



2017–18

## YEAR IN REVIEW

In another record-breaking year, the museum met or exceeded almost all key performance indicators and successfully delivered against the government's strategic priorities for the Arts Portfolio, including access, relevance, vibrancy, education and national leadership

Model of *SS Orontes*, purchased with the assistance of the Australian National Maritime Foundation. Image Andrew Frolows/ANMM

left Sara Cole (USA), Nanari Minegishi (Japan) and Millicent Sarginson (Australia), student ambassadors of the 2017 War and Peace in the Pacific 75 Learning Program, at the friendship ceremony on board the Battleship Missouri Memorial. Image David Foley right Djambawa Marawili AM at the opening of *Gapu-Monuk Saltwater – Journey to Sea Country*. Image Andrew Frolows/ANMM bottom *Container: the box that changed the world* is the museum's first outdoor exhibition, and is free to the public. Image Andrew Frolows/ANMM



# 2017–18

## HIGHLIGHTS

**Achieved** highest ever visitation of 1.87 million, including over 800,000 on-site visitors

**Attracted** more than 1 million visitors to our 17 touring exhibitions in 102 venues throughout Australia and overseas

**Engaged** more than 148,000 students in learning programs

**Achieved** 92% visitor satisfaction

**Fundraised** to enable the successful search for HMAS AE1, Australia's first submarine

**Advocated** successfully for the designation of a maritime protected zone surrounding the site of HMAS *Perth*

**Won** a Museums and Galleries National Award for *Gapu-Monuk Saltwater – Journey to Sea Country*

**Won** Silver in the 2018 Sydney Design awards for *Container – the box that changed the world*

**Initiated** new long-term partnerships with the Australian Maritime College and Australian Sailing

**Added** more than 1,000 objects to the National Maritime Collection

**Earned** 43.6% own-source revenue (excluding one-offs) compared to 39.2% last year

**Raised** more than \$3.3M in admissions revenue and almost \$1M in retail sales revenue

**Attracted** sponsorship worth more than \$1.9M

# 2017–18 AWARDS

## **Museums & Galleries National Awards**

*Gapu-Monuk Saltwater – Journey to Sea Country*

Winner: Indigenous Project or Keeping Place

## **2018 Communicator Awards, The Academy of Interactive & Visual Arts**

*Pompeii Trader*

Produced by Milk Digital

Winner: 2018 Award of Excellence

Category: Websites – General – Education

## **Sydney Design Awards**

*Container: the box that changed the world*

Winner: Silver

Category: Pop-up Display, Exhibit and Set Design

## **Australasian Reporting Awards**

*Australian National Maritime Museum Annual*

*Report 2016–17*

Winner: Silver

## **Museums & Galleries National Awards**

*War & Peace in the Pacific*

Shortlisted: Interpretation, Learning & Audience Engagement

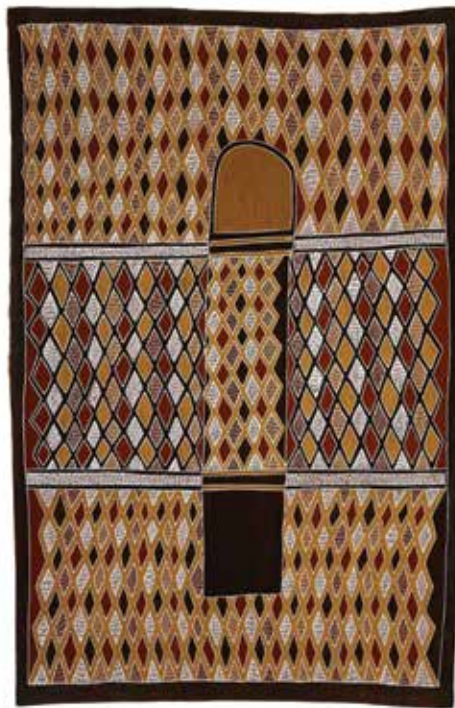
*Container: the box that changed the world* features six shipping converted containers, each examining one aspect of containerisation. Image Andrew Frolovs/ANMM





2017-18

# DIRECTOR'S OVERVIEW





left Opening of *Guardians of Sunda Strait* at the Julia Ideson Building, Houston, Texas. Image Ashley Patranella  
 right *Yathikpa after Wakuthi*, Donald Nuwandjali Marawili, 1998. ANMM Collection 00033786 Purchased with the assistance of Stephen Grant of the GrantPirrie Gallery  
 bottom James Cameron (centre) with museum staff members who helped to develop and produce the exhibition *James Cameron – Challenging the Deep*. Image Andrew Frolows/ANMM

This annual report is structured to provide a transparent and comprehensive overview of the museum's performance against the targets in 2017–18 Corporate Plan and Portfolio Budget Statements and the deliverables in the museum's Statement of Intent for the year. The reports and analyses in the Annual Performance Statement and Financial Statements are complemented by the description of the activities undertaken in the delivery of our statutory functions.

I am delighted to report that 2017–18 was another record-breaking year for the Australian National Maritime Museum. We met or exceeded almost all key performance indicators and were successful in delivering against the government's cultural and broader strategic priorities for the Arts Portfolio, including access, relevance, vibrancy, education and national leadership. Our exhibitions, programs, activities and investments helped to foster creativity and promote innovation across the community.

Forging a strong financial future is a strategic priority for the museum. This year \$17.4M in revenue (43.6% excluding one-offs) was self-generated. All of our self-generated revenue lines but one exceeded PBS targets. There were very strong results for philanthropy (\$2.1M), sponsorship (\$1.9M) and rental (\$2.2M). The revenue results for admissions (\$3.3M) are particularly commendable given the site disruptions this year. In 2017–18, total expenses were \$39.8M, which was 7% higher than budgeted, primarily due to corresponding expenditure related to higher philanthropy and sponsorship income.

As reported last year, the Australian Government has provided the museum with an additional \$13.9M over three years for various capital projects to address compliance, safety and sustainability issues. This investment is already delivering results. The museum's theatre and foyer were upgraded this year to make them compliant and accessible and a new paint solution was applied to HMAS *Onslow*,

the museum's Oberon class submarine, in order to reduce the frequency of docking and therefore cost. The disruption caused by these projects was significant but was effectively managed.

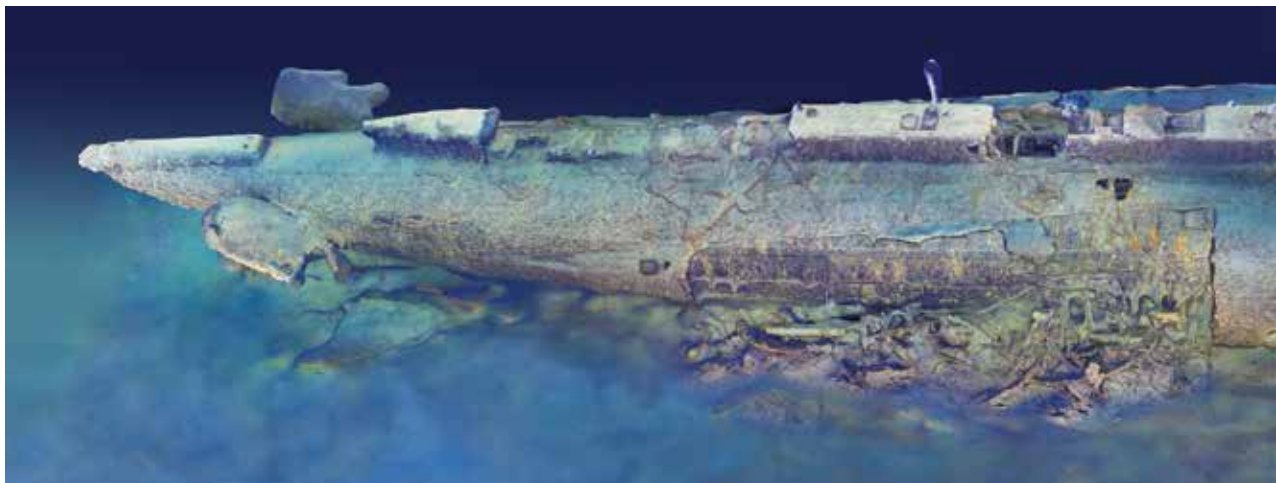
The strategic transformation of the museum's approach to exhibitions and programs over the last few years is delivering growth in audiences, as well as critical acclaim. Total visitation to the museum, onsite and offsite, was over 1.8 million last year. This was 58% ahead of target and more than 300,000 ahead of the next best year on record.

The museum's diverse exhibitions have been central to our success in 2017–18. Particularly noteworthy are *Escape from Pompeii*, *Gapu-Monuk Saltwater – Journey to Sea Country*, *Container – the box that changed the world* and *James Cameron – Challenging the Deep*. Individually and collectively these exhibitions have had strong visitation and visitor appeal, good curriculum alignment, attractive programming, and opportunities for publicity, commercial return, reputational benefit and stakeholder engagement. I am also delighted to report that *Gapu-Monuk* was the national winner of the prestigious MAGNA Award for an Indigenous Project or Keeping Place and that *War and Peace in the Pacific 75* was highly commended.

Our investment in programs is also driving strong participation. This year we established the Australian Sailing Hall of Fame, hosted the most successful Classic & Wooden Boat Festival ever and participated in *Vivid Sydney*. There were also two Welcome Wall ceremonies, unveiling a further 697 names.

The museum's contribution to student education reflects high-quality curriculum-aligned programs on site and online. Highlights of the year include the Hawaiian Friendship Ceremony marking 75 years of War and Peace in the Pacific, our annual Women in Science event and the second national symposium on Indigenous watercraft.





A major achievement this year was fundraising for and participating in the search that found HMAS AE1 – Australia's first submarine – after 103 years. Other highlights include the designation of the HMAS *Perth* site in Indonesian waters as a Maritime Protected Zone, the Archaeology of War Conference and the *Nawi* Symposium. A new memorandum of understanding with the Rhode Island Maritime Archaeology Project (RIMAP) paves the way to positively identifying the resting place of the *Lord Sandwich* (James Cook's HMB *Endeavour*).

Of particular note is the museum's strong performance on various indicators of national outreach in 2017–18. This year we exceeded targets and delivered record-breaking results in respect of visitation to our touring exhibitions (over 1 million visitors to 17 exhibitions in 102 venues in Australia and overseas), visits to our website (over 1 million visits), and the percentage of our collection available to the public online (93% ahead of target) and on tour (269% ahead of target). Pending the launch of a new website, we have not actively marketed the images of 88,564 objects that have been digitised. Nevertheless, we had over 50,000 visits to the online collection.

Supporting Indigenous maritime heritage is a high priority for the museum, because to understand Australia fully, one must understand its many and varied links to its waterways and seas – and no people have longer or deeper links than Indigenous Australians. As reported elsewhere, we have supported Indigenous maritime heritage in various ways this year, including the delivery of exhibitions and programs both onsite and offsite, and several important new acquisitions. Our investment in Indigenous maritime heritage continues to be strong

thanks to philanthropic support, particularly from our Ambassador, Christine Sadler. This year our small Indigenous Programs Unit had deep engagement with 17 Indigenous communities or organisations around Australia.

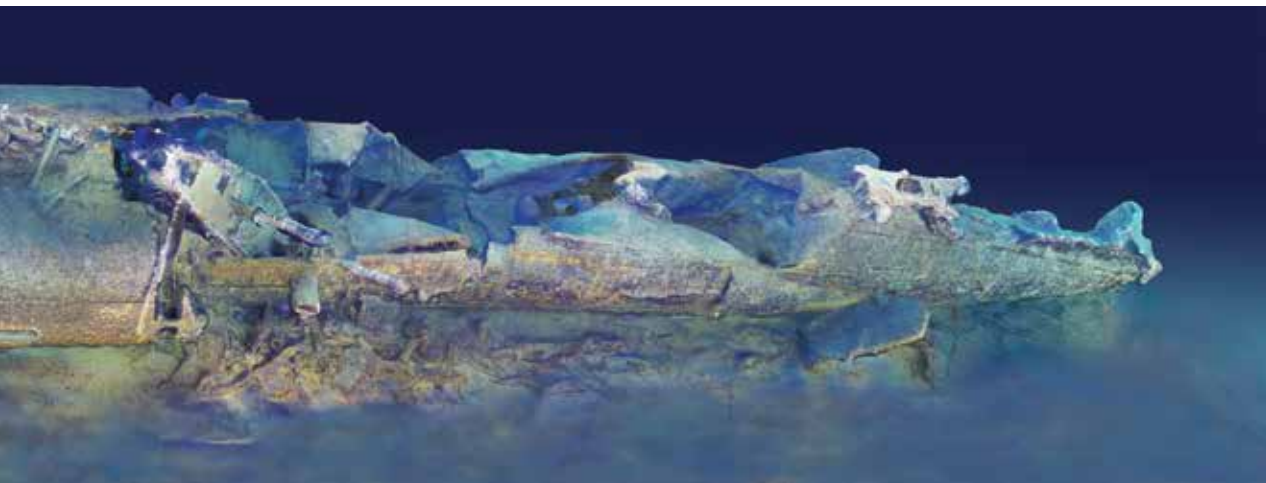
The year ahead will involve several significant challenges for the museum as we progress master planning, roll out major capital projects, prepare for Encounters 2020 and refresh our brand. The transformation of Darling Harbour, where the museum is located, and the substantial uplift in investment in our competitors, create additional challenges and opportunities for us.

The museum will focus on its future capital needs in the next reporting period, including the particular issues associated with the museum building and the marine environment in which we operate.

I have implemented various changes to the structure and operations of the museum this year to position the museum for the challenges ahead. Most notable is the appointment of a Deputy Director, Corporate Services, to enhance leadership capability at the executive level. A stronger focus on enhancing organisational excellence will need to occur next year now that the museum has engaged staff with necessary expertise to lead this priority.

A handwritten signature in black ink, appearing to read 'KS', with a long, sweeping horizontal line extending to the right.

**Kevin Sumption PSM**  
Director and CEO



The museum partnered with Find AE1 Ltd, the Royal Australian Navy, Silentworld Foundation, Submarine Institute of Australia and Fugro to search for AE1 in an attempt to provide closure to the many families of the lost crew



**top** Interim photogrammetric 3D model of HMAS AE1, showing starboard side (stern on left and bow on right). 3D model by Curtin University from images courtesy of Paul G Allen, Find AE1 Ltd, ANMM and Curtin University. © Curtin University  
**centre** Implosion of AE1's forward hull has caused the fin to collapse into the remains of the submarine's control room. Image Paul G Allen, Find AE1 Ltd, ANMM and Curtin University. © Navigea Ltd  
**bottom** Another view of the collapsed fin and the remains of the hull. Image Paul G Allen, Find AE1 Ltd, ANMM and Curtin University. © Navigea Ltd

# 2017–18

## DIRECTOR'S HIGHLIGHT

Museum director Kevin Sumption PSM singles out *Gapu-Monuk Saltwater – Journey to Sea Country* as the highlight of 2017–18.

In November 2017, the museum opened what I consider to be the most important exhibition in its history: *Gapu-Monuk Saltwater – Journey to Sea Country*. This free exhibition invites visitors to discover how the Yolŋu people of north-east Arnhem Land fought for and won their case for Indigenous sea rights by creating the Yirrkala Bark Paintings of Sea Country.

The museum is most fortunate to be the custodian of 80 historic Saltwater Barks – paintings produced by the Yolŋu people in response to a call from Djambawa Marawili AM in 1997 to use traditional art to document ownership of Sea Country following the discovery of illegal fishing on a sacred site in his clan estate. *Gapu-Monuk Saltwater* features about half of these historic paintings. But, as Djambawa says, the paintings are more than just beautiful artworks; they are spiritual and legal documents.

Some of the paintings in the exhibition were used in evidence in a legal case in the High Court of Australia which confirmed, in July 2008, that traditional owners of the Blue Mud Bay region in north-east Arnhem Land, together with traditional owners of almost the entire Northern Territory coastline, have exclusive access rights to tidal waters overlying Aboriginal land.

The stories and knowledge in the artworks were traditionally very tightly held by the Yolŋu, who have graciously given them to the nation so that non-Indigenous people can better understand them and their connection to Sea Country.

What visitors find captivating about these paintings is their size, complexity and intricacy, and also the details and the amount of images and patterns that they display. The paintings map the coastline so that by looking at them, and the accompanying audio-visuals and objects, visitors get a sense of what that part of the world and its communities are like.

What is different about this exhibition is that it immerses the visitor in the important stories of the communities behind the paintings to provide a richer understanding of their connection to Sea Country. It uses oral histories, aerial photography, interactives and traditional and contemporary Indigenous objects to delve deeper and to provide an insight into the beliefs, languages and traditions of the communities as well as the unique landscape of north-east Arnhem Land.

2018 marks the 10th anniversary of the landmark Blue Mud Bay Sea Rights Case. The museum is the first place in Sydney to fly the Blue Mud Bay Flag, which is also on display in the exhibition. This flag recognises Aboriginal Sea Rights and highlights our strong commitment to reconciliation, acknowledgement and respect of Australia's Aboriginal and Torres Strait Islander maritime culture and heritage.

The paintings were purchased with the assistance of Stephen Grant of the GrantPirrie Gallery. Mr Grant's generous support in acquiring this very significant collection has made this exhibition possible.

I particularly thank artists of the Buku Larrngay Mulka Centre, Yirrkala, NT, for their support and assistance with the exhibition, along with the Yolŋu community, the Yirrkala Rangers and the Northern Land Council. I am also delighted to acknowledge the sponsorship of the exhibition by the University of NSW Sydney and the media support provided by NITV and Time Out Sydney.

**'... this exhibit blows away Dior, Bowie, Mapplethorpe – ALL of it. And it's ours from the Yolŋu people – their Dreamtime on bark paintings. I'm in total awe!'**

Wendy Harmer, ABC Radio



left At the launch of *Gapu-Moṇuk Saltwater – Journey to Sea Country*, visiting artists from Yolṁu country shared their culture through traditional dance. Image Andrew Frolows/ANMM right *Buḻmanydji at Gurala* by Buṅbatjiwuy Dhamarrandji, 1998. ANMM Collection 00033806 Purchased with the assistance of Stephen Grant of the GrantPirie Gallery bottom *Gapu-Moṇuk Saltwater – Journey to Sea Country*. Image Andrew Frolows/ANMM





2017–18

# ANNUAL PERFORMANCE STATEMENT



## Introduction

The Council of the Australian National Maritime Museum, as the accountable authority of the Australian National Maritime Museum, presents the 2017–18 annual performance statement 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, the annual performance statement is based on properly maintained records, accurately reflects the performance of the entity, and complies with section 39(2) of the PGPA Act.



**Peter Dexter** AM FAICD  
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 and 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 2017–2021 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 2017–18

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

**Ghost net installation by Marion Gaemers, one of a number that has been commissioned for the museum's foyer. Image Andrew Frolovs/ANMM**

## Priority 0 – Maximise total visitation to the organisation

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 number of visits to the organisation (onsite and offsite)
- » total number of visits to the organisation's website.

### Criterion source

2017–18 Portfolio Budget Statements (PBS), p 143

## Results against performance

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Total visitation	1,189,724	1,873,751	1,523,197	1,564,172	665,217
Website visits	717,751	1,163,352	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 (see Priority 1, Share the national maritime story across Australia, page 26, and Priority 3, Must-visit exhibitions, attractions, programs and events, page 30).

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.

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 with refinements where appropriate.

Note 2 Data for performance past years is sourced from the relevant annual report. Data for past years was reviewed in the compilation of this report and Annex B (page 49) sets out the adjustments to 2016–17 results. Changes to prior years have been incorporated into this report as appropriate.

## Analysis

Total visitation to the museum was 57.5% ahead of target this year due to very strong onsite and offsite visitation. This was the highest year on record for total visitation (about 300,000 ahead of the second-highest-performing year) and is the result of several years of strategic planning and investment in diverse exhibitions and programs.

The graph 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 approaching 18 million (almost 11.8 million onsite visitors and 6 million visitors to our touring exhibitions).

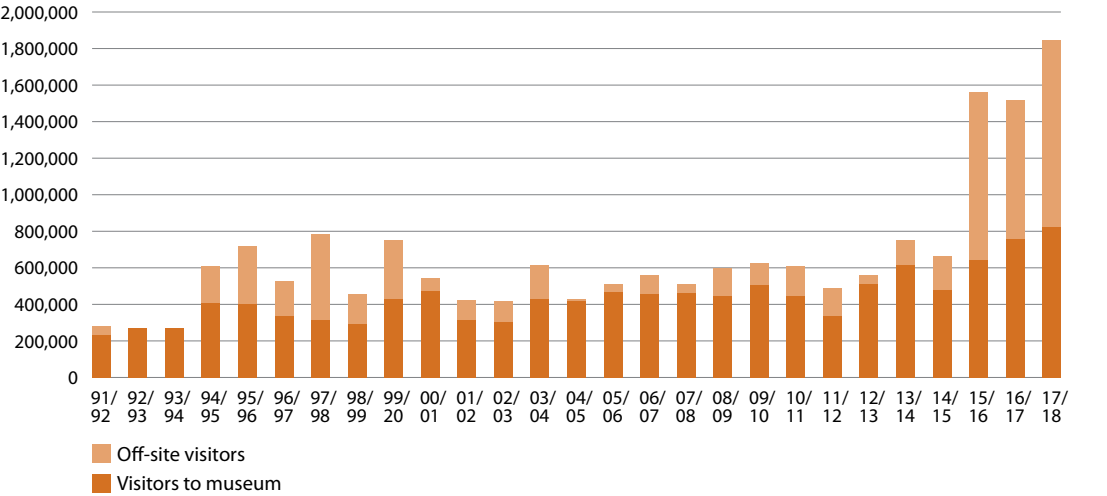
The results for onsite and offsite visitation are separately analysed later (see pages 31 and 27 respectively).

Online visitation was the highest on record and 62% ahead of target this year due to several major initiatives: strong public relations; online marketing of the museum's exhibitions and programs (including the Classic & Wooden Boat Festival) and of digital stories; the online collection; 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 far reaches of the known world – Van Diemen’s Land. In 2017–18, there were 211,962 visits to *The Voyage Game* website with an average dwell time of more than 24 minutes.

In 2017–18, there were about 8 million page views of the museum’s websites, compared to 5.8 million in 2016–17.

Total visitation to the museum since 1991



Visits to the museum’s website in 2017–18

ANMM websites	Number of visitors 2017–18 actual	Number of visitors 2016–17 actual
anmm.gov.au	714,498	631,167
voyage.anmm.gov.au	211,962	116,934
waves.anmm.gov.au	87,187	95,446
collections.anmm.gov.au (live since November 2016)	51,107	28,885
stories.anmm.gov.au	46,388	23,997
store.anmm.gov.au	13,319	17,608
arhv.anmm.gov.au (live since January 2017)	25,163	9,613
britainschildmigrants.com	7,330	8,025
actionstations.sydney	5,272	6,954
<i>Waves of Migration</i> message board	1,126	1,310
<b>Total</b>	<b>1,163,352</b>	<b>939,939</b>



## Priority 1 – 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 in and ownership of the museum.

### Performance criterion

The key performance measures of sharing the national maritime story are:

- » total number of offsite visitors to the organisation
- » total number of visits to the online collection
- » percentage of the total collection digitised.

### Criterion source

2017–18 Portfolio Budget Statements (PBS), p 143

2017–21 Corporate Plan, pp 17

## Results against performance

### Offsite visitation

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Visitors to the museum (offsite)	500,000	1,051,330	763,188	925,330	188,781

### Digital access to the National Maritime Collection

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of visits to the online collection	35,000	51,107	28,885	N/A	N/A
Percentage of the total collection digitised	65%	61.32%	60.48%	58.39%	52%

### Methodology

Offsite visitation is determined through aggregation of actual attendance data provided by various borrowing institutions. It also includes attendees to talks given by the museum's volunteer-led ANMM Speakers group.

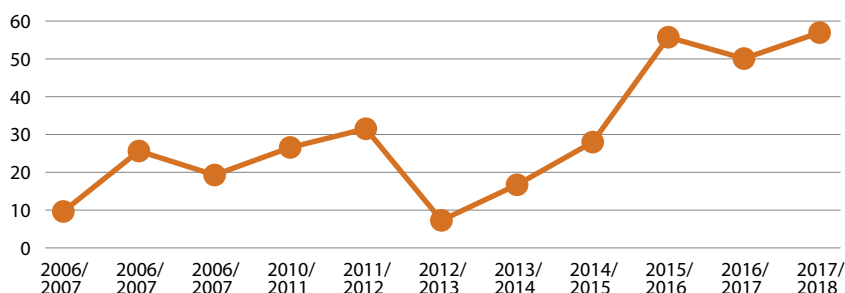
Total visits to the online collection are the number of visits to the museum's online collection website ([collections.anmm.gov.au](http://collections.anmm.gov.au)) calculated by Google Analytics. All data pertaining to collection item management (eg objects, object locations, digital images) are recorded in or derived from the museum's collection management system (TMS). The percentage of collection objects for which there is at least one digital image at 30 June is calculated by the museum's collection management system (TMS). All supporting data for the analysis are actuals collected at the operational level.

## Analysis

### Offsite visitation

The museum's strategy to increase its national and international presence has been effective. This year 56% of total visitors were offsite – which is ahead of last year (50%) and well ahead of the average over the last decade (32%).

Percentage offsite visitation 2007–08 to 2017–18



### Touring exhibitions

In 2017–18 there were 1,051,330 visitors to the museum's travelling exhibitions in Australia and overseas and to talks by the volunteer-led ANMM Speakers group. This was the highest year on record for the museum and more than double the target of 500,000.

### Travelling exhibitions

	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of travelling exhibitions	17	17	11	5
Number of exhibitions in Australia	15	12	7	4
Number of venues in Australia	92	83	72	21
Number of exhibitions overseas	3	7	4	1
Number of venues overseas	10	8	4	1

The standout exhibitions were *Undiscovered – Photographic works by Michael Cook*, which toured to three venues in the Northern Territory (59,321); *Escape from Pompeii – the untold Roman rescue*, which was exhibited in Western Australia (42,342); and *Horrible Histories® Pirates – the exhibition*, which toured to Townsville QLD and Perth WA (65,928).

Flat-pack exhibitions have proven to be a popular and cost-effective way of sharing the maritime story. *Guardians of Sunda Strait*, which toured the USA, was the most popular (237,107) and *Shackleton: Escape from Antarctica*, which toured every Australian state, was also a great success (171,198). The *War at Sea* flat-pack was seen by almost 100,000 people in five jurisdictions this year, and the *Battle of the Coral Sea* flat-pack was accessed by 130,000 people in Australia and overseas.

The decision in 2013 to ensure that every exhibition curated by the museum is suitable for touring in some form also contributed to offsite visitation, with *Voyage to the Deep* and *Horrible Histories® Pirates* travelling to three venues this year.

Information about the museum’s touring exhibitions is included in this report (see pages 58–63). This year the museum toured three exhibitions to 10 international venues and 15 exhibitions to 92 venues throughout Australia, with distribution set out in the following table:

Venues hosting travelling exhibitions

ANMM touring exhibitions in 2017–18	NSW	QLD	NT	WA	SA	VIC	TAS	ACT	OS
Total number of venues (flat-pack exhibitions)	25	15	1	15	10	8	5	3	10
Number of venues (other touring exhibitions)	1	2	3	1	1	0	1	1	0
Total	26	17	4	16	11	8	6	4	10

This year the ANMM Speakers group delivered 137 talks in 133 locations with a total audience of 6,846.

Visits to the online collection

In November 2016, the museum officially launched the ‘Unlocking the Collection’ initiative, which provides the public with access to digital images and information about objects in the collection. As at 30 June, 100,099 objects were available online. Pending the introduction of a new website, the museum has not actively promoted online access to the collection. Nevertheless, there were over 50,000 visits to the online collection this year.

Digitisation and digital access to the National Maritime Collection

There were 2,444 objects digitised in 2017–18. As at 30 June 2018, 88,564 objects, or 61.32% of the objects in the National Maritime Collection, had been digitised. This proportion was ahead of last year (60%) but below target (65%). The slower rate of progress was attributable to vacancies and reallocation of staff to higher-priority projects. The priorities of digitisation are determined by the museum’s digitisation strategy. All high-value items and new acquisitions have been digitised. The museum will investigate options to strengthen digitisation going forward.

The percentages of the collection available online and on tour are discussed under ‘Priority 5, Research, share knowledge and inspire’ (see page 36).

In past years, the number and quality of regional projects supported through our funding base under the Maritime Museums of Australia Project Support Scheme (MMA PSS) has been reported on under this priority. Information regarding this matter is included at page 109.



The museum received more than 822,000 onsite visitors during the reporting period, including over 148,000 school students.  
Image Zoe McMahon/ANMM

## Priority 2 – A world-class, compelling museum precinct

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 work with New South Wales Government agencies, the City of Sydney and local partners to ensure that the museum's building and precinct comprise a compelling, world-class attraction offering opportunities for discovery, discussion, entertainment and relaxation. We will enhance the display and interpretation of our heritage fleet and work with our partners to progress the creation of a Maritime Heritage Precinct on our site. We will develop and progressively implement long-term plans for the optimisation of our site.

### Criterion

The key measure of performance is:

- » the percentage of our visitors that were satisfied or very satisfied with their visit.

### Criterion source

2017–18 Portfolio Budget Statements (PBS), p 143

2017–21 Corporate Plan, p 19

### Results against performance criterion

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
% visitor satisfaction	90%	92%	95%	97%	90%

### Methodology

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 (poor) to 10 (outstanding). The level of satisfaction is the proportion of respondents who rate us 7 or higher (satisfied or very satisfied).

### Analysis

Visitor satisfaction is ahead of target at 92%. Of the 289 people surveyed, 267 were satisfied or very satisfied with the museum. This is a very good result considering that disruptive capital works were carried out in the museum's foyer between 29 January and 29 March 2018, necessitating closure of the main entrance. While directed at safety and statutory compliance, these works have also significantly enhanced visitor amenity by addressing the appearance and functionality of the museum's theatre and foyer.

The museum continued to work, in the background, on the Maritime Heritage Precinct and other site enhancements. These initiatives will be transformational for the museum and enhance visitor satisfaction further.

The museum's newest attraction, *Action Stations*, which opened in December 2015, has continued to be popular with paying visitors and has now won 12 awards. *Action Stations* provides visitors with access to the museum's naval vessels, HMAS *Onslow* and HMAS *Vampire*. Paying visitors can also visit the HMB *Endeavour* replica, 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.



### Priority 3 – Must-visit exhibitions, attractions, programs and events

We will continue to be an exhibition-focused national cultural institution offering visitors free access to high-quality permanent exhibits from the National Maritime Collection. We will continue to grow the National Maritime Collection to help us to tell the story of Australia through the maritime lens. We aspire to be the preferred cultural experience of visitors to Sydney.

#### Criterion

The key measures of performance are:

- » total number of onsite visits to the organisation
- » number of people participating in public programs
- » percentage of international visitors onsite.

#### Criterion source

2017–18 Portfolio Budget Statements (PBS), p 143

2017–21 Corporate Plan, p 21

### Results against performance criterion

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of onsite visitors to the museum	690,000	822,421	760,009	638,842	476,436
Percentage of international visitors onsite	30%	33%	33%	30%	26%
Number of people participating in public programs	55,000	81,329	57,134	54,550	37,518

### 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 onsite 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). Onsite visitation excludes people using only the museum's store, coffee kiosk, restaurant or facilities. Consistent with past years, it includes participants in public programs onsite but excludes 148,104 participants in organised school programs onsite and online (these are counted under a separate KPI; see page 37).

The framework for onsite visitation is at Annex A (page 48).

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.

The percentage of international visitors onsite is the proportion of total ticketed visitors who identify as foreigners at front of house (collected through the AXPOS system). Total ticketed visitors are paid ticketed visitors (ie visitors who have purchased an entry ticket, including tourism and group booking tickets and new Members) and unpaid ticketed visitors (ie visitors who have received a free gallery ticket, including tourism and group booking tickets for the galleries only).

## Analysis

### Onsite visitation

Onsite visitation in 2017–18 was the highest on record (822,421) principally due to our major winter exhibition (*Escape from Pompeii*), several free exhibitions and free entry to the public galleries and rooftop projections.

The following table summarises the museum's exhibition offer this year. Information about the exhibitions, including rooftop projections, is included at pages 50–65.

### Exhibition offer

	2017–18 actual	2016–17 actual	2015–16 actual	2014–5 actual
Onsite exhibitions	36	30	28	26
Major exhibitions	9	7	5	5
Minor exhibitions	17	16	19	19
Rooftop projections	10	7	4	2

### Visitation and revenue

The following table compares onsite visitation and admission revenue over the last four years:

Onsite visitation and admission revenue	Paid visitation	Paid ticketed visitation	Unpaid visitation	Total visitation
2017–18	217,124	161,093 \$3.343M	605,297	822,421
2016–17	213,346	150,197 \$3.07M	546,663	760,009
2015–16	215,624	143,177 \$2.77M	423,218	638,842
2014–15	220,391	160,470 \$2.49M	256,045	476,436

See Annex A, page 48, for a discussion of paid visitation vs paid ticketed visitation.

Visitation was ahead of last year because of the appeal of the diverse exhibition and events offer. Since the introduction of free entry to the museum in November 2015, and a new pricing structure, unpaid visitation has significantly increased, paid visitation has remained flat, but ticket revenue has significantly increased.

In 2017–18, entry fees applied to five major exhibitions and to *Action Stations* and *HMB Endeavour*.

The exhibitions for which entry fees were charged were: *Escape from Pompeii*, *Wildlife Photographer of the Year* (2017 and 2018), *Arctic Voices* and *James Cameron – Challenging the Deep*.

*Action Stations* provided paying visitors with access to the museum's naval vessels, *HMAS Onslow*, *HMAS Vampire* and *HMAS Advance*. Paying visitors could also visit the *HMB Endeavour* replica, which was berthed at the museum for most of the year. The other vessels in the museum's floating collection could be observed by all visitors from the museum's wharves for no charge.

Paid onsite visitation was only 5,876 behind target, which is an extraordinary result considering the museum's summer exhibition (*Arctic Voices*), major capital works requiring closure of the museum's foyer for two months (29 January to 29 March 2018) and works in the museum's theatre for four weeks (29 January to 4 March 2018), and the visitor offer being diminished by the absence of *HMAS Onslow*, the museum's Oberon class submarine, for four weeks (29 January to 27 February 2018).

Unpaid onsite visitation to the museum increased this year due to free entry to the public galleries, the attractive range of free exhibitions and the museum’s involvement in various events. Some highlights of the free offer this year included the outdoor exhibition *Container – the box that changed the world* and the critically acclaimed exhibition *Gapu-Monuk Saltwater – Journey to Sea Country*. Events conducted this year included a New Year’s Eve event and two Welcome Wall unveilings. However, the standout event was *Vivid Sydney*, which attracted about 60,000 visitors to the precinct over 22 days (25 May to 16 June 2018).

International visitors

The proportion of international visitors to the museum (33%) exceeded the target (30%) and the total number of international visitors (80,068) was well ahead of target (69,600) and ahead of 2016–17 (73,412). This year’s result is particularly strong given the growth in total ticketed visitation and considering that last year there was an uplift from a one-off incentive program. The museum’s ‘China-ready’ tourism initiatives (such as signage and a guidebook both in Simplified Chinese, and Mandarin-speaking guides) again contributed to China being the highest source of international visitors for the third year running, followed by the United Kingdom, United States of America and New Zealand.

International visitors

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of international visitors to the museum	69,600	80,068	73,412	57,998	40,288

Participation in public programs

The museum conducted 198 public programs in 2017–18 for more than 80,000 people. The number of participants was 48% ahead of target.

The diverse program offer ranged from monthly stroller tours for babies and their carers, to a NAIDOC Week bush tucker food stand and cultural cruise of the harbour, to science workshops involving the visiting vessel *Wild Oats XI*. However, the key contributor to the very strong result this year was the popularity of the 2018 Classic & Wooden Boat Festival, which attracted more than 33,000 people. This free biennial festival celebrated the beauty and diversity of over 100 of Australia’s heritage vessels.

left Crew of Sydney–Hobart race entrant *Derucci*, from China, gave tours for attendees of a seminar titled ‘We have the wind in our sails’, hosted by the museum to promote Chinese–Australian sailing links. Image Kate Pentecost/ANMM right A Chinese guidebook has been produced for the increasing numbers of Chinese tourists who now visit the museum. ANMM image



## Priority 4 – 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 programs supported by the museum
- » expenditure on Indigenous arts and culture.

### Criterion source

2017–21 Corporate Plan, p 22

### Results against performance criterion

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual
Number of Indigenous programs supported by the museum	5	5	5	5
Expenditure on major Indigenous acquisitions	\$80,000	\$295,000	\$378,000	\$87,000

	2017–18 actual	2016–17 actual	2015–16 actual
Total expenditure on Indigenous arts and culture	\$444,000	\$431,000	\$293,000
Number of Indigenous artists and organisations in receipt of museum expenditure	38	27	17
Number of new Indigenous acquisitions	10	8	9
% of new acquisition transactions that are Indigenous	29%	28.6%	26.5%
Value of new Indigenous-themed acquisitions	\$295,433	\$378,412	\$86,561
% value of new acquisitions that are Indigenous	58%*	66.5%*	15.95%

\*Adjusted to exclude high-value donation items (SY *Ena*, HMS *Sirius* log)

### Methodology

The museum has established five programs for Indigenous maritime heritage:

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

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). The number of new acquisitions is the number of new acquisition *transactions*, rather than the number of *objects* acquired. A single transaction may relate to several objects.

## 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 to support educational, training and cultural initiatives for Indigenous people. As reported last year, 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 of 2017–18 include:

- » delivery of several major Indigenous-themed exhibitions and programs at the museum and touring, including *Gapu-Monuk Saltwater – Journey to Sea Country*, *Undiscovered – Photographic Works by Michael Cook*, the second national symposium on Indigenous watercraft (Nawi 2017, 'Travelling our Waters') and a rooftop projection titled *Remembering Eddie Mabo*
- » 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
- » significant expenditure on Indigenous arts and culture (\$444,000 to 38 Indigenous organisations or artists), including \$295,000 on acquisitions (against a target of \$80,000). Indigenous-themed acquisitions this year included works by Erub Erwer Meta Arts Centre, Karla Dickens, Lisa Fehily, Buku-Larrnggay Mulka Art Centre, Robert Tommy Pau, Amanda Holt and Chips Mackinolty.
- » strong engagement with 17 Indigenous communities or organisations, including in respect of acquisitions, exhibitions, museum programs, NAIDOC Week and attendance at Indigenous art fairs
- » development of 12 new curriculum-aligned Indigenous-themed education initiatives.
- » participation in various international engagements to highlight Indigenous maritime heritage, including the 2017 World Indigenous Peoples Conference in Toronto, Canada.

This year the museum has broadened the range of Indigenous merchandise in the Store. This has benefited our visitors as well as the Indigenous artists and organisations who are suppliers.

The museum has continued to use Supply Nation as part of its overall procurement practice.

At the end of the reporting period the exhibition *Gapu-Monuk Saltwater* won the prestigious Museums and Galleries National Award (MAGNA) for an Indigenous Project or Keeping Place.

The museum has not been successful in establishing Indigenous internships and traineeships to date.

The Australian National Maritime Foundation has not been successful in fundraising for an Indigenous education position to help close the gap between Indigenous and non-Indigenous students. However, these matters will continue to be pursued in 2018–19.

## 'Probably the finest exhibition of Aboriginal art on in Sydney currently'

Jeremy Eccles, [news.aboriginalartdirectory.com/2018/02/gapumonuk-saltwater-barks.php](http://news.aboriginalartdirectory.com/2018/02/gapumonuk-saltwater-barks.php) posted 20/2/18

*Mokuy* spirit carvings by Nawurapu Wunungmurra from Arnhem Land, NT. These feature in the exhibition *Gapu-Monuk Saltwater – Journey to Sea Country*. Image Janine Flew/ANMM





## Priority 5 – Research, share knowledge and inspire

We are committed to research excellence 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

- » number of students participating in school programs
- » number of program packages online
- » number of educational institutions participating in organised school learning programs
- » percentage of teachers reporting relevance to the classroom curriculum
- » percentage of teachers reporting overall positive experience.

#### Partnerships

- » number of formal partnerships with educational and research institutions in place.

#### National Maritime Collection

- » number of acquisitions made
- » number of objects accessioned
- » percentage of the total collection available to the public
- » percentage of the total collection available to the public on display.

### Criterion source

2017–18 Portfolio Budget Statements (PBS), p 143

2017–21 Corporate Plan, p 25

The Learning team developed numerous programs themed around our popular exhibition *Escape from Pompeii – the unknown Roman rescue*. ANMM image



## Results against performance criterion

### Learning

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of students participating in school programs	75,000	148,104	137,371	72,716	46,883
Number of program packages online	38	31	20	38	27
Number of educational institutions participating in organised school learning programs	630	577	623	754	528
% of teachers reporting relevance to the classroom curriculum	95%	96%	95%	93%	91%
% of teachers reporting overall positive experience	90%	96%	95%	93%	91%

### Partnerships

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of formal partnerships with educational and research institutions in place	10	20	N/R	N/R	N/R

### National Maritime Collection

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of acquisitions	200	132	889	416	199
Number of objects accessioned	500	1,080	1,007	978	2,012
% of the total collection available to the public	21%	69.26%	66.63%	23.55%	23%
% of the total collection available to the public on display	1%	1.3%	1.36%	1.40%	2%
% of the total collection available to the public on tour	0.02%	0.06%	0.14%	0.15%	0.07%
% of the total collection available to the public online	35%	67.90%	65.13%	22%	21%

### Objects in the National Maritime Collection

	Actual at 30 June 2018	Actual at 30 June 2017	Actual at 30 June 2016
Number of objects	147,354	146,262	145,766

## Methodology

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). The number of items in the collection, the percentage available online, and the percentage of the total collection available to the public or on tour is as at 30 June. To assist with comparisons, results for past years have been adjusted to actuals as at 30 June. Also, to make transparent movements throughout the year, the annual results are now compared with the quarterly results for these indicators.

Participation in school programs is the aggregate of onsite and online participation. Onsite participation in school programs is determined by aggregating data regarding actual student numbers collected by front of house 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 participation in school programs 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; participants in web-streaming are estimated using classroom views calculated by the Digital and Remote Technology System of the New South Wales Department of Education or equivalent).

The number of school programs delivered onsite are actuals recorded by the Learning team. The museum maintains a range of content-rich online programs and the Learning team reports on the number of such programs available online as at 30 June. To make transparent movements throughout the year, quarterly results for this indicator are also reported.

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

The number of formal partnerships with educational and research institutions is recorded at the operational level.

## Analysis

The museum has met or exceeded most of the major performance measures related to learning and school programs, partnerships and to the accessibility of the National Maritime Collection:

### Learning

The number of students participating in school learning programs is 97% ahead of target, largely due to the strong appeal of the online learning programs, including *The Voyage Game* and strong alignment of exhibitions with the curriculum, particularly the *Escape from Pompeii* exhibition.

The number of programs delivered onsite (n=569) is 42% ahead of target (n=400) largely due to demand for programs related to the *Escape from Pompeii* exhibition. Because of the strong curriculum alignment of *Escape from Pompeii*, the number of onsite student visitors also exceeded targets, although a smaller number of institutions engaged with the museum on formal learning programs because the group sizes were larger.

The number of program packages online at 30 June was 31 – seven below target – reflecting program alignment with exhibitions. The offer included video, online games, teacher resources, VR walkthroughs and planning material. Given demand for the programs, it was not necessary to direct resources to increasing the number of products available online this year. As with past years, there were variations in the number of programs across the quarters.

Teacher satisfaction remains very high (96%) but the methodology will be revised in 2018–19 in order to deepen our understanding of the teacher experience of the museum.

### Partnerships

The museum had double the target number of formal partnerships with educational and research institutions this year, with 13 in Australia and seven overseas. Six of these partnerships related to the exhibition *The Art of Science – Baudin's Voyagers 1800–1804*.



### National Maritime Collection

There were 147,354 objects in the National Maritime Collection at 30 June 2018, an increase of 1,092.

One thousand and eighty objects were accessioned to the collection against a target of 500. The number of new acquisitions was 132 against a target of 200 (ie 34% below target). This result reflected a deliberate, but unexpected, focus on a smaller number of priority objects, including the log of HMS *Sirius*. To put this result into context, the museum was 345% ahead of target last year due to the acquisition of several collections with a large number of objects.

The major acquisitions this year included the log of HMS *Sirius* 1789–1792 (20180209-1), the builder's model of SS *Orontes* 1929 (20170816-1), the commissioning axe for HMAS *AE1* and HMAS *AE2* (2017307-2), service medals belonging to *AE1* crewman Able Seaman James Thomas (20171208-1), *Au Karem ira Lamar Lu* (Ghost Nets of the Ocean) (20180206-1), *Emeret Nar* (ghost net outrigger canoe) (20161206-1), the Imari dish with Dutchman late 19th century (20171117-1) and the *Australia II* model and replica America's Cup trophy (20171101-1).

The percentage of the collection available to the public (69.26%) is ahead of last year (66.63%) and well ahead of target (21%). This growth is because of the 'Unlocking the collection' online initiative.

The following table compares the accessibility of the collection across the year:

### National Maritime Collection accessibility

	Q1	Q2	Q3	Q4
% of collection available to the public	67.81	68.96	69.30	69.26
% of collection available to the public online	66.31	67.49	67.89	67.90
% on display	1.37	1.41	1.35	1.30
% on tour	0.12	0.06	0.06	0.06

**100,053 objects from the National Maritime Collection were available online at 30 June 2018, up from 95,253 in 2017 and 31,953 in 2016**

## Priority 6 – 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:

- » self-generated revenue of \$13.8M (including revenue achieved through alternative sources, including sponsorship, grants and philanthropic support)
- » number of formal partnerships with government and industry stakeholders within Australia and internationally.

### Criterion source

2017–21 Corporate Plan, p 27

### Results against performance criterion

	2017–18 PBS target \$'000	2017–18 actual \$'000	2016–17 actual \$'000	2015–16 actual \$'000
Total self-generated revenue	13,808	17,440	17,780	12,429
Grants	501	884	749	653
Donations	346	2,114	3,580	164
Sponsorship	770	1,914	1,160	958
Interest	360	744	499	484
Admissions	3,113	3,343	3,072	2,765
Retail	934	988	950	822
Venue hire	2,699	1,769	2,000	1,287
Rental	1,669	2,177	1,861	1,962
Other	3,416	3,507	3,909	3,334

Partnerships that strengthen ties with other countries	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual
Number of formal initiatives	–	44	62	31
Number of other initiatives	–	37	41	38
<b>Total</b>	<b>30</b>	<b>81</b>	<b>103</b>	<b>69</b>

### 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 (see pages 117–148).

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, representative of leading cultural institution). Other initiatives include exhibition exchanges, visits to and from, participation (speakers, panels etc) in conferences/workshops, consultancies/advice, supply of information/materials to diplomatic missions/residences, collaborative programs, repatriation and loans/exchange of works with overseas collecting institutions.

## Analysis

Self-generated revenue was \$17.4M, well ahead of target (\$13.8M). Excluding one-off items, adjusted self-generated revenue was \$16M, which is still \$2.2M ahead of target and \$2.5M better than 2016–17 and \$3.5M better than 2015–16 adjusted results.

All the self-generated revenue lines, except venue hire, were near or ahead of budget. Most were better than last year. Some highlights include:

- » admissions revenue was near target despite the capital works program which closed the museum's foyer for two months
- » sponsorship receipts are better than budget largely due to the *Container – the box that changed the world* exhibition
- » fifty-one commercial and government sponsors contributing a total cash and in-kind revenue of \$1.9M in the 2018 financial year (compared to 33 sponsors as at 30 June 2017 and 15 as at 30 June 2016)
- » venue hire receipts are below a significant stretch target, largely due to lease of the conference centre (a former venue), significant disruptions caused by onsite construction activity and the competitive nature of the market. In 2016–17, the museum also secured a one-off major event which significantly improved the result for that year.

The Australian National Maritime Foundation raised \$857,000 cash this year, which was more than double the target. This included the funds raised for the search of HMAS *AE1*, major donations for the conservation of SY *Ena* and MV *Krait* and a further major donation to the Sadler Faithfull Program supporting Indigenous maritime heritage in Far North Queensland and the Torres Strait Islands. The total amount of donations this year was \$2.1M due, in part, to several high-value objects. The overall result for philanthropy is exceptionally good and exceeded only by last year's result (which was high due to the donation of SY *Ena*).

To assure additional revenue, this year the museum entered into long-term arrangements to accommodate Google and the Australian Maritime College (University of Tasmania) onsite.

The number of initiatives with other countries is well ahead of target. 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, the USA, and Indonesia. The museum's USA Gallery program and its focus on the 75th anniversary of World War II in the Pacific, together with early planning for the upcoming 250th anniversary of Captain James Cook's first Pacific voyage, has resulted in increased engagement with the USA and New Zealand.



Former Australian Maritime College (AMC) Principal Neil Bose, ANMM Director Kevin Sumption PSM, AMC General Manager Phil Leersen and University of Tasmania Vice-Chancellor (Research) Brigid Heywood, with AMC's flagship vessel *Bluefin*. Image Quentin Jones

Priority 7 – 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:

- » percentage of staff who have completed training using the online Learning Management System, including Workplace Health and Safety training
- » WHS incidents involving staff compared to benchmark organisations
- » number of adverse audit findings.

Criterion source

2017–21 Corporate Plan, p 29  
2017–18 Annual Operational Plan, Items 7.1 and 7.2

Results against performance criterion

2017–18 actual			
WHS injuries involving ANMM staff	13	7	12

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual
Adverse audit findings	0	0	0	2

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual
Percentage of staff who have completed at least one training course using the Learning Management System	90%	95%	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. An injury is considered significant if it requires notification to the regulator.

- 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

Organisational structural changes and new senior appointments will increase the focus on human resources strategic planning going forward.

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 over three years, came into effect on 11 September 2017.

This was the second year of museum’s Learning Management System (LMS). In 2017–18, the museum offered 36 courses via the LMS. A total of 13 courses were undertaken via the LMS, and 95% of staff completed at least one LMS course.



Workplace health and safety is a standing item for the meetings of the museum's Executive Management and the Council's Audit Committee. Councillors have toured the high-risk areas of the site. The workplace injuries involving staff were generally minor and none required reporting to the regulator.

The museum's preparedness for a crisis was independently reviewed this year. New crisis management procedures and protocols were developed and the museum's Crisis Management Team workshopped two scenarios to test the application of the procedures and enhance capability.

There were no adverse audit findings by ANAO in 2017–18. There are no issues outstanding from previous years. The museum's internal audit program has continued to be effective in proactively identifying areas for improvement.

A comprehensive review of delegations under the *Australian National Maritime Museum Act 1990* was undertaken and a new instrument of delegation made by the Council.

A review of the charters and operations of the Council's committees was also undertaken and new charters approved in February 2018.

The most significant policy change related to a new Deaccessioning and Disposal Policy for objects in the National Maritime Collection, which was approved in March 2018.



Funds provided by the Australian Government under the Public Sector Modernisation Fund enabled the completion of important disability access and safety compliance works and the refurbishment of the museum's theatre. ANMM image

## Delivery against the museum's 'Statement of Intent' for 2017–18

In 2017, the museum provided a Statement of Intent for 2017–18 in response to the government's 'Statement of Expectations'. The following table summarises progress in delivering the Statement of Intent.

### Progress in delivering the Statement of Intent

Intentions	Actions and results
<b>Innovation agenda</b>  In 2017–18, ANMM will contribute to the government's innovation agenda through investment in innovative outreach and digital education activities, particularly: <ul style="list-style-type: none"> <li>• implementation of the museum's <i>Virtual Endeavour</i> digital outreach program</li> <li>• development of a proposition for a new educational game building on the success of <i>The Voyage Game</i></li> <li>• creation of panorama screen content for use in the museum's <i>Action Stations</i> Pavilion and online</li> </ul>	<b>Strong results achieved and good progress:</b> <ul style="list-style-type: none"> <li>• The <i>Virtual Endeavour</i> program has now been implemented, with multiple versions for use by schools with different levels of technical capacity and broadband access. More than 10,000 students have visited the site and 1,539 classrooms have taken a virtual tour</li> <li>• The new game <i>Wreck Seeker</i> is now in development and fundraising stages. The concept development is complete, and educational animatics are in development. Full development will be reliant on funding from outside the museum, and grant applications are in development</li> <li>• <i>Clash of the Carriers</i>, created for the 75th anniversary of the Battle of the Coral Sea, was developed last year and is now part of the <i>Action Stations</i> onsite program. A new film for the 75th anniversary of Operation Jaywick is in development, as a co-production with the National Museum of Singapore</li> </ul>
<b>Diversity and inclusion</b>  Contribute to the government's diversity and inclusion objectives, including Closing the Gap, through the museum's programs, processes and Council membership, including: <ul style="list-style-type: none"> <li>• establish an additional ongoing Indigenous curatorial/ education position</li> <li>• introduce Indigenous traineeships and internships.</li> <li>• work closely with community to deliver the <i>Gapu-Monuk</i> exhibition and NAWI Conference</li> </ul>	<b>Strong results achieved and good progress:</b> <ul style="list-style-type: none"> <li>• One member of ANMM Council is Indigenous</li> <li>• The Indigenous Programs Team is staffed by two officers who are Indigenous</li> <li>• Attempts to recruit additional Indigenous officers were not successful in 2017–18. However, two Indigenous people will commence in 2018 under the IAGDP graduate program and four will commence in front-of-house roles</li> <li>• There was very strong engagement with community to deliver the exhibition <i>Gapu-Monuk Saltwater – Journey to Sea Country</i></li> </ul>
<b>Growth in self-generated revenue</b>  In 2017–18, ANMM will build on the success to date in pursuing opportunities for own-source income by a stronger focus in the museum on identifying and implementing alternative revenue, including: <ul style="list-style-type: none"> <li>• Implementing the agreed plan to increase revenue from unpaid visitors</li> <li>• Continuing to grow cultural tourist visitors to museum</li> <li>• Reviewing the museum's membership program</li> <li>• Meeting fundraising targets to support agreed priority projects for the Foundation Board</li> <li>• Seeking opportunities for cooperation with the NSW Government to enhance our revenue</li> </ul>	<b>Strong results achieved and good progress:</b> <ul style="list-style-type: none"> <li>• Total self-generated revenue was \$17.4M against a target of \$13.8M</li> <li>• Various strategies were implemented to increase revenue from unpaid visitors</li> <li>• The Australian National Maritime Foundation raised \$857,000 and total donations, including assets donated to the museum, were \$2.1M (against a target of \$346,000)</li> <li>• 33% of visitors to the museum were from overseas (against a target of 30%)</li> <li>• Significant liaison took place with the NSW Government regarding the proposed Maritime Heritage Precinct and another potential project</li> </ul>

<b>Budget repair</b>	<b>Some good results:</b>
<p>In 2017–18, ANMM will continue to identify and implement operational efficiencies in line with the expectation that all departments and agencies assist the government in achieving budget repair. In particular, the museum will:</p> <ul style="list-style-type: none"> <li>• deliver targeted savings in the ANMM floating fleet budget</li> <li>• complete implementation of new paint solution for HMAS <i>Onslow</i> and HMAS <i>Vampire</i> to deliver savings in refit costs through reduced frequency of docking</li> <li>• progress public sector modernisation energy projects as per approved project plan</li> </ul>	<ul style="list-style-type: none"> <li>• A new paint solution was implemented for HMAS <i>Onslow</i>. Refit of HMAS <i>Vampire</i> was deferred to 2018–19 year to accommodate RAN vessels</li> <li>• Refurbishment of museum foyer and theatre was completed. Other modernisation projects will be completed in 2018–19</li> <li>• Consultation and investigations are under way to deliver fleet rationalisation savings</li> </ul>
<b>International cultural diplomacy outcomes</b>	<b>Strong results achieved:</b>
<p>In 2017–18, ANMM will contribute to the government's cultural diplomacy outcomes within existing resources, with particular focus on the USA and Indonesia and a secondary focus on China, Singapore, India, Germany and Japan</p>	<ul style="list-style-type: none"> <li>• USA – USA Gallery and Programs, particularly 'War and Peace in the Pacific 75', including the Hawaiian Friendship Ceremony, and various touring exhibitions</li> <li>• Japan – schools involved in the 'War and Peace in the Pacific 75' online education activities and Friendship Ceremony</li> <li>• Indonesia – successful advocacy and advice re protection of HMAS <i>Perth</i>; negotiation of a new memorandum of understanding with ARKENAS is progressing</li> <li>• China – three senior staff visited China, including to deliver conference papers. A major Chinese exhibition is being organised for 2018</li> <li>• Singapore – an MOU was signed with National Museum of Singapore to co-fund an interpretive project for MV <i>Krait</i> to be shown in both countries</li> <li>• India – ANMM hosted the India Australia Business Council Awards in August 2017; two keynote speakers attended a major maritime museums conference in Kochi</li> </ul>

## 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 National Maritime Collection is growing well, as is the percentage of the collection available to the public. The museum is succeeding in attracting visitors onsite, offsite and online and visitor satisfaction is very high.

The museum's diverse exhibitions have been central to our success. Particularly noteworthy are *Escape from Pompeii – the unknown Roman rescue*, *Gapu-Monuk Saltwater – Journey to Sea Country*, *Container – the box that changed the world* and *James Cameron – Challenging the Deep*. Individually and collectively these exhibitions have had strong visitation and visitor appeal, good curriculum alignment, attractive programming, and opportunities for publicity, commercial return, reputational benefit and stakeholder engagement.

Our investment in programs is also attracting strong participation. This year we established the Australian Sailing Hall of Fame, hosted the Classic & Wooden Boat Festival and participated in *Vivid Sydney*. There were also two Welcome Wall ceremonies, unveiling a further 697 names.

The museum's contribution to student education reflects high-quality, curriculum-aligned programs onsite and online. Highlights of the year include the Hawaiian Friendship Ceremony marking 75 years of War and Peace in the Pacific, our annual Women in Science event and the second national symposium on Indigenous watercraft.

The museum's investment in Indigenous maritime heritage continues to be strong thanks to philanthropic support. And engagement with community will always be a priority, as demonstrated by our respectful and collaborative approach to the *Gapu-Monuk* exhibition. This exhibition was the national winner of the prestigious MAGNA Award for an Indigenous Project or Keeping Place.

The Public Sector Modernisation Fund enabled the museum's foyer and theatre to be refreshed and HMAS *Onslow* to be refitted, contributing to the appeal of our precinct. While these investments addressed statutory compliance and access issues, they have also contributed to visitor amenity and the museum's sustainability. Despite the significant disruption created by these capital works, the museum managed to meet revenue targets.

This year the museum earned 43.6% of revenue from own source (excluding one-offs), compared to 39.2% in 2016–17 and 36.2% in 2015–16. Revenue from admissions, retail, sponsorship, leasing, grants, donations and interest all exceeded target. The positive impact was partially offset by increased depreciation expenditure and a reduction in venue hire activity, which was affected by onsite construction work occurring during the year. Arrangements entered into this year with Google and the Australian Maritime College will have a significant financial and strategic benefit.

Going forward, it will be challenging for the museum to maintain growth without supplementation of operational funding. The next year will also be complex as the museum implements Encounters 2020 and 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 need to occur next year now that the museum has engaged staff with necessary expertise to lead this priority.

Finally, the museum fully delivered on its Statement of Intent for the year. Particularly notable achievements include raising the necessary funds to find HMAS *AE1* – Australia's first submarine – and the designation by Indonesia of the maritime protected zone around HMAS *Perth*.

Themed, character-led tours by both day and night are popular with younger visitors. ANMM image





Annex A

Framework for measurement of total onsite visitation

Total onsite visitation			
Paid		Unpaid	
<ul style="list-style-type: none"><li>• Paid ticketed visitors</li><li>• Lighthouse tour visitors</li><li>• Members visiting</li><li>• Participants in museum events and programs (other than school programs) for which a fee is charged (eg Family Fun Day)</li><li>• Participants at events in museum venues (venue hire includes access to museum)</li></ul>	Ticketed visitation		<ul style="list-style-type: none"><li>• Visitors to Wharf 7 foyer and tours</li><li>• Visitors to free outdoor exhibitions (eg <i>Container</i>)</li><li>• Visitors to free events and programs (eg Classic &amp; Wooden Boat Festival, Welcome Wall unveilings)</li><li>• People engaging with the outdoor offer</li><li>• People viewing the museum's rooftop projections from Pyrmont Bridge, Cockle Bay and Darling Harbour</li></ul>
	Paid ticketed visitors	Unpaid ticketed visitors	
	<ul style="list-style-type: none"><li>• Visitors who have purchased a paid ticket (Big Ticket, Special exhibition, 3D theatre)</li><li>• Tourism and group booking tickets (except where only visiting galleries)</li><li>• First purchase of membership</li></ul>	<ul style="list-style-type: none"><li>• Visitors who have received a free Galleries ticket</li><li>• Tourism and group booking tickets for galleries only</li><li>• Complimentary tickets</li></ul>	
	International visitors		
	<ul style="list-style-type: none"><li>• Individuals who reside overseas and tourism group bookings (either paid ticketed or unpaid ticketed)</li></ul>		
Other onsite interactions			
<ul style="list-style-type: none"><li>• Students participating in school programs (these are separately reported under the education KPIs; see page 37)</li><li>• People only using the museum's store</li><li>• People only using the museum's coffee kiosk or restaurant</li><li>• People only using the museum's amenities</li><li>• People only requesting information (eg about non-museum matters)</li></ul>			

At the New Beginnings festival in Randwick, Sydney, staff member Sabina Peritore promotes the Welcome Wall to a visitor from the Afghan Hazara refugee community. ANMM image



## Annex B

### Adjustments and corrections to the results for 2016–17 in the previous Annual Performance Statement

The following corrections are required to the 2016–17 results in the Annual Performance Statement published in the Australian National Maritime Museum's Annual Report for 2016–17. These changes have been incorporated in the 2017–18 Annual Performance Statement, along with some minor or consequential changes to some results for earlier years.

Page	Correction	Explanation
23	<b>Table 1</b> The 2016–17 actual result for total visitation was 1,523,197 (not 1,512,029)	The total visitation result is the aggregate of onsite and offsite visitation, including for exhibitions and other attractions. There was an arithmetical error in the calculation of total visitation (under-counting). Also, as discussed below, the museum was advised of additional offsite visitation after the 2016–17 Annual Performance Statement was compiled.
25	<b>Table 3</b> The 2016–17 actual result for visitors to the museum (offsite) was 763,188 (not 758,964)	The museum was advised of additional offsite visitation related to offsite attractions (n=4,224) after the 2016–17 Annual Performance Statement was compiled.
27	<b>Table 7</b> 2016–17 actual result for the % visitor satisfaction was 96% (not 95%)	This was a rounding error. The actual result was 95.58%.
28	2016–17 actual result for the % of international visitation was 33% (not 32%)	This was a rounding error. The actual result was 32.9%.
31	<b>Table 11</b> Key measures The percentage of the collection available to the public was 66.63% (not 58%)	The adjustment reflects a change in the methodology to report on the result on 30 June 2017. Quarterly results are now also reported. For completeness, the quarterly results for 2016–17 are included below.
31	<b>Table 11</b> Secondary measures The percentage of the total collection available to the public online was 65.13% (not 57%) The percentage of the total collection available to the public on tour was 0.14% (not 0.15%)	The adjustment reflects a change in the methodology to report on the result on 30 June 2017. Quarterly results are now also reported. For completeness, the quarterly results for 2016–17 are included below.
31	<b>Table 11</b> Secondary measures The number of program packages online was 20 (not 31)	The adjustment reflects a change in the methodology to report on the result on 30 June 2017 and addresses an arithmetical error. There was significant variation in the number of programs across quarters (ranging from 20 to 40).
33	<b>Table 13</b> 2016–17 actual result for donations was \$3,580K (not \$3.58K) 2016–17 actual result for sponsorship was \$1,160K (not \$1.16K).	The adjustment is a clarification to remove any doubt as to the results.

### 2016–17 quarterly results for Table 11 measures

	Q1	Q2	Q3	Q4
% of collection available to the public	58.34%	64.50%	65.57%	66.63%
% of collection available to the public online	56.78%	63%	64.08%	65.13%
% on display	1.40%	1.34%	1.34%	1.36%
% on tour	0.16%	0.16%	0.15%	0.14%