

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



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

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

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

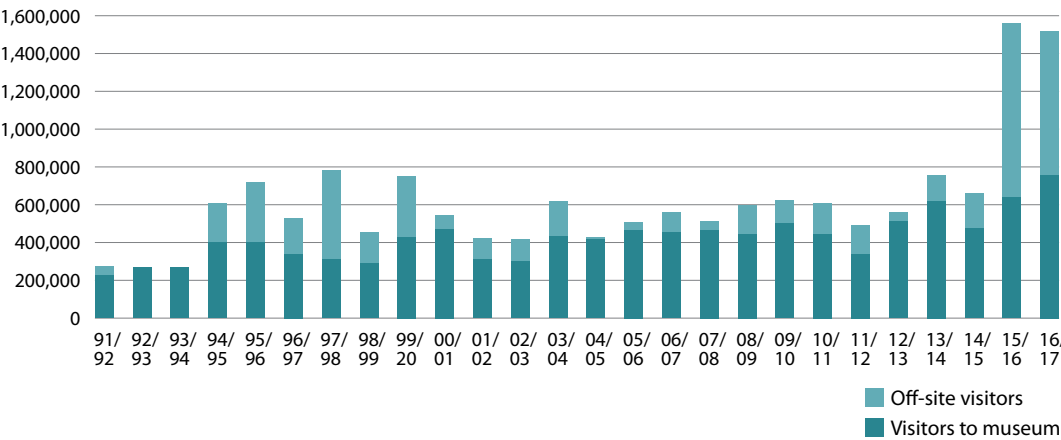


Table 2 Visitation to the museum’s website in 2016–17

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

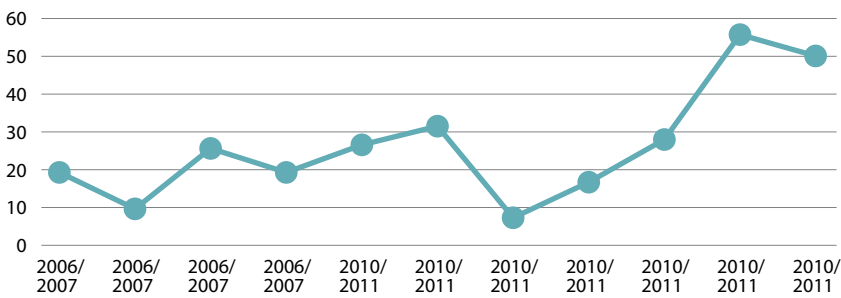
	2016–17 actual	2015–16 actual	2014–15 actual
Value of grants	\$125,000	\$135,000	\$135,353
Number of project grants	22	19	19
Number of projects supported in-kind	4	12	10
Number of internships	3	3	3

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 rehang 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.

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