



AUSTRALIAN
NATIONAL

MARITIME
MUSEUM

ANMM 12~13

Annual Report 2012–2013





© Commonwealth of Australia 2013

ISSN 1034-5019

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

Australian National Maritime Museum

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

Entry at 30 June 2013

Big Ticket

Galleries and exhibitions + vessels + Kids on Deck
adult \$25, child \$15, concession/pensioners \$10
Members/child under 4 FREE, family \$65

Galleries Ticket

Adult \$7, child/concession \$3.50,
Members/Australian pensioners/
child under 4 FREE, family \$17.50
Group bookings 20% discount on ticket prices
for groups of 10 or more
Free entry to galleries – on first Thursday of the
month excluding public and school holidays

Mailing address

2 Murray Street Darling Harbour
NSW 2000 Australia
Ph (02) 9298 3777
Fax (02) 9298 3780
Website (including this annual report)
www.anmm.gov.au

Contact officer

For enquiries about this report
please contact the editor
Ph (02) 9298 3779
Fax (02) 9298 3670
Email publications@anmm.gov.au

Editors Jeffrey Mellefont, Janine Flew
Staff photographer Andrew Frolows/ANMM
Graphic designer Austen Kaupe
Printed in Australia by Lindsey Yates Group

opposite: Visitors and guests
at an unveiling ceremony for
the museum's Welcome Wall.
Photographer A Frolows/ANMM

front cover: *Colours of India*,
exploring the compelling stories
of those who have migrated
to Australia by sea, was a
rooftop projection screened
on the roofline of the museum's
landmark Darling Harbour
building that was designed
by Philip Cox. The light show
was developed and written
by museum staff working
with architectural specialists
from The Electric Canvas.
Photographer Andrew Frolows/
ANMM

title page: When the son of
General Sir Hector Munro was
killed by a tiger in Bengal, India,
Tipu Sultan, ruler of Mysore,
commissioned a life-sized
mechanical automaton that
re-enacted the fatal attack.
The tableau was copied in
this glazed earthenware
figure, *Munro killed by a tiger*,
Staffordshire c1830. Lent by
the Victoria & Albert Museum.
Donated by Robert Breckman
in memory of his wife Julie

12 ~ 13

Chairman's message



It's my pleasure, once again, to present the Australian National Maritime Museum's Annual Report for the period 1 July 2012 to 30 June 2013. This Annual Report addresses the first year of the museum's Strategic Plan for the triennium 2012–2015, a key planning document that was developed and tabled in accordance with the *Australian National Maritime Museum Act 1990*.

This was a year in which the whole museum embarked, with energy and determination, on some of the most far-reaching changes to the organisation that most of us can recall. The changes incorporate the museum's physical infrastructure, its staffing and working arrangements, and extend to the way in which the organisation conceives of the discipline at the heart of its mission, as staff begin a process of redefining the 'master narratives' of the national maritime history that we present, and re-examine the way we present it.

The purpose is to revitalise an organisation that has, in the 22 years since it opened to the public, matured and developed into a respected national and international cultural institution, but which nevertheless understands the need to continue

to grow and adapt in a world of constant and rapid change – in communications and technology, in social, economic and political trends, and in its local and national environment.

The museum's ambitions are large and long-term, and the steps towards them in this year 2012–13 were necessarily initial and preparatory – but I am pleased to report to you in this publication some tangible and substantial achievements towards those longer goals.

Without question this ambitious program was launched in a period of global economic uncertainty, which we can see translating into financial uneasiness in our own environment, despite our nation's sound fundamentals. This will make getting the necessary stakeholder support for the museum's ambitions even more of a challenge. As the year advanced, looming pressures on the museum's resources signalled hard decisions, which had to be taken in the longer-term interest.

In all this, I would like more than anything else to pay my heartfelt tribute to the museum's staff, our Volunteers, Members and my fellow Councillors. Their willingness to embrace an extended agenda of change, their creativity and resourcefulness in effecting it, their ability to adapt to difficult circumstances and above all their enthusiasm for this very special organisation deserve our admiration and gratitude, as they provide for an exciting future.

I also wish to acknowledge with gratitude the support of our former Ministers for the Arts, the Hon Simon Cream MP and the Hon Tony Burke MP, the current Minister, the Hon George Brandis QC, and the Ministry for the Arts, and the contribution made by Ms Ann Sherry during her period of office on the Council.

Peter Dexter AM FAICD
Chairman
Australian National Maritime Museum Council

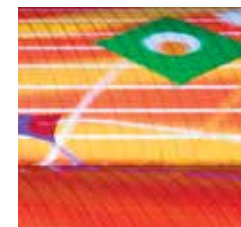
Chairman's message	3
Our vision	6
Our mission, values, key focus areas and strategic objectives	6



1 The year in review	
Highlights	11
Director's overview	13
Special exhibitions and attractions	19
Interactives and multimedia	26
Travelling exhibitions	27
Maritime archaeology	29
USA Gallery	29
Outreach, collaboration and partnerships	30
Performance indicators	39
Statutory information	42
Corporate governance; Privacy legislation; Freedom of information; Judicial decisions and reviews by outside bodies; Effects of ministerial directions; Indemnities and insurance premiums for officers; Workplace health and safety; Environmental protection and biodiversity	
Human resources	44
Enterprise agreements/AWAs; Salary rates and benefits; Performance bonus payment; Effectiveness in managing human resources; Key training and development initiatives; Productivity gains; Commonwealth disability strategy; Assessment of achievement in terms of Australian Government policy; The Enterprise Agreement; industrial democracy; Workplace diversity policy	



2 Financial statements	
Statement by council members and chief financial officer	48
Independent auditor's report	50
Statement of profit and loss and other comprehensive income	52
Balance sheet	53
Statement of changes in equity	54
Cash flow statement	54
Schedule of commitments	55
Schedule of contingencies	55
Notes to and forming part of the financial statements	56



3 Appendixes	
1 Visitor and Member programs	82
2 Selected acquisitions to the National Maritime Collection	89
3 ANMM publications	92
4 Staff publications and symposiums	93
5 Staff conference papers, lectures and talks	100
6 Staff media appearances	102
7 Staff professional appointments	104
8 Staff overseas travel	105
9 Organisation chart	106
10 APS staff	107
11 Council members	111
12 Council meetings and committees	114
13 Australian National Maritime Foundation	116
14 Patrons, co-patrons and supporters	117
15 Corporate Members	118
16 Volunteers	119
17 Consultants	126
18 Functions and powers of the Minister	128
19 Functions and powers of the museum	129
20 List of Acts administered	130
21 Director's statement	131
22 Photographic credits	132
23 Key to compliance	133
24 Index	134

Our vision

To explore and manage maritime heritage in ways that enlighten, inspire and delight people everywhere.

Our mission

To promote a broad interpretation of maritime heritage and culture; to preserve it and to bring it to life by

- developing and managing the National Maritime Collection through research, acquisition, conservation, and interpretation
- exhibiting the National Maritime Collection and other historical material in our care
- presenting maritime heritage information through public and learning programs, events, the internet and publications
- expanding our sponsorship, marketing and other commercial revenue sources

Our values

As an organisation and as individuals we remain committed to

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

Our key focus areas

- our audiences
- our collections
- our profile and reputation
- our site and galleries
- our resources

Our strategic objectives

- to be a must-visit museum
- to rejuvenate our museum and our site
- to extend our reach and outreach
- to be acknowledged both within Australia and abroad as the nation's leading authority on maritime heritage and affairs
- to realise the potential from our investment in new ICT infrastructure and systems
- to increase our revenues from non-government sources
- to invest in and develop our people

1

The year
in review

12 ~ 13





12 ~ 13

Highlights

Welcomed 520,502 site visitors, a 33% increase on 2011–12 – aided by a family-oriented summer program that included <i>Pirates!</i> and <i>Ships and the Sea</i>
Illuminated the museum’s roof with the spectacular projection <i>Waves of migration</i>
Participated in <i>Vivid Sydney</i> ’s winter festival of light, music and ideas, to launch our major ANMM exhibition <i>East of India – Forgotten trade with Australia</i>
Brought back a rejuvenated Classic & Wooden Boat Festival
Hosted compelling exhibitions <i>Rescue</i> and <i>Elysium Antarctic Visual Epic</i>
Reached 39,955 off-site visitors with travelling exhibitions
Undertook a major slipping of the HM Bark <i>Endeavour</i> replica to keep her in survey for her voyaging program
Began development of new master narratives to reinvigorate the galleries
Commissioned construction of North Gallery, a major new venue for temporary exhibitions
Reviewed use of all museum spaces to promote a better visitor experience
Attained a total of 41% of the collection digitised
Carried out an energy use audit to minimise energy and other resource consumption and reduce carbon footprint

opposite: Singer Juanita Tippins appears on the Cape Bowling Green Lighthouse during the 2012 Classic and Wooden Boat Festival.



12 ~ 13

Director's overview

The year on which we are reporting, 2012–13, saw the beginning of one of the most far-reaching programs of innovation and redevelopment that the Australian National Maritime Museum has undertaken since its opening in 1991. It touches on just about every facet of the museum's operations and facilities, and is one that will occupy us throughout this decade and beyond.

The goal is to consolidate and amplify our key attractions; to enliven and enhance the waterfront experience; to renew, refresh and re-present the core gallery content; and to provide a viable new exhibition space. These plans reach well beyond the normal three-year time frame of our mandated strategic-planning process, with the result that our present 2012–2015 strategic plan is entirely geared towards laying a solid foundation for them.

This year saw us putting in place the cornerstones of our ambitions. A fundamental one is the development of a ten-year master plan for permanent and temporary exhibitions, which was well under way. We undertook a review of the museum's current site architectural master plan, and immediately built a major new temporary exhibitions space. We began the development of new interpretation plans for our vessels, particularly *Endeavour*, *Onslow* and *Vampire*, as well as our wharves and pontoons. Work began on a new communications strategy, along with new sponsorship and corporate development strategies. And equally important were the steps taken towards the development and implementation of a digital outreach strategy.

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

To be a must-visit museum

This year saw a welcome turnaround in our crucial visitation figures, as we welcomed 520,502 site visitors, a 33% increase on 2011–12. This made us the most-visited museum in Sydney's highly competitive market for visitor attractions.

The exhibitions that delivered these numbers are catalogued in a separate section immediately following this overview. Their range and variety are notable. In particular, however, our Visitor Experience and Commercial Services staff worked intensively with creative and media services to renew a focus on the family sector over the vital summer months and beyond, creating a successful marketing campaign with the slogan 'Choose your own adventure' centred on a specially created character, Lucy. The emphasis was on action, activity and interactivity, and combined the attractions *Pirates!* and *Wetworld*, both developed by our own staff, with *Ships and the Sea* from Finland.

Spring of 2012 saw the return of the museum's Classic & Wooden Boat Festival with a greater investment in a theatrical presentation of the precinct, combining a light show and popular entertainers. Its centrepiece was the classic visiting yacht *Hurrica V*, which was soon to reach cinema screens as a key location of *The Great Gatsby*.

opposite: The museum's foreshore and Cape Bowling Green lighthouse illuminated for *Vivid Sydney* in 2013.

this year we featured in more than 1000 media stories around the country highlighting many of our projects and exhibitions



To rejuvenate our museum and our site

This year we made a major investment in laser rooftop projection technology in order to use our landmark museum building as a canvas – the largest in Sydney. The inaugural feature, *Waves of Migration*, explored the compelling stories of those who have migrated to Australia by sea, screened on the dramatic roofline of the museum's Philip-Cox designed building. The light show was developed and written by museum staff working with architectural specialists from The Electric Canvas. The *Waves of Migration* rooftop project won international recognition when it received a silver medal at the annual MUSE awards for outstanding achievement in museum media to enhance the museum experience and engage new audiences.

We then used this new asset to become a part of Sydney's successful and popular winter festival *Vivid: Lights, music and ideas*, building on our exhibition *East of India* to develop a playful and evocative projection, *Colours of India*. It was complemented by dramatic lighting of the museum vessels, lighthouse and waterfront, and achieved our aim of better connecting the museum to local communities and Sydney-wide festival events.

Moving swiftly to carry out elements of a revised site master plan, the ageing Commerce Gallery was disassembled and in its place we constructed a major temporary exhibition space, the North Gallery. It's located adjacent to an existing temporary exhibition space, Gallery One, which is also being reconfigured in order to address significant shortcomings and to give the flexibility to contribute to income as a commercial

venue. Cox Richardson architects were engaged to design improvements that better relate Gallery One to the new North Gallery.

Under the revised site master plan, two major enhancements were identified as priorities and work began immediately on realising them. Stage 1 is the RAN Pavilion, to be located on the South Wharf flanked by the major historic former naval vessels, Daring class destroyer *Vampire* and Oberon class submarine *Onslow* – considered the museum's major assets along with the *Endeavour* replica. It will provide a pre-visit engagement to improve visitors' experience of them, as well as a viable alternative for those unable to access the vessels for whatever reason. The pavilion will be a focus of the centenary of the RAN and its participation in World War 1. At the year's end tenders had been issued to a shortlist of architectural firms for the \$11 million project.

Stage 2 will be the Discovery Centre, an interactive learning facility with water-based activities and science learning, linked to the school curriculum. It will provide a significant increase in facilities for formal educational activities. A creative producer has been engaged to develop the content brief, and a functional design brief has been commissioned.

We began a longer-term project of relocating most staff to the museum's Wharf 7 Maritime Heritage Centre. This will liberate significant spaces of the main museum building to enable more flexibility in installing public facilities, and increase commercial returns from our properties. This is part of a longer-term plan to further diversify the museum's revenue sources.



To extend our reach and outreach

This vital objective is covered in detail in a following section of this report, with detailed accounts of our most important strategies to extend our resources in maritime heritage nationwide and beyond. They include key programs such as our annual MMAPSS grant scheme, and our sailing 'ambassador', the replica of James Cook's *Endeavour*. An innovation this year was to link high schools into our maritime archaeology fieldwork program by webcasts and teleconferencing. This took place during the March 2013 expedition of the ANMM archaeology team to Ferguson Reef on the Great Barrier Reef, investigating shipwrecks from the India trade. Another key strategy focus this year has been the launch of a digitisation strategy 2013–15, to make our significant and rich collection resources more widely available. It identifies, prioritises, guides and enables creation of new digital content and the management of existing data to build digital collections suitable for a wide range of initiatives.

opposite: The museum's waterfront during *Vivid Sydney* in 2013.

above left: Members' tour to Garden Island, 2013.



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

The year ended with the opening of *East of India – Forgotten trade with Australia*, a showcase for our own curators' scholarship. It was the culmination of years of research and contact with colleagues in India, including a series of workshops held in Mumbai and Kochi in February 2013 with Indian cultural institutions, aided by a grant from the Australia-India Council. It highlights the museum's commitment to engaging with the wider Asian and Pacific region, and is just one of a number of activities planned that respond to the Australian Government White Paper *Australia in the Asian Century*.

Crucial to this strategic objective is lifting the museum's media profile across Australia, and this year we featured in more than 1,000 media stories around the country, highlighting many of our projects and exhibitions. To assist our in-house team we engaged PR agency Impact Communications to strategically generate media interest in the museum's master plan and our new initiatives, and to position us as a 'museum of the future'. Armed with research identifying market segments in a way that provided new insights into

above right: ANMM design manager Johanna Nettleton (second from left) in Kochi, India, with students from the Centre for Heritage Studies, Hill Palace Museum

our audiences' motivations, we invested in a brand-refreshing effort that signalled our aspirations to both consumers and institutions in our sphere of influence.

This was applied to key promotional and information assets, including the museum's website, and notably to our flagship publication, the quarterly journal *Signals*. Its March 2013 issue came out in a generous, expanded format with a sophisticated design template that has been very well received. *Signals*, which celebrated its 100th issue during 2012–13, can rightly be considered the world's leading maritime museum periodical, communicating the work of the museum and its people not just to our Members and Australian readers but to our peers worldwide.

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

A strong focus for the museum has been upgrading its IT system environment over a period of years, with particular activity in this financial year on the Financial Management System (FMS) and Customer Relations Management software. The FMS reporting tool was given priority and was implemented from the bottom up for forecasting and 2013–14 budgeting. CRM user requirements were finalised and went to tender; this was more than an upgrade, as the project is to eliminate bespoke, customised databases that have proliferated across the museum. The long-running electronic document and records management system (EDRMS) project neared completion with the beginning of roll-out, training and support to users. An entirely new performance management process was inaugurated with, for the first time, easy online access enabling input from employee and supervisor. Deloitte was selected to migrate the museum's website from the obsolete Unity content management system to the new asset.

To increase our revenues from non-government sources

Admissions revenue of \$2.4 million from this year's strong increase in visitor numbers set another museum record, surpassing admissions for any other year in the museum's history, including the Sydney Olympic year. Commercial services revenue for the year was up 45% on the previous year and 21% ahead of budget, despite key closures affecting venue hire performance. There was an emphasis on revenue opportunities in the course of our extensive review of the uses of all museum facilities and spaces. A review of the museum's ticketing prices identified strategic changes to the packages we offer.

The review process is extending to the vital membership and commercial partnership programs, commencing in the year under review and extending into 2013–14.

To invest in and develop our people

Phase 1 of the ANMM staff restructure was enacted, establishing two new divisions and a new executive team. The emphasis was to refocus the museum's audience, commercial and exhibition activities. New appointments confirmed experienced leaders as assistant directors of two key museum divisions, and strengthened the fields of research, project management and finance. Moves were taken to secure additional capacity in the areas of education and Indigenous cultures. Restructuring has been undertaken in a participatory and consultative process that has included information and Q&A sessions, small-group forums in affected areas, and the museum's Joint Consultative Council of management, staff and union representatives.

The need to review future staff requirements is heightened by pressures on the budget brought about by a combination of the government's efficiency dividend, a commitment to the salary increases of the present enterprise agreement, and substantial inflationary pressures such as escalating energy costs. By the end of the year it was clear that staff numbers and associated costs would need to be scaled back, and to manage this a temporary freeze on staff recruitment was combined with a voluntary redundancy program, taken up by three staff as at 30 June 2013. When the planned balance of expenditure and income is attained, the museum will look to invest in new staff and product initiatives.

Operating environment

The impact of the very high Australian dollar has been widely noted in respect of inbound overseas tourists. The museum has traditionally drawn a substantial proportion of its visitation from this market, owing to its location in the prime tourist drawcard of Darling Harbour. As mentioned above, however, our visitation numbers and revenue increased this year, negating any losses from this market. A larger concern, also related to our location, will be the coming period of demolition followed by major reconstruction of the exhibition and conference facilities of Darling Harbour. While its effects on tourist numbers are unknown as yet, we are moving to capitalise on the demand for conference facilities during the construction period. At the end of the financial year the Sydney monorail ceased operation prior to



Signals, which celebrated its 100th issue during 2012–13, can rightly be considered the world's leading maritime museum periodical

the demolition of its track. With it the museum loses an asset that formerly delivered some visitors to the nearby monorail station as well as carrying museum advertising, although this is not expected to be a major factor.

The massive Barangaroo construction project for the redevelopment of 'The Hungry Mile', the former historic wharf precinct on the opposite side of Darling Harbour, is the other major change in our immediate environment. The construction has little direct impact on us – other than removing the last facet of a working waterfront that once provided an authentic maritime activity linking directly to the museum's subject matter. We are studying the implications and opportunities of the new business, residential and tourist populations that its completion will bring. To assist with this the museum this year joined a Darling Harbour development alliance of key stakeholders to implement strategies during the four-year precinct upgrade.

Outlook

A strong suite of programs for the coming period leads to confidence that this year's achievements in visitation, revenue, profile and reputation will continue. The museum has positioned itself strongly to participate in and benefit from the International Fleet Review, which celebrates the centenary of the arrival of the first Royal Australian Navy fleet into Sydney Harbour, bringing over 40 warships, a dozen tall ships and 10,000 naval personnel from more than 20 nations. The museum's vigorous program is led by its replica of James Cook's *Endeavour*, which will have a busy public sailing program throughout.

A major attraction over spring and summer 2013–14 will be the exhibition *Vikings – Beyond the legend*, a joint venture by the Swedish History Museum, Stockholm, and Museums Partner, Austria. It explores the Viking world in the light of the most recent archaeological discoveries, and includes several life-sized vessel reconstructions. This international touring exhibition brings us one of the two or three quintessential maritime topics of virtually universal appeal. In addition, its presentation and packaging – combining rare and important artefacts with innovative, ultra-modern display and interpretation techniques – signal the direction we see our own exhibitions and renewed galleries taking.

Beyond 2013–14 lie the important centenaries of the beginning of World War 1, and the nation-defining events of the victory of the first HMAS *Australia* over the German raider *Emden*, and then the anniversary of Gallipoli with its lesser-known story of the Australian submarine *AE2*. With our RAN Pavilion coming on line in time for these centenaries, and their scope to build even further on our collaborations with the RAN, these will be of great significance to the museum.

above: *Signals* issues 102, 103 and 104, whose covers promoted our major exhibitions *Elysium Antarctic Epic*, *East of India – Forgotten trade with Australia* and *Vikings – Beyond the legend*.



12~13

Special exhibitions and attractions

Elysium Antarctic Visual Epic

In 2010 a team of explorers comprising wildlife photographers, filmmakers and scientists embarked on an expedition from the Antarctic Peninsula to South Georgia. This stunning visual record of the expedition captured life above and below the ice, the fauna and flora, glaciers, and the magnificent land and seascapes of this great wilderness.

Team leader Niki Mortimer
Curator Niki Mortimer
Designers Hamish Palmer, Heidi Riederer
Public programs Annalice Creighton
Marketing Jackson Pellow
Venue South Gallery
Dates 13 April–11 August 2013

Remembering Titanic – 100 years

To mark the centenary of *Titanic*'s sinking with the loss of 1,500 lives, the construction, disaster, rediscovery and controversy surrounding the sinking and salvage were explored. The exhibition featured costumes and props from the 1997 movie *Titanic*.

Team leader Niki Mortimer
Curator Kieran Hosty
Designers Hamish Palmer, Adrienne Kabos, Dale Veldhoven contract designer
Registration Sally Fletcher
Conservation Jonathan London
Interactives Dianne Churchill
Public programs Annalice Creighton
Marketing Jackson Pellow
Venue South Gallery
Dates 29 March–11 November 2012

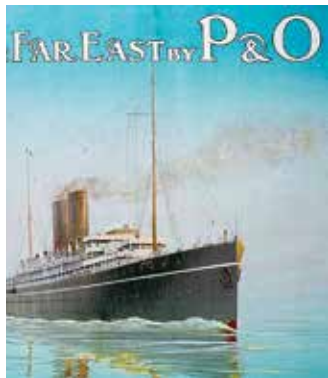
Fish in Australian art

Fish have featured in art in Australia for thousands of years. Artists have put fish in the picture to document, decorate, delight and provoke. From the dinner table to the ocean, fish are an intriguing theme, and the works explored the emotional and dramatic, the humorous and eccentric. This unique exhibition spanned Australian art history.

Team leader Mariea Fisher
Curator Penny Cuthbert
Consultant curator Stephen Scheduling
Designers Johanna Nettleton, Heidi Riederer, Hamish Palmer
Registration Will Mather
Conservation Rebecca Dallwitz
Public programs Neridah Wyatt-Spratt
Marketing Jackson Pellow
Venue Gallery One and North Gallery
Dates 5 April–26 August 2012



opposite: Adélie penguins,
Petermann Island, Antarctica
(detail).



P&O celebrating 175 years

A small selection of posters, photographs and prints from the museum's extensive P&O archive marked the 175th anniversary of the iconic shipping line in 2012. P&O has played a significant role in Australia's maritime and immigration history since the first mail service from the UK to Australia was established in 1852.

Team leader Niki Mortimer
Curator Kim Tao
Designer Adrienne Kabos
Registration Anupa Shah
Conservation Sue Frost
Venue Tasman Light Gallery
Dates 17 October 2012–
19 May 2013



Escape from Vietnam

A selection of 14 photographs from the collection of the Archive of Vietnamese Boat People documented one of the largest mass migrations in modern history – the exodus of boat people from Vietnam to South-East Asian refugee camps in the late 1970s and 80s.

Team leader Niki Mortimer
Curator Kim Tao
Designer Daniel Ormella
Registration Anupa Shah
Conservation Sue Frost
Venue Tasman Gallery
Dates 13 June–14 October 2012



Ships and the Sea

A hands-on exhibition that highlighted modern seafaring and its industry. Visitors could 'operate' a forklift to pick up containers, steer remote-controlled ships around the museum's pond, design a ship of the future, rescue someone who had fallen overboard, and explore port operations, safety at sea, navigation, seafarers' stories and marine archaeology.

Exhibition by Heureka The Finnish Science Centre

Team leader Mariea Fisher
Curator Stephen Gapps
Designers Daniel Ormella,
Hamish Palmer
Registration Anupa Shah
Public programs Neridah Wyatt-Spratt
Marketing Jackson Pellow
Venue North Gallery
Dates 7 December 2012–
28 April 2013



Pirates!

A rollicking kids' adventure in which visitors could walk the gangway to the pirate ship, encounter the ghost of Blackbeard in the captain's cabin, search for loot in the dark pirate cave, pick a pirate name and seek out clues to follow a treasure trail.

Team leaders Mariea Fisher,
Neridah Wyatt-Spratt
Designers Stephen Hain,
Johanna Nettleton, Daniel Ormella
Public programs Neridah Wyatt-Spratt
Marketing Aimee Ocampo
Venue Gallery One
Dates 22 September 2012–
24 February 2013



Classic & Wooden Boat Festival

The 2012 Classic & Wooden Boat Festival combined the perennial attraction of stunning classic craft with a new emphasis on popular entertainment and performance, to give this biennial, springtime museum attraction a makeover and attract new audiences. It was a showcase for the museum's Australian Register of Historic Vessels, and a key opportunity for the museum to visit and assess other people's historic craft, which can be offered the opportunity to nominate for the ARHV.

Coordinators Alana Thompson, Visitor Programs, Fleet
Entertainment program designed by Catapult Creative Productions Ltd
Venue Darling Harbour
Dates 12–14 October 2012



Wrecks and reefs

The underwater lens of maritime archaeology explored four Australian shipwreck sites on remote coral reefs off tropical Queensland – those of the early colonial ships *Mermaid*, *Porpoise*, *Royal Charlotte* and *Cato*. Vivid images by expedition photographer Xanthe Rivett followed the underwater team led by ANMM and revealed the unique marine environments they encountered.

Team leader Niki Mortimer
Curator Kieran Hosty
Designers Heidi Riederer,
Johanna Nettleton
Registration Cameron Mclean
Conservation Caroline Whitley,
Rebecca Dallwitz
Public programs Anne Doran
Marketing Aimee Ocampo
Venue South Gallery
Dates 29 November 2012–
2 April 2013



Waves of Migration

The museum's iconic roofline, evoking sails and waves, became the canvas last summer for a dynamic new light show exploring migration to Australia and the compelling stories of those who have come across the seas. From convicts and early settlers to ten-pound Poms, displaced persons and seaborne refugees, Australia is a nation of migrants. The light show premiered on Australia Day.

Curator Kim Tao
Designer The Electric Canvas
Venue ANMM roof
Dates 26 January–28 February 2013



Wetworld!

Our summer guests battled it out on the museum's wharf with super-soakers and water pistols in this family water play area where non-stop action and fun combined.

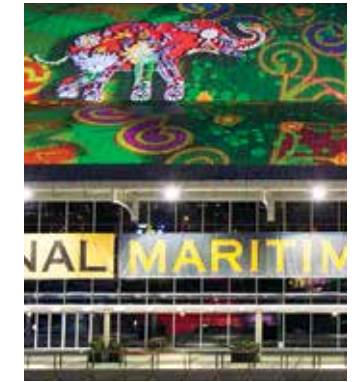
Coordinator Neridah Wyatt-Spratt
Designer Whitecube
Venue North Wharf
Dates 28 December 2012–
28 February 2013



Rescue

Rescue's interactive exhibits gave visitors a feeling for what it's like to be involved in land, sea and air rescues. They could try out a life-sized helicopter simulator, navigate a jet ski to find a swimmer washed out to sea, experience what it's like to find their way through a smoke-filled room, and learn about search techniques and rescue equipment.

Exhibition produced by Scitech, Perth, Western Australia
Team leader Mariea Fisher
Curator David Payne
Designers Adrienne Kabos, Hamish Palmer
Registration Anupa Shah
Public programs Amelia Bowan
Marketing Aimee Ocampo
Venue Gallery One
Dates 16 March–14 July 2013



Vivid festival building projection and events

As part of Sydney's renowned Vivid festival, the museum's rooftop reflected the colours, patterns and sounds of India, inspired by the museum's exhibition *East of India – Forgotten trade with Australia*. On Friday and Saturday nights throughout Vivid, the museum's waterfront remained open to the public for visitors to enjoy Indian-inspired food and entertainment.

Coordinator roof projection
Neridah Wyatt-Spratt
Events program Andrew Downie
Designer roof projection
The Electric Canvas
Additional lighting Stephen Hain
Venue Museum waterfront precinct, roof and Pyrmont Bridge



East of India – Forgotten trade with Australia

The early Australian colonies, at the 'ends of the earth' from Europe, turned to nearby Asia for survival and growth. *East of India – Forgotten trade with Australia* tracked our colonial links with India, which became a lifeline for the struggling colonists. An essential part of the story reveals the power and monopoly of the Honourable East India Company, or 'John Company' as it came to be known, its rise and its inevitable decline.

Team leader Mariea Fisher
Curators Nigel Erskine, Michelle Linder
Designers Johanna Nettleton,
Daniel Ormella
Registration Will Mather
Conservation Caroline Whitley
Public programs Jeff Fletcher
Marketing Matt Lee
Venue North Gallery
Dates 1 June–18 August 2013



Saltwater Visions

NAIDOC Week 2013 commemorated the 50th anniversary of the Yolngu people's Yirrkala Bark land rights petitions to Federal Parliament. Five of the 10 barks on display from the museum's Saltwater Collection were evidence in a 2008 Australian High Court case that recognised traditional owners and their use of coastline and coastal waters. These important bark paintings are the spiritual and legal basis of the Yolngu people's ownership of saltwater country in north-east Arnhem Land. They were purchased with the assistance of Stephen Grant of the GrantPirie Gallery.

Team leader Niki Mortimer
Curator Stephen Gapps
Designer Adrienne Kabos
Registration Anupa Shah
Conservation Sue Frost
Venue Tasman Light Gallery
Dates 23 May 2013–
23 February 2014

Wharf 7 interpretive fitout *Seaworthy and Seachange*

The Wharf 7 Maritime Heritage Centre foyer now houses a spectacular new display of classic Sydney watercraft – all on the Australian Register of Historic Vessels – plus engines and major artefacts from the Sydney Heritage Fleet, and alongside craft of national significance from the National Maritime Collection. Exhibitions also explore the history of Pyrmont and the nearby industrial harbourscape, placing our modern setting in its historical context. Wharf 7 also houses the collections, libraries, workshops and offices of both ANMM and Sydney Heritage Fleet. Lightship CLS4 *Carpentaria* and the barque *James Craig* are moored alongside.

Coordinators Narottami Emmett,
Daina Fletcher
Curators Daina Fletcher,
Megan Treharne
Designers Aaron Maestri,
Architectural Projects Pty Ltd
Venue Wharf 7 Maritime Heritage
Centre
Dates From October 2012

Wharf 7 foyer with a floating frieze of historic harbour photographs by William James Hall, and a figurehead carved for Sydney Heritage Fleet's 1874 barque *James Craig* by Dennis Adams, transformed by Indigenous art students.



12~13

Interactives and multimedia

Watermarks – adventure, sport and play exhibition

First Lady virtual tour

First Lady was the yacht in which Kay Cottee became the first woman to sail solo, unassisted and non-stop around the world, in 1988. A virtual tour of *First Lady* is available via a touch-screen display in the exhibition, allowing all museum visitors an opportunity to explore the interior of the vessel. While guided tours of the yacht are available, they only take place at selected times and are limited to small groups. This virtual tour is also intended for visitors with restricted mobility who may not be able to undertake a full guided tour of the yacht. An HTML5 version is also being produced to run on mobile devices.

Coordinator Diane Churchill
Curator Daina Fletcher
Designer Aaron Spence, Panedia
Venue Watermarks gallery

Wharf 7
foyer redevelopment

The Dictionary of Sydney

The Dictionary of Sydney at the Australian National Maritime Museum is a collaboration between the ANMM and the *Dictionary of Sydney*. A filtered subset of the dictionary's main site comprising material that shaped Sydney Harbour, selected by the dictionary team and museum curators, is available to visitors via a touch screen display in the museum's

Wharf 7 Heritage Centre foyer.

A bespoke front page, comprising historical overlay maps, with specific pointers to selected dictionary items and a sliding timeline, has been developed for the project.

The content is delivered via a separate link hosted on a proxy server set up by Arts eResearch at the University of Sydney.

Pymont in pictures

This video comprehensively covers the story of Pymont and its waterway in pictures from the time of the First Australians to the present. The still images have been creatively treated and supplemented with modern moving images. The juxtaposition of historic and modern images brings historic Pymont to life for contemporary audiences.

Taipan – Ben Lexcen's revolutionary 18-foot skiff

Triggered by touch, this multimedia program shows *Taipan*'s performance under sail, demonstrating the importance of Ben Lexcen/Bob Miller's design innovations. It also features other historic 18-foot skiffs, highlights *Taipan*'s significance on the Australian Register of Historic Vessels, and provides a visual record of the museum's research/conservation project to restore *Taipan* in 2006–07.



Australia II test tank model

Triggered by touch, this multimedia program revisits *Australia II*'s historic win of the America's Cup trophy in 1983; highlights the significance of the *Australia II* test tank model as evidence of the innovation and experimentation involved in Ben Lexcen's secret development of the revolutionary winged keel of the 12-Metre yacht *Australia II*; updates the story of the design of the winged keel with the controversial claims made by Dutch naval architect Peter van Oossanen over the intellectual property of the design; and features the very thrilling, expensive and dangerous new AC72 class catamarans that race for the America's Cup today.

Propulsion

This video comprises both still and moving images. Motion graphics – zooming, panning, roaming – are used across selected images of historic motor boats, rowing shells, marine engines, magazine covers and people to create an illusion of movement, while animation is used to add humour and give life to selected still images.

Wharf 7 Foyer interpretive team
Coordinator Dianne Churchill
Curators Daina Fletcher,
Stephen Gapps, Veronica Kooyman,
David Payne
Multimedia production Mental Media
Pty Ltd
Venue Wharf 7 foyer
Dates From October 2012

12~13

Travelling exhibitions

On their own – Britain's child migrants

From the 1860s until the 1970s, more than 100,000 British children were sent to Australia, Canada and other Commonwealth countries through child migration schemes. The lives of these children changed dramatically and fortunes varied. Some forged new futures; others suffered lonely, brutal childhoods. All experienced dislocation and separation from family and homeland.

A collaboration between ANMM and National Museums Liverpool, UK

Team leader Mariea Fisher
Curators Daina Fletcher, Kim Tao,
Lindl Lawton, Sally Hone
Designers Daniel Ormella,
Johanna Nettleton
Registration Anupa Shah
Conservation Jonathan London
Public programs Marina Comino,
Jeff Fletcher, Lauris Harper
Marketing Karen Worsfold
Venues and dates
Albury LibraryMuseum, NSW,
23 February–28 April 2013
Tasmanian Museum and Art Gallery,
8 June–25 August 2013



Freshwater Saltwater – Aboriginal and Torres Strait Islander prints

Prints from the museum's collection commemorate the rich living relationship between Indigenous people and water. Vivid representations of marine life and environments celebrate the survival of these communities and their struggle for justice and land and sea rights.

Team leader and curator Niki Mortimer
Designer Slade Smith contract
designer
Registration Will Mather
Conservation Caroline Whitley
Public programs Cathy McCabe
Marketing Karen Worsfold
Venues and dates
Bundaberg Regional Art Gallery, QLD,
15 May–8 July 2012
Bribie Island Seaside Museum, QLD,
2 August–1 October 2012



Wrecks, reefs and the Mermaid

Photographs by Xanthe Rivett illustrate the museum's work during two archaeological expeditions to remote coral reefs off the coast of Queensland.

Team leader Niki Mortimer
Curator Kieran Hosty
Designer Heidi Riederer
Registration Anupa Shah
Venue Manning Regional Art Gallery,
Taree, NSW
Dates 7 December 2012–
3 March 2013





12 ~ 13

Maritime archaeology

The four trained underwater archaeologists of this important museum program continued the work that receives extensive media coverage to inform the public.

The museum's scientific diving team participated in a number of projects over the last year, including an expedition to Ferguson Reef, 600 kilometres north of Cairns, to survey a series of shipwrecks in the vicinity of the Raine Island Entrance, including the Indian-built troop ship *Fergusson* (1841), the Indian-built opium trader *Morning Star* (1814) and the Javanese-built, Calcutta-registered merchant ship *Frederick* (1818). This successful expedition – sponsored by the Silentworld Foundation and in collaboration with the University of Sydney – also featured two live webcasts from the expedition vessels via the Department of Education (NSW) Distance and Rural Technologies (DART) communication system.

Curator Kieran Hosty collaborated with a number of universities and organisations, including Flinders University (South Australia); James Cook University (Queensland); Lizard Island Research Station (Australian Museum); Maritime Archaeological Association of Queensland; the Australasian Institute for Maritime Archaeology; Great Barrier Reef Marine Park Authority; Department of Environment and Heritage Protection (Queensland); Heritage Office, Department of Planning and Environment (NSW); Heritage Division, Department of Sustainability, Environment, Water, Population and Communities (Federal); and The Silentworld Foundation regarding ongoing maritime archaeological research projects in New South Wales and Queensland.

The scientific diving team undertook regular training and test dives in Sydney Harbour, including survey work on the paddle steamer *Herald* (1884), *Royal Shepherd* (1890) and *Centurion* (1887), as well as providing services to museum infrastructure by conducting underwater surveys and inspections of the museum's historic vessels and pontoons.

The museum tendered for and completed a contract for the maritime archaeology component of the Kurnell Oil Terminal Redevelopment Project in Botany Bay, run by the Australian Museum Business Service.

12 ~ 13

USA Gallery

The USA Gallery is the legacy of a generous endowment by the USA to Australia in the bicentennial year, 1988. Its purpose is to highlight the significant maritime relations between the two countries on either side of the Pacific Rim. This year saw the retirement of longstanding USA Gallery Curator Paul Hundley, and the appointment of his successor, USA Gallery Program and Development Manager Richard Wood.

Following an independent external review of the USA Gallery, an independent academic and community-based committee has been convened to provide guidance in the development of a new narrative for the gallery. This will be developed within the context of an overall redevelopment of the museum's core galleries. The first meeting of the USA Gallery Community Advisory committee was in November 2012.

To promote maritime links between our two countries, the museum awards an annual fellowship to a museum professional from the United States. This year there were two recipients. Maxwell J Plarr, Head Sailing Coach of Christopher Newport University Varsity Sailing Team and Afterguard of the Christopher Newport Sailing Foundation, used ANMM collections and its research library to study aspects of competitive yachting between the two nations. Rebecca Torsell was awarded a fellowship to work with the conservation department in their efforts to preserve recovered marine artefacts. While at the museum in February and March 2013, she focused on examining the quantitative assessment and desalination methodologies for cupreous (copper-based) artefacts, and assisted in a major in-situ conservation project on the HMS *Sirius* anchor.

opposite: Maritime archaeology manager Kieran Hosty investigates the anchor of the India-trade wreck *Fergusson* on Ferguson Reef in the Great Barrier Reef, QLD.

The Australian National Maritime Museum continues to develop a wider reach and to extend its services to communities outside Sydney and across Australia.

Outreach encompasses a wide range of activities including (but not limited to) print and electronic publishing, media, public and schools programs, community-based projects, travelling exhibitions, web-based programs, advisory services to remote and regional Australia, on-site visits, grant and internship programs, building collaborative relationships and access through voyages of the museum's HM Bark *Endeavour* replica.



MMAPSS grants to regional and community organisations

The museum's Maritime Museums of Australia Project Support Scheme (MMAPSS) provides grants of up to \$10,000 to non-profit organisations such as museums and historical societies that care for Australia's maritime heritage, usually community-based and often run by volunteers, to fund a range of projects including those related to restoration, conservation, collection management and exhibition development. MMAPSS is administered by the museum and jointly funded with the Australian Government with support provided by the Ministry for the Arts, Attorney-General's Department (and formerly by the Office of the Arts, Department of Regional Australia, Local Government, Arts and Sport). The scheme was initiated in 1995 and since then the program has distributed more than \$1 million and supported organisations across Australia to run more than 290 projects. This year we awarded \$130,065 plus in-kind support and internships to heritage projects from 30 organisations.

above: An Oberon class submarine in the municipal park of Holbrook, NSW.

MMAPSS grants awarded in 2012–2013 were:

New South Wales

[Bermagui Historical Society Incorporated – in-kind support](#)

For the services of an ANMM designer to assist with display cases for an exhibition relating to the famous US pulp-Western writer Zane Grey, who made Bermagui the base for his game-fishing holidays.

[Clyde River and Batemans Bay Historical Society \\$5,000](#)

For the Canary of the Clyde project. An ANMM curator will assist with developing a conservation plan for a turpentine-wood oyster punt, an artefact that is important to the commercial history of local oyster farming, and for interpretive signage.

[Eden Killer Whale Museum \\$1,200](#)

For establishing a museum environment monitoring system, through the purchase of six USB data logging units to monitor and adjust the current collection storage conditions at this South Coast fishing port museum.

[Fort Scratchley Historical Society \\$8,500](#)

For stage one of the restoration and structural works to the site of the western barbette at Fort Scratchley, the 80-pound rifled muzzle-loading gun and its gun mount, to interpret this important site guarding the entrance to the port of Newcastle.

[Holbrook Submarine Museum \\$5,000](#)

For the Masts for the Future project, to replace the existing false array of periscopes, snorkels and aerials of this inland town's Oberon class submarine HMAS Otway. They will be upgraded to original hardware authentic to the class when it was in commission through the 1970s, 80s and 90s.

Jerrinja Local Aboriginal Land Council \$5,000

For the Jerrinja Traditional Canoe Making project, to construct four Aboriginal bark canoes to revive traditional techniques and practices. The council will mentor and work with Aboriginal youth recruited from the juvenile justice system and local schools.

Lady Denman Heritage Complex \$5,000

For conservation of the historic fishing launch known as *Crest/Ninon*, supporting essential restoration and preservation work supervised by a qualified shipwright.

Mid North Coast Maritime Museum – in-kind support

For the Let There be Light project, support will be provided by an ANMM designer to visit, review and provide recommendations on display lighting.

River Canoe Club NSW Inc \$3,300

For the Australian Canoeing and Kayaking Heritage Preservation project, funding for the digitisation component of archival Super 8 and standard 8-mm films.

Tamarama Surf Life Saving Club Inc \$4,000

For the Tamarama Heritage project, stream two, stage one: for a significance assessment and collection plan, related to digitising and conserving heritage items.

Northern Territory

Darwin Military Museum \$5,000

For a conservation plan for the two 6-inch guns from HMAS *Brisbane* that formed part of Darwin's defences during World War 2, so they can be restored for display.

Queensland

Blackbird International Ltd \$10,000

For the Saving Torres Strait Pearls project, to record the history, songs, dances, stories and photographs relating to the pearling lugger *Antonia*, which is currently undergoing restoration in Townsville.

National Trust of Queensland – James Cook Museum \$3,000

For the *May-Belle* project, for an ANMM specialist to document the lines and develop a vessel management plan for the *May-Belle* and for interpretation materials.

Queensland Maritime Museum \$3,000

For the World-War-2-era River class Frigate HMAS *Diamantina* Type 271 radar installation and interpretation project.

below: *May-Belle*, a riveted iron flood boat and ferry from the gold-rush era of the late 1800s, is now housed in the James Cook Museum, Cooktown, QLD.

opposite: PS *Marion* is the pride of the Mannum Dock Museum of River History at Mannum, SA.



South Australia

Alexandrina Council – Friends of PS Oscar W \$5,000

For the project Paddle Steamer and Barge Building at Goolwa 1853–1913, to build on the existing education program for schools and the general public with a digital film documentary on paddle steamer and barge building at Goolwa.

Mannum Dock Museum of River History \$10,000

To design, plan and cost stages three and four of the All Steamed Up project at the Mannum Dock museum of Murray River steamboat history.

Mid Murray Council/PS Canally Restoration Committee \$5,000

Towards the restoration of PS *Canally*, with prior research and the development of a vessel management plan.

Tasmania

Australian Maritime College – in-kind support

For an ANMM curator to provide support and assist in researching and recording objects of maritime significance.

Maritime Museum of Tasmania \$3,000

For the *Surfing in Tasmania* travelling exhibition on the history of surfing and surf culture in Tasmania.

Narryna Heritage Museum Inc \$1,500

For a project to conserve the *Sir John Rae Reid* ship's portrait and frame, for research into the painter and provenance of the portrait.

Steamship Cartela Trust \$1,500

For the disassembly of Plenty and Sons triple expansion steam engine, for a member of Sydney Heritage Fleet with experience in vintage steam engines to conduct a survey of the original 1912 engine.

Wildcare Inc Friends of Maatsuyker Island (FOMI) \$2,800

To catalogue heritage objects in the Maatsuyker light station and light tower and on the island from the last 121 years of European occupation.

Victoria

Flagstaff Hill Maritime Village \$9,545

For the Flagstaff Hill Shipwreck Collection Discovery Trail project, to develop video podcasts that will link the existing Heritage Victoria Shipwreck Discovery Trail and detail the links between the actual sites of wrecks and the collection pieces held by the organisation.

Gleneilg Shire Council \$8,000

For the Conservation of Portland Lifeboat project, for essential structural and some cosmetic works on the vessel as identified in the Portland Lifeboat Conservation Management Plan 2010.

Koorie Heritage Trust Inc \$5,000

For the Ganagan (Deep Water) Waterways in Koorie Life and Art project, for content development for an online component complementing a physical exhibition. This funding will allow artworks and associated stories from the exhibition to be featured on the website.

Mallacoota and District Historical Society Inc \$5,000

For the Mallacoota's Sea Mine Field project, for a research project to further develop the interpretation of the region's military maritime history from World War 1.

Melbourne Steam Traction Engine Club Inc \$1,420

For digitising and conserving engineering drawings of the *Lyttelton II* steam tug, the engine room of which is being preserved by the club.

Museums Australia (Victoria) \$7,800

To provide training to non-professional museum workers in the management of collections of maritime artefacts, in particular shipwreck materials.

Western Australia

Carnarvon Heritage Group Inc \$1,500

For interpretation and restoration work on the historic vessel *Little Dirk*, a Shark Bay pearler or cutter that had many names and uses in its life.



Norfolk Island

Norfolk Island Museum \$5,000

For the museum's Start-Up Education Program, to develop an education program and associated materials for the museum and to train museum personnel in their delivery.

MMAPSS internships

The MMAPSS interns for the period were:

Kirsty Parkins from the Frank Partridge vc Military Museum, Bowraville, NSW, who volunteers in cataloguing their library collection. One week's professional development with the ANMM in aspects of textile and paper conservation and in digitising photographic archives (3–7/12/12).

Ross James from Steamship *Cartela* Ltd, Tasmania. One week's professional development with the ANMM in aspects of ship restoration and volunteer management to apply to the restoration of *Cartela*, a 123-foot (37.5-metre) timber river steamer built in 1912, with the aim of keeping the vessel running on the Derwent River in her original role as a passenger boat (14–18/1/13).

Michael Smith, director of maritime projects at Blackbird International, North Mackay, Queensland, which secured a MMAPSS grant for the project Saving Torres Strait Pearls (see above). During his one-week internship at the ANMM, Michael worked with curator Dr Stephen Gapps on this project, focusing also on collection development and promotion, websites, engaging young audiences, and fleet restoration and maintenance (11–15/3/13).

Mark Hosking, an administration officer with the Maritime Museum of Tasmania. He spent a one-week internship at the ANMM developing knowledge and skills in volunteer and visitor management, front of house, designing and preparing public programs, curation, registration, lighting exhibitions and planning exhibitions. He also has the goal to develop an online presence for his museum (18–22/3/13).

Travelling exhibition program

As part of our mandate to present Australian maritime history across Australia, our travelling exhibitions are important to our outreach program. Small and larger exhibitions are toured to many regions and states. Supported by a grant from the federal government's National Collections Institution Tour and Outreach (NCITO) program, *On their own – Britain's child migrants* was presented at the Western Australian Maritime Museum, Perth; National Archives, Canberra; Albury Library/Museum; and Tasmanian Museum and Gallery, Hobart. The *Sail Away* program – smaller exhibitions of paintings, prints and photographs, complete with education and marketing material – travels to many regional venues without support staff. *Freshwater Saltwater – Aboriginal and Torres Strait Islander prints* (also supported by an NCITO grant) was shown at Bundaberg Regional Art Gallery and Bribie Island Seaside Museum, Queensland, and *Wrecks, reefs and the Mermaid* was shown at Manning Regional Art Gallery, NSW. In 2012–13 exhibitions on the road reached 39,955 visitors. For further information about the museum's exhibitions, refer to pages 18–27.

Curatorial sections

The work of the curatorial staff in developing exhibitions, providing professional services and advice, and partnering with a diverse range of organisations is reflected in many sections of this annual report. Section 1: The Year in Review includes a catalogue of the year's exhibitions. Publications, lectures, and media appearances by members of the curatorial sections are listed in Appendixes 4, 5 and 6.

Most of the curatorial staff were engaged in researching and writing entries for the major new museum publication, *100 Stories from the Australian National Maritime Museum*, which was published in October 2012. The Nawi project (developed from the conference *Nawi – exploring Australia's Indigenous watercraft* held in May–June 2012) has gathered momentum to become a collaborative research and outreach program to promote Indigenous watercraft and cultural sustainability.

Outreach programs linked to our exhibition *East of India – Forgotten Trade with Australia* included professional development workshops held by ANMM staff Michael Crayford, Nigel Erskine and Johanna Nettleton in Mumbai and Kochi, India, in February 2013. The workshops were undertaken in collaboration with AusHeritage and assisted by a grant from the India–

right: Jeremy Donovan, patron of the Saltwater Freshwater Festival 2013, held at Taree, NSW, and a tied-bark nawi (canoe) surrounded by candle-carrying paper canoes – a message of reconciliation.



Australia Council. Special projects curator Michelle Linder worked with Film and Casting Temple to create, direct and produce an eight-minute film exploring Indian and Australian identity for screening in the exhibition, and with Sydney-based Indian theatrical groups Nautanki and Abhinay School of Performing Arts to bring the experiences of Indian servants who worked in Sydney in 1819 to life for audiences in *East of India*.

The ANMM prepared the *Escape from Vietnam* photographic exhibition – developed in collaboration with the Melbourne-based Archive of Vietnamese Boat People – for tour to Liverpool City Library in September 2013. The story of the museum's Vietnamese refugee boat *Tu Do* was included in the new children's book by Nadia Wheatley and Ken Searle, titled *Australians All: A history of growing up from the Ice Age to the apology* (Allen & Unwin 2013). Curator Kim Tao also collaborated with the University of Bath (UK) and University of Sydney to present the workshop *Suitcases, Boats and Bridges: Telling migrant stories in Australian museums* at ANMM in August 2013.

In curatorial partnerships, loans were requested from London's Imperial War Museum and Canberra's Australian War Memorial for the exhibition *The Test of War – the Royal Australian Navy in World War 1*, which is currently under development. Curators and interactive staff collaborated on an interactive *Dictionary of Sydney* display in the Wharf 7 foyer. Discussions were held with Blue Sky's curator John Waldron regarding the 150th anniversary of the arrival of South Sea Islanders in Queensland, and with US Army Small Ships Associations for loans for display.

External relations

2012–13 was an excellent year for lifting the museum's media profile across the country, with much media interest generated in both the museum's exhibitions and its future. The museum featured in more than 1000 media stories around the country, which focused on a variety of museum projects and exhibitions. PR agency Impact Communications was engaged to strategically generate media interest in the museum's Master Plan and new initiatives and to position the museum as a 'museum of the future'. They have generated more than 100 stories, including interviews with ANMM Director Kevin Sumption in *The Australian* and *The Sydney Morning Herald*.

This summer's first projection show, *Waves of Migration*, launched on Australia Day, created much interest as a new initiative for the museum, and was featured on SBS and ABC TV news. An interview on the centenary of the sinking of the submarine *AE2* generated more than 23 media clips around the country, giving focus to the future RAN Pavilion, while media surrounding the maritime archaeology expedition to the Coral Sea brought attention to the museum's growing focus on education and the planned Discovery Centre.

Digital outreach

Over the past financial year the museum's existing social media presences have seen strong growth. The number of Facebook active monthly users has almost tripled, rising from 1,418 to 4,198, and our Twitter followers have increased by more than 2,400 to 6,150 people.



The museum has seen a phenomenal success on Flickr Commons, with more than 1 million visitors engaging with collection objects this year (compared to about 438,000 in 2012). In September 2012 Digital Outreach created the museum's first presence on Instagram, which has garnered more than 6,000 'likes', 545 followers and nearly 350 comments.

The museum's blog has maintained a strong and consistent community, averaging 5,000 visits a month.

HM Bark *Endeavour* replica

The museum operates the acclaimed replica of James Cook's HM Bark *Endeavour*, arguably the most famous ship of exploration in Australian history due to Cook's stature as the pre-eminent navigator of his time, and to its charting of the Australian east coast which led directly to the British settlement of Australia in 1788. The replica, which the museum operates under the original name HM Bark *Endeavour*, is a meticulously researched re-creation of an 18th-century ship, which in museum mode offers authentically fitted-out living decks and cabins. It is also a fully surveyed voyaging vessel with 20th-century machinery, cooking and hygiene facilities hidden in its lower hold. This enables the museum to operate the vessel and voyage it with a core professional crew and paying 'voyage crew' who participate fully in watch-keeping and sail handling and so experience 18th-century seamanship. The ship's voyages around Australia are a vital part of the museum's outreach program, when the ship is set up in museum mode in interstate and regional ports. This year the voyaging program was closer to the ship's home port, while a major slipping in the Captain Cook graving dock at Sydney's Garden Island enabled renewal of the ship's 1A and 2D surveys, carried out by the Australian Maritime Safety Authority. These surveys enable the ship to continue its long-term blue-water voyaging program. Throughout the 2012–13 financial year, visitor numbers to *Endeavour* varied between about 150 and 800 a day.

opposite: An unusual conjunction of two tall ships – the museum's HM Bark *Endeavour* replica and Sydney Heritage Fleet's 1874 iron-hulled barque *James Craig* – in the Captain Cook Graving Dock at Garden Island, Sydney, in June 2013.

Welcome Wall

The Welcome Wall is the museum's tribute to migrants, and encourages people to recall and record their stories of coming to live in Australia. Its online database makes these stories available to family historians and researchers everywhere. Registrants and the public can search for relatives and friends online, and submit pictures and further details about their stories, and in doing so create a monumental and practical account of migration to Australia. In the period, 1,043 names were added to the Welcome Wall, originating from 103 countries – plus one person who was born at sea.

Sydney Heritage Fleet

This community-based non-profit organisation formerly known as the Sydney Maritime Museum began in 1965 and specialises in restoring and operating heritage steam and sailing vessels. The Australian National Maritime Museum provides a high level of support to SHF and its large volunteer base by donating extensive office, collection storage and workshop accommodation and services, plus berthing for its major asset, the barque *James Craig*, at our Wharf 7 Maritime Heritage Centre.

The Australian Register of Historic Vessels

The Australian Register of Historic Vessels (www.anmm.gov.au/arhv) is an online database building a national picture of historic vessels and their designers, builders and owners. ARHV periodically extends its national reach with award ceremonies held to recognise owners in other parts of Australia. The newest additions to the register are listed in each issue of the museum's quarterly journal *Signals*. ARHV held its first national Council meeting outside Sydney, in Brisbane, at the Queensland Maritime Museum in February 2013 in association with the conference of the Australian Maritime Museums Council. The visit also included a visit to the historic boatyard of Norman R Wright and Sons, inspection of archives and an award ceremony to acknowledge Queensland owners of historic craft and contributors to the ARHV.

eMuseum

The eMuseum project (www.anmm.gov.au/emuseum) is digitising the National Maritime Collection for access by people who cannot visit the museum. At the end of the reporting period, an additional 1953 objects had been digitised for public access, making a total of 26,800 items, or 41% of the collection.

Vaughan Evans Library

The museum’s public research facility, named for the maritime historian whose personal library became the core of its now unrivalled maritime history collection, provides personalised research enquiry services to those unable to visit in person. This well-appreciated public enquiry service was more in demand than ever this year, with 2,728 requests (compared with 1,757 last year). Of these, 616 were in-person visits, including quite a few overseas tourists. Our clients have always wanted more than just to access a specialist physical collection and the demand for research advice and to add value to family history research continues to grow. This reinforces the importance of the role of the library staff in helping to navigate the constantly expanding array of information resources and in providing places for people to interact.

The library is an expert advisor on the complex and constantly expanding array of online information resources for historical maritime research. With partners Smedia, the library added new digitised items to the Vaughan Evans Digital Library.

Members

Members gave advice to Queenscliff Maritime Museum on setting up a members’ book club, and liaised with Musica Viva, Imax Theatre, Sydney Theatre Company, Lyric Theatre, Australian Society of Marine Artists, Rocks Walking Tours, Transmission Films, Michael Aw Productions, WEA, the Netherlands Consulate-General and Instituto Cervantes for cross-promotional activities and support.

Registration

For the exhibition *East of India – Forgotten trade with Australia*, the registrars worked with Royal Museums Greenwich, British Museum, British Library, Royal Collection, National Army Museum, Victoria & Albert Museum, Powerhouse Museum, Silentworld Foundation, National Trust, Sydney Living Museums, State Library of New South Wales, Art Gallery of New South Wales and Australian War Memorial. For *The Test of War – the Royal Australian Navy in World War 1*, an exhibition currently under development, they liaised with the Imperial War Museum and the Australian War Memorial for *Test of War*. They also collaborated with the Royal Academy on their exhibition *Australia*, and liaised with NSW Firearms and DFAT Biosecurity regarding permits.

Registration hosted internships with museum studies students from Sydney University, Macquarie University and TAFE. The section also published National Maritime Collection records online at Flickr Commons and on ANMM blogs.

Volunteers

Volunteers collaborated with other organisations to celebrate National Volunteers Week (13–19/5/13).

Visitor Experience and Commercial Services

Collaborations included those with the University of Western Sydney for literary programs connected with the exhibition *East of India – Forgotten Trade with Australia*, and with Sydney Conservatorium of Music for *Ansel Adams – Photography from the Mountains to the Sea*. Other collaborations were with HCBS Charters, Laissez Faire Catering, Coral Sea Wines, National Film and Sound Archive, NPWS, Naval Historical Society of Australia, Naval Officers Club, AMSA, Orion Cruises, Circus Monoxide, NSW Primary Industries Fisheries Management, Rosman Ferries, Tribal Warrior Association, Royal Australian Navy Sea Power Centre, South Steyne Floating Restaurant, Sydney Heritage Fleet, Dynamic Tourism Group, Tall Ship *Southern Swan*, Svitzer tugs, APT Touring, Sydney Theatre Company, Musica Viva, Lyric Theatre, Imax Theatre, Anupam Sharma and Temple Films.

Facilities and Support Services

Staff of the museum section responsible for facilities and support services attended facilities meetings with other state cultural institutions. These included the Australian Museum, Powerhouse Museum, Art Gallery of New South Wales, State Parliament House, State Library of New South Wales and Sydney Opera House. They also staged an annual facilities meeting with New South Wales and Australian Capital Territory cultural institutions. Members from the ACT included National Gallery of Australia, Questacon, National Library of Australia, National Archives of Australia and Australian War Memorial.

Information Services and ICT

Information Services outreach was typified by optimising the Waterside Studio video-conferencing experience, support for a significant conference held at the museum with Tim Jarvis and a large audience of NSW DET schools, and ongoing support for video-conferencing programs.

12 ~ 13

Performance indicators

The Key Performance Indicators of the Portfolio Budget Statement (PBS) for financial year 2012–13 are given here. They relate to the single outcome:

Outcome 1
Increased knowledge, appreciation and enjoyment of Australia’s maritime heritage by managing the National Maritime Collection and staging programs, exhibitions and events.

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

From 2012–13 the national arts and cultural agencies including ANMM report against a range of cross-agency key performance indicators. Agency-specific KPIs are included.

Key Performance Indicators	2012–13 actual	2012–13 target	Variance	Comments
Visitor Interactions				
Number of on-site visits to the organisation				
Number of paid on-site visits	256,061	305,000	-48,939	With 520,502 site visitors – a 33% increase on 2011–12 – ANMM was Sydney’s most-visited museum during the period
Number of unpaid on-site visits	264,441	137,000	127,441	
Number of on-site visits by students as part of an organised educational group				
Number of on-site visits by pre-school students	3,220	3,600	-380	These targets included figures from the <i>Endeavour</i> circumnavigation of 2011–12, which was a one-off event attracting more than 16,000 school visitors. Previous years included teachers in these figures; due to government reporting changes, teachers are now included in general admissions.
Number of on-site visits by primary school students	20,076	21,500	-1,424	
Number of on-site visits by secondary school students	7,564	19,450	-11,886	
Number of on-site visits by post-secondary education students	765	950	-185	
Online visitation				
Number of visits to the organisation’s website	494,462	435,000	59,462	
Number of page views on the organisation’s website	1,742,990	1,670,000	72,990	
Offsite visitation				
Number of off-site visits to the organisation	39,955	44,500	-4,545	

Key Performance Indicators	2012–13 actual	2012–13 target	Variance	Comments
Number and list of initiatives that strengthen ties with other countries				
Number of formal initiatives (those that involve official representatives eg ambassador/ politician/leading cultural institution)	5	5	0	
Other initiatives*	20	8	12	
Share of funding by source				
Operational funding from government (as a % of total funds)	65%	67%	-2%	
Capital funding from government (as a % of total funds)	5%	5%	0%	
Cash sponsorship income (as a % of total funds)	1%	1%	0%	
Other income (as a % of total funds)	30%	28%	2%	The museum's sponsorship and volunteer programs were better than budget
Expenditure mix				
Expenditure on collection development (as a % of total expenditure)	11%	10%	1%	
Expenditure on other capital items (as a % of total expenditure)	15%	19%	-4%	Application has been made for a movement of funds to 13/14
Expenditure on other (ie non-collection development) labour costs (as a % of total expenditure)	26%	27%	-1%	
Other expenses (as a % of total expenditure)	48%	45%	3%	Program and energy costs in excess of budget
Collection management and access				
Acquisition				
Number of acquisitions made in the reporting period	2,320	2,200	120	A moratorium on acquisitions has been active during the period. Nevertheless some collections were acquired prior to the moratorium and this figure represents individual objects from those approved collections
Accessions				
Total number of objects accessioned in the reporting period	5,242	5,000	242	

* Includes exhibition exchanges; visits to and fro; participation in conferences/workshops; consultancies/advice; supply of information to diplomatic missions; collaborative programs; repatriation and exchange of works with overseas collecting institutions; international co-productions

Key Performance Indicators	2012–13 actual	2012–13 target	Variance	Comments
Total number of objects awaiting accessioning at the end of the reporting period	3,540	3,150	390	Due to the number of photographs in the Gervaise collection
% of total objects acquired in the reporting period accessioned	80%	90%	-10%	Percentage slightly lower due to the large number of objects in the Gervaise collection which remain unregistered due to staff freeze
Access				
% of the total collection available to the public	19%	10%	9%	
% of the total collection available to the public online	19%	10%	9%	We continue to increase the number of collection objects available online
% of the total collection available to the public on display	2%	5%	-3%	The collection has continued to grow but space and opportunity to exhibit in core galleries are limited (due to closure of the Commerce Gallery). In addition many of our temporary exhibitions use loan material
% of the total collection available to the public on tour	0.01%	0.01%	0.0%	
Conservation/preservation				
% of total objects assessed/condition checked in the reporting period	0.53%	0.30%	0.2%	With the bump-out of <i>Fish</i> and demolition of Commerce gallery there was a significant increase in condition checking in the first quarter, which may result in an increased end-of-year result
% of total objects conserved in the reporting period for preparation for display or digitisation	0.26%	0.50%	-0.2%	The original target of 0.5% was submitted in error as it included loan objects
% of total objects treated for preservation purposes only in the reporting period	0.07%	0.10%	0.0%	
Digitisation				
% of the total collection digitised	41%	40%	1.0%	41% of the total collection has been digitised and corresponding digital images created
Participation				
Participation in visitor and public programs	31,000	18,400	12,600	
Participation in school programs	35,110	45,500	10,390	

Corporate governance

The museum is a statutory authority within the arts portfolio. Its enabling legislation, the *Australian National Maritime Museum Act 1990* (the ANMM Act), established a governing council to ensure the proper and efficient performance of its functions. At 30 June 2013, the council comprised eleven members, including the museum's director and a representative of the Royal Australian Navy.

The full council met four times during the reporting period. Business is facilitated through special committees which reduced in number from six to four during the course of the year (refer to Appendix 12). They meet in advance of each full council meeting, and additionally if required, providing advice on the matters identified in their respective charters. Each committee apart from Finance, Risk Audit, Capital Works, Assets and Systems comprises the director and at least two other councillors, one of whom acts as chair. All councillors are welcome to attend any committee meeting in an ex-officio capacity.

The council operates under a governance policy that includes a requirement for periodic self-assessment, an exercise which was undertaken during the course of the year. A number of councillors are members of the Australian Institute of Company Directors and subject to its code of conduct. All councillors are aware of the need to comply with both the letter and the spirit of relevant legislation. Operations are informed by the highest museological standards and codes of practice and all staff are bound by the Australian Public Service Values and Code of Conduct.

The museum prepares triennial strategic plans and annual operating plans for ministerial approval in accordance with the ANMM Act. The minister receives reports on matters of significance, and the chairman and director meet with the minister as required. A senior departmental representative attends all council meetings as an observer and copies of the minutes are subsequently provided to the minister and department.

The museum is also subject to the *Commonwealth Authorities and Companies Act 1997* (CAC Act) and in addition to its regular annual reporting obligations to the minister and the parliament, also lodges a CAC Act compliance report with its portfolio minister and the Minister for Finance and Deregulation.

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

Privacy legislation

The museum provides information as required to the Privacy Commissioner for inclusion in the Personal Information Digest. No reports by the Privacy Commissioner under Section 30 of the *Privacy Act 1988* were received during 2012–13.

Freedom of information

There were two requests under the *Freedom of Information Act 1982*. One was declined and the other was granted in part. The museum's FOI officer for the period was Russell Smylie.

Judicial decisions and reviews by outside bodies

There were no judicial decisions that affected the museum during the period under review. There were also no reports on museum operations by the Auditor-General, a parliamentary committee or the Commonwealth Ombudsman.

Effects of ministerial directions

The museum received no formal notification or ministerial directions during the reporting period.

The National Code of Practice for the Construction Industry, the Commonwealth Procurement and Cost Recovery Guidelines, and the Foreign Exchange Policy continue to apply to the museum by virtue of notices issued in preceding reporting periods.

Indemnities and insurance premiums for officers

No current or former officer has been given any indemnity and there are no agreements to give any. Normal directors and officers insurance is carried through Comcover and the annual premium was \$5,300.

Workplace health and safety

The museum has a comprehensive and compliant workplace health and safety (WH&S) management framework, affirming its commitment to provide and maintain a working environment that is safe for employees, is without risk to their health and provides adequate facilities for their welfare at work. This commitment also extends to the museum's volunteers, contractors and visitors.

The WH&S committee met six times. The committee includes elected staff representatives from three designated work areas and all have received appropriate training. Regular workplace inspections occurred and staff have access to ergonomic assessments as well as free screen-based vision testing and influenza shots. Outdoor staff are provided with protective clothing, sunglasses and sunscreen, and workshop staff are given biannual hearing tests.

WH&S is included in the site induction given to all new employees, volunteers and contractors. Online hazard identification and accident and incident databases have been established to facilitate notification and remedial action. There were no reportable incidents under section 68 of the *Work Health and Safety Act 2011* but there were two claims for compensation by staff and 69 staff days were lost due to injury.

Individual sections also have their own health and safety commitments. Members undertook risk assessments for all off-site events, especially cruises and walks. Facilities and Support Services completed an audit of the exhibition building and Wharf 7 for BCA Fire and Essential Services. This process included disabled access provisions and provides a way forward in the master plan. It also revealed some deficiencies in design of the Wharf 7 Facility, which have been, or are in the process of being, addressed. Information Services and ICT undertook initiatives to ensure all ICT work is carried out with regard to WHS, including provision of ergonomic equipment to staff where and as required, cable management for staff to improve safety during office relocations, and rationalisation and clean-up

of ICT storage spaces, behind galleries, theatre and Waterside Studio. ICT also has a representative on the Accessibility Action Plan Committee.

A specialist consultant, EMI Shielding, was engaged to undertake a detailed survey of the levels of electromagnetic radiation (EMR) throughout the museum. As a precautionary measure staff in areas of EMR levels above 4mG were moved to other areas while installation of shielding was investigated.

Environment protection and biodiversity

The museum conducted an energy audit of the site services, including lighting and air conditioning systems. This revealed savings from business case studies which conservatively will provide 30 per cent less energy use within the complex. These works will include but are not limited to:

- 1 Control upgrade – provision of air pressurisation, economy cycle introduced and CO₂ sensors.
- 2 Inclusion of varispeed drives on six air handling units, supply and return air fans (where applicable).
- 3 Minimisation of infiltration low and high levels and including air locks where appropriate.
- 4 Installation of 4MW cooling tower to reduce reliance on sea water for heat transfer.
- 5 Optional project (if #4 is not appropriate): shell in tube heat exchanger to supplement existing plate heat exchangers.
- 6 Building Management System (BMS) introduction of variable chilled and condenser water flow control. Temperature reset function on BMS control of chillers (summer and winter).

An engineered solution into excess gas consumption in the HVAC system for reheat has been finalised. Estimated savings are about 30 per cent. The new equipment will be installed in September/October when the weather is conducive.

Engineering a solution to access the roof of the exhibition building has been completed. The next phase is to install the system to enable access to all areas, which will allow refurbishment to take place safely.

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



Staff total 122

89 ongoing full-time

14 ongoing part-time

13 non-ongoing full-time

2 non-ongoing part-time

4 non-ongoing casual

Staffing overview

At 30 June 2013, the number of staff employed under the *Public Service Act 1999* totalled 121 (89 ongoing full-time, 14 ongoing part-time, 13 non-ongoing full-time, 2 non-ongoing part-time and 4 non-ongoing casual).

Enterprise Agreements/AWAs

At 30 June 2013, the number of APS employees covered by an Enterprise Agreement was SES Nil, non-SES 121. The number of staff covered by an AWA was SES Nil, non-SES Nil. The number of staff covered by an IFA was SES Nil, non-SES 26.

Salary rates and benefits

The salary rates available for APS employees by classification structure (as at 30 June 2013) are as right.

Non-salary benefits provided by the agency to employees:

- Access to confidential professional counselling service through Employee Assistance Program.
- Reimbursement of costs for APS staff for vaccinations.
- Bulk influenza vaccinations on site for staff.
- Eyesight testing for APS staff and reimbursement for cost of spectacles.
- Provision of prescription sunglasses to employees who work regularly outdoors.
- Access to salary sacrifice – laptop computers, additional superannuation, novated and associate motor vehicle leases for staff.

opposite: Museum studies interns Candice Witton and Roxanne Truesdale with a selection of auger drill bits from the museum's Higham Shipwright tool collection.

Salary rates and benefits		
Classification	Pay point	
APS Level 1	1.1	\$38,914
	1.2	\$40,223
	1.3	\$41,312
	1.4	\$43,000
	1.5	\$43,869
APS Level 2	2.1	\$44,040
	2.2	\$45,255
	2.3	\$46,444
	2.4	\$47,649
	2.5	\$48,838
	2.6	\$49,814
APS Level 3	3.1	\$50,164
	3.2	\$51,465
	3.3	\$52,775
	3.4	\$54,142
	3.5	\$55,227
APS Level 4	4.1	\$55,909
	4.2	\$57,687
	4.3	\$59,188
	4.4	\$60,704
	4.5	\$61,916
APS Level 5	5.1	\$62,359
	5.2	\$64,314
	5.3	\$66,124
	5.4	\$67,314
APS Level 6	6.1	\$67,351
	6.2	\$69,029
	6.3	\$70,920
	6.4	\$74,484
	6.5	\$77,367
	6.6	\$78,915
Executive Level 1	1.1	\$86,342
	1.2	\$93,234
	1.3	\$95,100
Executive Level 2	2.1	\$99,584
	2.2	\$105,058
	2.3	\$112,901

- Studies assistance for ongoing APS staff.
- Access to relevant training for APS staff, including first aid, fire warden, work health and safety representatives, harassment contact officer, IT training and specialised training in Word, Excel and PowerPoint.
- Access to purchased leave scheme for ongoing APS staff.
- Flexible working hours and a range of family-friendly initiatives, such as working from home and payment of child-care fees if staff are required to travel away from home for museum business.

Performance bonus payment

The aggregate performance bonus payment for the agency as a whole in 2012–13 was \$3,155.

Effectiveness in managing human resources

The staff turnover rate was 10.53% compared to 20.56% in 2011–12 and 16.82% in 2010–11.

Key training and development initiatives

Staff undertook a range of training, including work-related activities, courses and conferences. Major training activities included Performance Management Plan, promoting a harassment-free workplace and merit selection.

Productivity gains

Introduction of E performance for management of Performance Management Plan in improvement of processes and a reduction in paper usage.

Commonwealth disability strategy

New ANMM Disability Action Plan is awaiting approval and endorsement.

Assessment of achievement in terms of Australian Government policy

Human Resources management policies have been developed, updated and implemented to meet workforce requirements, including the Government's Indigenous employment strategy.

The Enterprise Agreement

The ANMM Enterprise Agreement for 2011–14 was implemented in August 2011.

- To define working conditions for staff and allowances
- Pay increase of 4% per annum for three years
- 20 days personal leave
- Defines consultative process and terms of representation

Industrial democracy

The museum's Joint Consultative Council met seven times, including meetings to discuss implementation of the phase 2 organisation restructure scheduled to take effect from January 2014. The JCC consisted of three elected representatives, with the range of issues raised including meaningful consultation, financial and human resource planning, workplace diversity, work health and safety, work organisation, voluntary retrenchment and other employee issues as they arose.

Workplace diversity policy

Silver Membership of the Australian Network on Disability.

Staffing			
	2010–11	2011–12	2012–13
Staff years (actual)	123.61	114.34	114.65

Staff by gender						
	2010–11		2011–12		2012–13	
	male	female	male	female	male	female
Senior management (EL 2)	3	3	4	3	6	3
Middle management	10	13	9	11	11	12
Other	41	55	44	47	40	49
Total	54	71	57	61	57	63

Division staff			
	2010–11	2011–12	2012–13
Executive	9	8	12
Collections and Research	49	47	30
Audience	18	15	26
Visitor Experience and Commercial Services	8	9	15
Operations	43	39	38
Total	127	118	121

Salaries			
	2010–11	2011–12	2012–13
Executive	\$1,140,694	\$774,171	\$1,218,513
Collections and Research	\$3,543,593	\$3,537,247	\$2,800,805
Audience	\$1,402,189	\$1,100,426	\$1,575,609
Visitor Experience and Commercial Services	\$818,151	\$1,238,263	\$1,389,153
Operations	\$3,021,517	\$2,918,450	\$3,289,336
Total	\$9,926,144	\$9,568,558	\$10,273,415