

AUSTRALIAN NATIONAL MARITIME MUSEUM ANNUAL REPORT **2016–17**





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Australian Government

AUSTRALIAN
NATIONAL

MARITIME
MUSEUM

Australian National Maritime Museum
Annual Report 2016–17
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AUSTRALIAN NATIONAL MARITIME MUSEUM

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

ENTRY AT 30 JUNE 2017

Big Ticket: admission to permanent galleries,
special exhibitions, vessels and Kids on Deck

Adult \$32, child/concession/pensioner \$20

Member/child under 4 free, family \$79

Special Exhibitions ticket: admission to special exhibitions
such as *Wildlife Photographer of the Year* and *Escape from
Pompeii – the untold Roman rescue*:

Adult \$20, child (4–15)/concession/pensioner \$12,

Members/child under 4 free

Galleries Ticket: free admission to permanent galleries

Members/Australian pensioners/child under 4: free

Activities ticket: Adult \$8, child \$6, Members free

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

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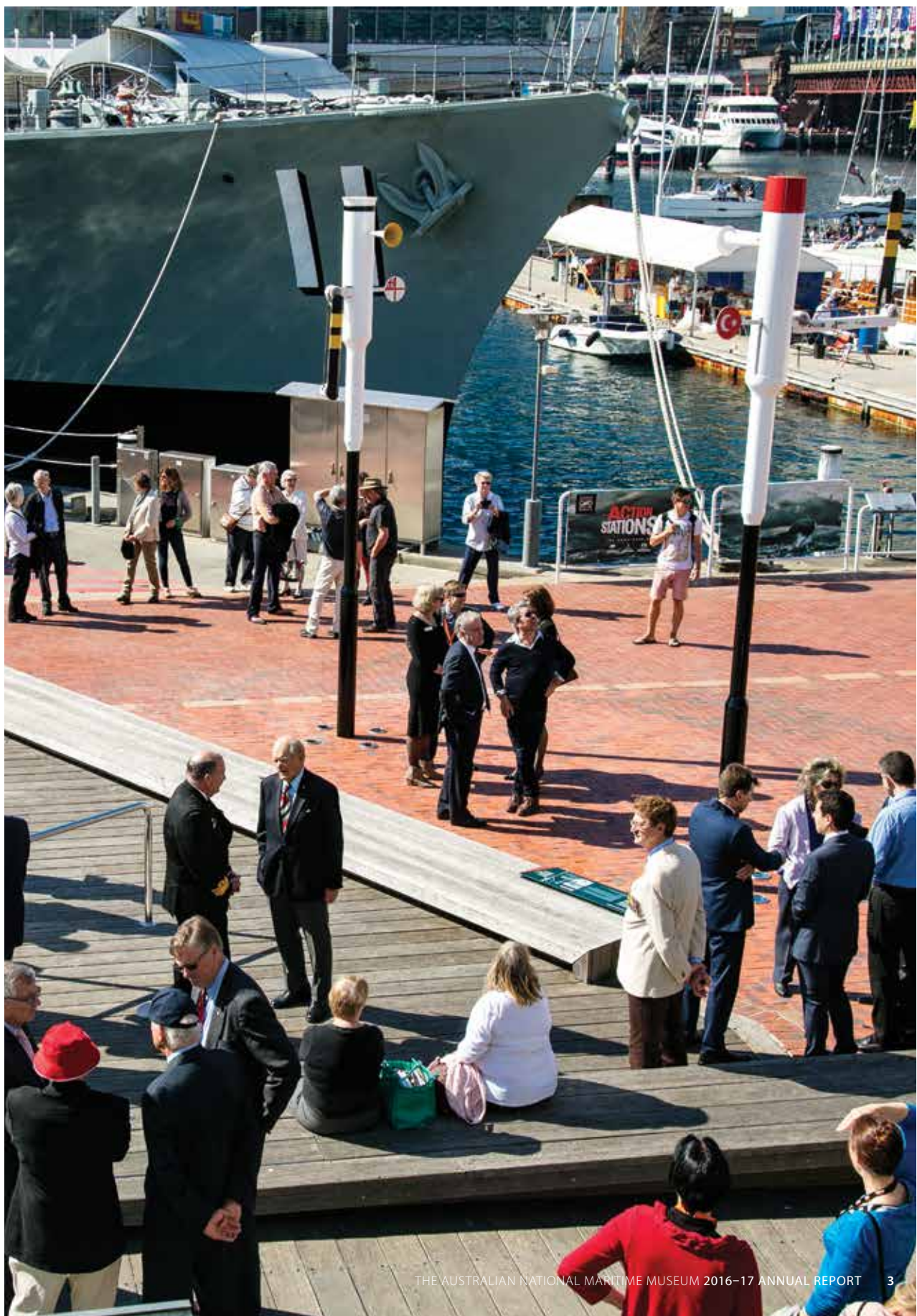
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cover This year the museum received an unprecedentedly generous gift from John and Jacqui Mullen in the form of *SY Ena*. Designed by Australian naval architect Walter Reeks and built in 1900, *Ena* is one the finest examples of an Edwardian steam yacht in the world. Image Andrew Frolows/ANMM

page 1 *Mokuy* spirit figure by Nawurapu Wunungmurra.
© Nawurapu Wunungmurra, source Buku-Larrngay Mulka Arts Centre

page 3 The launch of *Johnnie and Mehmet*, a kinetic and audio art installation by Alexander Knox, which explores the naval engagement between Australian submarine *AE2* and Ottoman torpedo boat *Sultanhisar* during World War I. Image Andrew Frolows/ANMM



2016–17

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 2017. The Council is responsible for the preparation and content of the report of operations of the Australian National Maritime Museum.

The 2016–17 annual report has been prepared and is submitted to you in accordance with relevant legislation and guidelines, including the *Public Governance, Performance and Accountability Act 2013*, the Public Governance, Performance and Accountability Rule 2014, the *Work Health and Safety Act 2011*, the *Commonwealth Electoral Act 1918* and 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 Council on Tuesday 3 October 2017. The members of Council accept this report as being a fair and accurate representation of the organisation's performance during the 2016–17 financial year.

The museum's 25th anniversary year, 2016–17, has been exceptional. The key performance measures for visitation, outreach, education, growing and providing access to the National Maritime Collection and supporting Indigenous maritime heritage have been met or exceeded and good progress has been made on each of the six strategic priorities set out in *Shaped by the Sea*, the museum's corporate plan for 2016–20.

This year, the Council's focus has been on various strategic priorities, including the museum's funding and growth. Some of the significant matters considered by Council include future directions in learning at the museum, the museum's temporary and touring exhibitions strategy, the acquisition priorities for the National Maritime Collection, the future of the floating heritage fleet, developments in the Darling Harbour precinct, the museum site master planning and optimisation, the museum's brand, volunteering, the museum's sponsorship strategy and the strategic direction of the Australian National Maritime Foundation and the Maritime Museums of Australia Project Support Scheme.

The Council also reviewed the museum's honours system and appointed our first Ambassador (Ms Christine Sadler) and awarded our first Honorary Fellowships (Mr John Mullen and RADM Andrew Robertson AO DSC RAN (Rtd)) as well offering 54 new honorary life memberships.

Museum Chairman Peter Dexter AM presents newly appointed Honorary Fellow Mr John Mullen with his certificate. Mr Mullen's gift of the Edwardian steam yacht *Ena* to the museum was a highlight of this reporting period. Image Andrew Frolows/ANMM



The Council gives the closest attention to the museum's financial performance. This year the museum earned 39.2% of revenue from own sources (excluding one-offs), compared to 36.2% in 2015–16 and 33.1% in 2014–15. While revenue from admissions, retail, programs, sponsorship, grants, donations and interest all exceeded target this year, the positive impact was offset by the museum's contribution to Commonwealth Budget savings measures. The museum was also confronted with a major and unexpected increase in energy costs this year, requiring reprioritisation of limited funds to this expense.

The Council applauds the government's decision to invest \$13.9 million over the next three years in various capital projects at the museum under the Public Service Modernisation Fund. These funds will enable the museum to address various important compliance and safety issues, as well as ultimately reduce some costs and generate some additional revenue. This is an excellent first step towards addressing the capital needs of the museum. The support of the Department of Communications and the Arts in this respect is greatly appreciated.

The Council expects that the next three years will be the most complex in the museum's history as we implement several major capital projects which, while transformative, have the potential for short-term adverse impact on revenue due to site disruption.

Going forward, it will be extremely challenging for the museum to maintain growth in visitation, outreach, programs and the National Maritime Collection without supplementation of operational funding (whether through appropriation or own-source income). The Council will continue to direct our efforts to achieving income growth.

This year the Council welcomed two new members, Ms Alison Page and Mr David Blackley. The Governor-General also reappointed me as Chairman for a third term.

The Council was delighted with the recognition given to the director, Kevin Sumption, in the 2017 Queen's Birthday Honours. Mr Sumption was awarded a Public Service Medal for outstanding service as Director of the Australian National Maritime Museum.

In closing I thank the director and staff and every volunteer, Member of the museum and supporter for their efforts this year. As always, I am grateful to each Council member who has brought their considerable expertise to the governance of the museum.

Peter Dexter AM FAICD

Chairman

Australian National Maritime Museum Council

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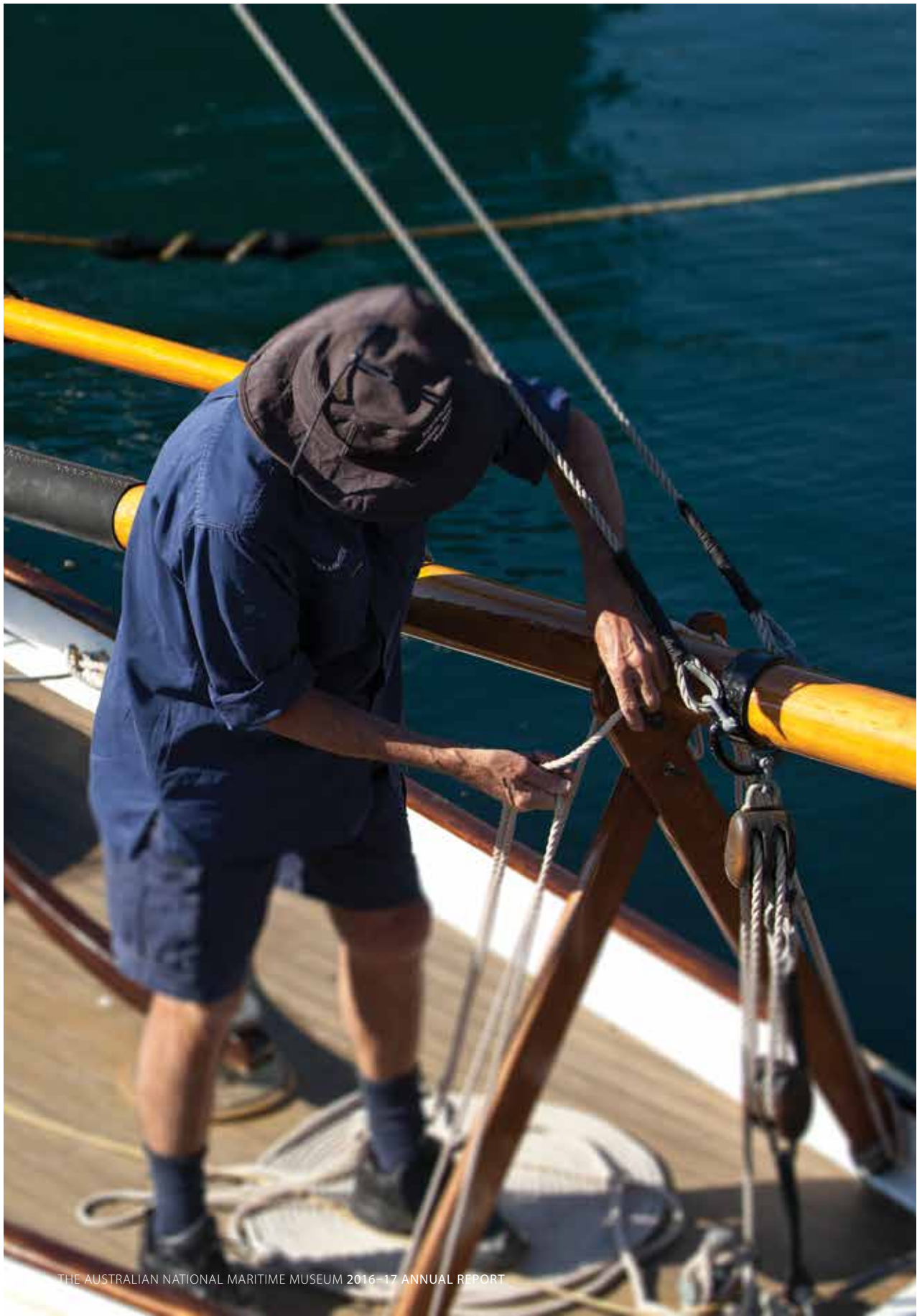


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OUR VISION

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.

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.

A Fleet Services volunteer works on *Akarana*.
Image Andrew Frolows/ANMM



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

Conservators Rebecca Dallwitz and Jeffrey Fox carry out restoration work on the Seafarers Memorial Anchors. Image Andrew Frolovs/ANMM



2016–17 YEAR IN REVIEW

Fleet staff, volunteers and contractors with HMB *Endeavour*
in dry dock for a refit. Image Andrew Frolows/ANMM

2016-17 HIGHLIGHTS



left Staff gather to celebrate the museum's 25th anniversary in November 2016. Image Andrew Frolows/ANMM

right *Utti-Stingray Bagu* by Theresa Beeron, acquired for the museum's Indigenous collection. Image Andrew Frolows/ANMM

bottom The museum's Darling Harbour site from the air, looking south-west. Image Ken Butti/Ground Control

Celebrated the museum's 25th anniversary

Achieved highest-ever onsite visitation of 760,009

Earned more than \$3 million in admissions revenue

Attracted 33 sponsors, more than twice last year's figures

Achieved 95% visitor satisfaction

Exhibited in 83 venues throughout Australia, in every state and territory

Attracted more than 750,000 people to travelling exhibitions

Added 1,000 objects to the National Maritime Collection

Expended \$431,000 on Indigenous arts and culture, including \$378,000 on acquisitions

Acquired the heritage vessel SY *Ena*

Engaged more than 137,000 students in learning programs

Earned 39% own-source revenue (excluding one-offs)

2016–17

DIRECTOR'S OVERVIEW



The Australian National Maritime Museum opened to the public on 29 November 1991 – 25 years ago.

In a special publication created last year to celebrate our silver anniversary, we acknowledged the labours of those who preceded us in the development of our wonderful museum and also highlighted some of the dramatic results that have been achieved – growth in our audiences, our site, our collection and our impact.

A whole generation has now grown up with the opportunity to understand their country through stories of ‘the sea’. This generation understands that, as an island nation with most of the population living along our coastline, we look to the water for much of our livelihood – for trade, mining, fishing, tourism – as well as for defence, and, of course, sport and leisure. This generation has a deep understanding of Australia’s coastline and waterways and they expect us to lead the promotion and conservation of Australia’s maritime heritage.

It takes time to build a national collection and even longer to entrench a new national cultural institution. This year’s successes are the result of efforts expended over many years.

left Founding staff members Lee Graham, Daina Fletcher and Sally Fletcher (no relation) celebrate the museum’s 25th anniversary in November 2016. Image Andrew Frolows/ANMM right John Mullen and Museum Director and CEO Kevin Sumption PSM aboard SY *Ena*, which was given to the museum by Mr Mullen and his wife Jacqui during this reporting period. Image James Brickwood/Fairfax Syndication bottom *Escape from Pompeii – the untold Roman rescue* was the museum’s major exhibition during winter 2017. Image Andrew Frolows/ANMM

One of the highlights of the year was receiving a heartfelt note from Mr Peter Pigott AM stating:

Your museum is a tribute to you and your staff ... it is everything my committee hoped it would be ... I am delighted to be made an Honorary Life Member and very proud to be given this honour.

This note is especially meaningful because Mr Pigott was the chairman of a Commission of Inquiry into Museums which recommended the creation of a national maritime museum in 1975. His committee recognised that significant and sustained investment in Australia’s national cultural institutions would ultimately deliver great benefits.

More than 40 years have passed since a national maritime museum was proposed in the Pigott Report. The community had to wait 15 years for enabling legislation, then the iconic museum building was seven years in gestation. Enhancements to the museum have been slow and steady as museum reserves have become available. After 25 years of investment, I am proud to say that the Australian National Maritime Museum is well established as a global leader in maritime heritage. The challenge for the museum’s executive is to ensure that we remain relevant and compelling for audiences throughout Australia, within our existing resources.

As the financial statements for the museum 2016–17 indicate, total expenses were \$37.8 million, which was 4.6% higher than budgeted, partly due to supplier costs and partly due to lower than expected capitalisation of staff expenses. However, total revenue, including appropriations and self-generated income, was \$39.8 million – which is \$4.5 million higher than budget due to higher-than-expected own-source income. Our self-generated revenue lines were ahead of target and better than last year.

Visitation

	2016–17	2015–16	2014–15	2013–14
Visitors to museum (onsite)	760,009	638,842	476,436	616,189
Paid visitors	213,346	215,624	220,391	282,436
Unpaid visitors	546,663	423,218	256,045	333,753
Visitors to museum (offsite)	763,188	925,330	188,781	130,172
Visitors to exhibitions	758,964	914,891	188,781	130,172
Visitors to other attractions	4,224	10,439	not recorded	not recorded
Total visitation (onsite and offsite)	1,512,029	1,564,172	665,217	747,083
Online visits	939,939	703,608	424,105	588,606

The museum's investment in Indigenous maritime heritage is an important legacy of our 25th anniversary year

left A top of woven pandanus and kurrajong fibres with natural dyes, made by Mavis Ganambarr. ANMM Collection 00054381. Image Andrew Frolows/ANMM right *Colonial Wallpapers – Mantle of Perception*, 2017, by Helen Tiernan. ANMM Collection



While I am confident there is capacity for further growth in self-generated revenue, investment is required to realise this and meet challenges arising from efficiency dividends and other savings measures.

A comprehensive report on this year's non-financial performance can be found on pages 22–37. This Annual Performance Statement describes and analyses the performance results against the KPIs in the Portfolio Budget Statement for 2016–17, as well as those against the six priorities in the ANMM Corporate Plan 2016–20 and the Operational Plan for 2016–17.

The museum is succeeding in attracting and satisfying visitors. This year more than 1.5 million people engaged either with our Darling Harbour site or one of our touring exhibitions and there were more than 900,000 visits to our website. Visitation satisfaction was very high at 95%.

The winter exhibition *Escape from Pompeii – the untold Roman rescue* has been a major success for the museum, with strong visitation and visitor appeal, good curriculum alignment, attractive programming, and opportunities for publicity, sponsorship, commercial return, reputational benefit and stakeholder engagement. This exhibition was conceived and designed in-house and almost everyone in the museum contributed to it in some way. A total of 90,905 people, including students from 211 schools, visited the exhibition between 30 March

and 3 September 2017 – with about 60% of these visits occurring during the 2016–17 financial year. An innovative marketing campaign for the exhibition resulted in our strongest-ever online presales.

In recent years we have worked hard to share the national maritime story throughout Australia and beyond. In 2016–17, there were 752,020 visitors to the museum's travelling exhibitions, against a target of 280,000. We toured exhibitions to 91 venues in Australia and overseas. We exhibited in every Australian state and territory and, for the first time in many years, had a strong presence in the Northern Territory, where we toured the stunning exhibition *Undiscovered: Photographic Works by Michael Cook* to the Museum and Art Gallery of the Northern Territory in Darwin and the very popular *War at Sea* flatpack panel exhibition to Palmerston (in two venues), Humpty Doo and Berrimah.

Taba Naba – Australia, Oceania, Arts by People of the Sea (Living Waters) was our most popular travelling exhibition this year, with 233,685 visitors to the Oceanographic Museum of Monaco (more than 175,000 people visited this exhibition in 2015–16). Closer to home, our *Voyage to the Deep* exhibition attracted 41,678 visitors to Puke Ariki in New Zealand, a record-breaking result for that museum.

The National Maritime Collection is growing well, as is the percentage of the collection available to the public as we 'unlock the collection' online.



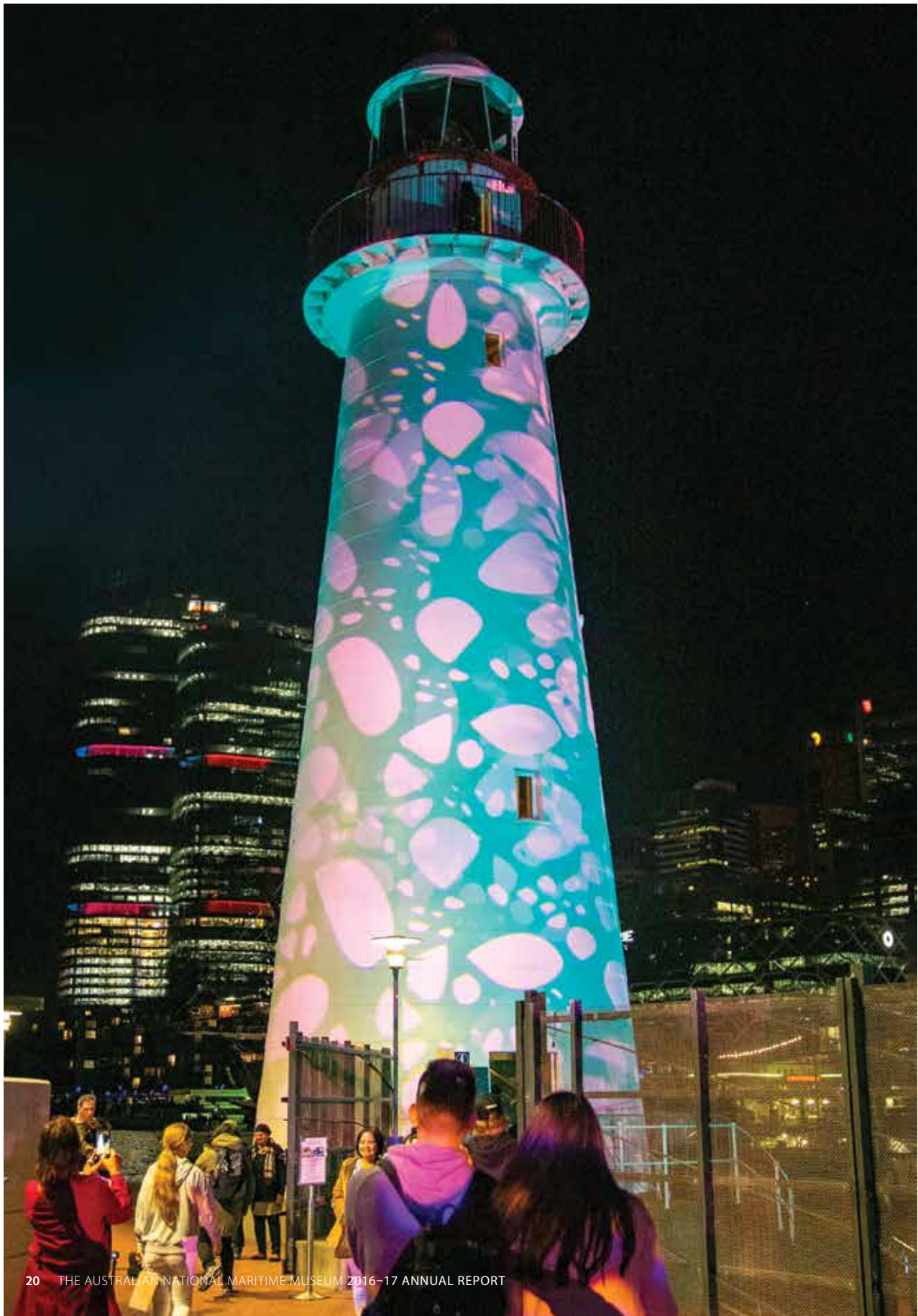
The National Maritime Collection comprised 146,262 objects at 30 June 2017, an increase of 1,000 objects since last year. The percentage of the collection available to the public was well ahead of target this year due to the digitisation and publishing of a further 50,000 object images and related images as part of our Unlocking the Collection program.

The museum's investment in Indigenous maritime heritage is an important legacy of our 25th anniversary year, with major acquisitions of items by Indigenous artists Alick Tipoti, Laurie Nona and Helen Tiernan. In 2016–17, the museum spent \$378,000 – or two-thirds of all acquisition expenditure – on eight new Indigenous pieces. The major works were mainly funded through donations to the Australian National Maritime Foundation.

The donation of the heritage vessel *SY Ena* by John and Jacqui Mullen is unsurpassed in generosity and has significantly enhanced the museum's floating collection. *SY Ena* was designed by Sydney naval architect Walter Reeks and built by W M Ford Boatbuilders in 1900, just across from the museum in Berrys Bay, North Sydney. Originally built for banker and yacht racing enthusiast Thomas Dibbs, it was used on Sydney Harbour for government functions, weekend entertaining and watching yacht racing in style. During World War I *Ena* was requisitioned by the navy and became HMAS *Sleuth*,

patrolling the Australian coastline. At the end of the war, *Ena* went back into private ownership. After a stint as a Tasmanian trading vessel, it was renamed *Aurore*, and fitted with a diesel engine. Until the 1970s, *Aurore* was used for trawling work, harvesting scallops, and fishing for sharks. In 1981 the vessel sank in the D'Entrecasteaux Channel when it hit an unidentified object. It was salvaged in the early 1980s by a business syndicate and, in 1987, was fully restored by shipwright Nick Masterman as a pleasure yacht. As one of the finest examples of an Edwardian period steam yacht in the world, it is appropriate that *SY Ena* should join the National Maritime Collection.

This year the museum's Council endorsed a major change to the museum's approach to learning to provide for a stronger focus on national outreach of education services. This is supported by a grant from the Australian Government which provides for digital education outreach from HMB *Endeavour*. We are already seeing positive results from this change. In 2016–17 more than 137,000 students participated in the museum's school programs, with 95% of teachers reporting an overall positive experience. A key contributor to the strong result has been the popularity of *The Voyage Game*, the digital learning tool which I reported on last year. *The Voyage Game* won an ATOM (Australian Teachers of Media) Award for best educational game and it was highly



commended in the Museums and Galleries NSW IMAGinE Awards this year.

A focus in last year's report was the opening of the *Action Stations* Pavilion, the museum's most recent permanent attraction. The pavilion, which was funded by the museum's reserves, has contributed to growth in visitation, revenue and visitor satisfaction. *Action Stations* has now won 11 national and international awards, including, most recently, the International Architecture Award for 2017 (from The Chicago Athenaeum: Museum of Architecture and Design and the European Centre for Architecture Art Design and Urban Studies) and the NSW Inclusion Access Award.

There were many other achievements this year, but I would like to particularly highlight:

- » winning Silver in the NSW Tourism Award (Major Tourist Attraction)
- » the refurbishment of the museum's former Administration Wing and an agreement to license it to the Australian Maritime College of the University of Tasmania
- » the finalisation of the five-year strategic plan for maritime archaeology, and
- » several successful cultural diplomacy initiatives in Indonesia and the USA, including the commemoration of the 75th anniversary of the Battle of the Coral Sea and advising on the status and conservation of the wreck of HMAS *Perth* (1).

As the Chairman has highlighted in his report, the next year will be a challenging one for the museum as we implement several major capital projects which are long overdue. While there will be some disruption, and possibly some short-term adverse impact on revenue, I am confident these projects, when completed, will enable us to deliver a better visitor experience.

It is difficult to predict what this museum will look like in 25 years' time, but I have no doubt that our audiences will expect us to share the most interesting stories of the sea in ways that work for them. The museum's future success will turn on offering rich, authentic, immersive experiences onsite and via the internet and effectively reaching out to regional and remote communities across Australia.

The Cape Bowling Green Lighthouse lit up for *Vivid Sydney*.
Image Andrew Frolows/ANMM

ANMM Awards 2016–17

General

- » Winner Silver – NSW Tourism Awards Major Tourist Attraction Category 2016
- » Shortlisted – Museums Australia Publication Design Awards (MAPDA) 2017 Interpretation, Learning & Audience Engagement – The Museum Guide App

Action Stations

- » Winner – The Chicago Athenaeum: Museum of Architecture and Design's International Architecture Award 2017
- » Winner – NSW Architecture Awards 2016 small project architecture category
- » Winner – World Architecture Festival 2016, Berlin, Display – Completed Buildings category
- » Winner Silver – International Design and Communications Awards (IDCA) 2016, Quebec City, Best Scenography for a Permanent Exhibition
- » Winner – NSW Master Builders' Awards 2016 Public Buildings + Best Use of Steel
- » Winner – National Electrical and Communications Association (NECA) Excellence Awards Commercial – Small Projects
- » Winner – Sydney Design Awards 2016 – Architecture – Public or Institutional – Constructed
- » Winner – Master Builders' National Awards 2016, National Commercial/Industrial Construction Award – \$5 million to \$10 million
- » Winner – IMAGinE awards 2016 Exhibition Projects – Museums

The Voyage Game

- » Winner – Australian Teachers of Media (ATOM) Awards 2017, 'Best Educational Game'

Horrible Histories® Pirates – The Exhibition

- » Shortlisted – Museums and Galleries National Award (MAGNA) 2017 Temporary and Travelling Exhibitions

Ships, Clocks & Stars – the Quest for Longitude

- » Shortlisted – Museums Australia Publication Design Awards (MAPDA) 2017, Children's Book category (Ships, Clocks & Stars activity backpack booklets).

2016–17 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 2016–17 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.

Lunar New Year festivities at the museum, 2017.
Image Andrew Frolows/ANMM

Handwritten signature of Peter Dexter AM.

Peter Dexter AM
Chairman, Council of the Australian National
Maritime Museum

Purpose

The functions of the Australian National Maritime Museum (ANMM) are set out on section 6 of the *Australian National Maritime Museum Act 1990*.

The ANMM is responsible for leading the promotion and conservation of Australia's maritime heritage and culture. This is done through developing and sharing its collections, knowledge and expertise; motivating learning through research, educational programs and products; supporting community participation to retain Australia's maritime heritage; and exploring contemporary issues of public interest and maritime relevance.

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 2016–2020 and our Annual Operational Plan for 2016–17 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 for 2016–17

The measurement and assessment of the museum's performance in the reporting period in achieving its purposes are set out below.

Priority – Maximise total visitation to the museum

It is longstanding policy that the ANMM is to be primarily an exhibition-focused institution with a heavy emphasis on public programs.

Performance criterion

The key measures for this priority are:

- » total visitation to the museum (onsite and offsite)
- » total online visitation.

Criterion source

2016–17 Portfolio Budget Statements (PBS), p 152

Table 1 Results against performance

	2016–17 target	2016–17 actual	2015–16 actual	2014–15 actual
Total visitation	850,460	1,512,029	1,564,172	665,217
Online visits	478,192	939,939	703,608	424,105

Methodology

Total visitation is calculated by aggregating onsite visitation to the museum and visitation to the museum's offsite exhibitions and programs.

Onsite and offsite visitation are separately reported below (see priorities 'Be a must-visit museum', page 27, and 'Share the national maritime story', page 25).

Total online visitation is the number of visits to the museum's website (anmm.gov.au), including sub-sites, calculated by Google analytics. Online visitation does not include visitors to the museum's social media pages or blog or downloads of the museum app. Online visitation does not include visits by ANMM staff.

Analysis

Total visitation to the museum was 78% ahead of target this year due to very strong onsite and offsite visitation. This was the second-highest year on record for total visitation and is the result of several years of strategic planning and investment in diverse exhibitions and programs.

Figure 1 below demonstrates the museum’s success in growing total visitation in recent years. The total number of visitors since the museum opened in 1991 is now almost 16 million (about 11 million onsite visitors and 5 million visitors to our touring exhibitions).

Online visitation was 97% ahead of target this year due to several major initiatives: online marketing of the museum’s major winter exhibition; the ‘Unlocking the Collection’ project, which provides access to 97,000 object records via a new online tool;

a new website for the Australian Register of Historic Vessels; and, most significantly, the extraordinary popularity of *The Voyage Game*.

Set in 1830, *The Voyage Game* allows school children to take on the role of Surgeon Superintendent aboard a convict vessel transporting its human cargo from Britain to the farthest reaches of the known world – Van Diemen’s Land. In 2016–17, there were 116,934 visits to *The Voyage Game* website with an average dwell time of more than 19 minutes. This year *The Voyage Game* won an ATOM (Australian Teachers of Media) Award for best educational game and was highly commended in the Museums and Galleries NSW IMAGinE Awards.

It should be noted that the method of calculation of online visitation was changed in 2015–16. Prior to this, only visits to the museum’s main website (anmm.gov.au) were counted.

Figure1 Total visitation to the museum since 1991

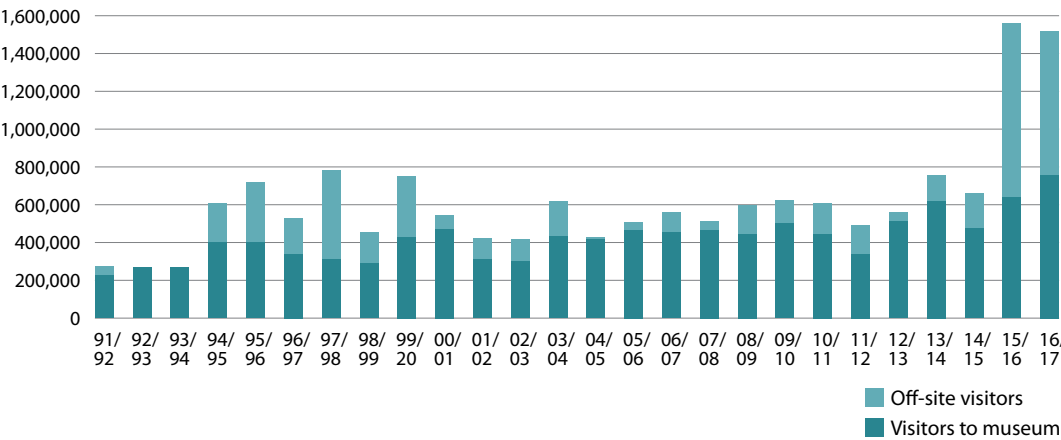


Table 2 Visitation to the museum’s website in 2016–17

ANMM websites	Number of visitors
anmm.gov.au	631,167
voyage.anmm.gov.au	116,934
waves.anmm.gov.au	95,446
collections.anmm.gov.au (live since November 2016)	28,885
stories.anmm.gov.au	23,997
store.anmm.gov.au	17,608
arhv.anmm.gov.au (live since January 2017)	9,613
britainschildmigrants.com	8,025
actionstations.sydney	6,954
Waves of migration message board	1,310
Total	939,939

Priority – Share the national maritime story across Australia

As the national maritime museum, we have a unique responsibility to share the nation's maritime stories with communities across the country, as well as internationally. We recognise that the ways in which audiences engage with museums are changing and we employ best practice community research to inform every aspect of our programming and nationwide engagement. Our ongoing support of regional maritime projects and our collaboration with community stakeholders around Australia will ensure public pride and ownership in the museum.

Performance criterion

The key performance measure of sharing the national maritime story is offsite visitation.

The secondary measures are:

- » the number and quality of outreach projects and travelling exhibitions
- » the number and quality of regional projects supported through our funding base
- » the number of Members and their satisfaction with museum programs and services
- » collaboration with diverse communities and audiences through participatory programs and forums.

Criterion sources

2016–17 Portfolio Budget Statements (PBS), p 152

2016–20 Corporate Plan, pp 17, 19

2016–17 Annual Operational Plan, p 12

Table 3 Results against performance

Offsite visitation

	2016–17 target	2016–17 actual	2015–16 actual	2014–15 actual
Visitors to the museum (offsite)	280,000	758,964	925,330	188,781

Travelling exhibitions

	2016–17 actual	2015–16 actual	2014–15 actual
Number of travelling exhibitions	17	11	5
Number of exhibitions in Australia	12	7	4
Number of venues in Australia	83	72	21
Number of exhibitions overseas	7	4	1
Number of venues overseas	8	4	1

Museum membership

	2016–17 target	2016–17 actual	2015–16 actual
Memberships at 30 June	4,500	5,069	4,235
Members at 30 June	12,500	13,000	12,700
Percentage renewing	40%	36%	42%

Maritime Museums of Australia Project Support Scheme

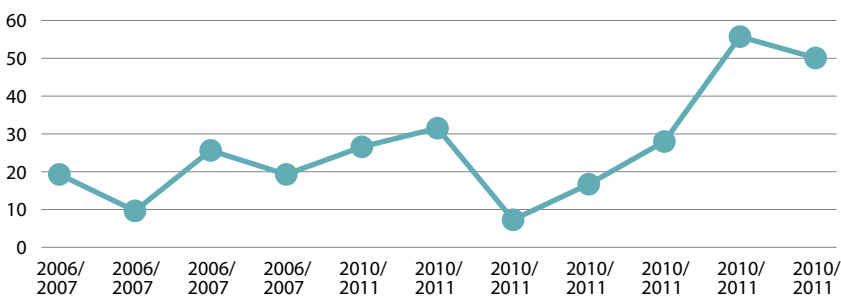
	2016–17 actual	2015–16 actual	2014–15 actual
Value of grants	\$125,000	\$135,000	\$135,353
Number of project grants	22	19	19
Number of projects supported in-kind	4	12	10
Number of internships	3	3	3

Methodology

Offsite visitation is determined through aggregation of actual attendance data provided by various borrowing institutions.

All data for the secondary measures is actuals collected at the operational level. A database of applications and decisions under the MMAPSS grants program is searchable.

Figure 2 Percentage off-site visitation



Analysis

Offsite visitation

The museum’s strategy to increase its national and international presence has been effective. This year 50% of visitors were offsite – a little less than last year (56%) but well ahead of the average over the last decade (29%).

In 2016–17 there were 752,020 visitors to the museum’s travelling exhibitions (395,069 in Australia and 356,951 overseas). This was more than double the target of 280,000 and the second highest year on record (last year was the highest, at 925,330).

The standout contributors to the 2016–17 result were the final months of the *Taba Naba (Living Waters)* exhibition in Monaco (233,685) and the *War at Sea* flatpack, which toured every Australian state and territory (169,082). The museum’s presence at the Australian Wooden Boat Festival in Tasmania resulted in direct engagement with 20,800 visitors.

Flatpack exhibitions have proven to be a popular and cost-effective way of sharing the maritime story. This year ANMM supported members of the Australian Maritime Museums Council to develop a new flatpack exhibition titled *Submerged* for creation next year.

The decision in 2013 to ensure that every exhibition curated by the museum is suitable for touring in some form was also a factor in the exhibitions *Voyage to the Deep* and *Horrible Histories® Pirates* travelling to three venues.

Information about the museum’s touring exhibitions is included in this annual report; see pages 50–57. This year the museum toured seven exhibitions to eight international venues and 12 exhibitions to 83 venues throughout Australia, with distribution set out in Table 4.

Table 4 Distribution of ANMM exhibitions

ANMM touring exhibitions in 2016–17	NSW	QLD	NT	WA	SA	VIC	TAS	ACT	OS
Number of venues (flatpack exhibitions)	8	2	4	15	6	16	12	3	5
Number of venues (other touring exhibitions)	2	4	1	2	3	2	3	0	3
Total	10	6	5	17	9	18	15	3	8

Maritime Museums of Australia Project Support Scheme

Since 1995, the Maritime Museums of Australia Project Support Scheme (MMAPSS), jointly funded with the Ministry for the Arts, has provided small grants to non-profit organisations (such as museums and historical societies) that care for Australia’s

maritime heritage, as well as in-kind support and internships. Grants are made on a competitive basis following a call for applications. All program funds were allocated in 2016–17. A summary of each project funded under MMAPSS is published in this annual report; see pages 76–79.

Table 5 demonstrates the national reach of MMAPSS.

Table 5 National reach of MMAPSS

Number of grants and in-kind support under MMAPSS	NSW	QLD	NT	WA	SA	VIC	TAS	ACT
2016–17	10	1	0	5	5	3	2	0
2015–16	14	2	1	4	3	4	3	0
2014–15	13	4	0	2	4	5	1	0

Museum membership

Museum membership also provides Members with an extra form of access to the national maritime story. Benefits include entry to various museums and other institutions around Australia (reciprocal membership), as well as a copy of the museum's quarterly publication *Signals*.

The rate of renewal of membership is an imperfect proxy for satisfaction with the museum's membership program as it is quite common for families to take out memberships of museums for just one year.

Table 6 demonstrates the distribution of museum memberships throughout Australia, with most Members and memberships in NSW.

A strategic review of the program will be undertaken in 2017–18.

Table 6 Distribution of membership

Museum memberships by state as at 30 June 2017	NSW	QLD	NT	WA	SA	VIC	TAS	ACT
Number of memberships	1,637	36	1	3	10	35	5	37
Number of Members	4,990	114	1	6	44	149	11	138

Priority – Be a must-visit museum

Located within the changing urban, tourist and entertainment precinct of Sydney's Darling Harbour, we are a formidable part of the cultural and entertainment experiences of people in the city. We will consolidate and amplify the museum's key attractions to ensure it remains a 'must-see' destination for local, national and international visitors. Through our distinctive architectural design and exhibition spaces, unique vessels, collections and programs we will continue to offer opportunities for discovery, discussion, entertainment and relaxation.

Criterion

The key measures of performance are:

- » the level of satisfaction of our visitors with the museum collection, programs, facilities and services
- » onsite visitation.

Criterion sources

2016–17 Portfolio Budget Statements (PBS), p 152

2016–20 Corporate Plan, p 19

2016–17 Annual Operational Plan, p 14

Table 7 Results against performance criterion

	2016–17 target	2016–17 actual	2015–16 actual	2014–15 actual
Number of visitors to the museum	570,460	760,009	638,842	476,436
% visitor satisfaction	90%	95%	97%	90%

Methodology

Onsite visitation is determined by aggregating actual ticket sales and membership visitation recorded at front of house (collected through the AXPOS system), actual venue client data (collected in the CRM system and Events Perfect catering system), manual counting of actual visitors to Wharf 7 exhibits, an estimate of museum footprint visitation (based on a standard formula derived from on-site counting camera data over a week of sampling) and, for rooftop projections,

an estimate of viewers on the Pyrmont Bridge (based on a formula which has regard to data provided by Property NSW and the results of sampling using camera counting and manual counting).

Visitor satisfaction is measured by an external firm analysing the results of surveys completed at front of house. Visitors are asked to rate their experience on a scale of 1 to 10 (poor to outstanding). The level of satisfaction is the proportion of respondents who rate us 7 or higher (satisfied or very satisfied).

Analysis

Onsite visitation in 2016–17 was the highest on record (760,009) principally due to major winter exhibitions (*Escape from Pompeii* and *Wildlife Photographer of the Year*), free entry to the public galleries and rooftop projections (particularly during *Vivid Sydney*) and interesting visiting vessels such as *SV Tenacious*.

The museum’s ‘China-ready’ tourism initiatives also contributed to increased visitation this year.

Table 8 Summary of exhibition offer

	2016–17 actual	2015–16 actual	2014–15 actual
Onsite exhibitions	30	28	26
Major exhibitions	7	5	5
Minor exhibitions	16	19	19
Rooftop projections	7	4	2

The museum’s exhibition and programs offer was diverse this year, with wide visitor appeal. Entry fees applied to five major exhibitions and to the museum’s vessels and *Action Stations*.

The museum’s major new attraction, *Action Stations*, which opened in November 2015, has continued to be popular with paying visitors. *Action Stations* has now won 11 national or international awards, including the International Architecture Award for 2017 (from The Chicago Athenaeum: Museum of Architecture and Design and The European Centre for Architecture Art Design and Urban Studies) and the NSW Inclusion Access Award (NSW Department of Family & Community Services and the Association

Tourism grew from 21% three years ago (and 29% last year) to 32% this year. China is the highest source of international visitors for the second year running (14,327) – growing 46% on last year (9,828).

Table 8 summarises the museum’s exhibition offer this year. Information about the exhibitions, including rooftop projections, is included in the Annual Report; see pages 38–59.

of Consultants in Access Australia). The visitor offer in *Action Stations* was enhanced this year by the introduction of a third film, *Clash of the Carriers* (about the Battle of the Coral Sea).

Action Stations provides visitors with access to the museum’s naval vessels – HMA Ships *Onslow*, *Vampire* and *Advance*. Paying visitors can also visit HMB *Endeavour*, which was berthed at the museum for most of the year. The other vessels in the museum’s floating collection can be observed by all visitors from the museum’s wharves for no charge.

Table 9 compares on-site visitation and admission revenue over the last three years.

Table 9 Onsite visitation and admission revenue

On-site visitation and admission revenue	Paid visitation	Unpaid visitation	Total visitation
2016–17	213,346 \$3.07M	546,663	760,009
2015–16	215,624 \$2.77M	423,218	638,842
2014–15	220,391 \$2.49M	256,045	476,436

Unpaid onsite visitation dramatically increased again, due to free entry to the public galleries, the attractive range of free exhibitions, the museum’s involvement in festivals and the Welcome Wall unveilings. Some highlights of the free offer this year included the rehangings of the USA Gallery (*Treasures of the American Collection*); a new interpretation of *Blackmore’s First Lady*; a temporary exhibition of the Hartog Plate (on loan from the Rijksmuseum); and *Through a different lens – Cazneaux by the water*.

Paid on-site visitation was about 30,000 behind target, principally because the major summer offer was a return exhibition (*Voyage to the Deep*) and there was no major paid exhibition at a time when both tall ships (HMB *Endeavour* and *James Craig*) were absent. HMB *Endeavour* was in dock for survey for four weeks (25 February to 24 March 2017), while *James Craig* was away voyaging for almost four weeks (30 January to 24 February 2017).

Visitor satisfaction is well ahead of target at 95%. Of the 378 people surveyed, 358 were satisfied or very satisfied with the museum.

Priority – Support and promote Indigenous maritime heritage

Aboriginal and Torres Strait Islander cultures are central to Australian history. As the custodian of a significant collection of Indigenous objects and artefacts, we play a pivotal role in ensuring greater national and international understanding of, and respect for, our unique Indigenous cultures. We recognise that continued protection and promotion of traditional and contemporary Indigenous cultural expressions are crucial for the wellbeing of Indigenous peoples, as well as for achieving reconciliation. Through our programs, exhibitions and employment opportunities we will continue to engage with and support Aboriginal and Torres Strait Islander peoples to practise their culture and share their knowledge within and outside their communities.

Criterion

The key performance measures are:

- » the number of Indigenous internships and traineeships supported by the museum
- » the number of Indigenous programs supported by the museum.

The secondary measures are:

- » the proportion of Indigenous-themed acquisitions and exhibitions
- » expenditure on Indigenous arts and culture.

Criterion sources

2016–20 Corporate Plan, p 20

2016–7 Annual Operational Plan, p 15

Table 10 Results against performance criterion

	2016–17 actual	2015–16 actual
Number of Indigenous programs supported by the museum	5	5
Number of internships and traineeships supported by the museum	0	0

	2016–17 actual	2015–16 actual
Total expenditure on Indigenous arts and culture	\$431,000	\$293,000
Number of Indigenous artists and organisations in receipt of museum expenditure	27	17
Number of new Indigenous acquisitions	8	9
% of all new acquisitions that are Indigenous	28.6%	26.5%
Value of new Indigenous-themed acquisitions	\$378,412	\$86,561
% value of new acquisitions that are Indigenous	66.5%*	15.95%

*Adjusted to exclude high-value donation item (SY *Ena*)

Methodology

The museum has established five programs for Indigenous maritime heritage:

- » Indigenous exhibitions
- » Indigenous onsite programs and collection
- » Indigenous community engagement and community development
- » Indigenous-themed education
- » Indigenous employment and workplace program and RAP initiatives.

The number of internships and traineeships supported relates to internships and traineeships undertaken at the museum. Actuals are recorded by the Human Resources department.

Expenditure on Indigenous arts and culture is compiled by the Finance department from the finance system records.

All data pertaining to collection item management (eg acquisitions, loans, object locations) is recorded in or derived from the museum's collection management system (TMS).

Analysis

In 2015, the museum decided to make supporting and promoting Indigenous maritime heritage a strategic priority. An Indigenous Programs Unit of two staff was established to drive activity to reflect Aboriginal and Torres Strait Islander culture and heritage in museum exhibitions, programs and activities and support educational, training and cultural initiatives for Indigenous people.

The museum's achievements in supporting and promoting Indigenous maritime heritage, across the five program areas, have been remarkable, especially given the small size of the Indigenous Programs Unit. Some of the highlights include:

- » record-breaking public access to Indigenous-themed objects and exhibitions
- » development or participation in several major exhibitions, including *Taba Naba, East Coast Encounters – Reimagining the 1770 Encounter*, *Undiscovered – Photographic Works by Michael Cook* and *Lustre – Pearling & Australia*
- » significant and increasing expenditure on Indigenous arts and culture (\$413,000 to 27 Indigenous organisations or artists in 2016–17)
- » a strategic program of acquisitions (principally funded with philanthropic support) resulting in significant growth in the number of Indigenous items in the National Maritime Collection (NMC). Several of the most valuable items in the NMC are Indigenous (such as the Saltwater Bark painting collection, *Mokuy Spirits* and *Kisay Dhangal* by Alick Tipoti)
- » unprecedented levels of engagement with the Indigenous community, including the first recognition of Indigenous sea rights through the raising of the Blue Mud Bay Sea Rights flag on site; the museum's first Nawi Conference; Corroboree Festival; Pacific Islander Festival; canoe-building workshops; participation in NAIDOC Week; recognition of significant anniversaries; and attendance at Indigenous art fairs
- » Development of curriculum-aligned Indigenous-themed education initiatives, as well as hosting the *Koori Art Expressions* exhibition. More than 600 people attended the opening of this exhibition of 90 works by students from public schools across Sydney inspired by the NAIDOC Week theme *Songlines: the living narrative of our nation*
- » A wide range of international engagements (exhibitions, programs, collaborations, conferences and events) to highlight Indigenous maritime heritage.

The museum has not been successful in establishing Indigenous internships and traineeships to date. Organisational structural changes which come into effect in the next reporting period will increase the focus on human resources strategic planning, including strategies to attract and retain a stronger Indigenous workforce.

The museum has not yet been successful in fundraising for an Indigenous education position to help close the gap between Indigenous and non-Indigenous students. This will continue to be a fundraising priority.

Next year's targets for this priority are five programs and expenditure of \$80,000 on Indigenous acquisitions. If these targets had been in place for 2016–17, they would have been met.

Priority – Research, share knowledge and inspire

We are committed to excellence in research and innovative approaches to knowledge creation that make a significant difference in maritime heritage and museum sectors, and that result in professional and public recognition of our work.

We interpret and care for our collection through research and collaboration. We make our knowledge accessible to as many people as possible through our exhibitions, educational programs, publications and outreach.

We will continue to build upon our knowledge and expertise, particularly in the digital and research areas, to create programs and exhibitions that are meaningful, relevant, inclusive and inspiring.

Criterion

The key performance measures of success are:

Learning and public programs

- » number of people participating in public programs
- » number of students participating in school programs
- » % of teachers reporting overall positive experience
- » % of teachers reporting relevance to the classroom curriculum.

National Maritime Collection

- » number of acquisitions (made in the reporting period)
- » % of the total collection available to the public
- » % of the total collection digitised.

The secondary measures are:

Learning and public programs

- » number of onsite visits by students as part of an organised educational group
- » number of educational institutions participating in organised school learning programs
- » number of organised programs delivered onsite
- » number of program packages online.

National Maritime Collection

- » % of the total collection available to the public on display
- » % of the total collection available to the public online
- » % of the total collection available to the public on tour

- » number of objects accessioned (in the reporting period)
- » the increase in the number of collection items on display onsite and online.

Criterion sources

2016–17 Portfolio Budget Statements (PBS), p 152

2016–20 Corporate Plan, p 23

2016–17 Annual Operational Plan, p 17

Table 11 Results against performance criterion

Key measures

	2016–17 target	2016–17 actual	2015–16 actual	2014–15 actual
Number of people participating in public programs	39,000	57,134	54,550	37,518
Number of students participating in school programs	40,000	137,371	72,716	46,883
% of teachers reporting overall positive experience	90%	95%	93%	91%
% of teachers reporting relevance to the classroom curriculum	95%	95%	93%	91%
Number of acquisitions	200	889	416	199
% of the total collection available to the public	21%	58%	18%	20%
% of the total collection digitised	55%	60%	56%	50%

Secondary measures

	2016–17 target	2016–17 actual	2015–16 actual	2014–15 actual
Number of onsite visits by students as part of an organised educational group	36,300	36,708	32,411	32,878
Number of educational institutions participating in organised school learning programs	630	623	754	528
Number of organised programs delivered onsite	400	815	666	505
Number of program packages online	30	31	38	27
% of the total collection available to the public on display	1%	1.36%	1.43%	2%
% of the total collection available to the public online	30%	57%	22%	19%
% of the total collection available to the public on tour	0.02%	0.15%	0.13%	0.07%
Number of objects accessioned	500	1,007	1,032	2,012
The increase in the number of collection items on display onsite and online	N/A	51,406	3,385	29

Methodology

All data pertaining to collection item management (for example, acquisitions, loans, object locations) is recorded in or derived from the museum's collection management system (TMS).

Onsite education participation is determined by aggregating data regarding actual student numbers collected by Front of House staff from the museum educators. As the data is also used to compile invoices for payment for school visits, there is an additional check involved.

Online education participation is calculated using a range of methods. Google Analytics is used to count the number of unique users of *The Voyage Game*; schools advise on the number of students participating in video-conferencing; and participants in web-streaming are estimated using classroom views calculated by the Digital and Remote Technology System of the NSW Department of Education or equivalent.

The museum maintains a current list of programs on offer on its website and reports on the number of programs listed on 30 June.

Onsite public program participation is determined by aggregating data of actual participation collected onsite by manual counting. The data is compiled and aggregated at the operational level.

Teacher satisfaction is measured by evaluating visiting teacher feedback received by the Learning team.

Analysis

The museum has met or exceeded all the major performance measures related to learning and public programs and to the growth and accessibility of the National Maritime Collection. The highlights are:

- » The number of students participating in school learning programs is 243% ahead of target, largely due to a combination of the strong appeal of the expanded range of online learning programs, including *The Voyage Game* and strong curriculum alignment of the exhibition program, particularly the *Escape from Pompeii* exhibition.
- » The number of programs delivered onsite is 104% ahead of target and the number of people participating in public programs is 47% ahead, largely due to appeal of programs related to strong exhibitions.
- » The number of acquisitions was 345% ahead, largely due to several large collections, and the number of objects accessioned to the National Maritime Collection was 101% ahead, reflecting increased acquisitions over the last two years.
- » The percentage of the collection available to the public is 178% ahead of target and over 50,000 more objects are accessible, due to the museum's stronger online presence, including a refresh of online data and digitisation and publishing of object and related images.

Secondary measures were also generally met or exceeded. Onsite school visits were below target (although still higher than the previous year) due to a deliberate change in strategic direction throughout the year in favour of online-based learning programs. Digital programs increase the accessibility and decrease the cost of museum education programs.

The new initiatives to 'unlock the collection' to expand public access and the popularity of *The Voyage Game* are discussed above.

Another online educational initiative of note is the museum's Virtual *Endeavour* Program. This program enables students across Australia to use 'panomersive' technology to explore the museum's HMB *Endeavour* replica for Science, Technology,

Engineering, Mathematics and History lessons aligned to the Australian Curriculum. To make the experience as similar to a physical excursion as possible, museum educators interact with students, asking and receiving questions, while also highlighting key objects and areas of the ship. In 2016–17, the museum commenced trials of the program ahead of the roll-out next year.

The museum is also using technology to facilitate student-centred research about World War II naval battles under the umbrella of the 'War and Peace in the Pacific 75' program. This three-year initiative, involving 10 high schools in Australia, the USA and Japan, commenced in 2016–17.

The museum has been increasing family audiences for its public programs in recent years. The results reflect a combination of successful online marketing, strong word-of-mouth endorsement and return visits because of strong exhibitions. The award-winning activity backpack program piloted during the *Ships Clocks & Stars* exhibition in 2016 was a popular add-on for the *Escape from Pompeii* exhibition.

A new five-year Maritime Archaeology Strategy was approved this year. Major maritime archaeology projects undertaken included a collaboration with the Rhode Island Maritime Archaeology Project on the search for Cook's *Endeavour* and collaboration with the National Research Centre of Archaeology Indonesia/ Pusat Penelitian Arkeologi Nasional (ARKENAS) and other agencies leading towards the protection and conservation of HMAS *Perth* (1).

There were 146,262 objects in the National Maritime Collection at 30 June 2017, an increase of 1,000 on last year.

The major acquisitions this year included SY *Ena*, the Ben Lexcen and Alan Bond Collections, *Kisay Dhangal* by Alick Tipoti, *Badhu Habaka* by Laurie Nona, the *Aurora* lifebuoy and several works by the contemporary Indigenous artist Helen Tiernan.

Traditionally, the accessibility of the collection is computed as an average of the results for each month of the year. Table 12 compares the 30 June results for 2016 and 2017.

Table 12 Accessibility of ANMM Collection

Collection accessibility	At 30 June 2017	At 30 June 2016
% of the total collection available to the public	66.6%	23.5%
% of the total collection available to the public online	65.1%	22%

Priority – Forge a strong financial future

Our vision and goals for the future are bold and ambitious. The long-term success of the museum will depend not only on deploying our creative talent and managing our resources efficiently, but also on effective engagement in entrepreneurial and commercial practices to secure sustainable revenue sources for the museum. We will create meaningful partnerships with supporters and stakeholders to realise our aspirations for growth and exemplary service.

Criterion

The key measures of performance are the overall own-source revenue performance against budget.

The secondary indicators of performance are:

- » revenue achieved through alternative sources, including sponsorships, grants and philanthropic support
- » number of formal partnerships with government and industry stakeholders within Australia and internationally.

Criterion source

2016–20 Corporate Plan, p 25

2016–17 Annual Operational Plan, p18

Table 13 Results against performance criterion

	2016–17 target \$'000	2016–17 actual \$'000	2015–16 actual \$'000
Total self-generated revenue	13,250	17,780	12,429
Grants	334	749	653
Donations	339	3.58	164
Sponsorship	755	1.16	958
Interest	339	499	484
Admissions	3,022	3,072	2,765
Retail	852	950	822
Venue hire	2,361	2,000	1,287
Other	5,248	5,770	5,296

Partnerships that strengthen ties with other countries	2016–17 target	2016–7 actual	2015–16 actual
Number of formal initiatives	20	62	31
Number of other initiatives	25	41	38
Total	45	103	69

Methodology

Financial data, including about the Australian National Maritime Foundation, is derived from the museum's systems and has been audited and agreed to in the Financial Statements.

Data regarding partnerships is compiled at the operational level following consultation throughout the organisation. Formal initiatives are those initiatives that involve official representatives (eg ambassador, politician, leading cultural institution). Other initiatives include exhibition exchanges, visits to and from,

participation (speakers, panels etc) in conferences or workshops, consultancies or advice, supply of information or materials to diplomatic missions or residences, collaborative programs, repatriation and loans or exchange of works with overseas collecting institutions.

Analysis

Self-generated revenue was \$17.78 million, well ahead of PBS (\$13.25 million). Excluding one-off items, self-generated revenue was \$13.47 million, which is still \$0.2 million ahead of PBS and \$1.3 million better than 2015–16.

All the self-generated revenue lines, except venue hire, were ahead of PBS. All were better than last year, except interest, which was on par with last year. Some highlights include:

- » the largest ever venue hire event – a Christmas party for almost 2,790 people
- » 33 sponsors as at 30 June 2017 (compared with 15 at 30 June 2016).

The Australian National Maritime Foundation raised \$3.58 million this year. This included the donation of the heritage vessel *SY Ena*; a further major donation to the Sadler Faithfull Program supporting Indigenous Maritime Heritage in Far North Queensland and the Torres Strait Islands; and a donation from the Australian Maritime Safety Authority.

The American Friends of the Australian National Maritime Museum was revitalised, and four additional directors were appointed to the Board of the Australian National Maritime Foundation.

The number of initiatives with other countries is double last year. This is principally due to the museum’s increased cultural diplomatic initiatives and the development and presentation of a series of international exhibitions relating to Italy, France, USA and Indonesia. The museum’s USA Gallery

program and its focus on the 75th anniversary of the war in the Pacific, together with early planning for the upcoming 250th anniversary of Lt James Cook’s Pacific voyage, has resulted in increased engagement with the USA, UK and New Zealand.

Priority – Enhance our organisational excellence

Maximising opportunities and delivering the best possible outcomes require a creative, efficient and progressive organisation. We will develop our people, implement our legal and regulatory obligations and manage our financial resources and assets to ensure our organisation maintains its strength and sustainability.

Criterion

The key measures of performance are:

- » number of WHS incidents involving staff compared to benchmark organisations
- » number of adverse audit findings.

The secondary indicators of performance are:

- » the quantity and quality of training offered through the Learning Management System and the level of user satisfaction with the system
- » the implementation of Workplace Health and Safety strategies and continuous improvement initiatives.

Criterion sources

2016–20 Corporate Plan, p 27
2016–17 Annual Operational Plan, p 19

Table 14 Results against performance criterion

	2016–17 actual		2015–16 actual
WHS injuries involving ANMM staff	7		12

	2016–17 target	2016–17 actual	2015–16 actual
Adverse audit findings	0	0	2

	2016–17 target	2016–17 actual	2015–16 actual
Percentage of staff who have completed at least one training course using the Learning Management System	100%	100%	N/A

Methodology

All workplace incidents and hazards are recorded in a dedicated online system (Risk Wizard). The system generates reports on the number of incidents and hazards reported and the actions taken in respect of those incidents and hazards. The injuries involving ANMM staff are extracted from the system.

The number of adverse audit findings is as per the Australian National Audit Office closing reports.

The Learning Management System is used to generate reports of staff usage and course completion.

Analysis

Workplace health and safety (WHS) is a priority project under the Annual Operational Plan for 2016–17.

This issue is a standing item for the fortnightly meetings of the museum's Executive Management.

A new approach to reporting on WHS matters to Council was implemented this year. Councillors have toured the high-risk areas of the site.

The Chair of the Audit Committee has worked closely with management and the museum's WHS Officer this year to address all but one of the issues in a WHS gap audit. The one outstanding issue,

which relates to the electronic reporting tool, is currently being progressed.

The museum has prioritised the visitor experience (onsite and offsite) and workplace health and safety this year but this has been somewhat at the expense of enhancing organisational excellence. Organisational structural changes that come into effect in the next reporting period will increase the focus on human resources strategic planning.

The level of remuneration for ANMM staff has been an issue for some years and has adversely affected morale. After a protracted period of negotiations, a new Enterprise Agreement, providing for a 6% increase in remuneration, will come into effect in the next reporting period.

The two adverse audit findings in 2015–16, which were category C, were resolved during the current reporting period.

This was the first year of museum's Learning Management System (LMS). Staff utilisation of the LMS is arguably a proxy for satisfaction with it. In 2016–17, the museum offered 35 courses via the LMS. A total of 1,308 courses were undertaken via the LMS this year. 100% of staff completed at least one LMS course.

Priority projects in the Annual Operational Plan 2016-17

1. Develop and actively promote the case for an expanded and vibrant maritime heritage precinct at Darling Harbour in consultation with stakeholders such as Sydney Heritage Fleet and NSW Government

Strong results in this area. Building on the museum's work last year, including commissioning a business case by KMPG and engaging with the NSW Government, support for the Maritime Heritage Precinct was announced by The Hon Duncan Gay MLC, then NSW Minister for Roads, Maritime and Freight, in November 2016. Consequent upon machinery of government changes in NSW, significant energy was directed to locking in support for the project at the political and bureaucratic levels.

2. Successfully implement the 'Unlocking the Collection' digital collection access initiative for both the ANMM Collection and the Australian Register of Historic Vessels (ARHV)

Completed. The museum's collection can now be searched online at: collections.anmm.gov.au

Visitation to collections online since initiation: 34,468.

The ARHV can also be searched online at: arhv.anmm.gov.au

Visitation to ARHV online: 10,186

In addition, over and above the plan, a new app for visitors to the museum was developed and implemented.

The app has been downloaded 2,989 times since it was launched in November 2016 in time for the museum's 25th anniversary. *The Voyage Game* continues to be hugely popular, with 116,934 user sessions played in the last year.

3. Implement the first stage of the permanent gallery development with a new visitor offer in the former Watermarks Gallery

Completed. To date, this gallery space has been used for two seasons of a lucrative exhibition (*Wildlife Photographer of the Year*) and for *Koori Art Expressions*. From November, the gallery will be used to exhibit the museum's important Saltwater Bark Collection in an exhibition titled *Gapu-Monuk – Saltwater, Journey to Sea Country – Recognising Indigenous Sea Rights*.

4. A stronger focus across the museum on exploring and implementing alternative revenue sources

Strong results in this area. Self-generated revenue was \$17.8 million in 2016–17. Excluding one-off items, self-generated revenue was ahead of PBS and \$1.3 million better than 2015–16. All self-generated revenue lines, except venue hire, exceeded PBS and all exceeded 2015–16 except interest, which was on par. Supplementation of appropriations was secured: highest ever capital uplift (\$13.9 million over three years) under the Public Sector Modernisation Fund; operational funding increase (\$1 million over three years).

5. Publish the ANMM Indigenous Reconciliation Action Plan (RAP) and progress the first phase of the plan, including preparation for successful delivery of the next Nawi conference

Some good results. The museum's second RAP (the Innovate RAP) is still not completed. However, Coolamon Partners has been engaged to help us to finalise this document. An Innovate RAP is for organisations that have developed relationships with their Aboriginal and Torres Strait Islander stakeholders and are ready to develop or implement programs for cultural learning, Aboriginal and Torres Strait Islander employment and supplier diversity. We have developed relationships with stakeholders, developed and implemented programs for cultural learning and also for Indigenous employment and have joined up to Supply Nation as a means of achieving supplier diversity.

The museum has been active in progressing various other initiatives:

- \$413,000 was expended on Indigenous arts and culture in 2016–17 (27 Indigenous organisations or artists) – a substantial increase on 2015–16 (\$293,000 to 17 Indigenous organisations or artists).
- 111 staff (83%) completed cultural awareness training online; a cultural awareness training workshop was piloted (11 staff participated).
- One APS temporary employee who identifies as Indigenous was recruited in 2016–17. An Indigenous apprentice shipwright was also engaged through an apprenticeship company.

Preparations are on track for a one-day Nawi Symposium on Indigenous Watercraft in November 2016.

6. Undertake further research to guide an expansion of the MMAPSS program and develop a proposal for the outreach component of commemorations of the 250th anniversary of Cook's first Pacific voyage

Completed. Council was briefed on the Maritime Museums of Australia Project Support Scheme (MMAPSS) and the opportunities for expansion in November 2016.

7. Implement the first stage of a new five-year HR Strategic Plan

Under way. The first stage of the museum's restructure, providing for the appointment of a new Deputy Director with responsibility for the Corporate Services Division, including Human Resources, is completed. No action has been taken on the HR Strategic Plan pending commencement of the Deputy Director in 2017–18.

8. Implement the WHS policy and ongoing monitoring as a high priority

Achieved. Workplace health and safety (WHS) is a standing item for the fortnightly meetings of the Executive. A new approach to reporting on WHS matters to Council was implemented. The Chair of the Audit Committee worked closely with management and the museum's WHS Officer to address all but one of the issues in a PWC gap audit. The one outstanding issue, which relates to the electronic reporting tool, is being progressed. Councillors have toured the high-risk areas of the site.

9. Seek external funding to support increased formal learning access via digital technology, such as the HMB Endeavour NBN program and The Voyage Game

Strong results in this area. The museum's application to the Department for \$230,000 towards the development of a digital education outreach program on HMB *Endeavour* was successful.

10. Complete the maintenance of the Administration Wing for a range of purposes including education, conferences and as a venue for hire

Completed. The refurbishment of the Administration Wing was completed in September 2016 (on time and budget). Since October 2016, more than \$250,000 has been received for hire of The Conference Centre, catering commission, AV and furniture hire. There are bookings to November 2017. A licence of The Conference Centre to the Australian Maritime College, University of Tasmania, provides significant strategic and financial benefits to the museum commencing in December 2017.

Analysis of overall performance against purpose

This has been an extraordinarily successful year for the museum in meeting its purpose, with most of the key performance measures met or exceeded.

The museum is succeeding in attracting visitors onsite, offsite and online, and visitor satisfaction is very high.

The National Maritime Collection is growing well, as is the percentage of the collection available to the public.

The museum's contribution to student education reflects high-quality curriculum-aligned programs onsite and online.

The museum's investment in Indigenous maritime heritage is an important legacy of our 25th anniversary year.

The exhibition *Escape from Pompeii*, in particular, has been a major success – with strong visitation and visitor appeal, good curriculum alignment, attractive programming and opportunities for publicity, commercial return, reputational benefit and stakeholder engagement.

Some of the other major achievements last year include:

- » a Silver NSW Tourism Award for the museum in the Major Tourist Attraction category
- » the refurbishment of The Conference Centre and agreement to license it to the Australian Maritime College
- » the finalisation of the five-year Strategic Plan for Maritime Archaeology
- » several successful cultural diplomacy initiatives in Indonesia and the USA, including the commemoration of the 75th anniversary of the Battle of the Coral Sea and advising on the status and conservation of the wreck of HMAS *Perth* (1).

Nine of the museum's top ten operational plan projects were completed or made significant progress this year. The organisational structural changes that come into effect in the next reporting period will increase the focus on human resources strategic planning.

This year the museum earned 39.2% of revenue from own sources (excluding one-offs), compared with 36.2% in 2015–6 and 33.1% in 2014–15. Revenue from admissions, retail, programs, sponsorship, grants, donations and interest all exceeded target this year, but the positive impact was eroded by savings measures in the Commonwealth Budget.

The donation of the heritage vessel SY *Ena* has significantly enhanced the museum's floating collection. The museum recognised exceptional supporters through the appointment of an Ambassador and by awarding two Honorary Fellowships this year. It is hoped this recognition will inspire others to support the museum.

The museum was confronted with a major increase in energy costs this year, which has been met through reprioritisation of spending which will be felt in the next reporting period.

Going forward, it will be extremely challenging for the museum to maintain growth in visitation, outreach, programs and the National Maritime Collection without supplementation of operational funding (whether through appropriation or own-source income).

The next year will also be the most complex in the museum's history as it implements several major capital projects that will be of great long-term benefit but have the potential for short-term adverse impact on revenue due to site disruption.

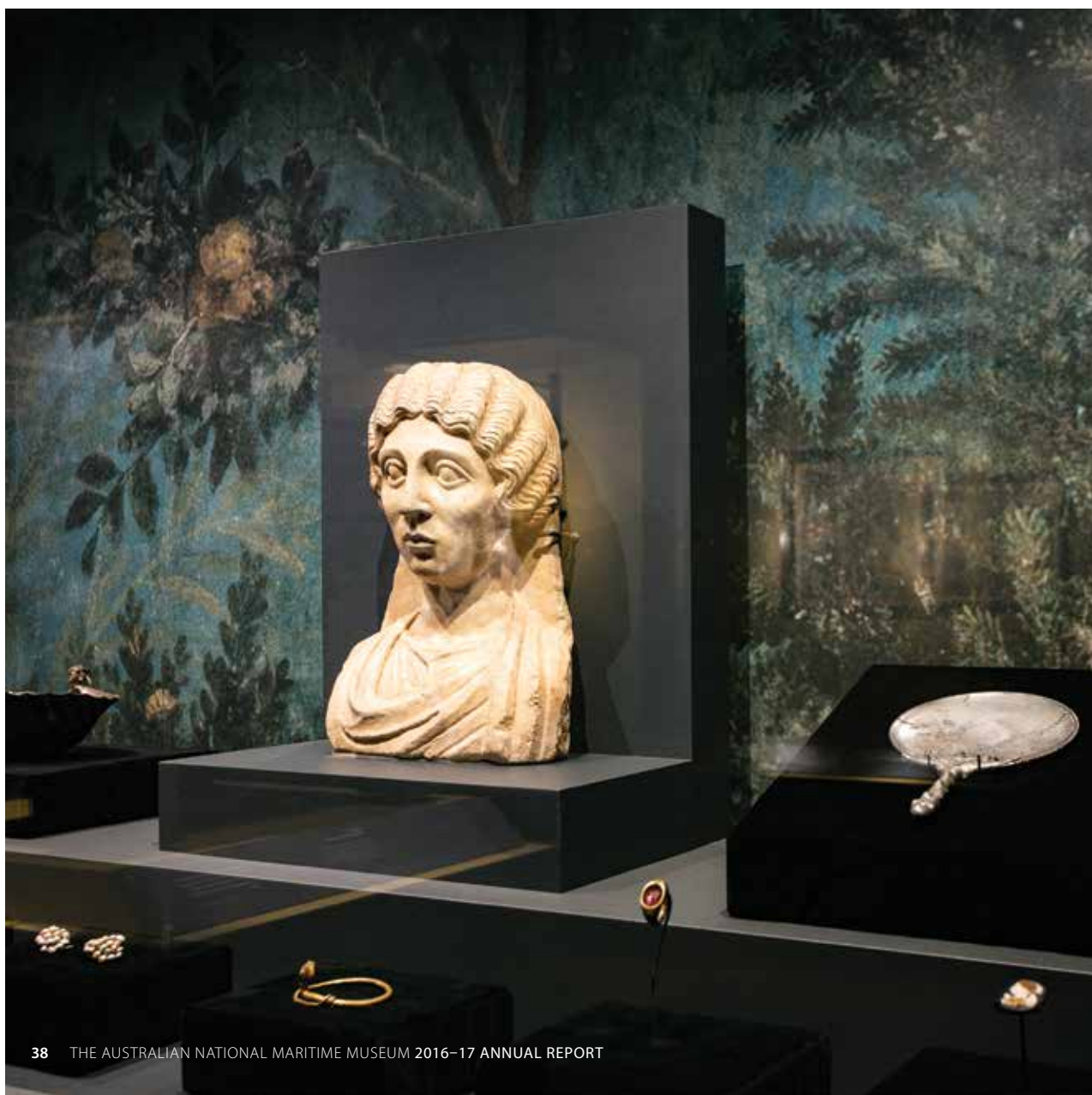
A stronger focus on enhancing organisational excellence will also occur.

Note 1: The data in this Annual Performance Statement is compiled by the relevant business unit applying the data definitions in the National Cultural Institutions Key Performance Indicator Framework compiled by the Department of Communications and the Arts where applicable.

Note 2: Data for performance in past years is sourced from the relevant Annual Report where possible.

2016–17

EXHIBITIONS AND ATTRACTIONS



This year the museum displayed 23 exhibitions onsite and toured a record-breaking 17 exhibitions to all seven Australian territories and states, and overseas, with the aim of sharing the national maritime story.

We are particularly pleased to have had two exhibitions go to the Northern Territory and will be continuing the tour of *Undiscovered – Photographic Works* by Michael Cook in the Northern Territory next year. The *War at Sea* flatpack exhibition has been seen by a staggering 162,324 people this year, taking its tour total to 269,833. Internationally we have had exhibitions in New Zealand, Monaco, the USA and Indonesia. *Horrible Histories® Pirates – the exhibition* was shortlisted for a MAGNA award.

To support Priority 3, 'Promote Indigenous Maritime Heritage', we hosted *Koori Art Expressions*, displaying the greatest ever number of works by New South Wales public school students. The layout was designed by Aboriginal designer Nicole Monks.

We also installed three Indigenous watercraft in the foyer; displayed *Munuk Zugubal – Saltwater Songlines* as a companion piece to *Ships, Clocks & Stars: The Quest for Longitude*; and hosted *Lustre: Pearl & Australia*, developed by the Western Australian Museum and Yawaru.

Contributing to record numbers for the museum has been our very popular exhibition *Escape from Pompeii*, developed by ANMM. We brought back the Natural History Museum's popular *Wildlife Photographer of the Year* for a second winter. These exhibitions have made our museum a 'must see'.

Through a different lens – Cazneaux by the water explored the maritime vistas of pre-eminent Australian photographer Harold Cazneaux, with key works drawn from the ANMM Collection.

Finally, we had great fun with our light-hearted exhibition *Bailey curates ... Dogs and cats all at sea*, which along with our return season of *Voyage to the Deep* entertained our younger visitors.

Exhibitions

	2016–17	2015–16	2014–15
Onsite exhibitions	23	28	26
Major exhibitions	7	5	5
Minor exhibitions	16	19	19
Rooftop projections	7	4	2
Films	5	–	–
Travelling exhibitions	17	11	5
Total exhibitions	40	39	31

left Our winter exhibition *Escape from Pompeii – the untold Roman rescue* contributed to record-breaking attendance figures this year. 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 from 18 April 2016, ongoing



Bailey curates ... Dogs and cats all at sea

The museum's border collie Bailey, Assistant Director of Seagulls, was asked to guest-curate an exhibition. Pawing through the museum's Samuel J Hood's photographic collection, Bailey sniffed out his favourite photos of dogs (and the occasional cat) living and working on board ships. Based on the 2008 exhibition *Little Shipmates: seafaring pets* curated by Patricia Miles.

Guest curator Bailey Haggarty

Ghost writer Janine Flew

Photography Andrew Frolows

Design Slade Smith Design, Adrienne Kabos

Project team Adrian Snelling, Neridah Wyatt-Spratt, Matt Lee

Exhibition coordination Alex Gaffikin

Venue Tasman Light Gallery

Dates 13 December 2016–6 June 2017



The Batavia Tapestry

An epic large-scale embroidered work by Melbourne textile artist Melinda Piesse illustrating the tragic story of the wreck of the VOC flagship *Batavia* in 1629.

**Curator and exhibition
coordination** Kim Tao

Graphic design Adrienne Kabos

Registration Anupa Shah, Cameron Mclean, Will Mather

Conservation Sue Frost

Production and lighting Stephen Hain, Kevin Bray, Tom Wilke

Venue Tasman Light Gallery

Dates 5 May–29 October 2017

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 Bailey chooses photographs for his exhibition. Image Andrew Frolows/ANMM right Detail from *The Batavia Tapestry* by Melinda Piesse. Image Kristina Kingston, courtesy Melinda Piesse

opposite page A naval officer and his terrier aboard *SS Chindwara*, from the exhibition *Bailey curates ... Dogs and cats all at sea*. Samuel J Hood Studio ANMM Collection





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

Escape from Pompeii – the untold Roman rescue

One of the first recorded rescues by sea of civilians by a military force occurred after Mt Vesuvius erupted in 79AD. *Escape from Pompeii* was developed by the Australian National Maritime Museum in association with Expona and Contemporanea Progetti.

Curator Will Mather

3D design Johanna Nettleton

Graphic design Adrienne Kabos, Daniel Ormella (external)

Project management Michelle Linder, Johanna Nettleton

Concept and executive lead

Michael Harvey

ICT Cameron Smith

Marketing Jackson Pellow,

Eva Close

External relations Shirani Aththas

Public programs Annalice

Creighton

Editorial Janine Flew

Library research Karen Pymble

Image administration Inger Sheil

Digital outreach Karen Roberts, Oscar Hillerstrom, Kate Pentecost

Production and lighting Peter Buckley, Stephen Crane, Stephen Hain, Tom Wilke, Kevin Bray

Registration Will Mather,

Cameron Mclean, Anupa Shah, Sabina Escobar

Conservation Agata Rostek-Robak, Jeff Fox, Nicholas Flood

Sponsorship Tina Koutsogiannis, Gail de Raadt

Retail Matt Lee, Darrell Ong

Education programs Jeff Fletcher

Front of house management Kim Turski

Venue North Gallery

Dates 31 March–3 September 2017

left Detail of image from *Circle* by Jeannie Baker. Andrew Frolows/ANMM right Amphorae on display in *Escape from Pompeii – the untold Roman rescue*. Image Andrew Frolows/ANMM

'Fascinating exhibition of Pompeii from the maritime perspective'

TripAdvisor review by Coleman 22 from Sydney, 16 June 2017



The Hartog Plate

A rare chance to see the original Hartog plate, on loan from Amsterdam's Rijksmuseum to mark 400 years since Dirk Hartog's historic landing on the coast of Western Australia.

Curator and exhibition

coordinator Kim Tao

3D design Johanna Nettleton

Graphic design Adrienne Kabos

Sponsorship Gail de Raadt

Registration Will Mather,
Anupa Shah

Digital Kate Pentecost

Production Stephen Hain,
Kevin Bray

Conservation Agata Rostek-Robak

Venue Navigators Gallery

Dates 5 May–29 October 2017

Indigenous watercraft

Display in the foyer of *nawi* (traditional Aboriginal bark canoe, New South Wales), *gaalwa* (traditional Aboriginal raft, Western Australia) and *ningher* (traditional Aboriginal rolled-bark canoe, Tasmania).

Curator Donna Carstens

Registration Sabina Escobar,
Rhondra Orchard, Cameron
Mclean

Conservation Rebecca Dallwitz

Project management Annabelle
Berriman

Installation Pollards

Venue ANMM foyer

Dates from December 2016

Kay Cottee First Woman

First Woman opens a window into Kay Cottee's world. It features stunning footage taken on board *Blackmores First Lady* and multimedia programs exploring Cottee's history-making 1987/88 world circumnavigation. The exhibition works as a prelude to a visit on board the yacht, where you can step inside the tiny cabin that was the solo sailor's home for six months.

Curator Daina Fletcher

Exhibition coordination Alex
Gaffikin

Production and lighting Stephen
Hain, Kevin Bray, Tom Wilke

Conservation Sue Frost,
Nicholas Flood

Registration Sabina Escobar

Venue Tall Gallery

Dates from 21 November 2016

left Visiting Rijksmuseum conservator Tamar Davidowitz and the Hartog Plate, on loan to ANMM from the Rijksmuseum to commemorate 400 years since Dirk Hartog's landing on the west coast of Australia.
centre *Nawi* (folded bark canoe), one of three Indigenous watercraft on display in the museum's foyer.
right *Kay Cottee First Woman* display.
All images Andrew Frolows/ANMM





Koori Art Expressions 2016

Artworks produced by students in Public Schools NSW across Sydney (Kindergarten to Year 12) in their exploration of the 2016 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.

Education Jeff Fletcher,
Anne Doran

Exhibition coordination Michelle
Linder, Alex Gaffikin

Curator Donna Carstens

Graphic design Adrienne Kabos,
Heidi Riederer

3D design Black and White
Creative

Registration Cameron Mclean,
Sabina Escobar

Production and lighting Adam
Laerkesen, Stephen Hain,
Tom Wilke

Conservation Agata Rostek-Robak

Venue Tall Gallery

Dates 25 November 2016–
29 January 2017

opposite page *The Way, 2016*,
Mount Lewis Infants' School, NSW.
Image Andrew Frolows/ANMM

Lessons from the Arctic

This exhibition in the Vaughan Evans Library profiled the successful expedition of Roald Amundsen and his crew to Antarctica. It contained more than 200 photographs of the preparation and execution of the historic expedition of 1910 to 1912. Created by the Fram Museum, Norway, it was augmented by a model from our collection and books on polar exploration from our library.

Curator Daina Fletcher

Exhibition coordination Alex
Gaffikin, Gillian Simpson

Conservation Jeff Fox

Production and lighting Peter
Buckley, Adam Laerkesen,
Stephen Crane, Tom Wilke

Registration Sabina Escobar

Venue Vaughan Evans Library

Dates 1 March–30 June 2017

left *Detail of Signs and Ceremonies*,
Double Bay Public School.

Image Andrew Frolows/ANMM
centre *Lessons from the Arctic* was
the Vaughan Evans Library's first
exhibition. Image Andrew Frolows/
ANMM right Diving gear featured
in *Lustre: Pearling & Australia*.
Image Andrew Frolows/ANMM

Lustre: Pearling & Australia

This exhibition traces the fascinating heritage of pearling across the north of Australia, from Shark Bay to the Torres Strait Islands. Developed and designed by Western Australian Museum and Nyamba Buru Yawuru

Exhibition coordination Alex
Gaffikin

Curator Donna Carstens

Registration Anupa Shah

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

Conservation Jeffrey Fox,
Lucilla Ronai, Nicholas Flood

App development Oscar
Hillerstrom

Digital marketing and outreach
Eva Close, Kate Pentecost

External relations Jude Timms,
Shirani Aththas

Venue South Gallery

Dates 18 February–13 August 2017



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



Out of Hawaii – surfing goes global

In 1961 a group of 20 Australian surfers flocked to Hawaii for its huge waves and the famed Makaha surfing contest.

Among them was a young Bernard 'Midget' Farrelly.

Curator and exhibition coordinator Daina Fletcher

3D design Johanna Nettleton

Graphic design Adrienne Kabos

Conservation Lucilla Ronai, Jeff Fox, Nicholas Flood

Production and lighting Stephen Hain, Thomas Wilke

Conservation Nicholas Frost

Venue Tall Gallery

Dates from 14 June 2017



'Plucky little ship Aurora'

20 June 2017 marked 100 years since the famous polar vessel *Aurora* left Newcastle, Australia, with a cargo of coal – never to be seen again.

Curator and exhibition

coordination Daina Fletcher

3D design Johanna Nettleton

Graphic design Adrienne Kabos

Conservation Nicholas Flood

Production and lighting Stephen Hain, Tom Wilke, Kevin Bray

Venue Tasman Light Gallery

Dates 20 June–November 2017

left *Kulba Yadail* (Old Lyrics) (detail), Billy Missi. Estate of the late Billy Missi/Licensed by Viscopy
centre Jack Eden, *Presentation of the trophies in the first world open surfboard championships* Manly, 1964. Gelatin silver photograph, printed 1990s. Gift from Jack and Dawn Eden. ANMM Collection
right *Aurora's* lifebuoy. Gift from Mr John Hooke CBE. ANMM Collection.
Image Andrew Frolows/ANMM

opposite page left Joseph Wilson's medals. ANMM Collection.

Image Andrew Frolows/ANMM

centre Greek trireme on display in the museum's foyer. Image Andrew Frolows/ANMM

right Marine timekeeper H5, by John Harrison.

© National Maritime Museum, Greenwich, London, Ministry of Defence Art Collection

This year the museum staged three Indigenous-themed exhibitions, as well as installing an exhibit of Indigenous watercraft



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.

Commemorating the loss of submarine *AE1*, 14 September 1914

The museum acquired the service medals of *AE1*'s Chief Engine Room Artificer Joseph Wilson, which went on display for the first time to mark the anniversary of the loss of *AE1*.

Curator James Hunter

Dates 14 September–late November 2016

Racing, rabbits and roast pork – The Rolex Sydney–Hobart Yacht Race

On 26 December 2016, a spectacular fleet of more than 90 yachts of varying sizes, shapes and crews headed out of Sydney Harbour to race the 1,160 kilometres south to Hobart, Tasmania.

Curator Daina Fletcher

Dates 13 December 2016–24 January 2017



Year of the Rooster – Chinese maritime traditions

To celebrate Chinese New Year, we displayed items relating to enduring and exciting Chinese cultural traditions from the museum's collections.

Dragons featured heavily.

Curator Daina Fletcher

Dates 24 January–30 March 2017

Greek trireme

Coinciding with the exhibition *Escape from Pompeii*, we installed a model of a Greek trireme in the museum foyer.

Curator Will Mather

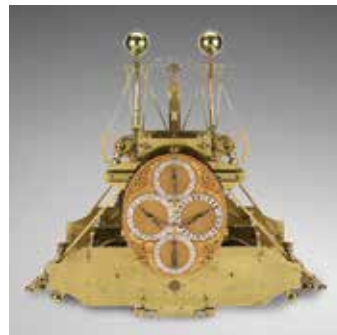
Dates 31 March–3 September 2017

'Let's take the next steps' – marking National Reconciliation Week 27 May–3 June 2017

We reflected on a significant anniversary in Australia's reconciliation journey – 25 years since the historic Mabo decision on 3 June 1992.

Curator Donna Carstens

Dates from 27 May, ongoing



Ships, Clocks & Stars – the Quest for Longitude

Travelling from the National Maritime Museum, London, this award-winning exhibition told 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

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

Graphic design Daniel Ormella

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



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

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, ongoing

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*.

Exhibition coordination Michelle Linder

Creative production Em Blamey

Curator Kieran Hosty

Registration Will Mather

Production and lighting Stephen Crane, Peter Buckley, Tom Wilke

ICT Heath Knott

Design Thylacine

Venue North Gallery

Dates 14 December 2016–19 February 2017

left Artworks by Billy Missi.

Image Andrew Frolows/ANMM

centre *The Red Jacket in Hobson's Bay*, 1856–67, by Thomas Robertson.

ANMM Collection 00006060.

Photograph ANMM right Design by Thylacine



Wildlife Photographer of the Year 51 (2015)

On loan from the Natural History Museum in London, this world-renowned exhibition showcased 100 awe-inspiring photographs, taken in many 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



Wildlife Photographer of the Year 52 (2016)

On loan from the Natural History Museum in London, this world-renowned exhibition showcases 100 awe-inspiring photographs. Images are chosen for their artistic composition, technical innovation and truthful interpretation of the natural world.

Design Elin Thomas (consultant 3D design), Heidi Riederer
Sponsorship Tina Koutsogiannis, Gail de Raadt
Digital outreach Karen Roberts
Marketing Jackson Pellow, Axel Gielen
Membership Oliver Isaacs
Curator Donna Carstens
Registration Sabina Escobar, Sally Fletcher, Anupa Shah, Cameron Mclean
Conservation Agata Rostek-Robak, Nicholas Flood, Jeffrey Fox
Project and contract management Michael Harvey, Alex Gaffikin, Michelle Linder
Production and lighting Stephen Hain, Adam Laerkesen, Tom Wilke
Retail Matt Lee, Darrell Ong
External relations Shirani Aththas, Jude Timms
Learning Annalice Creighton
ICT Heath Knott
Venue Tall Gallery
Dates 31 May–9 October 2017



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.

Coordinator/curator Daina Fletcher
Design 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 *Wings of summer*, Klaus Tamm, Germany. © Klaus Tamm/Wildlife Photographer of the Year centre
Nosy neighbour (detail), Sam Hobson, United Kingdom. © Sam Hobson/Wildlife Photographer of the Year
 right *Hellstrom, Herzogin Cecilie* (detail) by Dennis Adams. ANMM Collection

2016–17

TRAVELLING EXHIBITIONS



As part of our strategic objective to extend our reach and outreach, the museum has an extensive program of travelling exhibitions that tour to regional areas and interstate. For the first time this year, we toured exhibitions to all seven Australian territories and states. More than 752,000 people visited the museum's travelling exhibitions in 2016–17.

The museum won two grants for travelling exhibitions:

- » A grant of \$186,000 in FY2016/17 for *The Art of Science* from the National Collecting Institutions Touring and Outreach (NCITO) Program grant for *The Art of Science: Baudin's voyagers 1800–1804*
- » A grant of \$51,125 for *Undiscovered: Photographic Works* by Michael Cook.

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 Frolovs/ANMM

The museum's travelling exhibitions reached more than 750,000 people in Australia and overseas in this reporting period

This year we toured a record 17 exhibitions with the aim of sharing the national maritime story. We are particularly pleased to have had two exhibitions go to the Northern Territory, and will be continuing the tour of *Undiscovered: Photographic works by Michael Cook* there next year. *The War at Sea* flatpack exhibition has been seen by 162,324 people this year, taking the tour total to 269,833. Internationally we have had exhibitions in New Zealand, Monaco, USA and Indonesia. *Horrible Histories® Pirates – The exhibition* was shortlisted for a MAGNA award.

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. 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; Undiscovered – Photographic Works by Michael Cook and *Living Waters*. The last toured to Monaco as part of the *Taba Naba* exhibition at the Oceanographic Museum in Monte Carlo.

We toured two exhibitions as part of our 'Sail Away' program, which consists of smaller exhibitions of paintings, prints and photographs drawn from the ANMM Collection. *Waves and Water – Australian beach photographs* was displayed in Bega, NSW, and *Through a Different Lens – Cazneaux by the Water* opened at the South Australian Maritime Museum in Adelaide.

Specialised installation staff travelled to Geelong (VIC), Fremantle (WA) and New Plymouth (New Zealand) to install our interactive exhibitions designed for family audiences. In 2016–2017, *Voyage to the Deep* was displayed at the Puke Ariki Museum in New Plymouth and the Western Australian Maritime Museum in Fremantle, while *Horrible Histories® Pirates – The exhibition* was shown at the National Wool Museum in Geelong, Victoria. The museum's public programs team provides additional interpretative material to accompany these exhibitions.

Travelling exhibitions

	2016–17	2015–16	2014–15
Number of travelling exhibitions	17	11	5
Number of exhibitions in Australia	12	7	4
Number of venues in Australia	83	72	21
Number of exhibitions overseas	7	4	1
Number of venues overseas	8	4	1
Total offsite visits to exhibitions	758,964	914,891	188,871



The Art of Science: Baudin's voyagers 1800–1804

The exhibition showcased original sketches and paintings created by Baudin's artists Charles-Alexandre Lesueur and Nicolas-Martin Petit during the voyage of 1800–1804. 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 Dr Nigel Erskine

Indigenous consultation Donna Carstens, Helen Anu

Tour coordination Alex Gaffikin, Lindl Lawton (SAMM), Sara Kelly (NMA)

Designer Malloway

Conservation Agata Rostek-Robak, Lucilla Ronai

Venues and dates

South Australian Maritime Museum, 30 June–11 December 2016

Queen Victoria Museum Art Gallery, 7 January–20 March 2017

Tasmanian Museum and Art Gallery, 7 April–9 July 2017

Battle of the Java Sea

The museum's role in the archaeological investigation of the wreck of HMAS *Perth* is highlighted in graphic panels and a multimedia program about the Battle of Sunda Strait as part of a broader exhibition on the Battle of the Java Sea developed in collaboration with Australian, US, British and Japanese embassies for the 75th anniversary of these events.

Coordination Richard Wood

Curator Lindsey Shaw

Archaeologist Kieran Hosty

2D design Virginia Buckingham Graphic Design

Film production IndiVisual Films

Venue Museum Bahari, Jakarta, Indonesia

Dates from 28 February 2017

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.

Project manager Michelle Linder

Curator Dr Stephen Gapps

Designer Adrienne Kabos

Registrar Cameron Mclean

Venue and dates

Arma Museum, Arpad, Bali, Indonesia, 27–30 October 2016

Bali Writers Festival, 27 October–3 November 2016

Widaya Halim, Indonesian Diaspora WA, 10–12 February 2017

ICC, Indonesian Presidential visit, 26 February 2017

left Red-rumped parrot (Timor), by Charles-Alexandre Lesueur. Image Museum d'histoire naturel, Le Havre centre *Battle of the Java Sea* at Arma Museum, Bali. ANMM image right Scene from the 1946 film *Indonesia Calling* by Joris Ivens. Courtesy NFSA Archive



Clash of the Carriers

A widescreen documentary film about the Battle of the Coral Sea (4–8 May 1942), the first naval battle ‘fought in the air’ and the first time the Japanese advance through the south-west Pacific was halted. Told from Australian, US and Japanese perspectives.

Projects Vanessa Weedon

Creative producer Richard Wood

Historian Dr James Hunter

Rights and permissions Inger Sheil

IT Coordination Heath Knott

Production Luscious International

Venue Action Stations

Dates from 6 May 2017

East Coast Encounters – Re-imagining the 1770 encounter

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

Tour coordination John Waldron (Blue Sky View)

Conservation Agata Rostek-Robak

Registration Rhondda Orchard

Venues and dates Nature’s Powerhouse, Cooktown, QLD, 1 June–30 July 2016

Pinnacles Gallery Townsville, QLD, 23 September–30 October 2016

Caboolture Regional Art Gallery, QLD, 19 November 2016–

21 January 2017

Lockyer Valley Art Gallery, Gatton, QLD, 1 February 2017–30 March

2017

University of the Sunshine Coast, QLD, 17 February–25 March 2017

Coffs Harbour Regional Gallery, NSW, 1 April–30 June 2017

Guardians of Sunda Strait – the WWII loss of HMAS Perth and USS Houston

On the night of 28 February and 1 March 1942, the men of HMAS *Perth* and USS *Houston* fought for their lives in the Sunda Strait between Java and Sumatra.

Against overwhelming odds – outnumbered and outgunned by a powerful advancing Japanese force – they fought bravely and defiantly, but lost. Both ships sank and many men died on that dreadful night in the Battle of Sunda Strait.

Coordination Richard Wood

Curator Lindsey Shaw

Registration Will Mather,

Anupa Shah, Cameron Mclean

Rights and permissions Inger Sheil

3D design Five Spaces Design

2D design Virginia Buckingham

Graphic Design

Film production IndiVisual Films

Editor Janine Flew

Conservation Lucilla Ronai,

Sue Frost

Photography Andrew Frolovs

Preparation Kevin Bray,

Peter Buckley, Thomas Wilke

Publicity Shirani Aththas

Venue Julia Ideson Gallery,

Houston Public Library, Houston,

Texas, USA

Dates 28 February–30 June 2017

left Still image from *Clash of the Carriers*. Image © ANMM centre *tibberwuccum*, Judy Watson, 2005. ANMM Collection right Design by Virginia Buckingham. Image © ANMM



Guardians of Sunda Strait panel display

The panel display highlights the story of HMAS *Perth* and USS *Houston*.

Venues and dates USS *Intrepid* aircraft carrier, New York, USA, from 8 May, ongoing
USS *Texas*, Houston, USA, 1 March–30 June 2017

Horrible Histories® Pirates – The exhibition

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

Tour coordinator Michelle Linder

Design Johanna Nettleton

Creative production Em Blamey

Graphic design Adrienne Kabos

Education Anne Doran

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

ICT Heath Knott, Cameron Smith

Public programs Annalice Creighton

Venue and dates

National Wool Museum, Geelong, VIC, 19 November 2016–17 April 2017

Indigenous watercraft flatpack display

Highlighting the diversity of Indigenous watercraft across Australia.

Curators and tour coordination

Donna Carstens, Helen Anu

Design Christie Fearn (external)

Venues and dates Homeground Indigenous Festival, Sydney Opera House, NSW, 8 and 9 October 2017
Lake Macquarie City Art Gallery, Booragul, NSW, 11 January 2017

‘May I say it really is a very clever whole exhibition pack ANMM has devised. Very easy for 2 people to manage and maybe 3 to erect! After 13 years of art gallery packs and unpacks it was a dream!’

Jay Miller, Curator,
Mission to Seafarers, Victoria

left Before its deployment to Asian waters, HMAS *Perth* saw duty in the Mediterranean and Middle East. Egypt was exotic and exciting for the young Australian sailors, and photographs to send back home were a priority. Naval Heritage Collection centre Image © ANMM **right** *Nawi* (folded bark canoe). ANMM image



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.

In addition, one of the highlights of the exhibition, a video and photographic installation by a collective of young and famous Aboriginal artists, poses questions of the sacred and profane and opens a window onto new contemporary art practices.

Curators Erica Izett (external), Donna Carstens

Conservation Rebecca Dallwitz, Sue Frost

Registration Rhondda Orchard

Venue Oceanographic Museum of Monaco

Dates 24 March–30 September 2016



Shackleton: Escape from Antarctica flat pack

This banner exhibition shows how Anglo-Irish adventurer Sir Ernest Shackleton saved all 28 of the men aboard the doomed ship *Endurance*, in what Sir Edmund Hillary described as 'the greatest survival story ever undertaken'.

Project management Annabelle Berriman

Tour coordination Emily Jateff

Curator Daina Fletcher

Design Adrienne Kabos

Venues and dates Port Pirie Regional Library, SA, 1 February–15 April 2017
Redcliffe Museum, QLD, 24 February–16 April 2017
Wallaroo Heritage and Nautical Museum, SA, 10 February–15 April 2017

Central Coast Marine Discovery Centre, Terrigal, NSW, 1 April–4 June 2017
Irwin District Museum, Dongarra, WA, 1 March–31 May 2017
Cootamundra Library, NSW, 30 April–22 May 2017
Port MacDonnell Community Complex, SA, 1 May–15 July 2017
Whyalla Maritime Museum, SA, 1 May–20 June 2017



Through a different lens – Cazneaux by the water

This exhibition of more than 40 original pieces reflects how water, harbour and coastline fit within Cazneaux's work, his signature pictorial photographic style and his foray into modernism and abstract form.

Curator Daina Fletcher

Design Adrienne Kabos

Tour coordination Michelle Linder

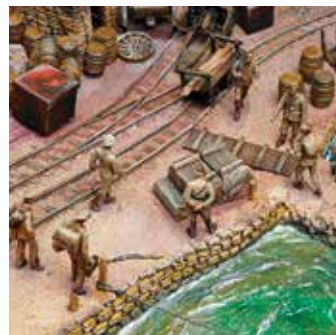
Registration Cameron Mclean, Anupa Shah

External relations Jude Timms

Conservation Lucilla Ronai

Venues and dates South Australian Maritime Museum, Port Adelaide, 16 June–15 October 2017

left Indigenous Western Australian pearl shell pendant with a finely incised design. ANMM Collection 00045196 centre The onset of winter: *Endurance* trapped in the ice (detail), 1915. Photograph by Frank Hurley. ANMM Collection right Harold Cazneaux, *Old houseboat Kerosene Bay* (detail), c 1907. ANMM Collection 00054648



Undiscovered: Photographic Works by Michael Cook

Undiscovered provides a contemporary Indigenous perspective of European settlement in Australia, a land already populated. Cook's artworks shift roles and perspectives around the notion of European 'discovery' of Australia, reflecting upon our habitual ways of thinking and seeing our history.

Curator Donna Carstens

Tour coordination Michelle Linder

Design Heidi Riederer,
Virginia Buckingham (external)

Registration Cameron Mclean,
Anupa Shah

Conservation Lucilla Ronai

Venues and dates South Australian
Maritime Museum, Port Adelaide,
14 April–4 June 2017

Museum and Art Gallery of the
Northern Territory, Darwin, NT,
17 June–27 August 2017

Voyage to the Deep

A fantasy-themed exhibition for 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.

Tour coordinator Michelle Linder

Creative producer Em Blamey

Design Thylacine

Registration Will Mather

Conservation Rebecca Dallwitz

Production Stephen Crane,
Peter Buckley

Audience research Dr Lynda Kelly

ICT Heath Knott

Facilities Keith Buckman

Marketing Jackson Pellow

Dates and venues Puke Ariki

Museum and Visitor Centre,
New Plymouth, NZ, 21 May–
16 October 2016
Fremantle Maritime Museum, WA,
26 May–20 August 2017

War at Sea – the Navy in WWI

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

Curator Dr Stephen Gapps

Tour coordination Michelle Linder

Registration Cameron Mclean,
Anupa Shah, Will Mather,
Sabina Escobar

Production Stephen Crane,
Peter Buckley

Conservation Rebecca Dallwitz,
Sue Frost

Venues and dates Western

Australian Museum, Albany, WA,
11 June–28 August 2016
National Wool Museum, Geelong,
VIC, 17 September–11 December
2016

Maritime Museum of Tasmania,
Hobart, TAS, 23 December 2016–
18 June 2017



War at Sea panel display

A 'flatpack' 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. The panel display highlights the contribution the Royal Australian Navy made in the 'war to end all wars', less widely known than those of the soldiers at Gallipoli and the Western Front. This modular display has been shown at over 128 RSL clubs, museums, council facilities, schools, defence establishments, public events, libraries and visitor centres since 2015, with 54 individual venues reached in FY 2016–17. Total visitation for the year is 169,802.

Tour coordination Emily Jateff

Curator Dr Stephen Gapps

Designer Wingrove Design

Venues and dates 54 venues around all states and territories

Waves and Water – Australian beach photographs

Sunbathers, swimmers, surfers and surf lifesavers are depicted in this selection of photographs from the ANMM Collection 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.

Curator Daina Fletcher

Tour coordination Michelle Linder

Registration Cameron Mclean

Conservation Agata Rostek-Robak

Venues and dates Bega Valley Regional Gallery, Bega, NSW, 9 December 2016–4 February 2017

opposite page left *Undiscovered # 4* by Michael Cook. ANMM Collection centre *Voyage to the Deep* was conceived and produced by ANMM as a touring exhibition. Image Andrew Frolovs/ANMM right Detail of diorama by Geoff Barnes. Image Andrew Frolovs/ANMM

left Rockingham RSL Sub-Branch President Ian Brook with an ex-serviceman in front of the *War at Sea* display at Comet Bay College, WA. Image by CPO Toni Ralph centre *The Bathers* (1989) by Anne Zahalka. ANMM Collection. Reproduced courtesy Anne Zahalka

2016–17

INTERACTIVES AND MULTIMEDIA

Rooftop projections

Colours of India

Created by The Electric Canvas, the *Colours of India* rooftop projection took inspiration from the colours, patterns, flavours and sounds of India.

Dates 2 September–16 October 2016

A chance encounter

Images of Dirk Hartog's plate enveloped the museum's rooftop in this commemoration of the 400th anniversary of the Dutch mariner's landing on the west coast of Australia. Produced in collaboration with the University of Technology Sydney, and with funding from the Netherlands Embassy.

Dates 20 October–6 November 2016

Hartog Plate – Waves of Migration

On 25 October 1616, Dutch mariner Dirk Hartog landed on the west coast of Australia in the VOC ship *Eendracht* and left a pewter plate recording details of his visit. In collaboration with the University of Technology Sydney, and with

funding from the Netherlands Embassy, the museum produced a three-minute roof projection exploring the 400th anniversary of this chance encounter.

Dates 1–12 February 2017

Lunar New Year Festival

Partnering with City of Sydney, ANMM hosted animated rooftop projections in the evenings to celebrate the Year of the Rooster.

Dates 27–29 January 2017

Waves of Migration

Waves of Migration wove together a series of slides that depicted Australia's rich tapestry of migration stories and encouraged audiences to reflect on the current immigration debate by demonstrating the historical continuity of migration by sea. The project received a silver MUSE Award for public outreach from the American Alliance of Museums. The MUSE awards recognise excellence in museum media and technology projects.

Dates 26 January; 30 January–14 February 2017

Pompeii

A 60-second rooftop projection advertising our exhibition *Escape from Pompeii – the unknown Roman rescue*.

Dates 14–22 April 2017

Inspired by the Sea

Inspired by the Sea was developed by animation students from The University of Technology, Sydney, and sees a new generation of creative talent gain inspiration from literature, art, music, the museum's collection and their lived experience of what the sea means to our island nation. The rooftop projection was shown in conjunction with *Vivid Sydney*.

Dates 26 May–17 June 2017



Films

Clash of the Carriers

This wide-screen documentary film about the Battle of the Coral Sea, premiered in New York on 4 May on board USS *Intrepid*. Attending were Australian and American veterans of the battle, President of the United States Donald Trump and Prime Minister of Australia Malcolm Turnbull. The film premiered in Australia in the museum's *Action Stations* cinema at the annual commemoration of the battle on 6 May.

A Day in the Life of Pompeii

An animated immersive 3D theatre installation that gave visitors a chance to feel the drama and terror of the town's citizens long ago, and witness how a series of eruptions wiped out Pompeii over 48 hours.

Licensed by Museum Victoria and Zero One Animation

Projection, Maritime Archaeology off Sicily

Film showing the removal of a rostrum from the sea bed off the Egadi Islands and its subsequent conservation.

Credit © Soprintendenza del Mare

Projection, Battle of the Aegates Islands

Using gaming technology, Creative Assembly created a film of what the naval battle may have looked like and how the rostra of the warships were used. The Australian National Maritime Museum and the Western Australian Museum thank SEGA, Creative Assembly and the Ashmolean Museum for permission to screen this film created for the exhibition *Storms, War and Shipwrecks: Treasures from the Sicilian Seas*.

3D reconstruction of the House of Lucius Caecilius Iucundus, Pompeii

By combining traditional archaeological techniques with 3D technology, researchers at Lund University in Sweden have produced a 3D model of the house of Lucius Caecilius Iucundus. It was his house that featured the frieze of the earthquake of 62 AD on the household shrine.

Courtesy of Lund University, Swedish Pompeii Project

Pompeii: New Secrets Revealed with Mary Beard

BBC documentary featuring the work of Dr Estelle Lazer of the University of Sydney on what the casts and bones of the victims of Pompeii can tell us about their lives.

Credit All3MediaInternational and Lion Television Ltd

Interviews

Six interviews with Australian and American Coral Sea veterans were recorded and produced by the museum for an event in New York at which the museum's new wide-screen documentary film about the Battle of the Coral Sea premiered. They were added to 'War and Peace in the Pacific 75' digital and online content.

left Still from *A Day in the Life of Pompeii* right Still from *Pompeii: New Secrets Revealed with Mary Beard*

2016–17

ACHIEVEMENTS, OUTREACH, COLLABORATIONS AND PARTNERSHIPS



The museum takes its work to a wide audience across and beyond Australia through exhibitions, public and schools programs, print and electronic publishing, media, community-based projects and web-based programs

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. We report below on the museum's five divisions: Executive; Finance and Information Communication Technology; Operations; Public Engagement and Research; and Commercial and Visitor Services.

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 76 for more detail.

Escape from Pompeii: the untold Roman rescue brought together artefacts from Pompeii and Herculaneum in an exhibition produced by ANMM. Image Andrew Frolovs/ANMM

Executive Division

Council Secretariat

Council met four times this year, as reported in Appendix 11 (page 180). This year, the Council's focus has been on various strategic priorities, including the museum's funding and growth. Some of the significant matters considered by Council include future directions in learning at the museum, the museum's temporary and touring exhibitions strategy, the acquisition priorities for the National Maritime Collection, the future of the floating heritage fleet, developments in the Darling Harbour precinct, the museum site master planning and optimisation, the museum's brand, volunteering, the museum's sponsorship strategy and the strategic direction of the Australian National Maritime Foundation and the Maritime Museums of Australia Project Support Scheme.

External Relations

2016–2017 has been a great year for lifting the museum's media profile, with much media interest generated about our exhibitions and special projects. There were 1,080 media stories about the museum, reaching nearly 53 million people and with a media value of over \$12.7 million.

These figures are a decrease from the previous financial year (2015–2016), which enjoyed a large spike due to an announcement by the Rhode Island Maritime Archaeology Project (RIMAP) that it, in partnership with the museum, had identified five possible wreck sites that could be HMB *Endeavour*. The museum's major new attraction *Action Stations* also launched in that period. The 2016–2017 figures are strong, however, and consistent with figures reported over the previous financial years prior to 2015–2016.

top ANMM Maritime Archaeology Manager Kieran Hosty examines the wreck of HMAS *Perth* in Indonesian waters. Image James Hunter, ANMM/Pusat Penelitian Arkeologi Nasional bottom *Arctic Showtime* ©Audun Rikardsen (Norway)/Wildlife Photographer of the Year

The museum's world-class reputation was enhanced through its major exhibition *Escape from Pompeii – the untold Roman rescue*, which generated very strong media coverage. Features ran in major publications, including *The Australian* newspaper and its *Culture* magazine, *The Sydney Morning Herald*, *Daily Telegraph*, *Time Out*, *Central Magazine* and *Lloyd's List*. Stories were also broadcast on ABC Radio and Channel Nine's *Today Show*.

Photography has become an important theme for the museum and this year saw positive responses to its photographic exhibitions. *Wildlife Photographer of the Year* once again received strong coverage, with stories appearing in *The Weekend Australian*, the *Daily Telegraph*, *Camera Magazine*, *The Territorian* and *The West Australian*, while *Through a different lens – Cazneaux by the water* appeared in *The Australian*, *The Sydney Morning Herald*, *North Shore Times* and the *Australian Arts Review*.

The museum's Indigenous programs received good media coverage. The recent acquisition of contemporary Indigenous artist Alick Tipoti's dugong sculpture *Kisay Dhangal* was featured on ABC *Weekend Breakfast*. The exhibition *Lustre – Pearling & Australia*, on loan from the Western Australian Museum, featured in the *Koori Mail*, ABC TV *Weekend Breakfast*, ABC Radio 702, ABC Perth and ABC Online.

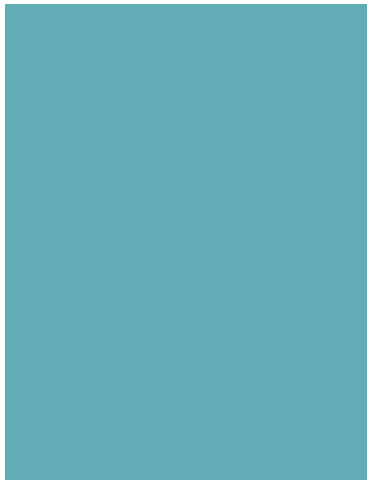
Maritime archaeology has been another theme of interest to the media this year. The joint expedition with Silentworld Foundation to the Coral Sea, which successfully located and identified several 19th-century shipwrecks, was featured on Channel Nine's *Today show*, SBS Online, ABC Online, *Daily Telegraph*, 2GB, 2CC Canberra, Triple M and extensively in Far North Queensland regional media.

The museum's work with the National Research Centre of Archaeology Indonesia/Pusat Penelitian Arkeologi Nasional (ARKENAS) on the wreck of HMAS *Perth* (1) also attracted media attention. In close consultation with stakeholders including DFAT, ARKENAS, RAN and the Department of Veterans' Affairs, the museum issued a statement on the outcome of a sonar survey and a joint dive on the site with Indonesian authorities. These were reported extensively, including by the Fairfax Indonesian correspondent, in *The Sydney Morning Herald* and across the Fairfax network, ABC Online, *The Guardian*, ABC Radio, Channel Nine News and news agencies in Indonesia and the USA.

In May the museum marked the 75th anniversary of the Battle of the Coral Sea by launching a new eight-minute film to be shown in *Action Stations*. *Clash of the Carriers* premiered at a special function on board USS *Intrepid* in New York attended by Donald Trump, President of the United States, and Australian Prime Minister Malcolm Turnbull. This was reported on ABC TV News and Sky News.

The museum's extensive touring exhibition program – including *Horrible Histories® Pirates*, *War at Sea*, *Shackleton*, *Undiscovered*, *Cazneaux*, *East Coast Encounters*, *Voyage to the Deep* and *Waves & Water* – generated strong coverage in regional media across Australia, as did the projects being undertaken by recipients of the Maritime Museums of Australia Project Support Scheme (MMAPSS).

The Australian Maritime Foundation began to receive media profile. The ABC reported on the acquisition of Alick Tipoti's dugong sculpture, bought through the Foundation, and a feature on Rear Admiral Andrew Robertson, who donated the bronze



Windjammer Sailors sculpture through the Foundation, appeared in the *Mosman Daily*. The announcement of the major donation of *SY Ena* from the Silentworld Foundation received coverage in a major article in *The Sydney Morning Herald*.

Finally, the museum's new canine recruit, Bailey, Assistant Director of Seagulls – brought in to combat the museum's seagull problem – was a big hit with the media. His story was covered by Australian media and went viral online around the world. Media outlets that ran stories include Channel Nine's *Today Show*, ABC 702, ABC Online, S2M, *Daily Telegraph*, *Cairns Post*, *Mashable*, *Daily Mail Online*, *Huffington Post*, Yahoo UK and Ireland, the Sydney Suburban Network and *Reader's Digest*. Bailey was also the star of a segment with Dr Harry Cooper on Channel 7's *Better Homes and Gardens*.

ANMM Foundation

The Australian National Maritime Foundation is the fundraising arm of the museum. Established in 2000 and overseen by a board, it holds funds to be used in accordance with its constitution: to acquire and conserve major objects for the National Maritime Collection and to support the museum generally. The Foundation Chair is Mr John Mullen and in 2016/17 four new directors were appointed: Mr Daniel Janes, Mr Jeff McMullen AM, Mr Rob Mundle OAM and Ms Arlene Tansey. The Council Chair, Mr Peter Dexter AM, and the Director, Mr Kevin Sumption PSM, are *ex officio* Directors.

The past year has seen some notable achievements for the Foundation. Two fundraising campaigns are run each year – in June and December – and the June 2017 appeal has been the most successful to date. All funds raised go to support Foundation priorities and this year they have enabled the purchase of two works by the Canberra-based Indigenous artist Helen Tiernan: *Colonial wallpapers – Pacific encounters* and *Heroes of colonial encounters*. Both address issues around the first contact between Europeans and Indigenous peoples in Australia and the Pacific.

In November 2016 the Council agreed to appoint the museum's first Ambassador, Ms Christine Sadler. This honour recognised the important contribution that Ms Sadler and her husband, the late Mr Sid Faithfull, have made to the museum through their major donations to support Indigenous maritime

heritage in far north Queensland and the Torres Strait Islands. Their second gift has made possible the acquisition of major sculptural pieces and works on paper, including Alick Tipoti's *Kisay Dhangal*.

Generous gifts to the Foundation have also supported MV *Krait* and commissioning of a new interpretive film that will explain the significance of its daring 1943 raid on Singapore Harbour. At the same time, access to HMB *Endeavour* has been substantially extended through development of a new digital learning tool giving students from across Australia access to the vessel.

At a practical level, the Foundation website has been enhanced and a brochure and information sheet are in production to encourage bequests. A new strategic plan has been put in place and priorities agreed for the coming year. These include continuing to enhance the National Maritime Collection, supporting Indigenous education programs, strengthening the presence of migration stories in the museum and supporting a major maritime archaeology project. The Foundation regularly reports in the museum's flagship publication *Signals* and in the second half of 2017 will begin sending out an occasional newsletter to donors to update them on the results of their generosity.

Importantly, the American Friends of the Australian National Maritime Museum has been reactivated. The Director attended the Annual General Meeting in New York in March 2017. Current Board members are Mr Kevin Sumption PSM (president), Mr Frank Shapter (secretary) and Mr Robert Moore II (treasurer). The museum is working with the American Friends to identify potential sources of support for the Foundation.

top *Kisay Dhangal* by Alick Tipoti, one of a number of Indigenous artworks acquired with a generous donation from the Sid Faithfull and Christine Sadler program. ANMM Collection. Reproduced courtesy Alick Tipoti. Image Andrew Frolows/ANMM bottom RADM Andrew Robertson, donor of the *Windjammer Sailors* statue, being presented with a certificate of thanks by ANMM Council member RADM Stuart Mayer. Image Andrew Frolows/ANMM

Finance and Information Communication Technology Division

Finance and Accounting

Finance undertook a major non-financial asset revaluation review in 2016–17 in accordance with the Accounting Standards and the PGPA Act. Further to this process the CFO produced a draft Heritage and Cultural Asset accounting valuation framework, now adopted by many major museums across Australia.

Finance coordinated the application process for the Department of Finance Sustainability Fund. As a result, the museum received \$13.8 million over a three-year period, the largest funding granted to any Arts department in 2016/17.

Finance has also been pro-active in contract negotiations, particularly for successful licensing of the former Administration Wing to the University of Tasmania.

Significant effort from Finance has been focused on the planning process to ensure ANMM could meet the financial performance expectations.

Information and Communications Technology (ICT)

2016–17 was a year of new direction for ICT with a number of strategic projects commenced, new contracts put in place and financial credits obtained.

We signed a major contract this financial year to engage Communications Design and Management (CDM) as our partner for the management of ICT infrastructure and service desk. This contract was extended later to include network monitoring. This partnership is progressing well and the museum's internal ICT staff are now working together with CDM as a single team. Together we bar-coded all ICT equipment and put in place a mechanism for ongoing equipment audits.

The new focus of ICT is to share information as opposed to applying restrictions, hence all new systems are now developed with the ability for authorised personnel to access them from anywhere. For example, we enabled all staff and the public to have access to the museum's approved images.

Obviously some images are subject to copyright restrictions and will not be available to the public, so we are working with the Registration and Photography sections to identify and tag these.

The ANMM Foundation has raised funds for several significant acquisitions, especially for the museum's Indigenous holdings





top The former Administration Wing in the main museum building has been reconfigured as a conference centre. centre *War at Sea* continues its five-year regional and interstate tour. bottom Remediation works being carried out on the piers under the *Action Stations* pavilion. All images Andrew Frolovs/ANMM

We also made some major improvements to the museum's Intranet site, OnDeck, to provide snippets of useful information to staff.

We have automated the previously manual user on-boarding and cessation clearance processes.

For audit purposes, we have implemented a policy committee, developed and obtained approval for six new policies, implemented an ICT service desk process, and implemented a change management sub-committee.

We have also been fundamental in boosting and providing adequate wi-fi coverage to staff and visitors, without which the museum's app wouldn't have been successful.

To make ICT services reliable, we and our partners have worked hard to upgrade the ICT infrastructure to achieve 100% redundancy of services between Wharf 7 and museum enclosures.

Further, in addition to setting up, providing operations support for and decommissioning all temporary exhibitions, ICT staff have travelled to the following locations to set up exhibitions:

- » *Voyage to the Deep*, New Plymouth, New Zealand, and Fremantle, WA
- » *Horrible Histories® Pirates*, Geelong
- » *War at Sea*, Hobart and Jervis Bay.

Operations Division

The Operations Division – comprising Records, Human Resources, Security, Facilities & Support Services, Fleet, HMB *Endeavour* replica, Capital Projects, Work Health and Safety, Conservation, Registration and MMAPSS – completed a number of projects and achieved improvements and innovations that have resulted in better facilities and services for staff and visitors to the museum, including a healthier and safer environment for work and visitation.

Construction projects completed included the conversion of the former Administration Wing of the main museum building into a function and venues centre with spaces and fit-out to suit a variety of customer needs and preferences.

New construction projects in plan and development included the construction of two new-high capacity wharves to form the central infrastructure for the proposed new Maritime Heritage Precinct to be established on the land and over the water between the main exhibition building and the nearby Wharf 7 Maritime Heritage Centre and wharf.

Significant progress in respect to the development and refinement of the design and configuration of the wharves was made, and the project was promoted to the state and federal governments at all levels, resulting in the announcement by the NSW Minister for Roads and Maritime Services, the Hon Duncan Gay, on 22 November 2016 that the wharves would be built.

Upgrade projects completed included the replacement of the degraded and rotten timber fender piles on the north side of the South Wharf, with the replacement of the piles on the north side of the North Wharf scheduled to be undertaken in the 2017–18 financial year.

Projects to reduce energy consumption included the replacement of incandescent globes and fluorescent tube light fittings with LED light fittings. This achieved a significant reduction in energy consumption, as did the installation of Power Voltage Optimisation (energy saving) technology to regulate, clean and condition the incoming power supply to reduce the voltage to the optimum level for onsite electrical equipment and appliances.

A project to improve the safety of passengers, specifically school students, when disembarking and embarking buses within the site was initiated and completed. This involved changes to routing and parking of buses, new marked walkways and crossings, installation of bollards to restrict/control parking, and negotiations with Transport for NSW to restrict the number of buses parking, or moving, on site at any time.

Projects related to the development, production and touring of three graphic panel exhibitions continued during the year. These achieved considerable success, with the *War at Sea* and

Shackleton exhibitions touring to more than 200 small venues in regional cities and towns in all Australian states and territories.

Development of a new graphic panel exhibition in conjunction with the Australian Maritime Museums Council (AMMC) commenced this year. Funding for the development and production of the exhibition was provided by Visions Australia, and is sufficient to enable development workshops to be held in Tasmania, South Australia, Queensland, Victoria, Western Australia and New South Wales. Almost 200 members of the AMMC participated in the workshops, which resulted in the submission of 60 unique stories related to state or regional shipwrecks, with text and images, for possible inclusion in the proposed *Submerged* shipwrecks exhibition.

Planning progressed to appropriately commemorate the 250th anniversary of Lt James Cook's first voyage along the east coast of Australia.

A new two-year contract for the supply of electricity to the site was tendered and awarded during the year.

Facilities and Support Services arranged for the biennial review and update of the Strategic Asset Management Plan to cover all the museum's facilities, plant and equipment, and to provide a comprehensive schedule of works and associated cost plan for the repair, maintenance (planned and breakdown) and upgrade works required to maintain function and performance.

Human Resources developed and implemented the online Learning Management System, providing cost-effective and efficient access to required training to all employees and volunteers, with induction, WHS, and core management skill modules included and available at launch.

The ANMM's Workplace Bargaining Committee continued negotiations on the next Enterprise Agreement. At the end of the year, the only terms and conditions still requiring agreement related to consultation and representation. An agreement is expected to be made early in the new financial year for the final approval of the APSC and the FWC.

MV *Krait* was slipped in November with funds provided by the Army, Australian War Memorial and ANMM sufficient to undertake and complete the essential repairs and maintenance, and also works required to be undertaken on the slip to return the vessel to its 1943 configuration. The works progressed to schedule and budget and the vessel is expected to return to its berth at the ANMM in late 2017.

In the final half of the 2016–17 financial year the ANMM was successful in its bid for the allocation of funds from the government's modernisation fund, which has been established in part to enable agencies to develop, implement and complete projects that will improve their sustainability by reducing cost, increasing revenue, or improving reliability, longevity or safety. A total of \$13.9 million was allocated for four projects:

- » for HMAS *Vampire* and HMAS *Onslow*, funds were provided primarily to replace the coating systems applied to the external hulls of both vessels with high performance, long-life coatings that will enable the period between dockings to be extended from three to five years
- » for the repair and replacement of corroded elements of the roof and structure of both the main exhibition building and of the Wharf 7 building and the preparation and preservation of both roofs on completion of the repairs
- » for a number of smaller projects with the aim of either decreasing the amount of energy consumed on site or on improving the reliability of various elements of the electrical distribution and reticulation system by replacing or upgrading them
- » for the improvement and upgrade works to improve access to the first floor galleries by modifications to the main ramp and balustrades, the installation of a lift near or next to the main foyer, and providing improved access to the Ben Lexcen Terrace and its use and function as a venue.

Planning and development work progressed on all projects for commencement during the first quarter of the next financial year.

Facilities and Support Services

In the reporting period, Facilities and Support Services produced savings to the operational budget by implementing new technologies such as LED upgrades and power voltage optimisation devices.

We also re-tendered planned maintenance contracts to obtain better service while reducing the total cost of the contract: splitting the general maintenance contract into three sub-contracts (electrician, plumber and carpenter) will result in significant savings.

We empowered and upskilled staff by providing training sessions to different museum departments, enabling them to perform their activities more safely, reduce risk of injury and obtain licences or certificates that will allow them to conduct their activities according to legislation. These included high risk work, working at heights, working in confined spaces, first aid, procurement and manual handling.

Our energy-saving initiatives have resulted in estimated savings of \$90,000 per year, putting us among those Sydney public buildings whose energy-saving initiatives have been recognised by the NSW Office of Environment & Heritage (OEH). These savings also resulted in a reduction of 500 tonnes of greenhouse gas emissions, providing a more environmentally friendly and safer workplace for employees.

Facilities also oversaw the successful completion of stage 1 of the replacement of the timber fender piles on the South Wharf. Work was completed within budget and time, with minimal to no disruptions to the day-to-day operations of the museum. WHS and environmental controls were implemented and closely monitored during execution of the work.

Preventive painting treatment using a mineral paint product was completed on the external concrete areas of the museum, reducing ongoing maintenance to these areas while refreshing the aesthetics of the building.



Security

The Security team installed removable stainless steel bollards in the bus car park to replace the crowd control barrier (CCB) that had been used for many years. This was due to a number of reasons, including to increase security and stop unauthorised parking; for work health and safety, due to the weight of the CCB and risk of injury when moving it; and the aesthetics of the bollards over the CCB.

Chain was installed between the bollards at the bus turning circle due to a number of incidents between pedestrians or cyclists and Sydney buses. The chain diverts pedestrians and cyclists down the footpath instead of walking or riding on the road in front of buses.

We upgraded our CCTV cameras and video storage. More than 30 new cameras were installed to replace failed cameras or to address blind spots around the museum and Wharf 7 buildings. The camera upgrades were implemented for security and the safety of staff and visitors. The video storage was upgraded to meet current ASIO CCTV storage recommendations and to assist in future-proofing our CCTV storage needs.

In collaboration with Facilities and Support Services (FASS), a new secure key system called Key Watcher was installed in the security control room. This system is of benefit to both Security and FASS as it secures the museum's keys and limits access to high-risk keys or keys to equipment that requires licences or insurances etc. The system is set up to sign keys out electronically

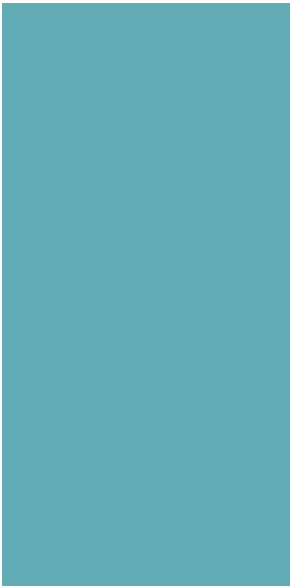
via ANMM access cards and to enable audit of all records of keys and who has been issued them.

Also reporting to the Security Manager is Bailey Haggarty, Assistant Director of Seagulls, the three-year-old border collie employed to control the museum's seagull problem. As well as garnering extensive media coverage with a value of more than \$1 million (see page 64), Bailey has a popular Facebook page with almost 500 followers and regularly receives visitors who come to the museum just to see him.

However the biggest thing Bailey has done for the museum is to boost the morale of the staff and create relationships between staff that were not there previously. Staff take time out of their day to walk Bailey, which is beneficial for both. Bailey also enjoys regular walks with our volunteers and Kids on Deck staff who take him to do 'meet and greets' with visitors.

left Bailey Haggarty, Assistant Director of Seagulls, continues his good work in keeping the museum's vessels and wharves free of mess-making wildlife. right Remediation works on the piers of the Action Stations pavilion. Images Andrew Frolovs/ANMM

top *SV Tenacious* visited the museum during 2017.
bottom *Endeavour* under refit, with Fleet volunteers,
staff and contractors. Images Andrew Frolows/ANMM



Fleet Services

Fleet's focus over this reporting period was vessel maintenance and assistance to other branches of the museum in meeting their objectives.

Fleet maintenance activities have concentrated on improving the long-term safety and maintainability of the floating assets. Submissions were made to the Public Service Improvement Fund and \$3 million was approved for new underwater paint schemes for HMAS *Onslow* and HMAS *Vampire*. This will enable the time between dockings to be doubled, saving a considerable amount in docking fees and making the vessels more presentable. There is also an allocation for replacing the antiquated electrical systems in *Vampire*. This work will improve visitor comfort and make a noticeable reduction in the museum's power costs.

Preservation of the steel ships is a pressing issue, and we are investigating methods to achieve better effectiveness and major savings in preparation, painting and corrosion control, for rollout in 2017–18.

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.

In other significant Fleet activities:

- » *SY Ena* joined the Fleet on 30 June 2017.
- » HMAS *Advance*'s electrical systems were upgraded to meet current electrical safety standards.
- » HMAS *Onslow* is being prepared for its refit at Garden Island in late January 2018. This has been delayed due to the precedence of navy dockings. Nevertheless, this has given Fleet the opportunity to conduct extensive preparatory work that will result in better quality preservation and significant dock work savings.
- » HMB *Endeavour*'s engineering spaces have been overhauled. Very extensive work has been conducted to overhaul and further preserve the rigging, yards and masts.
- » *Kathleen Gillett* has been slipped and surveyed.
- » *Tu Do* is being prepared for re-decking due to the poor durability of some of the rainforest timbers used in its construction.
- » Fleet has assisted the ANMM Projects team with review and implementation of the Maritime Heritage Precinct, Classic & Wooden Boat Festival and Education Pontoon.
- » Fleet has provided liaison, berthing and logistical support for visiting ships such as *Tenacious*, *Cape Nelson* and *Tara*.
- » Fleet has supported the Maritime Museums of Australia Project Support Scheme (MMAPSS) by mentoring visiting museum managers regarding vessel preservation.

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 focus was mostly on the overhaul of *Endeavour*'s rigging. A new mizzen top (platform) was constructed and all three topmasts were taken down for inspection and repair where needed, along with the jib boom. The bowsprit and the mizzen lower mast were also stripped and re-varnished. The topmast stays were all inspected, tarred and served and all-new main and fore topgallant rigging was constructed, along with the replacement of the main and fore topmast backstays.

Work on the ship's topsides was begun and involved the hull being stripped and re-varnished. Some main chain plates were withdrawn for overhauling and re-galvanising.

The museum's *Action Stations* pavilion has continued to win awards in Australia and overseas for both the experience and its architecture

This year the ship was also dry docked in line with the vessel's survey requirements. New propeller shafts were constructed and installed and the black-water system overhauled. Approximately 2,000 fastenings were replaced in the underwater hull, a new depth sounder and log installed and the transom repainted.

This ongoing maintenance ensures that *Endeavour* remains seaworthy and can safely sail into the future promoting the museum and educating voyagers on the techniques of 18th-century sailing.

During this reporting period, the ship continued to welcome schools, as well as hosting National Science Week programs.

Records Management

In 2016–2017, Records Management at the museum continued progressing towards the Digital Continuity 2020 targets. This is a whole-of-government initiative designed to ensure that information in the museum is valued and managed appropriately as we move further into the digital age.

Additionally, staff from the section forged links with other government agencies and gained new skills by participating in training and forums run by the National Archives of Australia.

Projects

In September 2016, the Projects team completed a base building refurbishment of the museum's former administration wing, upgrading it for use as a conference centre. The works included replacement of the lift car, an all-new audio-visual fit-out, new furniture and finishes, and in-floor shielding. The Conference Centre has been successfully operated by Commercial and Visitor Services to generate strong financial returns for the museum.

Also in September 2016, we completed the conservation and reinstatement of the Seafarers Memorial Anchors, in time for the Seafarers Memorial Day. Projects supported the Conservation team in arranging for the removal of the anchors, their conservation (via water blasting, treatment and repainting), construction of a new plinth, and craning back into position at the southern end of the museum's site.

Projects was also involved in detailed planning for the 250th anniversary of Lt James Cook's survey of the east coast of Australia, to be commemorated in 2020.

In addition, the Projects team coordinated the museum's regional and interstate tours of its various flatpack displays, including *War at Sea* and *Shackleton: Escape from Antarctica*. For more information on these, see pages 50–57.

Action Stations continued to win awards both in Australia and overseas:

Experience

Winner – Museums and Galleries of NSW – Imagine Award 2016 for Exhibition Projects (museums with 11+ staff)

Silver – Best Scenography for a Permanent Collection – International Design and Communications Awards

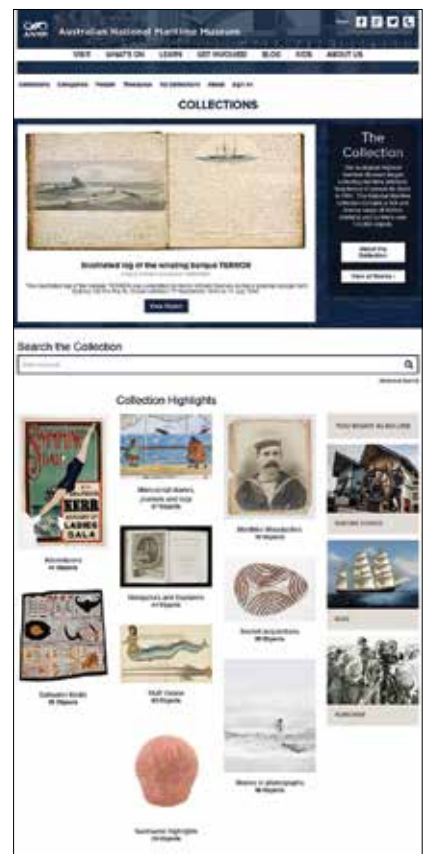
Building

Winner – World Architecture Festival 2016 (Display – Completed Buildings category)

Winner – Master Builders Australia 2016 Award (Commercial / Industrial \$5M to \$10M)

Winner – NSW Master Builders Awards 2016 (Public Buildings + Best Use of Steel)

Winner – NSW Disability Inclusion Access Award (Non-Residential)



left Loan artefacts on display in *Escape from Pompeii*.
right The 'Unlocking the Collection' website.
Images Andrew Frolows/ANMM

Registration and Photography

In addition to our usual Registration and Photography exhibition activities, one of our team worked as curator on the *Escape from Pompeii* exhibition. After seeing the exhibition in Hong Kong, the exhibition text was reviewed with new themes and stories created, and new object content was sourced with our Italian partners Contemporanea Progetti. New graphics and audio-visuels were also sourced. The Registration and Photography team not only curated this exhibition but organised international freight and loans and participated in the object installation.

In conjunction with the Digital Outreach team we launched our new 'Unlocking the Collection' website. As a result of our data clean-up, digitisation and copyright licence reviews, more than 97,000 object records – or 66% of the collection – and their images, transcripts and data about related people, places and vessels are now available through the website.

We used new collection object values determined by external consultants for more than 140,000 objects and developed customs reports in conjunction with the Finance team to better enable reconciliation of the collection and assets register.

In addition, we:

- » lent approximately 180 objects to 16 Australian borrowers
- » published 10 blogs about museum objects and registration activities
- » arranged the international freight for *Ships, Clocks & Stars – The Quest for Longitude* exhibition objects and the Hartog plate
- » worked with our Australian and international partners to arrange shipment and installation for *Lustre: Pearling & Australia* and shipment and loan agreements for *The Art of Science: Baudin's Voyagers 1800–1804* and participated in the development, installation and demount of other temporary exhibitions and rapid response displays



- » created more than 15,000 high-quality photographs of 5,000 collection objects for publication through our website as well as images for events, publicity and promotion
- » catalogued 6,566 object records and added 48,000 tags to object records to increase discoverability through our new collection website
- » sourced copyright licences or determined copyright status of 16,000 objects in the collection, allowing us to publish these
- » used new object values determined by external consultants for more than 140,000 objects to revalue the collection.



Conservation

The year commenced with the completion of the Seafarers Memorial Anchors project. The anchors received remedial conservation treatment and were placed back on display at the front of the museum sporting a new protective coating and colour, as well as new replica stocks.

The museum received sponsorship from the Australian Maritime Safety Authority for essential conservation of the Cape Bowling Green Lighthouse. In addition to the urgently needed repair work, the aim of the gift is to increase opening hours of the lighthouse's ground floor to the public. Work carried out to date was done with this in mind. The damaged front (non-original) door was replaced with a new replica and a security camera was installed. The fuel tanks and lantern room vents also received treatment. An aerial drone was used to survey the interior and exterior of the lighthouse to document its current condition. Further work will continue in the next 12 months.

The National Maritime Collection survey continued this year with the condition and conservation requirements of 11,663 objects checked. The collected information will be used in conjunction with significance assessment of the objects to inform prioritisation and resourcing of future conservation work. In addition, 394 high-value and priority collection items were condition-checked, with 72 undergoing remedial conservation treatment needed to ensure their ongoing, long-term preservation.



The arrival of the Hartog plate and its accompanying courier, the Rijksmuseum's metals conservator Tamar Davidowitz, created a perfect professional development opportunity for the conservation community. While here Tamar gave a presentation on the history of the plate and its latest remedial conservation treatment (more than 1,000 hours of work). The well-attended lecture was delivered as an ANMM Members event with cross-promotion through the AICCM and ARC.

As part of the 'Young Women and Science' 2017 International Women's Day seminar, almost 400 students and teachers were given a talk on conservation. This was followed by a tour of the conservation laboratory. Behind-the-scenes tours were also delivered for Members and museum volunteers and staff to help raise awareness of conservation and the museum's responsibilities to the National Maritime Collection.

Workshops on the Maritime Museums of Australia Project Support Scheme (MMAPSS) collaborative travelling exhibition *Submerged* included a presentation on the conservation aspects of exhibiting collection objects. This was delivered at the Australian Maritime Museums Council Conference in Hobart in February, then repeated at the museum in June. Conservators also participated in the delivery of maritime archaeological conservation workshops offered by Education for secondary students.

Two MMAPSS interns were hosted this year, as well as a student from a Masters of Cultural Materials Conservation course (objects conservation specialisation) for a three-week internship in May. As well as gaining invaluable practical conservation experience, Fiona Hurel broadened her understanding of the role of a conservator in a museum context.

Conservators continue to support the museum's exhibitions and outreach program, participating in the installation, documentation, monitoring and pack-up of objects for exhibitions such as *Ships, Clocks & Stars*, *Lustre* and *Pompeii*. Conservators continue to travel to the touring venues of the *War at Sea* exhibition to install objects, assessing their condition and ongoing suitability for display and long-term preservation.

Objects were also prepared for the *Guardians of Sunda Strait* exhibition travelling to Houston, Texas, and the *Undiscovered* and *Cazneaux* travelling exhibitions. Collection objects were also prepared for loan to other institutions.

Conservators attended a number of professional training courses this year, including:

- » Corrosion Technology Certificate (Australasian Corrosion Association), December 2016
- » immersive VR in archaeology (Simon Young, Lithodemos VR), February 2017
- » Arduino and micro-controllers' workshop (Dr Michelle Woulahan in association with AICCM), February 2017
- » courier training (Australasian Registrars Committee in Association with Global Specialised Services and Momart), June 2017
- » DisNSW 'Train the trainer disaster response and recovery workshop' at MAAS, June 2017
- » 'Out of the Box' symposium: sharing strategies for accessing natural history collections, University of Canberra, June 2017.

The National Maritime Collection survey continued this year with the condition and conservation requirements of 11,663 objects checked

top For the development and installation of the exhibition *Escape from Pompeii*, ANMM conservators collaborated with staff from the exhibition's Italian co-producers Contemporanea Progetti and Expona. Here they are installing a replica body cast. centre ANMM Assistant Director Michael Harvey, Rijksmuseum conservator Tamar Davidowitz and Consul General for The Netherlands Willem Cosjin at the opening of the Hartog Plate exhibit. bottom The Cape Bowling Green Lighthouse has begun conservation work that will continue into the next reporting period. Image Ken Butti/Ground Control

left Lines of Gus Cole's oyster punt, drawn by ANMM Curator of Historic Vessels David Payne for Merimbula-Imlay Historical Society right Axel Stenross Maritime Museum. Image courtesy Axel Stenross Maritime Museum

MMAPSS grants and internships

The museum's Maritime Museums of Australia Project Support Scheme (MMAPSS) provides grants of up to \$10,000 to non-profit organisations, such as museums and historical societies that care for Australia's maritime heritage. Usually these are community-based and often run by volunteers. The grants are designed to fund a range of projects, including those related to restoration, conservation, collection management and exhibition development. MMAPSS is administered by the museum and jointly funded by the Australian Government with support provided by the Ministry for the Arts. 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 1.6 million dollars and supported organisations across Australia to run more than 380 projects and over 45 internships.

Funding available in 2016–2017 was \$125,000, with a maximum allocation of \$10,000 to any one grant. We received 50 project applications requesting a total of \$368,159 in funding and four internship applications. The selection committee awarded grants to 22 organisations, and in-kind support was offered to four organisations. The maximum amount of \$10,000 was awarded to two organisations and internships were offered to three applicants.

MMAPSS grants awarded in 2016–2017

New South Wales

Cape Byron Trust (NSW Parks and Wildlife) \$10,000

To develop and implement a European cultural heritage interpretive display at the Cape Byron lighthouse to connect visitors to the lightstation's historical significance and stories of the people who once lived at Cape Byron, through the use of contemporary interpretive techniques. Funding was awarded for the design and manufacture of interpretive panels and the development of an oral history app.

City of Canada Bay \$5,000

For video content and app development for a three-hour guided video walking tour of the history of World War II boatbuilding on the Parramatta River.

Greater Taree City Council \$5,350

Funding was awarded for a consultant to deliver a specialist heritage report and for the design and installation of signage. Funds will also be used to record the history and significance of the Croki and Wingham wharves, and display this information as an educational resource for the general public and schools.

Manning Valley Historical Society Inc \$1,264

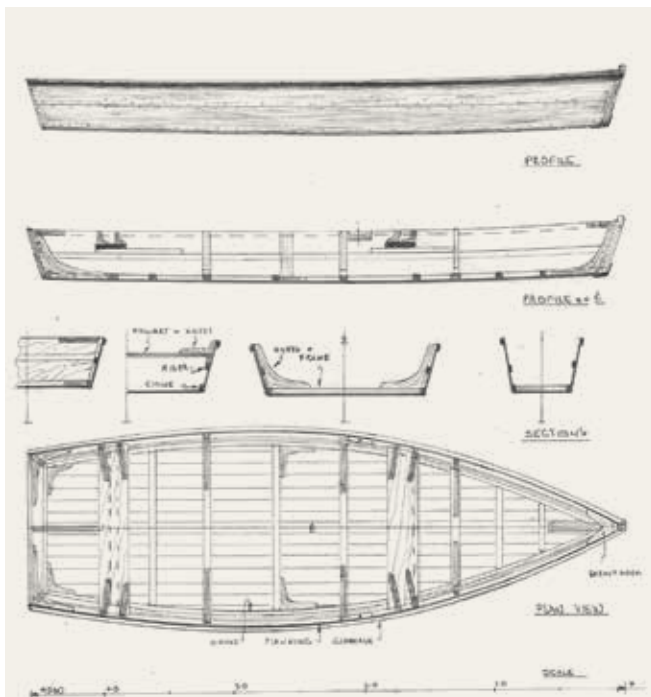
For conservation treatment of a model ship made by Crowdy Head Lighthouse Keeper Thomas Thornley. The object was assessed under a MMAPSS funded project in 2014–15 titled 'Waterways Objects – Conservator Assessment and Condition Reports' arranged by Museums Australia Mid North Coast Chapter. This project assessed six objects in the MVHS collection (48 in total) and identified that this object was in need of conservation work to clean, repair and stabilise it to prevent further damage or deterioration.

Merimbula-Imlay Historical Society Inc \$740

For supports for an ARHV-listed oyster punt built nearly 100 years ago by local farmer Gus Cole. The current method of display was unsatisfactory and a vessel management plan (VMP) had been developed (as per MMAPSS in-kind support 2014–15). Funding was for the fabrication and installation of supports at strong points as documented in the VMP.

Museum of the Riverina, City of Wagga Wagga \$8,420

For professional services to assess and care for the *Conrae* collection, comprising a timber dinghy built in Wagga Wagga in the 1940s for recreational use, a homemade drum net used on the vessel, a hessian storage bag and a 1920s home-made fishing rod.



Pig and Whistle Line Museum, Tathra \$900

For the first surf boat used by the Tathra Surf Life Saving Club, on the south coast of NSW. The boat was once clad in oiled canvas, a fragment of which remains. This project was to ensure the security and longevity of this surf boat by seeking an initial conservation management plan for the vessel. Funding support was awarded for an ANMM curator to visit Bega and Tathra to conduct an inspection of the boat, assess its significance, prepare its nomination for the Australian Register for Historic Vessels and assist in the preparation of a management plan.

Shoalhaven City Council \$8,500

For the restoration of the *David Berry* flood boat ready for installation at the Nowra Aquatic Centre. The grant funding was to cover the cost of the repair of timber elements and repaint to conservation standard.

Balmoral Beach Club, in-kind support

In-kind support through the offer of a showcase to help develop a rotating display of the club's artefacts.

Mid-North Coast Maritime Museum, in-kind support

In-kind support through the offer of a showcase in which to place the model of the 1819 survey cutter HM *Mermaid* to preserve the many miniature items that are shown and can be easily removed.

Queensland

Gladstone Maritime History Society Inc \$5,401

For upgraded access to the engine room of the society's Fremantle Class naval patrol boat HMAS *Gladstone*, which is on permanent display at East Shores beside Gladstone Harbour. The society is working to set up the vessel for inspection tours. Funding was awarded to engage a consultant to provide design and engineering for suitable access.

South Australia

Axel Stenross Maritime Museum Inc \$1,402

For in-kind support for an expert curator to undertake a two-day on-site assessment and provide advice to the museum volunteers on the significance, display and interpretation of the collection, with particular emphasis on the heritage values of Axel Stenross's original 1940s living quarters, boatshed workshop, blacksmith's shop, slipway and historical boatbuilding artefacts.

Mannum Dock Museum \$5,500

The Mannum Dock Museum purchased the PS *Mayflower* in 2014. The long-term aim is to restore, operate and interpret the paddle steamer based on its 1913 configuration as a fishing vessel and family home. Funding was awarded for stages 10 and 11 of the restoration project.



The latest round of MMAPSS grants shared \$125,000 among 22 organisations, and offered in-kind support to another four, plus three internships

top MMAPSS interns Robert van den Helm and Cathy Mann in the museum's Conservation lab. Image Andrew Frolows/ ANMM bottom Col Cockram and Rebecca Famlton of the Maritime Archaeology Association of Western Australia measure an anchor. Image MAAWA

PS *Canally* Restoration Committee \$5,000

In line with the Vessel Management Plan, this project aimed to conserve the River Murray paddle steamer PS *Canally*. Funding was awarded to engage an engineer for Stage 2 of the vessel management plan – to restore a Marshall 20hp steam reciprocating engine and install it in the vessel.

Rebuild *Independence* Group Inc (Kangaroo Island) \$7,000

For planning and upgrading of the interpretive display and museum, and preparation of educational materials and collections associated with the American Schooner *Independence*, Kangaroo Island.

Funds are to support the development of the organisation's boathouse and its environs as a living, working museum associated with *Independence*. Funding was awarded to upgrade the current display, create two video presentations suitable for continuous display and develop educational material.

Port Elliot Surf Life Saving Club Inc, In-kind support

For an ANMM Fleet shipwright to visit and deliver a workshop on wooden boat building skills in relation to the preservation of the surfboat *Flying Fish IV*.

Tasmania

Devonport City Council – Bass Strait Maritime Centre \$4,455

Funding was awarded for a graphic designer to develop interpretation for panels to be installed at the mooring of the *Julie Burgess* in Reg Hope Park.

Friends of Maatsuyker Island (Wildcare) \$4,000

To complete the cataloguing of heritage objects in the Maatsuyker lightstation light tower and on the island from the last 123 years of European habitation.

Victoria

Port of Echuca Discovery Centre \$8,000

Funding was awarded to engage professional services to undertake a preservation survey of the Echuca log winch, one of the oldest surviving original pieces of equipment relating to early 20th-century redgum timber milling.

Queenscliffe Maritime Museum Inc \$1,000

To develop appropriate interpretative signage and display for a 19th-century marine toilet.

Yarrawonga Mulwala Tourism Inc \$9,900

Funding was for three (of 18) signs with maritime content to be placed around Lake Mulwala to provide the public with a working knowledge of the history of the lake and its surrounds. QR codes will be used to provide more detailed information.

Western Australia**Albany's Historic Whaling Station
(Discovery Bay Tourism Precinct Ltd) \$6,800**

For updated interpretive and directional signage and the introduction of 30 aluminium panels to interpret the site. Funding was for the final design work and production of the signs.

Duyfken 1606 Replica Foundation \$2,200

The *Duyfken* Replica Foundation was invited to participate in the Dirk Hartog 400th Anniversary celebrations on 25 October 2016 at Cape Inscription, Dirk Hartog Island. Funding was awarded to support the ceremony program at Cape Inscription, for which the *Duyfken* undertook a three-and-a-half-month voyage. The *Duyfken* Foundation developed an app-based audio tour to guide port visitors on their journey through *Duyfken*. Funding was for costs related to the app development.

Maritime Archaeology Association of Western Australia (MAAWA) \$9,000

The project aimed to enhance the Rottnest Island content of the existing 'Shipwrecks WA' website and smart phone app; undertake research and

manual and 3D recording of terrestrially visible anchors on Rottnest Island; support the renovation of one sign from the terrestrial shipwreck trail on the island; and implement detailed 3D mapping of shipwrecks around the island. Funding was awarded for 3D processing of underwater data, 3D training workshops, to design, build and install signs and for website and app content work.

Nyamba Buru Yawuru Ltd \$10,000

For the development of a digital database of the pearling heritage sites of northern Australia.

Submarine Institute of Australia Inc, in-kind support

In-kind support for the Australian National Submarine Museum to investigate ways in which the ANMM may be able to help establish a virtual submarine museum to tell the story of submarines in Australia to the public.

MMAPSS internships awarded in 2016–2017**Robert van den Helm, Co-volunteer Coordinator,
Eden Killer Whale Museum, NSW**

One week professional development with the ANMM.

**Cathy Mann, Volunteer, Holbrook Submarine
Museum, NSW**

Eight days professional development with the ANMM.

**Gregory Roberts, Vice President, Rebuild
Independence Group Incorporated, SA**

One week professional development, undertaken with the South Australian Maritime Museum.

MMAPSS grants

	2016–17	2015–16	2014–15	2013–14	2012–13
Number of grants	22 project grants 4 in-kind support 3 internships	19 project grants 12 in-kind support 3 internships	19 project grants 10 in-kind support 3 internships	27 project grants 7 in-kind support 3 internships	27 project grants 3 in-kind support 4 internships
Value of grants	\$125,000	\$135,000	\$135,353	\$137,000	\$115,000

top Shinatria Adhityatama inspects the wreck of HMAS *Perth* in Indonesian waters. Image Kieran Hosty, ANMM/ Pusat Penelitian Arkeologi Nasional bottom Detail of a diorama of the port of Misenum created by Geoff Barnes for *Escape from Pompeii*. Image Andrew Frolows/ANMM

Public Engagement and Research Division

This reporting period saw some key achievements in Public Engagement and Research across all areas of the division. Our maritime archaeology research teams have carried out dive work on some highly significant sites, including on the wreck of HMAS *Perth* (I) off the coast of Indonesia and in Rhode Island, USA, as part of the search for the remains of HMB *Endeavour*. Both of these projects have been long in the planning, and are part of much larger ongoing programs of work on vessel survey and conservation. Other achievements in the Research team have included the creation of a program to commemorate the 400th anniversary of Dirk Hartog's arrival off Western Australia (including a new rooftop projection and the display of Hartog's famous plate, left in Western Australia 400 years ago, and now on loan to us from The Netherlands' iconic Rijksmuseum). The museum has also made several major acquisitions though the year, including a collection of material relating to *Australia II*'s 1983 victory in the America's Cup, and significant contemporary Indigenous artworks by Michael Cook, Alick Tipoti and Helen Tiernan – all of which will be on display in the museum in the near future.

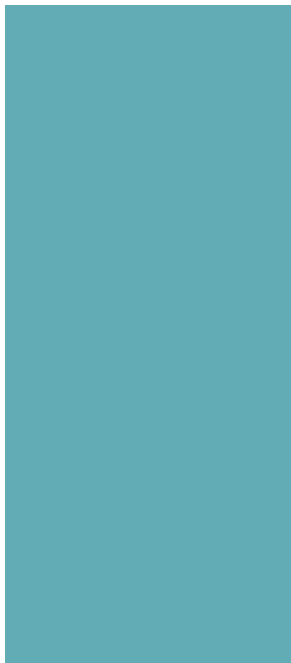
Access to the museum's stories and collections through digital media has taken several huge steps forward this year, with the launch of four distinct digital products, available to all our audiences. On-site museum visitors can now download the museum's free guide app and get rich additional information to complement the museum's galleries (anmm.gov.au/visit/app). And online, the full National Maritime Collection can be accessed via our 'Unlocking the Collections' tool (collections.anmm.gov.au/collections), as can the full records of the Australian Register of Historic Vessels (arhv.anmm.gov.au/collections). Finally, the museum's excellent *Signals* magazine is now also available as a digital version, available via the Apple iTunes Store.

Curators Dr Nigel Erskine, David Payne and Donna Carstens, with Honorary Research Fellow Jeffrey Mellefont, were speakers at, and helped to coordinate, the Australian Wooden Boat Festival Symposium in Hobart, TAS, in February 2017.

The museum began the financial year with two new international exhibitions in place – *Ships, Clocks & Stars* from the UK's National Maritime Museum in Greenwich and *Wildlife Photographer of the Year* from the Natural History Museum, London. *Wildlife Photographer*, augmented with objects from the museum's collection, proved a particular hit with museum audiences and will now become a regular part our programming. Our other major winter exhibition of 2017 was *Escape from Pompeii*. More than two years in the planning, it has also proved extremely popular with visitors and school audiences alike. An education program developed to accompany the exhibition has booked out, and the museum has seen record admissions over the winter.

The exhibitions team has also run an extensive outreach program, with seasons of ANMM-created exhibitions *Voyage to the Deep*, *Horrible Histories® Pirates*, *War at Sea* and *East Coast Encounters* being run at museums around Australia. More than 900,000 visitors have accessed ANMM projects from outside Sydney – a huge success for our national touring program. The museum's Australia–USA program also ran an extensive series of events this year, primarily as part of our 'War and Peace in the Pacific 75' initiative, commemorating the 75th anniversaries of key dates in World War II. This program has included a new film production on the Battle of the Coral Sea, exhibitions on the Battles of the Java Sea and Sunda Strait, and an international education program involving high school students in Australia, the USA and Japan.

Delivery of the museum's Learning programs has also been extended well beyond the walls of the museum, as part of a broader initiative to make our research and stories available to all Australians. The team has piloted a virtual tour of HMB *Endeavour*, and is now rolling out an education program based on that program and focusing on the STEM (Science, Technology, Engineering and Maths) aspects of Cook's voyages. Delivery of education programs by web- and video-conferences has also been extended this year, with both the 'War and Peace in the Pacific 75' and the *Escape from Pompeii* education programs being delivered to school students outside the museum.



Digital Outreach

2016–17 has been an excellent year for Digital Outreach. We have exceeded revenue targets with a record-breaking 84% increase in online admissions, equating to more than \$248,000 in revenue.

In addition, events and programs have seen a 39% increase in revenue, to more than \$99,000. This has been coupled with an increase in onsite admissions, demonstrating the potential of online purchasing to reach new audiences. It also provides a case study of what can happen when we have a great product and user-friendly booking system supported by a strong online marketing campaign.

The increase in revenue also correlates with an increase in site traffic. Visitation to the main museum website was up 35% on last year, digital stories up 53% and traffic to *The Voyage* Game has quadrupled to more than 116,000.

The Digital team has also launched three new products:

- » The visitor app allows visitors to explore Australia's rich maritime history in four different ways: by choosing a tour based on theme or duration; by using the map to make their own tour; or by wandering around the museum. The app is available on iPhone and Android devices and has had more than 3,000 downloads.
- » collections.anmm.gov.au is a new website that showcases over 90,000 objects from the museum's collection and makes them discoverable via a simple Google search. The online collection reached more than 30,000 visitors this year.
- » A rebuilt Australian Register of Historic Vessels allows visitors to discover significant historic vessels via a web search.

Publications

Signals is the Australian National Maritime Museum's quarterly 80-page colour journal. Its content is strategically aligned with the museum's programs, activities and exhibitions. 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 is available 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.

In the 2017 Australasian Reporting Awards the museum's *Annual Report 2015–16* won a Silver Award for Distinguished Achievement in Reporting, for the third consecutive year.

Vaughan Evans Research Library

In September 1993 the library was named the Vaughan Evans Library, 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.

The library is used by staff, volunteers and museum Members and is open five 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 more than 600 donations to the rare book, general and journal collections. The principal donors were:

- » December 2016, George Allan Hardwick Maritime Collection, 600 items. Donated by his son Michael Hardwick
- » February 2017, *A shipwright in the colonies: John Cuthbert 1815–1874*, written and donated by the author, Roger Hobbs
- » April 2017, ship's log, diary and station books for Renard Island, written by Harry Martin, four items. Donated by Hugh Morgan
- » May 2017, *Strand* and *Life* Magazines 1913–1915, 13 items. Donated by John Hunter

- » May 2017, journals, books and annual reports of the Australian National Line, 1961–1985, 21 items plus journals. Donated by Mr M Spruce
- » May 2017, various naval books and periodicals to fill in collection gaps. Donated by the Sea Power Centre.

This year the library hosted its first exhibition, *Lessons from the Arctic: How Roald Amundsen won the race to the South Pole*. It was on display in the library from 1 March to 30 June and an additional 385 visitors came to the library during this period.

A total of 14 library tours were conducted for staff, visiting MMAPSS interns and volunteers.

The first library research tour was also held, for 16 members of the Hornsby Shire Family History Group. After taking the tour and being shown demonstrations of Ancestry and Trove, they were then free to conduct their own research.

The library is currently undertaking an audit of the collection – 4,440 items have been audited to date.

There are currently six volunteers assisting library staff, whose duties include cataloguing, transcribing manuscripts, indexing, research, shelf tidying, shelving and assisting with the library audit.

Learning and Education

Pompeii-themed public programs were a big success in the autumn quarter, with more than 12,000 public program interactions in the April school holidays alone and visitation to weekend programs 50% above average in term 2. Programming included kids' activity backpacks trails, a science show, artmaking activities, the Cabinet of Curiosities touch trolley and historical re-enactments.

We continued our partnership with Playgroups NSW, with a stall at The World's Biggest Playgroup Day in March reaching 720 pre-school aged children and their carers, and collaborative programming for 2016 Children's Week programs reaching 1,500 children and their carers.

From April 2017 we launched a new program for parents, carers and babies of monthly tours of new exhibitions and sensory play sessions. This has had a strong uptake.

Public programs touring assets for *Voyage to the Deep* and *Horrible Histories® Pirates* have had a strong uptake in venues hosting these shows.

Pompeii-themed education school programs were the busiest ever for a term 2 exhibition, with 3,581 students visiting (out of 6,117 in total to 30 June).



top The Digital Outreach team developed a new app that gives visitors several options to help discover the museum. ANMM image

We secured Professor Andrew Wallace-Hadrill from the University of Cambridge and the Herculaneum Conservation Project, along with Associate Professor Peter Keegan from Macquarie University, for a highly successful symposium for senior Ancient History students – 364 students attended over two days and there were 550 views on the web stream, equating to about 3,500 students. We also held an immersive Roman festival at the museum, where students gained an insight into Roman life through gladiator re-enactments, bread-making the Roman way, mural and mosaic making, storytelling and other hands-on activities. Over two days, 719 students attended.

The 'War & Peace in the Pacific 75' program was implemented, with students from the USA and Australia researching and producing their own documentaries on battles of World War II and perspectives on these from their countries. The students' documentaries are available online and we organised a video-conference hook-up between the schools to talk about their research. A school from Japan has now joined the project and is currently making their documentary.

Koori Art Expressions, an exhibition of student artworks relating to the year's NAIDOC theme, was held for the second year in a row at the museum.



ANMM Education negotiated the two-year agreement with the NSW Department of Education and Training and a museum exhibition team put the show together. High visitation was recorded from November to January.

We rolled out a new 'Dynamic Pyrmont' program, updated to the new Australian Curriculum for Year 12 geography students.

On Remembrance Day 2016, students from Amaro High School (ACT) continued the school's association with ANMM as part of the official program for this day, including the National Anthem and delivering readings and speeches. The program was live-streamed to a wider audience via YouTube Live.

A 'Women in Science' symposium was held on International Women's Day with a live audience at the museum and a virtual audience via YouTubeLive. Students listened to high-profile scientists from different STEM (Science Technology Engineering Maths) careers, participated in hands-on activities, learnt about science careers and toured the museum's conservation laboratory and back-of-house areas.

left Roman-themed activities inspired by *Escape from Pompeii* were popular with younger visitors.
right Gladiators battle during a school program organised by the Learning team.
Images Andrew Frolows/ANMM

ANMM Education took a stall at the annual Science Week student fair at the Australian Museum and was voted one of the most popular and informative stands at the show.

The Education Collection of hands-on objects reached beyond 600 for the first time.

The Education and Learning team collaborated with various other institutions in this reporting period.

- » We had a presence at the Children's Activity Zone at the Australasian Dive Expo, Moore Park, Sydney (10–11 September 2016).
- » With Playgroups NSW, Kinderling Radio and Sydney Harbour Federation Trust we collaborated in programming for NSW Children's Week (23–26 October 2016).
- » We completed the research project 'Let's go to the Museum' with Macquarie University's Institute of Early Childhood, Museum of Applied Arts and Sciences and Museum Victoria (November 2016).
- » We hosted D-lux Media Arts teacher personal development workshops (November 2016).
- » We assisted the National Wool Museum, Geelong, with staging an ANMM touring production, the theatrical performance *Calico Jack and the Pirate Cat*, alongside the touring exhibition *Horrible Histories® Pirates* (December 2016–January 2017).

- » We partnered with Playgroups NSW for The World's Biggest Playgroups Day 2017 (29 March).
- » We assisted the WA Museum in staging the ANMM touring program *Ghost Nets* for their season of *Voyage to the Deep* (April–May 2017).
- » We hosted an Aspire Programs STEM careers day visit to the museum for 25 Year 10 students from regional and remote schools to learn about conservation and maritime archaeology at the museum (in-kind support, 28 June 2017).
- » We worked with CSIRO to develop STEM-based education courses aligned to the Australian National Curriculum for the Virtual *Endeavour* program, which aims to increase the reach of the museum to regional, rural and non-coastal schools.
- » We worked to develop a wide range of ways to access the Virtual *Endeavour* program so a large number of schools, students and teachers will be able to access the educational information regardless of geographical location or access to technological systems. This includes working with Google and iTunesU.
- » We engaged with teachers all around Australia to get them involved in the Virtual *Endeavour* teacher professional development program. This garnered international interest. The program will be held in October 2017 in collaboration with other cultural institutions.
- » We worked with the NSW Department of Education and Communities (DEC) to create a tour of the exhibition *Rough Medicine* on Twitter, which the Head of Learning then Storified and presented at a Teachmeet. Prior to Science Week, we also coordinated a Twitter chat for #musemedoz with DEC and the Australian Museum focusing on teaching science.
- » We continued our annual hosting of the University of Technology Sydney (UTS) Trainee Teacher program *Beyond the Classroom*, in which second-year trainee teachers undertake observations, discussions and activities looking at learning beyond the classroom, with a focus on museums.
- » We hosted student groups involved in The Urban Challenge program, in which students explored Sydney in a clue-and-race format. ANMM participated as a target site.
- » Education collaborated with CoAslt, one of the sponsors of the *Escape from Pompeii* exhibition, to hold a preview of the exhibition for Italian language teachers and to create Italian language resources for the exhibition school program.
- » ANMM Education organised joint ancient history program packages with both the Nicholson Museum (Sydney University) and the Museum of Ancient Cultures (Macquarie University) for the *Escape from Pompeii* exhibition.
- » We held a focus group for senior ancient history students relating to the *Escape from Pompeii* exhibition.
- » We hosted the annual Macquarie University Ancient History Teachers' Conference, with 200 teachers attending. The conference delegates also visited the *Escape from Pompeii* exhibition.
- » We collaborated with Macquarie University and Sydney University to bring Professor Andrew Wallace-Hadrill from England and hold a special event, 'An Evening with Professor Andrew Wallace-Hadrill', for university academics and teachers.
- » Our Senior Education Officer collaborated with the Museums Australia Education Group to run a session at the 'Teaching Touchy Topics' seminar day in September 2016.
- » Australian History Teachers Association held a conference breakout session at ANMM as part of the National History Teachers' Conference in September 2016.

Interpretation and Design

This year the Interpretation and Design section had our busiest year ever touring exhibitions around Australia and the world. Back at the museum we had a particular focus on supporting Indigenous programs with exhibitions and installations of Indigenous cultural items. Some of the highlights for this year were:

- » We toured a record-breaking 17 exhibitions to all seven Australian territories and states.
- » We successfully applied for an NCITO grant for \$167,355 for the third year running for *Art of Science: Baudin's voyagers 1800–1804*.
- » We developed and opened the very popular exhibition *Escape from Pompeii: the untold Roman rescue*.



- » We launched new interpretation panels for a self-guided tour of Sydney Heritage Fleet's *James Craig*.
- » We developed, hosted or toured eight temporary and touring exhibitions, either specifically about Indigenous culture or with significant exhibits about Indigenous culture, as well as installing three Indigenous watercraft in the museum's foyer and mounting a Rapid Response showcase to mark Reconciliation Week and the Mabo Decision.
- » We hosted our first exhibition in the library: *Lessons from the Arctic*, a series of historic photographs curated by the Fram Museum, Norway.
- » We co-developed and ran seven workshops on exhibition development for the Visions of Australia-funded project *Submerged: stories of Australia's shipwrecks*.
- » We supported the 25th anniversary celebration of the museum by designing the commemoration's brand, invitations, thank you cards, gift brooch, and panel display.
- » We kicked off the long-term program 'War and Peace in the Pacific 75' as part of the USA Program with exhibitions at Houston Public Library, aboard historic vessels in the USA and at the Museum Bahari in Indonesia, as well as a new film for *Action Stations* on the battle of Coral Sea.

Research and Curatorial

Among the highlights of the Research and Curatorial group's work this year were a number of international collaborative projects. The group consists of curators working in the Indigenous unit, Maritime Archaeology Research Centre, Australian Register of Historic

Vessels, and areas of migration, maritime history and collection research. Curator Kim Tao worked with representatives of the Dutch government and Amsterdam's Rijksmuseum to bring the Hartog plate to the museum as part of the 400th anniversary of Dirk Hartog's landing on the west Australian coast in October 1616. Kieran Hosty and Dr James Hunter collaborated with and Indonesia's Pusat Arkeologi Nasional (National Centre for Archaeology) in a survey and site assessment of HMAS *Perth* (I), a modified Leander class light cruiser sunk by the Imperial Japanese Navy during the Battle of Sunda Strait in March 1942.

In activities highlighting Australia's alliance with the United States of America forged in World War II, Dr James Hunter, Richard Wood and Inger Sheil worked on the immersive film *Clash of the Carriers*, commemorating the Battle of the Coral Sea, which was shown aboard USS *Intrepid* in New York to a VIP audience including President Donald Trump and Prime Minister Malcolm Turnbull. During the year the museum also extended its relations with America when Indigenous Programs Manager Donna Carstens and Education Officer Anne Doran travelled to Hawaii with Aboriginal and Torres Strait Islander students to attend the *Hōkūle'a* Homecoming and Youth Symposium. Dr Nigel Erskine and Kieran Hosty continued fieldwork with the Rhode Island Marine Archaeology Project (RIMAP) in the search for Cook's ship *Endeavour*, assisted by Dr Erskine's extensive archival research into the loss of the ship, published in the Journal of the Australian Association for Maritime History, *The Great Circle*.

Senior Curator Daina Fletcher was involved in commissioning and installing *Johnnie and Mehmet*,



a major audio and kinetic work on the museum promenade. Made by Alexander Knox, it explores the naval engagement between HMA submarine *AE2* and Ottoman torpedo boat *Sultanhisar* in the Sea of Marmara in the first days of the Gallipoli campaign. This project was supported by the Saluting Their Service commemorative grants program, Department of Veterans' Affairs, Australian Government.

Daina Fletcher also collaborated with Australian Sailing to develop an Australian Sailing Hall of Fame, to launch in November 2017. This will acknowledge exceptional performance and contribution by an individual or crew to the sport of sailing at international and/or national level past and present, and will include both able-bodied and disability sailing. Daina Fletcher was appointed to the working party along with sailors and sports administrators.

The curatorial team acquired the extensive Ben Lexcen collection, including original plans of the 12-Metre yacht *Australia II* that won the America's Cup in 1983. This year also saw successful engagement with schools in Korea when curator Helen Anu worked with the museum's Learning team in delivering lessons via the Virtual Classroom program.

The achievements of several curators were also recognised through awards. Dr Stephen Gapps was awarded the State Library of New South Wales Merewether Fellowship for 2017 for the study and research of 19th-century New South Wales history, and curators Donna Carstens and Kim Tao were selected to participate in the inaugural Council of Australian Museum Directors Executive Mentoring. Dr Erskine, Donna Carstens and David Payne were also recognised for their collaboration with the Australian Wooden Boat Festival Symposium in Hobart. Dr Mary-

Elizabeth Andrews' excellent work developing the exhibition *Container* was recognised through raising significant industry sponsorship.

Curators also worked closely with the Registration and Conservation sections throughout the year in assessing potential objects for the National Maritime Collection (NMC), and Dr Erskine, Daina Fletcher and Registrar Sally Fletcher played significant roles in valuation of the NMC this year.

The Australian Register of Historic Vessels

This online database (arhv.anmm.gov.au/en/collections) 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 ceremony at the Maritime Museum of Tasmania in Hobart during the Australian Wooden Boat Festival to present ARHV certificates to Tasmanian Boat owners. For six months from December 2016 Peter Higgs was the ARHV Research Officer, contacting owners of historic vessels for inclusion on the ARHV and making presentations throughout regional Tasmania about the ARHV.

The ARHV has a new website. At its launch in February 2017 with a public presentation at the AWBF Symposium, the register had increased to show 639 craft listed, along with entries for designers, builders, types and classes. New pages on Learning, Support, Significance and Replicas were also included.

Still image from the *Clash of the Carriers* film produced for the *Action Stations* cinema. ANMM image

The Indigenous Programs 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

Indigenous Programs

The museum places great importance on 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 the *Koori Art Expressions* exhibition of artworks by students in NSW Public Schools, a presentation on Indigenous watercraft at the Australian Wooden Boat Festival in Hobart, and showing Indigenous shellwork artefacts as part of the *Taba Naba* exhibition at the Oceanographic Museum in Monaco.

The Indigenous team continues to work on initiatives for Indigenous employment and for the Reconciliation Action Plan (RAP). It contracted an Indigenous designer to produce the design for the *Saltwater Barks* exhibition; produced and launched an online Cultural Indigenous Awareness training program which all museum staff were obliged to complete; and completed the training pack for the museum's Indigenous cultural awareness training program for volunteers.

In March 2017 the Indigenous Programs Manager Donna Carstens travelled to the USA to present at a reception in honour of the American Friends of the Australian National Maritime Museum at the Australian Consulate in New York. While in the USA, Ms Carstens also spoke at the New York Museum of the American Indian and at the Maritime College State University of New York. She also met with staff of the Museum of the American Indian in Washington DC about an exhibition on treaties.

Programs presented and events attended by the Indigenous team during this reporting period included:

- » National Reconciliation Week: Indigenous watercraft display and pop-up exhibition, Commonwealth Bank, June 2016
- » NAIDOC WEEK virtual excursions, 'Unlock water and Indigenous people', June 2016
- » NAIDOC Week Exhibition *Munuk Zugabal Saltwater Songlines*, July 2016
- » Cairns Indigenous Art Fair: Community consultation, networking with artists and industry peers, July 2016
- » Darwin Art Fair: Community consultation, meetings with artists and industry peers, August 2016
- » Homeground Festival: a pop-up display of Indigenous watercraft at the Sydney Opera House for this event, which attracted audiences of 20,000 over its two days, 8 and 9 October 2016
- » Community engagement of Tasmanian canoe display with community representative Fiona Hamilton, October and November 2016

top *Tracks to our school*, Kegworth Public School, 2016, an artwork from *Koori Art Expressions*. Image Andrew Frolovs/ANMM bottom Shell necklace from a Waia family child's war dance costume, 1997, by Charles Warusam. ANMM Collection



- » *Living Waters*, a part of *Taba Naba: Australia, Oceania, Arts by People of the Sea*, became the most popular Indigenous exhibition in ANMM's history, with 421,843 people visiting it at the Oceanographic Museum in Monaco between 24 March and 30 September 2016.
- » *Koori Art Expressions*: for the second consecutive year, the museum hosted this exhibition of artworks by students of NSW public schools. The 90 works on show were inspired by this year's NAIDOC Week theme 'Songlines: the living narrative of our nation', 25 November 2016–29 January 2017.
- » Australian Wooden Boat Festival: ANMM Indigenous Programs staff presented on Indigenous watercraft in association with local *ningher* canoe builders who were invited to share details of the project with the audience, February 2017.
- » *Lustre: Pearlring & Australia*: the Indigenous Programs team consulted with the curator of this exhibition about Indigenous content.
- » Hawai'i's iconic voyaging canoe *Hōkūle'a* concluded its epic three-year sail around the globe and returned home to the Hawaiian Islands in June 2017. Aboriginal and Torres Strait Islander alumni students of the *Hōkūle'a* Program were present as a part of the welcoming committee and to attend a youth symposium, June 2017.
- » Rapid Response Showcase Exhibit, 'Drawer for Mabo': artist Fiona Foley's exhibit acknowledged National Reconciliation Week, the 25th anniversary of the Mabo decision, and the anniversary of the Torres Strait Islander flag design, May–June 2017.



Maritime Archaeology

The Maritime Archaeology Research Centre (MARC) has continued to expand its national and international reputation. Internationally the centre has been actively involved in the archaeological assessment and protection of the site of HMAS *Perth* (I), which was sunk, along with USS *Houston*, during the Battle of Sunda Strait on 1 March 1942. In 2013 recreational divers reported that the wreck was being illegally salvaged by unknown divers and the museum was asked by the Royal Australian Navy and the Department of the Environment to inspect the wreck and assess it for damage.

After negotiating a Memorandum of Understanding with Pusat Penelitian Arkeologi Nasional (the Indonesian National Centre for Archaeological Research), the museum received permission to carry out a remote sensing survey of the site in December 2016 followed up by an in-water survey in May 2017.

Unfortunately the survey revealed that the site had been extensively damaged by salvors and a significant amount of material was now missing from the wreck. Supported by the Australian Embassy in Jakarta and the Department of Foreign Affairs and Trade (DFAT), ANMM and Pusat Penelitian Arkeologi Nasional have submitted a report to the Indonesian Ministry of Marine Affairs and Fisheries and the Ministry of Education and Culture requesting that the site receive immediate protection under Indonesian heritage legislation.

In September 2016 maritime archaeologists from the museum spent three weeks in Newport, Rhode Island, USA, working with Dr Kathy Abbass and the Rhode Island Marine Archaeological Project (RIMAP) to survey an area just to the north of Goat Island in Newport Harbor where recent archival research, carried out by Dr Nigel Erskine (ANMM) and Dr Abbass (RIMAP), indicated that the troop transport *Lord Sandwich*, ex HMB *Endeavour*, had been scuttled, along with four other vessels, in August 1778. The team surveyed four 18th-century shipwrecks and on the very last day of the 2016 expedition located a fifth possible site.

Nationally, members of MARC worked with archaeologists from the Silentworld Foundation and volunteers on a 3D mapping project on the wreck sites of the *Lady Darling*, *PS Herald* and *Centennial*. The results of this survey were presented at the Sixth International Congress on Underwater Archaeology in Fremantle, Western Australia, in November 2016.

Additional work with the Silentworld Foundation occurred in January 2017 when archaeologists and volunteers carried out an extensive archaeological survey of the remote Kenn Reefs, some 500 kilometres east of Gladstone, QLD, in the Australian Coral Sea Territory. Based out of MV *Silentworld*, which had been generously provided by the Silentworld Foundation, the team located four new shipwreck sites, all dating to the 1850s. They positively identified those and the sites of two other ships, both wrecked in 1854, which had been found previously.

Using drone and satellite imagery provided by the Silentworld Foundation and working with archaeologists from the foundation, the team observed an environmental phenomenon that may revolutionise the way 19th-century shipwrecks are located on shallow coralline reef platforms. Known as 'iron phase inhibition' or 'black reef', it refers to the staining and slow poisoning of coral reefs caused by the presence of iron artefacts such as anchors, anchor cables and iron knees. The Silentworld Foundation and the museum are currently developing methods of testing and observing 'iron phase inhibition' in coralline reef environments.

In July 2016, ANMM was offered the opportunity to become a Recognised Partner of the UNITWIN Network for Underwater Archaeology. UNITWIN is an organisation that seeks to increase capacity in participating countries through international cooperation. It does this through formally connecting universities and professional training institutions working in the fields of underwater and maritime archaeology. In essence, it is intended to act as a bridge between the academic world, civil society, local communities, research institutions and policy-makers.

ANMM applied for membership as a UNITWIN Recognised Partner, and received approval on 2 June 2017, becoming the first non-university institution in Australia to achieve this distinction. Recognised Partners are defined as 'governmental and non-governmental organisations having activities related to underwater archaeology, in particular NGOs accredited by the Meeting of States Parties of the Convention on the Protection of Underwater Cultural Heritage, as well as centres of research'. Member and Associate Member status can only be conferred on universities or institutions that deliver courses or carry out training or research in maritime/underwater archaeology within a recognised and accredited academic framework, and which work in compliance



with the principles of the UNESCO Convention on the Protection of Underwater Cultural Heritage. It's worth noting that our status could be 'upgraded' as the MARC develops and we're able to offer a teaching and training capacity.

Membership within the network will provide an excellent opportunity for ANMM to collaborate with universities and other institutions (both at home and abroad), and will also increase the museum's (and, by association, MARC's) profile within the discipline.

Other collaborations have included:

- » the Royal Australian Navy, Department of Foreign Affairs and Trade, Department of Environment and Energy, Department of Communications and Arts, and Department of Veteran Affairs on the conservation and protection of HMAS *Perth* (I)
- » the Australian Embassy in Jakarta, Indonesia, and The Embassy of the Republic of Indonesia, Canberra, ACT, on the conservation and protection of HMAS *Perth* (I)
- » Pusat Penelitian Arkeologi Nasional, the Kementerian Kelautan Dan Perikanan (Indonesian Ministry of Marine Affairs and Fisheries) and the Tentara Nasional Indonesia-Angkatan Laut

(the Indonesian Navy) on the conservation and protection of HMAS *Perth* (I)

- » Heritage Division, Office of the Environment and Heritage, NSW, on the survey, conservation and protection of the wrecks of *Lady Darling*, *PS Herald* and the *Centennial*
- » ROAR Films, ROAR Educate and Deakin University on the instigation and development of a role-playing maritime archaeological computer game for Australian high school students
- » Interns and work experience students from Canterbury Girls High School, NSW, and Liceo Scientifico Statale, Rome, Italy, who carried out archival and field research on Sydney Harbour shipwrecks.

left Stream anchor from the wreck of the *Jenny Lind*, examined during the Kenn Reefs Archaeological Survey, which was undertaken in collaboration with the Silentworld Foundation. Image Renee Malliaros/Silentworld Foundation right A diver examines the wreck of the *Lady Darling*. Image Kieran Hosty/ANMM

top At the launch of *Treasures of the American Collection*, 28 July 2016: Richard Wood, ANMM Manager, USA Programs; Paul Sparke of ANMM sponsor Austal; ANMM Director and CEO Kevin Sumption; then US Ambassador to Australia, His Excellency John Berry; and Hugo Llorens, US Consul General. Image Andrew Frolows/ANMM bottom Vanessa Roberson's collection of Zippo lighters, acquired from US Navy ships visiting Sydney between 1950 and 1980. ANMM Collection. Image courtesy Louie Douvie/Fairfax Media



USA Gallery

In 1988 the people of the United States of America presented a Bicentennial gift of \$5 million to the people of Australia to research, interpret and tell the story of the maritime links between their seafaring nations. The gift supports the USA Programs, which include the USA Gallery, USA Collection, the Bill Lane Fellowship, travelling exhibitions, learning programs, archaeological investigations and events based on shared maritime science, technology, defence, history, art and nature.

Exhibitions

The museum's USA Gallery continued to host the *Treasures of the American Collection* exhibition to celebrate its 25th year.

'War and Peace in the Pacific 75' (WAPIP75), an umbrella program commemorating World War II in the Pacific, was launched in December 2016. It includes exhibitions, multi-media and digital products, learning and commemorative events planned for production over five years.

The first major travelling exhibition of WAPIP75 was *Guardians of Sunda Strait – the WWII loss of HMAS Perth and USS Houston*, which opened at the Houston Public Library, Texas, USA, on 28 February 2017 to mark the 75th anniversary of the battle. The exhibition closed on 30 June and will re-open at ANMM in September 2017, then travel to Perth in 2018 for the 76th anniversary of the battle.

A panel version of the exhibition began its tour of USA Historic Naval Ships Association vessels in March. The first venue was USS *Texas*, at Houston, where it received 35,000 visitors by the end of June.

A condensed and translated version of *Guardians of Sunda Strait* was integrated into the Battle of the Java Sea exhibition that opened at Museum Bahari in Jakarta, Indonesia, on 1 March 2017. This exhibition was developed in collaboration with representatives from the Australian, British and US embassies in Jakarta and the US Naval History and Heritage Command.

A comprehensive object alarm system was installed this year to monitor artworks in the *Treasures of the American Collection* exhibition.

Multi-media

Clash of the Carriers, a wide-screen documentary film about the Battle of the Coral Sea, premiered in New York on 4 May at a special function on board USS *Intrepid*, attended by Donald Trump, President of the

United States, Australian Prime Minister Malcolm Turnbull, Mrs Lucy Turnbull and Australian and American veterans of the battle. The film premiered in the museum's *Action Stations* cinema at the annual commemoration of the battle on 6 May.

Six interviews with Australian and American Coral Sea veterans were recorded and produced by the museum for the event in New York and added to WAPIP75 digital and online content.

Learning program

In March a WAPIP75 international learning program was launched by the museum's Learning team in Association with the New South Wales Department of Education – Learning Systems Directorate to recruit high schools from Australia, the United States and Japan to investigate the impact of World War II in the Pacific on their communities.

Schools from NSW, the ACT, North Carolina, California, Hawaii and Japan produced a series of documentary films posted to the museum's YouTube channel based on primary sources, eyewitness interviews, objects and their research into World War II events, including the bombing of Darwin, the attack on Ellwood, the US–Australia alliance, and the firebombing of Tokyo.

On 7 December 2017 a student ambassador from each country will meet in Hawaii aboard USS *Missouri* to exchange information and sign a friendship accord.

Bill Lane Fellowship

In May 2015 Bill Lane Student Fellows from Australia and Hawaii attended a cultural exchange and *nawi*-building workshop in Sydney to celebrate the arrival of the voyaging canoe *Hōkūle'a* in Sydney. In June 2017, three of them travelled to Hawaii to welcome *Hōkūle'a* back to Honolulu after its three year Mālama Honua Worldwide Voyage and to attend a youth symposium.

Visitors to the USA Gallery

Helen Reidy and Selim Ariturk, US Consulate, Sydney (17 November 2016)

US Consul General Valerie Fowler; Captain Charles Fowler III; Beth Allbrecht and Linda Daetwyler US Consulate, Sydney (15 December 2016)

US Ambassador John Berry (23 January 2017)

Captain Shinsuke Amano JMSDF, Naval Attaché Embassy of Japan (14 February 2017)

US Consul General Valerie Fowler (15 June 2017).



top A preview of *Wildlife Photographer of the Year* for *TimeOut*. Image Cassandra Hannagan, courtesy *TimeOut* centre Tours of new exhibitions specially designed for babies and their carers have been well received. Image Andrew Frolows/ANMM bottom Activities for younger visitors are consistently popular. Image Andrew Frolows/ANMM

Commercial and Visitor Services Division

The Commercial and Visitor Services Division had a very successful year, with strong year-on-year growth in most of its businesses.

Total onsite visitation is the highest ever achieved at 760,009, which is 19% up on last year. Tourism has grown from 21% three years ago to 32% this year. China is the highest source of international visitors, growing 46% in the last year. Unpaid visitation dramatically increased again this reporting period due to free entry to the galleries and the museum's involvement in festivals.

Admissions revenue passed \$3 million for the first time ever, up 11% on the previous year, with strong increases in revenue from retail, memberships, sponsorship and venue hire also.

The number of sponsors has almost tripled, from 15 in 2016 to 44 in 2017, and the Sponsorship team achieved \$1,155,512 cash and in-kind sponsorship for 2017. The ongoing focus of long-term museum-wide funding has enabled us to secure sponsorship exceeding \$2 million over the next three years. In addition to the longer-term sponsors, the exhibition *Escape from Pompeii* and associated trireme model display produced a significant amount of sponsorship.

A sponsorship agreement with NSW Ports was signed that provided significant cash and in-kind support as well as assistance to secure a total of \$500,000 cash sponsorship, which will enable the *Container* exhibition to be built and displayed at the museum and to travel New South Wales.

Marketing

During 2016–17, marketing campaigns contributed to a 19% growth in visitation to the museum precinct, from 638,842 in 2015–16 to 760,009 this year. A strong exhibition program led by *Escape from Pompeii*, a digital-first marketing approach and a slight increase in ticket prices achieved an 11% increase in admission revenue, from \$2,765,000 in 2015–16 to \$3,072,000 this year. This reporting period saw five integrated above-the-line marketing campaigns for exhibitions and experiences: *Escape from Pompeii*; *Voyage to the Deep*; *Wildlife Photographer of the Year*; *Through a different lens—Cazneaux by the water* and the museum's New Year's Eve event.

A key goal for the year was to grow the museum's share of owned-media assets. This was achieved through strong visitor engagement on our social media channels as well as competitions in our exhibition spaces, with major prizes provided by museum sponsors.

During 2016–17 these results were achieved:

- » The museum's Facebook followers increased 28%, from 20,107 in 2015–16 to 25,832.
- » Instagram followers increased 57%, from 3,167 in 2015–16 to 4,973.
- » Twitter followers increased 12%, from 10,779 in 2015–16 to 12,029.
- » Email subscribers increased 33%, from 22,917 in 2015–16 to 30,480.

Work has continued with the Frost Collective on a new visual identity that better represents the values and personality of the museum as we approach major new developments in museum-built infrastructure and the visitor experience. The identity has been developed with consumer research and targeted internal consultation feeding into the creative process.

Collaborative co-marketing partnerships were carried out with the following:

- » Taronga Zoo, *TimeOut* Sydney and APN Outdoor for *Wildlife Photographer of the Year*
- » City of Sydney, APN Outdoor, Foxtel History Channel for *Escape from Pompeii*.

Marketing campaigns

During 2016–17, the museum conducted advertising campaigns for the following exhibitions and programs:

- » *Escape from Pompeii*
- » *Voyage to the Deep*
- » *Wildlife Photographer of the Year*
- » *Through a different lens – Cazneaux by the water*
- » Domestic tourism
- » School holiday activities
- » New Year's Eve event

More details on expenditure on advertising campaigns can be found on page 107.

'For me, the museum has always represented one of those holy grails of kids' activities in Sydney, equal parts curiosity and adventure, education and play, indoor wonders to navigate and outdoor areas to explore'

Annie de Merindol, *ellaslist*

Members

Memberships currently total 5,059, representing 13,000 Members. Of these, 65% are family memberships.

Year-end revenue for 2016–17 was about 8% above 2015–16. (Note: In this reporting period, the Finance section began using a deferred method of accounting for memberships, which affected budgeting. This revenue will be recognised in the 2017–18 budget.)

In the 2016–17 April school holidays, a record number of memberships were sold – 477 compared to 346 in the same period in 2015–16. This can be attributed to the *Escape from Pompeii* exhibition and a joint membership promotion with the Powerhouse Museum.

In 2016–17 membership grew by 10% compared to 2015–16. There was an increase of 30% for Out of Port Membership compared to 2015–16. This increase can be attributed to the Front of House team actively promoting this membership option when visitors indicate they are from either interstate or overseas. For such visitors, Out of Port Memberships can offer good value.

This year 28 Member events were held, attracting 1,455 attendees. Highlights of Member events in this reporting period were the *Vivid Sydney* harbour cruise, which also included a tour of the light displays at Taronga Zoo; the Australia Day cruise; the Members preview of *Escape from Pompeii*; the annual Boxing Day Cruise to view the start of the Sydney–Hobart Yacht Race; and, in particular, the 25th annual Members Anniversary Lunch, with guest speaker David Mearns, the 'shipwreck hunter' who has located such famous wrecks as HMS *Hood*, HMAS *Sydney* and HSK *Kormoran*.

The Membership team has established reciprocal Members’ benefits with the Royal Agricultural Society, National Museum of Australia, Auckland Art Gallery and New Zealand Maritime Museum. These benefits entitle ANMM Members to free entry to reciprocal museums and VIP entry to Sydney’s annual Royal Easter Show, including access to the members’ facilities.

Memberships

	2016–17	2015–16*
Memberships at 30 June	5,069	4,235
Members at 30 June	13,000	12,700
Percentage renewing	36%	42%
Corporate memberships	7	10
Gross revenue	\$453,000	\$364,000
Donations	\$5,590	\$8,680
Member events and functions	28	29
Members attending functions	1,455	1,338

*Due to database changes, comparative figures for previous years are not available.

This year 28 Member events were held, attracting 1,455 attendees

top A new public program introduced this year was a family-friendly New Year’s Eve celebration. Image Alistair MacDougall/MacEvent Photography
bottom Almost 2,800 people took over the museum’s foreshore and waterfront venues for a corporate Christmas party. Image courtesy Optus

Public Outreach

The Public Outreach team works to engage individuals and community sectors with the museum through events and public programs. This year, to acknowledge the 400th anniversary of Dirk Hartog’s landing in Western Australia, the museum commissioned an evocative and beautiful roof projection that was funded by a grant from the Embassy of the Netherlands. *A Chance Encounter* was launched by the Dutch Consul General as part of a Members lecture by South Australian academic Dr Wendy van Duivenvoorde.

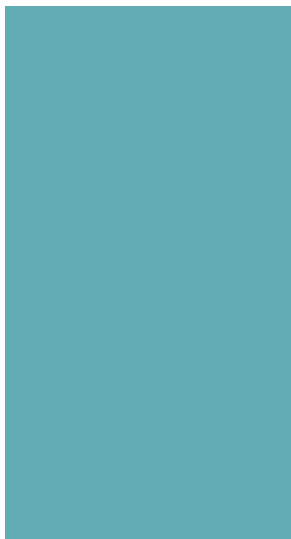
More than 1,550 people attended a Greek-focused unveiling ceremony of the Welcome Wall on Sunday 25 September 2016, with VIP speakers Dr Hari Harinath, Chairman of Multicultural New South Wales; actor Mary Coustas; and Angelos Frangopoulos, Chairman of Australia Day Council NSW and CEO of Australia News Channel/SKYNews. SBS TV was on site all day with a pop-up photo booth.

The museum hosted one of the largest private parties on the corporate calendar, which received a 97% client approval rating. This event for 2,790 guests included 75 performers and took up all of the museum’s waterfront venues and its entire foreshore.

The museum’s inaugural family-friendly New Year’s Eve celebration saw 300 guests enjoying food, family-themed entertainment and the 9 pm fireworks from Cockle Bay on the deck of HMAS *Vampire*.

In partnership with the Naval Officers Club, the museum hosted the annual Battle of the Coral Sea ceremony and lunch. VIP guests attending and speaking at this year’s ceremony, which commemorated the 75th anniversary of the battle, were Mr Keizo Takewaka, Consul-General of Japan in Sydney; Ms Linda Daetwyler, Country Consular Coordinator, US Consulate General Sydney; and Rear Admiral Stuart Mayer, Commander Australia Fleet, RAN. The Japanese involvement was a highlight for this special anniversary.

For *Vivid Sydney* at the museum, which incorporated a rooftop projection exploring the theme *Inspired by the Sea*, 75,000 people traversed the museum precinct. Festival activations were held each Friday and Saturday night to engage passers-by, including festoon lighting, neon face and body painting, a roving bubble artist, glow bar, food trucks and music.





Retail

Retail finished the year 11% ahead of budget and 15% ahead of the previous year, with income of \$948,852. This is the second-best result ever, exceeded only by the 2013–14 figures, which included income resulting from the highly popular International Fleet Review. The main reasons for this year's figures were an extremely strong last financial quarter with high-yielding sales from the *Escape from Pompeii* exhibition and the incentive visit by Amway China during the summer period. A pop-up exhibition shop for *Escape from Pompeii* delivered more than \$125,000 in merchandise sales.

Retail also exceeded all KPIs, including average visitor spend of \$5.31 (more than double the target \$2.27). To maximise profit and improve service quality and diversity, the retail team has hired staff who speak multiple languages, and has ensured that a Mandarin-speaking staff member is rostered on every day, to accommodate the growth of Chinese visitors.

The online store also saw steady growth, with end-of-year results 5% up on the previous year.

Venues

Venues recorded excellent results over this reporting period, with revenue of \$2.2 million, 32% up on last year. These results are the highest in the museum's history. The total number of events for the year was 311, up 32% on the previous year (235). Due to the success of the Optus staff Christmas party – for which the museum hosted 2,790 people, 75 performers and 56 contractors – there has been a successful shift in the focus of the Venues team and we have secured a number of other large-scale precinct events this year and into the next financial year. Optus staff gave their event a 97% satisfaction rating, the highest in the ten-year history of the event.

For the 2017 *Wildlife Photographer of the Year* exhibition, the Venues team, for the first time, designed food and beverage to match the exhibition. This has been a great opportunity for Venues to showcase the museum's exhibition space while using it as a new venue. Cocktail events and pre-cocktail tours of the exhibition have proved to be valuable upsell opportunities. We expect to continue partnering with this exhibition each year and to build on this opportunity.

left The Optus Christmas party 2016 helped to contribute towards record Venues revenue during this reporting period. Image courtesy Optus right Strategic partnerships have resulted in increased numbers of Asian visitors to the museum. Image Andrew Frolovs/ANMM

On 26 May 2017 we hosted a strategic partnership event with Business Events Sydney. The Assistant Director, Commercial and Visitor Services, is on the board of Business Events Sydney and the museum is a member of the agency. The 30 guests were key distribution partners from China, staff from Business Events Sydney's China office, a Qantas representative and a Bravolinks representative. They were invited to twilight cocktails on board HMB *Endeavour* as part of a Sydney familiarisation exercise, which was very well received. These clients are decision makers for direct-selling companies such as Amway and Nu Skin, and it is expected that this event will help the museum to secure and host large incentive groups in the next 12 months.

The year also included the transformation of the former Administration Wing in the museum building into another venue providing conference facilities. The Conference Centre opened in November 2016 and has since secured more than \$250,000 in revenue.

Sponsorship and Partnership

The *Escape from Pompeii* exhibition was supported by eight organisations: Foxtel History Channel, *La Fiamma*, Rete Italia, Panasonic, City of Sydney, the Italian Cultural Institute in Sydney, Singapore Airlines, Co.As.It and the Italian Chamber of Commerce and Industry. In addition, the Consulate General of Greece in Sydney, AHEPA NSW, The Grace Hotel Sydney, Groupama, the Lakonia Group, Zoi Georgakis (private individual) and the Pan-Arcadian Association of New South Wales all provided their generous support to enable the display of the trireme model *Olympias*, which was on loan from the Hellenic Maritime Museum, Athens.

The Kingdom of the Netherlands and the Consul-General of the Kingdom of the Netherlands were tremendous supporters of the Hartog Plate display. Damen, Singapore Airlines and Singapore Airlines Cargo also contributed.

Sony was the proud Sydney exhibition sponsor of the *Wildlife Photographer of the Year* exhibition, which was also supported by *TimeOut* Sydney.

Total E&P are sponsoring the Australian tour of the exhibition *The Art of Science – Baudin's Voyagers 1800–1804*. BAE Systems provided support for a scope of works on HMAS *Vampire*.

Valued sponsorships from Royal Museums Greenwich, United Technologies, Australian Government International Exhibitions Insurance Program, Australia Council for the Arts and Austereo came to an end as their projects concluded.

The *Container* exhibition, due to open in October 2017, will be a free outdoor exhibition which has required significant sponsorship to become reality. A contract was signed with NSW Ports in January 2017 to contribute significant cash and provide assistance in raising over \$500,000 for the upcoming exhibition. Maritime Container Service, ACFS Port Logistics and DP World joined NSW Ports through sponsorship soon after. The museum secured cash and in-kind sponsorship from Royal Wolf, Shipping Australia and Transport for NSW. The generous in-kind sponsorship for the use of land from Property NSW has ensured the development and display of this exhibition.

Our long-term and valued sponsors Nine Network, RSL Queensland, Austal, Royal Wolf, Australian Maritime Safety Authority, APN Outdoor, Sydney by Sail, Laissez Faire, Accor Hotels, IAS Fine Art Logistics and Vintage House Wines continued their terrific support of the museum across many platforms.

Tourism

Attracting an increased share of international tourists, particularly from China, South Korea and Japan, remains a focus for the museum.

Brochures for international travellers are now available at front of house in four languages – English, Chinese, Japanese and Korean. In addition the museum has recruited Mandarin-speaking staff and volunteers to welcome guests and act as guides and translators. We can now boast that at least one Mandarin speaker is available at the museum every day of the year. Other initiatives introduced in 2016–17 are introductory panels in Chinese at the start of each exhibition, Chinese subtitles in the *Action*

Stations immersive cinema, and English as a Second Language (ESL) programs.

Our efforts to attract an increased share of Chinese visitors have been rewarded, with Chinese nationals growing by 46%, from 9,828 in 2015–16 to 14,327 this year. We now have more visitors from China than any other country – surpassing visitors from the UK, USA and New Zealand, who in past years have been the most numerous international visitors.

Overall the museum welcomed 73,584 international visitors in 2016–17, an increase of 28% on the previous year's figure of 57,671. The museum's share of international visitation is now 32%.

In January 2017 the museum attracted its second major incentive visit, with 3,800 staff members from Amway China enjoying tours of HMB *Endeavour* and the *Action Stations* navy pavilion.

Volunteers

Volunteers contributed 59,991 hours to the museum in 2016–17, working as visitor guides and hosts in the Members Lounge, maintaining the museum's fleet of vessels, assisting other museum departments, and as speakers at various clubs and institutions. The visitor guides contributed the majority of these hours, conducting tours as follows:

- » HMAS *Vampire* – 1,265 tours, escorting 7,488 visitors
- » HMAS *Advance* – 738 tours, escorting 14,152 visitors
- » *Blackmores First Lady* – 451 tours, escorting 3,506 visitors
- » museum galleries – 353 tours, escorting 1,419 visitors. These figures include guided tours of *Ships, Clocks & Stars* and *Escape from Pompeii*.

Because *Blackmores First Lady* was closed to visitation for more than four months, tours and visitation were down for this very popular exhibit. They quickly picked up when the vessel was re-opened.

HMAS *Advance* remains the most popular vessel in the fleet, easily topping the visitation numbers.

With the opening of the *Escape from Pompeii* exhibition in the latter part of 2016, volunteers were trained to conduct tours of this exhibition. While these proved popular with groups, the overall popularity of this exhibition often made conducting a tour for a discrete number of visitors very difficult.

The volunteers' Speakers group continued to grow, with numbers of speakers, topics presented and overall audience figures all increasing. During the year the speakers addressed 85 groups and a total audience of 4,558 people. Typically, they visit groups such as Probus, Lions, Rotary, U3A and historical societies. The wide range of talk topics includes maritime archaeology, key events of the two World Wars, explorers, and virtual tours of museum vessels. Not only do the speakers spread the message of the work and role of the ANMM throughout the community, but they continue to be increasingly successful in attracting these groups to visit the museum as paying customers.

To assist with recruitment of new volunteers, in the final months of 2016 we ran advertisements in the most popular Sydney-based Chinese-language newspaper, revised our section in Volunteering Australia postings, and began talks with a volunteering group attached to the University of New South Wales.

We would like to pay tribute to those volunteers who died during this reporting period, including Peter Baker, David Brooks, Brian Hansford, Dorothy Harpley, Frank Hines, Michael Stevens and David Wood. We acknowledge their service and dedication to the museum, and offer our condolences to their families.

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 stands permanently at the museum. They can also contribute online records on a virtual wall. The ANMM is the only museum in Australia that 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.



This year the Welcome Wall received a total of 582 registrations from more than 50 countries. The total number of registrations on the Welcome Wall is now 29,142 names.

Two Welcome Wall unveiling ceremonies were held this financial year, attracting more than 2,000 participants. The September 2016 ceremony was attended by the Consul General of Greece.

The top 10 countries this year are listed in the table below.

In the year ahead, the database and registration system for the Welcome Wall will be rebuilt to increase capacity and improve the customer experience.

Welcome Wall inscriptions

No	Country of origin	Number of registrations	Percentage
1	United Kingdom	183	31%
2	Italy	65	11%
3	Greece	54	9%
4	Germany	38	6.5%
5	Malta	25	4%
6	The Netherlands	20	3.4%
7	Ireland	19	3.2%
8	India	16	2.7%
9	Egypt	14	2.4%
10	South Africa	14	2.4%

left A Greek-focused Welcome Wall ceremony was held in September 2016. Image Andrew Frolovs/ANMM.
right Sydney Heritage Fleet's steam tug *Waratah* is one of five SHF vessels that is more than 100 years old. Image SHF

Sydney Heritage Fleet

There has been a strong working relationship between Sydney Heritage Fleet (SHF) and the ANMM for more than two decades. Hosted by the ANMM, the Wharf 7 Heritage Centre is home to the fleet's managerial offices, and the tall ship *James Craig* is berthed at Wharf 7. Partnership projects such as the internationally important Australian Register of Historic Vessels (ARHV) and the Wharf 7 wooden boat exhibition are just two significant collaborations between the two institutions.

The SHF and ANMM have also joined in developing plans for the proposed Maritime Heritage Precinct (MHP) at the ANMM's Darling Harbour site. This collaboration will see the SHF's operational historic vessels on display, and operating, from the MHP.

Sydney Maritime Museum, home of Sydney Heritage Fleet, is a not-for-profit organisation founded in 1965. From the acquisition of its first vessel, the 1902 vice-regal steam yacht *Lady Hopetoun*, the SHF has built its collection as a volunteer-based museum. Volunteers crew SHF vessels, regularly taking passengers to sea or on harbour tours, and also restore and maintain them in SHF's own workshops.

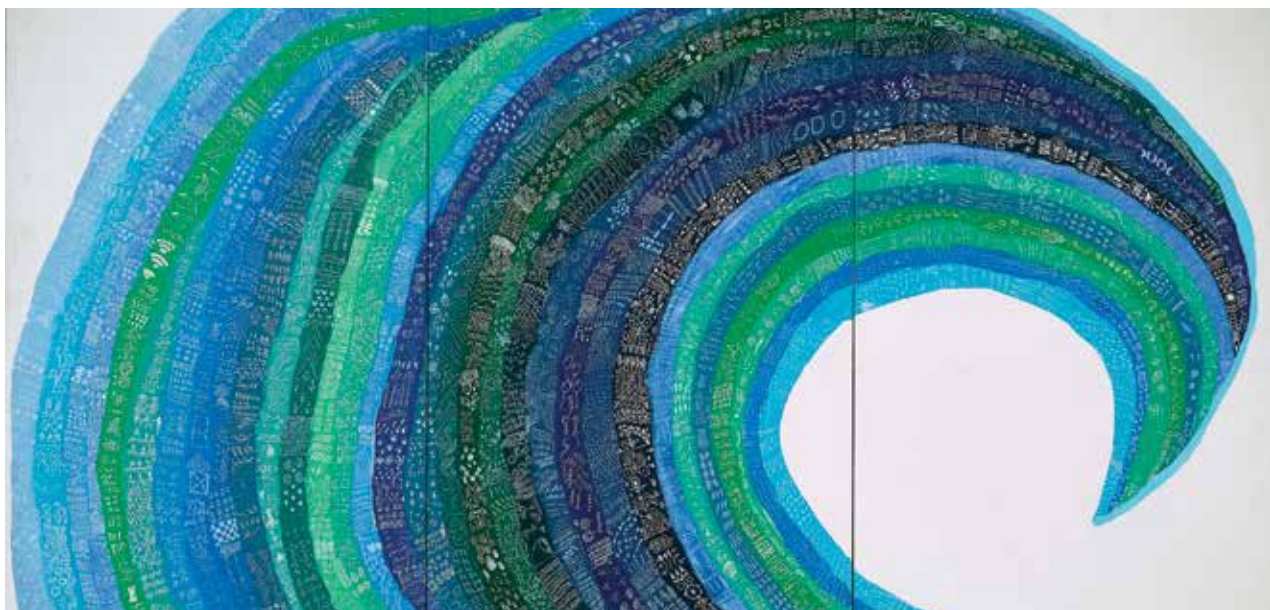
Five operational vessels are more than 100 years old. *Lady Hopetoun* (1902), steam tug *Waratah* (1902), schooner *Boomerang* (1903) and launch *Protex* (1908) share the centenarian distinction with the fleet's oldest vessel, barque *James Craig* (1874), which was salvaged from southern Tasmania and restored by SHF.

The centenarians are joined by 'younger' vessels, 1943 ex-RAN harbour launch *Harman* (1943), former Botany Bay motor launch *Berrima* (1955) and, enabling SHF to manage its own ship movements, two tugs from the 1960s, *Bronzewing* and *Currawong*, on long-term loan from the Royal Australian Navy.

2016–17

STATUTORY INFORMATION

Songs of the Sea, 2016, Clovelly Public School, 2016.
Image Andrew Frolovs/ANMM



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 11 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 182). 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 the Audit Committee comprises the Director

and at least two other councillors, one of whom acts as chair. All councillors are welcome to attend any committee meeting in an ex-officio capacity.

The Council operates under a governance policy 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. 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, as at 30 June 2017, are:

Kevin Sumption PSM Director and CEO

Michael Harvey Assistant Director, Public Engagement and Research

Matt Lee Acting Assistant Director, Commercial and Visitor Services

Deanna Varga Assistant Director, Commercial and Visitor Services (seconded to a special project)

Peter Rout Assistant Director, Operations

Frank Shapter 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 2016–17.

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.

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 overleaf) 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, 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 annually 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 provides for carers' leave in its Enterprise Agreement, which has terms and conditions that ensure compliance with the applicable legislation.

Workplace health and safety

The museum complies with the WHS Act, with systems and procedures established and maintained that provide a safe working environment for its employees, including volunteers, and ensure that they use safe work methods to minimise the risk to their health and safety while at work.

The museum's WHS systems and procedures are also developed to ensure that the museum is a safe place for the public, contractors and other stakeholders to visit and engage with the museum's exhibitions, vessels, programs and services.

The ANMM's WHS committee meets monthly to assist with the development, assessment and review of the ANMM's WHS policies, systems and procedures and to monitor and review the museum's risk management system and its response to identified hazards and to incidents that have occurred in the period between meetings. The committee includes elected staff representatives from the six designated workgroups and all have received appropriate training.

New WHS modules for the Learning Management System (LMS) have been developed and implemented and all employees are required to complete these modules and also repeat this training every two years. All new employees receive induction training via the LMS, including a requirement to complete the WHS modules.

There were no new lost-time injuries or workers' compensation claims, during the year. There were no new notifiable incidents in the period.

WHS initiatives implemented this year by the Facilities and Support Services team included:

- » A procedure for internal minor works, titled Guidelines for Invasive Works, was put together to assist other departments when conducting invasive works to the building's structure.
- » An annual risk assessment was conducted at the beginning of the financial year and all the high priorities were addressed and solved with available funds.
- » Pedestrian traffic measurement was implemented in different areas (Wharf 7 loading dock, museum carpark and bus bay) to reduce risk to visitors, ANMM staff and contractors while on site.
- » The replacement of waterproofing and tiles to the North and South Terraces in the museum building addressed long-standing BCA issues related to water leaks and efflorescence on tiles.
- » A Permit to Work Booklet was conceived and created to assist contractors when conducting high-risk works in our premises, including works permit, confined spaces and working at heights. This document was later integrated into a comprehensive Contractor Management Procedure Policy.
- » A contractor signing facility via iPad was implemented in the museum's security office to better manage Facilities and Support Services contractors when performing planned or ad hoc maintenance.
- » A new key management system was installed in the Security Room to control and restrict access to keys to sensitive areas or to certain types of equipment. This will help the museum to reduce risk associated to unqualified or unlicensed personnel obtaining access to sensitive areas or equipment where their own physical integrity or our facilities or objects could be at risk.

Ecologically sustainable development and environmental performance

In November 2016, the Projects team convened an internal working group of staff to review the museum's environmental performance.

Substantive environmental measures being championed across the museum include:

- » energy efficiency initiatives (HVAC, Lighting, BMS = 14% reduction in electricity use since 2013)
- » waste recycling (65% diversion rate from landfill)
- » ICT sustainability (printers, e-waste, digital media management, WOL product selection)
- » exhibitions re-use (re-usable cabinets and mounts)
- » catering (composting, Oz Harvest, packaging)
- » protection against marine pollution
- » bicycle facilities
- » energy- and water-efficient fittings and fixtures in all new projects, as well as low VOC paints and carpets
- » environmental sustainability in criteria for procurement and purchasing.

New targets for further improvement were identified in an environmental action plan, and an updated environmental policy was endorsed by the Executive in February 2017. A subsequent presentation made to all staff reported on the initiatives and encouraged staff to contribute to the museum's environmental performance through their individual actions by turning off lights and computers, printing less, walking or cycling to work, and teleconferencing rather than travelling to meetings.

The Facilities and Support Services team implemented the following this year:

- » An annual clean-up conducted in November last year resulted in more than 35 cubic metres of rubbish being environmentally disposed of, including recycling of metal scrap that we sold, using the money obtained to buy a new barbecue for staff use.
- » A full lighting upgrade to the Wharf 7 building (internal and external areas) and installation of new LED technology yielded savings of more than 15% of the energy cost for this building.
- » A new power voltage optimisation unit was installed.

- » We recovered 20% of storage space in the warehouse facility (Campbelltown) after conducting a coordinated and thorough audit with the Design Team (approval obtained from Finance) and seeing which old exhibition furniture could be disposed of.
- » By implementing proactive maintenance strategies and adjusting the museum's HVAC (Heating, Ventilation and Air Conditioning) and the BMS (Building Management System), we were able to reduce energy consumption by 10.5% in the last 12 months; this equates to savings of some \$41,000 a year in electricity bills.

The Projects team engaged a consultant to update the museum's Contractor Management System for minor works. Workshops were held across divisions to develop uniform templates for contractor WHS, including contractor site induction, requirements for licences, insurances and permits, identification of high-risk activities and safe work method statements. Implementation of the new contractor management procedures is now being rolled out and a follow-up audit in 2018 will confirm compliance.

Conservators attended training this year in WHS procedures for employing contractors to carry out minor works.

This year the Public Engagement and Research team re-certified the Production and Lighting team's tickets, including working at height below 11 metres and above 11 metres. Staff attended a risk management course. The 3D Design Manager attended a course on design for playground safety, and we have invited the same company to assess our family-friendly exhibition spaces.

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/.

Contracts exempted from publication in AusTender

There were no exemptions as per the AusTender requirements.

Assessment of effectiveness of asset 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 two years ago with all recommendations implemented. The ANMM processes are transparent and competitive. The procurement policy is regularly reviewed.

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:

- » streamlining general administration or standard processes, including increased use of templates, streamlining documentation and 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.

Entity Resource Statements and Resources for Outcomes

Actual expenses by outcome	2016-17	2015-16	2014-15	2013-14
Ordinary annual services* (Appropriation Bill No 1)	21,075,000	21,878,000	22,309,000	23,416,000
Revenue from other independent sources* (ie own source revenue + gains)	17,785,000	12,429,000	11,052,000	10,646,000
Expenses not requiring appropriation* in budget year (depreciation and amortisation)	-1,055,000	2,247,000	1,076,000	522,000
Total expenses for outcome	37,805,000	36,554,000	34,437,000	34,584,000

See also Appendixes 18 (page 196) and 19 (page 197)

Correction of material errors in previous report

No material errors are noted.

Grants

Information on grants awarded by the Australian National Maritime Museum during the period 1 July 2016 to 30 June 2017 is available at anmm.gov.au/grants and on pages 76–79.

Information on grants awarded to the Australian National Maritime Museum during the period 1 July 2016 to 30 June 2017 can be found on pages 33, 50 and 87.

Advertising, marketing design and marketing research

In the 2016–17 financial year, the Marketing unit at the Australian National Maritime Museum spent the following amounts on advertising and marketing:

Creative agencies for developing advertising campaigns

Escape from Pompeii campaign creative: **The Certainty Principal** \$93,390, **Salt** \$2,750

Voyage to the Deep campaign creative: **The Certainty Principal** \$28,835

Ships, Clocks & Stars: the Quest for Longitude campaign creative: **Enigma Communications** \$2,395, **The Certainty Principal** \$425

Wildlife Photographer of the Year campaign creative: **The Certainty Principal** \$25,295

Through a different lens campaign creative: **Salt** \$3,320

Classic & Wooden Boat Festival campaign creative: **Salt** \$480

Museum brand project: **The Frost Collective** \$78,000

General museum marketing: **The Certainty Principal** \$875

Quarterly *What's On* creative: **Slingshot Design** \$10,000

Market research organisations

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

Market research exit surveys for *Wildlife Photographer of the Year* exhibition: **Strategy 8 Consulting** \$4,950

Market research exit surveys for *Escape from Pompeii* exhibition: **Strategy 8 Consulting** \$4,950

Market research for the museum's brand project: **Lynda Kelly Networks** \$9,360, **Nosey Parker Research** \$20,000.

Media advertising organisations

Ships, Clocks & Stars: the Quest for Longitude media buying: **Enigma Communications** \$34,106, **Facebook** \$2,686

Wildlife Photographer of the Year media buying: **TimeOut** \$15,000, **Enigma Communications** \$56,496, **Property NSW** \$8,200, **APN Outdoor** \$24,178, **Facebook** \$2,770, **Google AdWords** \$138

Voyage to the Deep media buying: **ABC Commercial** \$1,134, **Enigma Communications** \$121,914, **Google AdWords** \$687, **APN Outdoor** \$33,280

Escape from Pompeii media buying: **Enigma Communications** \$107,580, **City of Sydney Banners** \$10,725, **Foxtel History Channel** \$15,000

Domestic tourism advertising: **Sydney Official Map English Edition (Hardie Grant)** \$8,000, **MiniCards Sydney** \$2,700, **ATE2017 Australian Tourism Magazine** \$1,388, **Sydney Travellers Companion** \$14,775, **This Week in Sydney** \$1,680, **Pymont Ultimo Guide** \$1,200, **China Airlines Magazine** \$364, **Sydney Official Guide English Edition (Hardie Grant)** \$18,880, **What's On in Sydney** \$17,750, **Hana Tour International Trade Show Catalogue** \$273, **Sydney Official Guide Chinese Edition (Hardie Grant)** \$18,880

2016–17

HUMAN RESOURCES



Staffing overview

At 30 June 2017, the number of staff employed under the *Public Service Act 1999* totalled 123 (80 ongoing full-time, 12 ongoing part-time, 20 non-ongoing full-time, six non-ongoing part-time and five non-ongoing casual).

Enterprise Agreements/AWA/Individual Flexibility Agreements (IFAs)

At 30 June 2017, the number of APS employees covered by an Enterprise Agreement was SES nil, non-SES 123. 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.

Staff undertook a range of work-related training activities, courses and conferences, and new learning modules were introduced through the Learning Management System

As part of Learning programs linked to the *Escape from Pompeii* exhibition, a two-day Roman-themed festival was held across the museum for more than 700 students. Image Andrew Frolows/ANMM

Salary rates and benefits

The salary rates available for APS employees by classification structure (as at 30 June 2017) are as follows:

Classification	Pay point	30 June 2017
APS Level 1	1.1	\$40,471
	1.2	\$41,832
	1.3	\$42,964
	1.4	\$44,720
	1.5	\$45,624
APS Level 2	2.1	\$45,802
	2.2	\$47,065
	2.3	\$48,302
	2.4	\$49,555
	2.5	\$50,792
	2.6	\$51,807
APS Level 3	3.1	\$52,171
	3.2	\$53,524
	3.3	\$54,886
	3.4	\$56,308
	3.5	\$57,436
APS Level 4	4.1	\$58,145
	4.2	\$59,994
	4.3	\$61,556
	4.4	\$63,132
	4.5	\$64,393
APS Level 5	5.1	\$64,853
	5.2	\$66,887
	5.3	\$68,769
	5.4	\$70,007
APS Level 6	6.1	\$70,045
	6.2	\$71,790
	6.3	\$73,757
	6.4	\$77,463
	6.5	\$80,462
	6.6	\$82,072
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 2016-17 was nil.

Effectiveness in managing human resources

The APS ongoing staff turnover rate in 2016-17 was 4.3% compared with 12.7% in 2015-16 and 7.2% in 2014-15.



Key training and development initiatives

Staff undertook a range of work-related training activities, courses and conferences, including domestic violence training for HR staff and domestic violence awareness training for all employees, fire warden, senior first aid, work health and safety, APS Code of Conduct, bullying and harassment, and diversity training. New learning modules were introduced through the Learning Management System (LMS), such as cultural awareness training. 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 2017 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 four times, including meetings to review and discuss the restructure to be implemented in July 2017. 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.

left The Seafarers Memorial Anchors underwent conservation and reinstallation during this reporting period. Image Andrew Frolows/ANMM right Conservator Jeffrey Fox prepares a model of HMB *Endeavour* for loan. Image Lucilla Ronai/ANMM

Staffing

	2016–17	2015–16	2014–15
Average staff level	109.85	106.70	97.25

Staff by gender

	2016–17		2015–16		2014–15	
	Male	Female	Male	Female	Male	Female
Senior management (EL 2)	7	3	7	4	5	5
Middle management (EL 1)	10	14	12	12	9	10
Other	40	49	33	47	37	42
Total	57	66	52	63	51	57

Division staff

Division	2016–17	2015–16	2014–15
Executive	6	5	3
Finance and Information Communication & Technology	7	5	5
Public Engagement and Research	40	40	41
Commercial and Visitor Services	21	18	11
Operations	49	47	48
Total	123	115	108

Salaries

Division	2016–17	2015–16	2014–15
Executive	\$613,952	\$484,699	\$282,206
Finance and Information Communication & Technology	\$742,732	\$731,091	\$602,519
Public Engagement and Research	\$3,577,659	\$3,733,328	\$3,360,341
Commercial and Visitor Services	\$1,706,878	\$1,503,373	\$1,028,924
Operations	\$4,241,321	\$4,623,356	\$3,925,841
Total	\$10,882,542	\$11,075,846	\$9,199,831



2016–17

FINANCIAL REPORT

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 2017 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
13 September 2017



Kevin Sumption PSM
Chief Executive Officer
13 September 2017



Frank Shapter
Chief Financial Officer
13 September 2017

Items from the National Maritime Collection continue to be digitised for publication on Google Cultural Institutes.
Image Andrew Frolows/ANMM



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

Opinion

In my opinion, the financial statements of the Australian National Maritime Museum and its subsidiary (together the consolidated entity) for the year ended 30 June 2017:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements 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 2017 and its financial performance and cash flows for the year then ended.

The financial statements of the consolidated entity, which I have audited, comprise the following statements as at 30 June 2017 and for the year then ended:

- 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 comprising a Summary of Significant Accounting Policies and other explanatory information.

Basis for Opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the consolidated entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* to the extent that they are not in conflict with the *Auditor-General Act 1997* (the Code). I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Accountable Authority's Responsibility for the Financial Statements

As the Accountable Authority of the Australian National Maritime Museum the Council 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 – Reduced Disclosure Requirements and the rules made under that Act. The Council 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.

In preparing the financial statements, the Council is responsible for assessing the consolidated entity's ability to continue as a going concern, taking into account whether the consolidated entity's operations will cease as a result of an administrative restructure or for any other reason. The Council is also responsible for disclosing matters related to going concern as applicable and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

Auditor's Responsibilities for the Audit of the Financial Statements

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion.

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19 National Circuit BARTON ACT
Phone (02) 6203 7300 Fax (02) 6203 7777

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit 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 consolidated entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the consolidated entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the consolidated entity to cease to continue as a going concern;
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation; and
- obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the consolidated entity to express an opinion on the financial report. I am responsible for the direction, supervision and performance of the consolidated entity audit. I remain solely responsible for my audit opinion.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Muhammad Qureshi
Acting Executive Director

Delegate of the Auditor-General

Canberra
13 September 2017

AUSTRALIAN NATIONAL MARITIME MUSEUM
STATEMENT OF COMPREHENSIVE INCOME
for the period ended 30 June 2017

	Notes	2017 \$'000	2016 \$'000	Original Budget \$'000
NET COST OF SERVICES				
EXPENSES				
Employee benefits	3A	13,841	13,830	12,987
Supplier expenses	3B	14,199	13,815	13,325
Depreciation and amortisation	6A	9,573	8,756	9,752
Write-down and impairment of assets	3C	81	-	-
Impairment allowance	3C	-	35	-
Grants	3D	111	118	130
Total expenses		37,805	36,554	36,194
LESS:				
OWN-SOURCE INCOME				
Own-source revenue				
Sale of goods and rendering of services	4A	8,211	6,457	7,303
Interest	4B	499	496	339
Rental income	4C	1,861	1,962	1,862
Total own-source revenue		10,571	8,915	9,504
Gains				
Other gains	4D	7,214	3,514	3,742
Total gains		7,214	3,514	3,742
Total own-source income		17,785	12,429	13,246
Net cost of services		20,020	24,125	22,948
Revenue from Government	4E	21,075	21,878	21,075
Surplus (deficit) attributable to the Australian Government on continuing operations		1,055	(2,247)	(1,873)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation surplus (deficit)		(7,697)	(114)	-
Total other comprehensive income		(7,697)	(114)	-
Total comprehensive income (deficit) attributable to the Australian Government		(6,642)	(2,361)	(1,873)

The above statement should be read in conjunction with the accompanying notes.
For budget variance commentary, please see note 18.

AUSTRALIAN NATIONAL MARITIME MUSEUM
STATEMENT OF FINANCIAL POSITION
as at 30 June 2017

	Notes	2017 \$'000	2016 \$'000	Original Budget \$'000
ASSETS				
Financial assets				
Cash and cash equivalents	5A	16,192	14,297	12,772
Trade and other receivables	5B	938	1,311	1,126
Total financial assets		17,130	15,608	13,898
Non-financial assets				
Land and buildings	6A	152,516	148,596	149,574
Infrastructure, plant and equipment	6A	11,665	13,189	14,298
Heritage and cultural assets	6A	69,257	77,829	79,695
Intangibles	6A	5,401	5,785	4,484
Inventories	6B	323	299	253
Other non-financial assets	6C	416	564	593
Total non-financial assets		239,578	246,262	248,897
Total Assets		256,708	261,870	262,795
LIABILITIES				
Payables				
Suppliers	8A	1,770	2,183	2,800
Other payables	8B	1,856	2,060	2,250
Total payables		3,626	4,243	5,050
Interest bearing liabilities				
Leases	9	96	-	-
Total interest bearing liabilities		96	-	-
Provisions				
Employee provisions	10	2,631	2,334	2,300
Total provisions		2,631	2,334	2,300
Total Liabilities		6,353	6,577	7,350
Net Assets		250,355	255,293	255,445
EQUITY				
Contributed equity		15,637	13,933	15,637
Reserves		180,016	187,713	187,827
Retained surplus		54,702	53,647	51,981
Total Equity		250,355	255,293	255,445

The above statement should be read in conjunction with the accompanying notes.
For budget variance commentary, please see note 18.

AUSTRALIAN NATIONAL MARITIME MUSEUM
STATEMENT OF CHANGE IN EQUITY
for the period ended 30 June 2017

	Notes	2017 \$'000	2016 \$'000	Original Budget \$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		13,933	12,224	13,933
Transaction with owners				
Contributions by owners				
Equity injection		1,704	1,709	1,704
Total transactions with owners		1,704	1,709	1,704
Closing balance as at 30 June		<u>15,637</u>	<u>13,933</u>	<u>15,637</u>
RETAINED EARNINGS				
Opening balance				
Balance carried forward from previous period		53,647	55,894	53,854
Comprehensive income				
Surplus/(Deficit) for the period		1,055	(2,247)	(1,873)
Total comprehensive income		1,055	(2,247)	(1,873)
Closing balance as at 30 June		<u>54,702</u>	<u>53,647</u>	<u>51,981</u>
ASSET REVALUATION RESERVE				
Opening balance				
Balance carried forward from previous period		187,713	187,827	187,827
Comprehensive income				
Other comprehensive income		(7,697)	(114)	-
Total comprehensive income		<u>(7,697)</u>	<u>(114)</u>	<u>-</u>
Transfers between equity components				
Closing balance as at 30 June		<u>180,016</u>	<u>187,713</u>	<u>187,827</u>
TOTAL EQUITY				
Opening balance				
Balance carried forward from previous period		255,293	255,945	255,614
Comprehensive income				
Surplus/(Deficit) for the period		1,055	(2,247)	(1,873)
Other comprehensive income		(7,697)	(114)	-
Total comprehensive income		<u>(6,642)</u>	<u>(2,361)</u>	<u>(1,873)</u>
Transactions with owners				
Contributions by owners				
Equity injection		1,704	1,709	1,704
Total transactions with owners		1,704	1,709	1,704
Closing balance as at 30 June		<u>250,355</u>	<u>255,293</u>	<u>255,445</u>

The above statement should be read in conjunction with the accompanying notes
For budget variance commentary, please see note 18.

AUSTRALIAN NATIONAL MARITIME MUSEUM
CASH FLOW STATEMENT
for the period ended 30 June 2017

	Notes	2017 \$'000	2016 \$'000	Original Budget \$'000
OPERATING ACTIVITIES				
Cash received				
Sale of goods and rendering services		10,999	8,946	9,857
Receipts from Government		21,075	21,878	21,075
Interest		499	499	339
Net GST received		1,335	2,076	1,705
Other		1,149	1,423	1,550
Total cash received		35,057	34,822	34,526
Cash used				
Employees		(11,855)	(12,482)	(11,487)
Suppliers		(15,685)	(15,558)	(15,030)
Other		(289)	(153)	(130)
Total cash used		(27,829)	(28,193)	(26,647)
Net cash from operating activities		7,228	6,629	7,879
INVESTING ACTIVITIES				
Cash used				
Purchase of property, plant and equipment		(3,732)	(7,876)	(5,635)
Purchase of heritage and cultural items		(2,137)	(1,966)	(2,815)
Purchase of intangibles		(1,168)	(2,488)	(1,756)
Total cash used		(7,037)	(12,330)	(10,206)
Net cash (used by) investing activities		(7,037)	(12,330)	(10,206)
FINANCING ACTIVITIES				
Cash received				
Contributed equity		1,704	1,709	1,704
Total cash received		1,704	1,709	1,704
Net cash from financing activities		1,704	1,709	1,704
Net increase (decrease) in cash held		1,895	(3,992)	(623)
Cash and cash equivalents at the beginning of the reporting period		14,297	18,289	13,395
Cash and cash equivalents at the end of the reporting period	5A	16,192	14,297	12,772

The above statement should be read in conjunction with the accompanying notes.
For budget variance commentary, please see note 18.

AUSTRALIAN NATIONAL MARITIME MUSEUM
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2017

Note	Description
1	Summary of Significant Accounting Policies
2	Events after the reporting period
3	Expenses
4	Income
5	Financial Assets
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7	Fair Value Measurements
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AUSTRALIAN NATIONAL MARITIME MUSEUM

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

1 Summary of Significant Accounting Policies

Objectives

The Australian National Maritime Museum (ANMM) 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, Reduced Disclosure Requirements 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 2017

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 15.

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 7 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

Future Australian Accounting Standard Requirements

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the period ended 30 June 2017

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.

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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

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 (2017: \$1,704,000 and 2016: \$1,709,000).

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 2017. 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 2016-17 and prior year.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

Superannuation

The ANMM'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.

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 Expenses

The ANMM 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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS *for the period ended 30 June 2017*

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.

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 ANMM 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 2017 were nil (2016: nil).

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

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.

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 7.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2017

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:

	2017	2016
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.

Impairment

All assets were assessed for impairment at 30 June 2017. 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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

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 ANMM'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 to 20 years (2016: 3 to 20 years).

All software assets were assessed for indications of impairment as at 30 June 2017.

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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS *for the period ended 30 June 2017*

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);
- Australian National Maritime Foundation (note 15);
- assets held in trust (note 16).

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 2017

3 Expenses

	2017 \$'000	2016 \$'000
<u>3A: Employee Benefits</u>		
Wages and salaries	6,922	6,426
Superannuation		
Defined contribution plans	1,008	982
Defined benefit plans	571	600
Leave and other entitlements	1,413	1,460
Volunteer resources, free of charge	1,643	1,500
Workers compensation	241	152
Labour hire	1,973	2,654
Other employee expenses	70	56
Total employee benefits	13,841	13,830
<u>3B: Suppliers</u>		
Goods and Services supplied or rendered		
Cost of goods sold	433	384
Brand and marketing	2,121	2,085
Collections	128	46
Contractors	4,260	4,410
Consultants	1,206	1,107
Utilities	756	801
Functions, exhibition, events	2,269	1,727
Staff related expenses	800	958
Technology and telecommunication	511	591
Vessels	141	200
Other	1,447	1,376
Total goods and services supplied or rendered	14,072	13,685
Goods supplied	2,857	2,495
Services rendered	11,215	11,190
Total goods and services supplied or rendered	14,072	13,685
Other supplier expenses		
Operating lease rentals	127	130
Total other supplier expenses	127	130
Total supplier expenses	14,199	13,815

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

	2017 \$'000	2016 \$'000
Leasing commitments		
Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:		
Within 1 year	137	131
Between 1 to 5 years	-	137
Total operating lease commitments	137	268

Operating lease commitments only include a lease for offsite storage facilities on which there are no contingent rentals. The lease ends on 7th June 2018 and will be renewed.

3C: Write-Down and Impairment of Assets

Write-down on infrastructure, plant and equipment	81	-
Impairment allowance on trade debtors	-	35
Total write-down and impairment of assets	81	35

3D: Grants Expense

Non-profit institutions	111	118
Total grants expense	111	118

4 Income

OWN-SOURCE REVENUE

4A: Sale of Goods and Rendering of Services

Sale of goods	1,026	876
Rendering of services	7,185	5,581
Total sale of goods and rendering of services	8,211	6,457

4B: Interest

Deposits	499	496
Total interest	499	496

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2017

	2017 \$'000	2016 \$'000
4C: Rental Income		
Lease income	1,861	1,962
Total rental income	1,861	1,962

Subleasing rental / licence fee income commitments

In the capacity as lessor, the museum leases part of Wharf 7, the wharves and the main museum (café) on a commercial basis.

Commitments for sublease rental / licence fee income receivables are as follows:

Within 1 year	1,789	1,981
Between 1 to 5 years	1,600	2,904
Total sublease rental / licence fee income commitments	3,389	4,885

4D: Other Gains

Volunteer resources, free of charge	1,643	1,500
Sponsorship in kind	685	591
Industry contributions	471	368
Grants	749	653
Donations	3,578	228
Other	88	174
Total other gains	7,214	3,514

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	21,075	21,878
Total revenue from Government	21,075	21,878

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2017

5 Financial Assets

	2017 \$'000	2016 \$'000
5A: Cash and Cash Equivalents		
Cash at bank and on hand	4,203	2,148
Term deposits of 3 months or less	11,989	12,149
Total cash and cash equivalents	16,192	14,297

5B: Trade and Other Receivables

Goods and services		
Goods and services	345	984
Total receivables for goods and services	345	984
Other receivables:		
GST receivable from the ATO	179	208
Interest	41	34
Other	408	120
Total other receivables	628	362
Total trade and other receivables (gross)	973	1,346
Less impairment allowance	(35)	(35)
Total trade and other receivables (net)	938	1,311

Reconciliation of the Impairment Allowance

Movements in relation to 2017	Goods and services \$'000	Total \$'000
As at 1 July 2016	35	35
Increase/(Decrease) recognised in net cost of services	-	-
Total as at 30 June 2017	35	35
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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2017

6 Non-Financial Assets

6A: Reconciliation of the opening and closing balances of Property, Plant and Equipment (2016-17)

	Land \$'000	Buildings & Wharves \$'000	Total Land, Buildings & Wharves \$'000	Infrastructure, Plant & Equipment \$'000	Heritage & Cultural Assets \$'000	Intangibles \$'000	Total \$'000
As at 1 July 2016							
Gross book value	47,775	106,215	153,990	38,365	84,049	12,266	288,670
Accumulated depreciation, amortisation and impairment		(5,394)	(5,394)	(25,176)	(6,220)	(6,481)	(43,271)
Total as at 1 July 2016	47,775	100,821	148,596	13,189	77,829	5,785	245,399
Additions							
By cost including work in progress		2,072	2,072	1,660	2,137	1,168	7,037
In-kind at fair value					3,758		3,758
Revaluations	4,605	27	4,632	(279)	(12,050)		(7,697)
Depreciation and amortisation		(2,842)	(2,842)	(2,445)	(2,745)	(1,541)	(9,573)
Disposals				(123)			(123)
Disposals depreciation				119			119
Write-down and impairment of asset				(81)			(81)
Transfers		58	58	(375)	328	(11)	-
Total as at 30 June 2017	52,380	100,136	151,464	11,665	69,257	5,401	238,839
Total as at 30 June 2017 represented by							
Gross book value	52,380	100,136	152,516	11,665	69,257	13,395	246,833
Accumulated depreciation/amortisation						(7,994)	(7,994)
Total as at 30 June 2017	52,380	100,136	152,516	11,665	69,257	5,401	238,839

All revaluations of non-financial assets were conducted in accordance with the revaluation policy stated in Note 1.14 and Note 7 on 30 June 2017.

Contractual commitments for the acquisition of property, plant, equipment and intangible assets payable within a year amount to \$1.68million and \$0.8million is due between 1 to 5 years.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

	2017 \$'000	2016 \$'000
6B: Inventories		
Inventories held at cost	323	299
Total inventories	323	299

All inventories are current assets.

6C: Other Non-Financial Assets

Prepayments	416	564
Total other non-financial assets	416	564

All other non-financial assets are current and expected to be settled within 12 months.

7 Fair Value Measurements

Fair Value Hierarchy

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

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

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

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

The ANMM engaged the services 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 2017 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 2017. 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'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 2017

Fair Value Measurements

	Level 2 \$'000	Level 3 \$'000
Consolidated		
Land, Building & Wharves		
Land	-	52,380
Buildings and improvements	-	75,087
Wharves	-	25,051
Total Land and Building	-	152,517
Infrastructure, Plant and Equipment	192	11,473
Heritage and Cultural Assets		
HMB <i>Endeavour</i> Replica	-	24,112
HMAS <i>Onslow</i> , <i>Vampire</i> and other floating vessels	-	6,789
Museum Collection	-	38,356
Total Heritage and Cultural Assets	-	69,257
Total	192	233,247

Note: All the above assets were valued subject to Level 3 unobservable inputs, except for a truck, heightrider, 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	4,605	49,844
Buildings and Wharves	61,985	27	62,012
Infrastructure, Plant and equipment	10,238	(279)	9,959
Heritage and Cultural Assets	70,251	(12,050)	58,201
Total	187,713	(7,697)	180,016

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2017

Level 3 Fair Value Measurements-Valuation and Inputs used for Assets and Liabilities in 2017

Asset Category	Input Level	Fair Value \$'000	Valuation Technique	Significant Unobservable Inputs
Land - Museum	3	33,430	Market Approach based on comparable sales in an active market adjusted for restriction on use.	Discounted to reflect risk and difficulty in removing restriction of use. Museum dry land discounted at 50%, Wharf 7 dry land discounted at 25%.
Land - Wharf 7	3	18,950		
Buildings	3	75,087	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	25,051	Market Based Approach based income capitalisation, whereby a yield is applied to the potential income to assess its value.	Market yield percentage applied to the wharves.
Infrastructure, Plant and Equipment	3	11,473	Cost Approach of an asset less accumulated depreciation calculated on the basis of such cost to reflect the already consumed economic benefits, expired economic benefits or obsolescence of the asset.	Physical Obsolescence (Useful Lives) valuation has been conducted based on a combination of historic useful lives of the assets and future potential useful lives.
Heritage and Cultural Assets: HMB Endeavour Replica	2	192	The Level 2 assets are valued using the comparable sales approach.	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	24,112	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	6,789	Cost approach. This takes into account residual / scrap value plus indexed cost of planned maintenance spend to keep the ships in condition for visitor experience.	Value and estimated useful lives depend on the construction and age of the vessel and estimated scrap value.
Heritage and Cultural Assets: Museum Collection	3	38,356	Comprehensive external valuation of the collection with fair value assessment of all assets above \$10,000 and application of sampling methodology for low value items below \$10,000	Average sample price for low value items within a category is applied to the remaining low value items within the category. Limited available market.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the period ended 30 June 2017

8 Payables

	2017 \$'000	2016 \$'000
8A: Suppliers		
Trade creditors and accruals	1,770	2,183
Total supplier payables	1,770	2,183

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

8B: Other Payables

Salaries and wages	86	34
Superannuation	-	6
Deferred revenue	1,457	1,664
Other	313	356
Total other payables	1,856	2,060

All other payables are current.

Other payables expected to be settled:

No more than 12 months	1,856	2,060
Total other payables	1,856	2,060

9 Interest Bearing Liabilities

9: Leases

Finance leases	96	-
Total leases	96	-
Minimum lease payments expected to be settled		
Within 1 year	96	-
Total leases	96	-

In December 2016, a finance lease was entered into in relation to the 3D Cinema. The lease is cancellable. The interest rate implicit in the leases is 2.75%. The lease asset secured the lease liability. Finance interest on the financial liability is \$113 for the year.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

10 Provisions

	2017 \$'000	2016 \$'000
<u>Employee Provisions</u>		
Leave	2,631	2,334
Total employee provisions	2,631	2,334
Employee provisions expected to be settled:		
No more than 12 months	1,055	1,045
More than 12 months	1,576	1,289
Total employee provisions	2,631	2,334

11 Related Party Disclosures

It has been determined that there are no other related party transactions in the current year to be separately disclosed apart from below.

Related party relationships:

The entity is an Australian Government controlled entity. Related parties to this entity are the Director, Key Management Personnel including the Portfolio Minister and Senior Executives, and other Australian Government entities.

Transactions with related parties:

During the financial year, the Australian National Maritime Museum received a donated vessel SY *Ena* from a Board member who is a KMP. This has been independently valued at \$3 million.

It has been determined that there are no other related party transactions to be disclosed.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the period ended 30 June 2017

12 Key Management Personnel Remuneration

	2017 \$	2016 \$
Short-term employee benefits		
Salary	1,170,428	1,112,190
Performance bonus	41,083	55,520
Total short-term employee benefits	1,211,511	1,167,710
Post-employment benefits		
Superannuation	169,418	157,480
Total post-employment benefits	169,418	157,480
Other long-term employee benefits		
Annual leave	75,313	69,588
Long service leave	33,891	31,472
Total other long-term employee benefits	109,204	101,060
Total key management personnel remuneration expenses	1,490,133	1,426,250

1. Non-salary elements available to key management include motor vehicle and superannuation.
2. This note has been prepared on an accrual basis.
3. The total number of key management personnel included in the above table is 15 including 9 Directors (2016: 15 including 9 Directors).

13 Remuneration of Auditors

Remuneration to the Auditor-General for auditing the financial statements for the reporting period	56,500	51,000
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No other services were provided by the auditors of the financial statements.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the period ended 30 June 2017

14 Financial Instruments

	2017 \$'000	2016 \$'000
14A: Categories of Financial Instruments		
Financial Assets		
Loans and receivables		
Cash at bank and on hand	4,203	2,148
Term deposits	11,989	12,149
Receivables for goods and services	345	984
Interest receivables	41	34
Other receivables	408	120
Total loans and receivables at fair value	16,986	15,435
Financial Liabilities		
Other financial liabilities		
Trade creditors	1,770	2,183
Other payables - Deferred revenue	1,457	1,664
Total other financial liabilities at fair value	3,227	3,847
14B: Net Income and Expense from Financial Assets		
Loans and Receivables		
Interest revenue	499	496
Net gain from loans and receivables	499	496

14C: Net Income and Expense from Financial Liabilities

Net interest expense from financial liabilities is \$113 through profit or loss in the year ending 30 June 2017. (2016: nil)

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the period ended 30 June 2017

15 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 fundraising activities, for the purposes of:

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

The financial position of the Foundation is consolidated into the Australian National Maritime Museum and is as follows:

	2017	2016
	\$	\$
Opening balance at 1 July	740,694	670,246
Revenues: Interest	9,746	12,282
Revenues: Donations	165,027	63,883
	<u>915,467</u>	<u>746,411</u>
Less Expenses: Suppliers	6,043	5,717
Contribution to Museum collection	143,000	-
Closing Balance at 30 June	<u>766,424</u>	<u>740,694</u>
Represented by:		
Cash at bank	778,401	838,330
Receivables	164	10,864
Payables	(12,141)	(108,500)
	<u>766,424</u>	<u>740,694</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

for the period ended 30 June 2017

16 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.

2017	2016
\$	\$

16A: 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 as at 1 July	5,454,521	5,629,484
Receipts:		
Distributions/Interest	142,579	166,427
	5,597,100	5,795,911
Other expenses	458,292	341,390
Closing balance at 30 June	5,138,808	5,454,521

Represented by:		
Cash at bank	5,349,261	5,540,670
Distributions/Interest receivable	44,371	10,383
Payable to the museum	(254,824)	(96,532)
	5,138,808	5,454,521

16B: NZ Bicentennial Gift Fund

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

Opening balance at 1 July	86,985	84,511
Receipts: Interest	2,294	2,474
Closing balance at 30 June	89,279	86,985
Represented by Investment	89,279	86,985

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the period ended 30 June 2017

	2017	2016
	\$	\$

16C: 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:

	214,95	
Opening balance at 1 July	6	208,827
Receipts: Interest	4,761	6,129
	219,71	
Other Expenses*	7	-
Closing balance at 30 June	-	214,956
Represented by Investment	-	214,956

*Following approval from the controlling authority of the Maritime Museum Bequest Fund, the funds held were transferred to the ANMM on 5 May 2017 and the Fund is now closed.

16D: 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	24,535	23,837
Receipts: Interest	646	698
Closing balance at 30 June	25,181	24,535
Represented by Investment	25,181	24,535

17 Net Cash Appropriation Arrangements

	2017	2016
	\$'000	\$'000
Total comprehensive income/(loss) less depreciation/amortisation expenses previously funded through revenue appropriation	(3,897)	330
Plus: Depreciation previously funded through revenue appropriation	2,745	2,691
Total comprehensive income/(loss) as per the Statement of Comprehensive Income	(6,642)	(2,361)

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the period ended 30 June 2017

18 Budget Variances Commentary

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

18A: Budget Variances Commentary for Statement of Comprehensive Income

Total Revenue

Total revenue, including appropriations and self-generated income, is \$38.9m and is \$4.5m higher than budget of \$34.3m from higher than budget own-source income.

Appropriations of \$21.1m are 54% of total revenue.

Total own-sourced income of \$17.8m is 46% of total revenue and is \$4.5m (34%) higher than budget of \$13.2m. The budget variance in own-sourced income is due to:

1. \$4.2m in one-off transactions not budgeted for:
 - a. SY *Ena* gifted to the Museum and valued at \$3.0m.
 - b. Items not previously valued at \$0.6m.
 - c. Lawsuit related to site enhancement settled for \$0.4m.
 - d. Transfer of funds from the Maritime Bequest Fund to the museum for \$0.2m.
2. \$0.3m from slightly better than budgeted performance for base underlying self-generated income overall of \$0.3m (admissions, donations, sponsorships, grants and interest, partially offset by lower than expected venue hire revenue).

Total Expenses

Total expenses of \$37.8m is \$1.6m (4.5%) higher than budgeted expenses of \$36.2m.

This variance is due to:

1. Employee expenses (\$0.9m) as a result of lower than expected capitalisation of staff, mostly due to deferral of *Voyage to the Deep* exhibition.
2. Supplier costs (\$0.9m) as a result of direct costs associated with increased sponsorship and grant revenue incurring 100% in offsetting associated costs.

Depreciation was slightly better than budget by \$0.2m mostly as a result of deferred HMAS *Onslow* docking now scheduled for the following year.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS for the period ended 30 June 2017

Total comprehensive loss as per the Statement of Comprehensive Income

Total comprehensive loss as per the Statement of Comprehensive Income is \$6.7m being \$4.8m adverse to budget loss of \$1.9m due to:

1. \$2.9m better than budget surplus variance attributable to the Australian Government on continuing operations, described above.
2. The above was more than offset by a \$7.7m reduction in asset values from end of period asset revaluations not budgeted for due to the variable nature of inputs into the valuation process. A comprehensive external valuation is undertaken every five years for the collection and every three years for land, buildings and wharves with incremental review in between periods. The comprehensive valuation for the collection and land, buildings and wharves was undertaken this financial year.

18B: Budget Variances Commentary for Statement of Financial Position

Cash and cash equivalents is higher than budget by \$3.4m or 27% as per cashflow comments below.

Total non-financial assets of \$239.6m is \$9.3m or 4% lower than budget due to the impact of non-financial asset revaluations not budgeted for due to the variable nature of inputs into the valuation process.

18C: Budget Variances Commentary for Statement of Changes in Equity

The only material variance in the statement of equity compared to budget is from the impact of non-financial asset revaluations not budgeted for due to the variable nature of inputs into the valuation process.

18D: Budget Variances Commentary for Cashflow Statement

Cash at the end of the year is \$16.2m being \$3.4m (27%) higher than budget of \$12.7m. This variance is due to:

1. \$3.2m from lower capital spend as HMAS *Onslow* docking is deferred to next year due to Navy priorities (\$1.4m) and timing of other projects into next year / capital contingency in the budget not used (\$1.8m).
2. \$0.9m higher than budgeted opening cash balance at the beginning of the year
3. (\$0.7m) working capital variance to budget, partially offsetting the above variance.



2016–17

APPENDIXES

The museum's Wharf 7 Maritime Heritage Centre houses most of the staff, the Vaughan Evans Research Library, the ANMM Fleet and Preparation workshops, object storerooms, the Conservation laboratory and the Sydney Heritage Fleet offices. Image Andrew Frolows/ANMM

APPENDIX 1

VISITOR AND MEMBER PROGRAMS

Special events

'World Maritime Day': wreaths were laid and memories shared by more than 180 members of the Maritime Union of Australia. The ceremony centred around the newly refurbished and restored Seafarers Memorial Anchors (23/9/16)

'Welcome Wall unveiling': more than 1,550 people attended two unveilings of new names (25/9/16)

'Shipping Australia Limited': a gala sponsorship dinner (27/9/16)

'A Chance Encounter drinks, canapes and rooftop projection launch': to follow a talk by Dr Wendy van Duivenvoorde about Dirk Hartog's landing on the western coast of Australia (20/10/16)

'Members 25th anniversary lunch': with special guest speaker, shipwreck hunter David Mearns OAM (26/11/16)

'Optus Christmas Party': the museum's largest corporate party, with 2,790 guests, 75 performers and 56 contractors on site (16/12/16)

'New Year's Eve at the museum': music, roving performers, bubble art, and after-hours museum access, with either a catered dinner or BYO picnic (31/12/16)

'Australia Day at the Museum' (26/1/17)

'Greek Independence Day': a function in collaboration with the Consul General of Greece (4/3/17)

'Battle of the Coral Sea Lunch': held in partnership with the Navy Officers Club to commemorate the 75th anniversary of the Battle of the Coral Sea. Naval and civilian representatives attended, and a catafalque party laid wreaths on the bow of HMAS *Vampire* (6/5/17)

'Battle of the Coral Sea commemorative lunch': with remembrance service and two-course lunch (6/5/17)

'Welcome Wall unveiling': two panels were unveiled in front of 890 guests (7/5/17)

'Volunteers outing', a tour of the Royal Botanic Garden (9/5/17)

'Vivid Sydney festival': 75,000 people traversed the museum precinct and more than 5,500 actively engaged in museum activities. A roof projection, *Inspired by the Sea*, was produced in collaboration with second-year animation students from University of Technology, Sydney. (26/5–17/6/17)

On-the-water activities

'Spectacle Island tour': to explore the island's naval repository, normally off limits to the public (4/8/16)

'Boxing Day cruise': to see the start of the Sydney to Hobart Race (26/12/16)

'Australia Day cruise': with either catered or BYO picnic (26/1/17)

'Fleet discovery day tour': cruising to Sydney Heritage Fleet's heritage docks and workshops at Rozelle to see key working vessels and those under restoration (23/2/17)

'Japanese midget submarines 75th anniversary tour': harbour tour with National Parks and Wildlife Service guide, and visits to Fort Denison and Garden Island (28/5/17)

'Vivid Sydney cruise': harbour cruise to see light installations (31/5/17)

Seminars, lectures, talks and tours for adults

'Welcome to new Members tour': to help new Members get the most out of their membership (19 and 24/7/16; 21 and 26/2, 20 and 25/6/17)

Noise Husbandry: music composed by James Humberstone for HMAS *Vampire* and performed by award-winning Ensemble Offspring (6/8/16)

'Behind the scenes – Interpretation and Design': an insight into how our exhibitions are conceived, designed and built (25/8/16)

'Ships Clocks & Stars tour': with Dr James Hunter for the Cruising Yacht Club of Australia (6/9/16)

'Chinese tourism': dinner and a viewing of the museum's two in-house Indigenous films for a small group of Chinese tourism contacts (12/9/16)



left *Wildlife Photographer of the Year 2015*. Image Andrew Frolovs/ANMM right The Optus Christmas party 2016 brought 2,790 guests, 75 performers and 56 contractors to the museum site. Image courtesy Optus

'Military history in action – Holsworthy Army base': a rare chance to tour two museums at the base (14/9/16)

'Indian Australian Business Council Awards': in partnership with Ghandi Creations, an event was held to launch the awards in collaboration with the Welcome Wall (23/9/16)

'Convict footprints on the Great North Road': theatre in the wild in Dharug National Park (15/10/16)

'Dirk Hartog – an archaeological and historical context': Dr Wendy van Duivenvoorde on ships of exploration and East Indiamen (20/10/16)

Mistress of Science book launch (27/10/16)

'Ships, clocks and Observatory Hill stargazing': curator-led tour of *Ships, Clocks & Stars* and a stargazing visit to Sydney Observatory (28/10/16)

'Members Maritime Series – what happened to Cook's ship *Endeavour*?': the findings from recent research and archaeological fieldwork (3/11/16)

'Volunteers lunch': an annual event that acknowledges the hard work and hours provided by our volunteers (8/11/16)

'Remembrance Day': annual service beside WWII commando raider MV *Krait* (11/11/16)

'Book launch and author talk – *False Flags* with Stephen Robinson': the story of how Nazi 'pirate' raiders brought WWII to our doorstep (17/11/16)

'Exclusive tour – *Lustre: Pearling & Australia*': the human story of pearling, and its intersecting Aboriginal, Asian and European histories (16/2/17)

'Musical performance – The Three Seas': Australian–Indian performers presented a soulful, song-based repertoire (18/3/17)

'Exhibition tour – *Escape from Pompeii: the untold Roman rescue*' (31/3/17)

'Members Maritime Series – an archaeologist's diary: interpreting Pompeii': Patrick Greene spoke of his work at Pompeii and Herculaneum (6/4/17)

'Phil Renouf Memorial Lecture: Sydney – international port to local playground': former marine pilot Rowan Brownette on the history and importance of Port Jackson (20/4/17)

'Behind the scenes – Conservation': a guided tour of the Conservation laboratory, where objects from the collection are researched, documented and conserved (11/5/17)

'Members Maritime Series: *Wildlife photographer of the Year* preview' (8/6/17)

Children, youth and family programs

'Kids on Deck': themed art-making, interactive games, messy play and dress-ups (daily during school holidays and every Sunday during school term)

'Mini mariners': themed tours, creative play, dress-ups, songs and dance for ages 2–5 (every Tuesday during school term and one Saturday each month)

'Cabinet of Curiosities touch trolley': hands-on discovery device with natural specimens and replica artefacts themed to our exhibitions (every Sunday during school term and daily in school holidays)

'Ships, Clocks & Stars activity backpacks': themed to our exhibition. For ages 2–12 (available daily 1/7–30/10/16)

'NAIDOC Week cultural program': virtual excursions and school holiday activities (3–10/7/16)

'Free performance – pop-up planetarium': a presenter-led, 360-degree planetarium experience to complement *Ships, Clocks & Stars* (twice a day, 3–17/7/16)

'NAIDOC Week cultural program': virtual excursions and school holiday activities (3–10/7/16)

'Family torchlight tour – secrets of the sub': with a theatrical guide, snacks and craft activities (8/7/16)

'Youth photography workshop – Cockatoo Island photo story': kids aged 8–14 built skills in using digital SLR cameras and photo editing techniques (12/7/16)

'Family Fun Sunday: Harbour Hoots': To celebrate International Lighthouse Weekend and National Science Week. With event partners Sydney Heritage Fleet and visiting vessel *Choof n Puff* (21/8/16)

'UTS Micro-CSI lab drop-in program': a visiting container lab for National Science Week shared research and processes used for investigating deep sea life and ocean health (Tuesdays, Thursdays and Sundays 18–28/8/16)

'Kids Activity Zone at Australasian International Dive Expo, Moore Park': free children's activities promoting the museum's maritime archaeology-inspired programs and upcoming exhibition *Voyage to the Deep* to patrons of the dive expo (10–11/9/16)

'Family Fun Sunday: Talk Like a Pirate': International Talk Like a Pirate Day celebrations, with special guests, pirate re-enactors from the Living History Association (11/9/16)

The Lighthouse Keeper's Lunch: performance by Drop Bear Theatre (four times weekly, 25/9–9/10/16)

'Drop-in workshop: cyanotype Sundays': creating sun prints (three sessions daily, 25/9 and 9/10/16)

'Under fives tours': themed stories, songs, dress-ups and craft (27/9, 4 and 8/10/16; 7, 10, 14, 17, 21 and 24/1/17)

'Family theatre performance – jungle drums musical storytelling': interactive workshops (weekly, 28/9–5/10/16)

'Youth workshop: young inventors': hands-on kinetic art and science (29/9/16)

'Family torchlight tour: starry skies on a tall ship': a theatrical guided tour through celestial navigation history (6/10/16)

'Family Fun Sunday: Cockatoo Island adventures': off-site partnership event with Sydney Harbour Federation Trust, Kinderling Radio, and NSW Childrens Week (23/10/16)

'Children's Week Celebrations for under 5s': low-fee event for NSW Children's Week with event partner Playgroups NSW and Kinderling Radio (24–26/10/16)

'Drop-in craft workshop: weave the reef': creating sea creatures from ghost nets (daily 28/12/16–1/2/17)

'Monkey Baa Theatre Company presents *Captain Nemo's Nautilus*': curious and wonderful adventures inspired by *20,000 Leagues under the Seas* (twice daily except Fridays, 28/12/16–25/1/17)

'Two-day youth photography workshop: Photo pro bootcamp': children aged 8–14 learnt photography techniques for SLR cameras (16–17/1/17)

'Family torchlight tour – Shipwrecked': treasure hunt, refreshments and souvenir art-making for ages 4–12 (20/1/17)

'Family Fun Sunday: Row Row Regattas': special guests Blackwattle Bay and Sydney Tsunami Dragon boat racing clubs, part of City of Sydney Chinese New Year event calendar (5/2/17)

'Mini Mariners undersea cave': free activities for toddlers and carers at the Playgroups NSW World's Biggest Playgroups Day, Tumbalong Park (29/3/17)

'Family Fun Sunday: Roman Invasion': with special guests Sydney Ancients historical re-enactors (2/4/17)

'Seaside strollers tour': an educator-led tour through new exhibitions and baby play time in a sensory space. For carers with children 0–18 months (4/4, 1/5, 13/6/17)

'Pompeii activity backpacks': themed to our exhibition. For ages 2–12 (available daily 8/4–3/9/17)

'Empires and eruptions – spectacular science of the Roman world': science demonstrations and kooky characters in a live interactive show (three shows daily except Saturdays, 9–23/4/17)

'Two-day TV presenting workshop – reporting live from Mt Vesuvius': children aged 8–14 learnt techniques in green-screen, scripting, directing, acting and film-making (12–13/4/17)

'Youth sculpture workshop – casting and mould-making': children aged 8–15 learnt to create silicon moulds and fill them with a range of materials (19 or 20/4/17)

'Family torchlight tour – Pompeii mysteries': a character guide led a tour through the galleries and the exhibition *Escape from Pompeii* (20/4/17)

'Family Fun Sunday: Jewels of the Sea': included tours of pearling lugger *John Louis* and guest families from museum sponsor Channel 9 (22/5/17)

'Family Fun Sunday: Wondrous Wildlife': special guests and event partners Taronga Zoo mobile and National Parks and Wildlife 'Wild about Whales' (18/6/17)

Family movies

Jeannie Baker animations: *The story of Rosy Dock* and *Where the forest meets the sea*, daily to 31/7/16

'Wildlife lounge': documentary features by acclaimed wildlife photographer Michael Aw and the Ocean Geographic Society (daily 23/9–15/10/17)

Aqua: short narrative animation on ocean waste by Tess Liddell (Sundays 28/12/16–25/1/17)

Mr Hublot: award-winning short narrative animation about a reclusive character in a steampunk futuristic world (daily 28/12/16–25/1/17)

Jonas and the Sea: award-winning short narrative animation about a boy who attempts to build his own submersible (daily 28/12/16–25/1/17)

Bands

St Helens (VIC) School Band visit (28/08/16)

Ginninderra Wind Orchestra, Canberra (ACT) (10/09/16)

Roof projections

Colours of India: created by The Electric Canvas (2/9–16/10/16)

A Chance Encounter: produced in collaboration with University of Technology, Sydney, and with funding from The Netherlands Embassy (20/10–6/11/16)

Lunar New Year Festival: partnering with City of Sydney, ANMM hosted animated rooftop projections to celebrate the Year of the Rooster (27–29 /1/17)

Waves of Migration: a series of slides that depicted Australia's rich tapestry of migration stories (26, 30 and 31/1/17)

Hartog Plate – Waves of Migration: produced in collaboration with University of Technology Sydney and with funding from The Netherlands Embassy (1–12/2/17)

Pompeii: to advertise our exhibition *Escape from Pompeii – the unknown Roman rescue* (14–22/4/17)

Inspired by the Sea: Developed by animation students from The University of Technology, Sydney. Shown in conjunction with *Vivid Sydney* (26/5–17/6/17)

Education programs

Permanent programs on site

'Splash!': a workshop that focuses on leisure activities on, in, under and near the sea, and a themed creative arts activity and a tour of the museum. 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

'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 Vietnamese refugee 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

'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* programs and on Sundays for the general public

Virtual excursions via video-conferencing

'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 Curator Helen Anu 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 Garden's Herbarium collection

'Shipwrecks, corrosion and conservation': a condensed virtual lesson of our on-site program for remote and regional students. A look at the chemistry behind corrosion and the conservation of metals from shipwrecks. Year 12

Temporary programs (linked to temporary exhibitions)

Koori Art Expressions: annual art exhibition by Public Schools NSW hosted in 2016 by ANMM. Guided tours and 'My special place' workshops for Years K–12

Escape from Pompeii – the untold Roman rescue
ANMM Education hosted Professor Andrew Wallace-Hadrill, Director of the Herculaneum Conservation Project and Head of Roman History Research at Cambridge University, and Associate Professor Peter Keegan from Macquarie University, to run events for school students. A symposium for Senior Ancient History students attracted 364 students over two days, and a live stream of the symposium attracted 550 views (equivalent to several thousand students). We also offered several virtual excursion sessions, with 255 students participating.

An evening event with Professor Andrew Wallace-Hadrill for teachers and academics attracted 200 people. This was a collaboration with Sydney and Macquarie Universities.

A two-day immersive Roman Festival allowed 719 students to experience Roman life through gladiator re-enactments, bread-making to an ancient recipe, mural and mosaic making, storytelling and other activities.

The Senior Education Officer presented on the *Pompeii* exhibition as special guest speaker at the annual academic dinner for Ancient History at Robert Menzies College, Macquarie University, NSW.

ANMM hosted the annual Macquarie University Ancient History Teachers' Conference with 200 teachers attending, at which the Senior Education Officer was a speaker. Afterwards the conference delegates visited the Pompeii exhibition.

Education collaborated with Co.As.It, one of the exhibition sponsors, to hold a teacher preview for Italian language teachers, and the Senior Education Officer spoke at the Modern Language Teachers Association State Conference.

The Senior Education Officer wrote a feature article on the exhibition for the Australian History Teachers' Association journal and operated a stall at the Australian Independent Schools NSW State Conference.



A costumed museum educator leads a tour of *Escape from Pompeii* for high school students. This exhibition had a range of learning programs aligned to the Australian Curriculum. Image Andrew Frolows/ANMM

Special programs and events

'Interns and work experience': the 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 a student from Newcastle University

'*The Voyage Game*': an online game about convict transportation to Hobart in the 19th century continued to attract strong playership. Education staff continued to add to the online resources and contributed an article to the NSW Education Journal for Teachers (online), which has a national readership. The Senior Education Officer also gave a presentation on *The Voyage Game* at the Australian History Teachers' National Conference

'Remembrance Day': 48 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 (11/11/16)

'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

School programs

- » Guided tours of the *Escape from Pompeii* exhibition included a hands-on tool belt featuring items such as marble, pottery, ash, pumice and replica coins.
- » *What is History?* workshops for Years 7-8 students used evidence, artefacts and archaeology to determine the history of a fictitious shipwreck in the Bay of Naples.
- » A visit to the *Escape from Pompeii* exhibition was linked with our established Maritime Archaeology workshop for senior students.
- » Joint Ancient History program packages were organised with both the Nicholson Museum (Sydney University) and the Museum of Ancient Cultures (Macquarie University).
- » Education staff worked with Co.As.It, one of the *Escape from Pompeii* exhibition sponsors, to produce Italian language tours of the exhibition and an accompanying trail booklet.
- » ANMM Education ran exhibition tours from a science viewpoint for science classes.

War and Peace in the Pacific 75

A project-based learning task to connect historical events to significant events during World War II, focusing on the Pacific theatre. The students develop video documentaries that tell stories about events from the perspective of the students. Schools from the USA and Australia participated. The videos the students have created will be hosted on the ANMM website as part of ongoing collection of resources on the topic.

Professional development

Education hosted professional development sessions with Maritime Museums of Australia Project Support Scheme interns, staff from Holbrook Submarine Museum and Eden Killer Whale Museum.

Baddagulli-Barramundi bagu © Doris Kinjun.
ANMM Collection Reproduced courtesy of Doris Kinjun



APPENDIX 2

SELECTED ACQUISITIONS TO THE NATIONAL MARITIME COLLECTION

***Badhu Habaka* by Laurie Nona**

Badhu Habaka tells the story of the pearling industry on Badu Island, west Torres Strait. The work is dedicated to the artist's father, Philip Nona Senior, a respected elder of the industry. Intertwined within the print is his story, which was composed in song and dance. ANMM Collection 00054970

***Baddagulli-Barrumundi bagu* by Doris Kinjun**

Bagu are important tools of Indigenous rainforest peoples in far north Queensland that tell the story of culture around fire and water. The form and imagery of the *bagu* with *jiman* artwork has its origins in the sky. A mystical spirit of fire would throw the *jiman* (firesticks) across the sky and a trail of fire would follow. ANMM Collection 00054942/43/44/45

***Aurora* lifebuoy**

Cork and painted canvas lifebuoy from SY *Aurora*, recovered at sea by MV *Coombar* in 1917. The lifebuoy is from the famous Antarctic vessel that took Douglas Mawson, Ernest Shackleton and many others south, and which disappeared in June 1917 while carrying coal from Newcastle to Chile. All 21 crew were lost. Donor John Hooke CBE ANMM Collection 00054969

Two world surfing trophies won by Bernard (Midget) Farrelly

The Makaha trophy of a carved timber surfing warrior was the holy grail of surfing in the early 1960s, and the unofficial world surfing trophy. It was won by Farrelly in Hawaii in January 1963. In Manly, Sydney, in May the following year he won the first world open championship title and a silver-plated trophy in the form of a surfer atop a world globe. These two victories put Australia on the world surfing map. Donor Beverlie Farrelly ANMM Collection 00054956/55

***Kisay Dhangal* by Alick Tipoti**

Kisay Dhangal is a bronze sculpture depicting a dugong, swimming in the moonlight, raising its tail to dive into the grassy underwater ranges to feed. The elevated tail rests on an ornate column incised with marine animal shapes and carved designs.

On top of the column and over the dugong's tail is a golden half-crescent moon. ANMM Collection 00054952

Colour photograph *Australia II* crew with Ben Lexcen and US President Ronald Reagan

Signed 'To Ben Lexcen with best wishes – Ronald Reagan'. Part of the Ben Lexcen collection purchased at auction. The collection includes the original line plans of businessman Alan Bond's 12-Metre Class yacht that won the America's Cup in 1983. ANMM Collection 00055109

Ephemera associated with US Marine Morrell Joseph Berry's WW II service in the south-west Pacific

The material belonged to the donor's father and includes a photograph album relating to the Battle of Guadalcanal, as well as military service citations. Donor His Excellency John Morrell Berry, US Ambassador to Australia 2013–2016. ANMM Collection

***Colonial wallpapers – Pacific encounters* by Helen Tiernan**

Based on the conventions and elements of early European sea charts, the painting *Colonial Wallpapers – Pacific encounters* incorporates a compass rose and wind gods in a reconstruction of the Pacific. Combining images of Cook's voyage artists with the mythical, romantic and ridiculous, this vast panorama questions the image of the Pacific brought back to Europe from Pacific encounters in the 'Age of Discovery'. ANMM Collection

Steam yacht *Ena*

This 33-metre steam yacht was designed by Walter Reeks and built for Thomas Dibbs in 1900. It served as HMAS *Sleuth* during World War I and subsequently as a commercial vessel in Tasmanian waters. In the 1980s it was the focus of a major restoration project led by boatbuilder Nick Masterman. The vessel is now the finest example of an Edwardian steam yacht in Australia and one of only three extant in the country. Donor John Mullen ANMM Collection

APPENDIX 3

ANMM PUBLICATIONS

Serials

Signals, quarterly journal of the Australian National Maritime Museum, Nos 115–119, ISSN 1033-4688, 80 pp, editor Janine Flew, published September, December, March, June. Free to Members

Australian National Maritime Museum Annual Report 2015–16, ISSN 1039-4036 (print) / 2204-678X (online), 188 pp, editor Janine Flew

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

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

Senior Pyrmont walk for Year 12 Geography

Escape from Pompeii – the untold Roman rescue

- » exhibition trail booklet for Years 5–8 History
- » exhibition trail booklets (Italian language) for Years 5–8
- » exhibition resource booklet for senior Ancient History students
- » 'What is History?' Hands-on workshop activity booklet for Years 5–8

Education staff also continued updating permanent programs to meet the Australian Curriculum standards.

Anniversary publication

Australian National Maritime Museum: Celebrating 25 years, ISSN 978-0-9751428-7-5 (print), ISSN 978-0-9751428-8-2 (online), 36 pp, editor Shirani Aththas

Digital stories

'HMAS AE2 and *Sultanhisar* in the Sea of Marmara', by Daina Fletcher

'A working harbour: waterfront change through Cazneaux's "seeing eye"', by Daina Fletcher

'A voyage into catastrophe: Pompeii and the Roman navy', by Will Mather

'Clash of the Carriers: the battle of the Coral Sea', by Richard Wood and Dr James Hunter

'Turning the plastic tide', by Janice Wormworth

'The bombing of Darwin', by Richard Wood

'Pearl Harbor remembered', by Russ Dority

'Australia's first watercraft', by David Payne

'A chance encounter – commemorating the 400th anniversary of Dirk Hartog's landing', by Kim Tao

Into the abyss: Remembering the engagement between HMAS *Sydney* and HSK *Kormoran* 75 years on', by Dr James Hunter

Internet

ANMM website: anmm.gov.au

ANMM blog: anmm.blog

ANMM on Flickr Commons: [flickr.com/photos/anmm_thecommons/](https://www.flickr.com/photos/anmm_thecommons/)

ANMM on Flickr: [flickr.com/anmm](https://www.flickr.com/photos/anmm/)

ANMM on Twitter: twitter.com/anmmuseum

ANMM on Facebook: [facebook.com/anmmuseum](https://www.facebook.com/anmmuseum)

ANMM on Instagram: [instagram.com/anmmuseum](https://www.instagram.com/anmmuseum)

Digital stories: stories.anmm.gov.au

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

Dr Mary-Elizabeth ANDREWS

'Inside the box: 60 years of the intermodal shipping container', article, *Signals* 117 (Dec 2017–Feb 2017), 10–15

'Rain or shine, the boxes never stop: behind the scenes at Port Botany', article, *Signals* 119 (Jun–Aug 2017), 26–29

'Container – the box that changed the world', article, *Shipping Australia Magazine*, Winter 2017

Cited: Cornelius Wüllenkemper, 'Museen im Wandel – Kunst und Geschichte in Zeiten von Fake News', *Deutschlandfunk*, 14/5/17

'Thinking inside the box: Exploring the UTS Micro-CSI lab', ANMM blog, 22/8/16

Helen ANU

'Spirit figures from Arnhem Land: expressions of Yolngu art and culture', *Signals* 116 (Sep–Nov 2016), 66–69

and Donna CARSTENS

'Art of Torres Strait – new acquisitions to the Indigenous collection', article, *Signals* 118 (Mar–May 2017), 54–55

Shirani ATHTHAS

'Three decades of service: RADM Andrew Robertson made inaugural honorary fellow', article, *Signals* 117 (Dec 2016–Feb 2017), 76

Sharon BABBAGE

'Supporting maritime heritage: applications now open for MMAPSS funding', article, *Signals* 118 (Mar–May 2017), 34–35

Geoff BARNES*

'Misenum in miniature', ANMM blog, 31/3/17

Michael BENNETT*

'Model ships on show: Expo 2017', article, *Signals* 119 (Jun–Aug 2017), 77

'Model ship expo 2016: the art of maritime miniatures', article, *Signals* 115, Jun–Aug 2016), 75

Em BLAMEY

'Turning points in the story of sailing', article, *Signals* 118 (Mar–May 2017), 74

'Finding *Friends*: the fate of 100 female convicts', book review, *Signals* 119 (Jun–Aug 2017), 74

Amelia BOWAN

'Using Twitter to provide virtual tours', ANMM blog, 17/8/16

'Climb inside the head of a museum curator: #AskACurator 2016', ANMM blog, 13/9/17

#Beaconfail, blog, in *The Museum Blog Book*, published 3/17 (bookdepository.com/The-Museum-Blog-Book-Joan-H-Baldwin/9781910144848)

Myfanwy BRYANT

'The life of a lighthouse keeper', ANMM blog, 8/7/16

'Sir Oswald Brierley: a man for all occasions', ANMM blog, 20/9/16

'Monsters of the deep', ANMM blog, 31/10/16

'The lost art of the Christmas card', ANMM blog, 24/12/16

'Ken Warby and life lessons', ANMM blog, 30/12/16

'The many survivals of Barbara Crawford', ANMM blog, 13/3/17

'The world of Thomas Lawson: big ships, books and sofas', ANMM blog, 16/6/17

Donna CARSTENS

'Songlines – the art of navigating the Indigenous world', article, *Signals* 115 (June–Aug 2016), 34–37

'*Koori Art Expressions*: songlines, the living narrative of our nation', article, *Signals* 117 (Dec 2016–Feb 2017), 46–47

'Fibre art and fashion: contemporary approaches to Indigenous art', article, *Signals* 117 (Dec 2016–Feb 2017), 68–71

and Helen ANU

'Art of Torres Strait – new acquisitions to the Indigenous collection', article, *Signals* 118 (Mar–May 2017), 54–55

Fairlie CLIFTON*

'The sea in her blood', member profile, *Signals* 119 (Jun–Aug 2017), 38

Katharine COUSINS

'Who do I think they are? Searching for copyright', ANMM blog, 12/11/16

Annalice CREIGHTON

'Swashbuckling science', ANMM blog, 17/8/16

'Casting the past: How to make cheap, easy moulds and casts', ANMM blog, 29/3/17

'Crafting a sensory forest', ANMM blog, 13/6/17

John DIKKENBERG

In Whom We Trust. Crisis and Leadership at Sea, Vivid Publishing 2017

'Refitting *Endeavour*: recaulked, repainted and ready to sail again', article, *Signals* 119 (Jun–Aug 2017), 76

'Keeping HMB *Endeavour* in ship shape', ANMM blog, 3/4/17

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

'Cook and Banks: charting the rumoured great Southern Land', ANMM blog, 7/4/17

'War and Peace in the Pacific 75 education project', ANMM blog, 17/5/17

and John DIKKENBERG and Richard FERGUSON

'A passage south: *Endeavour* in Victoria and South Australia', article, *Signals* 115 (Jun–Aug 2016), 54–57

and Karen MORROW

'Anne the pirate education officer', article in *HistoriCool* first edition 2017 (Feb/March).

Richard DUNN*

'*Ships, Clocks & Stars: the Quest for Longitude*', article, *Signals* 115 (Jun–Aug 2016), 2–6

Alan EDENBOROUGH*

'A life dedicated to heritage preservation: vale Warwick Turner', article, *Signals* 116 (Sep–Nov 2016), 76

Dr Nigel ERSKINE

'My miserable allowance: relics of the *Bounty* mutiny', article, *Signals* 116 (Sep–Nov 2016), 18–21

'Exotic visions: Art of the French voyages to Polynesia', book review, *Signals* 116 (Sep–Nov 2016), 74–75

'A question of identity – who is the man in the portrait?', article, *Signals* 118 (Mar–May 2017), 56–61

'The *Endeavour* after James Cook: The Forgotten Years 1771–1778', article, in *The Great Circle*, Vol 39 No 1 June 2017

Sabina ESCOBAR

'Pete O'Sullivan: A life of motorcycles, cars, swimwear and cattle', ANMM blog, November 2016

Richard FERGUSON

'A ship-shaped view of history', book review, *Signals* 118 (Mar–May 2017), 75

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

'*Through a different lens: Cazneaux by the water*', article, *Signals* 116 (Sep–Nov 2016), 2–5

'A gift of a polar ship portrait: Captain James Fairweather and *Aurora*', article, *Signals* 116 (Sep–Nov 2016), 52–53

'Creating a museum: reflections of a founding staff member', article, *Signals* 117 (Dec 2016–Feb 2017), 2–9

'Maritime connections: the Cazneaux family and the war', article, *Signals* 117 (Dec 2016–Feb 2017), 36–38

'Public art and history: revealing a new kinetic commemorative artwork', article, *Signals* 117 (Dec 2016–Feb 2017), 40–43

'Inspiring sailors: Australian Sailing Hall of Fame', article, *Signals* 119 (Jun–Aug 2017), 30

'Gifts and givers: donors' generosity enriches the National Maritime Collection', article, *Signals* 119 (Jun–Aug 2017), 48–51

'HMAS AE2 and *Sultanhisar* in the Sea of Marmara', ANMM digital story

'A working harbour: waterfront change through Cazneau's "seeing eye"', ANMM blog, 29/8/17

'Harold Cazneau: fame and family', ANMM blog, 12/9/16

'Wild ocean woman: Kay Cottee's *First Lady*', ANMM blog, 25/11/16

'Chinese maritime traditions and Lunar New Year: It's the Year of the Rooster ... so bring on the dragons!', ANMM blog, 27/1/17

'Lessons from the Arctic – how Roald Amundsen won the race to the South Pole', ANMM blog, 21/3/17

'Out of Hawaii: Surfing goes global with Australia's King of the Surf', ANMM blog, 13/6/17

'A poignant remnant from the "plucky little ship *Aurora*", ANMM blog, 20/6/17

'Midwinter in Antarctica with Roald Amundsen', ANMM blog, 23/6/17

Jeffrey FLETCHER

'Cool real stuff: tactile learning with the museum's Education Collection', article, *Signals* 117 (Dec 2016–Feb 2017), 64–67

'Sailing uncharted territory – *The Voyage* game', article, SCAN, the NSW Education on-line journal for teachers, scan.realviewdigital.com/#folio=20

'Pompeii – a maritime perspective', article, *Teaching History*, NSW History Teachers' Association journal (Apr–Jun 2017)

Janine FLEW

'Classic & Wooden Boat Festival: celebrating maritime heritage and culture', article, *Signals* 116 (Sep–Nov 2016), 12–15

'Biennial maritime history awards: calling for entries for \$5,000 prizes', article, *Signals* 117 (Dec 2016–Feb 2017), 39

'A fiesta afloat: Australian Wooden Boat Festival 2017', article, *Signals* 119 (Jun–Aug 2017), 14–17

'Introducing Bailey Haggarty – Assistant Director, Seagulls', ANMM blog, 12/7/16

'Watch out, seagulls, I'm on your case! An update from Bailey', ANMM blog, 30/7/16

'A world of wildlife: from the desk of Bailey', ANMM blog, 23/9/16

'Bailey on TV!', ANMM blog, 4/11/16

'\$5,000 maritime history prizes – enter now!', ANMM blog, 5/12/16

'Bailey announces his first exhibition: *Dogs and Cats All at Sea*', ANMM blog, 12/12/16

'Work and play: An update from Bailey, chaser of seagulls', ANMM blog, 2/5/17

'A ruff review of *Wildlife Photographer of the Year*', ANMM blog, 29/6/17

Dr Stephen GAPPS

'Captain Cook, whisky and smallpox: a comment on colonisation', article, *Signals* 115 (Jun–Aug 2016), 68–69

'A ghost ship and a travelling man: wrecks in the Baltic Sea', article, *Signals* 116 (Sep–Nov 2016), 12–17

'Blockade runner: an Australian sailor in the Spanish Civil War', article, *Signals* 116 (Sep–Nov 2016), 32–37

'Made in Australia: Chinese junks and sampans 1870–1910', article, *Signals* 118 (Mar–May 2017), 30–33

'Before the First Fleet: a broader view of Australian history', book review, *Signals* 119 (Jun–Aug 2017), 70–71

'Of ships, stones and graves', ANMM blog, 21/7/16

'The Seafarers Memorial Anchors', ANMM blog, 29/9/16

'"Freedom or Death!" in Bali', ANMM blog, 2/11/16

'Redfern to Hobart: Tribal Warrior crew to make history', ANMM blog, 14/12/16

'An Australian Stonehenge?', ANMM blog, 11/1/17

'January 26: One day, many meanings', ANMM blog, 26/1/17

'Maritime history links between Australia and Indonesia', ANMM blog, 24/2/17

'Maritime moustaches', ANMM blog, 19/4/17

'The last pirate', ANMM blog, 31/5/17

Richard GREGORY*

'Boats in Sulawesi: An illustrated journey', ANMM blog, 19/7/16

Ross HALDANE*

'Preserving *Tacoma*: A new life for a historic tuna boat', article, *Signals* 116 (Sep–Nov 2016), 54–57

Fiona HAMILTON and Greg LEHMAN

'Reviving an ancient tradition: the *ningher* canoes of Aboriginal Tasmania', article, *Signals* 118 (Mar–May 2017), 26–29

Nick HERATH*

and Dr James HUNTER, Emily JATEFF and
Prof Anton VAN DEN HENGEL*

'Protector revealed: an initiative to archaeologically document, interpret and showcase an historic Australian warship with laser scanning technology', article, *Journal of Cultural Heritage Conservation* (in English and Chinese), Vol 37 (2016), 27–40

Dr Peter HOBBS*

'A Polish ship, British children and caring Sydneysiders captured in concrete', ANMM blog, 22/12/16

Kieran HOSTY

'Courses for horses: the Cumberland Entrance and the wreck of the *Hydrabad*', article, *Signals* 116 (Sep–Nov 2016), 58–61

'Lady Darling and PS *Herald* – new technologies help to record old wrecks', article, *Signals* 117 (Dec 2016–Feb 2017), 22–27

'A shiver of sharks and an occasional seal – 3D mapping the *Lady Darling*', article, *Newsletter of The Australasian Institute for Maritime Archaeology*, Vol 25, Issue 2, 11–16 July 2016

'Seals, sharks and shipwrecks: 3D mapping the *Lady Darling* shipwreck', ANMM blog, 23/8/16

Dr James HUNTER

'Searching for *Samuel Wright*: an American whaleship far from home', article, *Signals* 115 (June–Aug 2016), 38–43

'Finding *Tingira*: the search for the Royal Australian Navy's first training ship', article, *Signals* 116 (Sep–Nov 2016), 6–11

'An indelible tragedy: the story of HMAS *Canberra*', book review, *Signals* 118 (Mar–May 2017), 72–73

'The wreck of the *Jenny Lind*: the Kenn Reefs Archaeological Survey', article, *Signals* 119 (Jun–Aug 2017), 8–13

'Pip, Squeak, Wilfred and friends: relics of the *Sydney* – *Emden* conflict', article, *Signals* 119 (Jun–Aug 2017), 52–53

'Ongoing management and interpretation of AE2', ANMM digital story, August 2016

'Into the abyss: remembering the naval engagement between HMAS *Sydney* (II) and HSK *Kormoran* 75 years on', ANMM digital story, November 2016

'Bombed ships and dumped struts: reflections on the archaeology of Darwin's submerged Second World War battlefield', ANMM digital story, February 2017

'Finding *Tingira*: the search for the Royal Australian Navy's first training ship', ANMM blog, 17/10/16

'Kenn Reefs expedition, days one through four', ANMM blog, 31/1/17

'Kenn Reefs expedition, day four (continued) and day five', ANMM blog, 6/2/17

'Finding *Hope* with a magnetometer: Kenn Reefs expedition, days six and seven', ANMM blog, 28/2/17

'A ringing success: Kenn Reefs expedition, days seven and eight', ANMM blog, 7/3/17

'One last discovery: Kenn Reefs expedition, days nine and ten', ANMM blog, 5/4/2017

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
Prof Anton VAN DEN HENGEL*

'Protector revealed: an initiative to archaeologically document, interpret and showcase an historic Australian warship with laser scanning technology', article, *Journal of Cultural Heritage Conservation* (in English and Chinese), Vol 37 (2016), 27–40

and Renee MALLIAROS

'The wreck of the *Jenny Lind*: the Kenn Reefs archaeological survey', article, in *Signals* 119 (June–Aug 2017), 9–13

and Richard WOOD

'The Battle of the Coral Sea', ANMM digital story, May 2017

Fiona HUREL*

'What goes on behind the scenes of a museum', ANMM blog, 28/6/17

Dr Lynda KELLY

'Museums Australasia Conference 2016: Two perspectives', ANMM blog, 29/7/16

'National Science Week 2016', ANMM blog, 8/8/16

'The Voyage game: one year on', ANMM blog, 30/11/17

Oliver ISAACS

'Winter events: message to Members', article, *Signals* 115 (June–Aug 2016), 45

'A new season at the museum: message to Members', article, *Signals* 116 (Sep–Nov 2016), 42

'Welcome to summer: message to Members', article, *Signals* 117 (Dec 2016–Feb 2017), 49

'Autumn activities: message to Members', article, *Signals* 118 (Mar–May 2017), 37

'Winter at the museum: message to Members', article, *Signals* 119 (Jun–Aug 2017), 33

Emily JATEFF and Dr James HUNTER

'From battleship to breakwater: post-military adaptive reuse of the Australian warship *Protector*', article, *International Journal of Nautical Archaeology* (July 2016), 1–18

and Dr James HUNTER, Nick HERATH* and Prof Anton VAN DEN HENGEL*

'*Protector* revealed: an initiative to archaeologically document, interpret and showcase an historic Australian warship with laser scanning technology', article, *Journal of Cultural Heritage Conservation* (in English and Chinese), Vol 37 (2016), 27–40

Adrienne KABOS

'Behind the scenes of *Escape from Pompeii*', ANMM blog, 30/4/17

Richella KING

'*Signals* goes digital: now available on iPad', article, *Signals* 116 (Sep–Nov 2016), 26–27

'Unlocking the collection: get a curator's-eye view of our objects', *Signals* 116 (Sep–Nov 2016), 79

'Your personal museum guide: customise your visit with our new app', article, *Signals* 117 (Dec 2016–Feb 2017), 78

'September *Signals* magazine available from the App Store', ANMM blog, 7/9/16

'Unleash your inner curator: exploring our collection online', ANMM blog, 7/11/16

Greg LEHMAN and Fiona HAMILTON

'Reviving an ancient tradition: the *ningher* canoes of Aboriginal Tasmania', article, *Signals* 118 (Mar–May 2017), 26–29

Cathy MANN*

'A boat out of water: Holbrook Submarine Museum', article, *Signals* 119 (Jun–Aug 2017), 44–47

Matt MARRISON*

'RV *Investigator*: Enabling marine research without boundaries', article, *Signals* 118 (Mar–May 2017), 10–15

Will MATHER

'Pompeii and the Roman navy: a voyage into catastrophe', article, *Signals* 118 (Mar–May 2017), 2–8

'A voyage into catastrophe: Pompeii and the Roman navy', ANMM digital story, 3/4/2017

'A Roman rostrum', ANMM blog, 29/5/2017

'Pompeii and the Roman navy', *Inside History*, Autumn 2017

Paul McCARTHY

'Fundraising supports museum projects: the Australian National Maritime Foundation', article, *Signals* 117 (Dec 2016–Feb 2017), 44–5

David MEARNS OAM*

'Shipwreck hunter', article, *Signals* 118 (Mar–May 2017), 48–53

Jeffrey MELLEFONT*

'Spice Islands eclipse: astronomy, celestial navigation and spice trade history', article, *Signals* 115 (Jun–Aug 2016), 24–31

'Revisiting *Persuasion*: it's not just chick lit for the literati', article, *Signals* 119 (Jun–Aug 2017), 66–69

Patricia MILES

'Little shipmates: seafaring pets', ANMM blog, 31/8/16

Silas MYLECHARANE

'Put a tour guide in your pocket with our new visitor app', ANMM blog, 27/12/16

Rhondda ORCHARD

'*Living Waters* travels home: couriering an exhibition', ANMM blog, November 2016

David PAYNE

'Classic and innovative: Australian Register of Historic Vessels', article, *Signals* 115 (Jun–Aug 2016), 64–67

'A fleet of flying fish: Australian Register of Historic Vessels', *Signals* 116 (Sep–Nov 2016), 62–65



The museum's quarterly journal *Signals* publishes articles by museum staff and commissioned writers

'Focus on Tasmania: Australian Register of Historic Vessels', article, *Signals* 117 (Dec 2016–Feb 2017), 72–75

'A keen eye and a quick hand: the watercolours of Percy Hockings', article, *Signals* 118 (Mar–May 2017), 62–67

'Olympian, world champion sailor, innovator: vale Paul Elvstrom', article, *Signals* 118 (Mar–May 2017), 76

'The story behind the stories: teasing out a boat's history', article, *Signals* 119 (Jun–Aug 2017), 58–61

'Re-creating Harrison's timekeepers ... in Australia', ANMM blog, 20/10/16

'Waves of history', ANMM blog, 13/12/16

'Big is better: *Ovation of the Seas* comes to Australia', ANMM blog, 20/16/16

'Ready for the Australian Wooden Boat Festival 2017', ANMM blog, 7/2/17

'Terrific times in Tasmania at the Australian Wooden Boat Festival 2017', ANMM blog, 22/2/17

Kate PENTECOST

'Those who've come across the seas: new names unveiled on the Welcome Wall', ANMM blog, 25/9/16

'What do you call a group of curators? Answers from #AskACurator', ANMM blog, 26/9/16

'Digital preservation', ANMM blog, 14/11/16

'New additions to our Google Cultural Institute Collections', ANMM blog, 24/11/16

'Careers in science and museums: meeting our conservators', ANMM blog, 8/3/17

'Stories from across the seas: new names on the Welcome Wall', ANMM blog, 11/5/17

Melinda PIESSE*

'The *Batavia* Tapestry: a tragic tale told in stitch', article, *Signals* 119 (Jun–Aug 2017), 18–23

Peter POLAND*

'Tobruk: The lifting of the siege, 75 years ago', ANMM blog, 9/12/16

Jane RAFFAN*

'*Bagu*: expressions of culture and country', article, *Signals* 119 (Jun–Aug 2017), 54–57

Malcolm RILEY*

'Red sky at night, sailor's delight?: sailors' weather lore – myth or meteorology?', article, *Signals* 117 (Dec 2016–Feb 2017), 28–32

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

'HMAS *Creswell*: training ground of Australia's navy', article, *Signals* 117 (Dec 2016–Feb 2017), 58–63

'Guardians of Sunda Strait', article, *Signals* 119 (Jun–Aug 2017), 2–7

'Remembering the Guardians of Sunda Strait', ANMM blog, 27/02/2017

'Opening *Guardians of Sunda Strait* in Houston', ANMM blog, 28/03/2017

'The Australian White Ensign and its connection with HMAS *Vampire*', ANMM blog, 29/03/2017

Inger SHEIL

'SS *Koombana*: lost to the wind and waves', article, *Signals* 118 (Mar–May 2017), 20–25

Gillian SIMPSON

'The museum's Vaughan Evans Library', article, *Signals* 116 (Sep–Nov 2016), 22–25

Judie STEPHENS*

'A passion for hanging around boats', Member profile, *Signals* 118 (Mar–May 2017), 42

Alison STILLWELL*

'Room with a view: Opening the *Margaret Brock* Room at the Cape Jaffa Lighthouse', ANMM blog, 2/2/17

Kevin SUMPTION

'Bearings: from the Director', article, *Signals* 115 (Jun–Aug 2016)

'Bearings: from the Director', article, *Signals* 116 (Sep–Nov 2016)

'Bearings: from the Director', article, *Signals* 117 (Dec 2016–Feb 2017)

'Bearings: from the Director', article, *Signals* 118 (Mar–May 2017)

'Bearings: from the Director', article, *Signals* 119 (Jun–Aug 2017)

Kim TAO

'Stories in stitch: nautical craft and maritime history intertwined', article, *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

'Remembering Britain's child migrants: reflections on research legacies', article, *Signals* 116 (Sep–Nov 2016), 28–30

'A chance encounter: commemorating the 400th anniversary of Dirk Hartog's landing', article, *Signals* 116 (Sep–Nov 2016), 38–41

'Australia via the Cape: apartheid, academia and Dutch–Australian connections', article, *Signals* 116 (Sep–Nov 2016), 70–73

'Dirk Hartog 400th anniversary', article, *Signals* 117 (Dec 2016–Feb 2017), 77

'The case of Mrs O'Keefe: a watershed for White Australia', article, *Signals* 118 (Mar–May 2017), 68–71

'The Hartog Plate: reflections on a piece of pewter', article, *Signals* 119 (Jun–Aug 2017), 24–25

'The Gocks of Middle Mountain: honouring a family empire', article, *Signals* 119 (Jun–Aug 2017), 62–65

'Quarantine beside the sad and mournful sea: compelling stories of disease, death and detention', book review, *Signals* 119 (Jun–Aug 2017), 72–73

Cited in Diana M Dean, 'Migration by Boat: Discourses of Trauma, Exclusion and Survival', *Refuge: Canada's Journal on Refugees*, vol 32, no 2, 2016, 92–93

'A chance encounter: commemorating the 400th anniversary of Dirk Hartog's landing', ANMM digital story, 19/9/16

'Commemorating Dirk Hartog's chance encounter', ANMM blog, 26/9/16

'Illuminating Dirk Hartog', ANMM blog, 25/10/16

'Reflections on a piece of pewter', ANMM blog, 1/5/17

'The Hartog plate', ANMM digital story, 5/5/17

'The *Batavia* Tapestry', ANMM blog, 10/5/17

Prof Anton VAN DEN HENGEL

and Dr James HUNTER, Nick HERATH* and Emily JATEFF

'Protector revealed: an initiative to archaeologically document, interpret and showcase an historic Australian warship with laser scanning technology', article, *Journal of Cultural Heritage Conservation* (in English and Chinese), Vol 37 (2016), 27–40

Deanna VARGA

'China tourism and Chinese tourists: being China ready', ANMM blog, 5/9/16

'The value of volunteers', ANMM blog, 14/9/16

Asa WAHLQUIST*

'"This venturesome young lady": Irene Pritchard, Sydney's first female race skipper', article, *Signals* 117 (Dec 2016–Feb 2017), 16–21

Richard WOOD

'Treasures of the American Collection', article, *Signals* 115 (Jun–Aug 2016), 22–24

'War and Peace in the Pacific 1941–1946: a new USA program commences', article, *Signals* 117 (Dec 2016–Feb 2017), 34–35

'Midget submarine attack on Sydney', ANMM blog, 14/6/17

'Dinner on an aircraft carrier: remembering the Battle of the Coral Sea', ANMM blog, 12/5/17

'Visit to the JFK Library in search of the president's rescue coconut', ANMM blog, 17/5/17

'75 years ago today a queen arrived in Sydney', ANMM blog, 28/3/17

'Throwback Thursday: American troopship convoy departs for Australia', ANMM blog, 12/1/17

Sarah YU*

'An ancient and perilous trade: Australia's unique pearly heritage', article, *Signals* 118 (Mar–May 2017), 16–19

APPENDIX 5

DIRECTOR AND STAFF CONFERENCE PAPERS, LECTURES AND TALKS

Dr Mary-Elizabeth ANDREWS

'Totally irreplaceable objects: tracing value and meaning in collections across time', Deutsches Historisches Museum, Berlin, Germany, 12/5/17

Helen ANU

'Unlocking water' ANMM virtual excursions:

- » Korea High School, 9/8/16
- » Jeju Humanities Korea, 5/2/17
- » Jeonnam Foreign Language High School, 8 and 15/2/17
- » St Mary's Batlow Public School, John Hunter Hospital School and Liverpool Hospital School, NSW, 20/6/17
- » Wanaaring Public School, 23/6/17

'Eora Gallery and *Lustre* Exhibition', Regional Doctors Conference, Sydney, NSW, 13/4/17

and Donna CARSTENS

'Indigenous watercraft', Homeground Festival, Sydney Opera House, NSW, 8–9/10/16

Em BLAMEY

'Don't upset the die-hards – turning a beloved book into an exhibition', Museum Next, Melbourne, 15–17/2/17

'Developing *Submerged*': exhibition development workshops in Hobart, Mannum, Brisbane, Launceston, Queenscliff and Fremantle, Jan–Jun 2017

Donna CARSTENS

'Koori Art Expressions exhibition', ANMM curator talks, 28/11–2/12/16

'Indigenous watercraft', talk, Tasmanian Wooden Boat Festival, Hobart, TAS, 11/2/17

'ANMM Australian Indigenous Maritime Collection', Australian Consulate, New York, USA, 7/3/17

'Contemporary Indigenous artists' exploration of European encounters and American connections with Australia's first peoples', SUNY Maritime College, New York, USA, 8/3/17

'ANMM Australian Indigenous Collection and Indigenous Maritime Culture', Smithsonian National

Museum of the American Indian, New York, USA, 9/3/17

'ANMM Eora Gallery', curator talk for Greenwich museum curators, ANMM, NSW, 5/4/17

'GLAM Symposium Indigenous Watercraft', Lake Macquarie, NSW, 10/4/17

'Eora Gallery and *Lustre* exhibition', UTS Students, Sydney, NSW, 13/4/17

'ANMM Indigenous maritime culture and objects', MMAPSS interns, Sydney, NSW, 26/4/17

Speaker for *East Coast Encounters* opening, Coffs Harbour Gallery, Coffs Harbour, NSW, 28/4/17

'ANMM Eora and *Lustre* curator talk', for visiting French curators, ANMM, NSW, 29/4/17

'*Lustre* exhibition curator tour', Ionian Women's Group, ANMM, Sydney, NSW, 14/6/17

and Helen ANU

'Indigenous watercraft', Homeground Festival, Opera House, Sydney, NSW, 8–9/10/16

Dr Nigel ERSKINE

'The significance for Australians in finding Cook's *Endeavour*', Society for the History of Discovery, annual conference, Newport, Rhode Island, USA, 24/9/2016

'What happened to Cook's ship *Endeavour*?', ANMM Members event, 3/11/16

'Bringing exhibitions to life', Australian Maritime Museum Council, Hobart, TAS, 10/2/17

'On the trail of Cook's *Endeavour*', Australian Wooden Boat Festival, Hobart, TAS, 12/2/17

Daina FLETCHER

'Harold Cazneaux, Australian pictorialist', talks for museum Members, ANMM, 1/9/16

'*Through a different lens – Cazneaux by the water*', exhibition tours for volunteers and staff, 7, 8, 9, 13 and 14/9/16

'Capturing the cultural imagination in ANMM's collecting', talk to UTS animation students, Sydney, 3/4/17

'Out of Hawaii' and *Aurora* briefings for front of house staff, ANMM, 8 and 9/6/17

'Out of Hawaii' and *Aurora* volunteer forum, ANMM, 15/6/17

Lessons from the Arctic – How Roald Amundsen won the race to the South Pole, ANMM tours, 22, 23, 24/6/17

'*Johnnie and Mehmet* and public art at ANMM', internal talk at ANMM, 9 and 19/8/17

'Frank Hurley in the Antarctic', talk to senior students in seminar 'Frank Hurley – the man who made history', ANMM, 9/11/16

'Waves, water and Australian photography', talk at *Waves and Water* opening, Bega Regional Gallery, 9/12/17

Jeffrey FLETCHER

'Enemies', talk and session leader, Museums Australia Education Group, 'Teaching Touchy Topics' seminar series, 23/9/16

'Gamifying history in museums – a new way to teach convict voyages', conference paper, joint paper with Craig Dow-Sainter of ROAR Films and Dr Catherine Beavis, Griffith University, Australian History Teachers' Association National Conference, 30/9/16

'Learning Beyond the Classroom – museums', talk, UTS trainee teacher 'Beyond the Classroom' program, ANMM, 12/10/16

'Ethics in the Australian Curriculum', talk, peer-to-peer learning workshop series, 6/2/17, ANMM

'*Escape from Pompeii – the untold Roman rescue*' for Italian language teachers, talk, Modern Languages Teachers (MLTA) State Conference, 24/3/17

'Pompeii – a maritime perspective', talk, Annual Academic Dinner (Ancient History), Robert Menzies College, Macquarie University, 29/3/17

'Escape from Pompeii – the untold Roman rescue: approaches in education', talk, Macquarie University annual Ancient History Teachers' Conference, 1/4/17

'Education at ANMM', talk, MMAPSS intern welcome event, 24/4/17, ANMM

Nicholas FLOOD

and Matteo VOLONTÉ, Oliver HULL, Agata Rostek-Robak, Jeffrey FOX and Lucilla RONAI

'The evidence in texture: is RTI a useful tool for conservators?', *The Shock of the New: Modern Materials, Media and Methods*; Joint Objects and Electron SIG Symposium, AICCM, Melbourne Museum, 8–10/2/17

Jeffrey FOX

and Nicholas FLOOD, Matteo VOLONTÉ, Oliver HULL, Agata ROSTEK-ROBAK and Lucilla RONAI

'The evidence in texture: is RTI a useful tool for conservators?', *The Shock of the New: Modern Materials, Media and Methods*; Joint Objects and Electron SIG Symposium, AICCM, Melbourne Museum, 8–10/2/17

Alex GAFFIKIN

'Behind the scenes: interpretation and design', Members talk, ANMM, 25/11/16

'Unusual careers for scientists', talk, Redlands School, Sydney, 28/11/16

Dr Stephen GAPPS

War at Sea exhibition opening talk, Geelong, 21/9/17

Black Armada film screening and talk, Bali Writers Festival, Ubud, Bali, Indonesia, 30/10/17

Michael HARVEY

'*Escape from Pompeii*', ANMM Members talk, 31/3/17

'Digital voyaging', Museums and Galleries Australia Conference, Brisbane, 16/5/17

Kieran HOSTY

'HMAS *Perth* (I) salvage, assessment and protection', talk to Commonwealth Historic Shipwrecks delegates, Heritage Victoria, Melbourne, VIC, 20/10/16

'Maritime archaeology program at the ANMM', talk to Commonwealth Shipwrecks Practitioners Meeting, West Australian Maritime Museum, Fremantle, WA, 2/11/17

'HMAS *Perth* (I) salvage, assessment and protection', talk to HMAS *Perth* Interdepartmental Working Group, Department of Communications and the Arts, Canberra, ACT, 24/1/17

'A matter of ethics – archaeological ethics and museums', talk to Public Engagement and Research Division staff, ANMM, 6/2/17

'HMAS *Perth* (I) archaeological assessment', presentation to HMAS *Perth* Interdepartmental Working Group, Department of Communications and the Arts, Canberra, ACT, 9/6/17

'HMAS *Perth* (I) archaeological assessment', presentation to His Excellency Kristiarto Legowo, Indonesian Ambassador to Australia, and IB Bimantara, Indonesian First Secretary to Australia, Embassy of Indonesia, Canberra, ACT, 9/6/17

'HMAS *Perth* (I) archaeological assessment', presentation to ANMM Council, ANMM, 14/6/17



A Remembrance Day ceremony is held every year at the museum. Image Andrew Frolows/ANMM

in association with Royal Botanic Garden, Sydney

'Cook and Banks: charting the rumoured Great Southern Land', talk to students from NSW public schools, ANMM, 3 and 4/5/17

and Dr James HUNTER

'Old ships, new tricks: 3D documentation of submerged Sydney Harbour shipwreck sites with digital photogrammetry', The Sixth International Congress on Underwater Archaeology, Fremantle, Western Australia, 28/11–2/12/16

'HMAS *Perth* – illegal salvage and need for protection', presentation to Department of Foreign Affairs and Trade, Australian Embassy, Jakarta, Indonesia, 19/5/17

Dr James HUNTER

'Using digital visualisation of archival sources to enhance archaeological interpretation of the "life history" of ships: the case study of HMCS/HMAS *Protector*', Flinders University/UNESCO-UNITWIN Network for Underwater Archaeology Workshop on 3D Modelling and Interpretation for Underwater Archaeology, Flinders University, Adelaide, SA, 24–26/11/16

and Kieran HOSTY

'Old ships, new tricks: 3D documentation of submerged Sydney Harbour shipwreck sites with digital photogrammetry', The Sixth International Congress on Underwater Archaeology, Fremantle, Western Australia, 28/11–2/12/16

Matt LEE

'Product development essentials', Museum Shops Association of Australia and New Zealand National Conference, Melbourne Museum, Melbourne, VIC, 5/8/16

Will MATHER

'The making of *Escape from Pompeii*', ANMM Members, Sydney, 31/03/2017

'*Escape from Pompeii*', guided tour, Radio Rete competition winners, 18/4/2017

'*Escape from Pompeii*', guided tour, Editors in Cultural Institutions, 2/6/2017

Jeffrey MELLEFONT

'*Pinisi*: case-study of Bugis–Makassan shipbuilding', on board SV *Ombak Putih*, Indonesia, 14/11/16

'Wooden boats of Indonesia, a living tradition in the country next door', ANMM Australian Wooden Boat Symposium at the Australian Wooden Boat Festival, Hobart, TAS 11/2/17

'Austronesian maritime tradition in Indonesia and island South-East Asia', on board SV *Katharina*, Indonesia, 13/4/17

'*Pinisi*: case-study of Bugis–Makassan shipbuilding', on board SV *Katharina*, Indonesia, 14/4/17

'Sea-Gypsies: maritime culture of Sama–Bajau people of Indonesia', on board SV *Katharina*, Indonesia, 15/4/17

'Salty *suku* Madura: sailors & artists of the Java Sea', on board SV *Katharina*, Indonesia, 16/4/17

'*Bahasa Indonesia*: seafarer's lingua franca & national language', on board SV *Katharina*, Indonesia, 17/4/17

'Europeans sailing native *perahu*: G E P Collins 1930s', on board SV *Katharina*, Indonesia, 18/4/17

Johanna NETTLETON

'The exhibition design process: *Ships, Clocks & Stars: the Quest for Longitude*', talk to Enmore TAFE Design students, Sydney, 5/10/16

David PAYNE

'The ARHV: ten years on', symposium, ANMM Australian Wooden Boat Symposium at the Australian Wooden Boat Festival, Hobart, TAS, 12/2/17

Lucilla RONAI

and Nicholas FLOOD, Matteo VOLONTÉ, Oliver HULL, Agata ROSTEK-ROBAK and Jeffrey FOX

'The evidence in texture: is RTI a useful tool for conservators?', The Shock of the New: Modern Materials, Media and Methods; Joint Objects and Electron SIG Symposium, AICCM, Melbourne Museum, 8–10/2/17

Agata ROSTEK-ROBAK

and Nicholas FLOOD, Matteo VOLONTÉ,
Oliver HULL, Jeffrey FOX and Lucilla RONAI

'The evidence in texture: is RTI a useful tool for conservators?'; The Shock of the New: Modern Materials, Media and Methods; Joint Objects and Electron SIG Symposium, AICCM, Melbourne Museum, 8–10/2/17

Lindsey SHAW

ANMM Members' tour, Naval Heritage Collection, Spectacle Island, Sydney, 18/8/16

Guardians of Sunda Strait, exhibition tour and talk to USS *Houston* Survivors' and Next Generation Association, 3/3/17

Kevin SUMPTION PSM

Welcome address at media launch of Confluence Festival of India in Australia, 26/7/16

Opening address at launch of ANMM *Treasures of the American Collection* exhibition, 28/7/16

Opening address at launch of ANMM AE2 commemorative sculpture *Johnnie and Mehmet*, 19/8/16

Welcome address to Cruising Yacht Club of Australia function ahead of VIP tour of *Ships, Clocks & Stars: the Quest for Longitude* exhibition, 6/8/16

Keynote speaker at AMTAC 10th Anniversary event 'Ships Clocks & Stars – the Search for Longitude: relevance to the global maritime community', 7/9/16

Opening address and speech at Italian Chamber of Commerce function, 11/10/16

Presentation to University of Sydney students of Museum and Galleries Administration course, 19/10/16

Speech at event to celebrate 400th anniversary of Dirk Hartog's landing in Australia, 20/10/16

Welcome and introductory address at launch of book *Janet Taylor's Instruments* by Professor Rosalind Croucher AM, 27/10/16

Presentation with Dr Nigel Erskine to ANMM Members, 'What happened to Cook's ship *Endeavour*?', ANMM, 3/11/16

Address at Remembrance Day service, ANMM, 9/11/16

Welcome address to guests at ANMM 25th anniversary function, ANMM, 22/11/16

Opening address at launch of *Koori Art Expressions* 2016, ANMM, 24/11/16

Welcome address to guests at launch of *Voyage to the Deep* exhibition, ANMM, 13/12/16

Presentation to guests at the ANMM-sponsored Australian Wooden Boat Symposium at the Australian Wooden Boat Festival, Hobart, TAS, 11/2/17

Welcome address at ANMM cocktail function at Australian Wooden Boat Festival, Hobart, TAS, 11/2/17

Introduction of speakers Gary Wilson, Master Mariner, and Ben Mendlowitz, US-based marine photographer, Australian Wooden Boat Symposium at the Australian Wooden Boat Festival, Hobart, TAS, 12/2/17

Address to guests at members preview of *Lustre: Pearling & Australia* exhibition, ANMM, 17/2/17

Opening address for *Guardians of Sunda Strait* exhibition at Houston Public Library, Houston, TX, USA, 1/3/17

Introductory address at American Friends reception hosted by Australian Consulate, NY, USA, 6/3/17

Presentation (keynote speaker) at the SUNY Maritime Museum NY Conference, 'Captain Cook & HMB *Endeavour*: Australia and America, an enduring bond between our two nations approaching the 250th anniversary of Cook's Australian encounter', 7/3/17

Welcome and introduction of Admiral Paloubis of the Hellenic Maritime Museum, Greece, to guests at Greek trireme talk, 27/3/17

Speech at launch of ANMM exhibition *Escape from Pompeii*, 30/3/17

Introductory speech and welcome at Phil Renouf Memorial Lecture, 20/4/17

Welcome address at *TimeOut* Magazine preview of *Wildlife Photographer of the Year* exhibition, 30/5/17

Master of Ceremonies at the 71st Italian National Day event, 2/6/17

Welcome address and presentation at Greek Travel Members dinner, 14/6/17

Speech at ANMM function acknowledging donation of lifebuoy from polar vessel SY *Aurora*, 19/6/17

Speech at Foreign Correspondents Association breakfast, 27/6/17

Kim TAO

'Migrant material/cultural heritage at the Australian National Maritime Museum', invited speaker, Migrant (R)e-collections, Lorentz Center, Leiden University, The Netherlands, 23/8/16

'The Hartog plate', floor talk, ANMM, 4/5/17

APPENDIX 6

DIRECTOR AND STAFF MEDIA APPEARANCES

Donna CARSTENS

'Eora gallery content podcast', ABC Radio, Sydney, NSW, 14/10/16

'ANMM Indigenous objects and programs', interview, NITV, Sydney, NSW, 29/11/16

'ANMM Indigenous Maritime Culture', interview, Greenwich Museum, Sydney, NSW, 5/4/17

'NAIDOC Week', interview, Koori Radio, Sydney, NSW, 27/6/17

'NAIDOC week', interview, Foreign Correspondents' Association, Sydney, NSW, 27/6/17

Annalice CREIGHTON

'Travel across the world and galaxy', July holiday programs interview with Maryanne Touk, *North Shore Times*, *Fairfield Advance* and *Penrith Press*, 7/7/16

John DIKKENBERG

Coast Australia Series 3, episodes 5 and 8

Dr Nigel ERSKINE

Maritime archaeology interview, *Weekend Today* show, Channel Nine, 14/5/17

Michael HARVEY

Wildlife Photographer of the Year interview, 2GB Radio, 1/6/17

Kieran HOSTY

'John Newcombe – shipwrights and merchants of Pyrmont Bay', *Who Do You Think You Are*, SBS TV, 1/11/16

'Disappearing shipwrecks', BBC World Service, London, 17/11/16

'What's happening to HMAS *Perth*?', ABC Perth, 1/3/17

'Disappearing shipwrecks in the South China Sea', Aaron Bunch, Reuters, 2/3/17

'Update from the field – HMAS *Perth*', ABC Perth, 16/5/17

'HMAS *Perth* (I), protection and preservation', ABC Perth, 6/6/17

'Illegal salvage of HMAS *Perth* (I)', Channel 9 News, 6/6/17

'Need to protect HMAS *Perth* (I)', ABC Broome, 6/6/17

'Protect the *Perth*', ABC Radio Melbourne, 7/6/17

Dr James HUNTER

Kenn Reefs Project radio interview with Steve Chase, ABC Radio, 12/1/17

Kenn Reefs Project radio interview with Zoe McLaughlin, 4BU Radio (Bundaberg), 30/1/17

HMAS *Perth* (I) Project, radio interview with Nathaniel Keesing, 2SER Radio, 6/6/17

Interview for online news article 'Wrecks of three mystery 19th-century trading ships found off Queensland Coast', ABC News, 23/1/17 (abc.net.au/news/2017-01-20/wrecks-of-three-mystery-19th-century-trading-ships-found/8194838)

Interview for online article 'Mysterious new shipwrecks found in Australian waters', National Geographic Australia, 25/1/17 (nationalgeographic.com.au/australia/mysterious-new-shipwrecks-found-in-australian-waters.aspx)

Interview for online news article 'Shipwrecks reveal dark underbelly of Australia's past on the high seas', SBS News, 30/1/17 (sbs.com.au/news/article/2017/01/30/shipwrecks-reveal-dark-underbelly-australias-past-high-seas)

Interview for online article 'A famous 19th-century shipwreck has vanished from the South Pacific', Live Science, 9/6/17 (livescience.com/59422-19th-century-shipwreck-vanished-from-south-pacific.html)

Interview for online news article 'Identity of CQ reef wreck revealed as historic convict ship', *Gladstone Observer*, 14/6/17 (gladstoneobserver.com.au/news/identity-of-cq-reef-wreck-revealed-as-historic-bri/3189575/)

and Kevin SUMPTION PSM

HMAS *Perth* (I) Project, television interview with Mike Dalton, Nine News (National), 6/6/17

Will MATHER

Escape from Pompeii interviews:

- » 774 ABC Melbourne's Breakfast Program, 24/2/17
- » ABC Radio National, 24/2/17
- » *Il Globo* interview, 10/3/17
- » Heather McNab interview, *Central* newspaper, NewsCorp, 23/3/17
- » Peter Munro interview, *Sydney Morning Herald*, 29/3/17
- » Adam Ford interview, 'Talking travel: the mysteries of Pompeii', podcast, 4 and 12/4/17
- » Eastside Radio, Arts Wednesday with Sylvia Rosenblum, broadcast 6/4/17 with podcast
- » 2SER with Matthew Wright, 6/4/17
- » ABC nightlife with Sarah Macdonald, broadcast 12/04/17 with podcast 'Saved by sailors: how Pompeii's survivors were rowed to safety by the Roman navy'
- » 'Talking lifestyle: journeys to come' with Catriona Rowntree, live broadcast 10/06/17 with podcast
- » Foxtel History Channel interstitials, three short films; *Escape from Pompeii – The Rescue*; *Escape from Pompeii – The Navy*; *Escape from Pompeii – The Fleet*, recorded 30/3/17

Lindsey SHAW

Interview, 'Guardians of Sunda Strait – The WWII Loss of HMAS *Perth* and USS *Houston*', Luz Rebollar, *The Scuttlebutt*, 1/3/17

Interview, 'Sacrifices of WWII crew on *Perth*, *Houston* ships honoured in Houston Public Library exhibit', Joe Holley, *Houston Chronicle*, 10/3/17

Interview, 'A Walrus seaplane that might have saved the Battle of Sunda Strait', John H Lienhard, *Engines of Our Ingenuity* No 3115, University of Houston and Houston Public Media, 10/3/17

Interview, 'ANMM Exhibition aboard the *Texas*', The Battle Report, San Jacinto Battleground – Battleship *Texas* SHS, Texas Parks and Wildlife, 12/3/17

Kevin SUMPTION PSM

Interview with Luke Slattery for *The Australian* newspaper's *Culture Magazine* regarding *Escape from Pompeii* exhibition, 6/10/16

Interview, Driven X Design regarding *Action Stations* nomination for World Architecture Awards for Display and Civic/Community, 2/11/16

Interview with *Auburn Review* regarding museum's 25th anniversary, the successes of the museum to date and the first anniversary of *Action Stations*, 9/11/16

Interview with ABC Radio Adelaide regarding the museum's 25th anniversary, *Action Stations* and ANMM engagement in South Australia, 11/11/16

Interview with Ed Philips, 2UE Radio, regarding 25th anniversary of the museum and first anniversary of award-winning *Action Stations*, 16/11/16

Interview with *Out There* magazine regarding ANMM touring exhibitions, 7/12/16

Interview for interstitials regarding *Escape from Pompeii* exhibition for Foxtel History Channel, 30/3/17

Interview for Australian Sailing Hall of Fame documentary, 21/4/17

Interview with Trevor Long, 2UE, 'Talking Tech', regarding Director's lead in museum digital design and changing the traditional view of the museum experience, 25/4/17

Interview with Matthew Westwood, Arts Editor of *The Australian*, regarding the ANMM and plans for the future, 11/5/17

Interview on Channel 9's *Weekend Today* show (with ANMM's Dr Nigel Erskine) regarding maritime archaeology, 20/5/17

Interview with Damien Murphy, *The Sydney Morning Herald*, regarding the Australian National Maritime Foundation (also with John Mullen), 2/6/17

Interview with Mike Dalton, *Channel 9 News*, regarding HMAS *Perth*, 6/6/17

Interview with Kim Palmer of the *Auburn Review* regarding receipt of Public Service Medal (PSM), 9/6/17

Interview with Miriam Corowa, ABC TV *Weekend Breakfast*, regarding the ANMM's Indigenous programs, 1/7/17

Kim TAO

'Tourism transition: more visitors from Vietnam', *Canterbury Bankstown Express*, 16/8/16

'Maritime Museum roof projection', interview with Anneke Boudewijn, SBS Radio, 14/9/16

'When girls aimed to be farmers' wives', *Central Western Daily*, 27/9/16

'Must see: blockbuster exhibitions in Australia in the 21st century', interview with Chiara O'Reilly and Anna Lawrenson, University of Sydney, 28/9/16

'Dirk Hartog roof projection', interview with 2SM Radio, 19/10/16

'Celebrations to mark 400 years since Dutch explorer Dirk Hartog landed in WA', interview with David Allan-Petale, *WA Today*, 22/10/16

APPENDIX 7

DIRECTOR AND STAFF PROFESSIONAL AND ACADEMIC APPOINTMENTS

Donna CARSTENS

Cairns Indigenous Art Fair, Curators and Collectors Group, Cairns, QLD, 12–17/7/16

National Gallery Australia Indigenous Arts Leadership Program, Cairns, QLD, 6-17/11/16

Dr Nigel ERSKINE

Associate Member, Australasian Association of Valuers and Auctioneers

Member, CAMD Collections Audit Valuation Working Group

Nicholas FLOOD

National Secretary, Australian Institute for the Conservation of Cultural Materials

Dr Stephen GAPPS

Vice President, History Council of New South Wales, 2016–17

Judge, New South Wales Premier's History Awards, 2017

Merewether Fellow, State Library of NSW, 2017

Michael HARVEY

National Science Week Grants Committee, 2017

Kieran HOSTY

Member, International Council of Museums

Member, Australasian Institute for Maritime Archaeology

Workplace Delegate, Community and Public Sector Union (CPSU)

Dr James HUNTER

President, Australian Association for Maritime History

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

Member, Society for Historical Archaeology

Matt LEE

President, Museum Shops Association of Australia and New Zealand

David PAYNE

International Historic and Traditional Ships Panel, International Congress of Maritime Museums

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 PSM

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

Australian Research Council (ARC), 'Expert of International Standing'. Assessing education technology research applications from Australian universities for the ARC (2005–continuing)

Kim TAO

Member, Ten Pound Poms exhibition advisory committee, Museum Victoria

Graduate, Executive Mentoring Program, Council of Australasian Museum Directors

APPENDIX 8

DIRECTOR AND STAFF OVERSEAS TRAVEL

Dr Mary-Elizabeth ANDREWS

Germany and Denmark, 5–20/5/17: conference presentation in Berlin, research and collaboration.

Donna CARSTENS

USA, 16–21/6/17:

Gave presentations at Australian Consulate, New York; SUNY Maritime College, New York; and Smithsonian National Museum of the American Indian, Washington, DC.

Escorted Indigenous student recipients of the Bill Lane Fellowship to Hawaii to attend the welcome home ceremony for the voyaging canoe *Hōkūle'a*.

Hyewon CHANG

South Korea, 8–11 June 2017: attended Hana Tour International Travel Trade Show in South Korea.

Included B2B Seminar and meetings to provide destination knowledge and update of the museum product to travel wholesalers, retail agents and direct consumers.

Anne DORAN

USA, 16–20/6/17: attended *Hōkūle'a* welcome home, acted as Malama Honua Youth Summit Chaperone and established international program links in Hawaii for the 'War and Peace in the Pacific 75' program.

Dr Nigel ERSKINE

USA, 8/8/16 – 7/10/16: archaeological fieldwork with Rhode Island Marine Archaeology Project, Newport, Rhode Island.

Michael HARVEY

Jakarta, Indonesia, 27/2/17–2/3/17: attended memorial ceremonies for the Battles of the Java Sea and Sunda Strait, attended opening of *Battle of the Java Sea* exhibition at Museum Bahari and worked with Indonesian government agencies on HMAS *Perth* archaeological project.

Kieran HOSTY

USA, 8–24/9/16: archaeological investigation of five 18th-century shipwreck sites, Newport, Rhode Island.

Indonesia, 7–22/5/17: maritime archaeological survey of the wreck site of HMAS *Perth* (I), Banten Bay, Java, Indonesia.

Dr James HUNTER

Indonesia, 7–22/5/17: maritime archaeological survey of the wreck site of HMAS *Perth* (I), Banten Bay, Java, Indonesia.

Matt LEE

Bangkok, Thailand, 9–11/9/16: visited suppliers and sourced new contacts.

London, UK, 30/11/16: British Museum, wholesale discussion.

Palmerston North, New Zealand, 23/5/17: presented retail award at the Museums Aotearoa annual conference and attended supplier meetings.

Will MATHER

Hong Kong, 20/1–2/07/16: conducted design research for ANMM exhibition *Escape from Pompeii – the Untold Roman rescue* at Hong Kong History Museum.

Italy, 23–27/07/16: conducted design research in Rome, and visited the exhibition partners Contemporanea Progetti in Florence to begin exhibition development and design of ANMM exhibition *Escape from Pompeii – the untold Roman rescue*.

Johanna NETTLETON

Hong Kong, 20–2/07/16: conducted design research for ANMM exhibition *Escape from Pompeii – the untold Roman rescue* at Hong Kong History Museum.

Italy, 23–27/07/16: conducted design research in Rome, and visited the exhibition partners Contemporanea Progetti in Florence to begin exhibition development and design of ANMM exhibition *Escape from Pompeii – the untold Roman rescue*.

Lindsey SHAW

Houston, Texas, USA, 17/2 – 4/3/2017: installation and opening of *Guardians of Sunda Strait – the WWII loss of HMAS Perth and USS Houston*.

Kevin SUMPTION PSM

Europe and USA 8 September–1 October 2016: Co-hosted a press conference in Newport (Rhode Island) on the museum's maritime archaeology program searching for the wreck of Cook's HMB *Endeavour*; meetings with Ambassador Joe Hockey and diplomatic staff re HMAS *Perth* and USS *Houston* (Washington DC); discussed vessel maintenance and harbour enhancement programs with senior staff at the National Aquarium and USS *Torsk* (Baltimore, Maryland); meetings in Paris with Ambassador Brady and museum directors regarding the opening of the exhibition *Art of Science: Baudin's Voyagers 1800–1804* and future French–Australian exhibition collaborations; meeting with the Director of National Museum of Singapore to discuss possible loan of MV *Krait*.

USA 27 February–3 March 2017: Opened the *Guardians of Sunda Strait* exhibition (Houston, Texas); met with senior staff at the Heard Museum (Phoenix, Arizona) and Indian Pueblo Cultural Center (Albuquerque, New Mexico) regarding their Indigenous communities engagement strategies; met with senior staff at the Smithsonian's National Museum of the American Indian, as well as National Archives (Washington, DC) regarding a proposed Treaty Exhibition; presented a conference paper at the State University of New York Maritime Museum Conference; attended International Congress of Maritime Museums meeting at Mystic Seaport (Mystic, Connecticut).

USA 28 April–6 May 2017: Attended 75th Anniversary of the Battle of the Coral Sea event aboard USS *Intrepid*, at which the ANMM-produced documentary *Clash of the Carriers* was launched; chaired the Museum's US Foundation Board meeting and attended Battle of the Coral Sea Veterans event at the New York Consulate (New York); Meetings with staff at the USN History & Heritage Command regarding HMAS *Perth* and USS *Houston* (Washington, DC).

Kim TAO

The Netherlands, 20–30/8/16: attended Migrant (R)e-collections workshop at Leiden University and opened a dialogue session on material cultural heritage.

Deanna VARGA

16–17/10/16, Korea and Japan: attended tourism conference in Korea and made tourism calls in Japan.

17/4–3/5/17, Chengdu, Shanghai, Beijing, Singapore: attended 2017 Business Events Australia Greater China Showcase and met with tourism contacts, including PTC Express who brought NuSkin China and Amway China to the museum.

Richard WOOD

USA, 4–11/4/17:

Attended premiere of ANMM's documentary film *Clash of the Carriers* at the 75th anniversary of the Coral Sea commemoration in New York.

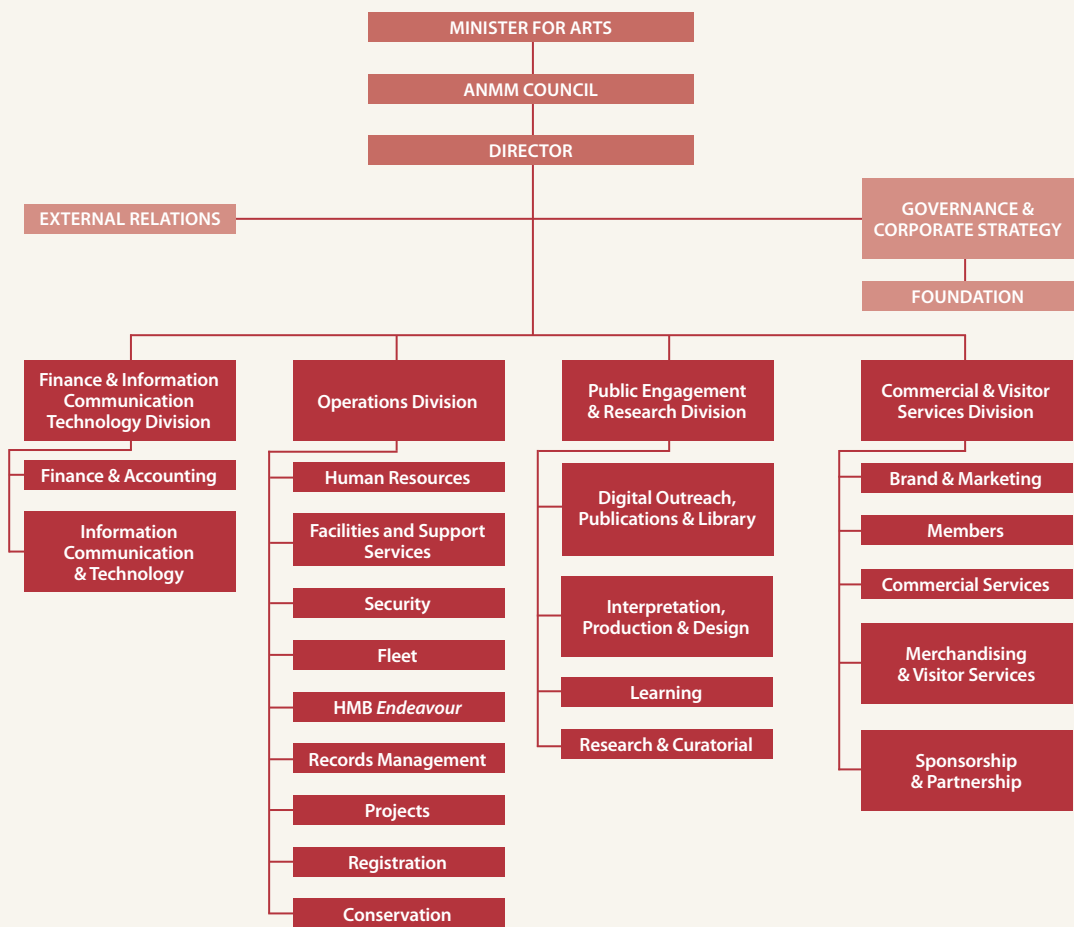
Visited JFK Library in Boston to discuss plans for an exhibition about the maritime life and times of President Kennedy and his relationship with Australia.

Met Curator of Art at the US Naval History and Heritage Command in Washington, DC, and the Senior Curator of the Mariners Museum, VA, to discuss collaborative exhibitions.

Visited the National Museum of the American Indian, the National Air and Space Museum and United States Holocaust Memorial Museum in Washington, DC.

APPENDIX 9

ORGANISATION CHART



APPENDIX 10

APS DIRECTOR AND STAFF

as at 30 June 2017

Executive	
Kevin Sumption PSM Ndip BA(Hons) HADF MA Museum Studies	Director and CEO
Linda Hardy	Executive Assistant
Gayle Ingram BA MHeritageConsMan JP	Executive Assistant (on leave)
Governance and Corporate Strategy	
Paul McCarthy BA	Executive Manager Governance and Strategy
Foundation	
Kimberley Webber PhD MPA (with Merit) DipMusStud BA (Hons)	Head of Foundation
External Relations	
Shirani Aththas BA MA GradDipCommMgt	Manager, Communications & Public Affairs
Jude Timms BA(Hons)	Communications Officer
Public Engagement & Research Division	
Michael Harvey BSc (Hons) GrDip (ScienceCommunication) MLitt (Museum Studies)	Assistant Director – Public Engagement & Research
Inger Sheil BA	Project Officer – Public Engagement & Research
Research	
Nigel Erskine PhD BA GradDipMarArch CertMusStud CertShpbldg	Head of Research
Daina Fletcher BA(Hons) Dip Museum Managers Senior Management Program	Senior Curator
David Payne BA(ID)	Curator, Historic Vessels
Stephen Gapps BA(Hons) MA(AppHist) PhD(Hist) MPHA	Curator
Kieran Hosty BA(Anth) GradDipMarArch Commercial Diver ADAS 2	Manager – Maritime Archaeology Program
Kim Tao BA MA	Curator
Donna Carstens	Manager of Indigenous Programs
Helen Anu	Project Assistant Indigenous Programs
James Hunter PhD MA BA BLA	Curator RAN Maritime Archaeology
Mary-Elizabeth Andrews PhD(Hons) MMus BA	Curator Special Projects
Interpretation, Production & Design	
Alexandra Gaffikin BA (Hons) BSc (Hons) MSc	Head of Interpretation and Design
Adrienne Kabos MDes DipIndDes CertCompGraph	Senior 2D Designer
Heidi Riederer BIndDes	2D Designer
Johanna Nettleton BSc(Arch) BAArch(Hons)	Senior 3D Designer
Stephen Hain AdvDipIntDes	Manager Production & Lighting
Stephen Crane MAVisArts	Senior Preparator
Adam Laerkesen BAVisArts	Preparator
Kevin Bray BFA GradDipVisArts	Preparator Co-ordinator
Peter Buckley BAVisArts DipVisArts	Preparator

Thomas Wilke	Lighting Technican
Michelle Linder BA GradDipMusStud	Temporary & Travelling Exhibitions Coordinator
Em Blamey GradDip BSc(Hons)	Creative Producer – Interactive Projects
Richard Wood BSc(Arch), DipEd (Slow Learners in the Primary School)	USA Gallery Program Development Manager
Digital Outreach, Publications and Library	
Richella King MScMultimedia Systems BA(Hons) MA Biological Sciences	Manager, Digital Services
Gillian Simpson BA(LibSc) DipLib	Senior Librarian
Karen Pymble AdvDip Library and information Studies AssocDipCommunityWel	Library Technician
Linda Moffatt BA(LibSc)	Library Technician
Janine Flew BA(Hons)	Publications Officer
Karen Roberts BSc(Inf)	Website Coordinator
Oscar Hillerstrom	Assistant Content Producer
Silas Mylecharane BA(Hons)	Digital Producer
Kate Pentecost MMus BA	Digital Curator
Learning	
Peter Tattersall BLibStud MTeach DipPM	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
Philippa Hambling BSc(Hons) BBSc GradDipSciComm	Project Officer – Virtual <i>Endeavour</i>
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(CulMatCons)	Senior Conservator
Sue Frost AssDipMatCon	Senior Conservator
Jeffrey Fox BA (Hons) MA (CulMatCons)	Conservator
Lucilla Ronai BVA MA(CulMatCons)	Conservator
Nicholas Flood BSc BA MA(CulMatCons) PMAICCM	Conservator
Facilities, Support Services & Sustainability	
Rene Hernandez BEng(Elec)	Manager Facilities, Support Services & Sustainability
Mark Bow CertCarpJoin	Building Maintenance Manager
Craig White AssDipMechEng	Building Services Manager
Timothy Patterson	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 Dip Boatbuilding BSc Cert IV Training and Assessment Coxswain	Shipwright
Dominique Anderson	Shipkeeper
Jim Christodoulou CertShpbldg	Shipwright
Joseph Nales CertBlrmkg DipEngAdvancedTrade AdvDipMechEng	Boilermaker – Large Ships
Lee Graham Coxswain CertShpbldg Commercial Diver ADAS 2	Shipwright
Adam Galati	Shipkeeper
Vincent McGuire	Shipkeeper
Captain John Dikkenberg	Ship Master – 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) MHRI	Human Resources Officer
Projects	
Vanessa Weedon BSc MArchHist MA Conservation Studies	Head of Projects
Emily Jateff BA (Anthro) MMaritimeArch CertGastronomy	<i>War at Sea</i> Tour Coordinator
Brigid Tipping BA GradDip Screenwriting for Film/TV/New Media	Project Manager (Encounters 2020)
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
Cameron Mclean BFA	Registrar, Collection Operations
Elizabeth Maloney BFA DipMusStud	Photographic Librarian
Myffanwy Bryant BA GradDip	Curatorial Assistant
Rhondda Orchard BA MAMusStud	Managing Registrar, Collection Database & 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

Security	
Adrian Snelling Cert IV Training and Assessment Cert IV Security Risk Management	Manager, Security
Financial Services and ICT Division	
Financial Services	
Frank Shapter BBus(Accounting) CPA	Chief Financial Officer and Assistant Director
Betty Fehir BEc CA CPA	Manager Transaction Accounting
Tony Ridgway BA	Accounts Officer
Premala Gnanaparan Cert IV Accounting	Finance Project Assistant
Information Communications Technology (ICT)	
Ron Meegoda MSC PhD CPEng MIEAust MACS(Snr) PCP AIMM GAICD	Head of Information and Communications Technology and Records
Heath Knott BA(SocialWork)	A/ICT Service Manager
Christopher Parson ITIL (Foundation) ITIL(Operational Support & Analysis)	ICT Service Technician
Cameron Smith	ICT Service Technician
Commercial & Visitor Services	
Deanna Varga MManagement MGSM BA(Tourism) CertIV Management	Assistant Director Commercial & Visitor Services
Sabina Peritore MA	Project Assistant Commercial & Visitor Services
Brand & 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 BBus Major Tourism Hospitality Operations	Manager Members
Merchandising & Visitor Services	
Matt Lee	Manager Merchandise & Visitor Services
Darrell Ong	Assistant Retail Manager & Buyer
Kim Turski	Team Leader Front of House
Thomas Devitt	Volunteers Manager
Tegan Nichols BFA MArtsAdmin	Volunteers Assistant
Burkhard Jahnicke	Volunteers Assistant
John Booth	Volunteers Assistant
Commercial Services	
Rebecca O'Brien	Manager Commercial Services
Susannah Merkur AdvDipEvents BA(Design)	Sales Manager Venues
Adam Sherar	Manager Business Development
Bianca Paquay BA DipEvents	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 & Partnership
Zoe Jerrat BA Comms	Sponsorship Coordinator

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 director of the Board of the Australian National Maritime 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 PSM

Term: 15 February 2012–14 February 2022

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. Mr Sumption was awarded the Public Service Medal for outstanding service as Director of the Australian National Maritime Museum in the 2017 Queen's Birthday Honours.

Members

Hon Ian Campbell

Term: 11 December 2014–10 December 2017

Mr Campbell is Deputy Chairman of the ASG Group Ltd, Group Executive at Brookfield Asset Management, a director of Brookfield Financial and Chairman of GRD Franmarine Holdings Ltd. Mr Campbell 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. Mr Campbell has extensive offshore and inshore yacht racing experience, including the Sydney–Hobart Race, and has competed successfully in state, national and world championships. He recently completed a circumnavigation of Australia, and in 2016 sailed through the Beagle Channel and around Cape Horn. As Minister for Heritage he initiated *Duyfken's* voyage around Australia to commemorate the 400th anniversary of the 1606 mapping of Cape York and advocated for the purchase of the HMB *Endeavour* replica. He has also been the Chairman of ISAF World Sailing Championships. Mr Campbell is the Chairman of the Perth Children's Hospital Foundation.

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 the Nepean Blue Mountains Local Health District. He is also Co-chair of the Night Time Economy Commission Committee for Sydney and a Director of Hostplus. 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. Mr Collins was made a Member of the Order of Australia for service to the advancement of the arts, to the improvement of public health facilities and to the NSW Parliament in 2004.

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. She currently serves on a range of boards and councils, including the Australian Maritime College, Australian Maritime Safety Authority and St Paul's Anglican School. Prof 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 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 AO CSC AND BAR RAN

Term: 1 July 2014–1 July 2017

RADM Stuart Mayer was appointed Commander Australian Fleet in June 2014. He is responsible for all navy ships, submarines, aircraft squadrons, diving teams and establishments, and the personnel serving in those units.

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, and in the United States as the first ADF Liaison officer to US Joint Forces Command based in Norfolk, Virginia. He has commanded the Guided Missile Frigate HMAS *Canberra* and held the position of Chief Staff Officer (Operations) at Maritime Headquarters Australia. He became Commander of the multi-national International Stabilisation Force in East Timor on 24 October 2009, the first non-army officer to hold this command.

RADM Mayer is a graduate of the Centre for Defence and Strategic Studies, RAN Staff College, holds a BA from the University of New South Wales, an MBA from the University of Southern Queensland and an MA from Deakin University, and is a graduate of the Australian Institute of Company Directors (GAICD).

Mr John Mullen

Term: 5 May 2016–4 May 2019

Mr Mullen is the Chairman of Telstra and Toll Holdings Ltd. Until recently, Mr Mullen was the Chief Executive Officer of Asciano Ltd. He has worked in the logistics industry for more than two decades, including roles as global CEO of DHL Express and global CEO of TNT Express Worldwide. He is currently on the board of Kimberley Foundation Australia, and is co-founder of the Silentworld Foundation, which supports maritime archaeology in Australia. Mr Mullen is passionate about maritime exploration and indigenous rock art in the Kimberley, WA. He spends his spare time diving for colonial shipwrecks and maintains a private museum dedicated to historical material from early maritime voyages to the Pacific. Mr Mullen brings his expertise in philanthropy, maritime archaeology, leadership and management to the Council. As the Chair of the Australian National Maritime Foundation, Mr Mullen's appointment strengthens communication and relationships between the Council and the Foundation.

Hon Margaret White AO

Term: 4 August 2014–3 August 2017

Ms White is currently a Commissioner for the Royal Commission into the Protection and Detention of Children in the Northern Territory. She has had a distinguished legal career over more than three decades. She was a Judge of the Supreme Court of Queensland for almost 20 years before her appointment to the Court of Appeal in Queensland in 2010. Ms White has also been a Deputy President of the Defence Force Discipline Appeals Tribunal and was Commissioner for the Queensland Racing Commission of Inquiry. She has been the Chair of the Winston Churchill Memorial Trust, Deputy Chancellor and Member of the Senate of the University of Queensland and Chair of the Supreme Court of Queensland Library Committee. Ms White was appointed an Officer of the Order of Australia in 2013 for distinguished service to the judiciary and to the law particularly in Queensland, as a leading contributor to legal education and reform, and to professional development and training.

Ms White is a retired officer of the Royal Australian Naval Reserve, and has a deep and longstanding interest in maritime law and history.

Ms Alison Page

Term: 13 April 2017–12 April 2020

Ms Page is currently a Director of the Australian Government's Indigenous Land Corporation and Chair of the National Centre of Indigenous Excellence. She has also served as a member of numerous boards, including the Expert Panel for Constitutional Recognition of Indigenous Peoples, the Museums and Galleries NSW Board and the Australian Museum Trust. Ms Page has substantial experience in design, communications and marketing and was a panellist for eight years on the ABC television program *The New Inventors*, which showcased Australian innovation.

Mr David Blackley

Term: 13 April 2017–12 April 2020

Mr Blackley was inducted into the Australian Advertising Hall of Fame in 2015 for his achievements in the advertising industry over more than 30 years. He is a former Chairman of Clemenger BBDO and a member of the Worldwide Creative Board of BBDO New York, representing BBDO's interests across Australia, New Zealand and Asia on that board.

Under his leadership, Clemenger BBDO won the Australian Agency of the Year award eight times. Mr Blackley has been involved with Brainwave Australia, a charity supporting children with neurological conditions, since its inception in 1994. He joined its Board in 2008 and is currently its Chairman.

Other committee members

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 (and subsequently the Audit Committee) after the cessation of his appointment to council in December 2016.

APPENDIX 12

COUNCIL MEETINGS AND COMMITTEES

ANMM Council Committees

The Council reviewed its committee structure at the November 2016 meeting and agreed to abolish three committees:

- » Public Engagement and Research Committee
- » Commercial and Visitor Services Committee
- » Finance, Audit, Capital Works, Assets and Systems Committee.

The Council also agreed to establish three new committees and approved the charters for them:

- » Public Engagement, Research, Commercial and Visitor Services (four members)

- » Infrastructure, Fleet and Operations Committee (three members)
- » Audit Committee (independent chair and three members)

The Council also approved the creation of an ad hoc Committee on the Maritime Heritage Precinct under the chairmanship of Hon Peter Collins AM QC. The Chairman of Council and Director are also members of this ad hoc committee.

All Councillors are eligible to attend all committee meetings (excluding the Chairman and Director, who are ineligible to be members of the Audit Committee).

At the June 2017 meeting the Council agreed on the membership of each of its committees.

2016–17 meetings ANMM Council

Meeting no	Date
124	25 August 2016
125	23 November 2016
126	29 March 2017
127	14 June 2017

Met four times

Members' attendance

Peter Dexter AM **4**
 Kevin Sumption PSM **4**
 Professor Sarah Derrington **4**
 Hon Margaret White AO **3**
 Hon Ian Campbell **3**
 RADM Stuart Mayer AO CSC AND
 BAR RAN **3**
 Maria Teresia Fors **3**
 John Mullen **3**
 Hon Peter Collins AM QC **2**
 Alison Page **1**
 David Blackley **0**

Public Engagement and Research Committee

Meeting no	Date
124	19 August 2016
125	10 November 2016

Met two times

Members' attendance

Peter Dexter AM **1**
 Kevin Sumption PSM **2**
 Hon Margaret White AO **2**
 Hon Peter Collins AM QC **2**
 Hon Ian Campbell **0**
 RADM Stuart Mayer AO CSC AND
 BAR RAN **1**
 Professor Sarah Derrington **2**
 Maria Teresia Fors **0**
 John Mullen **1**

*Due to difficulties with teleconferencing technology, Councillors were unable to dial in to the November 2016 FRACWAS meeting. In the absence of a quorum, the Chairman of the Committee worked through the papers with the auditors and management, circulated the notes of the meeting to the Committee out of session and then reported the Committee business to the full Council.

Commercial and Visitor Services Committee

Meeting no	Date
124	19 August 2016
125	10 November 2016

Met two times

Members' attendance

Peter Dexter AM **1**
 Kevin Sumption PSM **2**
 Hon Peter Collins AM QC **2**
 Hon Margaret White AO **2**
 Hon Ian Campbell **0**
 RADM Stuart Mayer AO CSC AND
 BAR RAN **0**
 Professor Sarah Derrington **2**
 Maria Teresia Fors **0**
 John Mullen **0**

Finance, Risk, Audit, Capital Works, Asset and Systems Committee

Meeting no	Date
124	18 August 2016
125	15 November 2016

Met two times*

Members' attendance

Paul Binsted, Chair FRACWAS
 Committee **2**
 Hon Peter Collins AM QC* **0**
 Hon Margaret White AO **0**
 Hon Ian Campbell **0**
 RADM Stuart Mayer AO CSC AND
 BAR RAN **0**
 Professor Sarah Derrington* **1**
 Maria Teresia Fors **1**
 John Mullen **0**

Observers

Peter Dexter AM **1**
 Kevin Sumption PSM **2**

Public Engagement, Research and Commercial and Visitor Services Committee

Meeting no	Date
126	22 March 2017
127	7 June 2017

Met two times

Members' attendance

Peter Dexter AM **2**
 Kevin Sumption PSM **2**
 Hon Peter Collins AM QC **0**

Hon Margaret White AO **1**
 Hon Ian Campbell **2**
 RADM Stuart Mayer AO CSC AND
 BAR RAN **0**
 Professor Sarah Derrington **2**
 Maria Teresia Fors **0**
 John Mullen **0**
 Alison Page **1**
 David Blackley **0**

Infrastructure, Fleet and Operations Committee

Meeting no	Date
126	22 March 2017
127	7 June 2017

Met two times

Members' attendance

Peter Dexter AM **2**
 Kevin Sumption PSM **2**
 Hon Peter Collins AM QC **0**
 Hon Margaret White AO **0**
 Hon Ian Campbell **2**
 RADM Stuart Mayer AO CSC AND
 BAR RAN **0**
 Professor Sarah Derrington **2**
 Maria Teresia Fors **1**
 John Mullen **0**
 Alison Page **1**
 David Blackley **0**

Audit Committee

Meeting no	Date
126	28 March 2017
127	8 June 2017

Met two times

Members' attendance

Paul Binsted, Chair Audit
 Committee **2**
 Hon Peter Collins AM QC **0**
 Hon Margaret White AO **1**
 Hon Ian Campbell **2**
 RADM Stuart Mayer AO CSC AND
 BAR RAN **0**
 Professor Sarah Derrington **2**
 Maria Teresia Fors **1**
 John Mullen **0**
 Alison Page **1**
 David Blackley **0**
Observers
 Peter Dexter AM **2**
 Kevin Sumption PSM **2**

APPENDIX 13

AUSTRALIAN NATIONAL MARITIME FOUNDATION

Annual General Meeting

22 November 2016

Met once

Members' attendance

John Mullen **1**

Peter Dexter **AM 1**

Kevin Sumption **PSM 1**

Mary-Louise Williams **1**

Kay Cottee **0**

Frank Shapter **1**

Board Meetings

13 March 2017

15 May 2017

Met twice

Directors' attendance

John Mullen **2**

Peter Dexter **AM 2**

Kevin Sumption **PSM 1**

Frank Shapter **2**

Arlene Tansey **1**

Robert Mundle **OAM 1**

Jeff McMullen **AM 1**

Daniel Janes **1**

Other Directors

Daniel Janes

Term: 4 April 2017–4 April 2020

Daniel Janes is a Managing Director of Credit Suisse, having previously held senior positions at Barclays and ABN AMRO. He was most recently Managing Director and Co-Head of Investment Banking at Barclays in Australia, where he established the bank's corporate finance and M&A teams. During his 20-year investment banking career in London, New York and Sydney, Mr Janes has advised and led, on behalf of clients, a wide range of high-profile transactions. These have involved many of Australia's landmark transactions, including over \$120 billion in successful M&A transactions and over \$60 billion of capital markets transactions. He is also a Fellow of the Institute of Chartered Accountants of England and Wales.

Jeff McMullen **AM**

Term: 4 April 2017–4 April 2020

Jeff McMullen has been a journalist, author and film-maker for 50 years. His work includes many decades as a foreign correspondent for the Australian Broadcasting Corporation, a reporter for *Four Corners* and *60 Minutes*, as the interviewer and anchor of the 33-part ABC TV series *Difference of Opinion*, and as the host of televised forums on the National Indigenous Television Network. Throughout his professional life Mr McMullen has written, filmed and campaigned around the world to improve the health, education and human rights of Indigenous people.

Rob Mundle **OAM**

Term: 4 April 2017–4 April 2020

Rob Mundle is the author of 16 sailing and maritime history-related books (including a biography of Bob Oatley and the international bestseller *Fatal Storm*). Seven of his other titles have been national bestsellers. Mr Mundle has been a journalist for more than 40 years. In that time he has reported on seven America's Cup matches, four Olympics and

Chairman

Mr John Mullen

Term: 12 June 2015

(Biographical details appear on page 181)

Ex-officio Directors

Mr Peter Dexter **AM**

(Biographical details appear on page 180)

Mr Kevin Sumption **PSM**

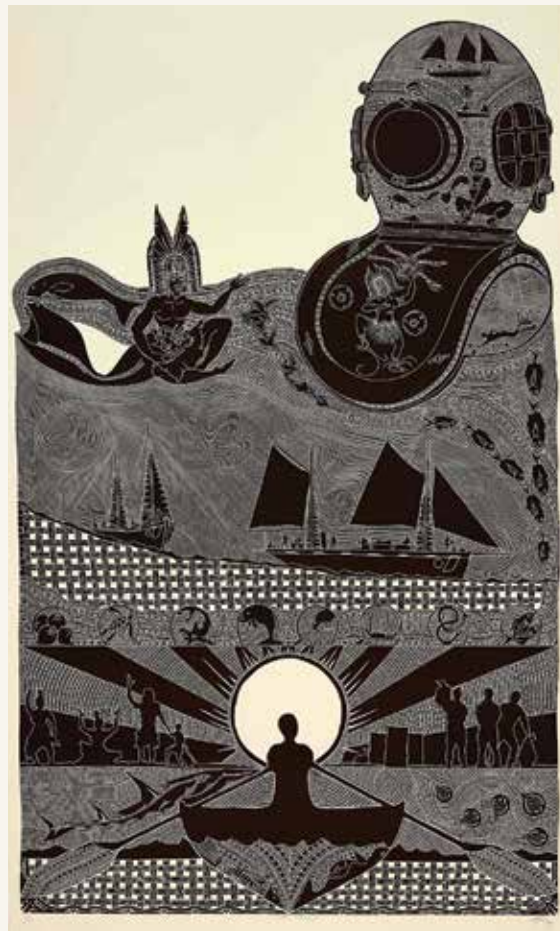
(Biographical details appear on page 180)

45 Sydney–Hobart races. He has competed in the Sydney–Hobart race three times, won local, state and Australian sailing championships, and contested many major international offshore events. Mr Mundle is currently the media manager for the *Wild Oats XI* Sydney–Hobart yacht race campaign and an organiser of Australia’s largest keelboat regatta, Hamilton Island Race Week. He was also the founder of the acclaimed Hayman Island Big Boat Series. He has been an Ambassador for the Cure Cancer Australia Foundation and is the only Australian member of the America’s Cup Hall of Fame Selection Committee. Between 2010 and 2012 he was the Commodore of Southport Yacht Club on the Gold Coast. His previous association with the ANMM was as a director of the museum’s Foundation from 2001 to 2013.

Arlene Tansey

Term: 4 April 2017–4 April 2020

Arlene Tansey is a Director of Aristocrat Leisure Limited, Adelaide Brighton Limited, Primary Health Care, Infrastructure NSW and Lend Lease Investment Management, and a member of the advisory board of Serco Asia Pacific. Before becoming a non-executive Director, Ms Tansey worked in commercial and investment banking in Australia and in investment banking and law in the United States. She holds a Juris Doctor from the University of Southern California Law Centre and an MBA from New York University. She is a member of Chief Executive Women and a Fellow of the Australian Institute of Company Directors. Ms Tansey is originally from New York and has lived and worked in the United States, South America and Europe. She has lived in Australia for the past 23 years and is an Australian citizen.



top *Badhu Habaka*, 1975, by Laurie Nolan. ANMM Collection Purchased with funds from the Sid Faithfull and Christine Sadler program supporting Contemporary Indigenous Maritime Heritage in Far North Queensland and the Torres Strait Islands through the ANMM Foundation
bottom *Colonial Wallpapers – Pacific Encounters*, 2017, by Helen Tiernan. ANMM Collection

APPENDIX 14

PATRONS AND SPONSORS

Major Sponsor

Nine Network
NSW Ports
Property NSW
Royal Museums Greenwich
United Technologies Corporation

Partner

APN Outdoor
Austal
Foxtel History Channel
Returned and Services League
of Queensland

Sponsors

Accor Hotels
ACFS Port Logistics
AHEPA NSW
APN Outdoor
Austereo
Australia Council for the Arts
Australian Government
International Exhibitions
Insurance Program
Australian Maritime Safety Authority
BAE
City of Sydney
Co.As.It
Consulate-General of the Kingdom
of the Netherlands
Damen
DP World
Foxtel History Channel
Groupama
ias Fine Art Logistics
La Fiamma
Laissez-faire
Maritime Container Services

Nine Network
NSW Ports
Pan-Arcadian Association of NSW
Panasonic
Property NSW
Radio Rete Italia
Returned and Services League
of Queensland
Royal Museums Greenwich
Royal Wolf
Shipping Australia Limited
Singapore Airlines
Singapore Airlines Cargo
Sony
Sydney by Sail
The Grace Hotel
The Italian Cultural Institute
in Sydney
The Lakonia Group
TimeOut Sydney
Total E&P
Transport for NSW
United Technologies Corporation

APPENDIX 15

CORPORATE MEMBERS

Bayer Australia Ltd
Epson Australia Pty Ltd
HMAS *Vampire* Association
Ingham Institute
Maritime Mining & Power
Credit Union
Maritime Union of Australia

Musee du Quai Branly
Mediatheque
Regimental Trust Fund,
Victoria Barracks
Royal Wolf Holdings Ltd
Svitzer Australia

left Honorary Research Associate
Lindsey Shaw (centre). Image courtesy
Lindsey Shaw right Honorary Life
Members Kay Cottee AO, the first
woman to circumnavigate the globe,
and Senior Curator Daina Fletcher,
a founding staff member.
Image Andrew Frolows/ANMM

APPENDIX 16

RECOGNISING INDIVIDUALS OF DISTINCTION

This year Council has reviewed the honours system that recognises individuals who have made a significant contribution to the museum and to Australian maritime heritage and culture generally. The five levels of recognition are:

- » Honorary Fellowship – the highest honour conferred by the Council awarded to people who have made an exceptional contribution to the museum and whose status and ongoing association will serve to promote the museum and its activities
- » Ambassador – awarded by Council to people who have donated \$100,000 or more to the National Maritime Foundation. Ambassadors are also members of the Foundation
- » Honorary Life Membership – awarded by Council to people who have made a significant and enduring contribution to the museum
- » Honorary Research Associate – awarded by the Director in recognition of their distinguished service to former museum staff who wish to continue to contribute through research or other activities
- » Members of the ANM Foundation – invited by Council to attend Foundation meetings and help meet its objectives.

Council has appointed Ms Christine Sadler as the first museum Ambassador in recognition of the major gift that she and her husband, the late Sid Faithfull, have made to support Indigenous Maritime Heritage in far north Queensland and the Torres Strait Islands. The first Honorary Fellowships have also been awarded, to RADM Andrew Robertson AO DSC RAN (Rtd) and Mr John Mullen. In addition, 54 new Honorary Life Members have been appointed by the Director.



A full list of Honorary Fellowship holders, Ambassadors, Honorary Life Members and Honorary Research Associates can be found below.

Honorary Fellowships

RADM Andrew Robertson AO, DSC, RAN (Rtd)
Mr John Mullen

Ambassador

Christine Sadler

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 AO CSC (appointed 2015)

Ian MacLeod (appointed 2016)

Honorary Life Members

Member	Date conferred
Yvonne Abadee	22/7/2016
Robert Albert AO RFD RD	6/1/1992
Vivian Balmer	6/7/2016
Vice Admiral Tim Barrett AO CSC	6/7/2016
Maria Bentley	6/1/1992
Mark Bethwaite AM	6/7/2016
Paul Binstead	6/7/2016
Marcus Blackmore AM	6/7/2016
John Blanchfield	6/7/2016
Alex Books	6/7/2016
Ian Bowie	11/8/1995
Ron Brown OAM	6/7/2016
Paul Bruce	10/2/1992
Anthony Buckley	15/4/1993
Richard Bunting	1/10/2015
Capt Richard Burgess AM	24/2/1992
Kevin Byrne	4/1/1992
Cecilia Caffrey	6/7/2016
Sue Calwell	10/12/1992
RADM David Campbell AM	5/9/1997
Marion Carter	6/7/2016
Victor Chiang	6/7/2016
Robert Clifford AO	6/7/2016
David Cochrane	7/7/1992
Peter Collins AM QC	6/7/2016
John Coombs	6/7/2016
Kay Cottee AO	2/12/1991
Helen Coulson OAM	5/9/1997
CMDR Russell Crane AO CSM	6/7/2016
John Cunneen	21/10/1992
Laurie Dilks	18/2/1994
Anthony Duignan	17/1/1992
Leonard Ely	23/6/1995
John Farrell	6/7/2016
Dr Kevin Fewster AM FRSA	3/12/1991
Bernard Flack	9/12/1991
Daina Fletcher	6/7/2016
Sally Fletcher	6/7/2016
CDR Geoff Geraghty AM	6/7/2016

Member	Date conferred
Tony Gibbs	6/7/2016
Hon Brian Gibson AM	6/7/2016
RADM Stephen Gilmore AM CSC	6/7/2016
Paul Gorrick	22/3/1994
Lee Graham	29/11/2016
Macklan Gridley	6/1/1992
Sir James Hardy KBE OBE	5/9/1997
RADM Simon Harrington AM	24/3/1992
Gaye Hart AM	6/7/2016
Peter Harvie	6/7/2016
Janita Hercus	20/9/1993
Philip Hercus AM	20/9/1993
Anders Hillerstrom	16/2/1996
Robyn Holt	6/7/2016
William Hopkins	22/9/1992
Dr Julia Horne	6/7/2016
RADM Tony Hunt AO	16/6/1995
Marilyn Jenner	11/2/1992
John Jeremy AM	22/12/1991
Vice Admiral Peter Jones AO DSC	6/7/2016
Hon Dr Tricia Kavanagh	14/10/1992
John Keelty	21/12/1992
Helen Kenny	16/9/2015
Ian Kiernan AO	4/12/1998
Kris Klugman OAM	10/12/1992
Jean Lane	6/12/1991
Judy Lee	21/1/1992
Keith Leleu OAM	6/1/1992
Andrew Lishmund	7/4/1995
James Litten	14/4/1992
Hugo Llorens	11/8/2016
Tim Lloyd	18/12/1991
Jack McBurney	6/7/2016
Bruce McDonald AM	6/7/2016
Ian Mackinder	21/1/1992
Casimiro Mattea	6/7/2016
Arthur Moss	23/12/1991
Patrick Moss	6/7/2016
Rob Mundle OAM	6/7/2016

Member	Date conferred
Martin Nakata	6/7/2016
David O'Connor	24/10/1995
Gary Paquet	2/10/1992
Prof John Penrose AM	6/7/2016
Neville Perry	17/5/1994
Hon Justice Anthe Philippides	6/7/2016
Peter Pigott AM	6/7/2016
RADM Neil Ralph	14/10/1992
Eda Ritchie AM	6/7/2016
RADM Andrew Robertson AO DSC	3/12/1991
John Rothwell AO	6/11/2016
Kay Saunders AM	5/9/1997
RADM the Hon Kevin Scarce AC CSC	6/7/2016
David Scott-Smith	23/12/1991
Sergio Sergi	6/7/2016
Mervyn Sheehan	7/1/1992
Ann Sherry AO	6/7/2016
John Simpson	6/7/2016
Shane Simpson AM	6/7/2016
Peter John Sinclair AM CSC	6/7/2016
RADM the Hon Peter R Sinclair AC AO (Mil)	29/6/1999
John Singleton AM	6/7/2016
Brian Skingsley	6/7/2016
Eva Skira	6/7/2016
Miriam (Ruth) Smith	21/1/1992
Bruce Stannard AM	26/11/1993
J J Stephens OAM	29/1/1993
Michael Stevens	9/12/1993
Neville Stevens AO	6/7/2016
Dr Andrew Sutherland AM	6/7/2016
Hiroshi Tachibana	12/5/1992
Dr Frank Talbot AM	20/8/1996
Mitchell Turner	26/10/1994
Adam Watson	18/2/1992
Jeanette Wheildon	6/7/2016
Mary-Louise Williams AM	2/3/1993
Nerolie Withnall	6/7/2016

APPENDIX 17

VOLUNTEERS

Darling Harbour Volunteers

Arnold Abicht	Colin Boyd	Lawrence Clarke	Colin Delaney	Peter French
Colin Adam	Gary Boyle	Bob Claxton	Jim Dennis	Greg Frewer
Steve Adamantidis	Nadia Bracegirdle	Murray Claydon	Eric Deshon	Lou Fuller
Harold Adolphe	Chris Bremner	Helen Clift	Eric Dillon	Les Gade
Asra Ahmad	Sue Brian	Fairlie Clifton	Martin Dirs	Terry Gaffney
Merinda Air	Don Brian	Graham Close	Dixie Dixon	John Gardiner
Satish Kumar Aitha	Bob Bright	Bryan Coates	Heidi Doak	Allan Garrick
Geoff Anderson	Ian Brissett	Georgina Collado	Roger Doenau	Roz Gatwood
Ellen Andrews	Ric Broniman	Alan Collins	Margaret Dolling	Rebecca Georgiades
Graeme Andrews	Dolores Brooker	Michael Connor	Vincent Dorahy	Elizabeth Gewandt
Ian Anstee	Kevin Brown	Julie Coolahan	Russell Down	John Gibbins
Emma Anstee	Tony Brown	Guy Cooper	Richard Downer	Tony Gibbs
Phillip Armstrong	Harry Brown	John Cornish	Robert Dros	Col Gibson
Ryan Atkins	John Brownhill	John Corry	Peter Drummond	Bruce Gill
Peter Baldridge	Benn Bruce	Katherine Cousins	Anthony Duignan	Maria Luisa Gleria
George	John Buckland	Ken Cox	Peter Dzubiel	Szczepan Glewicz
Bambagiotti	Lisa Buckle	Leon Cremer	John Eades	Pauline Goddard
Indraneil (Neil)	Greg Buddle	Peter Cribb	John Ebner	Tony Goode
Banerjee	Stephanie Buis	Rodney Crockett	Lindsey Edgar	Robert Goode
Juliette Banerjee	Peter Button	Darryl Cross	Doug Edwards	Tudor Goode
Mitchell Barker	Isis Cai	Pat Cullen	Alex Edwards	Eddie Gordon
Ann Barlow	Laura Callahan	David Cunningham	Emily Edwards	Edward (Ted) Gray
Geoff Barnes	MaryAlice Campbell	Nicole Dahlberg	Derrick Ee	Katrina Griffin
Megan Barnes	Graeme Campbell	Tom Dalton	Noura Refaat El-	Margaret Grimes
Colin Barnes	Ray Carden	Ivan Daly	Hajje	Douglas Grinter
Jeff Barrow	Brian Carney	Cindy Dang	Supriya Eliezer	Jonas Groom
Paul Baxter	Willyn Carrascal	Ewan Dare	Andrew Ellis	Dirk Gruene
Lyndyl Beard	Marion Carter	Elizabeth	Ron Ellis	Bob Guest
Keith Beattie	Gail Caruso	Daszkowska	John Elphick	Victor (Bill) Gunnee
Roslyn Bedford	Francesca Castro	Ian Davidson	John Emdin	Cheryl Guo
Peter Bennett	Mohamed Chami	Colin P Davidson	Ron Eslick	Alexandra Hackforth
Tony Bennett	Mary Champion	Pamela Davis	Giulia Evangelista	Janet Halliday
Claire Bissett	Peter Chan	Roger Dawson	Hugh Farmer	Kyran Hamilton
Marilyn Blackett	Hoifung Chan	Germaine De	Tina Faulk	Sue Hanckel
John Blanchfield	Anthony Chandler	Castro Basto	John Favaloro	Erik Hansen
Alex Books	Lindsay Charman	Natalia De	Dona Fazah	Janice Harbison
John Booth	Radhika (Radhi)	Francisco Vela	Diane Finlay	Debbie Hardy
Ian Boothroyd	Chathanath	Maria (Cristina) de	Pam Forbes	Bianca Hardy
Tim Bowra	Jamie Chen	Paz	Nastaran Forouzesesh	Peter Hardy
Ron Bowrey	Geoffrey Chisholm	Tamara De Silva	Noelene Forrest	Roger Harradence
Thomas Boyce	Tay Chitsumran	Trevor Dean	Geoffrey Francis	Malcolm Harriid
Kel Boyd	Bob Clampett	Diego del Hoyo	Neill Francis	Ron Harris

Anthony Harris	Alf Johnson	Philip Lo	Ron McJannett	Chiu Ng
Jane Harris	John Jones	Thomas Lockley	Ken McKenzie	Stephen Nihill
Chris Harry	Terry Jones	Doug Logan	John McKeown	Frank Nimmnett
Dudley Hartgrove	Russell Jordan	Yue Lu	Colleen McLean	Paul Nolan
Jim Hawkins	Dennis Joseph	John MacDonald	Anthony	Ken Norris
Breck Hayward	Chandra Jothy	Bob Macoun	McNaughton	David Norvill
Anneliese Heasman	Gabriella Kaldy	Eric Maddock	Ken McRorie	Clint Oliver
Derek Herbert	John Kelly	Rex Malin	John Mees	Gloria On
Bob Hetherington	Keith Kennedy	Irini Malliaros	Denise Mellor	Ellen Oredsson
Peter Higgs	Richard Keyes	David Mancini	Peter Mellor	Barry O'Regan
Gregory Hill	Judy Kim	Robert Mannell	Barry Mews	Bob Osborne
Bill Hill	Bruce Kingsford	Hailey Mannell	Nicolina Miani	David O'Sullivan
Neil Hird	Colin Kline	Roy Marchant	Tony Michaels	Peter O'Sullivan
David Ho	Lewis Klipin	Ruby Marchese	Owen Michaels-	John Oxley
Roger Hoare	Alfred Knight	John Marheine	Hardy	John Papenhuyzen
Jay Hoff	Kay Knight	John Martin	Michele Middleton	Jenny Patel
David Hoglund	Caitlin Knightly	Christian Martin	Ron Miller	Arthur Pearce
Uli Holmes	John Koutsodimas	Stephen Martin	John Minns	Martin Peebles
Justin Holmwood	Andre Lagadec	Tony Martin	Maureen Mitchell	Gavril Peter
Peter Hooker	John Laing	Martino Masini	Myles Mooney	Hugh Peterswald
Chris Hordern	Alanah Lamont	Robert Matchett	Daniel (Danny)	Marie Pham
Raymond Horsey	Terry Lancaster	Karl Matillano	Moore	Noel Phelan
Jessica Horton	Alex Lang	Casimiro Mattea	Tessie Mooring	Neale Philip
Peter Housego	William Langert	Hevi Mattini	Chisato Morikawa	Andrew Phippen
Bruce Howland	Judith Laurence	Oliver McBeath	John Morony	John Pickhaver
Anna Hueneker	Terri Lawrence	Jack McBurney	Sepideh Moshrefi	Pauline Plowright
Charles Hughes	Jon Lawrence	Wendy McCarthy	David John Moss	Roger Pottie
Don Humphrey	Owen Laws	Stephanie	David Mueller	George Poularas
Richard Hurley	Graham Lawson	McCarthy-Reece	Jill Mueller	Judy Powell
Waleed Hussein	Chloe Le	Ken McCaul	Valda Muller	Nithya Pradeep
Zhyan Hussein	John Lea	Rosemary	Ross Muller	Kumar
Martin Husty	Jessica Leaf	McCulloch	Maggie Muncaster	Lily Price
Dahyana Irarrazabal	Amy Lee	Mark McDonald	Peter Murphy	Len Price
Greg Jackson	Edmund Leong	Margaret McDonald	Hugh Murray	Donna Priest
Burkhard Jahncke	Gillian Lewis	Kate McDonell	Alwyn Murray	David Puckeridge
Derek James	Lisa Li	Clare McDowell	Kristina Musumeci	Lily (Jing) Qian
Jim Jeans	Wenting (Tina)	Darcy McGill	Sulekha Nahar	Zitong (Tina) Qin
Anna Jeffery	Liang	Peter McGraw	Michael Napier	Keith Radford
Ian Jenkins	Tianyue Liang	Frank McHale	Gavin Napier	Duncan Raith
Jan Jensen	Shannon (Xiaojing)	Lyn McHale	Doug Neall	Alessandra Ranalli
Jessica Jia	Liu	Raymond	Janos Nemeth	Ron Ray
Amelie Jiang	Terry Lloyd	McHannan	Barry Nesbitt	Leonard Regan

Tony Reid	Ross Smith	Regional	Helen Bate	Robyn Bulley
David Reid	Kevin Smith	volunteers	Ebony Battersby	Rob Burgess
Alun Richards	Ray Spinks	Colin Aburrow	Tom Baurley	Mandie Burgess
James Rickards	Ross Spirou	Nadia Adams	Nigel Beeke	Dominique Burgett-
Maddy Riley	Richard Squires	Casper Adson	Pam Beinssen	Leonard
Rhonda Riley	Bill Starkey	Fay Agee	Margaret Bell	Brian Burn
Cheryl Riley	Barbara Stein	Jung Hyoun Ahn	Simon Bell	Mark Burton
Ray Ringhoff	Ian Stevens	Bill Alford	Lawrence Benbow	Roy Butterfield
Keith Rippon	Heather Stevens	Lisa Allen	Geoff Bennett	John Buxton-Rella
Judith Roach	Colleen Suter	Terry Allen	Peter Bennett	Terry Cain
Ben Robbins	Janice Taylor	Gloria Allen	Keira Bennett	Maureen Campaign
Jane Roberts	Coral Taylor	Bryan Amarant	Anne-Marie Bensley	Alex Campbell
Jay Robertson	David Taylor	Clyde Ambrose	David Bentley	Colin Campbell
Charles Robinson	Max Thomas	Sarah Ames	Ronald Bergman	John Campbell
Wal Robson	Meng (Tina) Tian	Ricardo Anasco	Danielle Berry	Kristy Campion
Francis Rodr	Ann Tieu	Andrew Anastasios	Barend Bester	Ernest Carey
Lorraine Rodriguez	Eric Tilt	Murray Anderson	Fiona Betts	Jeremy Carlile
Andres Rodriguez	Victor Treleaven	Colin Andrews	Celia Bevan	Bernard Carr
Bermudez	Madilina Tresca	Kari Arason	Chris Bingham	Danielle Carroll
Gill Rogers	Nicola Tullis	Csilla Ariese	Amelia Birnie	David Carter
Ray Rogerson	Guy Tuplin	Phillip Armstrong	Gayle Black	Tony Caruana
Kym Rohrlach	John Tylor	Melissa Armstrong	Janet Blacklock	Susan Caslake
John Ronczka	Ann Usher	Michael Armytage	Paul Blackman	Linda Castle
Tristan (Zhen) Rong	Roland van Balen	Harvey Arnold	Raymond	Connie Cecys
Mervyn Rosen	David van Kool	Patricia Arnold	Blackshaw	Barry Chambers
Barney Ross	Christie Verney	Uschi Artym	Jill Blaikie	Yuen Yi Chan
James (Jim) Ruming	Anthony Viviani	Peter Ashburn	Sally-Ann Blakers	Lucille Chapuis
Lorraine Ruming	Graham Walton	Jason Atkins	Ron Blanchard	Peter Charlton
Jan Russell	Fang Wang	Andrew Attack	Michael Bloomfield	Wei-Lin Chen
Terry Ryan	James Warrant	David Austin	Jennie-Maree Bock	Ching-Wen Chen
Stephen L Ryan	Liz Watts	John Aveyard	Jane Boland	Rodney Chiapello
Jill Saffron	Malcolm Webb	Dr Marie-Louise	Alan Bold	Lauren Churchill
Joy Salvetti	Kimberly Webber	Ayres	Noel Bond	Derek Churchill
John Schattiger	Reuben Wesek	Mohamed Azhar	Mark Booth	Dion Lee Clarke
Stephen Schmidt	Brian West	Joanna Bailey	Linda Bootherstone	Raymond Clarke
Ross Scott	Thomas	Sally Bailey	Karl Borth	Suzanne Clayton-
Laurie Scutts	Westenberg	Claire Baillie	Rex Brady	Pearson
Peter Scutts	Brian Wheatley	Leslie Baker	Cate Brand	Tony Clegg
Christina Seccombe	Jeannette Wheildon	John Balas	Ken Brice	Michael
Siavash	David E Williams	Jonno Ballard	Garth Briggs	Clementson
Shadsavaripour	Peter Williamson	Richard Balsillie	Stephanie Briggs	Eric Coates
Khoulfa Shafaq	Bruce Wilson	Ross Bannister	Peter Brilliant	Christine Cockayne
Ken Sherwell	Tim Wilson	Greg Barber	Tegan Brinkman	Ross Cockle
John Shirvington	Graeme Wilson	Peter Barker	Josh Brockbank	Lyndon Cole
David Simpson		Howard Barker	Norm Broome	Barrie Cole
Nicola Simpson		David Barnes	Robert Broughton	Margaret Coleman
Merideth Sindel		Rodney Barnett	Susan Brown	Kevin Colless
Michael Skibola		Kym Barrett	Sholto Brown	Ali Collier
Brian Skingsley		Roger Bartlett	John Buckland	Ian Collinson
Roslyn Slade		Warwick Barton	Judith Bull	Michael Collyer
Ian Smith		Peter Bate	Greg Bullen	Tricia Confoy

Joshua Connelly	Ruth Dodd	Julie Fedele	John Gorton	Michael Hirst
John Connors	Kimberley Dodd	Russell Fielden	Jonathon Goss	Nicole Ho
Barry Cook	Colleen Donovan	Peter Filmer	Joe Gough	Matthew Hochman
Robert Cooke	Michael Dowd	Jennifer Filmer	Sandra Graham	Tess Hocking
Robert Cooke	William Dowd	Fiona Finke	Geoffrey Grant	Christine Hodgson
John Coombs	Glenn Dowey	Don Firth	Tania Grasbon	Barbara Hogbin
Harlan Cooper	Peter Downes	Marion FitzGibbon	Rhys Gray	Neil Hogstrom
Cynthia Cordingley	Joanna Dowse	Matthew Fitzgibbon	Denise Green	Ruth Holberton
Eveline Cornell-Trapp	Brian Dowse	Jennifer Fitzpatrick	Ross Grenfell	Tony Holbrook
Andrew Cornell-Trapp	Marion Dowsett	Jennifer Fitzpatrick	Emma Grieve	Gilbert Hollamby
John Coss	James Doyle	Liam Flanagan	Helen Griffin	Yvette Hollings
Frank Coulson	John Drew	Yvonne Flanagan	Christopher Griffin	Gerald Holmes
Laura Coulton	Judy Drummond	Jenny Fleming	Stephen Groch	John Honeywill
Sophie Couzos	Leah Drummond	Lloyd Fletcher	Jennifer Groch	James Hood
Amanda Cowan	Brett Duck	Greg Fletcher	Douglas Haack	Edmund Hore
Jinene Coyle	John Dugard	Jim Forbes	David Habershon	David Horne
Elaine Cozens	Terry Duke	Robert Fortier	Rebecca Hackett	Jill Horton
Robert Craven	Linda Dumbleton	Elizabeth Frank	Tony Hacking	Julia Houghton
Mary Crawford	Joshua Dunn	Ann Fraser	Martin Hales	Graham Houghton
Alyson Crawford	Tony Duvollet	Thomas Fraser	Cathy Hall	Diana Howard
Peter Cribb	Jane Dykstra	Richard Freeman	Susan Halliwell	Bruce Howland
Maureen Crisp	Purdey Eades	Rupert French	Rhona Hamilton	Dave Hume
Brian Crisp	Lynda Earney	Christine Fudge	Ian Hamilton	Graham Humphreys
Dennis Croft	Mike Earnshaw	Paul Fuller	Iain Hamilton	Ching-Ho Hung
Sandy Crone	John Easton	Jason Gale	Doug Hamilton	Ricky Hung
David Cropley	David Edward	Sally Gallacher	Joanne Hammond	Rick Hunt
Robert Crouch	Kit Edwards	Marie Galloway	Elizabeth Hanna	James Hunter
Laura Cunningham	Adrian Edwards	Helen Gane	Peter Harding	Feng Huo
Barrie Dallas	Alex Edwards	George Gardiner	Tim Harley	Katherine Hurley
Aaron Darrell	Caitlin Edwards	Allan Garrick	Eric Harris	Stanley Hutchings
Graeme Davey	James Egan	Ross Gates	Nancy Harrison	Jodie Hutchins
Craig Davey	Barbra Eipper	John Gaul	Dr. Cameron Hartnell	Bill Hutchison
Bob Davies	Jane Elek	Denis George	Peter Harvey	Jacqueline Hyde
Diane Davis	Owen Ellem	Patrick Gibbons	Caroline Hayden	David l'Anson
Bianca Davis	Bill Ellemor	Tony Gibbs	Ron Hayward	Peter Illidge
Jon Day	John Elliott	Anne Gibson	Claire Heath	Tammy Irvine
Annaliese Deitch	Stewart Elston	Ray Gibson	Norman Heath	Judith Jackson
Warren Delaney	Phil Elvery	Debbie Gibson	Warren Hellwig	Richard Jackson
Sue Delaney	Kay England	Lynette Giddings	Anista Hely	Reg Jackson
Bob Demkin	Jenifer English	Sarah Gilbert	Travis Hendrix	Pamela Jacobs
Jenny Demkin	Terry Evans	Peter Giles	Margaret Henry	Brian Jacobsen
Janet Dennant	Grant Eyre	John Gill	Gary Herbert	Sari Jacobsen
Patricia Dennis	Colin Fabish	Gordon Gill	Bob Hetherington	David James
Emi Dews	Loretta Fanning	Mark Gillow	Paul Heyward	Ross James
Graham Dimmitt	Erica Farag	Erin Giulieri	Dennis Hilder	Emily Jateff
Frank Dingle	Kira Fareso	Myriam Glorieux	Ryan Hiley	Jalal Jazayeri
Sarah Dix	Erin Farley	Brian Glover	Adrian Hill	Zack Jenkin
Mo Dobbie	Kerrie Farnsworth	Stan Glowacki	Jan Hillier	Bob Jenkins
Michael Dockerty	Bernadette Farrell	Lindsay Godson	Tony Hillier	Carla Jenkins
	Debra Fasano	Peter Gonder	Adrian Hinds	Charles Jensen
	Douglas Faunt			

Jan Jensen	Melinda Lewis	Bernie McIntosh	Yoke-Leng Ng	Bruce Phillips
Philip Johnson	Martin Lewis	Kevin McIntosh	Karen Nicoll	John Pinel
Ken Johnson	Melinda Lewis	Meg McKavanagh	Adrian Nicoll	Julie Pinel
Norman Johnson	Sarah Liddiard	Isabelle McKenna	Malcolm Nicolson	Ernest Pitts
Roz Johnston	David Liddle	John McKernan	Christine Nimmo	Hugh Pitty
Kingsley Joliffe	Robyn Liddle	Jono McLaren	Louisa Norman	Louise Plug
Daniel Jones	Frank Linnett	Marilyn McLean	Paul Nutt	Daina Pocius
Christine Jones	John Livesley	Michael McLean	John O'Brien	Mark Polzer
Katrina Jones	Robin Loblinks	Ernest Mcleod	Shane O'Brien	Peter Pomi
Elizabeth Jones	Geoffrey Lock	Ian McMaster	Shenae O'Brien	Jessie Poon
Kylie Jones	Carmen Lockerbie	Lynne McNaughton	Barry O'Driscoll	Andrew Porteous
Alvina Judkins	Jill Lockerbie	Irene Meager	Veronica O'Keefe	Cheryl Porter
Robert Kaberry	Kathryn Lockier	Keith Mellis	Oladipupo	Bill Porter
Marian Kay	Roslyn Lockyer	Steve Merson	Olubowale	Bob Potter
Janet Keese	Norma Lodge	Tony Metcalf	Wayne Onions	Lorraine Potts
Jack Keir	Larry Logue	Gary Meyers	Bryce Onions	Bill Potts
Des Kelly	Niklas Lohse	Evelyn Michell	Denis O'Reilly	Ian Powell
Pamela Kelly	Kathleen Loncar	Terry Michell	Rhodesa O'Rourke	Lauren Powell
Perryon Kember	Graham Long	Michael Michie	Danielle Ostarek-	Jim Poynter
David Kemp	James Longdon	Amanda Midlam	Gammon	Jonathan Price
Bryan Kendrick	Russell Luckock	Naomi Miles	Dennis O'Sullivan	Rick Price
Keith Kennedy	Juliet Ludbrook	John Mill	Christine Ouslinis	Roy Priest
Bill Kennedy	Maureen Lum	Donald Millar	Janet Pagan	Lea Priestley
Peter Kenny	Lai-Shy Lye	Robin Miller	Dianne Page	Sandra Pugh
Phyl Kerridge	Pey-Shy Lye	Christine Miller	Michael Paget	Reg Pugh
Peter Kervin	David Mackay	Ron Miller	Debra Pains	Edward Purcell
Hazel Kewin	Damian Macrae	Bruce Millinger	Doug Palmer	Sally Rackham
Anthony Kimber	Wilhelmina Mailoa	Austin Mills	Nina Park	Kevin Radcliffe
Graham Kirby	Rex Malin	Jason Milton	Craig Parker	Greg Raffin
Ron Kirby	David Malton	Andrew Mirtschin	Doug Parker	Wally Rawlings
Colin Kline	Hailey Mannell	Don Mitchell	Ray Parks	Stephanie Rawlings
John Klopp	Tony Manning	Peter Moffat	Suzanne-Jo	Ron Ray
Ruth Knowles	Barry Marks	Arene Moir	Patterson	Heather Redman
Terrance Knowles	Ric Marley	Thomas Moorhead	Bill Pattinson	Diane Reece
Roger Knowles	Darka Marotte	John Morony	Tony Peace	Carolyn Reeve
Horst Koerner	Robyn Marsden	Richard Morris	Alan Pead	Trevor Reeve
Adrian Koolhof	Anthony Marston	Rachel Morris	Richard Pearce	Catherine Reeves
Christopher Korvin	Katrina	Rick Morris	Ian Pearce	Martin Regis
Adrian Kraft	Matuszkiewicz	Florian Morris	Bruce Pearson	Helen Reis
Kerry Kyle-Little	Julieanne Matzkov	David Moss	James Pearson	Dr John Renney
Kerry Lamb	Peter Maxwell	Margaret Muir	Edward Peck	Adrian Rhodes
Trudy Lamberton	Jan McAuliffe-	Ian Munday	Danielle Pender	Christopher Rice
Dorothy Lane	Poznik	Lila Murgatroyd	Frank Penistan	Alana Richardson
David Lanyon	Debbie McBride	John Murphy	Meg Pennington	Brian Richardson
Joan Latham	Peter McCabe	Kelly Needham	Scott Perry	Kay Richardson
Gerald Latham	Terence McCall	Clare Negus	Barry Peters	Mathew Richmond
Kathleen Le Fevre	Bill McCarthy	Jeff Nemec	Captain Hien Pham	David Rickard
Hannah Lee	David McCuaig	Karen Nemec	Van	Jillian Riethmuller
Connor Leech	David McEwan	Selah Newall	Louise Phelps	Peter Rigby
Alan Lepp	Julie McGilvray	Dr Jonathan Newbury	Mirabai Phillips	Kingsley Riley
Alison Lepp	Kay McGowan	Robert Newbury	Peter Phillips	Patrick Riley

Keith Rippingale	Howard Simcoe	Brayden Stum	John Turnwald	William Wiadrowski
Bill Ritchie	Merv Simmons	Jo Sullivan	Julie Twine	Graeme Wiencke
Wayne Rizzi	Peter Simon	Mike Sumerling	David Twitchen	Vivienne Wigg
Emma Roberts	Campbell Sinclair	Patricia Sutcliffe	Eddie Utberg	Denise Wild
Peter Roche	Carmel Sinnott	Shane Sutton	George Vajda	Tabetha Wilkes
Vivian Rogers	Dianne Skaines	Anthea Swann	John van de	Colleen Wilkie
Richard Rogers	Donald Skerman	Barbara Sweet	Lustgraaf	Alastair Will
David Rollins	Louise Slattery	Stephanie Syme	Stephanie van den	Elizabeth Williams
Yara Rood	Peter Slattery	Robert Symington	Hoek	Wendy Williams
Colin Rose	Rachel Slatyer	Wendy Takos	Bob Vellacott	Philippa Williams
Sandra Rose	Tracy Sleeman	Ian Tarry	Plony Verkerk	Geoff Williams
Garry Ross	Anthony Sly	Christine Taylor	Con Vervaart	Alan Williams
Kathleen Rousseaux	Peter Small	Fran Taylor	John Villanti	Patrice Williams
David Rout	Robert Smallman	Diane Taylor	Nicola Vragalis	Rex Williams
Stephen Rowse	Robert Smith	Frank Taylor	Richard Waddy	Rhianna Williams
Stefan Rucinski	Laura Smith	Caron Taylor	Dennis Wagstaff	Dennis Williams
Daphne Rudd	Christopher Smith	Zheng-Yi Teoh	Bernie Waite	Fred Williams
Jan Russell	Graham Smith	John Thiele	Elizabeth Walker	John Williams
Tony Ruth	Barry Smith	Greg Thomas	Ron Wall	Odette Willows
Trish Ryan	Cyril Smith	John Thomas	Phil Wallbank	Kelvin Wilson
Warren Sahr	Alan Smith	Chris Thomas	Margaret Walsh	Robert Wilson
Richard Salom	Serenity Smith	Peter Thomas	Robert Walsh	David Wilson
Colin Samuels	Roger Smith	Alan Thompson	Joy Walterfang	Ian Wilson
John Sanders	Valda Smith OAM	Ron Thompson	Donna-Maree Ware	Dorothy Winchester
Kenneth Sanderson	Susan Sneddon	Jeff Thompson	Graham Waters	John Winchester
Catherine Sandland	Jillian Snell	Peter Thompson	Rik Watson	David Winter
Charles Sapsford	Martin Snook	Katherine Thomson	Dennis Watt	David Winterforde-
Irene Schaffer	Bill Snooks	Allyn Thorburn	Georgia Watts	Young
Jodie Schipper	Xiaohan Song	Gail Thornton	Ian Watts	Emilia Wisniewski
Shirley Schlesinger	Helen Sonnenburg	Robert Thornton	John Watts	Jaimy Wisse
Garth Schmith	Colin South	Wendy Thornton	Shirley Way	Michael Wollenberg
Norman Scholes	Christopher Speight	Christopher Thorpe	Vincent Weafer	Reg Wood
Dennis Schram	John Spooner	Lyndon Thurlow	Lawrie Webb	Bruce Wood
Peter Scrine	Edwin Spriggins	Cindy Tilbrook	Claire Webber	Graham Woodall
Debbie Seabrook	George Springhall	Karen Tiller	Geoffrey Weeks	Judy Woodlands
Wendy Sekuloff	Kathryn Spry	Howard Timbury	Susan Westwood	Jack Woods
Sophie Sexton	Adrian Stagg	Cheryl Timbury	David Westwood	Capt. David Woods
Susan Seymor	Chris Stain	Michael Todd	Harry Wetherall	Desmond Woolford
Allan Seymour	Robert Stanley	Yvonne Toomey	Jodie Whan	Alison Worrell
Christopher Sharp	Wunjo Stardust	Joel Torison	Jodie Whan	Mike Wraith
Dr Peter Sharp	Kate Starr	Corine Toune	David Wharington	Lew Wray
Kevin Shaw	Sheryl Stead	Gary Towart	Victoria Whitcomb	Madeline Wright
Glen Shaw	Kay Stehn	Marian Trafalski	Judith White	Gai Wright
David Shea	Mark Stephenson	Tony Trafford	Bob White	Marilyn Anne Wright
Jill Shearman	Peter Sterling	Charles Trafford	Bari Whitehouse	Betty Wright
Ken Sheehan	Jeanne-Marie Stevens	Peter Tredgett	Monissa Whiteley	Mark Wyborn
Robin Shepperson	Gordon Stokes	Shane Trimby	Stuart Whiting	Greg Youdale
Michael Sheridan	Jon Strachan	Allan Trotter	Tallulah Whiting	Maggie Youett
Narelle Sheridan	Muriel Strahm	Zoi Tsá Tsembelis	Michael Whiting	Anne Young
Michael Shreeve	Brian Stronach	Lyn Tucker	Jeffrey Whittington	Antonia Zavone
Peter Siebert	Russell Stuckey	Nazim Tuncay	Eric Whyatt	Sonia Zhu

APPENDIX 18

RESOURCE STATEMENT BY OUTCOMES

Agency Resource Statement			
	Actual available appropriation for 2016–17	Payments made 2016–17	Balance remaining
	\$'000	\$'000	\$'000
Ordinary annual services			
Departmental appropriation	21,075	21,075	–
Total ordinary annual services	21,075	21,075	–
Departmental non-operating			
Equity injections	1,704	1,704	–
Total other services	1,704	1,704	–
Total annual appropriations	22,779	22,779	–
Total funds from government	22,779	22,779	–
Funds from other sources			
Interest	499	499	–
Sale of goods and services	10,072	10,072	–
Other	7,214	7,214	–
Total	17,785	17,785	–
Total net resourcing for agency	40,564	40,564	–

APPENDIX 19

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 2016-17 \$'000	Actual 2016-17 \$'000	Variation 2016-17 \$'000
Revenue from government			
Ordinary annual services (Appropriation Bill No 1)	21,075	21,075	–
Revenues from other independent sources	13,246	17,785	4,539
Expenses not requiring appropriation in the budget year ¹	1,873	(1,055)	2,928
Total expenses for Outcome 1	36,194	37,805	(1,611)

	Estimated actual as per 2017-18 PBS	Actual ASL for 2016-17 as per the ASL provided to Finance
	2016-17	2016-17
Average staffing level (number)	125	110

1. Expenses not requiring appropriation in the budget year are made up of depreciation and amortisation expenses for heritage and cultural assets.

APPENDIX 20

CONSULTANTS

During 2016–17, 20 new consultancy contracts were entered into involving total actual expenditure of \$254,849.53. In addition, 36 ongoing consultancy contracts were active during the period, involving total actual expenditure of \$965,078.06.

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
Adair Fire & Safety Consultant	14,759.80	Fire training and design
Artis Group Pty Ltd*	13,090.00	IT services
Asset Technologies Pacific Pty Ltd	106,758.00	Contract and tender services
Australian Attractions Pty Limited	49,186.50	International tourism services
Australian Phoenix Consultant*	550.00	Audio-visual services
Beneteau Vicsail*	1,100.00	Valuation services
Blackbaud Pacific Pty Ltd	7,659.26	Philanthropy services
Business Risks International*	26,235.00	Security consulting
Cardno (NSW/ACT) Pty Ltd	4,636.50	Engineering services
Carol Mills & Associates*	8,456.25	Research and strategy consulting
Colin Biggers & Paisley Pty Ltd	5,517.60	Legal services
Consulting Coordination Pty Ltd	1,694.00	Safety consulting
Corrosion Control Engineering	19,910.00	Engineering services
Corporate Culcha*	24,750.00	Indigenous awareness training
Cox Architecture Pty Ltd	24,634.50	Architectural design
Craig Liddell	8,640.00	Philanthropy services
Donald Cant Watts Corke (NSW) Pty Ltd	748.00	Quantity surveying
Emily McDaniel	6,000.00	Education resource development
Engtec Pty Ltd	2,200.00	Engineering services
Focus Fundraising Consultants Pty Ltd	35,035.00	Philanthropy services
Francis-Jones Morehen Thorpe Pty Ltd	44,352.00	Design
Frank Howarth and Associates Pty Ltd	4,400.00	Philanthropy services
Fundraising Research and Consulting	1,501.50	Philanthropy services
Independent Monitoring Consultants	3,234.00	Corrosion services
Upfront Leadership	9,779.00	Training and facilitation services
Interaction Consulting Group Pty Ltd	2,412.66	HR consulting
Intuitive Communication Pty Ltd	46,267.39	Media Strategy
Iteacher	4,400.00	Ipad course development services
James Baker	812.00	Film production
Karen Holt	6,450.00	IT services

Consultants	Amount	Service provided
Land & Marine Engineering	5,500.00	Marine engineering services
Lara Dawson Marketing Consulting	6,159.25	Public relations services
Left Bank Co*	44,355.78	Strategic planning services
Lehr Consultants International (Australia) Pty Ltd*	15,950.00	Engineering consultants
Lyndall Linaker	4,532.50	Market research
Lynda Kelly Networks*	15,039.00	Market research
McNair Ingenuity Research Pty Ltd	27,115.00	Visitor survey & analysis, education research services
Michel & Sandra Laroche*	210.00	Valuation services
Noel Arnold and Associates	37,840.00	WHS assessment services
Nosey Parker Research Pty Ltd	22,000.00	Market research
Paul Blank*	6,000.00	Valuation services
PricewaterhouseCoopers	24,730.00	Audit services
RHAS	85,712.00	Valuation services
Richard Green Consulting Pty Ltd*	8,485.00	Engineering services
RL Boating Services (Rob's Marine Surveying)*	825.00	Valuation services
Robyn Holt Consultancy Pty Ltd	5390.00	Strategic analysis
Safety Australia Group Pty Ltd*	9,625.00	WHS services
Sandwalk Partners Pty Ltd*	5,489.00	Business improvement strategic planning services
Strategic Membership Solutions*	10,642.50	Membership services
Sue Hodges Productions Pty Ltd*	19,987.00	Business case services
Thylacine Design and Project Management Pty Ltd	32,734.94	Design
Tinka Marketing & Events	151,307.66	Partnerships consultancy
Walter Partners	14,784.00	Probity and compliance services
Weswal Gallery*	220.00	Valuation services
Winning Attitudes & Solutions	179,036.00	HR strategic services
WT Partnership	1,089.00	Quantity Surveying
Total	\$ 1,219,927.59	

* Indicates a contractor hired for the first time during the 2016–17 reporting period

APPENDIX 21

FUNCTIONS AND POWERS OF THE MINISTER

The Minister responsible for the Australian National Maritime Museum is Senator The Hon Mitch Fifield, Minister for Communications and Minister for the Arts.

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 22

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;

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 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;
- » 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 23

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 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); 2015 (Acts No 36, 126, 164) and 2016 (Acts No 61).

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 legislation.gov.au.

APPENDIX 24

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 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 2016–2020 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 PSM
Director

APPENDIX 25

GLOSSARY

Acronyms

ARHV	Australian Register of Historic Vessels
CAVS	Commercial and Visitor Services
CHASS	Council for the Humanities, Arts and Social Sciences
MMAPSS	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 26

LIST OF REQUIREMENTS

Page	Requirement
4	Letter of transmittal
	Requirements under section 17BE of Resource Management Guide No 136
202	(a) Details of legislation establishing the body
23	(b)(i) Objects and functions of the entity as set out in the legislation
9	(b)(ii) Purposes of the entity as included in the entity's corporate plan for the period
200	(c) Name of the responsible minister during the period
n/a	(d) Any directions given to the entity by a Minister under an Act or instrument during the period
n/a	(e) Any government policy orders applying to the entity during the period under section 22 of the Act
n/a	(f) Details of any non-compliance with a direction or order
22–37	(g) Annual performance statement
n/a	(h) Any significant issue reported to the responsible minister re non-compliance with finance law
180–181	(j)(i) Information on the accountable authority: name
180–181	(j)(ii) Information on the accountable authority: qualifications
180–181	(j)(iii) Information on the accountable authority: experience
180–181	(j)(iv) Information on the accountable authority: number of meetings attended during the period
180–181	(j)(v) Information on the accountable authority: executive vs non-executive members
175	(k) Organisation structure of the entity
2, 51	(l) Location of major activities and facilities of the entity
102–103	(m) Information in relation to the main corporate governance practice used by the entity during the period
n/a	(n)(i) The decision-making process undertaken by the accountable authority for making a decision if the decision is to approve the entity paying for a good or service from another Commonwealth entity or a company, or providing a grant to another Commonwealth entity or a company
n/a	(n)(ii) The decision-making process undertaken by the accountable authority for making a decision if the entity, and the other Commonwealth entity or the company, are related entities
n/a	(n)(iii) The decision-making process undertaken by the accountable authority for making a decision if the value of the transaction or transactions is more than \$10,000 inc GST
n/a	(p) Significant activities and changes affecting the operations or structure of the entity during the period
n/a	(q) particulars of judicial decisions or decisions of administrative tribunals made during the period that have had, or may have, a significant effect on the operations of the entity
n/a	(r)(i) Particulars of any report on the entity given during the period by the Auditor-General, other than under section 43 of the Act
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204	List of requirements
2	Contact officer
2	Entity's website address
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Page	Requirement
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103	A certification that all reasonable measures have been taken to deal appropriately with fraud
102–103	Structures and processes in place to implement principles and objectives of corporate governance
	Management of human resources
109	Effectiveness in managing human resources
108	Statistics on the entity's APS employees on an ongoing and non-ongoing basis
108	Information on enterprise agreements, individual flexibility arrangements and Australian workplace agreements
108	The number of SES and non-SES employees covered by agreements etc identified in paragraph 17AD(4)(c)
104	Statistics of notifiable incidents
109	APS salary ranges by classification level
109	Non-salary benefits provided to employees
109	Details on performance pay
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106	An assessment of effectiveness of assets management
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106	An assessment of entity performance against the Commonwealth Procurement Rules
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198	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'
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105	Statement that ANMM supports small business participation
105	Outline of the ways in which procurement practices support small and medium enterprises
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112	Inclusion of the annual financial statements in accordance with subsection 43(4) of the Act
	Other mandatory information
107	Statement concerning advertising campaigns conducted by entity
107	A statement that 'Information on grants awarded to [name of entity] during [reporting period] is available at [address of entity's website]'
106	Website reference to where the entity's Information Publication Scheme statement can be found
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