator The Hon Mitch Fifield has been Minister for the Arts and Minister for Communications since 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 an acting member of Council 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 the Corporate and Annual Operational Plans and any variations (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 and leases exceeding 10 years duration (Section 47).

APPENDIX 23

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
- » to dispose of, in accordance with section 10, material included in the national maritime collection and to dispose of maritime historical material that is otherwise in the possession of the Museum;
- » (from time to time as the occasion requires, to exhibit in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country;
- » to accept gifts, devises, bequests or assignments made to the Museum, whether on trust or otherwise, and whether unconditionally or subject to a condition and, if a gift, devise, bequest or assignment is accepted by the Museum on trust or subject to a condition, to act as trustee or to comply with the condition, as the case may be;
- » to acquire and operate vessels, whether in Australian waters or otherwise and whether or not the vessels are maritime historical material;
- » to collect, and make available (whether in writing or in any other form and whether by sale or otherwise), information relating to Australian maritime history;
- » to make available information relating to the Museum and its functions;
- » to make available (whether by sale or otherwise) reproductions, replicas or other representations (whether in writing or in any other form) of maritime historical material;
- » to arrange for the manufacture and distribution of (whether by sale or otherwise), any article or thing bearing a mark, symbol or writing that is associated with the Museum;
- » to enter into contracts;
- » to acquire, hold and dispose of real or personal property;

Powers of the museum (Section 7)

Subject to the *Australian National Maritime Museum Act 1990*, the Museum has power to do all things necessary or convenient to be done for or in connection with the performance of its functions and, in particular, has power:

- » to purchase, commission the creation of or take on hire, deposit or loan, maritime historical material;
- » to lend or hire out or otherwise deal with maritime historical material;
- » to recover, or to arrange for or assist in the recovery of, maritime historical material from the Australian marine environment and from other areas;

- » to erect buildings and structures and carry out works;
- » to take on leases of land or buildings and to grant leases and sub leases of land or buildings;
- » to fix charges for entry onto any land or water, or into any building, structure or vessel, owned by, or under the control of the Museum, being charges that:
 - are in addition to the charges fixed by the regulations; and
 - relate to special exhibitions or other special events;
- » to purchase or take on hire, deposit or loan, and to dispose of or otherwise deal with, furnishings, equipment and other goods;
- » to raise money for the purposes of the Museum by appropriate means, having regard to the proper performance of the functions of the Museum;
- » to charge such fees and impose such charges (in addition to the charges fixed by regulations) as are reasonable in respect of services rendered by the Museum;
- » to act on behalf of the Commonwealth or of an authority of the Commonwealth in the administration of a trust relating to maritime historical material or related matters; and
- » to appoint agents and attorneys and act as an agent for other persons.
- » The Museum may exercise its powers either alone or jointly with another person or other persons.

APPENDIX 24

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 legislation history is published as End Note 3 in the reprint of the Act on the website www.legislation.gov.au.

The Act was amended in 1992 (Act No 118); 1993 (Act No 17); 1997 (Acts No 1, 152); 1999 (Acts No 146 and 156); 2001 (Act No 159); 2005 (Act No 110); 2006 (Act No 101); 2011 (Acts No 5, 46); 2014 (Act No 62); and 2015 (Acts No 36, 126, 164).

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 subsequently and the legislation history is published as Note 1 in the reprint of the regulation on the website www.legislation.gov.au.

APPENDIX 25

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. During this reporting period, the Minister for the Arts was firstly Senator the Hon George Brandis QC and then Senator The Hon Mitch Fifield.

This annual report is a report of operations for the first financial year of the Australian National Maritime Museum’s 2016–2019 Corporate 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 26

GLOSSARY

Acronyms

ARHV	Australian Register of Historic Vessels
CAVS	Commercial 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
PE&R	Public Engagement and Research
RAN	Royal Australian Navy
SHF	Sydney Heritage Fleet
SHFA	Sydney Harbour Foreshore Authority
UTS	University of Technology, Sydney

APPENDIX 27

LIST OF REQUIREMENTS

Part of Report	Page	Description
Preliminary pages	4	Letter of transmittal
Aids to access		
Preliminary pages	6	Table of contents
Appendix 28	186	Index
Appendix 26	181	Glossary of abbreviations and acronyms
Appendix 27	182	List of requirements
Preliminary pages	2	Contact officer
Preliminary pages	2	Entity's website address
Preliminary pages	2	Electronic address of report
Review by accountable authority		
Annual Performance Statement and Financial Report	68–72, 84–121	Statement concerning preparation and review of report by accountable authority
Preliminary pages	4	How and when approval of the annual report was given
Overview of the entity		
Appendix 23	179	Functions and powers of the museum
Appendix 9	155	Organisational structure
Preliminary pages	2	Location of entity
Performance indicators	68–72	Outcome and programs
Preliminary pages	9	Purposes of entity as included in corporate plan
Appendixes 11 and 12	160–162	Details of members of accountable authority and number of meetings attended
Statutory information	74–79	Outline of entity's main governance practices
n/a	n/a	Outline of structure of portfolio
Report on performance of entity		
Annual performance statement	68–72	Statement that performance statements are prepared for paragraph 39(1)(a) of the PGS
Annual performance statement	68–72	Reporting period for which performance statements are prepared
Annual performance statement	68–72	Statement that in the opinion of the accountable authority, the performance statements accurately represent its performance in the reporting period and comply with subsection 39(2) of the Act
Annual performance statement	68–72	Results and analysis of performance
Annual performance statement	68–72	Changes to entity's purposes, activities or organisational capability and operating environment
Annual performance statement	68–72	Annual performance statement of the entity in accord with paragraph 39(1)(b) of the PGPA Act and section 16F of the PGPA Rule

Part of Report	Page	Description
Report on financial performance		
Financial report	84–121	Discussion and analysis of entity's financial performance
Appendixes 19 and 20	173–174	Table summarising total resources and total payments of entity
n/a	n/a	Significant changes in financial results during or after the previous or current reporting period
Management and accountability		
Corporate governance		
Statutory information	76	Information on compliance with section 10 (fraud systems)
Statutory information	76	Fraud risk assessments and fraud control plans
Statutory information	76	Mechanisms for preventing, detecting incidents of, investigating or otherwise dealing with, and recording or reporting fraud
Statutory information	76	A certification that all reasonable measures have been taken to deal appropriately with fraud
Statutory information	74–79	An outline of structures and processes in place for the entity to implement principles and objectives of corporate governance
External scrutiny		
Statutory information	75	Any directions given by the Minister under an Act or instrument that applied in relation to the entity
Statutory information	75	Particulars of any non-compliance with order or direction
Statutory information	75	Information on the most significant developments in external scrutiny and the entity's response to the scrutiny
Statutory information	75	Information on judicial decisions and decisions of administrative tribunals and by the Australian Information Commissioner that have had or may have a significant effect on the operations of the entity
Statutory information	75	Information on any reports on operations of the entity by the Auditor-General, a Parliamentary Committee, the Commonwealth Ombudsman or Office of the Australian Information Commissioner
Statutory information	76	Information on any capability reviews on the entity that were released during the period
Statutory information	75	Explanation of information that was unable to be obtained from subsidiary entity
Statutory information	75	Indemnities applied against a liability for insurance

Part of Report	Page	Description
Management of human resources		
Human resources	82	Effectiveness in managing and developing employees to achieve entity objectives
Human resources	80	Statistics on the entity's APS employees on an ongoing and non-ongoing basis
Human resources	80	Information on any enterprise agreements, individual flexibility arrangements, Australian workplace agreements, common law contracts and determinations under subsection 24(1) of the Public Service Act 1999
Human resources	80	Information on the number of SES and non-SES employees covered by agreements etc identified in paragraph 17AD(4)(c)
Human resources	76, 81	Initiatives to ensure health, safety and welfare of workers
Human resources	76	Health and safety outcomes as a result of above initiatives
Human resources	76	Statistics of notifiable incidents
Human resources	81	APS salary ranges by classification level
Human resources	81	Non-salary benefits provided to employees
Human resources	n/a	Details on performance pay
Assets management		
Statutory information	78	An assessment of effectiveness of assets management
Purchasing		
Statutory information	79	An assessment of entity performance against the Commonwealth Procurement Rules
Consultants		
Appendix 21	175	Contractor information
Appendix 21	175	A statement regarding new and ongoing consultancy contracts that were active during the period, and actual expenditure
Appendix 21	175	A summary of the policies and procedures for selecting and engaging consultants and the main categories of purposes for which consultants were selected and engaged
Appendix 21	175	A statement that 'Annual reports contain information about actual expenditure on contracts for consultancies. Information on the value of contracts and consultancies is available on the AusTender website.'

Part of Report	Page	Description
Australian National Audit Office Access Clauses		
Small business		
Statutory information	77	Statement that ANMM supports small business participation
Statutory information	77	Outline of the ways in which procurement practices support small and medium enterprises
Financial statements		
Financial report	84–121	Inclusion of the annual financial statements in accordance with subsection 43(4) of the Act
Other mandatory information		
Statutory information	56	Statement concerning advertising campaigns conducted by entity
Achievements and highlights	46	A statement that "Information on grants awarded to [name of entity] during [reporting period] is available at [address of entity's website]."
Statutory information	79	Website reference to where the entity's Information Publication Scheme statement pursuant to Part II of FOI Act can be found
Statutory information	79	Correction of material errors in previous annual report
Appendix 24	180	Detail of the legislation establishing the body
Appendixes 22, 25	178, 181	Names and titles of responsible ministers during reporting period
Statutory information	77	Amounts paid to advertising, marketing and direct mail organisations
Statutory information	77	Details on ecologically sustainable development

APPENDIX 28

INDEX

- A Different Vision* 21, 63
Abbass, Dr Kathy 43, 50, 61
acquisitions 59, 132–6
Action Stations 5, 14, 17, 18, 22, 27, 39, 42, 43, 46, 48, 49, 56, 57, 58, 64, 77
Acts administered 180
Adams, Dennis 30, 60
admissions 39
 online payments 42
Advance 44
advertising 77
AE1 submarine 27, 29, 60
AE2 submarine 61
ANMM Foundation 18, 40, 58, 163
annual report
 ANMM 2014–15 46, 58, 137
 requirements for 4
Antarctic Heritage Trust (New Zealand) 29
Anzac Centenary Arts and Culture Fund 29, 60, 135
Anzacs in Greece – Then and Now 24
APN Outdoor 18, 21, 64
Art Gallery of South Australia 41
The Art of Science: Baudin's Voyagers 1800–1804 32, 33, 46, 48, 60
assets management 78
attendance, record-breaking 18
AusTender 78
Australia Council for the Arts 32
Australian Institute for the Conservation of Cultural Material 41
Australian Institute of Company Directors 74
Australian National Maritime Museum
 accountability 10
 achievements 38, 39, 69
 analysis of performance 72
 Annual Report 2014–15 46, 58, 137
 Annual Operational Plan 2015–16 4, 69
 annual performance statement 68
 Chairman's Message 4
 collaboration and partnerships 38
 commitment to service 10
 Corporate Plan 2015–16 4, 15, 39, 69
 entity resource statements 79
 entrepreneurship 10
 expenses by outcomes 174
 financial sustainability 7
 functions 179
 grants awarded to and by 46
 highlights 14
 leadership 10
 learning and innovation 10
 Letter of Transmittal 4–5
 media profile 18
 Our Mission 8
 Our Priorities 11
 Our Purpose 9, 69
 Our Values 10
 Our Vision 8
 outreach 38
 powers 179
 publications 137
 resources for outcomes 79, 173
 respect and equity 10
 results achieved 69
 senior executives 75
 year in review 12
Australian National Maritime Museum Act 1990 (ANMM Act) 9, 74, 179, 180
Australian Public Service Values and Code of Conduct 75, 76, 82
Australian Register of Historic Vessels (ARHV) 40, 42, 59, 64
Black Armada: Australian support in upholding Indonesian independence 4, 24, 33, 43, 60
carer's leave 76
Catalyst Program 46
Chairman's message 4–5
children, youth and family programs 126
China 5, 18, 64
Chinese visitors 64
Circle 24, 41, 131
Classic & Wooden Boat Festival 4, 8, 9, 14, 37, 40, 43, 44, 49, 56, 61, 63, 77
CLS 4 Carpentaria 44

- collection development acquisition budget (CDAB) 40
- Collection Development Policy 18
- Collins, Hon Peter 9, 160
- Coming to Australia* 25, 36
- Commonwealth disability strategy 82
- Commonwealth Procurement Rules 79
- conservation 40
- consultants 175–7
- contractors 175–7
- Cook, Lt James 33, 44, 47
- corporate governance 74–5
- corporate members 164
- Council 68, 74
 - committees 74, 162
 - engagement on strategic issues 18
 - meetings 74, 162
 - members 74, 160
 - strategic priorities 5
- Darling Harbour precinct 5, 15, 64, 72
- Dickens, Karla 27
- Digital Outreach team 42
- Digital *Signals* 37, 42
- Digital stories 137
- Director 75
 - overview 15–18
 - statement 181
- East Coast Encounters – Re-imagining the 1770*
 - encounter 32, 33, 43
- ecologically sustainable development 77
- education programs 128
- Enterprise Agreements 18, 80, 82
- environmental performance 77
- ethical standards 76
- Evans, Vaughan, OAM 65
- exhibitions and attractions 20
 - temporary exhibitions 130
 - travelling exhibitions 32
- external relations 43
- finance 44
- Fleet services 44, 77
- fraud control 76
- freedom of information 75, 79
- functions and powers
 - ANMM 179
 - Minister 178
- Google 42
- Google Cultural Institute 42
- Gordon Darling Foundation 18, 46, 48
- grants awarded to and by ANMM 46, 77
- Hawaii, USA 27, 56
- Hay Gaol Museum 41, 53
- highlights 14
- HMAS *Advance* 5, 66
- HMAS *Onslow* 5, 9, 56
- HMAS *Vampire* 5, 44, 66
- HMB *Endeavour* 18, 38, 44–5, 46, 49, 50
 - voyages 124
 - possible wreck site 43
- HMB *Endeavour* replica 39, 66, 128
- HMS *Sirius* 52
 - Sirius* Collection 41
- honorary life members 165
- honorary research associates 166
- Horrible Histories® Pirates – the Exhibition* 4, 21, 25, 43, 49, 56, 58, 63, 64, 77
- Human Resources management 81, 82
- Human Resources Strategic Plan 18
- ICT Governance Committee 48
- Indigenous culture/heritage 14, 25, 32
- Indigenous employment 82
- Indigenous Programs team 47, 60
- Indigenous watercraft panel display* 32, 34
- Individual Flexibility Agreements (IFAs) 80
- Indonesia 18, 43, 50, 52, 60, 61
- industrial democracy 82
- information publication scheme 79
- Interactives and multimedia 37
- International Women's day seminar 41

- internet 137
- Interpretation and Design team 48, 77
- Istanbul Biennial 4, 41, 47, 59, 60
- James Craig* 49, 64
- Joint Consultative Council (JCC) 82
- judicial decisions 75
- Koori Art Expressions 2015* 25
- Lady Hopetoun* 64
- Langley, Warren 27, 29, 60
- Learning 10, 49
- lectures 124
 - staff, by 146–9
- Living Waters: the Sordello & Missana Collection* 32, 34, 59
- Lord Sandwich* 18, 50, 61
- Maritime Archaeology Program 50, 61
- Maritime Museums of Australia Project Support Scheme (MMA PSS) 39, 41, 46, 61
 - grants and internships 52–5
- marketing 56
 - design 77
 - research 77, 78
- media advertising organisations 78
- media stories 43
- memberships 57
- Merseyside Maritime Museum, Liverpool 32, 34
- Minister, functions and powers 178
- ministerial directions 75
- Mission X – The rag tag fleet* 26, 63
- Monaco 9, 32
- Munuk Zugubal – Saltwater Songlines* 26, 41
- Museum Benteng Vredeborg in Yogyakarta, Indonesia 4, 24, 33
- NAIDOC Week 25, 26, 47
- National Collecting Institutions Touring and Outreach (NCITO) grants 44, 48
- National Collecting Institutions Touring and Outreach (NCITO) Program 18
- National Geographic Pirate Patrol* 26
- National Maritime Museum, London 28, 34
- Natural History Museum, London 30
- Nu Skin Greater China 5, 9, 63, 64
- ‘... the ocean bed their tomb’* 29, 60
- Oceanographic Museum, Monte Carlo 32, 41, 59, 61
- on the water activities 125
- On Their Own: Britain's child migrants* 32, 34, 48, 49, 59, 60
- organisation chart 155
- Painting for Antarctica – Wendy Sharpe and Bernard Ollis follow Shackleton* 27
- patrons 164
- performance bonus payment 81
- privacy legislation 75
- procurement policy 79
- productivity gains 79
- professional development 131
- programs
 - children/families 126
 - education 128
 - members' exclusive 125
 - public adult 126
 - special 131
 - temporary 130
 - virtual 129
- Public Governance, Performance and Accountability Act 2013* (PGPA Act) 75
- public programs, adult 126
- publications
 - ANMM 137
 - staff 138–45
- Rapid Response foyer showcases 27
- Reconciliation Action Plan 18
- Refugee Week 25
- Registration and Photography team 59
- remuneration, senior management 81
- Research and Curatorial team 60, 61
- Retail and Merchandise team 63
 - revenue 5, 72
- Rhode Island Marine Archaeology Project (RIMAP) 18, 43, 50, 61
- risk management 76
- Robertson, Rear Admiral Andrew 30, 31, 60
- roof projections 37, 128
- Rough Medicine* 28, 41
- Royal Australian Navy (RAN) 35, 58, 74
- Royal Museums Greenwich 21, 43, 61, 64
- Sacred Sea* 25
- Sail Away program 32
- salary rates and benefits 81, 83
- Samuel Wright* 52, 61, 63

- Scholastic 25
- seminars, lectures and talks 124
- Shackleton – Escape from Antarctica* 28, 29, 41, 46, 48, 56, 77, 130
- Shackleton, Sir Ernest 27, 28, 29
- Shaped by the Sea* 4, 15, 137
- Shark Attack* 27, 33
- Ships, Clocks & Stars – the Quest for Longitude* 4, 21, 28, 29, 41, 43, 45, 56, 61, 63, 64, 66, 77, 130
- shipwrecks 40, 52
- Signals* 40, 58, 137
- small business, supporting 77
- Smithsonian Institution's National Museum of Natural History in Washington, DC 31, 63
- Smithsonian Institution Traveling Exhibition Service (SITES) 31
- Songlines – the art of navigating the Indigenous world* 29
- Sordello & Missana Collection 34
- South Australian Maritime Museum (SAMP) 28, 60
- special events 124
- sponsors 164
- sponsorship 9, 14, 18, 64
 - increase in 18
- staff
 - APS 156–9
 - attraction and retention 18
 - conference papers, lectures and talks 146–9
 - Division staff 83
 - gender, by 83
 - media appearances 150–1
 - non-salary benefits 80, 81
 - overseas travel 153–4
 - overview 80
 - professional and academic appointments 152
 - publications and blogs 138–45
 - turnover rate 81
- statutory information 74
- Still Life* 29
- Strategic Asset Management Plan (SAMP) 78
- Strategic reporting 18
- Sumption, Kevin 9, 43, 75, 160, 181
- SY Ena* 18, 40
- Sydney by Sail 80
- Sydney Heritage Fleet 64
- Sydney Maritime Museum 64
- Taba Naba* exhibition 32, 41, 47, 61
- Tenacious* 44, 49
- tourism 64
- training and development 82
- travelling exhibitions 32
- Treasure ships: Art in the Age of Spices* 41
- Treasures of the American Collection* 30, 40, 63
- Tu Do* 44
- Turkey 9, 18
- Undiscovered: Photographic works by Michael Cook* 32, 43, 46, 48, 77
- United Technologies Corporation 18, 21, 64
- Unlocking the Collections 42, 59
- USA 18
- USA Bicentennial Gift Fund 21, 30, 31, 63
- USA Gallery 21, 30, 40, 61, 63
- V&A Museum of Childhood, London 32
- Vaughan Evans Research Library 65
- venues 66
- virtual excursions 129
- visitors 63
 - China, from 14
 - exceeding records 4, 72
 - international 14, 64
 - programs 124
 - total number of 18, 39
- Vivid Sydney* 37, 56
- volunteers
 - Chinese-speaking 66
 - list of 167–72
- The Voyage* 5, 9, 37, 42, 43, 46, 49
- Voyage to the Deep* 35, 46
- War at Sea – The Navy in WWI* 32, 35, 41, 43, 59
- Waterfront Pavilion 9, 66
- Watermarks* gallery 40, 49, 59
- Waves and Water – Australian beach photographs* 32, 20
- Waves of Migration* 2016 37
- Welcome Wall* 36, 56, 67
 - inscriptions 66
- Wharf 7 Heritage Centre 64
- WHS Committee 76
- WHS management system 18, 76
- WHS strategy 18
- Wildlife Photographer of the Year* 30, 41, 56, 77
- Windjammer sailors – Paintings by Dennis Adams* 31
- Windjammer Sailors* sculpture 30, 40, 60
- workplace diversity policy 82
- X-ray Vision: Fish Inside Out* 31, 63
- 'Young Women in Science' seminar 2016 41

