Various factors and events – the development of a new Master Narrative, ‘Shaped by the Sea’, as part of the more long-term plans for the rejuvenation of the museum; the construction of a major new building and a new attraction to go with it; and the extensive redevelopment of the Darling Harbour area – have all ensured another busy and challenging year.

This year’s Annual Report notes both challenges and achievements, measured against the outcome and programs of the portfolio budget statements for the year, and the goals and performance indicators of the museum’s strategic plan. We operate in a fundamentally sound economic environment, but in which a high Australian dollar affects the foreign tourism that is essential to us.

Although visitor numbers are somewhat down on the previous reporting period, the museum has gained extensive media coverage and very high rates of visitor satisfaction, all of which testify to the skill and commitment of the museum’s people.

I would like to acknowledge the museum’s staff, our volunteers, Members and my fellow councillors for their enthusiasm and dedication to conserving and interpreting Australia’s maritime heritage. I also wish to acknowledge with gratitude the support of the Minister for the Arts during this reporting period, Senator the Hon George Brandis QC, and the Ministry for the Arts.

Peter Dexter
Chairman
Australian National Maritime Museum Council

It’s my pleasure, once again, to present the Australian National Maritime Museum’s Annual Report for the period 1 July 2014 to 30 June 2015. This Annual Report addresses the last year of the museum’s strategic plan for the period 2012–2015, a key planning document that was developed and tabled in accordance with the Australian National Maritime Museum Act 1990.

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Peter Dexter
Chairman
Australian National Maritime Museum Council
30 September 2015

Senator the Hon Mitch Fifield
Minister for the Arts
Parliament House
Canberra ACT 2600

Dear Minister

On behalf of the Council of the Australian National Maritime Museum, I have pleasure in submitting to you, for presentation to each House of Parliament, the Australian National Maritime Museum’s Annual Report covering the period 1 July 2014 to 30 June 2015. This report was prepared and submitted to you in accordance with the Public Governance, Performance and Accountability Act 2013 (PGPA Act), the Australian National Maritime Museum Act 1990 and the Public Service Act 1999. The annual performance statement and financial statements have been prepared consistent with the PGPA Act requirements.

Yours sincerely

Peter Dexter AM FAICD
Chairman
Australian National Maritime Museum Council
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 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 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.

OUR VISION

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

OUR KEY FOCUS AREAS

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

Artist’s impression of the Warships Pavilion. Courtesy FJMT Architects
2014–15

YEAR IN REVIEW

Detail of a diorama of the RAN Bridging Train at Gallipoli, created by Geoff Barnes for the War at Sea exhibition. Photo Andrew Frolows/ANMM
The year covered by this report, 2014–15, continued a far-reaching program of innovation and redevelopment that affects nearly every part of the museum’s facilities and operations, and which will occupy us throughout this decade and beyond.

Two goals have been to consolidate and increase our key attractions, and to enliven and enhance the waterfront experience. Both goals are represented by our Warships Pavilion, to be opened at the end of 2015, which will improve access to and imaginatively interpret our ex-navy vessels HMA ships Onslow, Vampire and Advance. The pavilion will also increase revenue through extra visitation and new venues for hire. Its successful launch will be a major focus for the business, including building completion, promotion and branding.

Over this reporting period, the museum has been much involved in developing a 10-year master plan for permanent and temporary exhibitions. Part of this has been the creation of a master narrative, ‘Shaped by the Sea’, around which the redeveloped exhibitions will centre.

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

The museum attracted 476,436 on-site visitors over the reporting period, with 22% of paid visitation being from international visitors. The top three countries for visitors were UK, USA and China. China has moved up to third place, overtaking New Zealand and France. This is due to the work the museum has undertaken with inbound tour operators in promoting the museum overseas. Chinese-speaking guides have also been trained, and tours that they have conducted have been well received by our Chinese visitors.
immediately following this overview. The variety of activities and exhibitions the museum offers continues to attract visitors of all ages, from toddlers to secondary students to local and international visitors interested in learning more about our maritime heritage.

A major exhibition, War At Sea – The Navy in WWII, comprising personal stories of those involved in the conflict, was developed for the centenary of the start of World War I. After its run at the museum it began a four-year tour of regional and interstate venues as part of the museum’s extensive outreach program. Details about this and the museum’s other travelling exhibitions can be found on pages 33–35.

The museum continues to develop and extend its culture of innovation. A special summer holiday attraction, Voyage to the Deep, achieved strong visitation over the April school holidays. It signalled a change in approach to exhibition development, being the museum’s first fully interactive exhibition designed entirely by our new Design and Interpretation team. Specifically designed for families with young children, it was also carefully conceived as a capital investment with a view to touring both nationally and internationally, and was modularised so that it can fit into shipping containers. A similar approach is being followed with another family attraction in development, Horrible Histories Pirates.

We continue to see a number of major technological trends affecting visitor experience both within the museum’s walls and beyond via the museum’s online presence. These have a real impact on what visitors expect from a visit to the museum, and to encounter on our various digital channels. Innovative new museum projects that demonstrate this commitment to stay ‘visitor-focused’ by bringing greater innovation to the museum include:

1. The use of tablet-based augmented animations alongside dioramas in the Shackleton – Escape from Antarctica exhibition. This was the first major exhibition designed by the museum’s new Design and Interpretation team to utilise mobile technological display systems.

2. During this period the museum’s education team developed a new program of virtual learning programs, called the ‘Unlocked’ series, for schools. Using teleconference technologies, schools all across Australia and overseas can now access objects and curators’ expertise and go virtually behind the scenes of our collections relating to maritime archaeology, migration, conservation and swimwear.

3. The Learning team continues to develop programs to draw more student groups to the museum as well as to extend the museum’s outreach. Almost 27,000 students participated in curriculum-based school programs over the reporting period, and more than 1,500 visitors attended the museum’s eight Endeavouring Science events aboard the HMB Endeavour replica during the 2014 National Science Week. A particular highlight was the partnership with the University of NSW’s 50–50 project promoting Women in Science, with a seminar and networking session held at the museum to celebrate International Women’s Day. In May the museum hosted several Museums Australia 2015 conference events attended by industry professionals across Australia, New Zealand, USA and Canada.

4. As part of the museum’s new digital outreach strategy, we have begun to use new platforms to distribute museum digital content. The most significant of these is Google’s Cultural Institute, and during this period the museum selected 236 objects for its March 2015 launch.

5. Work on the museum’s new Master Narratives was concluded in this period and is now being used to guide new permanent gallery concept development, as well as national collection acquisition priorities.

The museum’s Members and Public Programs sections put together a varied range of activities, events, talks and tours to promote and extend the museum’s exhibitions and attractions. These included curator-led exhibition tours and previews, family fun days and other family-friendly events, harbour cruises, tours of the museum’s Vaughan Evans Research Library and photography workshops for children (see pages 118–122 for details).

To rejuvenate our museum and our site

The museum’s major capital project for this period was the Warships Pavilion. Construction began in September 2014 and the building is scheduled to open in November 2015. Museum staff have been much involved in developing the pavilion’s new attraction, Action Stations, which will include an immersive cinematic experience for which RAN personnel and museum staff have collaborated in filming aboard our ex-navy destroyer HMAS Vampire. The museum has also continued to develop its master narrative, ‘Shaped by the Sea’, which will guide the redevelopment of the galleries and inform collection strategies over the coming years.

An innovation over this period has been the introduction of a rapid response showcase in the museum’s foyer, which is designed to give an overview of current maritime affairs. Topics covered in the last year have included the search for missing flight MH17, the Antarctic whaling decision and shark attacks.

To extend our reach and outreach

The Minister for the Arts, Senator The Hon George Brandis, has emphasised the need for national cultural institutions to give a high priority to developing joint cultural projects, particularly in countries of strategic interest such as Indonesia and India. This important objective is covered in detail in a following section of the report, with accounts of our most important strategies to extend our resources in maritime heritage nationwide and beyond.

In October 2014 our first ever international touring exhibition, On their own – Britain’s child migrants, opened at the Merseyside Maritime Museum in Liverpool, UK, where it has been well received and continues to help forge connections between former child migrants and long-lost friends and relatives.

In May 2014 the museum’s Director travelled to Indonesia to explore collaborations with the National Museum of Indonesia and maritime museums in Java and Sulawesi. Following his visit a delegation from the Indonesian National Centre for Archaeology (ARKENAS) travelled to Australia in December 2014 to discuss the formulation of a Memorandum of Understanding (MOU) between ARKENAS, the ANMM and the Department of the Environment (Canberra). This MOU will facilitate joint survey dives on HMAS Perth in the Sunda Strait.

From 12 to 16 January the Director travelled to India as part of the cultural delegation of the Australian Business Week in India (ABWI). As a consequence the Director has been asked to provide strategic advice by the India Ministry of Culture for the development of a new National Maritime Museum in Mumbai.

In October 2014 an MOU was signed by Dr Kathy Abbass from the Rhode Island Maritime Archaeology Project, the Hon Kim Beasley, Australian Ambassador to the USA, and the ANMM Director. This MOU allows for the archeological search for HMB Endeavour to commence in 2015 in Newport, USA.

Other international collaborations undertaken by the museum in this reporting period included negotiations with Turkey over a new Memorandum
of Understanding regarding the ongoing management of the wreck of the Australian World War I submarine AE2, which was scuttled in April 1915 in the Sea of Marmara.

One key national outreach program is our annual Maritime Museums of Australia Project Support Scheme (MMAPSS), which funds and gives in-kind support to maritime research and conservation projects around the nation. In this reporting period, the numbers of institutions assisted by MMAPSS grants and internships were: NSW 1; QLD 4; SA 4; TAS 1; VIC 5; WA 3. Details of the grants and internships awarded can be found on pages 49–53.

Other national outreach programs include those involving our sailing ‘ambassador’, the replica of James Cook’s HM Bark Endeavour. The ship undertook several voyages in the reporting period, including to Pittwater, Newcastle and Eden in New South Wales, and to Hobart in Tasmania. The museum took part in the Australian Wooden Boat Festival in Hobart; despite significant setbacks on the voyage, Endeavour and its crew made significant efforts to meet commitments in Tasmania, as such museum activities represent an important part of the museum’s outreach across the nation. During its time in each port Endeavour was open to visitors and school groups, and as always was enthusiastically received.

To increase awareness of and engagement with the Indigenous community, the museum continues to develop its Indigenous programs. A second staff member has been employed, working with the Indigenous Programs Manager to deliver a range of cultural programs and services and opportunities for engagement and partnerships. Both Indigenous Programs staff work closely with other museum staff and business units to successfully engage national and international audiences to ensure an Aboriginal and Torres Strait Islander perspective is incorporated into the museum’s programs and policies. The responsibilities of the positions include managing Aboriginal and Torres Strait Islander programs related to collections, outreach, public and community programs and access. (For more information, see page 45.)

It has been a busy year for our maritime archaeology section, with the appointment of an additional staff member and several national and international programs (more details can be found on page 48). In January the museum, in association with the Silentworld Foundation, Great Barrier Reef Marine Park Authority and the Department of the Environment, undertook an archaeological assessment of a 19th-century shipwreck that had been located by the RAN on remote Ashmore Reef. The site has been tentatively identified as the ship Comet, lost south of Boot Reef in 1829. In addition, funding has been allocated to commence construction of the first stage of the Maritime Archaeology Research Centre.

Two colourful highlights of our outreach program during this reporting period came in the form of visitors from the Pacific Ocean. In November 2014 several vakas, or voyaging canoes, visited the museum for a Pacific Islander festival that attracted more than 7,500 people to the museum and allowed the museum to form closer collaborations with heads of state and dignitaries from the Cook Islands, New Zealand, Fiji, Samoa and Tonga. In May 2015 the Hawaiian voyaging canoe Hokūle‘a visited the museum on the Australian leg of its Malama Honua worldwide voyage. This visit gave the museum the opportunity to offer fellowships to Aboriginal, Torres Strait Islander and Indigenous Hawaiian secondary school students to allow them to participate in a cultural exchange at the museum (see under USA Gallery, page 56, for more details).

As part of our focus on regional outreach, our program of travelling exhibitions continued, reaching more than 188,000 off-site visitors (see details on pages 33–35). This year the program expanded into the UK when On their own – Britain’s child migrants went on tour.

The museum continues to develop its online presence, developing a digital story platform, and joining the Google Cultural Institute, which gives online access to more than 200 objects from the ANMM Collection and four virtual exhibitions (see details on page 40).

The museum has been reviewing and aligning its educational program in line with the new national curriculum. Learning staff continue to extend our reach into schools with both curriculum-based programs based at the museum, and actual and virtual incursions into schools, including canoe-building workshops at high schools and interactive video presentations, some of them to schools overseas (see details on pages 46–48).

To be acknowledged both within Australia and abroad as the nation’s leading authority on maritime heritage and affairs During this period the museum’s national and international reputation was further enhanced as it hosted several high-profile events, conferences and visits by international dignitaries, including:

Also in August 2014, US Secretary of State, John Kerry, visited the museum. On board HMB Endeavour Secretary Kerry launched his new Oceans Initiative.

In November 2014 the museum was one of three Sydney cultural venues to host the Communicating the Museum Conference (CTM), which normally rotates between New York and Stockholm. CTM is one of the world’s leading museum and galleries conferences and this year attracted to the ANMM representatives from the Art Institute of Chicago (USA); The Guggenheim Abu Dhabi (UAE); The Louvre (France); The Metropolitan Museum of Art (USA); Thorvaldsens Museum (Denmark); The Victoria and Albert Museum (UK); Yale University (USA); Natural History Museum, London (UK); Statens Museum for Kunst (Denmark); Tate Modern (UK); Los Angeles County Museum of Art (USA); and The Museum of Modern Art (USA).

Also in November a flotilla of vakas (Polynesian voyaging canoes) arrived at the museum from the Cook Islands, New Zealand, Fiji, Samoa and Tonga as part of the World Parks Congress in Sydney. On board were Pacific heads of state President Johnson Toribiong of Palau; Prime Minister of the Cook Islands, Henry Puna; and President of Kiribati, Anote Tong.
In February 2015 the museum hosted Their Majesties King Harald V and Queen Sonja of Norway. The royals visited as part of a special symposium celebrating Australia and Norway working together for the protection of Antarctica.

Media interest in our exhibitions and special projects resulted in more than 1,200 media stories. This represented a 20% increase in coverage from the previous year, and a media value of just under $12 million (see details on page 41).

The Endeavour replica’s visits to Newcastle, Hobart and Tasmania provided opportunities to engage with local stakeholders and generated strong coverage in regional media, as did the projects being undertaken by recipients of the MMAPSS grants facilitated by the museum (see details on pages 49–53).

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

A strong focus for the museum has been upgrading its ICT system environment over a period of years with all core transactional systems now upgraded. In particular, the Financial Management System (FMS) now includes an online procurement system, with electronic workflow approval process. The new Customer Relations Management (CRM) software is in place, including an interface into the FMS system. Online commercial and marketing solutions are progressively being deployed, including online payments for donations, member events and ticketing. URLs and hash tags have been applied to all marketing campaigns.

The museum’s website continues to be thoroughly upgraded, including a brand refresh.

The new strategic systems that are now in place are robust, scalable, and can be leveraged for continuous improvement and optimised to maximise opportunities for ANMM.

To increase our revenues from non-government sources

A key objective of the 2012–15 Strategic Plan was to increase revenues from non-government sources and a key achievement over the reporting period has been the re-launch of the museum’s Foundation. A new Chair has been recruited and key projects to focus the Foundation’s fundraising activities over the next few years have been identified. The Foundation has raised $255,000 so far (see details on pages 37–38).

In October, the museum changed its front-of-house service provider to VIPeople, a company dedicated to customer service and sales delivery. This change saw an increase in converting Galleries Tickets to Big Tickets (up by 4% from 88% to 92%), which led to an increase in average customer spend from $14.60 to $16.12. Due to the new sales-driven ticketing staff, there was also an increase in upselling of memberships, Welcome Wall registrations and catalogue sales.

The Retail and Merchandise section continued to bring in strong revenue during the year. Despite a downturn in visitors from the previous year, the targets for the museum’s Store were exceeded. The Store has also worked on being more visible around the museum by having a pop-up store in the exhibition Voyage to the Deep and showcases in temporary exhibitions. Another highlight of the year was the success of the Vivid festival, when the Store increased its revenue by over 400% on the previous year. This year the Store also commenced promotion of the ‘Tax Back for Travellers’ scheme, to encourage spending over $300 thus enabling GST to be claimed back on departure from Australia.

Venues continue to bring in significant revenue for the museum, hosting 234 events and 27,491 delegates during this period, and generating total venues hire revenue of $1.44 million from a reforecast budget of $1.2 million. Strong interest in the launch of the Lighthouse Gallery – a transformed temporary exhibition space – in April 2014 was followed by proven results in the first year. The largest of our venue portfolio with a capacity of 400 people, the gallery activated 47 events and hosted 7,841 delegates in a seven-month period, generating total revenue of $253 million.
To invest in and develop our people
We are particularly proud of our staff and volunteers who delivered a full program of temporary exhibitions across all galleries, as well as travelling exhibitions and a wide variety of programs for Members, school students, the general public and special-interest groups.

During this reporting period staff undertook a range of training including work-related activities, courses and conferences. These included fire warden, senior first aid, and work health and safety. Additional training was undertaken in drafting position descriptions and leadership coaching for senior managers.

Volunteers play a vital role in spreading the news about the museum as well as educating people about our maritime heritage, and without their generosity and commitment the museum would not enjoy the success that it does. This year, as well as regular guiding, volunteers conducted 3,149 organised tours and put in 55,432 hours’ service. As well as 390 Sydney volunteers, the museum has 884 regional volunteers. A new initiative this year has been to train Chinese-speaking guides to offer tours for our Chinese visitors.

Operating environment
The museum has always drawn much of its visitation from the overseas tourist market, owing to its location in the prime tourist drawcard of Darling Harbour. The high Australian dollar may have been expected to affect such tourists. Focus markets for the museum in this period included Japan, Singapore, Korea and China. Of note has been an increase in numbers of Chinese tourists to 21% per cent of our overseas tourist market, putting China third in numbers of overseas visitors to the museum. A focus on international tourism continues to drive visitation to Darling Harbour while foot traffic is reduced due to the construction works and the demolition of the monorail in 2014. The $2.5 billion, 20-hectare redevelopment of Darling Harbour commenced in January 2014 with the demolition of the exhibition halls, business convention centre and carpark facilities. When completed in 2018 this project will significantly boost tourism to the precinct, particularly from South-East Asia.

In the intervening four years the loss of key attractions and construction activity will have a major impact on all businesses in the precinct. This is in part borne out by the museum’s paid visitation figures, which this financial year are down 10% against targets, which is comparable with other Darling Harbour attractions.

The museum is working with local partners, including the Sydney Harbour Foreshore Authority (SHFA) and Darling Harbour Live, to address the challenges to the museum posed by the construction. SHFA and Darling Harbour Live have made presentations to the museum’s Council to advise on the progress of the construction, and the museum continues to collaborate with these two parties to ensure a high level of accessibility and amenity to the museum within the redeveloped precinct.

The massive Barangaroo construction project on the opposite side of Darling Harbour is the other major change in our vicinity. We continue to study the implications and opportunities of the new business, residential and tourist populations that its completion will bring. The museum is part of the Darling Harbour Alliance Meetings chaired by the Sydney Harbour Foreshore Authority; strategically this keeps the museum apprised of what is happening in the area and open to opportunities.

In the years leading up to the re-launch of Darling Harbour it is critical that the museum prepare itself for the opportunities a revitalised Darling Harbour will afford. Aside from the new Warships Pavilion, the museum has launched and commenced planning for a number of forward-looking initiatives, including:

» In 2014 the museum launched its new waterfront functions venue, The Lighthouse Gallery. This multi-purpose facility is capable of housing major touring exhibitions, as well as product launches, conferences and events for up to 400 guests. The new venue has generated more than $253,000 in income.

» In October 2014 the museum successfully transitioned front-of-house service providers to a specialist events and customer service provider VIPeople. Since this time Big Ticket conversion rates have remained high and customer service and staff flexibility have markedly improved.

» In June 2015 the museum re-launched the Sydney Classic and Wooden Boat festival. We have a six-year strategy for the biennial festival with each successive festival growing in size and ambition.

» At the beginning of 2015 the Welcome Wall was given a significant facelift and assigned a dedicated marketing manager.

Outlook
A strong range of programs for the coming period leads to confidence that this year’s achievements in visitation, revenue, profile and reputation will continue. Our new Warships Pavilion is due to open late in 2015; its new attraction Action Stations can be expected to rejuvenate the museum’s site, increase visitation and generate extra revenue from venue hire.

The museum is committed to a busy offshore voyaging schedule for its flagship the HMB Endeavour replica, which will see it cruising to Victoria and South Australia in the first half of 2016.

A major attraction over spring and summer 2015–16 will be Horrible Histories Pirates, an exhibition that is being developed in association with Scholastic, the publishing team responsible for the popular Horrible Histories series of children’s books.
A Different Vision
This exhibition in our USA Gallery featured contemporary Aboriginal and Torres Strait Islander X-ray-style artworks and three-dimensional fish-related objects from the collection. X-rays have been used in medical imaging for just on 120 years. For thousands of years Aboriginal artists from Arnhem Land (the north-east corner of the Northern Territory) have made X-ray rock and bark paintings to represent sacred ancestral and supernatural beings as well as fish and animals. The artworks in A Different Vision reveal 40,000 years of unbroken knowledge and cultural connection to fish and the sea. Supported by the USA Bicentennial Gift Fund.

Curators Donna Carstens, Richard Wood
Registrar Rhondda Orchard
3D design Richard Wood
2D design Hawk Graphics
Conservation Caroline Whately, Rebecca Dallwitz
Preparators Stephen Crane, Adam Laerkesen, Kevin Bray
Marketing Jackson Pellow
Publicity Jude Timms
Venue USA Gallery
Dates 26 February 2015–28 February 2016

Amazing Whales – evolution and survival
Cetaceans, of all the mammals, have undergone the most spectacular evolution, adapting to aquatic life and developing into a diverse range of creatures including dolphins, orcas, the narwhal, beluga whales and the massive blue whale. This exhibition looked at the evolution of these mammals, the different relationships humans have had with cetaceans and the threats to their future. Designed and developed by the Muséum National d’Histoire Naturelle, Paris.

Team leader Niki Mortimer
Curator Australian content Michelle Linder
Exhibition design Johanna Nettleton
Graphic design Adrienne Kabos
Learning and evaluation Jeff Fletcher
Public programs Neridah Wyatt-Spratt
Registration Anupa Shah
Conservation Rebecca Dallwitz
Marketing Jackson Pellow
Publicity Jude Timms
Digital outreach Richella King
ICT Heath Knott
Venue North Gallery
Dates 20 March–20 July 2014

Temporary and travelling exhibitions attracted a number of sponsorships this year, including Transport for NSW, Australian Maritime Safety Authority, Australian Pacific Touring, Antarctica Flights and Foxtel History Channel. A significant long-term cash sponsorship (of almost four years) was secured from RSL Queensland as presenting partner for the War at Sea Sydney and travelling exhibitions. These sponsors complement the continued support from our ongoing museum sponsors.
**Beautiful Whale**

Viewers came eye-to-eye with whales at sea in this remarkable exhibition of life-size photographs by American artist Bryant Austin. Spending weeks and months with whales off Tonga, Dominica and the Great Barrier Reef, Austin immerses himself in the water using just a snorkel and remains motionless, waiting for humpbacks, minke and sperm whales to pass less than two metres away from his lens. Austin immerses himself in the water using just a snorkel and remains motionless, waiting for humpbacks, minke and sperm whales to pass less than two metres away from his lens. Extraordinarily intimate and detailed portraits are the result. Supported by the USA Bicentennial Gift Fund.

**Curators** Richard Wood and Michelle Linder (assisted by Gemma Nardone)
**Graphic design** Heidi Riederer and Hawke Graphics
**3D Design** Five Spaces Design
**Registration** Will Mather
**Learning and evaluation** Jeff Fletcher
**Marketing** Jackson Pellow
**Publicity** Jude Timms
**Venue** USA Gallery
**Dates** 11 April 2014–1 February 2015

**Bondi Surf Bathers’ Life Saving Club Mural**

To mark the centenary of the Gallipoli landings, the museum displayed five murals by prominent Sydney artist David Henry Souter. Painted to hang on the walls of the Bondi Surf Life Saving Club, they depict World War I and its effects, tracing the Anzac legacy from Gallipoli to postwar life.

**Coordinator and curator** Michelle Linder
**Design** Johanna Nettleton and Adrienne Kabos
**Registration** Cameron McLean
**Conservation** Caroline Whiteley
**Preparators** Stephen Crane, Kevin Bray, Peter Buckley, Stephen Hain
**Lighting** Tom Wilke
**Electrical** Greg Tunks
**Venue** Navy Gallery
**Dates** 18 March 2015–ongoing

**Coming to Australia**

In 1946 the International Refugee Organisation (IRO) was established to help the millions of Europeans displaced by World War II. It provided them with shelter, food, clothing and medicine and helped them to migrate to countries such as Australia, Canada and New Zealand. To mark Refugee Week this selection of photographs captured in vivid detail the anticipation and anxiety of European migrants coming to Australia in the turbulent years after World War II.


**Team leader** Gemma Nardone
**Curator** Donna Carstens
**Registrar** Cameron McLean
**Venue** Tasman Light Gallery
**Dates** 27–30 November 2014

**Corroboree Indigenous watercraft display**

A display of four Indigenous watercraft from the museum’s collection as part of the museum’s Corroboree Festival program.

**Curator** Donna Carstens
**Registrar** Cameron McLean
**Venue** Tasman Light Gallery
**Dates** 27–30 November 2014

**Corroboree Through Different Eyes**

A unique tour and display aboard HMB Endeavour and the pearling lugger John Louis which provided an Aboriginal and Torres Strait Islander perspective of history.

**Curator** Donna Carstens
**Registrar** Cameron McLean
**Venue** ANMM vessels
**Dates** 27–30 November 2014

**East Coast Encounters – Re-imagining the 1770 encounter**

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

**Team leader** Gemma Nardone
**Curator** Donna Carstens
**Designer** Adrienne Kabos
**Learning and evaluation/Public programs** Lynda Kelly
**Registration** Sabina Escobar
**Conservation** Caroline Whitley
**Preparators** Kevin Bray, Peter Buckley, Stephen Crane, Stephen Hain
**Venue** South Gallery
**Dates** 9 May–24 August 2014

opposite page left Minke whale portrait, Bryant Austin (detail) centre detail from panel 5 of Bondi Surf Life Saving Club mural by David Henry Souter (detail) right Rigger John Louis on MV Toscana at Trieste, Italy, 1954. ANMM Collection Gift from Barbara Alysen this page left Bark canoe made by Lawrence Hargrave High School students on display in the museum. Photo Andrew Frolov/ANMM centre Pearl lugger John Louis. ANMM photographer right tibberwuccum (detail), Judy Watson, 2005
YEAR IN REVIEW

Mission X – The rag tag fleet
The story of Australians sailing under the US flag during World War II is one of daring and courage. The US Army Small Ships Section comprised some 3,000 requisitioned Australian vessels of every imaginable size and type, which plied the dangerous waters between northern Queensland and New Guinea to establish a supply lifeline to Allied forces fighting the Japanese. This little-known story was told in the USA Gallery using objects and documents lent by the men of the Small Ships and their descendants.

Supported by the USA Bicentennial Gift Fund.

Curator and 3D designer Richard Wood
2D design Hawke Graphics
Registration Rhondda Orchard, Sue Frost
Venue USA Gallery
Dates 20 December 2013–28 February 2016

Myra Too replica skiff
The cedar 18-foot skiff was built along the lines of its historic namesake from 1951, Myra Too. Built and sailed by legendary boatbuilder Bill Barnett, Myra Too dominated racing that season, winning the New South Wales, Australian and world championships. It was one of the highlights of Bill’s long career as a master shipwright in Berrys Bay, Sydney. The museum assisted with research for the replica’s design and construction, and created a huge online following as the project progressed.

Curator David Payne
Registration Sabina Escobar, Cameron Mclean
Conservation Sue Frost
Venue Wharf 7 foyer
Dates 1 August–24 October 2014

Going Places – The technology of travel
An interactive science exhibition that explored the technology humans have developed for travel, and the way that travel has shaped the social fabric of our time. Visitors also saw pioneering technology to make the furthest reaches of our planet accessible.

Produced by Scitech, Perth, Western Australia.

Exhibition coordinator Niki Mortimer
Curator Donna Carstens
Registration Anupa Shah
Design Johanna Nettleton
Publicity Jude Timms
Marketing Aimee Ocampo
Audio-visual Heath Knott
Public programs Annalice Creighton
Exhibition producers Scitech, Perth, Western Australia
Venue North Gallery
Dates 16 August 2014–22 February 2015

above left Image courtesy Scitech
Ladislaw Reday Photographic Collection, Courtesy San Francisco Maritime National History Park
right Stern of the Myra Too replica.
Photo Zoe McMahon/AMNN

gooplease Builder of the original Myra Too, 99-year-old Bill Barnett (right) and his former bailer boy Brian Stewart with the replica Myra Too.
Photo Zoe McMahon/AMNN

opposite Builder of the original Myra Too, 99-year-old Bill Barnett (right) and his former bailer boy Brian Stewart with the replica Myra Too.
Photo Zoe McMahon/AMNN
In early 2014, artists Wendy Sharpe and Bernard Ollis voyaged to Antarctica following the footsteps of Sir Ernest Shackleton's Imperial Trans-Antarctic Expedition of 1914–17. Shadowing the crew and their doomed ship Endurance, they painted the vast, silent and sublime land and seascape of the Southern Ocean, Weddell Sea, Elephant Island and South Georgia. This artist-in-residency was offered by Chimu Adventures, and paintings from the exhibition were for sale, with all proceeds benefiting the Mawson's Huts Foundation.

**Painting for Antarctica – Wendy Sharpe and Bernard Ollis follow Shackleton**

**Dates**
100 years since the birth of Thor Heyerdahl and the Kon-Tiki expedition for 6 October 2014 – 31 January 2015

**Venue**
Tasman Light Gallery

**Display of a rare diary by Engineer Albert M Barker. ANMM Collection.**

**Sponsorship**
George Armstrong recording the spectacle and tragedy of the Gallipoli landings.

**Coordinators**
Gemma Nardone, Michelle Linder

**Design**
Hedi Riederer

**Registration**
Richella King

**Marketing**
Jackson Pellow

**Conservation**
Anupa Shah

**Curator**
Daina Fletcher

**Project managers**
Adrienne Kabos

**Event**
Model of Pacific voyaging canoe and various ephemera related to Thor Heyerdahl and the Kon-Tiki expedition for 6 October 2014 – 100 years since the birth of Thor Heyerdahl.

**Dates**
3–20 October 2014

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**Rapid Response foyer showcases**

**Football**
Display of 1930 photographs and football cigarette cards from the ANMM Collection at the time of the World Cup.

**Dates**
23 May–6 August 2014

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**Surviving Emden**

Display of new acquisition of SMS Emden prisoner of war ephemera including a book, diaries, and wooden skittles and picture frames made in the Liverpool internment camp during World War I, for the opening of the museum’s exhibition War at Sea – The Navy in WWI.

**Dates**
7 November 2014–31 January 2015

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**Pacific Islands voyaging canoe visit**

Display of objects, photographs and books from the ANMM Collection relating to the visit of the double-hulled voyaging canoe Hōkūle‘a from Hawaii, USA.

**Dates**
11 May–29 July 2015

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**Shackleton – Escape from Antarctica**

One hundred years ago, Sir Ernest Shackleton sailed aboard Endurance to Antarctica aiming to be the first to cross its vast interior. A support party followed, led by Aeneas Mackintosh on Aurora. Both ships were crushed in the ice and lost to their crews, who endured incredible hardship. How did they cope in this treacherous place? This exhibition contrasted their exploits with those those of modern-day adventurer Tim Jarvis, who re-enacted parts of Shackleton’s epic trip. It featured Australian Frank Hurley’s stunning images, multimedia and interactive elements, and rare and unusual artefacts, specimens and equipment.

**Project managers**
Annabelle Beriman, Alexandra Gaffkin

**Curator**
Daina Fletcher

**3D design**
White Cube Design

**Graphic design**
Adrienne Kabos

**Registration**
Will Mather

**Conservation**
Rebecca Dallwitz

**Learning**
Anne Duran

**Marketing**
Jackson Pellow

**Sponsorship**
Gael De Raadt

**Digital**
Richella King

**Venue**
North Gallery

**Dates**
2 April 2015–September 2015

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**Still Life**

New Zealand photographer Jane Ussher was given the unique opportunity to photograph in intimate detail the huts used by Antarctic explorers Sir Ernest Shackleton and Captain Robert Falcon Scott and their teams. Some of her images featured in an immersive audiovisual exhibition that took viewers inside these huts. Based on Jane Ussher’s book of the same name, this unique exhibition complemented Shackleton – Escape from Antarctica.

**Venue**
North Gallery

**Dates**
5 November 2014–1 March 2015

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**Sydney to Hobart Yacht Race – 70 years**

Marking 70 years of the famous Sydney to Hobart Yacht Race, this intimate photographic exhibition offered a taste of the theatre and evolution of one of the largest and most famous ocean races in the world.

**Team leader**
Gemma Nardone

**Curator**
David Payne

**Design**
Adrienne Kabos

**Registration**
Anupa Shah

**Venue**
Tasman Light Gallery

**Dates**
2 April 2015–September 2015

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**Football**
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**3D design**
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**Team leader**
Gemma Nardone

**Curator**
David Payne

**Design**
Adrienne Kabos

**Registration**
Anupa Shah

**Venue**
Tasman Light Gallery

**Dates**
5 November 2014–1 March 2015
War at Sea – the Navy in WWI

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

Team leader Niki Mortimer
Curator Dr Stephen Gapps
Designer Johanna Nettleton
Graphic design Wingrove Design
Education Jeff Fletcher
Registration Will Mather
Conservation Jonathan London, Caroline Whitley
Marketing Aimee Ocampo
Publicity Shirani Aththas
Venue South Gallery
Dates 12 September 2014 – 3 May 2015

above left Voyage to the Deep. Photo Andrew Frolows/ANMM.

centre detail of a diorama made by Geoff Barnes for the War at Sea exhibition, depicting the work of the RAN Bridging Train at Gallipoli Peninsula. Photo Andrew Frolows/ANMM.

right Lookdown Fish. Radiograph and fish photo by Sandra J Raredon, Division of Fishes, National Museum of Natural History, Smithsonian Institution

X-ray Vision: Fish Inside Out

Striking X-rays of fish dazzled in this fascinating travelling exhibition from the Smithsonian Institution’s National Museum of Natural History in Washington, DC. Forty prints of specimens from the 20,000 contained in the museum’s National Fish Collection were arranged in evolutionary sequence. Many of the species X-rayed are found in Australian waters. X-ray Vision: Fish Inside Out was organised by the Smithsonian’s National Museum of Natural History and the Smithsonian Institution Traveling Exhibition Service (SITES). Supported by the USA Bicentennial Gift Fund.

Coordinator Richard Wood
Registration Rhondda Orchard
3D design Richard Wood
2D design Hawk Graphics
Conservation Caroline Whitley, Sue Frost
Preparators Stephen Crane, Adam Laerkeson, Thomas Wilke, Peter Buckley
Marketing Jackson Pellow
Publicity Jude Timms
Lighting Thomas Wilke
ICT Chad Saliby
Venue USA Gallery
Dates 26 February 2015 – 28 February 2016

Voyage to the Deep

A fantasy-themed exhibition for families and children aged 2 – 10 years about undersea exploration and adventure, of the kind immortalised by Jules Verne’s novel 20,000 Leagues Under The Seas and celebrated in popular culture from Jacques Cousteau to the Octonauts. Visitors learnt about the underwater world as it might be seen from an imaginary deep-sea exploration vessel, and how today’s technologies are discovering more about its mysteries.

Project manager Panayiota Koutroulis
Creative producer Em Blamey
Design Thylacine
Preparators Peter Buckley, Stephen Crane
Marketing Aimee Ocampo
Audio-visual Heath Knott
Public programs Annalice Creighton
Curatorial support Kieran Hosty
Administration Inger Shiel
Venue Lighthouse Gallery
Dates 10 December 2014 – 26 April 2015

above left Voyage to the Deep. Photo Andrew Frolows/ANMM.

centre detail of a diorama made by Geoff Barnes for the War at Sea exhibition, depicting the work of the RAN Bridging Train at Gallipoli Peninsula. Photo Andrew Frolows/ANMM.

right Lookdown Fish. Radiograph and fish photo by Sandra J Raredon, Division of Fishes, National Museum of Natural History, Smithsonian Institution
2014–15 INTERACTIVES AND MULTIMEDIA

Beautiful Whale
A short film that juxtaposed the beauty of whales captured by high-definition underwater cinecameras in 2013 with the violent reality of Australia’s thriving whaling industry as recorded in That She Blows, Australia’s first documentary sound film, from 1931.
Developer Richard Wood
Production Chad Saliby
Dates 11 April 2014–1 February 2015

Download a whale
Scannable QR codes on the exhibition labels in Beautiful Whale that downloaded minke, sperm and humpback whale calls to visitors’ mobile devices for replay in the exhibition.
Developer Richard Wood
Production Mental Media Pty Ltd
Dates 11 April 2014–1 February 2015

Online exhibitions
The museum has created four new online exhibits that explore different aspects of Australia’s connection to the sea: Battle for the Cocos, about Australia’s first naval battle of World War I between HMAS Sydney and SMS Emden; From Istria to Australia, the immigration story of Croatian artist Gina Sinozich; Hood’s Harbour, which depicts life on Sydney Harbour as seen through the lens of photographer Samuel J Hood; First in at Gallipoli – The harrowing voyage of submarine AE2, which tells the story of Australian submarine AE2.

Digital stories
The museum produced six long-format digital stories on the Google Cultural Institute platform: Sydney to Hobart Yacht Race – 70 years’ by David Payne; Shackleton: Escape from Antarctica’ by Daina Fletcher; ‘First in at Gallipoli: the harrowing voyage of submarine AE2’ by Dr Stephen Gapps; ‘A fishing boat called Freedom: the story of Tu Do’ by Kim Tao; ‘Whale evolution and adaptation’ by Janice Wormworth; ‘Why save whales?’ by Dr Stephen Nicol.
These and other stories can be found at stories.anmm.gov.au.

Rooftop projections
Waves of migration, a specially commissioned rooftop projection dramatising stories of migrants to Australia.
Dates 26 January–9 February 2015
Polar lights, a bold light show influenced by the colour palette of Antarctic exploration. Part of Vivid Sydney.
Dates 22 May–8 June 2015

2014–15 TRAVELLING EXHIBITIONS

As part of our strategic objective to extend our reach and outreach, the museum’s travelling exhibitions program tours exhibitions to many regions and states. More than 188,000 people visited the museum’s travelling exhibitions in 2014–15.

The museum’s major travelling exhibition during this period was War at Sea – The Navy in WWI, developed by the museum and assisted by the Australia Council for the Arts, the Australian Government’s principal arts funding and advisory body. After its showing at the Australian National Maritime Museum, War at Sea began an extensive tour to metropolitan and regional venues across the country that will continue until 2018.

Supported by the Australian Government’s National Collecting Institutions Touring and Outreach Program, On their own – Britain’s child migrants toured to the UK in this reporting period, being shown at Merseyside Maritime Museum, Liverpool, then the V&A Museum of Childhood in London later in 2015.

Our Sail Away program – smaller exhibitions of paintings, prints and photographs complete with education and marketing material – travels to many regional venues without support staff. Waves and Water – Australian beach photographs continued the tour that began in October 2013, visiting McClelland Gallery, Langwarrin, VIC, and two NSW venues, Manning Regional Gallery and Tweed River Art Gallery.

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A short film that juxtaposed the beauty of whales captured by high-definition underwater cinecameras in 2013 with the violent reality of Australia’s thriving whaling industry as recorded in That She Blows, Australia’s first documentary sound film, from 1931.
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Coming to Australia
In 1946 the International Refugee Organisation (IRO) was established to help the millions of Europeans displaced by World War II. It provided them with shelter, food, clothing and medicine, and helped them to migrate to countries such as Australia, Canada and New Zealand. To mark Refugee Week this selection of photographs captured in vivid detail the anticipation and anxiety of European migrants coming to Australia in the turbulent years after World War II. Photographs assembled by Australian journalist Keith Woodward, Commonwealth representative for ICEM from 1957–61. Photographs include Ray Leighton’s 1960s surfing safari and Ian Lever’s serene iconic Sunbaker, Jeff Carter’s 1960s surf lifesavers, and Australian beach culture from the 1930s to today.

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

Venue: Newcastle Museum
Dates: 23 May 2014–16 August 2015

War at Sea – The Navy in WWI panel display
A flatpack version of the larger War at Sea exhibition was developed for display at small regional venues in support of the main exhibition. A total of 21 venues have shown or are currently showing the flat pack display, with another 50 venues scheduled through to November 2015. Venue types include RSL state and sub-branches, community centres, libraries, museums, visitor centres, and schools, located across New South Wales, South Australia, Queensland, Western Australia and the Northern Territory.

Team leaders: Annabelle Berriman, Niki Mortimer
Curator: Dr Stephen Gapps
Project manager: Annabelle Berriman, Emily Jateff
Designers: Wingrove Design

Venues and dates: 21 venues in NSW, QLD and SA from April to June 2015

Waves and water – Australian beach photographs
Sunbathers, swimmers, surfers and surf lifesavers are depicted in this collection of photographs that capture Australian beach culture from the 1930s to today. Photographs include Max Dupain’s iconic Sunbaker, Jeff Carter’s 1960s surfing safari and Ian Lever’s serene ocean pools of Sydney at dawn and dusk. Other photographers represented in the exhibition include Ray Leighton, Anne Zahalka and Narelle Autio.

Team leader: Niki Mortimer
Travelling exhibition manager: Gemma Nardone
Curator: Daina Fletcher
Designer: Slingshot Design
Registration: Anupa Shah
Learning: Anne Doran,
Conservation: Caroline Whiteley

Venues and dates: McClelland Gallery and Sculpture Park Langwarrin VIC, 11 May–3 August 2014
Manning Regional Gallery NSW 9 August–21 September 2014
Tweed River Art Gallery NSW 19 December 2014–15 February 2015

VENUE NEWCASTLE MUSEUM
DAISY TAYLOR
WINGROVE DESIGN
MELBOURNE
2014

on site
This section details the achievements of the museum’s various departments, and the ways in which the museum takes its work to a wide audience across and beyond Australia. These include print and electronic publishing, media, public and schools programs as well as community-based projects, travelling exhibitions and web-based programs.

The museum also offers advisory services to remote and regional Australia as well as on-site visits. To support non-profit organisations that care for Australia’s maritime heritage, the Maritime Museums of Australia Project Support Scheme (MMAPSS) provides grants of up to $10,000. MMAPSS also funds internships for staff or volunteers from remote or regional organisations to spend time learning specific skills and making valuable connections.

Ever popular, the voyages of the museum’s HM Bark Endeavour replica are a vital part of the museum’s outreach program and continue to make our flagship accessible to ports around Australia.

ANMM Foundation

The Australian National Maritime Foundation was set up in 2000 to fulfill two functions, one passive and the other active. The passive foundation acts as a repository for gifts that come to the National Maritime Collection where the motivation is on the part of the donor. The active foundation is pro-active in seeking support and recruiting donors. Over the past 12 months, the foundation has commenced its transition to the active phase.

The foundation’s objectives are to create a capital fund, through gifts, bequests and fund-raising activities, for the purposes of:

- acquiring major additional items or collections of items to develop the National Maritime Collection;
- conserving the National Maritime Collection;
- other activities which enhance the National Maritime Collection;
- receiving gifts and bequests for specific activities relating to the National Maritime Collection and the museum;
- supporting the museum’s maritime archaeology program;
- supporting the sailing program of the museum’s flagship HMB Endeavour;
- developing and engaging museum constituencies such as members, donors and Welcome Wall registrants;
- supporting the National Maritime Collection and the museum generally.

Key steps in the process included appointing an executive officer of the foundation, Andrew Markwell commenced in October 2014. He has 20 years’ experience in fundraising, has been national president of Fundraising Institute Australia and holds the international professional accreditation CFRE (Certified Fund Raising Executive). As the elements of the overall foundation fundraising program are established over time, a bequest program will emerge, engaging supporters and giving them the opportunity to leave a lasting legacy to the museum and maritime collection for visitors to enjoy.
In June 2015 a new Chair of the Foundation was recruited. Mr John Mullen is the CEO and Managing Director of ASCIANO, as well as Chairman of the SilentWorld Foundation. Mr Mullen brings to the position of Chairman a passion for 18th-century colonial Australian history as well as his formidable business acumen and network.

Andrew Markwell, the legal firm Colin, Biggers and Paisley, and the museum’s Director and Chairman, have over the reporting period achieved the following:

- Identified key projects to focus the Foundation’s fundraising activities in coming years. These include the voyaging of HMB Endeavour; restoration and exhibition of MV Xractic; support of new maritime archaeology expeditions; and the design and construction of a new Maritime Archaeology Discovery Centre;
- Received donations totalling $235,000. This includes a gift from ex-ANMM Councillor Julia Horne ($10,000); $75,000 from the estate of Mr Basil Jenkins (museum member since 1994) used to purchase a service medal from Australia’s first submarine, AE; and $150,000 towards a sculpture in the new heritage precinct, given by RADM Andrew Robertson (ret);
- Launched the Foundation’s very first direct mail tax appeal in April 2015, which has so far raised nearly $25,000 to support HMB Endeavour voyaging;
- Reactivated the American Friends of Australian National Maritime Museum company in the USA, and had IRS tax status reinstated.

The Australian Register of Historic Vessels

This online database (anmm.gov.au/arhv) builds a national picture of historic vessels and their designers, builders and owners. 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 the museum’s quarterly journal Signals. The ARHV held a Steering Committee meeting in Sydney in late July 2014, and the ARHV Council met in Goolwa, SA, in conjunction with the Australian Maritime Museums Council Conference and South Australian Wooden Boat Festival during February 2015. The ARHV curator David Payne visited vessels in Hobart, Goolwa, Adelaide, Wentworth, Lake Macquarie, Eden and Merimbula during the reporting period. Twenty-six vessels were listed on the ARHV and both committees had extensive discussion about vessel significance and options for developing a second tier of vessels with a higher degree of significance overall.

Charitable assistance

Bear Cottage in the Sydney suburb of Manly is one of only two facilities in the country that allows terminally ill children and their families to enjoy some respite in a beach-house holiday environment. The museum supports Bear Cottage by providing non-cash experiences for these children and their families. Bear Cottage has told the museum that such experiences, particularly those providing unique and interesting respite activities for the siblings, mums and dads of the Bear Cottage children, are actually a much more valuable contribution than a cash donation.

To date, these experiences have included:

- Junior Siblings’ Camp experience on board James Craig with our pirate character Johnny Grognose (13/9/14)
- Exclusive Bear Cottage preview of the Voyage to the Deep interactive exhibition, including lunch and donation (8/12/14)
- ‘Wheelies’ Camp additional visit to Voyage to the Deep (19/2/15)
- Senior Siblings’ Camp overnight sleep-over on board HMB Endeavour (2 and 3/5/15).

In addition to these experiences there is an informal agreement that Bear Cottage may bring groups of children and/or their families to any of the museum’s exhibition offerings, at any time, free of charge (by prior arrangement).

Conservation

In September 2014 ANMM conservators attended the 17th Triennial Conference of the International Council of Museums Committee for Conservation (ICOM-CC) in Melbourne. This was a once in 27 years’ opportunity to network with hundreds of the attending international delegates and speakers. The conference offered presentations on all aspects of conservation, from material-specific, to analysis and preventive.

There were technical sessions of the 21 specialist working groups, presentations by conservators, scientists, historians, curators, librarians, archivists, collection managers and directors from the world’s leading cultural institutions.

A total of 1,357 objects received conservation attention in the reporting period. Of these, 550 National Maritime Collection items were conserved and prepared for in-house exhibitions and for display on loan at external venues. A further 512 objects lent by other institutions and private collectors were documented, prepared and installed in exhibitions at the museum. The exhibitions worked on included War at Sea – The Navy in WWI, Shackleton – Escape from Antarctica, X-ray Vision: Fish Inside Out, Painting for Antarctica, Bondi Surf Life Saving Club murals, Beautiful Whale, Coming to Australia and Sydney to Hobart – 70 years, as well as a major changeover in the Passengers gallery.

In addition, the condition of 295 high priority and value NMC objects was checked, with 104 of these receiving urgent conservation treatment. Among items checked were the ship models.

New conservation-grade supports were made with $50,000 from Collection Development Acquisition Budget funding. These supports were constructed for small vessels in storage, to preserve their shape and allow for safe movement of vessels.

At the same time the supports are aesthetically pleasing and can be used for display purposes. The vessels included Firefly II, Boofa, Mystery, Never Fail and Skibye.
As part of the museum’s Digital Outreach strategy, we are using new platforms to distribute museum digital content. The most significant of these new platforms is Google’s Cultural Institute. This online platform, which includes the Google Art Project, allows visitors to search and virtually explore high-resolution images of artworks and artefacts from around the globe. So far, 673 international museums have joined, contributing digital collections and online exhibitions. The museum selected 236 of our own collection highlights for the launch, showcasing the breadth and diversity of the National Maritime Collection. Objects such as The Charlotte Medal and the Blaeu celestial globe can now be explored in incredible detail thanks to Google’s custom-built zoom viewer.

We have also created four online exhibitions on the Google Cultural Institute platform (see details on page 32), which have proved very popular, garnering more than 80,000 views in the four months since launch. The digital story platform has been custom built for the museum and allows staff to tell rich-media feature stories on mobile, tablet and desktop. Six stories have been produced (see details on page 32) and they have proved engaging, with an average view time of over two and half minutes.

In addition to these new projects, the team has maintained a lively and successful online presence encompassing the website, blogs, Facebook, Twitter, Instagram, Flickr Commons and the free children’s app Lucy’s Adventures. Together these have reached more than 20 million people this year.

**Digital Outreach**

In 2014–15 the Digital Outreach team welcomed two new members, who bring with them a wealth of cultural institution and digital content production experience. The team has been focused on launching a suite of new digital products: the museum’s first responsive website, a presence on Google Cultural Institute, the museum’s digital story platform, and online admission and event purchase.

The museum’s commemorative exhibition *Shackleton – Escape from Antarctica* was also popular with the media and generated very strong coverage with a media value of $1 million. A media tour featuring Ernest Shackleton’s grand-daughter, the Hon Alexandra Shackleton, provided strong leverage opportunities to raise the profile of the exhibition. Interviews with Ms Shackleton were featured on ABC Weekend Breakfast and Channel Nine’s Today Show and in the Sydney Morning Herald.

The museum’s major summer family exhibition *War at Sea: The Navy in WWI* generated strong media coverage and was a significant contribution to the ANZAC centenary commemorations. *War at Sea* has commenced its tour of regional Australia, providing us with the opportunity to engage with regional media, raising the profile of the museum around the country.

The External Relations section also facilitated the visits of a number of high-profile guests including US Secretary of State John Kerry, Their Majesties King Harald V and Queen Sonja of Norway, the Polynesian Voyaging Society’s voyaging canoe *Hikae*’s fleet of Pacific Island canoes with Pacific heads of state for the World Parks Congress, and film director James Cameron.

The *Endeavour* replica’s visits to Newcastle, Hobart and Tasmania provided us with opportunities to engage with local stakeholders, and generated strong coverage in regional media, as did the projects being undertaken by recipients of the MMAPSS grants facilitated by the museum.

**Finance**

This year the CFO instigated a new budget development process which, as well as ensuring extensive internal consultation, made use of a highly detailed five-year forward forecast model for both capital and operational funds. The development of this critical new business tool has been the subject of extensive work by the CFO and is now regularly used by all business managers across the museum.
Fleet services and HMB Endeavour

Fleet has been busy with vessel maintenance and assisting with other museum projects in the lead-up to the opening of the Warships Pavilion. In this reporting period, the main maintenance activity was the docking of HMB Endeavour at Sydney City Marine (SCM). This was the first time Endeavour was moved onto the hardstand at SCM, which was made possible after the cradle and trolley systems’ load capacity was reviewed and uprated. The SCM docking proceeded well and a good relationship has been established. It is anticipated that this will have longer-term benefits as there will now be options for schedule flexibility and cost reductions when docking Endeavour and Carpentaria.

Fleet have assisted with:
- the preparation of a Mk VIII torpedo for display in the new Warships Pavilion
- review of gangway designs for the new pavilion
- technical advice for the shooting of a film for the pavilion’s attraction Action Stations, enabling the authentic re-creation of various machinery and equipment operations and procedures
- manufacture of new fenders for HMAS Onslow
- advice for the Victorian Maritime Centre’s ex-HMAS Otama project.

The new Fleet Management Policy was also released, which aligns Fleet activities with the PWC audit compliance.

HM Bark Endeavour

The museum’s replica of Lt James Cook’s famous 18th-century ship, which the museum operates under the original name HM Bark Endeavour, has authentically fitted-out living decks and cabins. This fully surveyed voyaging vessel, which has 20th-century machinery, cooking and hygiene facilities hidden in its lower hold, allows the museum to voyage the ship with a core professional crew. To experience 18th-century seamanship, paying ‘voyage crew’ participate fully in watch keeping and sail handling.

HM Bark Endeavour’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. The ship took part in Australia Day celebrations then set off for Tasmania. After returning to Sydney due to storm damage in early February, the vessel again set sail for Hobart on 14 February, arriving safely and opening to the public on the weekend of 21 and 22 February. On the following Monday and Tuesday nearly 700 pre-booked school students and teachers also visited HMB Endeavour. Despite the disappointment of not being able to attend the Australian Wooden Boat Festival in Hobart due to storm damage earlier in the month, ultimately the museum was able to successfully fulfill most of the ship’s regional outreach commitments in Tasmania.

Back in port, the ship continued to welcome schools as well as hosting National Science Week programs.
Indigenous Programs

The museum’s commitment to Indigenous programs is demonstrated by the appointment of a second Indigenous Programs officer in this reporting period along with the development and presentation of an extensive range of programs, workshops and opportunities for engagement and partnerships. Indigenous Programs officers work closely with other museum staff and business units to successfully engage national and international audiences to ensure that an Aboriginal and Torres Strait Islander perspective is incorporated into the museum’s programs and policies. The responsibilities of this section include managing Aboriginal and Torres Strait Islander programs related to collections, outreach, public and community programs and access. Helping to guide the inclusion of an Aboriginal and Torres Strait Islander perspective throughout the museum’s programs and policies is the museum’s Reconciliation Action Plan (RAP) working group, comprising 17 staff members. It meets regularly to discuss the three key areas within the RAP framework as outlined by Reconciliation Australia: relationships, respect and opportunities. The RAP outlines practical actions the museum will take to build strong relationships and enhanced respect between Aboriginal and Torres Strait Islander peoples and other Australians.

Workshops to build full-size or model nawi (canoes) were facilitated by the museum and through Donna Carstens, David Payne and (from March 2015) new staff member Jinny Smith. These included:

- Lawrence Hargrave School at the museum and Warwick Farm campus NSW, July 2014
- NAIDOC week at the museum, July 2014
- Endeavour High School NSW at the museum, November 2014
- Corroboree Festival at the museum, November 2014
- Nawi canoe presentation and launch on Kamay/ Botany Bay NSW, International Union for Conservation of Nature World Parks Congress event hosted by the National Parks and Wildlife Service NSW, November 2014
- Blues & Bros at The Spit, Sydney NSW, January 2015
- Sydney Secondary College, Balmain NSW, May 2015
- Sydney Film School, Parramatta NSW, March 2015
- Bill Lane Fellowship program at ANMM, Australian and Hawaiian Indigenous students, May 2015
- Community consultation, Yirrkala, Arnhem Land NT, February 2015
- Cultural guidance on use of nawi canoe in film, Sydney Film School, Parramatta NSW, March 2015
- Perth Revealed Indigenous Festival WA, community consultation, networking artists and industry peers, April 2015
- Bill Lane Fellowship program at ANMM, Sydney NSW, June 2015
- Torres Straits Gab Titui awards, Thursday Island QLD, community consultation, networking artists and industry peers, June 2015
- Cultural guidance and assistance on the use of a canoe in a feature-length Australian film, June 2015.

Other collaborations and partnerships included:

- Review of Cooktown text panel for Endeavour commemorative events, Cooktown Land Council QLD, September 2014
- Metropolitan Aboriginal Land Council NSW collaboration for local cultural language to be used on museum products, February 2015
- Contributing Indigenous content and program for the Museums International Conference event and cultural cruise, November 2014
- Delivery of a four-day program at the Corroboree Festival in Sydney NSW in November 2014, comprising kids’ activities, tours of the museum’s Eora gallery, community talks and canoe build.
Information Services and ICT

A strong focus for the museum has been upgrading its ICT system environment over a period of years with all core transactional systems now upgraded. In particular, the Financial Management System (FMS) now includes an online procurement system, with electronic workflow approval process. The new Customer Relations Management (CRM) software is in place, including an interface into the FMS system.

Online commercial and marketing solutions are progressively being deployed, including online payments for donations, member events and ticketing.

The new strategic systems that are now in place are robust, scalable, can be leveraged for continuous improvement and are optimised to maximise opportunities for the ANMM.

Learning

2014–15 was a busy year for the Learning Team with a remit to maximise onsite visitors, meet outreach goals and develop partnerships. More than 1,500 visitors participated across our eight Endeavouring Science events that were curated for the 2014 National Science Week and funded by a grant from Inspiring Australia. A major outreach program involved the HMB Endeavour trips to Newcastle in September and Hobart in February, with some 1,000 students and teachers visiting the vessel in both ports. The Virtual Excursions program continued to grow, with more than 1,000 students across Australia participating in a range of video conferences. A particular highlight was the partnership with the University of NSW ‘50–50 Project’ promoting women in science, with an event held at the museum to celebrate International Women’s Day 2015.

Mini Mariners Play!, a space developed specifically for the under-5 audience, opened in December 2014.

The museum received record visits to April school holiday programs that were themed around Voyage to the Deep – particularly Kids on Deck (2,900 visitors), the return season of the theatre program Captain Nemo’s Nautilus (4,600 visitors), workshops (120 people) and a sold-out family torchlight tour.

In May the museum hosted several Museums Australia 2015 conference events attended by industry professionals across Australia, New Zealand, USA and Canada. In June we launched the Three-Festival strategy, including the 2016 Classic and Wooden Boat Festival, with around 100 attendees and write-ups across the boating media. The museum hosted the Pacific Islander Festival on 15 November 2014, which showcased Pacific culture and food in celebration of the visiting vakas, or voyaging canoes. This proved to be extremely popular and well patronised by a range of Sydney-based Islander communities, as well as our regular visitors.

Audience research was also a focus for the section this year. Many projects were undertaken for a variety of programs, including the Warships Pavilion, a range of exhibitions as well as targeted research with key audiences of teachers, parents and members. The museum also received a grant from Griffith University to undertake research into educational games with students, and received a major Linkage, Infrastructure, Equipment and Facilities grant with University of NSW to further develop the DomeLab exhibition-in-the-round concept.

During the year the section hosted a number of overseas visitors and professional development forums. In August Jack Ludden, Head of Web and New Media Development, The Getty, spoke at the Digital...
The section participated in professional development sessions with the tourism manager from Flagstaff Hill Maritime Museum and staff of Mystic Seaport Maritime Museum (USA), and hosted a Virtual Excursions Network meeting in October 2014. Education staff also attended the Information Technology in Education Conference at the Sydney Opera House in July 2014.

In May 2015 museum educators delivered two programs to 100 students at the Gondwana Children’s Choir camp – “Life on a tall ship” and “Dazzle camouflage.” This is part of an ongoing program partnership with the choir.

Also in May 2015, the Education team hosted professional development sessions with Education staff from Western Australian Maritime Museum, South Australian Maritime Museum and City of Bunbury (recipient of a MMAPS internship).

The nawi canoe end-of-project function in May 2015 saw the students’ bark canoe placed on display in the Eora gallery and a portion of a commissioned documentary shown. The event was attended by the Lawrence Hargraves High School students and teachers, local primary school classes, elders of the Indigenous community and Department of Education representatives.

Maritime Archaeology Program

This year the program at the museum has been undergoing a period of rejuvenation with the appointment of additional staff, the allocation of funding to commence construction on the first stage of the Maritime Archaeology Research Centre (MARC) and the planning and/or implementation of a number of exciting archaeological research projects.

Dr James Hunter has been appointed to the newly created position of Curator RAN Maritime Archaeology. Dr Hunter, a specialist in the area of Australian colonial navies and maritime archaeology, will be focusing on the Museum’s Navy Gallery, the RAN Warships Pavilion and the AE2 Project.

Since 2000 the AE2 Silent Anzac Project team has been working on the site of the submarine AE2, which was scuttled in the Sea of Marmara, Turkey, in April 1915. Following discussions between the ANMM, the RAN and AE2 Silent Anzac Project team, it was decided that after July 2015, and working in conjunction with Turkish authorities, management of this important shipwreck site would be handed over to the museum.

As part of the handover process ANMM Director Kevin Sumption spoke at the AE2 Commemorative Foundation Conference which was held at the Naval Museum in Istanbul in April. Mr Sumption, Head of Research Dr Nigel Erskine and Dr James Hunter later attended the laying of a wreath from the deck of HMAS Anzac, over the site of AE2.

The museum has signed a formal letter of intent with Dr Kathy Abbass and the Rhode Island Marine Archaeology Project (RIMAP) regarding the ongoing search for the site of HMB Endeavour at Newport, Rhode Island. As part of the agreement the museum will fund some of RIMAP’s ongoing work on late-18th-century shipwrecks in Newport and museum archaeologists will be joining RIMAP in September 2015 to continue the hunt for Endeavour.

The museum has continued to work with the Royal Australian Navy, the Department of the Environment and Indonesian authorities on protecting the site of HMS Perth (1942). As part of this joint effort the museum hosted a delegation of four archaeologists from the Indonesian National Centre for Archaeology (ARKENAS) to discuss the formulation of a joint MOU. The MOU has now been signed and the museum is planning to be on site, with divers from ARKENAS, in October 2015 or March 2016.

In January the museum, in association with the Silentworld Foundation, Great Barrier Reef Marine Park Authority and the Department of the Environment, undertook an archaeological assessment of a 19th-century shipwreck that had been located by the RAN on remote Ashmore Reef. The site has been tentively identified as the ship Comet, lost south of Boot Reef in 1829.

MMAPSS grants and internships

The museum’s Maritime Museums of Australia Project Support Scheme (MMAPSS) provides grants of up to $10,000 to non-profit organisations such as museums and historical societies that care for Australia’s maritime heritage, usually 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 by the Australian Government with support provided by the Ministry for the Arts, Attorney General’s Department. 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 300 projects. In the 2014–15 round of funding, 28 organisations were awarded a total of more than $135,000 for maritime heritage projects plus in-kind support and internships.

MMAPSS grants awarded in 2014–15

New South Wales

Albury Regional Art Gallery – $8,196

Funding was for the conservation and reframing of 15 lino print artworks by Australian artist Kenneth Jack, which feature Murray River paddle steamers. These works will be incorporated into the permanent collection galleries of the Albury Regional Art Gallery.

Avalon Beach Historical Society Inc – $2,000

For expert research and documentation of interpretive material about the Stewart Towers, two wooden towers which were constructed and operated from 1868 on Barrenjoey Headland. These towers assisted the safe passage for vessels sailing from Sydney to Newcastle until they were replaced by the present lighthouse in 1881.

Coffs Harbour City Council – $4,000

For funding to engage a heritage conservation specialist to prepare a conservation management plan for stage 1 of the Corambilra Point Gun replacement restoration and interpretation project. This will help to develop interpretative signage and online material.

Dictionary of Sydney Inc – $9,955

Funding for the Dictionary of Sydney to commission 11 entries encompassing each of the First Fleet vessels and an overall essay, for a project linking the First Fleet to Sydney’s maritime, social and cultural history.

Fort Scratchley Historical Society – In-kind support

In-kind support towards development of rooms 6 & 8 at Fort Scratchley’s museum, to commemorate and honour the service of Australian service men and women in the first and second world wars. For the offer of donated showcases from the ANMM and the support of an ANMM designer.
Friends of the Australiana Pioneer Village (APV) – In-kind support
For a site visit and support from an ANMM curator to review the significance of a vessel, assess the suitability of including the vessel on the Australian Register for Historic Vessels (ARHV) and to discuss the development of a vessel management plan.

Merimbula-Imlay Historical Society Inc/Old School Museum – In-kind support
For a site visit and support from an ANMM curator to review the significance of a vessel, assess the suitability of including the vessel on the Australian Register for Historic Vessels (ARHV) and to discuss the development of a vessel management plan.

Museums Australia Mid North Coast Chapter – $6,776
Funding was for a joint project of the Museums Australia Mid North Coast Chapter, comprising five museums, for an assessment and condition report on 48 waterways objects.

PS Ruby Board Of Management/Wentworth Shire Council – In-kind support
For an ANMM curator to provide support and assistance towards the development and preparation of a vessel management plan for the PS Ruby.

Queensland
Bond Store Museum, Fraser Coast Regional Council – $9,986
For an interpretive display about the wreck of the vessel SS Chang Chow off the coast of Fraser Island in 1884.

Cairns Maritime Museum Inc – In-kind support
For in-kind support through a site visit from an ANMM representative.

Historical Society Of Cairns North Qld Inc – In-kind support
For In-kind support through a site visit from an ANMM representative.

Cairns Maritime Museum Inc – In-kind support
For a project for a display that will accurately re-create the appearance and atmosphere of the seamen’s mess deck during the World War II period on the Bathurst class corvette HMAS Castlemaine.

National Trust of Australia (Victoria) Polly Woodside Museum $5,000
To engage a maritime heritage carpenter to project-manage repair work to the ship’s deck, undertaken by Polly Woodside Volunteer Association & Commonwealth Green Army Project.

Parks Victoria $7,000
For a significance assessment of heritage collections at six Victorian lightstations (Gabo Island, Point Hicks, Cape Schanck, Cape Otway, Cape Nelson and Wilmot Promontory).

Queenscliff Maritime Museum Inc $9,900
For a project to engage expert knowledge about the correct conservation and preservation processes and treatments for a complex 19th-century ceramic, copper alloy and lead marine toilet.

Seaworks Foundation – In-kind support
For ANMM Head of Research, Maritime Archaeology, Exploration and Navy, to conduct a site visit to review the collection and provide advice on collection management, display and possible paths for collection interpretation.

Western Australia
Albany Maritime Foundation $5,000
For the restoration of the working boat Wildflower for display.

Shire of Peppermint Grove $6,149
For a significance assessment of the Royal Freshwater Bay Yacht Club historical image collection, and to scan, digitise and organise the collection items. The digital copies of the collection will be made available to the public through an online image database, the National Library of Australia’s Trove website and social media channels.

South Australia
Edithburgh Museum Inc – $5,112
For work to display the SS Clan Ranald anchor.

National Trust of South Australia, Cape Jaffa Lighthouse – $5,000
For a contractor to remove and replace rusted nuts and bolts from level 2 piles above the accommodation section and below the lantern room of the Cape Jaffa Lighthouse.

Port Broughton Sailing and Boat Club Inc – In-kind support
For support from an ANMM curator to discuss the significance of two hydroplanes in the collection and the suitability of including the vessels on the Australian Register for Historic Vessels (ARHV).

Port MacDonnell and District Maritime Museum Inc – $9,986
The ship Prima Donna visited Port MacDonnell during the 1880s and after departing was never seen again. Funding was for the construction and display of a model of the ship.

Tasmania
Maritime Museum of Tasmania $7,371
For a project to create suitable Chinese-translated interpretation of the Maritime Museum of Tasmania’s collection, to enable to museum to present its maritime heritage to Chinese students and visitors.

Victoria
Maritime Trust Of Australia Inc $4,000
For a project for a display that will accurately re-create the appearance and atmosphere of the seamen's mess deck during the World War II period on the Bathurst class corvette HMAS Castlemaine.
Internships

Lauretta Davies, Curator, City of Bunbury, The Bunbury Museum and Heritage Centre WA
Awarded eight working days’ professional development with the ANMM including the areas of curating, conservation, developing exhibitions, design, master planning, educational programs, social media, store management and marketing.

Tracey Lang, Digitisation Project Officer, Great Lakes Historical Cooperative Society Ltd NSW
Awarded eight working days’ professional development with the ANMM to observe photographic and paper conservation methods, registration, cataloguing and digitisation procedures, online marketing and promotions.

Geoff Hindmarsh, Collection Management Assistant, Newcastle Maritime Museum Society NSW
Awarded eight working days’ professional development with the ANMM to obtain skills in conservation (especially as related to wood and metal objects), fleet, design, documentation, significance assessments and registration, including object storage and handling.

Marketing

The museum hosted key events for the international Communicating the Museum Conference in November 2014. Jackson Pellow, Manager Brand & Marketing, was one of the speakers and an abstract of his talk was published as one of the top five key talks.

We continue to sell the exhibition identity and marketing assets that we developed for Vikings: Beyond the legend to museums around the world. The Marketing section successfully launched Voyage to the Deep – an interactive family exhibition developed by the museum and designed to be sold on to other institutions – generating strong interest.

Members

In this period a substantial review of the museum’s membership program commenced which will allow the museum to better understand members’ expectations, particularly with the differences in the family (currently 70% of our total members) and founding member segments. The review also included a competitor analysis, online survey (see below) and individual discussions with selected members.

The Members team has developed a new three-year events calendar with a particular focus on planning ahead for annual and popular events. Complimentary curator-led exhibition previews have received extremely positive attendance and feedback, with the launches of the exhibitions X-ray Vision: Fish Inside Out and Shackleton – Escape from Antarctica demonstrating the success of this direction.

In April a joint membership drive with the Powerhouse Museum saw 176 families become members.

In this period the Members and Volunteers section was divided into two separate areas to provide a more focused approach to the strategies for each area. This allowed us to conduct a survey for our members to find out what they wanted from the museum. More than 500 members responded. The consensus was that members were very happy with the value for money and range of membership products – especially Signals magazine. From these responses a detailed report and recommendations will be compiled and presented to Council.

Projects Team

The Projects Team completed consolidation of staff office accommodation into Wharf 7. As an important final step in the organisation restructure, this project moved staff into a single building and collocated teams within each of the divisions.

Construction of the Warships Pavilion commenced on the museum’s waterfront, coupled with development of the Action Stations experience, which will enhance the visitor experience of our naval vessels, HMA Ships Vampire and Onslow. The building structure and infrastructure works were completed, with façade and fit-out works on schedule for completion by the opening on 8 November. A contract was let for design and installation of the immersive cinematic experience (ICE) which will be a key component of Action Stations.
Concept development and script-writing were completed in advance of filming on board the vessel and at sea, with post-production scheduled for the third quarter of 2015.

Contracts were also let for production of other components of Action Stations, including on-board experience, graphic design, digital products and microsite. Artist Warren Langley was engaged to create a work of art that commemorates the loss of Australia’s first submarine, AE1.

This section led project teams in delivering two travelling exhibitions, Voyage to the Deep and Shackleton – Escape from Antarctica. Planning commenced regarding strategic partnerships and programming for the 250th anniversary in 2020 of Cook’s first voyage to Australia.

Publications
Signals is the Australian National Maritime Museum’s quarterly 80-page colour journal. With a print run of approximately 6,000, Signals is mailed to all of the museum’s Members as well as to many maritime museums and maritime and naval historical associations in Australia, to prominent overseas maritime museums, and to many other museums, galleries and cultural organisations. It is distributed widely to the media, who often pick up on its stories. Signals is lodged in many Australian libraries (including the national, state and university libraries of the Legal Deposit & Free Issue schemes) and is also published online. It is seen by the museum’s sponsors, governing board, arts administrators and politicians, plus many of the museum’s VIP and casual visitors.

Over the current reporting period Signals content has been strategically aligned with the museum’s programs, activities and exhibitions. New regular columns introduced for this purpose focus on Indigenous programs and outreach, HMB Endeavour, the museum’s digital strategies and the Australian Maritime Foundation.

In the 2015 Australasian Reporting Awards the museum’s Annual Report 2013–14 won a Silver Award for Distinguished Achievement in Reporting, and was a finalist in the Best First Time Entry category.

Registration and Photography
The Registration and Photography section created more than 13,430 digital records of 12,291 objects for publication through the museum’s collections pages on the web. Staff developed a database and routine for transferring publicly accessible collection data and images to the website database and wrote comprehensive data mapping documentation in preparation for Digital Outreach initiative ‘Unlocking the Collection’.

In conjunction with curatorial and conservation sections the registrars reviewed and implemented a new acquisition assessment process which takes into account whole-of-life costs for acquisitions.

Registration coordinated with more than 55 cultural organisations, both domestic and international, to lend or borrow items for display and to arrange freight for our exhibitions including War at Sea – The Navy in WWI, Shackleton – Escape from Antarctica, Amazing Whales and Beautiful Whale. Our work included complex international freight for the Alexandra Shackleton vessel and application to the Australian Government International Exhibition Insurance Program for a forthcoming exhibition. The Registration section hosted three MMAPPS interns focusing on collection management, best practices and principles. It provided collection management administration support to external stakeholder the Silentworld Foundation, and lent 75 objects to 17 borrowers within Australia and overseas.

The museum is digitising collection objects and data associated with them as part of our Digitisation Strategy for access by people who cannot visit the museum (nmm.gov.au/learn/collections). At the end of the reporting period, an additional 12,291 objects had been digitised for public access, each with at least one jpeg image and many with multiple images.

The total number of objects digitised is now 78,950, or 50% of the collection. Of these approximately 34,840 are available for publication when the new online collection application is created.
Sydney Heritage Fleet
The Lady Hopetoun and Port Jackson Marine Steam Museum was founded in December 1965 by a group of public-spirited individuals to preserve Sydney’s 1902 VIP steam yacht Lady Hopetoun. The organisation later became known as the Sydney Maritime Museum Ltd and in 1998 adopted the trading name Sydney Heritage Fleet to distinguish it from the Australian National Maritime Museum, which generously hosts our managerial office and provides a berth for James Craig outside the Wharf 7 building.

Despite facing many financial hurdles and never having had a permanent home, Sydney Heritage Fleet celebrated its 50th anniversary throughout the year under review.

Sydney Heritage Fleet is a community-based non-profit organisation whose mission is ‘to build and maintain an internationally recognised centre of excellence in maritime heritage for the benefit of all Australians by presenting through research, acquisition, conservation, restoration, education and operation, our continuing maritime history’. It is funded through donations, membership subscriptions and income from vessel charters and tours.

Sydney Heritage Fleet enjoys a 1,250-strong membership and has around 500 dedicated volunteers crewing its vessels, on their current restoration project, and in various office and support activities. The Fleet’s oldest vessel is the wonderfully restored tall ship James Craig, which regularly puts to sea under full sail. Four other centenarians and historically significant vessels grace Sydney Harbour.

The Fleet’s flagship is Lady Hopetoun, acquired by the Fleet in 1965. Other vessels aged 100 years or more within the fleet are the 1902 steam tug Lady Harman and the 1954 Botany Bay motor launch Berrima. The Fleet has recently added two tugboats – Bronzewing and Currawong – on permanent loan from the Royal Australian Navy. Under restoration is the 1927 pilot vessel John Oxley. If funding permits, this may be followed by the 1912 ferry Kanangra. Also undergoing restoration is the 1950s wooden speedboat Kookaburra II.

Sydney Heritage Fleet enjoys a high level of support from the Australian National Maritime Museum and also partners in such important international projects as the Australian Register of Historic Vessels (ARHV). The wooden boat exhibition in the Wharf 7 foyer resulted from a collaboration between the two institutions and involves significant small craft and heritage engines from the Fleet’s collection.

The continued use of office space, collection storage and workshop access at the Wharf 7 Maritime Heritage Centre, together with a Wharf 7 berth for James Craig, is testimony to the sound working relationship between the two organisations.

USA Gallery
In 1988 the people of the United States of America presented a Bicentennial gift of money to the people of Australia to research, interpret and tell the story of the maritime links between our seafaring nations. The USA Gallery, its collection and program of exhibitions and events about science, technology, defence, history, art and nature continue to be funded by this gift.

In addition to new exhibitions in the USA Gallery, this year saw the USA Programs branch out into developing future major temporary exhibitions for the museum such as Ultimate Depth, about James Cameron’s expedition to the bottom of the Mariana Trench in the Australian-built Deepsea Challenger submersible. Working closely with the museum’s Indigenous Programs Manager, the USA Gallery invited participation by first-nation secondary school students in the 2015 USA Gallery Bill Lane Fellowship.

The fellowship was established in 2010 in honour of Bill Lane, US Ambassador to Australia between 1985 and 1989, who was instrumental in establishing the USA Bicentennial Gift Fund.

In collaboration with the museum’s Manager of Indigenous Programs, Donna Carstens, and Jenna Ishii, Education Coordinator of the Polynesian Voyaging Society’s Malama Honua worldwide voyage, the fellowship was awarded to Aboriginal, Torres Strait Islander and Native Hawaiian secondary school students to enable them to share their maritime traditions and knowledge during a three-day cultural exchange program and workshop. This was held at the museum in May 2015 to coincide with the visit by the Hawaiian voyaging canoe Hokule‘a. The 2015 Bill Lane USA Gallery Fellows are Owen Talbot and Hayden Charles from Sydney; Gaitup Satrick, Timikah Mudu and Jaub-Lashae Turner from the Torres Strait Islands; and Ka’ihikapu Maikui, Malie Sarsona and Kay-ala Kaha’ulelio from Hawaii.

The exhibition Beautiful Whole – Life size photography by Bryant Austin completed its successful run in the USA Gallery in January, having attracted more than 119,000 visitors over nine months. Its replacement, X-ray Vision – Fish Inside Out, from the Smithsonian Institution’s National Museum of Natural History in Washington DC, is a collection of high-resolution radiographs of specimens from the US National Fish Collection that reveal the internal structures (and sometimes the final meals) of fish species arranged in evolutionary order. A companion exhibition, A Different Vision, from the museum’s collection of Indigenous art that uses X-ray technique, reveals 40,000 years of unbroken knowledge and cultural connection to fish and the sea.

Mission X – The rag tag fleet continues to tell the story of the brave Australian men and boys and their ships who served in the US Army Small Ships Section, supplying Allied forces in the south-west Pacific war. In September, the ship’s bell and engine telegram from USS Canberra (the only US Navy vessel ever named in honour of a foreign warship or city) were returned to a new display in the gallery after assessment and treatment by museum conservators.

The USA Gallery hosted several other events and important guests during the reporting period. On 8 August, expedition leader James Cameron launched the film Deepsea Challenge 3D at the museum, toured the USA Gallery, and announced his collaboration on Ultimate Depth. This exhibition, being developed by the museum’s USA Programs, is about his journey to the earth’s lowest point in an Australian-built submersible.

Vaughan Evans Research Library
The Vaughan Evans Library, founded in 1986, is the research library of the Australian National Maritime Museum. Vaughan Evans gave $2 million to the museum in 1924–1993, a maritime historian and one of the museum's greatest supporters, donated his private collection of maritime history to form the nucleus of the library's collection. The library is used by staff, volunteers and museum members and it is also open at certain hours by appointment to members of the public.

The library's extensive collection of published works and reference resources reflects the activities and collecting interests of the museum. We received 427 donations to the library collections this year and the principal donors were:

- August 2014, Guy Lloyd 1926–2010, architect and former member of the Royal Melbourne Yacht Squadron: 70 items donated by his wife Shirley.
- December 2014, Department of the Environment Library, following their closure: 86 items
- March 2015, John Jones: 37 items
- March 2015, Robert Macauley: 10 items
- May 2015, Tom Hughes: 22 items
- June 2015, Rod Anderson: 42 items from the Merchant Fleet series.

Author talks for Members were relocated to the library space during this reporting period and all three talks held here so far have been well attended:

- November 2014, Peter Plowman, author of Voyage to Gallipoli
- January 2015, Russell Kenery, author of Matthew Flinders open boat voyages
- May 2015, Peter Plowman, talking about Lusitania, Mauretania, Aquitania and the Cunard Line.

Venues
The Venues department hosted 234 events and 27,491 delegates during this period, which generated total venues hire revenue of $1.44 million from a reforecast budget of $1.2 million.

Venues went to a public tender for a retail and event catering partner. The catering partnership was activated with Laissez Faire Catering in August 2014, signing a three-year contract plus three-year option.

The Lighthouse Gallery generated strong interest on its launch on 3 April 2014 and has provided proven results in its first year. This additional venue is the largest of our eight venues, with a capacity of 400. The Lighthouse Gallery's total revenue for the reporting period was $253,577, exceeding budget expectations. This revenue came from 38 events and 7,841 delegates in a seven-month period.

The PR and editorial received from the unveiling of Actions Stations and the Warships Pavilion to the market at AIME 2015 resulted in a broadcast nationally to over 44 publications with estimate value of $245,000.

As part of broader museum Customer Relais Management (CRM) integration, the Venues and Events sections transitioned from Events Perfect to the new bespoke CRM during May 2015.

Volunteers
This year the museum realigned its Volunteers department, moving it into the visitor services section along with retail and front-of-house staff. This change combined all front-facing personnel in the same area, providing a more integrated service to our visitors.

Volunteers completed 55,432 hours service at the museum during the 2014–15 financial year. As well as regular guiding, they conducted 3,149 organised tours for a total of 28,865 visitors. These tours were conducted on our floating exhibits Advance and Vampire, in the museum on Kay Cottee's yacht Blackmore's First Lady, and in a generic tour of the galleries.

Additionally, in the last quarter of the reporting period, the volunteers commenced specific tours of the exhibition Shackleton – Escape from Antarctica, which is rapidly gaining in popularity and attendance numbers.

Formed in March 2014, the ANMM Speakers is a small, dedicated group of volunteer museum guides who promote the museum in the community and encourage increased visits and museum membership. This year the Speakers group grew considerably in the number of engagements and audience attendees, with 55 speaking engagements to an audience of 2,534. Additionally, the museum has started to see several of the organisations to which they have presented visiting the museum after being introduced to it by one of the group.

Fifteen talks are available, with topics ranging from which is rapidly gaining in popularity and attendance numbers.

For the Warships Pavilion. In the first instance it is intended to recruit ex-naval service personnel to assist us in bringing alive our RAN treasures. Seven new Chinese-speaking volunteers finalised their museum training to become fully fledged guides, and more are being trained. Tours conducted by Chinese-speaking volunteers have been very positively received.

Welcome Wall
The Welcome Wall stands in honour of those who have migrated to live in Australia and continues to be the museum’s tribute to celebrate the diversity of Australian migrants and their journey.

People can register their names and see them inscribed on bronze panels on the wall that stand permanently at the museum. They can also contribute online records on a virtual wall. The ANMM is the only museum in Australia which still has the capacity for people to register their family names. 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.

This year the Welcome Wall underwent a re-design to include stories translated in five different languages: Chinese, Hindi, Arabic, Italian and Greek.

In the period 2014–15, 548 names were added to the Welcome Wall, originating from over 100 countries. The top 10 countries for registrants are United Kingdom, Italy, Scotland, Greece, Germany, Malta, USA, Netherlands, Ireland, South Africa and France.

Two ceremonies to unveil new panels of names were held this financial year, with 800 attendees at each ceremony.

Through a partnership with Professional Footballers Australia the museum secured guest speaker Simon Colosimo for the May 2015 unveiling ceremony.

A retired professional player and former Socceroo, Simon shared the story of his own family’s migration to Australia. The museum realigned its Volunteers department, moving it into the visitor services section along with retail and front-of-house staff. This change combined all front-facing personnel in the same area, providing a more integrated service to our visitors.

Volunteers completed 55,432 hours service at the museum during the 2014–15 financial year. As well as regular guiding, they conducted 3,149 organised tours for a total of 28,865 visitors. These tours were conducted on our floating exhibits Advance and Vampire, in the museum on Kay Cottee's yacht Blackmore’s First Lady, and in a generic tour of the galleries. Additionally, in the last quarter of the reporting period, the volunteers commenced specific tours of the exhibition Shackleton – Escape from Antarctica, which is rapidly gaining in popularity and attendance numbers.

Formed in March 2014, the ANMM Speakers is a small, dedicated group of volunteer museum guides who promote the museum in the community and encourage increased visits and museum membership. This year the Speakers group grew considerably in the number of engagements and audience attendees, with 55 speaking engagements to an audience of 2,534. Additionally, the museum has started to see several of the organisations to which they have presented visiting the museum after being introduced to it by one of the group. Fifteen talks are available, with topics ranging from which is rapidly gaining in popularity and attendance numbers.

For the Warships Pavilion. In the first instance it is intended to recruit ex-naval service personnel to assist us in bringing alive our RAN treasures.

Seven new Chinese-speaking volunteers finalised their museum training to become fully fledged guides, and more are being trained. Tours conducted by Chinese-speaking volunteers have been very positively received.

Welcome Wall
The Welcome Wall stands in honour of those who have migrated to live in Australia and continues to be the museum’s tribute to celebrate the diversity of Australian migrants and their journey.

People can register their names and see them inscribed on bronze panels on the wall that stand permanently at the museum. They can also contribute online records on a virtual wall. The ANMM is the only museum in Australia which still has the capacity for people to register their family names. 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.

This year the Welcome Wall underwent a re-design to include stories translated in five different languages: Chinese, Hindi, Arabic, Italian and Greek.

In the period 2014–15, 548 names were added to the Welcome Wall, originating from over 100 countries. The top 10 countries for registrants are United Kingdom, Italy, Scotland, Greece, Germany, Malta, USA, Netherlands, Ireland, South Africa and France.

Two ceremonies to unveil new panels of names were held this financial year, with 800 attendees at each ceremony.

Through a partnership with Professional Footballers Australia the museum secured guest speaker Simon Colosimo for the May 2015 unveiling ceremony. A retired professional player and former Socceroo, Simon shared the story of his own family’s migration from Italy.

The museum will continue to achieve a wider range of nationalities represented on the Welcome Wall and ensure it remains a sustainable community engagement activity.
The Key Performance Indicators of the Portfolio Budget Statement (PBS) for financial year 2014–15 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 museum’s strategic direction is to explore and manage maritime heritage in ways that enlighten, inspire and delight people everywhere. Key strategies for the museum are identified in the opening pages of this report.

From 2013–14 the national arts and cultural agencies, including the museum, report against a range of cross-agency key performance indicators. Agency-specific key performance indicators (KPIs) are included.

### 2014–15 Key performance indicators

<table>
<thead>
<tr>
<th>Budget</th>
<th>Actual</th>
<th>Variance</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitor interactions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total number of visits to the organisation</td>
<td>490,496</td>
<td>476,436</td>
<td>-3%</td>
</tr>
<tr>
<td>Total number of visits to the organisation’s website</td>
<td>483,285</td>
<td>424,105</td>
<td>-12%</td>
</tr>
<tr>
<td>Total number of on-site visits by students as part of an organised educational group</td>
<td>33,500</td>
<td>32,878</td>
<td>-2%</td>
</tr>
</tbody>
</table>

Participation in public and school programs

<table>
<thead>
<tr>
<th>Key performance indicators</th>
<th>Budget</th>
<th>Actual</th>
<th>Variance</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of people participating in public programs</td>
<td>33,500</td>
<td>37,518</td>
<td>12%</td>
<td>Through these lines (September 2014 theatre program based around WWI nurses) performed beyond expectations; WEA programs were fully booked this year; extra Cabinets of Curiosities were available in USA Gallery to complement Beautiful Whale; surveys show that word of mouth is a strong motivator and we have noticed a gradual increase in numbers to our general weekends and school holiday programs.</td>
</tr>
<tr>
<td>Number of students participating in school programs</td>
<td>40,018</td>
<td>46,883</td>
<td>17%</td>
<td>Increase due to variety of programs offered, especially those in conjunction with temporary exhibitions</td>
</tr>
</tbody>
</table>

Quantity of school learning programs delivered

<table>
<thead>
<tr>
<th>Key performance indicators</th>
<th>Budget</th>
<th>Actual</th>
<th>Variance</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of organised programs delivered on-site</td>
<td>485</td>
<td>505</td>
<td>4%</td>
<td></td>
</tr>
<tr>
<td>Number of program packages available online</td>
<td>22</td>
<td>27</td>
<td>23%</td>
<td>Significant effort has been made by the Learning and Digital Outreach teams to develop online educational content, with new collaborations in place with Google and iTunesU, as well as new in-depth digital stories.</td>
</tr>
</tbody>
</table>
## Key performance indicators

<table>
<thead>
<tr>
<th>Key performance indicators</th>
<th>Budget</th>
<th>Actual</th>
<th>Variance</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Number of educational institutions participating in organised school learning programs</strong></td>
<td>608</td>
<td>528</td>
<td>-13%</td>
<td>We are seeing a general trend for fewer actual schools visiting, but those that come are bringing bigger groups.</td>
</tr>
<tr>
<td><strong>Visitor satisfaction</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percentage of visitors who were satisfied or very satisfied with their visit</td>
<td>90%</td>
<td>90%</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td><strong>Program survey rating (by teachers)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percentage of teachers reporting overall positive experience</td>
<td>90%</td>
<td>91%</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>Percentage of teachers reporting relevance to the classroom curriculum</td>
<td>90%</td>
<td>91%</td>
<td>1%</td>
<td>During this period significant work has been carried out to develop links between the Warships Pavilion content and the Australian curriculum. Further curriculum linkage work on the rest of the museum’s public offer is planned for next year.</td>
</tr>
<tr>
<td><strong>Expenditure mix</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expenditure on collection development (as a % of total expenditure)</td>
<td>11%</td>
<td>38%</td>
<td>245%</td>
<td>In May this year the CFO undertook a significant reappraisal of the museum’s expenditure mix and classification, as part of the process of preparing financials for the Ministry for Arts National Cultural Impact Report. This was the first time the museum’s financial mix had been appraised in a number of years.</td>
</tr>
<tr>
<td>Expenditure on other capital items (as a % of total expenditure)</td>
<td>27%</td>
<td>17%</td>
<td>-37%</td>
<td></td>
</tr>
<tr>
<td>Expenditure on other (ie non-collection development) labour costs (as a % of total expenditure)</td>
<td>23%</td>
<td>24%</td>
<td>4%</td>
<td></td>
</tr>
<tr>
<td>Other expenses (as a % of total expenditure)</td>
<td>39%</td>
<td>21%</td>
<td>-38%</td>
<td></td>
</tr>
<tr>
<td><strong>Collection management and access</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of acquisitions made in the reporting period</td>
<td>1020</td>
<td>199</td>
<td>-80%</td>
<td>This reduction follows the lifting of the collection moratorium at the end of FY 13/14 and a strategic decision that has been made to proceed to acquire for the national collection in a more considered fashion led by the new master narrative.</td>
</tr>
<tr>
<td>Total number of objects accessioned in the reporting period</td>
<td>2,400</td>
<td>2,012</td>
<td>-16%</td>
<td></td>
</tr>
<tr>
<td>% of the total collection available to the public</td>
<td>22%</td>
<td>20%</td>
<td>-9%</td>
<td>This KPI is the major focus of the museum’s next significant digital project, Unlocking the Collections, which will provide greatly enhanced online access to our collections.</td>
</tr>
<tr>
<td>% of the total collection available to the public online</td>
<td>20%</td>
<td>19%</td>
<td>-5%</td>
<td></td>
</tr>
<tr>
<td>% of the total collection available to the public on display</td>
<td>2%</td>
<td>2%</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>% of the total collection available to the public on tour</td>
<td>0.03%</td>
<td>0.07%</td>
<td>133%</td>
<td>New collection-rich touring exhibitions are now available – War at Sea, East Coast Encounters and On Their Own are currently touring. Saltwater Banks is also available.</td>
</tr>
<tr>
<td>% of the total collection digitised</td>
<td>46%</td>
<td>50%</td>
<td>-2%</td>
<td></td>
</tr>
</tbody>
</table>
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 strategic plans over four years and annual operating plans for ministerial approval in accordance with the ANMM Act. The minister receives reports on matters of significance, and the Chairman and Director meet with the minister as required. A senior departmental representative attends all Council meetings as an observer and copies of the minutes are subsequently provided to the minister and department. The museum is also subject to the Public Governance, Performance and Accountability Act 2013 (PGPA Act) and in addition to its annual reporting obligations to the minister and the parliament, also lodges a PGPA Act compliance report with its portfolio minister and the Minister for Finance and Deregulation.

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 2014–15.

Freedom of Information
There were no requests under the Freedom of Information Act 1982. The museum’s FOI officer for the period was Peter Rout.

Judicial decisions and reviews by outside bodies
There were no judicial decisions that affected the museum during the period under review.

There were also no reports on museum operations by the Auditor-General, a parliamentary committee or the Commonwealth Ombudsman.

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

Indemnities and insurance premiums for officers
No current or former officer has been given any indemnity and there are no agreements to give any. Normal directors and officers insurance is carried through Comcover.
Fraud control

The museum has prepared fraud risk assessments and fraud control plans, and has in place appropriate fraud prevention, detection, investigation, reporting and data collection procedures and processes. All reasonable measures have been taken to minimise the incidence of fraud. There was no fraud identified or reported in the financial year.

Contribution of risk management in achieving objectives

Before any decisions are made on key projects, and before significant events, the museum undertakes thorough risk assessments. We have a robust workplace health and safety program (see next column) through which we manage accidents and incidents. We take a proactive approach to risk management, including independent consultation and review. Insurance needs, which are also based on independent valuation of replacement cost, are assessed by the finance and audit committee.

Compliance with requirements under the Carer Recognition Act 2010

The museum meets its obligations for carers’ leave by providing flexible working arrangements with consideration for those with caring responsibility. Personal leave is available for caring purposes.

Establishment and maintenance of appropriate ethical standards

At induction all staff are briefed on the APS Values and Code of Conduct. Refresher training in Code of Conduct responsibilities is conducted periodically and all supervisors are required to sign off on the conduct of their subordinate staff as part of the process that informs the annual CAC Act compliance report.

The museum closely monitors any conflicts of interest, gifts to declare or any other matters to disclose. A conflict of interest declaration register is in place, and a gift register declaration continues to disclose. A conflict of interest declaration register of interest, gifts to declare or any other matters informs the annual CAC Act compliance report.

Workplace health and safety

The museum has a comprehensive and compliant workplace health and safety management framework, affirming its commitment to provide and maintain a working environment that is safe for employees. It 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 WHS committee has been meeting fortnightly to assist in the review of WHS policy and procedures and improvements to safety risk controls.

The committee includes elected staff representatives from the six designated workgroups and all have received appropriate training. Regular workplace inspections occurred and staff have access to ergonomic assessments as well as free screen-based vision testing and influenza shots.

WHS is included in the site induction given to all new employees, volunteers and contractors.

The museum continued to ensure environmental and WHS management of projects in accordance with legislative requirements and industry best practice. There were no safety incidents during the year on the construction site for the Warships Pavilion and the contractor, Stephen Edwards Construction Pty Ltd, was commended in its safety audit by the Federal Safety Commissioner.

WHS and Accessibility reviews have been initiated during design of ANMM exhibitions, as well as post-project reviews, to ensure continuous improvement.

Ecologically sustainable development and environmental performance

New powder-coated steel, long-span shelving has been purchased and installed in the Wharf 7 building’s loading dock to accommodate the museum’s stock of approximately 500 re-useable Fins frames in their protective boxes. This facility frees up their previous shelving space in the Large Objects Store, and thus provides more storage for collection objects and improves security in that area. It also facilitates easier access to the frames when preparing exhibitions, and assists in developing and maintaining the museum’s capital base.

The ICT section 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 charity. Use of the library’s multifunction scanner continues to halve the number of paper copies accompanying public enquiries.

Procurement initiatives to support small business


Grants

Information on grants awarded by the Australian National Maritime Museum during the period 1 July 2014 to 30 June 2015 is available at anmm.gov.au/grants and on pages 49–52.

Information on grants received by the Australian National Maritime Museum during the period 1 July 2014 to 30 June 2015 can be found on page 44.

Advertising, marketing design and marketing research

In the 2014/2015 financial year, the Marketing Unit at the Australian National Maritime Museum spent the following amounts on advertising and marketing:

Creative advertising agencies for developing advertising campaigns

<table>
<thead>
<tr>
<th>Advertising, marketing design and marketing research</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Going Places exhibition campaign creative: Enigma Communication</td>
<td>$16,523</td>
</tr>
<tr>
<td>Amazing Whales exhibition campaign creative: Enigma Communication</td>
<td>$4,230</td>
</tr>
<tr>
<td>Voyage to the Deep exhibition campaign creative: ACMN $412.50, Bioble Australia $98,631, Rippling Media $4,960, Zadro Communications $450, Stu Hunter $500</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Grants</th>
<th>Amount</th>
</tr>
</thead>
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<tr>
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</tr>
<tr>
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<td>$4,230</td>
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<td>Voyage to the Deep exhibition campaign creative: ACMN $412.50, Bioble Australia $98,631, Rippling Media $4,960, Zadro Communications $450, Stu Hunter $500</td>
<td></td>
</tr>
</tbody>
</table>
**Disability reporting**

Changes to disability reporting in annual reports

Since 1994, Commonwealth departments and agencies have reported on their performance as policy adviser, purchaser, employer, regulator and provider under the Commonwealth Disability Strategy. In 2007–08, reporting on the employer role was transferred to the Australian Public Service Commission’s State of the Service Report and the APS Statistical Bulletin. These reports are available at apsc.gov.au. From 2010–11, departments and agencies have no longer been required to report on these functions.

The Commonwealth Disability Strategy has been overtaken by the National Disability Strategy 2010–2020, which sets out a ten-year national policy framework to improve the lives of people with disability, promote participation and create a more inclusive society. A high-level two-yearly report will track progress against each of the six outcome areas of the strategy and present a picture of how people with disability are faring. The first of these reports will be available in late 2014, and can be found at dss.gov.au.

**Productivity gains**

The organisational restructure (stage 2) was completed in the prior year with its primary objective being more emphasis on generating new sources of income. As a result of new positions, new business opportunities have been achieved this year as per the financial accounts. The museum also developed and implemented new systems and systems upgrades to provide staff with improved desktop tools, especially for accounting, procurement and customer relations management.

**Assessment of purchasing against core policies and principles**

The Australian National Maritime Museum has a specific procurement policy, including a list of approved authorised delegates and procurement guidelines. These comply with the Commonwealth Procurement Rules and the processes have been independently audited by PricewaterhouseCoopers with all recommendations implemented. The ANMM processes are transparent and competitive. The ANMM conducts ongoing staff training on procurement processes and continually improves such processes. For example, this year an online procurement system with electronic workflow approval process was implemented.

**Absence of provisions in contracts allowing access by the Auditor-General**

There is no absence of this provision in any contracts relating to this reporting period.

**Contracts exempted from publication in AusTender**

There were no exemptions as per the AusTender requirements.

**Assessment of effectiveness of assets management**

As part of the strategic planning process, the Australian National Maritime Museum engages independent review of its Strategic Asset Management Plan to reflect the current status of the museum's database and identify upcoming capital enhancement, capitalised maintenance and regular and reactive maintenance requirements in line with contemporary cost management processes and sound engineering practices. The Strategic Asset Management Plan is forward-looking over 10 years and budget is made available for this purpose. The plan is current.

**Correction of material errors in previous annual report**

No errors are noted.

**Agency Resource Statements and Resources for Outcomes**

See Appendixes 17 (page 161) and 18 (page 162).
2014–15
HUMAN RESOURCES

Salary rates and benefits
The salary rates available for APS employees by classification structure (as at 30 June 2015) are as follows:

<table>
<thead>
<tr>
<th>Classification</th>
<th>Pay point</th>
<th>30 June 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>APS Level 1</td>
<td>1.1</td>
<td>$40,471</td>
</tr>
<tr>
<td></td>
<td>1.2</td>
<td>$41,832</td>
</tr>
<tr>
<td></td>
<td>1.3</td>
<td>$42,964</td>
</tr>
<tr>
<td></td>
<td>1.4</td>
<td>$44,720</td>
</tr>
<tr>
<td></td>
<td>1.5</td>
<td>$45,624</td>
</tr>
<tr>
<td>APS Level 2</td>
<td>2.1</td>
<td>$45,802</td>
</tr>
<tr>
<td></td>
<td>2.2</td>
<td>$47,065</td>
</tr>
<tr>
<td></td>
<td>2.3</td>
<td>$48,302</td>
</tr>
<tr>
<td></td>
<td>2.4</td>
<td>$49,555</td>
</tr>
<tr>
<td></td>
<td>2.5</td>
<td>$50,792</td>
</tr>
<tr>
<td></td>
<td>2.6</td>
<td>$51,807</td>
</tr>
<tr>
<td>APS Level 3</td>
<td>3.1</td>
<td>$52,171</td>
</tr>
<tr>
<td></td>
<td>3.2</td>
<td>$53,524</td>
</tr>
<tr>
<td></td>
<td>3.3</td>
<td>$54,886</td>
</tr>
<tr>
<td></td>
<td>3.4</td>
<td>$56,308</td>
</tr>
<tr>
<td></td>
<td>3.5</td>
<td>$57,436</td>
</tr>
<tr>
<td>APS Level 4</td>
<td>4.1</td>
<td>$58,145</td>
</tr>
<tr>
<td></td>
<td>4.2</td>
<td>$59,994</td>
</tr>
<tr>
<td></td>
<td>4.3</td>
<td>$61,556</td>
</tr>
<tr>
<td></td>
<td>4.4</td>
<td>$63,132</td>
</tr>
<tr>
<td></td>
<td>4.5</td>
<td>$64,393</td>
</tr>
<tr>
<td>APS Level 5</td>
<td>5.1</td>
<td>$64,853</td>
</tr>
<tr>
<td></td>
<td>5.2</td>
<td>$66,887</td>
</tr>
<tr>
<td></td>
<td>5.3</td>
<td>$68,769</td>
</tr>
<tr>
<td></td>
<td>5.4</td>
<td>$70,007</td>
</tr>
<tr>
<td>APS Level 6</td>
<td>6.1</td>
<td>$70,045</td>
</tr>
<tr>
<td></td>
<td>6.2</td>
<td>$71,790</td>
</tr>
<tr>
<td></td>
<td>6.3</td>
<td>$73,757</td>
</tr>
<tr>
<td></td>
<td>6.4</td>
<td>$77,463</td>
</tr>
<tr>
<td></td>
<td>6.5</td>
<td>$80,462</td>
</tr>
<tr>
<td></td>
<td>6.6</td>
<td>$82,072</td>
</tr>
</tbody>
</table>

Non-salary benefits provided to employees
- Access to confidential professional counselling service through Employee Assistance Program
- Reimbursement of costs for APS staff for vaccinations
- Bulk influenza vaccinations on site for staff
- Eyesight testing for APS staff and reimbursement for cost of spectacles
- Provision of prescription sunglasses to employees who work regularly outdoors
- Access to salary sacrifice – laptop computers, additional superannuation, novated and associate motor vehicle leases for staff
- Studies assistance for ongoing APS staff
- Access to relevant training for APS staff, including first aid, fire warden, work health and safety representatives, 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 2014–15 was nil.

Effectiveness in managing human resources
The staff turnover rate in 2014–15 was 7.2%, compared to 10.23% in 2013–14 and 10.53% in 2012–13.

Key training and development initiatives
Staff undertook a range of training, including work-related activities, courses and conferences. These included fire warden, senior first aid, and work health and safety. Additional training was undertaken in drafting position descriptions and leadership coaching for senior managers.

Staffing overview
At 30 June 2015, the number of staff employed under the Public Service Act 1999 totalled 108 (73 ongoing full-time, 13 ongoing part-time, 17 non-ongoing full-time, 2 non-ongoing part-time and 3 non-ongoing casual).

Enterprise Agreements/AWAs
At 30 June 2015, the number of APS employees covered by an Enterprise Agreement was SES nil, non-SES 108. 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 20.
Commonwealth disability strategy
The ANMM Accessibility Action Plan is awaiting approval and Council 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 Public Interest and Disclosure policy and procedures.

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

- Definitions of working conditions for staff and allowances
- Pay rates
- Personal leave
- Definitions of consultative process and terms of representation

Indigenous employment
As at 30 June 2015 there were two ongoing staff who identified as Indigenous. As at 30 June 2014 there was one ongoing staff member who identified as Indigenous. There were nil non-ongoing staff for both years.

Industrial democracy
The museum’s Joint Consultative Council (JCC) met four times, including meetings to discuss outcomes of the restructuring implemented in January 2014. The JCC comprised three elected representatives, with the range of issues raised including meaningful consultation on enterprise bargaining, financial and human resource planning, workplace diversity, work health and safety, work organisation, voluntary retrenchment and other employee issues as they arose.

Workplace diversity policy
Silver Membership of the Australian Network on Disability.

Salaries

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Executive</td>
<td>$1,218,513</td>
<td>$835,702</td>
<td>$282,206</td>
</tr>
<tr>
<td>Collections and Research</td>
<td>$2,800,805</td>
<td>$427,667</td>
<td>No longer exists</td>
</tr>
<tr>
<td>Public Engagement and Research</td>
<td>$1,575,609</td>
<td>$3,565,142</td>
<td>$3,360,341</td>
</tr>
<tr>
<td>Commercial and Visitor Services</td>
<td>$1,389,153</td>
<td>$955,880</td>
<td>$1,028,924</td>
</tr>
<tr>
<td>Operations</td>
<td>$3,289,336</td>
<td>$3,241,745</td>
<td>$3,925,841</td>
</tr>
<tr>
<td>Finance &amp; Information Communication and Technology</td>
<td>New division</td>
<td>$917,800</td>
<td>$602,519</td>
</tr>
<tr>
<td>Total</td>
<td>$10,273,415</td>
<td>$9,943,936</td>
<td>$9,199,831</td>
</tr>
</tbody>
</table>

Total Staff

The table below provides a breakdown of staffing by gender and role:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Senior management (EL 2)</td>
<td>6</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Middle management</td>
<td>11</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>Other</td>
<td>40</td>
<td>49</td>
<td>32</td>
</tr>
<tr>
<td>Total</td>
<td>57</td>
<td>63</td>
<td>53</td>
</tr>
</tbody>
</table>

Division staff

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Executive</td>
<td>12</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Collections and Research</td>
<td>30</td>
<td>No longer exists</td>
<td>No longer exists</td>
</tr>
<tr>
<td>Public Engagement and Research</td>
<td>26</td>
<td>36</td>
<td>41</td>
</tr>
<tr>
<td>Commercial and Visitor Services</td>
<td>15</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>Operations</td>
<td>38</td>
<td>42</td>
<td>48</td>
</tr>
<tr>
<td>Total</td>
<td>121</td>
<td>97</td>
<td>108</td>
</tr>
</tbody>
</table>

Staffing

<table>
<thead>
<tr>
<th>Staff years (actual)</th>
<th>2012–13</th>
<th>2013–14</th>
<th>2014–15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff years (actual)</td>
<td>114.65</td>
<td>98.84</td>
<td>97.25</td>
</tr>
</tbody>
</table>

Staff by gender

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>6</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Female</td>
<td>3</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Male</td>
<td>11</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>Female</td>
<td>12</td>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td>Male</td>
<td>40</td>
<td>32</td>
<td>39</td>
</tr>
<tr>
<td>Female</td>
<td>49</td>
<td>39</td>
<td>42</td>
</tr>
<tr>
<td>Total</td>
<td>57</td>
<td>63</td>
<td>53</td>
</tr>
</tbody>
</table>

Industrial democracy
The museum’s Joint Consultative Council (JCC) met four times, including meetings to discuss outcomes of the restructure implemented in January 2014. The JCC comprised three elected representatives, with the range of issues raised including meaningful consultation on enterprise bargaining, financial and human resource planning, workplace diversity, work health and safety, work organisation, voluntary retrenchment and other employee issues as they arose.

Workplace diversity policy
Silver Membership of the Australian Network on Disability.
Australian National Maritime Museum
Statement by the Chairman, Director and Chief Financial Officer

In our opinion, the attached financial statements for the year ended 30 June 2015 comply with subsection 42(2) of the Public Governance, Performance and Accountability Act 2013 (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the Australian National Maritime Museum will be able to pay its debts as and when they become due and payable.

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

Peter Dexter AM
Chairman
26 August 2015

Kevin Sumption
Director
26 August 2015

Frank Shapter
Chief Financial Officer
26 August 2015
INDEPENDENT AUDITOR’S REPORT

To the Attorney-General

I have audited the accompanying annual financial statements of the Australian National Maritime Museum for the year ended 30 June 2015, which comprise:

- Statement by the Directors, Chief Executive and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Schedule of Commitments; and
- Notes to and Forming Part of the Financial Statements, including a Summary of Significant Accounting Policies.

The consolidated entity comprises the Australian National Maritime Museum and the entities it controlled at the year's end or from time to time during the year.

Council's Responsibility for the Financial Statements

The Council of the Australian National Maritime Museum is responsible under the Public Governance, Performance and Accountability Act 2013 for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards and the rules made under that Act. The Council is also responsible for such internal control as is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor’s judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Council, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Opinion

In my opinion, the financial statements of the Australian National Maritime Museum:

(a) comply with Australian Accounting Standards and the Public Governance, Performance and Accountability (Financial Reporting) Rule 2015; and

(b) present fairly the financial position of the consolidated entity as at 30 June 2015 and its financial performance and cash flows for the year then ended.

Australian National Audit Office

S. Buchanan

Engagement Executive

Delegate of the Auditor-General

Canberra
26 August 2015
### Australian National Maritime Museum
#### Statement of Comprehensive Income

**for the year ended 30 June 2015**

<table>
<thead>
<tr>
<th>Notes</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
</tbody>
</table>

#### Net cost of services

<table>
<thead>
<tr>
<th>Expenses</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employee benefits</td>
<td>3A 13,361</td>
<td>12,964</td>
</tr>
<tr>
<td>Supplier expenses</td>
<td>3B 11,935</td>
<td>12,949</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>3C 8,893</td>
<td>8,451</td>
</tr>
<tr>
<td>Losses from asset sales</td>
<td>3D - 19</td>
<td></td>
</tr>
<tr>
<td>Write-down and impairment of assets</td>
<td>3E 100</td>
<td>67</td>
</tr>
<tr>
<td>Bad debts write off</td>
<td>3E 29</td>
<td>-</td>
</tr>
<tr>
<td>Grants</td>
<td>3F 119</td>
<td>134</td>
</tr>
</tbody>
</table>

**Total expenses**

| 34,437 | 34,584 |

#### Own-source income

<table>
<thead>
<tr>
<th>Source</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Own-source revenue</td>
<td>8,216</td>
<td>8,486</td>
</tr>
<tr>
<td>Sale of goods and rendering of services</td>
<td>4A 7,525</td>
<td>7,565</td>
</tr>
<tr>
<td>Interest</td>
<td>4B 691</td>
<td>921</td>
</tr>
</tbody>
</table>

**Total own-source revenue**

| 8,216 | 8,486 |

#### Gains

<table>
<thead>
<tr>
<th>Other</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2,836</td>
<td>2,160</td>
</tr>
</tbody>
</table>

**Total gains**

| 2,836 | 2,160 |

#### Net cost of services

| 23,385 | 23,938 |

#### Revenue from Government

<table>
<thead>
<tr>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>22,309</td>
<td>23,416</td>
</tr>
</tbody>
</table>

#### Surplus (deficit) attributable to the Australian Government on continuing operations

<table>
<thead>
<tr>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>-1,076</td>
<td>(522)</td>
</tr>
</tbody>
</table>

#### Other Comprehensive Income

<table>
<thead>
<tr>
<th>Items not subject to subsequent reclassification to net cost of services</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changes in asset revaluation surplus (deficit)</td>
<td>1,044</td>
<td>(47,282)</td>
</tr>
<tr>
<td>Total other comprehensive income</td>
<td>1,044</td>
<td>(47,282)</td>
</tr>
<tr>
<td>Total comprehensive income (deficit) attributable to the Australian Government</td>
<td>(32)</td>
<td>(47,804)</td>
</tr>
</tbody>
</table>

The above statement should be read in conjunction with the accompanying notes.

---

### Australian National Maritime Museum
#### Statement of Financial Position

**as at 30 June 2015**

<table>
<thead>
<tr>
<th>Notes</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
</tbody>
</table>

#### Assets

<table>
<thead>
<tr>
<th>Financial assets</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>6A 18,289</td>
<td>21,370</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>6B 1,132</td>
<td>975</td>
</tr>
</tbody>
</table>

**Total financial assets**

| 19,421 | 22,345 |

#### Non-financial assets

<table>
<thead>
<tr>
<th>Non-financial assets</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land, buildings and wharves</td>
<td>7A,E 148,006</td>
<td>141,202</td>
</tr>
<tr>
<td>Infrastructure, plant and equipment</td>
<td>7B,E 11,586</td>
<td>11,874</td>
</tr>
<tr>
<td>Heritage and cultural assets</td>
<td>7C,E 79,282</td>
<td>78,973</td>
</tr>
<tr>
<td>Intangibles</td>
<td>7D,E 4,639</td>
<td>4,913</td>
</tr>
<tr>
<td>Inventories</td>
<td>7F 253</td>
<td>241</td>
</tr>
<tr>
<td>Other non-financial assets</td>
<td>7G 593</td>
<td>444</td>
</tr>
</tbody>
</table>

**Total non-financial assets**

| 244,359 | 237,647 |

**Total Assets**

| 263,780 | 259,992 |

#### Liabilities

<table>
<thead>
<tr>
<th>Payables</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suppliers</td>
<td>8A,B 3,700</td>
<td>2,585</td>
</tr>
<tr>
<td>Other payables</td>
<td>8C 1,955</td>
<td>1,205</td>
</tr>
</tbody>
</table>

**Total payables**

| 5,655 | 3,790 |

#### Provisions

<table>
<thead>
<tr>
<th>Provisions</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employee provisions</td>
<td>9A 2,180</td>
<td>1,954</td>
</tr>
</tbody>
</table>

**Total provisions**

| 2,180 | 1,954 |

**Total Liabilities**

| 7,835 | 5,744 |

#### Net Assets

| 255,945 | 254,248 |

#### Equity

<table>
<thead>
<tr>
<th>Contributed equity</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>12,224</td>
<td>10,495</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Reserves</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>187,827</td>
<td>186,783</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Retained surplus</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>55,894</td>
<td>56,970</td>
<td></td>
</tr>
</tbody>
</table>

**Total Equity**

| 255,945 | 254,248 |

The above statement should be read in conjunction with the accompanying notes.
# Australian National Maritime Museum
## Cash Flow Statement
### for the year ended 30 June 2015

The above statement should be read in conjunction with the accompanying notes.

### Operating Activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash received</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goods and services</td>
<td>8,880</td>
<td>8,146</td>
</tr>
<tr>
<td>Receipts from Government</td>
<td>22,309</td>
<td>23,416</td>
</tr>
<tr>
<td>Interest</td>
<td>681</td>
<td>913</td>
</tr>
<tr>
<td>Net GST received</td>
<td>2,431</td>
<td>1,305</td>
</tr>
<tr>
<td>Other</td>
<td>895</td>
<td>368</td>
</tr>
<tr>
<td><strong>Total cash received</strong></td>
<td>35,196</td>
<td>34,148</td>
</tr>
<tr>
<td>Cash used</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employees</td>
<td>(11,562)</td>
<td>(13,024)</td>
</tr>
<tr>
<td>Suppliers</td>
<td>(14,555)</td>
<td>(14,543)</td>
</tr>
<tr>
<td>Other</td>
<td>(148)</td>
<td>(134)</td>
</tr>
<tr>
<td><strong>Total cash used</strong></td>
<td>(26,265)</td>
<td>(27,701)</td>
</tr>
<tr>
<td><strong>Net cash from operating activities</strong></td>
<td>8,931</td>
<td>6,447</td>
</tr>
</tbody>
</table>

### Investing Activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash received</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds from sales of plant &amp; equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total cash received</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash used</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchase of infrastructure, plant and equipment</td>
<td>(10,488)</td>
<td>(5,496)</td>
</tr>
<tr>
<td>Purchase of heritage and cultural items</td>
<td>(2,350)</td>
<td>(723)</td>
</tr>
<tr>
<td>Purchase of intangibles</td>
<td>(903)</td>
<td>(1,690)</td>
</tr>
<tr>
<td><strong>Total cash used</strong></td>
<td>(13,741)</td>
<td>(7,909)</td>
</tr>
<tr>
<td><strong>Net cash (used by) investing activities</strong></td>
<td>(13,741)</td>
<td>(7,859)</td>
</tr>
</tbody>
</table>

### Financing Activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash received</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributed equity</td>
<td>1,729</td>
<td>1,735</td>
</tr>
<tr>
<td><strong>Total cash received</strong></td>
<td>1,729</td>
<td>1,735</td>
</tr>
<tr>
<td><strong>Net cash from financing activities</strong></td>
<td>1,729</td>
<td>1,735</td>
</tr>
<tr>
<td><strong>Net increase (decrease) in cash held</strong></td>
<td>(3,081)</td>
<td>332</td>
</tr>
<tr>
<td>Cash at the beginning of the reporting period</td>
<td>21,370</td>
<td>21,047</td>
</tr>
<tr>
<td><strong>Cash at the end of the reporting period</strong></td>
<td>18,289</td>
<td>21,370</td>
</tr>
</tbody>
</table>

The above statement should be read in conjunction with the accompanying notes.
SCHEDULE OF COMMITMENTS
for the year ended 30 June 2015

BY TYPE

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commitments (receivable)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lease rental income</td>
<td>(2,916)</td>
<td>(4,497)</td>
</tr>
<tr>
<td>Net GST recoverable on commitments</td>
<td>16</td>
<td>625</td>
</tr>
<tr>
<td>Total commitments (receivable)</td>
<td>(2,900)</td>
<td>(3,872)</td>
</tr>
<tr>
<td>Commitments payable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital commitments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Land and buildings</td>
<td>(1)</td>
<td>9,771</td>
</tr>
<tr>
<td>Infrastructure, plant and equipment</td>
<td>948</td>
<td>274</td>
</tr>
<tr>
<td>Intangibles</td>
<td>(1)</td>
<td>25</td>
</tr>
<tr>
<td>Total capital commitments</td>
<td>2,699</td>
<td>10,070</td>
</tr>
<tr>
<td>Other commitments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating leases</td>
<td>358</td>
<td>125</td>
</tr>
<tr>
<td>Other</td>
<td>157</td>
<td>6,488</td>
</tr>
<tr>
<td>Total other commitments</td>
<td>515</td>
<td>6,613</td>
</tr>
<tr>
<td>Net commitments</td>
<td>157</td>
<td>6,488</td>
</tr>
</tbody>
</table>

BY MATURITY

<table>
<thead>
<tr>
<th>Description</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commitments (receivable)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating lease income</td>
<td></td>
<td></td>
</tr>
<tr>
<td>One year or less</td>
<td>(1,437)</td>
<td>(1,928)</td>
</tr>
<tr>
<td>From one to five years</td>
<td>(1,463)</td>
<td>(1,944)</td>
</tr>
<tr>
<td>Total operating lease income</td>
<td>(2,900)</td>
<td>(3,872)</td>
</tr>
<tr>
<td>Capital commitments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>One year or less</td>
<td>2,699</td>
<td>10,070</td>
</tr>
<tr>
<td>Total capital commitments</td>
<td>2,699</td>
<td>10,070</td>
</tr>
<tr>
<td>Operating and other lease commitments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>One year or less</td>
<td>114</td>
<td>290</td>
</tr>
<tr>
<td>From one to five years</td>
<td>244</td>
<td></td>
</tr>
<tr>
<td>Total operating and other lease commitments</td>
<td>358</td>
<td>290</td>
</tr>
<tr>
<td>Net commitments by maturity</td>
<td>157</td>
<td>6,488</td>
</tr>
</tbody>
</table>

Note: Commitments are GST inclusive where relevant.

1. Capital commitments include contracts in respect of the museum’s capital works and intangible development programs
2. Operating lease commitments include a lease for storage facilities on which there are no contingent rentals
3. Other commitments include service contracts in respect to the museum’s exhibition program

1. Summary of Significant Accounting Policies
2. Events After the Reporting Period
3. Expenses
4. Income
5. Fair Value Measurements
6. Financial Assets
7. Non-Financial Assets
8. Payables
10. Cash Flow Reconciliation
11. Related Party Disclosures
12. Senior Management Remuneration Expenses
13. Remuneration of Auditors
14. Financial Instruments
15. Assets Held in Trust
16. Reporting of Outcomes
17. The Australian National Maritime Foundation
18. Net Cash Appropriation Arrangements
19. Budgetary Reports and Explanations of Major Variances
1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Objectives

The Australian National Maritime Museum is an Australian Government controlled entity. The role of the museum is to promote a broad interpretation of maritime heritage and culture, to preserve it and to bring it to life.

The museum is structured to meet one outcome, being increased knowledge, appreciation and enjoyment of Australia’s maritime heritage by managing the National Maritime Collection and staging programs, exhibitions and events.

The continued existence of the Australian National Maritime Museum in its present form and with its present programs is dependent on Government policy and on continuing funding by Parliament.

1.1 Basis of Preparation of the Financial Statements

The financial statements are general purpose financial statements and are required section 42 of the Public Governance, Performance and Accountability Act 2013.

The Financial Statements and notes have been prepared in accordance with:
• Financial Reporting Rule (FRR) for reporting periods ending on or after 1 July 2014; and
• Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The Financial Statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The Financial Statements are presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified (see note 1.21).

Assets and liabilities are recognised in the Statement of Financial Position when and only when it is probable that future economic benefits will flow to the entity or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under executory contracts are not recognised unless required by an Accounting Standard. Liabilities and assets that are unrecognised are reported in the Schedule of Commitments or the Contingency note.

Unless alternative treatment is specifically required by accounting standards, income and expenses are recognised in the Statement of Comprehensive Income when and only when the flow, consumption or loss of economic benefit has occurred and can be reliably measured.

Consolidation and associated company

The Financial Statements show information for the economic entity only; this reflects the consolidated results for the parent entity, the Australian National Maritime Museum, and its controlled entity, The Australian National Maritime Foundation. The results of the parent entity do not differ materially from the economic entity and have therefore not been separately disclosed. The Australian National Maritime Foundation is a company limited by guarantee. See note 18.

The accounting policies of The Australian National Maritime Foundation are consistent with those of the museum and its assets, liabilities and results have been consolidated with the parent entity accounts in accordance with the Accounting Standard. All internal transactions and balances have been eliminated on consolidation.

1.2 Significant Accounting Judgement and Estimates

In applying the accounting policies listed in this note, judgement has been made as to the fair value that has significant impact on the amounts recorded in the financial statements.

Note 5 contains details of Fair Value Measurement. The fair value of land has been taken to be the market value of similar properties then discounted to recognise the restricted permitted use of the lease. The buildings are purpose built and were independently valued using depreciable replacement cost. The fair value of heritage and cultural assets has been taken to be the market value as determined by curators or independent valuers.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to carrying amounts of assets and liabilities within the next accounting period except that the revaluation of non-financial assets introduces some risk of a future material adjustment if circumstances change.

1.3 New Accounting Standards

Adoption of new Australian Accounting Standard Requirements

No accounting standard has been adopted earlier than the application date as stated in the standard.

The Accounting Standard AASB13 Fair Value Measurement has been applied to the accounts since Prior Year.

AASB119 Employee Benefits has also affected the classification of the leave in the senior management remuneration note 12.

A new accounting standard AASB1055 Budgetary Reports and Explanation of Major Variance has been applied as per note 19.

No other new accounting standards, amendments to standards and interpretations issued by the Australian Accounting Standards Board that are applicable in the current period have had a material financial effect on the Australian National Maritime Museum.

Future Australian Accounting Standard Requirements

New standards, amendments to standards, and interpretations that are applicable to future periods have been issued by the Australian Accounting Standards Board.

It is estimated that adopting these pronouncements, when effective, will have no material impact on future reporting periods.
1.4 Revenue

Revenue from Government

Funding received or receivable from non-corporate Commonwealth entities (appropriated to the non-corporate Commonwealth entity as a PGPA Act payment item for payment to the Australian National Maritime Museum) is recognised as Revenue from Government unless the funding is in the nature of an equity injection or a loan.

Other Types of Revenue

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

Revenue from the rendering of a service is recognised by reference to the stage of completion of the contract to provide the service. The stage of completion is determined according to the proportion that costs incurred to date bear to the estimated total costs of the transaction.

Receivables for goods and services are recognised at the nominal amounts due less any provision for bad and doubtful debts. Collection of debts is reviewed at balance date. Provisions are made when collection of the debt is no longer probable.

Interest revenue is recognised using the effective interest method being the rate inherent in the instrument.

1.5 Gains

Sale of Assets

Gain from disposal of non-current assets is recognised when control of the asset has passed to the buyer.

Resources Received Free of Charge

Resources received free of charge are recognised as gains when and only when a fair value passed to the buyer.

1.6 Transactions by the Government as Owner

Equity Injections

Amounts appropriated which are designated as ‘equity injections’ for the year, less any formal reductions, are recognised directly in Contributed Equity in that year (2015: $1,729,000 and 2014: $1,735,000).

1.7 Employee Benefits

Benefits

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

Liabilities for short-term employee benefits (as defined in AASB119, Employee Benefits) and termination benefits due within 12 months of balance date are measured at their nominal amounts. The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

All other employee benefit liabilities are measured at the present value of the estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

Leave

The liability for employee benefits includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees is estimated to be less than the annual entitlement for sick leave.

The leave liabilities are calculated on the basis of employees’ remuneration, including employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The non-current portion of the liability for long service leave is recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at 30 June 2015. In determining the present value of the liability, the museum has taken into account attrition rates and pay increases through promotion and inflation.

Separation and Redundancy

Provision is made for separation and redundancy benefit payments. The entity recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out terminations.

Superannuation

Staff of the museum are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap). The CSS and PSS are defined benefit schemes and the PSSap is a defined contributions scheme. The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course.

The museum makes employer contributions to the employee superannuation schemes at rates determined by an actuary to be sufficient to meet the cost to the Government of the superannuation entitlements of the museum’s employees. The museum accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised at 30 June represents outstanding contributions for the final week of the year.
1.14  Acquisition of Assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and revenues, at their fair value at the date of acquisition.

1.15  Infrastructure, Plant and Equipment

Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than $2,000, which are expensed in the year of acquisition other than where they form part of a group of similar items which are significant in total.

Revaluations

Land, buildings, wharves and plant and equipment are carried at fair value, being revalued with sufficient frequency such that the carrying amount of each asset is not materially different, at reporting date, from its fair value. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets. Valuation assumptions and inputs were reviewed at 30 June 2015 by Rodney Hyman Assets Services Pty Ltd (RHAS), an operating division of AON and RHAS, which recommended that there be no change to their formal valuation at 30 June 2014.

Fair values for each class of assets are determined as shown below.

<table>
<thead>
<tr>
<th>Asset Class</th>
<th>Fair Value Measured at</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>Market appraisal</td>
</tr>
<tr>
<td>Buildings</td>
<td>Replacement cost or cost</td>
</tr>
<tr>
<td>Property, plant &amp; equipment</td>
<td>Market appraisal</td>
</tr>
<tr>
<td>Heritage and cultural assets</td>
<td>Market appraisal or replacement cost</td>
</tr>
</tbody>
</table>

Revaluation adjustments are made on a class basis. Based on previous valuations and methodology adopted, the value for HMAS Onslow and HMAS Vampire remains at $3M for each and HMAS Advance remains at $1.3M and is the Fair Value to be recorded in the books.
HMB Endeavour replica has been independently valued on a depreciated replacement cost basis in accordance with AASB 116. Smaller vessels are at market value.

Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised through operating result. Revaluation decrements for a class of assets are recognised directly through operating result except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the relevant amount.

Under fair value, assets which are surplus to requirements are measured at their net realisable value.

**Depreciation and Amortisation**

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

Depreciation and amortisation rates, residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

Depreciation and amortisation rates applying to each class of depreciable asset are based on the following useful lives:

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wharves</td>
<td>5–10 years</td>
<td>5–10 years</td>
</tr>
<tr>
<td>Buildings</td>
<td>10–50 years</td>
<td>10–50 years</td>
</tr>
<tr>
<td>Property, plant &amp; equipment</td>
<td>3–20 years</td>
<td>3–20 years</td>
</tr>
<tr>
<td>Heritage &amp; cultural assets</td>
<td>10–400 years</td>
<td>10–400 years</td>
</tr>
</tbody>
</table>

Planned maintenance on preserving the building is depreciated over the strategic Asset Management Planning cycle of 10 years.

**Heritage and Cultural Assets**

The Australian National Maritime Museum collects, manages and displays cultural and heritage assets of Australian maritime history. These assets are classified as heritage and cultural assets as they are primarily used for purposes that relate to cultural significance.

Heritage and cultural assets are valued on a continuing basis by the ANMM’s curators based upon their potential market value.

A key objective of the Australian National Maritime Museum is the preservation of heritage and cultural assets and details in relation to the museum’s curatorial, preservation and conservation policies are posted on the museum’s web site: www.anmm.gov.au.

The museum’s heritage and cultural assets have been depreciated according to the curators’ assessment of their useful lives.

Planned conservation and preservation is depreciated to the next planned period.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the year ended 30 June 2015

1.20 Comparative Figures

Comparative figures have been adjusted to conform to changes in presentation in these financial statements where required. Accounting policies have been consistently applied, unless otherwise stated.

1.21 Rounding

Amounts are rounded to the nearest $1,000 except in relation to the below which are not rounded:
- remuneration of senior executives (note 12);
- remuneration of auditors (note 13);
- assets held in trust (note 15); and
- Australian National Maritime Foundation (note 17).

2. EVENTS AFTER THE REPORTING PERIOD

There were no subsequent events after balance date that had a potential to significantly affect the on-going structure and financial activities of the entity.

3. EXPENSES

3A: Employee Benefits

<table>
<thead>
<tr>
<th>Item</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages and salaries</td>
<td>6,022</td>
<td>6,331</td>
</tr>
<tr>
<td>Superannuation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Defined contribution plans</td>
<td>815</td>
<td>771</td>
</tr>
<tr>
<td>Defined benefit plans</td>
<td>485</td>
<td>476</td>
</tr>
<tr>
<td>Leave and other entitlements</td>
<td>1,167</td>
<td>1,279</td>
</tr>
<tr>
<td>Volunteer resources, free of charge</td>
<td>1,500</td>
<td>1,500</td>
</tr>
<tr>
<td>Workers Compensation</td>
<td>126</td>
<td>143</td>
</tr>
<tr>
<td>Labour Hire</td>
<td>3,202</td>
<td>3,368</td>
</tr>
<tr>
<td>Other employee expenses</td>
<td>44</td>
<td>96</td>
</tr>
<tr>
<td><strong>Total employee benefits</strong></td>
<td>13,361</td>
<td>12,964</td>
</tr>
</tbody>
</table>

3B: Suppliers

<table>
<thead>
<tr>
<th>Item</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goods and Services</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost of goods sold</td>
<td>338</td>
<td>465</td>
</tr>
<tr>
<td>Brand and Marketing</td>
<td>1,682</td>
<td>1,510</td>
</tr>
<tr>
<td>Collections</td>
<td>67</td>
<td>27</td>
</tr>
<tr>
<td>Contractors</td>
<td>3,946</td>
<td>3,842</td>
</tr>
<tr>
<td>Consultants</td>
<td>920</td>
<td>961</td>
</tr>
<tr>
<td>Utilities</td>
<td>919</td>
<td>1,007</td>
</tr>
<tr>
<td>Functions, Exhibitions, Events</td>
<td>1,256</td>
<td>2,319</td>
</tr>
<tr>
<td>Staff related expenses</td>
<td>647</td>
<td>511</td>
</tr>
<tr>
<td>Technology and Telecommunication</td>
<td>484</td>
<td>487</td>
</tr>
<tr>
<td>Vessels</td>
<td>359</td>
<td>599</td>
</tr>
<tr>
<td>Other</td>
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<td>1,066</td>
</tr>
<tr>
<td><strong>Total goods and services</strong></td>
<td>11,813</td>
<td>12,794</td>
</tr>
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NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the year ended 30 June 2015

2. EVENTS AFTER THE REPORTING PERIOD

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3. EXPENSES

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<tr>
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<tr>
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<tr>
<td>Other</td>
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<td>1,066</td>
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<tr>
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<td>11,813</td>
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</tr>
</tbody>
</table>
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the year ended 30 June 2015

4. INCOME

OWN-SOURCE REVENUE

4A: Sales of Goods and Rendering of Services

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provision of goods – external parties</td>
<td>779</td>
<td>1,148</td>
</tr>
<tr>
<td>Rendering of services – related parties</td>
<td>135</td>
<td>375</td>
</tr>
<tr>
<td>Rendering of services – external parties</td>
<td>6,611</td>
<td>6,042</td>
</tr>
<tr>
<td><strong>Total sales of goods and rendering of services</strong></td>
<td><strong>7,525</strong></td>
<td><strong>7,565</strong></td>
</tr>
</tbody>
</table>

4B: Interest

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deposits</td>
<td>691</td>
<td>921</td>
</tr>
<tr>
<td><strong>Total interest</strong></td>
<td><strong>691</strong></td>
<td><strong>921</strong></td>
</tr>
</tbody>
</table>

GAINS

4C: Other Gains

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volunteer resources, free of charge</td>
<td>1,500</td>
<td>1,500</td>
</tr>
<tr>
<td>Sponsorship in kind</td>
<td>441</td>
<td>292</td>
</tr>
<tr>
<td>Industry contributions</td>
<td>178</td>
<td>34</td>
</tr>
<tr>
<td>Grants</td>
<td>308</td>
<td>199</td>
</tr>
<tr>
<td>Donations</td>
<td>351</td>
<td>58</td>
</tr>
<tr>
<td>Other</td>
<td>58</td>
<td>77</td>
</tr>
<tr>
<td><strong>Total other gains</strong></td>
<td><strong>2,836</strong></td>
<td><strong>2,160</strong></td>
</tr>
</tbody>
</table>

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

REVENUE FROM GOVERNMENT

4D: Revenue from Government

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attorney General’s Department</td>
<td>22,309</td>
<td>23,416</td>
</tr>
<tr>
<td><strong>Total revenue from Government</strong></td>
<td><strong>22,309</strong></td>
<td><strong>23,416</strong></td>
</tr>
</tbody>
</table>

5. FAIR VALUE MEASUREMENTS

Fair Value Hierarchy

AASB13 Fair Value Measurements requires the disclosure of fair value measurements by level of the fair value hierarchy that reflects the significance of the inputs used in determining their fair value. The fair value hierarchy is made up of the following three levels:

- Level 1 – quoted prices (unadjusted) in active markets for identical assets and liabilities that the entity can access at measurement date;
- Level 2 – inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly; and
- Level 3 – unobservable inputs for the asset or liability (not based on observable market data).

Fair Value Measurements

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land, Building &amp; Wharves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Land</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buildings and Improvements</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Work in Progress on Waterfront Pavilion at cost</td>
<td>7,035</td>
<td>7,035</td>
</tr>
<tr>
<td>Wharves</td>
<td>24,692</td>
<td>24,692</td>
</tr>
<tr>
<td><strong>Total Land and Building</strong></td>
<td><strong>148,006</strong></td>
<td><strong>148,006</strong></td>
</tr>
<tr>
<td>Infrastructure, Plant and Equipment</td>
<td></td>
<td>11,586</td>
</tr>
<tr>
<td>Heritage and Cultural Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HMB Endeavour Replica</td>
<td>26,100</td>
<td>26,100</td>
</tr>
<tr>
<td>HMA Ships Onslow and Vampire</td>
<td>9,872</td>
<td>9,872</td>
</tr>
<tr>
<td>Museum Collection</td>
<td>43,310</td>
<td>43,310</td>
</tr>
<tr>
<td><strong>Total Heritage and Cultural Assets</strong></td>
<td><strong>79,282</strong></td>
<td><strong>79,282</strong></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>238,874</strong></td>
<td><strong>238,874</strong></td>
</tr>
</tbody>
</table>

Note: All the above assets were valued subject to Level 3 unobservable inputs.
<table>
<thead>
<tr>
<th>Asset Category</th>
<th>Valuation Technique</th>
<th>Significant Unobservable Inputs</th>
<th>Range</th>
<th>Sensitivity of Fair Value Measurement to Changes in Significant Unobservable Inputs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wharf 7 Land</td>
<td>Market approach</td>
<td>Restriction in Lease and Use Adjustment</td>
<td>20% 2:1 FSR</td>
<td>A significant increase or decrease in the adjustment would result in a significantly lower/higher fair value.</td>
</tr>
<tr>
<td>Maritime Museum Land</td>
<td>Market approach</td>
<td>Assumed Floor Space Ratio 1:1</td>
<td>10% 1:1 FSR</td>
<td>A change in assumed ratio would result in a change in fair value by the same proportion.</td>
</tr>
<tr>
<td>Wharf Wet Land</td>
<td>Market approach</td>
<td>Land under Water</td>
<td>75%</td>
<td>A significant increase or decrease in the land under water discount would result in a significantly lower/higher fair value.</td>
</tr>
<tr>
<td>Wharf 7 Building</td>
<td>Cost approach and depreciated replacement cost</td>
<td>Direct cost per square metre</td>
<td>$2,601–$4,195 per sq mtr (avg $3,481 per sq mtr)</td>
<td>A significant increase or decrease in direct cost per square metre adjustment would result in a significantly higher/lower fair value.</td>
</tr>
<tr>
<td>Maritime Museum Building</td>
<td>Cost approach and depreciated replacement cost</td>
<td>Useful life of buildings</td>
<td>60 Years</td>
<td>A significant increase or decrease in the estimated useful life of the assets would result in a significantly higher/lower valuation.</td>
</tr>
<tr>
<td>Waterfront Pavilion</td>
<td>Currently under construction using cost approach</td>
<td>Not Applicable</td>
<td>Not Applicable as not in service</td>
<td>As not in service construction cost is used.</td>
</tr>
<tr>
<td>Specialised Heritage and Cultural Assets: HMB Endeavour replica</td>
<td>Depreciated replacement cost</td>
<td>Replacement cost of specialised vessel</td>
<td>50 Years</td>
<td>Increase or decrease in the replacement cost or estimated useful life of the assets.</td>
</tr>
<tr>
<td>Heritage and Cultural Assets: HMA Ships Onslow and Vampire</td>
<td>Deemed Value</td>
<td>Maintenance and public attraction</td>
<td>20 Years</td>
<td>Increase or decrease in the estimated useful life of the assets depends on their maintenance.</td>
</tr>
<tr>
<td>Heritage and Cultural Assets: Museum Collection</td>
<td>Cost approach or market value</td>
<td>Limited market and useful life of Collection items</td>
<td>100–400 years (avg 163 Years)</td>
<td>Increase or decrease in the estimated useful life of the assets depends upon conservation and testing against the market.</td>
</tr>
<tr>
<td>Infrastructure, Plant and Equipment</td>
<td>Cost approach</td>
<td>Useful life of specialised infrastructure, plant and equipment</td>
<td>3–20 years (avg 19 Years)</td>
<td>Increase or decrease in the estimated useful life of the assets or obsolescence of the assets.</td>
</tr>
</tbody>
</table>

### Level 3 Fair Value Measurements—valuation and inputs used for assets and liabilities in 2015

<table>
<thead>
<tr>
<th>Asset Category</th>
<th>Valuation Technique</th>
<th>Significant Unobservable Inputs</th>
<th>Range</th>
<th>Sensitivity of Fair Value Measurement to Changes in Significant Unobservable Inputs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wharf 7 Land</td>
<td>Market approach</td>
<td>Restriction in Lease and Use Adjustment</td>
<td>20% 2:1 FSR</td>
<td>A significant increase or decrease in the adjustment would result in a significantly lower/higher fair value.</td>
</tr>
<tr>
<td>Maritime Museum Land</td>
<td>Market approach</td>
<td>Assumed Floor Space Ratio 1:1</td>
<td>10% 1:1 FSR</td>
<td>A change in assumed ratio would result in a change in fair value by the same proportion.</td>
</tr>
<tr>
<td>Wharf Wet Land</td>
<td>Market approach</td>
<td>Land under Water</td>
<td>75%</td>
<td>A significant increase or decrease in the land under water discount would result in a significantly lower/higher fair value.</td>
</tr>
<tr>
<td>Wharf 7 Building</td>
<td>Cost approach and depreciated replacement cost</td>
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<td>Heritage and Cultural Assets: HMA Ships Onslow and Vampire</td>
<td>Deemed Value</td>
<td>Maintenance and public attraction</td>
<td>20 Years</td>
<td>Increase or decrease in the estimated useful life of the assets depends on their maintenance.</td>
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</tr>
<tr>
<td>Infrastructure, Plant and Equipment</td>
<td>Cost approach</td>
<td>Useful life of specialised infrastructure, plant and equipment</td>
<td>3–20 years (avg 19 Years)</td>
<td>Increase or decrease in the estimated useful life of the assets or obsolescence of the assets.</td>
</tr>
</tbody>
</table>
The Australian National Maritime Museum conducted a detailed external valuation review of land buildings and wharf assets as at 30th June 2015. The existing valuer, Rodney Hyman Assets Services (RHAS), an operating division of AON, was engaged to assess the valuation techniques, inputs and sensitivities of the land buildings and wharf assets.

After extensive assessment, no changes were required to the prior year.

**Land Valuation technique**

The valuation technique to value land is the market approach. Inputs: In determining the value of land, prices, leasing data, assessed yields and other relevant information generated by market transactions involving comparable (similar) assets were considered.

Regard was taken of the current lease terms and tenure, the Darling Harbour Live plan where applicable, as well as current zoning. When assessing the value, the prices adopted from the evidence were on a dollar per square metre basis, adjusted for restriction on use, subsequently applied to the various land areas to derive the total land value.

**Restriction on Use Adjustment**

The adjustment for the restriction on use ranges from 20%–50%. This adjustment is a reflection of the valuer’s assessment of the impact of restrictions associated with the land to the extent that is also equally applicable to market participants.

**Floor Space Ratio Adjustment**

Given the variation in zonings for these sales and the associated allowable development for each property, the analysis has been undertaken on a Floor Space Ratio (FSR) basis.

The FSR for a property is stipulated within the applicable zoning document (Local Environmental Plan) and it represents the allowable development potential for a site measured against the property’s site area. In this regard, we note that a definitive floor space ratio is not determined under the applicable zoning for the Maritime Museum, as such an assumed FSR of 1:1 has been used.

**Land under Water Adjustment**

The land comprises both ‘above’ and ‘below’ the high tide mark. Sales of land below the high tide mark in Australia are very rare and as such cannot be readily determined from analysis of market transactions. A review of various court precedents has indicated a discount of 75% from the surrounding ‘above’ the high tide mark should be made to determine the value of ‘below’ the high tide mark.

As the above adjustments are considered as significant unobservable inputs, specialised land would be classified as Level 3 assets.

**Building Valuation Technique**

Buildings and improvements were considered specialised assets by the valuers and measured using the depreciated replacement cost approach.

Inputs: In determining the value of buildings and improvements, regard was had to the age of buildings, size of improvements, estimated replacement cost, condition of structures and current use.

When assessing the value, the prices adopted from the evidence were on a dollar per square metre basis, subsequently applied to the various building and improvement areas to derive the total building and improvements value on a replacement cost basis.

**Summary of movement in revaluation surplus**

<table>
<thead>
<tr>
<th>Asset Class</th>
<th>Reserve Opening Balance $’000</th>
<th>Revaluation $’000</th>
<th>Reserve Closing Balance $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>45,239</td>
<td></td>
<td>45,239</td>
</tr>
<tr>
<td>Buildings and Wharves</td>
<td>61,985</td>
<td></td>
<td>61,985</td>
</tr>
<tr>
<td>Infrastructure, Plant and equipment</td>
<td>9,705</td>
<td></td>
<td>9,705</td>
</tr>
<tr>
<td>Heritage and Cultural Assets</td>
<td>69,854</td>
<td>1,044</td>
<td>70,898</td>
</tr>
<tr>
<td>Total</td>
<td>186,783</td>
<td>1,044</td>
<td>187,827</td>
</tr>
</tbody>
</table>

This replacement cost is depreciated to determine the assessed value. As depreciation adjustments are considered as significant, unobservable inputs in nature, specialised buildings are classified as Level 3 Fair Value Measurements.

ANMM’s policy is to engage in independent revaluation of its buildings and improvements and leasehold improvements at a maximum of three year intervals. The Council reviews all asset values annually through the periods between independent valuations.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
for the year ended 30 June 2015

7: NON-FINANCIAL ASSETS

2015  2014

$'000  $'000

7A: Land and Buildings

Leasehold land
Fair value  47,775  47,775
Total leasehold land  47,775  47,775

Buildings and Wharves
Fair value  102,839  93,474
Accumulated depreciation  (2,608)  (47)
Total buildings on leasehold land  100,231  93,427
Total land and buildings  148,006  141,202

7B: Infrastructure, Plant and Equipment

Infrastructure, plant and equipment
Fair value  35,457  33,853
Accumulated depreciation  (23,871)  (21,979)
Total infrastructure, plant and equipment  11,586  11,874

7C: Heritage and Cultural Assets

Heritage and cultural assets – at fair value
Fair value  83,802  80,406
Accumulated depreciation  (4,520)  (1,433)
Total heritage and cultural assets  79,282  78,973

Heritage and cultural assets were revalued in June 2015 in accordance with the revaluation policy stated at note 1 with a resulting increment of $1,043,738.

No heritage and cultural assets are expected to be sold or disposed of within the next 12 months.

Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at note 1. All increments and decrements were transferred to the asset revaluation surplus by asset class and included in the equity section of the Statement of Financial Position. Revaluation increments of $1,044 million were brought to account in 2015. (2014: $47.282 million increment)

7D: Intangibles

Computer software – in use  9,788  8,872
Accumulated amortisation  (5,149)  (3,959)
Total intangibles  4,639  4,913

No indicators of impairment were found for intangible assets.

No intangible assets are expected to be sold or disposed of within the next 12 months.
### 7F: Inventories

<table>
<thead>
<tr>
<th></th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inventories held at cost</td>
<td>253</td>
<td>241</td>
</tr>
<tr>
<td><strong>Total inventories</strong></td>
<td>253</td>
<td>241</td>
</tr>
</tbody>
</table>

### 7G: Other Non-Financial Assets

<table>
<thead>
<tr>
<th></th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-payments</td>
<td>593</td>
<td>444</td>
</tr>
<tr>
<td><strong>Total other non-financial assets</strong></td>
<td>593</td>
<td>444</td>
</tr>
</tbody>
</table>

### 8: PAYABLES

#### 8A: Suppliers

<table>
<thead>
<tr>
<th></th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors and accruals</td>
<td>3,700</td>
<td>2,585</td>
</tr>
<tr>
<td><strong>Total supplier payables</strong></td>
<td>3,700</td>
<td>2,585</td>
</tr>
</tbody>
</table>

#### 8B: Suppliers payables expected within 12 months

<table>
<thead>
<tr>
<th></th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors and accruals – related parties</td>
<td>20</td>
<td>113</td>
</tr>
<tr>
<td>Trade creditors and accruals – external parties</td>
<td>3,680</td>
<td>2,472</td>
</tr>
<tr>
<td><strong>Total supplier payables</strong></td>
<td>3,700</td>
<td>2,585</td>
</tr>
</tbody>
</table>

### 8C: Other payables

<table>
<thead>
<tr>
<th></th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and wages</td>
<td>293</td>
<td>231</td>
</tr>
<tr>
<td>Superannuation</td>
<td>53</td>
<td>42</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>1,282</td>
<td>709</td>
</tr>
<tr>
<td>Other</td>
<td>327</td>
<td>223</td>
</tr>
<tr>
<td><strong>Total other payables</strong></td>
<td>1,955</td>
<td>1,205</td>
</tr>
</tbody>
</table>

### 9: PROVISIONS

#### 9A: Employee Provisions

<table>
<thead>
<tr>
<th></th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leave</td>
<td>2,180</td>
<td>1,954</td>
</tr>
<tr>
<td><strong>Total employee provisions</strong></td>
<td>2,180</td>
<td>1,954</td>
</tr>
</tbody>
</table>

Employee provisions expected to be settled in:
- No more than 12 months: 962 $’000, 831 $’000
- More than 12 months: 1,218 $’000, 1,123 $’000

**Total employee provisions**: 2,180 $’000, 1,954 $’000
10: CASH FLOW RECONCILIATION

10A: Reconciliation of cash and cash equivalents
as per Statement of Financial Position to Cash Flow
Statement | 2015 | 2014
--- | --- | ---
Cash and cash flow equivalents as per: | $'000 | $'000
Cash flow statement | 18,289 | 21,370
Statement of Financial Position | 18,289 | 21,370
Difference | - | -

10B: Reconciliation of net cost of services to net
cash from operating activities:
Net cost of services | 23,385 | 23,938
Add revenue from Government | 22,309 | 23,416
Operating surplus/(deficit) | (1,076) | (522)

Adjustments for non-cash items
Depreciation/amortisation | 8,893 | 8,451
(Gain)/loss on disposal of assets | 100 | 86

Changes in assets/ liabilities
(Increase)/decrease in net receivables | (158) | (181)
(Increase)/decrease in inventories | (12) | (37)
(Increase)/decrease in other assets | (149) | 48
Increase/(decrease) in employee provisions | 226 | (446)
Increase/(decrease) in payables for operating activities | 1,107 | (952)
Net cash from operating activities | 8,931 | 6,447

11: RELATED PARTY DISCLOSURES
There were no transactions with related parties in both the current and prior year.

12: SENIOR MANAGEMENT REMUNERATION EXPENSES

12: Senior Management Remuneration Expenses for the Reporting Period

| | 2015 | 2014 |
--- | --- | ---
Short-term employee benefits: | | |
Salary | 1,043,832 | 961,237 |
Performance bonus | 37,460 | 1,106 |
Other | - | 20,614 |
Total short-term employee benefits | 1,081,292 | 982,957 |
Post-employment benefits: | | |
Superannuation | 156,485 | 123,661 |
Total post-employment benefits | 156,485 | 123,661 |
Other long-term benefits: | | |
Annual leave | 55,926 | 62,281 |
Long service leave | 28,788 | 28,026 |
Total post-employment benefits | 84,714 | 90,307 |
Total employment benefits | 1,322,491 | 1,196,925 |

1. Non-salary elements available to senior management include motor vehicle and
   superannuation.
2. Note 12 has been prepared on an accrual basis.
3. The total number of senior management personnel that are included in the above
   table is 16 including 11 Directors (2014: 15 including 10 Directors).

13: REMUNERATION OF AUDITORS

Remuneration to the Auditor-General for auditing the
financial statements for the reporting period | 57,500 | 57,300 |

No other services were provided by the auditors of the financial statements.
14: FINANCIAL INSTRUMENTS

14A: Categories of Financial Instruments

Financial Assets
Loans and receivables financial assets
- Cash at bank and on hand 3,045 6,370
- Term deposits 15,244 15,000
- Receivables for goods and services 208 268
- Interest receivable 37 27
- Other receivables – external parties 537 45

Carrying amount of financial assets 19,071 21,710

Financial Liabilities
Other financial liabilities
- Trade creditors 3,700 2,585
- Other payables – deferred revenue 1,282 709

Carrying amount of financial liabilities 4,982 3,294

14B: Net Income and Expense from Financial Assets

Loan and Receivables
- Interest revenue 691 921

Net gain loans and receivables 691 921

14C: Net Income and Expense from Financial Liabilities

Net interest income or expense from financial liabilities is nil through profit or loss in the year ending 30 June 2015. (2014: nil)

14D: Fair Value of Financial Instruments

The carrying amounts of the financial instruments approximate their fair values.

14E: Credit Risk

The maximum exposure to credit risk is the risk that arises from potential default of a trade debtor. This amount is equal to the total receivable for goods and services (2015: $137,644 and 2014: $127,587).

The museum has no significant exposures to any concentrations of credit risk and has policies and procedures which outline debt recovery techniques.

The ageing of financial assets that are past due but not impaired is equal to the ageing of receivables and is stated in note 6B.

14F: Liquidity Risk

The majority of the museum’s financial liabilities are trade creditors and prepayments received. The exposure to liquidity risk is based on the probability that the museum will encounter difficulty in meeting its obligations associated with financial liabilities. This risk is minimal due to appropriation funding and internal policies and procedures which ensure that there are appropriate resources to meet financial obligations.

14G: Market Risk

The museum holds basic financial instruments that do not expose the museum to ‘currency risk’ or ‘other price risk’.

The museum is exposed to ‘interest rate risk’ which arises from the investment in short term cash and deposits with fixed and floating interest rates. This amount is equal to the total of cash at bank and deposits at call (2015: $18,288,878 and 2014: $21,370,073).

15. ASSETS HELD IN TRUST

The museum has established a number of Trust accounts which are detailed below.

Donations and bequests are received for specified purposes and moneys received are placed in a special bank account and expended on the specified projects in accordance with the terms of the trusts. These moneys are not available for other purposes of the museum and are not recognised in the financial statements.

15A: USA Bicentennial Gift Fund

A gift was received to develop and maintain the USA Gallery at the museum and upon completion of the fitout, the assets were transferred to the museum. The residual of the gift is held in trust and the financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>5,697,699</td>
</tr>
<tr>
<td>2014</td>
<td>5,967,648</td>
</tr>
</tbody>
</table>

15B: NZ Bicentennial Gift Fund

A fund was created in respect to the yacht Akarana. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>81,889</td>
</tr>
<tr>
<td>2015</td>
<td>79,404</td>
</tr>
</tbody>
</table>

15C: Louis Vuitton Fund

A fund was created to accommodate non-specific bequests made to the museum. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>3,294</td>
</tr>
<tr>
<td>2015</td>
<td>2,585</td>
</tr>
</tbody>
</table>

15D: Akarana Fund

A fund was created in respect to the yacht Akarana. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>6,370</td>
</tr>
<tr>
<td>2015</td>
<td>2,777</td>
</tr>
</tbody>
</table>

15E: 1888 Gift Fund

A fund was created to accommodate donations received in the year 1888. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>921</td>
</tr>
<tr>
<td>2015</td>
<td>1,282</td>
</tr>
</tbody>
</table>

15F: 1890 Gift Fund

A fund was created to accommodate donations received in the year 1890. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>1,518</td>
</tr>
<tr>
<td>2015</td>
<td>1,584</td>
</tr>
</tbody>
</table>

15G: 1900 Gift Fund

A fund was created to accommodate donations received in the year 1900. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>740</td>
</tr>
<tr>
<td>2015</td>
<td>537</td>
</tr>
</tbody>
</table>

15H: 1922 Gift Fund

A fund was created to accommodate donations received in the year 1922. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>921</td>
</tr>
<tr>
<td>2015</td>
<td>1,282</td>
</tr>
</tbody>
</table>

15I: 1929 Gift Fund

A fund was created to accommodate donations received in the year 1929. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>1,282</td>
</tr>
<tr>
<td>2015</td>
<td>1,282</td>
</tr>
</tbody>
</table>

15J: 1935 Gift Fund

A fund was created to accommodate donations received in the year 1935. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>921</td>
</tr>
<tr>
<td>2015</td>
<td>1,282</td>
</tr>
</tbody>
</table>

15K: 1938 Gift Fund

A fund was created to accommodate donations received in the year 1938. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>921</td>
</tr>
<tr>
<td>2015</td>
<td>1,282</td>
</tr>
</tbody>
</table>

15L: 1943 Gift Fund

A fund was created to accommodate donations received in the year 1943. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>921</td>
</tr>
<tr>
<td>2015</td>
<td>1,282</td>
</tr>
</tbody>
</table>

15M: 1949 Gift Fund

A fund was created to accommodate donations received in the year 1949. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>921</td>
</tr>
<tr>
<td>2015</td>
<td>1,282</td>
</tr>
</tbody>
</table>
### 15C: Maritime Museum Bequest Fund

A fund was created to accommodate non-specific bequests made to the museum. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance at 1 July</td>
<td>202,363</td>
<td>195,480</td>
</tr>
<tr>
<td>Receipts: Interest</td>
<td>6,464</td>
<td>6,883</td>
</tr>
<tr>
<td>Closing balance at 30 June</td>
<td>208,827</td>
<td>202,363</td>
</tr>
</tbody>
</table>

Represented by investment

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>208,827</td>
<td>202,363</td>
</tr>
</tbody>
</table>

### 15D: Louis Vuitton Fund

A fund was created to set up the Louis Vuitton Collection and for the acquisition of materials relating to the maritime association between France and Australia. The financial position of the Fund is as follows:

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance at 1 July</td>
<td>23,097</td>
<td>22,011</td>
</tr>
<tr>
<td>Receipts: Interest</td>
<td>740</td>
<td>1,086</td>
</tr>
<tr>
<td>Closing balance at 30 June</td>
<td>23,837</td>
<td>23,097</td>
</tr>
</tbody>
</table>

Represented by investment

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>23,837</td>
<td>23,097</td>
</tr>
</tbody>
</table>

### 16. REPORTING OF OUTCOMES

#### 16A: Net Cost of Outcome Delivery

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Departmental expenses</td>
<td>34,437</td>
<td>34,584</td>
</tr>
<tr>
<td>Total expenses</td>
<td>34,437</td>
<td>34,584</td>
</tr>
<tr>
<td>Costs recovered from provision of goods and services to the non-government sector</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Departmental</td>
<td>7,390</td>
<td>7,190</td>
</tr>
<tr>
<td>Total costs recovered</td>
<td>7,390</td>
<td>7,190</td>
</tr>
<tr>
<td>Other external revenues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Departmental</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sale of goods and services – to related parties</td>
<td>135</td>
<td>375</td>
</tr>
<tr>
<td>Interest</td>
<td>691</td>
<td>921</td>
</tr>
<tr>
<td>Donation and bequests</td>
<td>2,292</td>
<td>1,850</td>
</tr>
<tr>
<td>Industry contributions</td>
<td>178</td>
<td>34</td>
</tr>
<tr>
<td>Grants</td>
<td>308</td>
<td>199</td>
</tr>
<tr>
<td>Other</td>
<td>58</td>
<td>77</td>
</tr>
<tr>
<td>Total Departmental revenues</td>
<td>3,662</td>
<td>3,456</td>
</tr>
<tr>
<td>Total other external revenues</td>
<td>3,662</td>
<td>3,456</td>
</tr>
<tr>
<td>Net cost of outcome</td>
<td>23,385</td>
<td>23,938</td>
</tr>
</tbody>
</table>

### 17. THE AUSTRALIAN NATIONAL MARITIME FOUNDATION

The Australian National Maritime Foundation is a Company Limited by Guarantee and is controlled by the Council of the Australian National Maritime Museum.

The Foundation’s objectives are to create a capital fund, through gifts, bequests and fund-raising activities, for the purposes of:

- Acquiring major additional items or collections of items to develop the National Maritime Collection;
- Conserving the National Maritime Collection; and
- Other activities which enhance the National Maritime Collection.

The financial position of the Foundation is as follows:

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance at 1 July</td>
<td>494,195</td>
<td>513,531</td>
</tr>
<tr>
<td>Revenues: Interest</td>
<td>11,816</td>
<td>13,198</td>
</tr>
<tr>
<td>Revenues: Donations</td>
<td>169,633</td>
<td>1,615</td>
</tr>
<tr>
<td></td>
<td>675,646</td>
<td>528,344</td>
</tr>
<tr>
<td>Less expenses: Suppliers</td>
<td>5,400</td>
<td>34,149</td>
</tr>
<tr>
<td>Closing balance at 30 June</td>
<td>670,246</td>
<td>494,195</td>
</tr>
</tbody>
</table>

Represented by:

- Cash at bank | 670,675 | 489,311 |
- Receivables | 4,971 | 10,084 |
- Payables | (5,400) | (5,200) |

|                           | 670,246| 494,195|

### 18. NET CASH APPROPRIATION ARRANGEMENTS

<table>
<thead>
<tr>
<th></th>
<th>$000</th>
<th>$000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total comprehensive income less depreciation</td>
<td>(3,119)</td>
<td>(49,414)</td>
</tr>
<tr>
<td>Plus: Depreciation not funded through revenue appropriation</td>
<td>3,087</td>
<td>1,610</td>
</tr>
<tr>
<td>Total comprehensive income as per the Statement of Comprehensive Income</td>
<td>(32)</td>
<td>(47,804)</td>
</tr>
</tbody>
</table>

The ANMM receives a separate Collection Development Acquisition Budget provided through an equity appropriation to fund the growth of Heritage and Cultural assets.
19. BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES

The museums original unaudited budgeted financial statements were presented to parliament in respect of the reporting period to 30 June 2015. Explanations of major variances are provided in the referenced notes. A major variance is considered to be 10% or greater.

AUSTRALIAN NATIONAL MARITIME MUSEUM
STATEMENT OF COMPREHENSIVE INCOME
for the year ended 30 June 2015

<table>
<thead>
<tr>
<th>Note</th>
<th>Actual</th>
<th>Budget Estimate</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td></td>
</tr>
<tr>
<td>2015</td>
<td>Original</td>
<td>2015</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NET COST OF SERVICES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EXPENSES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee benefits</td>
<td>2</td>
<td>13,361</td>
<td>12,689</td>
</tr>
<tr>
<td>Supplier expenses</td>
<td>2</td>
<td>11,935</td>
<td>10,656</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>3</td>
<td>8,893</td>
<td>9,827</td>
</tr>
<tr>
<td>Write-down and impairment of assets</td>
<td></td>
<td>100</td>
<td>-</td>
</tr>
<tr>
<td>Bad debts write off</td>
<td>2</td>
<td>29</td>
<td>-</td>
</tr>
<tr>
<td>Grants</td>
<td>2</td>
<td>119</td>
<td>115</td>
</tr>
<tr>
<td>Total expenses</td>
<td></td>
<td>34,437</td>
<td>33,287</td>
</tr>
<tr>
<td>OWN-SOURCE INCOME</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Own-source revenue</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sale of goods and rendering of services</td>
<td>2</td>
<td>7,525</td>
<td>6,240</td>
</tr>
<tr>
<td>Interest</td>
<td></td>
<td>691</td>
<td>700</td>
</tr>
<tr>
<td>Total own-source revenue</td>
<td></td>
<td>8,216</td>
<td>6,940</td>
</tr>
<tr>
<td>Gains</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sale of assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>2,836</td>
<td>2,195</td>
</tr>
<tr>
<td>Total gains</td>
<td></td>
<td>2,836</td>
<td>2,195</td>
</tr>
<tr>
<td>Total own-source income</td>
<td></td>
<td>11,052</td>
<td>9,135</td>
</tr>
<tr>
<td>Net cost of services</td>
<td></td>
<td>23,385</td>
<td>24,152</td>
</tr>
<tr>
<td>Revenue from Government</td>
<td></td>
<td>22,309</td>
<td>22,309</td>
</tr>
<tr>
<td>Surplus (deficit) attributable to the Australian Government</td>
<td>4</td>
<td>(1,076)</td>
<td>(1,843)</td>
</tr>
<tr>
<td>OTHER COMPREHENSIVE INCOME</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Items not subject to subsequent reclassification to profit or loss</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Changes in asset revaluation surplus (deficit)</td>
<td>5</td>
<td>1,044</td>
<td>-</td>
</tr>
<tr>
<td>Total other comprehensive income</td>
<td></td>
<td>1,044</td>
<td>-</td>
</tr>
<tr>
<td>Total comprehensive income (deficit) attributable to the Australian Government</td>
<td></td>
<td>(32)</td>
<td>(1,843)</td>
</tr>
</tbody>
</table>

Note 1: Total own-source income favourable variance to budget of $1.9M is the result of new initiatives developed after budget submission including for HMB Endeavour sailing program, venues, sponsorship and philanthropy. At budget time these initiatives were too early to assess and considering existing economic environment were too risky to estimate reliably. Estimates were based on prior year performance.

Note 2: The variance to budget for the result excluding depreciation is unfavourable by $767K. This arose from additional operating costs to run the museum and drive new revenue initiatives. Due to re-assessment of HMB Endeavour Replica replacement value to $44M, the insurance premium for HMB Endeavour Replica was significantly increased by $222K to $427K post budget submission. The museum has established a public appeal on the ANMM website for donations to help offset this substantial cost undertaken post budget.

Note 3: The lower depreciation expense to budget of $934 is a result of a lower asset base from revaluation adjustments.

Note 4: Depreciation is the main reason for the $767K positive variance to budget deficit. Heritage and Cultural asset depreciation is included in total depreciation expense, although funded through equity injection via the balance sheet rather than via revenue.

Note 5: The variance in asset revaluation reserve is a result of the asset revaluations in current year not estimated in budget.
### Notes to and Forming Part of the Financial Statements

#### For the year ended 30 June 2015

**Australian National Maritime Museum Statement of Financial Position as at 30 June 2015**

<table>
<thead>
<tr>
<th>Note</th>
<th>Actual</th>
<th>Budget Estimate Original</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2015</td>
<td>2015</td>
<td></td>
</tr>
<tr>
<td><strong>ASSETS</strong></td>
<td>$'000</td>
<td>$'000</td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>18,289</td>
<td>16,503</td>
<td>1,786</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>1,132</td>
<td>690</td>
<td>442</td>
</tr>
<tr>
<td><strong>Total financial assets</strong></td>
<td>19,421</td>
<td>17,193</td>
<td>2,228</td>
</tr>
<tr>
<td><strong>Non-financial assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Land, buildings and wharves</td>
<td>148,006</td>
<td>201,055</td>
<td>(53,049)</td>
</tr>
<tr>
<td>Infrastructure, plant and equipment</td>
<td>11,586</td>
<td>10,831</td>
<td>755</td>
</tr>
<tr>
<td>Heritage and cultural assets</td>
<td>79,282</td>
<td>72,012</td>
<td>7,270</td>
</tr>
<tr>
<td>Intangibles</td>
<td>4,639</td>
<td>5,540</td>
<td>(901)</td>
</tr>
<tr>
<td>Inventories</td>
<td>253</td>
<td>168</td>
<td>85</td>
</tr>
<tr>
<td>Other non-financial assets</td>
<td>593</td>
<td>433</td>
<td>160</td>
</tr>
<tr>
<td><strong>Total non-financial assets</strong></td>
<td>244,359</td>
<td>290,039</td>
<td>(45,680)</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>263,780</td>
<td>307,232</td>
<td>(43,452)</td>
</tr>
</tbody>
</table>

**Liabilities**

- **Payables**
  - Suppliers | 3,700 | 2,007 | (1,693) |
  - Other payables | 1,955 | 1,161 | (794) |
  - **Total payables** | 5,655 | 3,168 | (2,487) |

- **Provisions**
  - Employee provisions | 2,180 | 2,836 | 656 |
  - **Total provisions** | 2,180 | 2,836 | 656 |

| **Total Liabilities** | 7,835 | 6,004 | (1,831) |

| **Net Assets** | 255,945 | 301,228 | (45,283) |

**Equity**

- **Contributed equity** | 12,224 | 12,224 | - |
- Reserves | 187,827 | 234,065 | (46,238) |
- Retained surplus | 55,894 | 54,939 | 955 |
| **Total Equity** | 255,945 | 301,228 | (45,283) |

Note 1: Cash and cash equivalents favourable variance to budget of $1.8M is mostly due to timing of spend for capital works projects spilling into 2015/16. Please see cashflow comparison for further details.

Note 2: The higher trade and other receivables balance to budget is mostly due to timing of higher than estimated GST and catering commission receivable at the end of the fiscal period.

Note 3: Following the budget submission, an assessment of asset values in accordance with AASB 13 Fair Value Measurement resulted in a $54.7M reduction in value of land, buildings and wharves and a $7.5m revaluation increase in the value of HMB Endeavour replica. The net result was a $47.2M reduction in asset value.

Note 4: The variation to budget for the remainder of non-financial assets was $99k on an asset base of $17M; however, there were some variances between the individual asset class estimates.

Note 5: On 30 June 2015 unpaid creditors and accruals were higher than expected with the significant amount of capital works in progress at the end of the year.

Note 6: Other payables were $795K higher than budget due to an increase in grants and sponsorships received and amortised over future periods and higher venues deposits received for future events.

Note 7: Employee provisions were lower than budget as a result of prior year redundancies.
### AUSTRALIAN NATIONAL MARITIME MUSEUM  
#### Cash Flow Statement  
for the year ended 30 June 2015

<table>
<thead>
<tr>
<th>Note</th>
<th>Actual</th>
<th>Budget Estimate</th>
<th>Variance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2015</td>
<td>Original 2015</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### OPERATING ACTIVITIES

**Cash received**

- Goods and services: $2,640
- Receipts from Government: $2,230
- Interest: $700
- Net GST received: $2,431
- Other: $195

**Total cash received**: $3,196

**Cash used**

- Employees: $11,562
- Suppliers: $14,555
- Other: $146

**Total cash used**: $26,265

**Net cash from operating activities**: $4,991

#### INVESTING ACTIVITIES

- Purchase of infrastructure, plant and equipment: $(10,488)
- Purchase of heritage and cultural items: $2,333
- Purchase of intangibles: $(903)

**Total cash used**: $(13,741)

**Net cash (used by) investing activities**: $1,176

#### FINANCING ACTIVITIES

- Contributed equity: $1,729
- Net cash from financing activities: $1,729

**Net increase (decrease) in cash held**

- Cash at the beginning of the reporting period: $21,370
- Cash used: $(3,081)
- Cash received: $1,729

**Cash at the end of the reporting period**: $18,289

---

1. Operating cash received from goods and services is $2.6M higher than budget as a result of lower asset values described below.
2. The variance of $2.4M includes higher operating costs of $2M compared to budget and $2.4M of GST included in budget as per note 2 above.
3. Total operating cash used variance to budget of $4.2M includes higher operating costs of $2M.
4. Cash at the beginning of the reporting period is $1.7M better than budget mainly due to cash received in advance for grants, sponsorships and venues where revenue will be derived in the future period for $0.7M and timing of capital spend deferred into next year for $1.2M.
Postcard showing the crew of the newly completed submarine HMAS AE2 in Portsmouth, UK, early 1914.
ANMM Collection Gift from Mrs D Smyth
‘Through different eyes’: Indigenous Programs

HMB Endeavour voyages

- ‘Sydney – Pittwater – Newcastle: Joseph Banks and Botany’: voyage crew learnt about square-rigged sailing, botany, collecting botanical specimens and botanical illustration. With guest botanists Dr Trevor Wilson and Dr Matt Renner (8–12/9/14)
- ‘Newcastle – Port Stephens – Pittwater – Sydney: Navigating the stars’: Dr Fred Watson of the Australian Astronomical Observatory gave talks on astronomy and taught voyage crew to take noon sights of the sun (7–21/9/14)
- ‘Eden–Sydney’: a chance to learn square-rigged sailing (2–7/10/14)
- ‘Hobart – Hobart’: ten-day voyage around Tasmania (10–20/2/15)
- ‘Hobart – Hobart’: ten-day voyage passing through Bass Strait (24/2–6/3/15)

Special events

- ‘Volunteers annual lunch 2014’: volunteers were thanked for their contribution and awarded certificates by the Director and Chairman (15/11/15)
- ‘Through different eyes’: Indigenous Programs Manager Donna Carstens led a tour of HMB Endeavour and pearl lugger John Louis, offering an Indigenous perspective and history.
In association with Corroboree Sydney (27–30/11/14)
- ‘Corroboree Sydney’: the museum presented a range of events as part of this annual festival celebrating Australian’s rich Indigenous cultural heritage (27–30/11/14)

Seminars, lectures, talks, tours and movies

- ‘Volunteers morning teas’: quarterly presentations to museum volunteers
- ‘Autumn: Senior Curator Daina Fletcher presented on exhibition Shackleton – Escape from Antarctica’ (3/3/2015)
- ‘Winter: Curators Dr Stephen Gapps and Dr James Hunter presented on AE2’ (3/6/15)
- ‘Shackleton – Escape from Antarctica’: three-course lunch with guest speaker the Hon Alexandra Shackleton. Guests included museum stakeholders, clients, sponsors and collaborators (31/3/15)
- ‘Welcome Wall ceremony’: unveiling the latest panels of names on our memorial to those who have migrated to Australia (21/9/14 and 3/5/15)
- ‘Vampire wardrobe dinner’: a traditional navy dinner served in the wardrobe of the museum’s historic destroyer (11/4/15)
- ‘Angove wine tasting with guest speaker John Dikkenberg, captain of Endeavour’: tasting of six wines with matching menu, with presentation by John Dikkenberg. Guests included members, sponsors, clients and collaborators (26/6/15)

On the water activities

- ‘Tour and cruise – Beautiful Whale’: a tour of Beautiful Whale and Whale Curios from the ANMM Collection with curator Michelle Linder, followed by a whale-watching cruise. In association with WEA Sydney (30/7/14)
- ‘Meet the neighbours – Quarantine Station tour’: archaeologist-led tour with an insight into the inscriptions left by sailors and passengers over the station’s 150-year history (26/8/14)
- ‘Meet the neighbours – Tour and brunch at Fort Denison’: plus a guided tour of the historic island and its museum (2/9/14)
- ‘Members regatta and lunch’: a harbour race and Members’ get-together in association with Sydney by Sail (28/9/14)
- ‘Meet the neighbours – cruise to Cockatoo Island’: a guided tour of this former shipbuilding and repair facility (9/10/14)
- ‘Tour and cruise – Spectacle Island’: a guided tour of the island’s repository, not normally open to the public (15/10/14 and 5/2/15)
- ‘Melbourne Cup luncheon cruise’: with buffet lunch aboard a VIP cruise boat (4/11/14)
- ‘Boxing Day cruise’: on the harbour for an intimate view of the start of the Sydney to Hobart race (26/12/14)
- ‘New Year’s Eve at the museum’: exclusive access to the museum’s waterfront for the family fireworks at Darling Harbour, with canapes and signature cocktail (31/12/2014)
- ‘Vivid festival cruise’: a cruise to see the spectacular illumination of Sydney’s most famous buildings up close. Part of Vivid Sydney (22/5/15)
Public programs – adult

‘Behind the scenes tours’: visits to the Maritime Heritage Centre in the Wharf 7 building, to see the conservation lab, ship model workshop, and object storage spaces (every Thursday)

‘Aquatic Nights live music’: a series of live music events, part of Vivid Sydney (24/5–10/6/2014)

‘Endeavouring science’: activities at the museum and on board the HMB Endeavour replica for National Science Week, including canoe-building, rigging, biology, chemistry and physics (19–24/8/14)

‘Talk and workshop series – make do and mend’: a series on wartime crafts and ingenuity, in association with War at Sea (14/7, 7 and 12/10/14)

‘Wartime crafts – Knit for the nation’: talk by curator Kim Tao about craft for the war effort, and a workshop using vintage wartime patterns (14/09/14)

‘Special theatre performance – Through these lines’: the story of a nurse’s tour of duty in World War I (25/5–6/9/14)

‘Author talk – Russell Kenery, Matthew Flinders open boat voyages’: with a focus on the small-boat sailing skills of this famed navigator (14/1/15)

‘Australia Day party’: special $5 entry fee, with family-focused events and tours during the day, and live music and a special Australia Day menu at Yots Cafe in the evening (26/1/15)

‘Artist talk – farewell to Beautiful Whale’: Bryant Adams’ final presentation about his 20-year project to photograph whales (1/2/15)

‘Nomsanslandii public program: Sydney Interrupted’: Elise Edmonds and Dr Wayne Johnston talked about the impact of World War I on Sydney. In association with Sydney Harbour Foreshore Authority (12/4/15)

‘The Silent Anzac’ film screening and talk by Cunard expert Chris Frame (12/3/15)

‘Talk and tour – Shackleton, science and sea pigs’: echinoderm specialist Mel McKenzie on her fieldwork and travels in Antarctica (2/4/15)

‘Talk and tour – exploring Antarctica’: Tony Fleming, director of the Australian Antarctic Division, discussed historical and contemporary scientific investigation and exploration in Antarctica (20/5/15)

‘Children, youth and family programs’

‘Kids on Deck’ themed play, discovery and art-making sessions:

- ‘Imagine me a whale’ (30/6–13/7/14)
- ‘Up, off and away!’ (21/9–5/10/14)
- ‘Splendiferous submarine’ (28/12/14–25/1/15)
- ‘Deep sea mysteries’ (5–19/4/15)
- Term-time programs: every Sunday during school term

‘Under 5s tours’: stories, songs and character-guided tours through the museum’s galleries:

- ‘Big blue whale’ (1 and 5/7/14)
- ‘Boats in the harbour’ (23 and 27/9/14)
- ‘Aquatunnel adventures’ (10, 13, 17, 20, 24/1/15)

‘Family fun Sundays’ – lively performances, character-guided tours, face painting and themed souvenir crafts:

- ‘Ocean commotion’ (15/6/14)
- ‘Harbour hoot’ (17/8/15)
- ‘Talk like a pirate day’ (14/9/14)
- ‘Going Places: Steer, sail and soar’ (19/10/14)
- ‘Subventure’ (18/1/15)
- ‘Row, row, regattas!’ (22/2/15)
- ‘Cockatoo Island adventures’ (29/3/15)

‘Family torchlight tours’ themed refreshments, face painting, souvenir crafts and exploration:

- ‘Art in the dark’ (12/7/14)
- ‘Voyage to the Deep’ (16/1/15)
- ‘Penguins to peregrines’ (17/4/15)

‘Mini Mariners’ activities, craft, dress-ups, story time and character tours for kids aged 2–5. Every Tuesday during term time and one Saturday each month:

- ‘Under the sea’ (February 2015)
- ‘Pirates ahoy’ (March 2015)
- ‘Fun in the sun’ (April 2015)
- ‘Antarctic animals’ (May 2015)

‘Cabinet of Curiosities touch trolley’: themed discovery sessions in our galleries, daily in school holidays and every Tuesday during term time:

- ‘Curious cetaceans’ (winter holidays)
- ‘Shipwreck stories’ (summer holidays)
- ‘Weird science’ (Easter holidays)

‘Youth workshops’: hands-on skills for children aged 8–14:

- ‘Claymation cetaceans workshop’ (3 and 9/7/14)
- ‘Cockatoo Island photography adventures’ (8/7/14)
- ‘Monster mash – short film making workshop’ (15/1/15)
- ‘Photo story – Snap! Spy! Submarine!’ (21/1/15)
- ‘Deep-sea critters claymation’ (10 and 16/4/15)

‘Whale season theatre performances – Joe and the Whale’ presented by What’s on the Inside Tours, a comic circus performance with interesting whale facts (28 and 29/6, 1–5 and 8–13/7/14)

‘Family pirate cruise’: pirate games and activities aboard our pirate ship (3/8/14)

‘On the places you’ll go – storytelling and character tours’: an imaginative journey around the galleries and interactive storytelling performances (21/9–5/10)

‘Ghost nets weaving – art-making workshops’: free drop-in sessions to weave sea creatures out of recycled materials for display in our summer exhibition (21/9–5/10/14; 31/12/14, 4, 7, 11, 14, 18, 21 and 25/1/15)

‘Young inventors – kinetic art and science workshops’: kids aged 8–14 experimented with mini engines, pedal power, hovercraft, bottle rockets and their own inventions (25/9 or 1/10/14)

‘Family cruise and twilight tour on Cockatoo Island’: dinner, face-painting, souvenir crafts and character-guided tour of the island’s intriguing shipyard (26/9/14)

‘Family jacaranda cruise’: Sydney’s Jacarandas at their vivid best, with horticulturist Graham Ross (9/11/14)

‘Kids paper canoe-making workshop’: for children aged 5–12 and their parents. Part of Corroboree Sydney (29–30/11/14)

‘Mini Mariners end of year concert – Voyage to the Deep adventure’: with special guest performers, fun, games and souvenir crafts (9/12/14)
'Captain Nemo’s Nautilus': a thrilling tale of undersea adventure by the Monkey Baa theatre company (4/1–23/1/14, except Saturdays, and selected dates 6–19/4/15)

Education programs

Permanent programs on site

'Splash!': a tour of the Watermarks exhibition, a workshop that focuses on leisure activities on, in, under and near the sea, and a themed creative arts activity. Years K–2

'Transport': students identify various types of water transport, their propulsion methods and uses. A harbour cruise can be added to this tour. Years K–2

'Pirate School': traditional school subjects are transposed into piratical equivalents as students earn their own pirate licence. Program includes a treasure hunt and optional visit to James Craig. Years K–4

'HMB Endeavour': students board the HMB Endeavour replica and investigate life on board, its historical context in British settlement of Australia and early European exploration, dual perspectives including Indigenous, and the role of replicas in history. Years 3–10

'Navigators': students tour the Navigators exhibit looking at early contact with the Australian continent by Europeans and Makassan traders, traditional navigation techniques and the age of sail, and join in a hands-on session with navigational objects from the museum’s education collection. Years 3–6

'Endeavour and Navigators': a special package featuring tours of both exhibits, and investigation of early European exploration and contact with the Australian continent. Years 3–10

'My Special Place': looks at how Indigenous artists use symbols to express meaning in the Saltwater bark paintings plus a viewing of some paintings in the museum’s Eora gallery. Students also create works using their own symbols. Years 5–10

'Maritime archaeology': students examine objects from shipwrecks and visit museum displays to learn how historians use material culture to reconstruct the past, and the application of science in archaeology. Years 5–12

'Pymont walk': students walk the streets of Pyrmont examining the changing nature and demographics of the suburb. Suitable as a site study for geography and history. An inner-harbour cruise may be added to the tour. Years 7–12

'Shipwrecks, corrosion and conservation': students look at the chemistry behind corrosion and the conservation of metals from shipwrecks through a series of experiments and a museum tour. Years 11–12

'Highlights': a general museum tour that can be themed to particular areas of interest. Tours catering especially for English language students are also available. Years K–12 and adult students

'Shipwreck sleuths': students investigate scientific principles involved in research on shipwrecks. Years 9–10 Science

'Life aboard a tall ship': students board the vessel James Craig and explore life at sea. Includes a hands-on session with traditional tall ship artefacts. Years 3–4 HSE

'Simple machines': students investigate simple machines such as levers, wheels and gears through the museum and on the vessels. Years 1–2 Science and Technology

'Submarine adventure': students learn the science behind submarines and periscopes then visit HMAS Onslow. Years 3–4 Science and Technology

'Immigration': students investigate immigration stories in the museum, visit the Welcome Wall and view our historic Vietnamese refugee boat Tu Do. They then use a giant world map and objects from the education collection to trace migrant journeys. Years 9–10 History and Geography

'Ways of watching weather': students look at the importance of weather in a maritime environment and gather data to prepare their own weather report. Years 5–6 HSE

'Science and the sea': students conduct experiments on corrosion, communication, buoyancy and navigation then tour the museum to see how these scientific principles are applied. Years 5–8 Science

'Technology of gold': students use a mock rocker cradle, gold pans, real gold and museum displays to investigate the properties of gold and the importance of the gold rushes. Years 3–6

'History of swimwear': students use swimwear to investigate the historical, cultural and social contexts of the evolution of swimwear through changing textile technologies, design practices, properties and performance of textiles and conservation principles. Stage 6 Textiles and Design Higher School Certificate course

Touch trolley program: Objects from the Education Collection used as a Cabinet of Curiosities for the primary school Navigators and Endeavour program and on Sundays for the general public.

Virtual excursions via video-conferencing

‘ANMM inspiring stories – Marine scientists’: we connected students with marine scientists from the Sydney Institute of Marine Science and gave them the chance to listen to and ask questions of the scientists. Years 7–12

‘ANMM inspiring stories – Lloyd Godson’: Lloyd Godson is an ambassador for ocean exploration, committed to encouraging more young Australians to undertake science, technology, engineering and mathematics studies and careers. He spoke to students about his ideas and how he tests them in the real world. Years 3–8

‘The Pirate School from cyberspace attacks!’: a virtual excursion version of the museum’s pirate school program to celebrate International Talk Like a Pirate Day, Years K–4

‘ANMM unlocked – Unlock swimwear’: focusing on how the swimsuit highlights trends in popular culture and attitudes to the body and athleticism as much as textile and design development, popular culture and the role of swimwear. Years 10–12

‘ANMM unlocked – Unlock conservation’: Conservator Rebecca Dallwitz discussed essential conservation practices used in the museum for assessing, treating and monitoring the condition of our varied objects. Years 10–12

‘ANMM unlocked – Unlock water and Indigenous people’: to celebrate NAIDOC week, Indigenous Programs Manager Donna Carstens and Indigenous elder Uncle Terry Olsen discussed the cultural significance of water to Indigenous people. Years 3–8

‘ANMM unlocked – Unlock maritime archaeology’: Maritime Archaeology Manager Kieran Hosty provided an insight into the role of an archaeologist and what happens before, during and after a maritime archaeological expedition. Years 7–12
Temporary programs (linked to temporary exhibitions)

War at Sea guided tours and primary sources workshop, and development of a free education resource kit. All years with focus on Years 9–10 History. An education kit for the War at Sea travelling exhibition was developed and versions sent out with both the full and flat-pack versions of the exhibition. Shackleton – Escape from Antarctica: guided tours and development of a free education resource kit. All years with focus on Years 5–6 HSC and Science.

Special programs and events

‘Nawi – Indigenous waterfront’: Education worked with curator David Payne and Indigenous Programs Manager Donna Carstens to continue the bark canoe-building project with Lawrence Hargrave High School. The canoe is now on display in the museum’s Eora gallery. A documentary film of the project was also commissioned.

‘Interns and work experience’: Education hosted groups of trainee primary teachers from the University of Technology, Sydney, as part of their Beyond the Classroom program; an education intern student from University of Newcastle for a four-week placement; another from Sydney University for an eight-week placement; and a Year 10 student from Hurstville Agricultural College for two weeks.

‘The Voyage’: the museum was a partner in the development of this online game about convict transportation to Hobart in the 19th century. Education worked on curriculum advice, student engagement, content development and the upcoming game launch.

‘Science Week’: students sailed on HMB Endeavour and participated in science workshops with visiting scientists from Young Scientist Australia, University of Technology, Sydney, and the Royal Botanic Gardens and Domain Trust.

‘Remembrance Day’ – 25 students from Amaroo High School in Canberra took part in the ceremony, delivering readings and placing wreaths, then visited Krait and the museum, as well as participating in a focus group session for the Warships Pavilion. In March, 278 children and 41 adults from the Gondwana Children’s Choir participated in several different school programs at the museum.

The children will work with a composer to create choral works based on the maritime stories from the school programs, and perform them at the museum at a future date. Museum educators also attended the group’s camp to present workshops of maritime heritage, using objects from the Education Collection.

In March, a group of students from Willoughby Primary School NSW made a film project on World War I, using the War at Sea exhibition. We arranged for them to interview curator Dr Stephen Gapps and took them on a tour of the exhibition and vessels, where they completed their filming.

For International Women’s Day a ‘Women in Science’ forum was held, with a live audience at the museum and a virtual audience via video-conference. Students participated and a range of high-profile women from different STEM (Science Technology Engineering Maths) fields ran an interesting program. Students also participated in the launch of the University of NSW ‘50:50 Program’ on girls in STEM careers.

While HMB Endeavour was docked in Hobart, 560 students and 85 teachers and other adults participated in education programs on board the ship.

Collection of material belonging to Japanese war bride Sadako Morris

This evocative collection documents the migration and settlement of Japanese war bride Sadako Morris, who defied her family to marry an Australian soldier and migrate to Australia after World War II. Donor June Hammond. ANMM Collection Gift from June Hammond

Collection of material belonging to British child migrant Robert Stephens, who arrived in Australia in 1952

This collection documents the experiences of nine-year-old British child migrant Robert Stephens, who travelled to Australia with the Fairbridge scheme in 1952. Robert spent eight years undertaking farm training at the Fairbridge Farm School in Molong, near Orange, NSW. After leaving Fairbridge in 1960, Robert discovered that he was illegitimate, and the search for his biological father became a lifelong quest. Robert’s story typifies those of many former child migrants who, contrary to popular belief, were not orphans but came from broken homes or families struggling financially. Donor Robert Stephens. ANMM Collection Gift from Robert Stephens

Photo album of Walter Marks, c1895–1903

This album of 24 black and white photograph prints belonged to yachtsman Walter Marks. The images depict gaff-rigged sailing yachts racing on Sydney Harbour in the early 1900s. They are understood to have been taken by William Frederick Hall and his son William James Hall, both well-known photographers in Sydney. Yacht images were one of their specialties. A number of the yachts were part of the 30 Foot Linear Rating Class, including Culwulla, owned by Walter Marks. Donor David Marks. ANMM Collection Gift from David Marks

Anti-whaling protest photographs, Albany, Western Australia, 1977

Inspired by the Greenpeace Foundation’s successful environmental campaigns against the nuclear testing programs of both the United States and French governments, by the mid 1970s around 20 Greenpeace groups had been established worldwide, including the Whale and Dolphin Coalition, formed in Sydney by Australian photographer Jonny Lewis and French businessman Jean Paul Fortom Gouin in 1974. On 28 August 1977 they commenced a three-week protest and blockade of the Cheynes Beach Whaling Station in Albany, Western Australia. This drew world attention to whaling activities in Australian waters and by the end of 1978 the station had taken its last whale. Vendor Jon Lewis. ANMM Collection

AIFW woven top and necklace, 2014

Contemporary woven top and necklace that transfer traditional weaving techniques into new forms. The piece is constructed from naturally dyed pandanus and bush string. Vendor Echo Island Arts Galilwin’ku. ANMM Collection

AIFW skirt, 2014

Contemporary woven skirt that transfers traditional weaving techniques into new forms. The piece is constructed from naturally dyed kurrajong, pandanus, bush string, feathers, seeds, shells and ochre. Vendor Echo Island Arts Galilwin’ku. ANMM Collection

Collection of material associated with SMS Emden

The material is highly significant for the history of Australia’s first and arguably most important naval victory. It is incredibly rare for such material to become available – most similar material relating to World War I (and the Sydney–Emden battle in particular) is already in major collections. The opportunity to collect first-hand accounts of the battle from the German side is particularly important. Material relating to the Emden crew’s time in the Liverpool prisoner-of-war

APPENDIX 2

SELECTED ACQUISITIONS TO THE NATIONAL MARITIME COLLECTION

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camp south-west of Sydney is also rare and important and shows a side of the conflict that had little public exposure. The German songbook with possible blood stains from the battle is unique. The other, more personal items, such as wooden picture frames carved in prison, show a human side of the story that offers important interpretive value. Vendor W J and J A Ewart. ANMM Collection

**Special Service Squadron entering Sydney Harbour 9th April 1924**

Panoramic photographic print of the Special Service Squadron consisting of HM Ships Hood, Repulse, Delhi, Dana and Dunedin entering Sydney Harbour 9th April 1924. Marked EB Studios 278 George St Sydney. Inscription on back of photograph reads ‘Souvenir of Sydney Light from Commander Moore from J H Sanders. Box 3219 29/6/26’. The photograph is taken from the Hornby Light at South Head, looking across to Middle Head. The railing of the lighthouse can be seen in the bottom right corner of the print. A crowd of spectators gathers on the cliffs to watch the ships as they arrive in Sydney Harbour. Shot from the top of the Hornby Light, it provides an uncommon view of North Head and across to Middle Head. Donor James Warrand. ANMM Collection Gift from James Warrand

**Child’s teddy bear belonging to former child migrant Nigel Owen, 1950s**

Nigel Owen’s childhood teddy bear, Hector, is a poignant and powerfully evocative item relating to the experience of an unaccompanied British child migrant who was sent to Australia after World War II. Personal material relating to the government sponsored child migration schemes, particularly three-dimensional material, is extremely rare as most child migrants had their belongings taken from them upon arrival in Australia. This object is well provenanced with rich emotional value and excellent research and interpretive potential, speaking volumes about migration, childhood, identity and loss.

Donor Nigel Owen. ANMM Collection Gift from Nigel Owen

**Constellation by Gail Mabo, 2014**

The artist depicts a vast night sky illuminated by a spinning constellation sprinkled with swirling stars. Glowing orange forms – ancestral beings and a tall ship representing the European incursion into this world – are all caught up within the energised cosmos. This work expresses what will always be and what always was, no matter what changes come. European occupation did not change the spiritual foundation of country. To narrate this truth the artist has incorporated three main elements: the swirling star constellation, the ancestral spirit figures before the coming of the boats, and the boats which represent occupation. The artist’s ancestors navigated and lived life with a deep understanding and respect for these same constellations. The swirling stars in the night sky still continue to guide the artist’s ancestors and people for eternity. Source Gail Mabo. ANMM Collection

**Sculpture entitled Arrival 2011**

Using contemporary methods, these works encompass both past and present day. They intertwine cultural knowledge and everyday life with European occupation and what came with it and the effects on the first people of this country. Source Garth Lena. ANMM Collection

**Kaygasiw (Shovel nose shark dust trail reflected in the heavens as the milky way)**

Kaygasiw Usul means ‘the trail of dust underwater created by the shovel nose shark’ and is the language of the Maluyligal people of Zenadh Kes (Torres Strait). The reflection of this particular movement is seen through the star constellation known as the Milky Way. The tide always changes when the Kaygasiw Usul star constellation swings, as though it is dancing with the Kisyak (moon). This particular mask was made by a spinning constellation sprinkled with swirling stars in the heavens as the Milky Way (Shovel nose shark dust trail reflected in the heavens as the milky way)

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**Percy Hockings watercolours**

Pearling was one of Australia’s early industries that provided a strong trade with European countries. These watercolours provide a strong, personal observation of the scenes or people they depict, and have been done with a draughtsman’s accuracy. The artist Percy Hockings came from a family directly involved in the pearling industry at the highest level. The watercolours help develop the story of the Torres Strait area in the 1920s, in particular aspects of the pearling industry which are recorded both as an image but also with accompanying notation.

Donor John Hockings. ANMM Collection Gift from Dr John and Dr Marcus Hockings

**Works from the East Coast Encounters exhibition**

The East Coast Encounters exhibition provided a dual perspective of the East Coast voyage by Captain James Cook. The ANMM is purchasing the exhibition in its entirety. These artworks are significant in providing a non-indigenous perspective of European arrival and occupation of Australia, and questioning standard ways of seeing and thinking.

**Constellation II by Gail Mabo. Vendor Umbrella Studio association Inc. ANMM Collection**

**Bark canoe by Lyndon Dabis, Kerry Jones and Brent Miller. 2014. Vendors the artists. ANMM Collection**

**Sea Passage by Ann Thomson. 2013. Vendor Olsen Irwin Gallery. ANMM Collection**

**Three works by Gordon Syron. 2012. Vendor Gordon Syron. ANMM Collection**

**‘Badtjala Song’ by Gemma Cronin. 2013. Vendor Gemma Cronin. ANMM Collection**

**Five works by Neil Healey. 2014. Vendor Neil Healey. ANMM Collection**

**Solid Rock, Sacred Ground/Possession Island, Queensland, 1982–2013, by Shane Michael Howard. Vendor Shane Michael Howard. ANMM Collection**

**Nine paintings and text panel by Peter Hudson, 2013. Vendor Peter Hudson. ANMM Collection**

**Series of seven prints, ‘Pulling The Wool Over One’s Eyes’ by Adam Hill, 2013. Vendor Adam Hill. ANMM Collection**

**Possession Island by Euan Macleod, 2013. Vendor Walters Gallery. ANMM Collection**
A collection of memorabilia from George Armstrong, 2nd Engineer A45 transport vessel during the Gallipoli campaign, including a diary with a sketch of the Gallipoli foreshore.

Diaries from Australian merchant navy personnel are extremely rare and have not been the focus of other institutions’ collecting policies. This diary brings to life the perspective of an engineer on board a vessel moored out of shell-fire range off Anzac Cove for three weeks. It potentially contains information that may be useful in piecing together historical events at Anzac Cove. This diary has not been published except in brief extracts in the museum’s journal Signals – in fact it has rarely been seen even by Armstrong descendants, being kept by the family in a trunk and forgotten about until recently. It is of great historical significance. Donor David Matheson. ANMM Collection Gift from David Matheson

Tea cup cover with HMAS Australia embroidery, 1914–18

This cloth crocheted tea cup cover with beading on the edge has a central image of HMAS Australia (II) circa 1924. Such commemorative artefacts were an original by the well-known marine artist John Armstrong. Donor Gerald & Anita Bakkers. ANMM Collection Gift from Gerald & Anita Bakkers

Model HMS Sirius, 1988

Originally built as a store ship, Sirius carried 14 six pounder carriage guns and six 18 pounder carronades when transformed for service as flagship of the First Fleet. Two of the carronades are now on display at Norfolk Island, and a carriage gun from the vessel is mounted in Macquarie Place, Sydney. Donor Mosman Municipal Council. ANMM Collection Gift from Mosman Municipal Council

1914–15 Star, 1918

This 1914–15 Star was awarded posthumously to HMAS AE1 Signalman George Dance, who was aboard AE1 when it disappeared on 14 September 1914 off Papua New Guinea. The 1914–15 Star was authorised in 1918 and was awarded for service between 5 August 1914 and 31 December 1915. Vendor John Burridge Military Antiques. ANMM Collection

Telescope

The telescope is a type used in the late 18th and early 19th centuries before such instruments were universally made of brass. It is very similar to a telescope owned by William Bligh, now held by the State Library of New South Wales. The object reflects the maritime connections of the Wickens family over two centuries. Donor Doug Wickens. ANMM Collection Gift from Doug Wickens

Pamir

The Pamir was the last commercial sailing ship to round Cape Horn, in 1949. The painting shows the vessel off Sydney Heads with the Sydney pilot ship Captain Cook III in attendance. The painting is an original by the well-known marine artist John Alcott. Donor Estate of Cecile Daphne Griffin. ANMM Collection Gift from the Estate of Cecile Daphne Griffin

Education resource kits

Education resources for free use in schools were produced for the following programs:

- An education kit for the War at Sea travelling exhibition was developed and versions sent out with both the full and flat-pack versions of the exhibition. This included artefacts from the Education Collection and specially commissioned replica uniforms.
- Year 9 War at Sea history material published to the iTunesU Store in partnership with Apple – the first of many Education courses planned for distribution through this platform (itunes.apple.com/au/course/year-9-war-at-sea-the-navy-in-wwi/id968560005).
- Education kit produced for the Shackleton exhibition and promotional material released.

APPENDIX 3

ANMM PUBLICATIONS

Serials


All Hands, e-magazine of Australian National Maritime Museum volunteers, edited by a volunteer committee: Geoff Barnes, Alex Books, Roz Gatwood, Bob Hetherington, John Lea, Doug Logan, Neale Philip and David van Kool, published quarterly online. Free to ANMM volunteers, staff and Council members and volunteers at maritime-related museums Australia wide.

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Staff publications and blog posts

‘Denotes articles from distinguished contributors or museum associates, commissioned and edited for the quarterly journal Signals.

Alice ACKLEY


Sharon BABBAGE

‘How MMAPSS is funding Australia’s maritime heritage’, ANMM blog, 10/2/15

Andrea BALDWIN

‘Voyaging on to the Deep – join us for hands-on sailing, 18th-century style’, article, Signals 108 (Sep–Nov 2014), 62–65

Sue BASSETT

‘Frozen in time – conserving Antarctica’s heroic-era huts’, article, Signals 107 (Jun–Aug 2014): 64–76

Julian BICKERSTETH

‘The Monuments Men’, ANMM blog, 26/3/14

Em BLAMEY

‘When fun was young – a life of the duke of surf’, book review, Signals 108 (Sep–Nov 2014), 72

Nicole CAMA

‘The “triumphant procession” of the ANMEF’, ANMM blog, 18/8/14

Peter CAMPBELL

‘Sailor of many roles – vale Mick Morris’, article, Signals 108 (Sep–Nov 2014), 76

Donna CARSTENS

‘From the Murray to Saltwater Country’, article, Signals 111 (Jun–Aug 2015), 61–63

Andrzej GRABOWSKI

‘Corroboree Sydney at the museum’, ANMM blog, 21/11/14

Kim BRANDNER

‘Black sailors – Indigenous service in the navy during World War I’, ANMM blog, 9 July 2014

Andrew CHAPPELL


Annalise CREIGHTON


Colin DENNY

‘Words on the wing – the carrier pigeons of Tasmania’s lighthouse service’, article, Signals 110 (Mar–May 2015), 32–37

John DIKKENBERG


‘From the Murray to Saltwater Country’, article, Signals 111 (Jun–Aug 2015), 61–63

‘Corroboree Sydney at the museum’, ANMM blog, 21/11/14

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and Dr Stephen GAPPS

‘Black sailors – Indigenous service in the navy during World War I’, ANMM blog, 9 July 2014

Annalise CREIGHTON


Anne DORAN

‘Virtual learning – taking ANMM education to the world’, article, Signals 110 (Mar–May 2015), 62–65

‘From the Murray to Saltwater Country’, article, Signals 111 (Jun–Aug 2015), 61–63

‘Corroboree Sydney at the museum’, ANMM blog, 21/11/14

and Dr Stephen GAPPS

‘Black sailors – Indigenous service in the navy during World War I’, ANMM blog, 9 July 2014

Penelope EDWELL

‘Collections and connections’, article, Signals 107 (Jun–Aug 2014): 78–79

‘A face gets a name – Internet sleuths help identify a portrait’, article, Signals 108 (Sep–Nov 2014), 78 and David PAYNE

‘Myra Too has arrived!’, ANMM blog, 28/7/14
Dr Nigel ERSKINE
Letter to the Editor, *Afloat*, June 2014
‘Project Silent Anzac – inside submarine AE2 for the first time in a century’, *Signals* 108 (Sep–Nov 2014), 10–15
‘Captain Cook’s first voyage and Banks’ *Florilegium*, introductory essay in exhibition catalogue
*Captain Cook’s first voyage and Banks’ *Florilegium*, The Bunramura Museum of Art, Tokyo, 2014

Sabina ESCOBAR
‘A tale of love and adventure between two teakwood panels’, ANMM blog, 2/6/14
‘After 82 years, still cruising the Southern Oceans’, ANMM blog, 5/8/14
‘Who said sandpaper was dull?’, ANMM blog, 21/10/14
‘Being a hero is all about timing: Oskar Speck’s kayak voyage’, ANMM blog, 28/5/15

Emma FERGUSON
‘Vivid weekend number two’, ANMM blog, 5/6/14
‘Vivid long weekend and wrap up’, ANMM blog, 16/6/14
‘School performances at the museum’, ANMM blog, 23/7/14
‘National Science Week at the museum’, 1/8/14

Daina FLETCHER
‘Nominations are open for $5,000 maritime history prizes’, ANMM blog, 19/2/15
‘The fate that launched a thousand ships’: What happened to the Franklin expedition?, ANMM blog, 23/2/15

Dr Stephen GAPPS
‘War at Sea – The Navy in WWI, exhibition catalogue, ANMM, published September 2014
‘Saying prayers at the bottom of the sea – the harrowing voyage of submarine AE2’, article, *Signals* 108 (Sep–Nov 2014), 2–9

Janine FLEW
‘Calling for entries: nominations open for $5,000 maritime history prizes’, article, *Signals* 109 (Dec 2014–Feb 2015), 76

Annette HICKS
‘Endeavour: Hobart to Sydney voyage, days 1–3’, ANMM blog, 4/3/15
‘Endeavour: Hobart to Sydney voyage, days 4–10’, ANMM blog, 10/3/15

Dr Roger HOBBS

Kieran HOSTY
‘Ashmore Reef Expedition 2015’, ANMM blog, 9/2/15
‘Arrival at the reef – Ashmore Reef Expedition 2015’, ANMM blog, 12/2/15
‘An unusual discovery – Ashmore Reef Expedition 2015’, ANMM blog, 13/2/15
‘Fine weather – Ashmore Reef Expedition 2015’, ANMM blog, 23/2/15
‘To stay or not to stay, that is the question – Ashmore Reef Expedition 2015’, ANMM blog, 27/2/15
‘Mer and Waier Island – Ashmore Reef Expedition 2015’, ANMM blog, 13/3/2015
‘At last a break in the weather – Ashmore Reef Expedition 2015’, ANMM blog, 18/3/15
‘Cumberland Entrance: release the mag – Ashmore Reef Expedition 2015’, ANMM blog, 27/3/15

Dr Brad DUNCAN and Dr Martin GIBBS, *Cruising James Cook’s Emissary: Endeavour’s Caribbean Voyage 1768*, Annette HICKS

Michael HARVEY
‘Nominations are open for $5,000 maritime history prizes’, article, *Signals* 107 (Jun–Aug 2014): 72–73

Annette HICKS
‘Endeavour: Hobart to Sydney voyage, days 1–3’, ANMM blog, 4/3/15
‘Endeavour: Hobart to Sydney voyage, days 4–10’, ANMM blog, 10/3/15

and Natalie MOORE
‘Endeavour: voyaging to Hobart, days 1–3’, ANMM blog, 18/2/15
‘Endeavour: voyaging to Hobart, days 4–6, 20/2/15
‘Endeavour: voyaging to Hobart, days 7–10’, ANMM blog, 26/2/15

Janine FLEW
‘Calling for entries: nominations open for $5,000 maritime history prizes’, article, *Signals* 109 (Dec 2014–Feb 2015), 76
‘Nominations are open for $5,000 maritime history prizes’, ANMM blog, 19/2/15
‘The fate that launched a thousand ships’: What happened to the Franklin expedition?, ANMM blog, 23/2/15

Dr Stephen GAPPS
‘War at Sea – The Navy in WWI, exhibition catalogue, ANMM, published September 2014
‘Saying prayers at the bottom of the sea – the harrowing voyage of submarine AE2’, article, *Signals* 108 (Sep–Nov 2014), 2–9

‘Spectacle and tragedy – the Gallipoli diary of 2nd engineer George Armstrong’, article, *Signals* 111 (Jun–Aug 2015), 2–7
‘Silent Anzac – inside submarine AE2 for the first time in 100 years’, ANMM blog, 3/7/14
‘Reading prayers at the bottom of the sea – the harrowing journey of submarine AE2’, ANMM blog, 4/7/14
‘A dazzling connection with World War I’, ANMM blog, 17/9/14
‘Dazzle ship models’, ANMM blog, 4/11/14
‘Surviving *Emden*, ANMM blog, 7/11/14
‘Voyaging vakas’, ANMM blog, 13/11/15
‘A crazy dream from Alice in Wonderland’: World War I dazzle, art and fashion’, ANMM blog, 28/11/14
‘Exploring a diorama – the *RAN Bridging Train* at Suvla Bay during the Gallipoli Campaign’, ANMM blog, 19/12/14
‘Before Gallipoli – Turkey’s other great victory’, ANMM blog, 17/3/15
‘Anzac Cove from the water: the Gallipoli diary of 2nd Engineer George Armstrong’, ANMM blog, 22/4/15
‘Commemoration and contestation at Kurnell’, ANMM blog, 11/5/15
‘Diary of wireless telegraph operator John Brown, *RAN 1914–1919*’, Sony digital story and Donna CARSTENS
‘Black sailors – Indigenous service in the navy during World War I’, ANMM blog, 9/7/14
and Mariko SMITH

Michael HARVEY
Dr James HUNTER
‘Unearthing a “mosquito” fleet – archaeology and Australia’s early torpedo boats,’ article, Signals 111 (Jun–Aug 2015), 30–35

‘The First Fleet at first hand’, book review, Signals 111 (Jun–Aug 2015), 74–75

‘AE2 remembered 100 years on,’ ANMM blog, 8/5/15

and Dr Ian MCELOD* and Emily JATEFF*
‘Corrosion on a wrecked colonial warship: HMCS HUNTER, 1884–1944; Corrosion & Materials 39(3): 50–54

Gayle INGRAM
‘The maritime museum tour: Celebes sailors, ships and spice,’ ANMM blog, 30/6/14

Tim JARVIS*
‘In the footsteps of Shackleton,’ article, Signals 110 (Mar–May 2015), 9

Emily JATEFF, Dr Ian MCELOD* and Dr James HUNTER
‘Corrosion on a wrecked colonial warship: HMCS HUNTER, 1884–1944; Corrosion & Materials 39(3): 50–54

Dr Lynda KELLY
‘Univatite at the museum!,’ ANMM blog, 1/7/14

‘#warshipboatcamp,’ ANMM blog, 28/8/14

‘#warshipbootcamp – A view from Able Seaman Brewer,’ ANMM blog, 16/9/14

‘Gamifying the museum!,’ ANMM blog, 1/10/14

‘Mini Mariners Play,’ ANMM blog, 5/11/14

‘Get ready to play!,’ ANMM blog, 27/11/14

‘#HourOfCode @ the museum,’ ANMM blog, 11/12/14

‘Celebrating behind-the-scenes staff – our teacher guides,’ ANMM blog, 18/12/14

Veronica KOOYMAN
‘Exile and oblivious – castaways in a hostile land,’ article, Signals 108 (Sep–Nov 2014), 66–69

‘From Surrey to the outback: an English war bride’s life of contrasts,’ Signals 110 (Mar–May 2015), 70–73

Michelle LINDER
‘An Anzac allegory – art, war and Bondi Beach,’ article, Signals 108 (Sep–Nov 2014), 10–14

‘A pilot steamer for the collection,’ ANMM blog, 7/2/15

‘Anzacs and surf lifesavers,’ ANMM blog, 28/4/15

Anthony LONGHURST
‘Rigged and ready – building a new spar for Endeavour,’ article, Signals 111 (Jun–Aug 2015), 36–39

Melanie MACKENZIE*
‘Searching for sea cucumbers – scientific research in the Weddell Sea,’ article, Signals 111 (Jun–Aug 2015), 10–13

Suzannah Marshall MACBETH*
‘Days 1–2: A voyage on Endeavour,’ ANMM blog, 4/9/14

‘Days 2–3: A voyage on Endeavour,’ ANMM blog, 4/9/14

‘Days 4–5: A voyage on Endeavour,’ ANMM blog, 6/9/14

‘Day 1: Botany Basics voyage, Sydney to Newcastle,’ ANMM blog, 10/9/14

‘Day 2: Botany Basics voyage, Sydney to Newcastle,’ ANMM blog, 10/9/14

‘Day 3: Botany Basics voyage, Sydney to Newcastle,’ ANMM blog, 12/9/14

‘Day 3–4: Botany Basics voyage and a weekend in Newcastle,’ ANMM blog, 17/9/14

‘Day 1: Newcastle to Sydney,’ ANMM blog, 18/9/14

‘Days 2–3: voyage from Newcastle to Sydney; sailing to windward,’ ANMM blog, 20/9/14

‘Celestial navigation and astronomy: voyage from Sydney to Newcastle, days 3–4,” ANMM blog, 21/9/14

‘A family affair: voyage from Newcastle to Sydney, day 5,” ANMM blog, 21/9/14

‘On the whale trail: voyage to Eden, day 1,” ANMM blog, 30/10/14

‘On the whale trail: voyage to Eden, days 2–3,” ANMM blog, 30/10/14

‘On the whale trail: voyage to Eden, day 4,” ANMM blog, 30/10/14

‘On the whale trail: voyage to Eden concludes,” ANMM blog, 1/11/14

‘Eden to Sydney voyage, days 1–2,” ANMM blog, 7/11/14

‘Eden to Sydney voyage, days 3–4,” ANMM blog, 7/11/14

‘Eden to Sydney voyage, day 5,” ANMM blog, 8/11/14

WILL MATHER
‘Shackleton’s lifeboat replica arrives in Australia,’ ANMM blog, 11/3/15

Catherine McLAY*
‘Supporting seafarers – Mission to Seafarers Victoria,’ article, Signals 110 (Mar–May 2015), 56–61

Dr Ian MCELOD*, Emily JATEFF* and Dr James HUNTER
‘Corrosion on a wrecked colonial warship: HMCS HUNTER, 1884–1944; Corrosion & Materials 39(3): 50–54

Jeffrey MELLEFONT*
‘Members in Makassar – Celebes sailors, ships and spice tour 2014,’ article, Signals 108 (Sep–Nov 2014), 16–21

‘Bal’s secret fleet – a glittering armada,’ article, Signals 110 (Mar–May 2015), 24–31

and Randi SVENSEN*
‘A remarkable century – vale Carl Halvorsen,’ Signals 108 (Sep–Nov 2014), 74–75


Natalie MOORE* and Annette HICKS*
‘Endeavour: voyaging to Hobart, days 1–3,’ ANMM blog, 18/2/15

‘Endeavour: voyaging to Hobart, days 4–6,’ ANMM blog, 20/2/15

‘Endeavour: voyaging to Hobart, days 7–10,’ ANMM blog, 26/2/15

Michelle MORTIMER
‘Sharing the collection on Google Cultural Institute,’ article, Signals 111 (Jun–Aug 2015), 79

‘Sharing the collection on Google Cultural Institute,’ ANMM blog, 4/3/15

Louisa MURRAY*
‘Botany on board – Endeavour sails into a new world of flora,’ article, Signals 108 (Sep–Nov 2014), 28–32

Jacqui NEWLING*
‘A tale of two Sydneys – the perils of provisioning Norfolk Island,’ article, Signals 108 (Sep–Nov 2014), 22–27

Bernard OLLIS, Wendy SHARPE* and Daina FLETCHER
‘Painting for Antarctica – Wendy Sharpe and Bernard Ollis follow Shackleton,’ article, Signals 110 (Mar–May 2015), 42–46
Rhondsa ORCHARD
‘Operation Torpedo’, ANMM blog, 20/2/15

David PAYNE
‘Whaleboats, sailboats and more’, article, Signals 107 (Jun–Aug 2014): 68–71
‘Myra Too makes waves’, article, Signals 107 (Jun–Aug 2014): 40–45
‘Passing it down – practices and preservation’, article, Signals 108 (Sep–Nov 2014), 62–65
‘The lure of wind and wave – 70 years of the Sydney to Hobart yacht race’, article, Signals 109 (Dec 2014–Feb 2015), 8–15
‘Naval warships and workboats’, article, Signals 110 (Mar–May 2015), 58–60
‘From the Murray to Saltwater Country – museum staff go on the road’, article, Signals 111 (Jun–Aug 2015), 58–60
‘Boats with tales to tell’, article, Signals 111 (Jun–Aug 2015), 64–67
‘SY Esha: steaming towards the next chapter’, ANMM blog, 17/6/14
‘Carl Halvorsen, 1912–2014’, ANMM blog, 18/7/14
‘Myra Too and the Brian Stewart Collection’, ANMM blog, 8/8/14
‘14 x 18 = 72’, ANMM blog, 7/10/14
‘Vakas visit the museum’, ANMM blog, 10/11/14
‘Launching the 70th Sydney to Hobart yacht race’, ANMM blog, 25/11/14
‘Sydney to Hobart: a past and a present winner’, ANMM blog, 22/12/14
‘Making connections in Goolwa’, ANMM blog, 2/3/15
‘MMAPSS travel to regional NSW’, ANMM blog, 31/3/15

Voicing canoe Hōkilo’s comes to the museum’, ANMM blog, 14/5/15
and Penny EDWELL
‘Myra Too has arrived’, ANMM blog, 28/7/14

Kate PENTECOST
‘Diving into the past: the Beatrice Kerr collection’, 14/4/15

Hetti PERKINS
‘Corroboree Sydney – celebrating culture and connecting people’, article, Signals 108 (Sep–Nov 2014), 42–43

Noel PHELAN and Ron RAY
‘ANMM Speakers – taking maritime history to clubs and societies’, article, Signals 111 (Jun–Aug 2015), 42–43

Lisa RICHARDS
‘Norfolk Island Museum – small island, big stories’, article, Signals 110 (Sep–Nov 2014), 46–51

Mark RICHARDS
‘Casting Flinders – the man who put Australia on the map’, article, Signals 108 (Sep–Nov 2014), 34–37

Ester SARKADI-CLARKE
‘Creating art from ghost nets’, ANMM blog, 17/11/14
‘Make your own marine creatures’, ANMM blog, 24/11/14

Signals articles are written by staff members from all areas of the museum as well as invited contributors

Wendy SHARPE, Bernard OLLIS and Daina FLETCHER
‘Painting for Antarctica – Wendy Sharpe and Bernard Ollis follow Shackleton’, article, Signals 110 (Mar–May 2015), 42–46

Lindsey SHAW
‘Naval traditions continue as HMAS Canberra is commissioned’, ANMM blog, 2/12/14

Inger SHEIL
‘100th anniversary of the sinking of Lusitania’, ANMM blog, 7/5/15

Margaret SMITH
‘Competing for a continent? – an English translation of François Peron’s memoir’, article, Signals 108 (Sep–Nov 2014), 70–71

Mariko SMITH
‘Men’s or women’s business? – male and female roles in Aboriginal tied-bark canoe-making’, article, Signals 109 (Dec 2014–Feb 2015), 26–32
and Dr Stephen GAPPs

Bruce STANNAIRD
‘Seduced by the sea – John Laing: master mariner, master modelmaker’, article, Signals 110 (Mar–May 2015), 38–41

Randi SVENSEN and Jeffrey MELLEFONT

Kim TAO
‘Populate or perish: from “white Australia” to multicultural nation’, article, Signals 107 (Jun–Aug 2014): 30–35

‘From Istria to Australia: an immigration story’, Google Cultural Institute, 3/3/15
‘Restoring a fishing boat called Freedom’, ANMM digital story, 29/4/15
‘As far from Europe as possible – The Talmet family from Tallinn’, article, Signals 111 (Jun–Aug 2015), 68–71
‘Researching your family’s child migrant history’, ANMM blog, 11/11/14

Cited in Perla Innocenti, Cultural Networks in Migrating Heritage: Intersecting Theories and Practices across Europe, Ashgate, Farnham UK, 2015

Rina TIMPANO
‘Introduction to Endeavour’, ANMM blog, 8/7/14
‘Latest technology on an 18th-century ship’, ANMM blog, 21/7/14

Jane USSHER
‘Still Life – Inside the Antarctic huts of Scott and Shackleton’, article, Signals 111 (Jun–Aug 2015), 24–27

Deanna VARGA
‘A year of exciting events’, message to Members, Signals 110 (Mar–May 2015), 48–49
‘Welcome to winter’, message to Members, Signals 111 (Jun–Aug 2015), 44–45

Leslie WALKER
‘In the wake of a whaleship – sailing on the Charles W Morgan’s 38th voyage’, article, Signals 108 (Sep–Nov 2014), 38–41
‘Ancestral pursuits aboard a historic American whaler’, ANMM blog, 18/6/14

Cheryl WARD and Bernard DE BROGLIO
‘Echoes of Anzac at Lemnos’, ANMM blog, 15/9/14

Richard WOOD
‘What is it about deep water?’, ANMM blog, 23/6/14
APPENDIX 5

STAFF CONFERENCE PAPERS, LECTURES AND TALKS

Amelia BOWAN
‘@beaconfail’, Museums Australia Annual Conference, Sydney, 21/05/15

Donna CARSTENS
‘NAIDOC week’ – talk for ANMM staff 9/7/14
Corroboree Festival – presentation on ANMM and Indigenous programs, Museum of Contemporary Art, 20/8/15

World Parks Conference talk – traditional voyage workshop, Homebush, Sydney, 18/11/14
East Coast Encounters talk – exhibition opening, Port Macquarie Art Gallery, 19/2/15

Museums Australia Conference talk, Nawi project, Town Hall, Sydney, 22/5/15

Women in Science Conference cultural talk and Welcome to Country, 6/3/15

Michael Cook exhibition talk for front-of-house staff, ANMM, 30/6/15

Talk for launch of canoe made by Lawrence Hargrave High School students and community, Nawi gallery, ANMM, 27/5/15

Reconciliation Week internal staff talk, 27/5/15

Endeavour High School outreach canoe build and museum tour, 28/11/14

and Jeff FLETCHER and David PAYNE
‘Who’s leading who? Creating meaningful relationships between Indigenous students and museums through building bark canoes’, Museums Australia Conference, Sydney, 22/5/15

Dr Nigel ERSKINE
‘Passages to India: exploring Pacific pathways to Asia during Australia’s colonial period’, lecture at Opening of Exhibition ‘Captain Cook’s First Voyage and Banks’, Families, Homes: British Material Cultures in Global Context Conference, University College London, 11/7/14

‘Captain Cook’s first voyage and Banks’ Flanrigium’, lecture at opening of exhibition Captain Cook’s first voyage and Banks’ Flanrigium, The Bunkamura Museum of Art, Tokyo, 21/12/14

Daina FLETCHER
‘Swimwear textiles and cultural history workshop’, web-enabled virtual excursion learning program, ANMM, 2/7/14

‘Waves and water and the pictorial collections of the Australian National Maritime Museum’, McClelland Sculpture Park and Gallery, VIC, 11/7/14

‘Photographers of the Australian beach’, Tweed Regional Gallery, NSW, 23/1/15

‘Swimmers, cossies, togs, underwear … or nothing?’ – a swimming history of the beach, children’s program, Waves and water ANMM travelling exhibition, Tweed Regional Gallery, NSW, 23/1/15

‘Shackleton’s Imperial Trans-Antarctic Expedition’
  » talk at volunteer forum, ANMM, 3/3/15
  » tour with Tony Fleming, Director Australian Antarctic Division, ANMM, 20/5/15

‘Shackleton – Escape from Antarctica’
  » Members preview talk and tour, 31/3/15
  » Foundation lunch talk and tour, 31/3/15
  » talk and tour to Kids on Deck programming staff, 18 and 24/6/15

Jeff FLETCHER
‘Shipwrecks, corrosion and conservation – HSC Chemistry’, paper delivered at Australian Independent Schools Conference for STEM teachers, 4/5/15

‘Using historical thinking at historical sites: Cockatoo Island’, paper delivered to Museums Australia Education Group, 20/9/14

and Donna CARSTENS and David PAYNE
‘Who’s leading who? Creating meaningful relationships between Indigenous students and museums through building bark canoes’, Museums Australia Conference, Sydney, 22/5/15

Dr Stephen GAPP
‘This cast a gloam over us’ – The mysterious disappearance of submarine AE1’, NSW History Week Speaker Connect lecture, Katoomba Library, 13/9/14

‘War at Sea – The Navy in WWⅠ, talk to volunteers, ANMM, 12/9/14

‘War at Sea – The Navy in WWⅠ, talk to Members, ANMM, 12/9/14

‘The authenticity of the Vikings’, talk at media launch of Vikings Season Two release, Swine & Co, Sydney, 5/11/14

‘The mysterious disappearance of submarine AE1 and the RAN in World WarⅠ’, Blacktown & District Historical Society, Blacktown, NSW, 2/2/15

‘The navy in World WarⅠ’, talk for Year 6 students, ANMM, 34/3/15

‘Museums and reenactment’, lecture to Macquarie University Film & History students, 20/5/15

Dr James HUNTER
‘The mysterious disappearance of submarine AE1 and the discovery of AE2’, ANMM Volunteers talk, 3/6/15

Kieran HOSTY
‘Unlocking maritime archaeology’, Xavier High School, Albury, 9/9/14

‘Maritime archaeology and cultural heritage laws’, Museum Studies, School of Letters, Arts and Media, University of Sydney, 15/10/14

‘Maritime archaeology program at the Australian National Maritime Museum’, presentation to the Indonesian National Centre for Archaeology (ARKENAS), 2/12/14

‘Partnering to manage Australian wrecks in International/national waters’, Australian Maritime Museums Council National Conference, Goolwa, South Australia, 20/2/15

‘The hunt for Cook’s Endeavour in Newport, Rhode Island: HMB Endeavour voyage crew, 30/4/2015

Dr James HUNTER
‘Protecting Protector: Documenting an early Australian warship with 3D imaging technology’, 2015 Australian Maritime Museums Council Conference, Goolwa, South Australia, 20/2/15

and Dr Stephen GAPP
‘The mysterious disappearance of submarine AE1 and the discovery of AE2’, ANMM Volunteers talk, 3/6/15

Dr Lynda KELLY
‘The mysterious disappearance of submarine AE1 and the discovery of AE2’, ANMM Volunteers talk, 3/6/15

Sarah MURRAY
‘Practical collections care for Star Wars collectables’, International Star Wars Celebrations, Anaheim, CA, USA, 18/4/2015

David PAYNE
‘Indigenous waterfront of Australia’, Skype presentation to Flinders University maritime archaeology students, SA, 26/9/14

‘The Australian Register of Historic Vessels’, Lake Macquarie Wooden Boat Festival, Toronto, NSW, 4/4/15

‘Lines lifting’, Wooden Boat Association of NSW, Gladstone, NSW, 12/5/15

‘Ferry designs by Walter Reeks’, Sydney Ferry Society, Darling Harbour, NSW, 6/6/15

and Donna CARSTENS and Jeff FLETCHER
‘Who’s leading who? Creating meaningful relationships between Indigenous students and museums through building bark canoes’, Museums Australia Conference, Sydney, 22/5/15

Lindsey SHAW
ANMM WEA tour, Spectacle Island, 15/10/2014

ANMM Members tour, Spectacle Island, 05/2/2015

‘HMAS Perch – what’s the latest?’ talk, Naval Historical Society of Australia, 16/6/2015

Displays
‘Emden beached and done for! Australia’s first naval fight’, Naval Heritage Centre, Garden Island, NSW, September 2014 to present

‘Royal Australian Naval Bridging Train – first in, last out’, Naval Heritage Centre, Garden Island, NSW, May 2015 to present
APPENDIXES

Kevin SUMPTION
Address for launch of book The search for HMAS Sydney by Ted Graham at the ANMM (31/8/14)
Memorial address at the ANMM opening of War at Sea – The Navy in WWI (11/9/14)
Welcome address aboard HMB Endeavour, Newcastle Harbour (12/9/14)
Nawi canoe-building presentation to students from Lawrence Hargraves High School at Warwick Farm NSW (18/9/14)
Memorial address at World Maritime Day Ceremony at the ANMM (30/9/14)
Address at MOU signing ceremony with WMM Valor in the Pacific National Park, Honolulu, USA (6/10/14)
Address at MOU signing ceremony with Australian Ambassador Kim Beazley, Australian Embassy, Washington DC, USA (9/10/14)
Opening address for On Their Own exhibition, National Museums Liverpool, Merseyside Maritime Museum, UK (16/10/14)
Opening address at the Malraux seminar at the ANMM (3/11/14)
Chairied Communicating the Museum Conference session at the Art Gallery of NSW (6/11/14)
Welcome address for Communicating the Museum Conference delegates at the ANMM (7/11/14)
Remembrance Day presentation for Commando and SAS veterans at ANMM (11/11/14)
Address to dignitaries and crew of visiting South Pacific vakas at ANMM (12/11/14)
Presentation to visiting delegation from Archaeological Institute of Indonesia (Akenas) at ANMM (3/12/14)
ANMM Master Plan presentation to the AMMC National Conference, Goolwa, SA (19/2/15)
Address to Women in Science Conference at ANMM (6/3/15)
Presentation on digital learning, professional development forum at ANMM (1/4/15)
Presentation at opening of Shackleton: Escape to Antarctica exhibition at ANMM (1/4/15)
Presentation at the AE2 Conference on the future management of AE2, Turkish Navy Museum, Istanbul (20/4/15)
Address for Welcome Wall unveiling ceremony at ANMM (3/5/15)
Welcome address for dignitaries and crew of Hōkūle'a at ANMM (19/5/15)
Presentation launch of Lesueur exhibition project at ANMM (19/5/15)
Presentation at Regional and Remote Meeting, annual Museums Australia Conference at ANMM (21/5/15)
4 June – Presentation and launch of the 2016, 2018 and 2020 Sydney Wooden Boats Festival at the ANMM (4/6/15)

Kim TAO
‘On their own: exploring hidden histories of Britain’s unaccompanied child migrants’, conference paper, Refugees and Migrants: Unaccompanied Children in Britain 1914–2014, University of Southampton, UK, 17/7/14
‘Curating museum exhibitions’, talks to Year 7 students, Northern Beaches Christian School, NSW, 18/8/14
‘Wartime crafts: knit for the nation,’ History Week lecture, ANMM, 14/9/14
‘Knit for the nation: knitting during the two world wars’, Great War centenary lecture, Liverpool City Library, NSW, 25/9/14
‘On their own – Britain’s child migrants’, three floor talks, Merseyside Maritime Museum, Liverpool, UK, 18/10/14
‘Silent histories: telling refugee and child migrant stories at the Australian National Maritime Museum’, conference paper, Migration, Mobility and Connection: Towards a Sustainable Model for the Preservation of Immigrant Cultural Heritage, University of Western Sydney, NSW, 18/12/15
‘Developing travelling exhibitions: On their own – Britain’s child migrants’, talk to museum studies students, University of Sydney, NSW, 20/3/15
‘On their own – Britain’s child migrants’, invited speaker, ‘Curating trauma – whose voice do we hear?’, National Archives of Australia, Canberra, ACT, 12/4/15
‘A refugee boat called Freedom at the Australian National Maritime Museum’, invited speaker, People and things on the move: Migration and material culture, University of Chicago, USA, 15/5/15
‘Memories and Afterlives: Homes and Museums’, panel discussion, People and things on the move: Migration and material culture, University of Chicago, USA, 15/5/15

Richard WOOD
Exhibition critique, Interface exhibition (Museum of Applied Arts and Sciences), for the Society for the History of Technology Dibner Award for Excellence in Museum Exhibits

APPENDIX 6
STAFF MEDIA APPEARANCES

Donna CARSTENS
Corroboree Festival interview, Koori Radio, 23/11/14
ABC Radio Corroboree Festival interview, 22/11/14
Corroboree Festival interview, Koori radio, 27/11/14
NITV Interview, Hōkūle’a visit and Bill Lane program 17/5/15

Dr Nigel ERSKINE
‘Search for Cook’s Endeavour’, interview, 2GB, Sydney, 9/10/14
‘Discovery of Franklin’s ship’, interview, ABC News 24, 10/9/14
‘Search for Cook’s Endeavour’, interview, 4BC, Brisbane, 10/10/14
‘Search for Cook’s Endeavour’, interview, CNN, London, 11/10/14

Daina FLETCHER
‘A history of the Gold Coast beach’, interview, ABC radio
‘The beach in Australian photography’, Gold Coast Radio, Drive with Matt Webber, 20/1/15

Dr Stephen GAPPS
‘Sydney v Emden’, interstellar TVC for Foxtel H100 series, 18/10/14
‘AE1 and AE2 submarines’, interstellar TVC for Foxtel H100 series, 18/10/14
‘Delving deep in search for sub’, interview, Sun-Herald, Sydney, 7/9/14
‘All at sea for World War I’, MX Sydney, 12/9/14
‘War at Sea highlights navy’s role’, interview, Central, Sydney, 24/9/14
‘Seaman remembered’, interview, Blue Mountains Gazette, Katoomba, 24/9/14
‘G’day me mateys! Australia’s wild, colonial pirate days’, interview, MX Sydney, 19/9/14
‘Sydney–Emden’, interview, Channel 9, Sydney, 19/9/14

Kieran HOSTY
‘Shipwreck hunting is not just about sunken treasure’, interview, Polly Simons, Daily Telegraph, 17/7/14
‘Beneath land and sea’, interview, Jacob Schiotz, Australian Film, Television and Radio School, 22/7/14
‘Shipwreck discovered during MH370 deepwater search’, interview, Rod McGuirk, Associated Press, Canberra, 14/5/15
‘The First Fleet story’, interview, Sue Affleck, BBC First, 19/6/15

Dr James HUNTER
‘Listing of PBY Catalina aircraft wreck sites on the NT Heritage Register’, interview with Vicki Kerrigan, ABC Radio Darwin, 30/3/15

David PAYNE
‘Waretacker and model nawi building with Blues & Brothers from Ballarat’, interview, Radio National, 23/1/15
‘Krait and Operation Jaywick’, interview, Radio 2XXFM, Canberra 25/5/15

Kim TAO
‘On their own – Britain’s child migrants’, interviews
» with Martina Hinz, More magazine, Germany, 13/8/14
» with Sean Styles, BBC Radio Merseyside, UK, 16/10/14
» with Eithne Nightingale, Queen Mary University of London, UK, 16/10/14
» with Laura Schumann, Liverpool John Moores University, UK, 18/10/14
APPENDIX 7

STAFF PROFESSIONAL AND ACADEMIC APPOINTMENTS

Damien ALLAN
Appointed as the Director Naval Historical Collections as a Commander, RANR (for 20 days over this financial year)

Donna CARSTENS
Member, curator and collectors group, Cairns Indigenous Art Fair

Dr Nigel ERSKINE
Board Member, Council for the Humanities, Arts and Social Sciences (CHASS)
Board Member, AusHeritage

Daina FLETCHER
Australian Register of Historic Vessels, Steering Committee and Council member (to June 2015)

Dr Stephen GAPPS
Member, General Council, History Council of NSW
Committee Member, History Council of NSW
Judge, NSW Premier’s History Awards 2014
Secretary, Professional Historians Association of NSW & ACT
Member of Arts NSW Peer Register, 2014–2017

Kieran HOSTY
Member, Heritage Council of NSW, Maritime Archaeology Advisory Panel
Member, International Council of Museums
NSW Councillor, Australasian Institute for Maritime Archaeology

Dr James HUNTER
Research Fellow, South Australian Maritime Museum
Associate Lecturer, Flinders University Department of Archaeology
Research Associate, Ships of Exploration and Discovery Research, Inc
Former SA State Representative, Australian Association for Maritime History (resigned post following move to NSW in February 2015)

Lynda KELLY
Member, Museums Australia National Council
Member, Advisory Board, New Media Consortium Horizons Project (international)

Matt LEE
Vice President, Museum Shops Association of Australia

David PAYNE
International Historic and Traditional Ships Panel,
International Congress of Maritime Museums
Steering Committee, Australian Register of Historic Vessels

Lindsey SHAW
Committee Member, Naval Historical Society of Australia
Member, Board of Directors, Historic Naval Ships Association

Kim TAO
Member, Ten Pound Poms exhibition advisory committee, Museum Victoria

Deanna VARGA
Member of the Editorial Advisory Board, Biz Events Asia

APPENDIX 8

STAFF OVERSEAS TRAVEL

Dr Nigel ERSKINE
England, 9 – 17/7/2014, gave paper at University College London conference; meetings at Royal Museums Greenwich to discuss travelling exhibition with staff; archival research at Caird Library, Royal Museums Greenwich, London
New Zealand, 3 – 5/9/2014, meetings with officials from Te Papa Tongarewa Museum, Wellington
Japan, 20 – 24/12/2014, gave lecture at exhibition opening. Supported by a grant from the Australia–Japan Foundation
England, 8 – 18/4/2015, archival research at UK Archives, Kew; Caird Library, Royal Museums Greenwich; and Guildhall Library, London. Supported by Australian Research Council grant
Turkey, 18 – 23/4/2015, attended AE2CF conference in Istanbul and wreath-laying ceremony over AE2 site aboard HMS Anzac, 21/0/15
Spain, 23 – 27/4/2015, meeting with officials from Spanish Ministry of Culture in Madrid regarding proposed travelling exhibition; meeting with Director of Museo Nacional de Arqueologia Subacuatica, Cartagena

Dr James HUNTER
Turkey, 17 – 25/4/15, AE2 Closing Conference and Centenary Commemoration in Istanbul and Çanakkale

Lynda KELLY
USA, 5 – 15/5/2015, invited attendee at a Deep Carbon Science Interpretation workshop held at the Natural History Museum, Smithsonian Institution, Washington DC
South Korea, 5 – 11/10/2014, gave paper at Museums and the Web Asia conference, Daejeon and Seoul

Matt LEE
Bangkok, Thailand, 24 – 26/10/14, visiting suppliers and sourcing new contacts
England, 17 – 19/12/14, research on Horrible Histories Pirates exhibition at Imperial War Museum, London;
visiting Ships, Clocks and Stars exhibition at Royal Museums Greenwich, London, for research; British Museum for wholesale discussion
United Arab Emirates, 22 – 24/1/15, sourcing new retail and wholesale links in Dubai
Bangkok, Thailand, 16 – 17/3/15, purchasing visit for upcoming exhibitions

Lindsey SHAW
Texas, 23 – 25/9/14, HMAS Perth/USS Houston exhibition development and research in Houston (internal US flights and accommodation)

Kevin SUMPTION
USA, United Kingdom and Spain, 5 – 23/10/14; to sign a series of MOUs and open the museum’s touring exhibition On Their Own in Liverpool, England
India, 12 – 16/1/15; part of the cultural delegation of the Australian Business Week in India (ABWI). Organised by Austrade, 450 mainly industry leaders attended a series of forums and meetings all across India promoting Australian industry and services, including cultural services

Greece, England and Turkey, 14 – 27/4/15; gave a paper at the AE2 Submarine Conference at the Naval Museum in Istanbul; guest of the Lemnos Commemoration Association at ceremonies on the Island of Lemnos marking 100 years of service by Australian nurses in supporting the Gallipoli landings in 1915

Kim TAO
UK, 12 – 22/7/14; presented the paper ‘On their own: exploring hidden histories of Britain’s unaccompanied child migrants’ at the conference Refugees and Migrants: Unaccompanied Children in Britain 1914–2014, University of Southampton; attended meetings and conducted research in London and Southampton
UK, 11 – 23/10/14; installed On their own – Britain’s child migrants at Merseyside Maritime Museum; attended meetings in Liverpool and London
Richard WOOD
USA, 12–18/4/15, to attend the Council of American Maritime Museums conference in Los Angeles, CA, and to present a paper entitled ‘Still? Connected by sea.’ Also visited the Scripps Institute of Oceanography in La Jolla, CA, and the Woods Hole Oceanographic Institution in Massachusetts to discuss Ultimate Depth exhibition development; the Peabody Essex Museum, Salem, MA, to discuss exhibition exchange; and the John F Kennedy Library and Museum in Boston, MA.

Deanna VARGA
UK/Germany, 12–17/4/15, tourism trade mission travelling to London, Manchester, Hamburg, Frankfurt and Munich to drive international tourism. Also attended meetings in London

Vanessa WEEDON
New Zealand, 3–5/9/14, meetings with Museum of New Zealand, Te Papa Tongarewa, Wellington, to discuss 250th anniversary of Cook’s first voyage to Australia and New Zealand
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richella King</td>
<td>Manager, Digital Services</td>
</tr>
<tr>
<td>Gillian Simpson</td>
<td>Senior Librarian</td>
</tr>
<tr>
<td>Karen Pymble</td>
<td>Library Technician</td>
</tr>
<tr>
<td>Linda Moffatt</td>
<td>Library Technician</td>
</tr>
<tr>
<td>Janine Flew</td>
<td>Publications Coordinator</td>
</tr>
<tr>
<td>Karen Roberts</td>
<td>Website Coordinator</td>
</tr>
<tr>
<td>Gemma Nardone</td>
<td>Digital Producer</td>
</tr>
<tr>
<td>Michelle Mortimer</td>
<td>Digital Curator</td>
</tr>
<tr>
<td>Lynda Kelly</td>
<td>Head of Learning</td>
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<tr>
<td>Jeffrey Fletcher</td>
<td>Senior Education Officer</td>
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<tr>
<td>Amelia Bowan</td>
<td>Schools Booking Officer</td>
</tr>
<tr>
<td>Anne Doran</td>
<td>Education Officer</td>
</tr>
<tr>
<td>Neridah Wyatt-Spratt</td>
<td>Manager, Programs</td>
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<tr>
<td>Annalice Creighton</td>
<td>Programs Coordinator</td>
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<tr>
<td>Peter Rout</td>
<td>Assistant Director, Operations</td>
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<tr>
<td>Sharon Babbage</td>
<td>Project Assistant, Operations</td>
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<tr>
<td>Agata Rostek-Robak</td>
<td>Manager Conservation</td>
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<tr>
<td>Caroline Whitley</td>
<td>Senior Conservator – Paper/Photographic Materials</td>
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<tr>
<td>Rebecca Dallwitz</td>
<td>Senior Conservator – Objects/Mixed Collections/ Wood</td>
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<tr>
<td>Sue Frost</td>
<td>Senior Conservator</td>
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<tr>
<td>Ian McKellar</td>
<td>Facilities Manager</td>
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<tr>
<td>Mark Bow</td>
<td>Building Maintenance Manager</td>
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<tr>
<td>Craig White</td>
<td>Building Services Manager</td>
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<tr>
<td>Frank Rossiter</td>
<td>Storeperson</td>
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<tr>
<td>Keith Buckman</td>
<td>Non-Collection Assets Co-ordinator</td>
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<tr>
<td>Damien Allan</td>
<td>Manager, Fleet</td>
</tr>
<tr>
<td>Michael Whetters</td>
<td>Team Leader – Wooden Vessels</td>
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<tr>
<td>Jeffrey Hodgson</td>
<td>Team Leader – Steel Vessels</td>
</tr>
<tr>
<td>Anthony Longhurst</td>
<td>Leading Hand Shipwright/Rigger</td>
</tr>
<tr>
<td>Christine Finlay</td>
<td>Shipkeeper</td>
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<tr>
<td>Cody Horgan</td>
<td>Shipwright</td>
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<tr>
<td>Dominique Anderson</td>
<td>Shipkeeper</td>
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<tr>
<td>Jim Christodoulou</td>
<td>Shipwright</td>
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<tr>
<td>Joseph Nales</td>
<td>Boilermaker – Large Ships</td>
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<tr>
<td>Lee Graham</td>
<td>Shipwright</td>
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<tr>
<td>Adam Galab</td>
<td>Shipkeeper</td>
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<td>Vincent McGuire</td>
<td>Shipkeeper</td>
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<tr>
<td>Peter Lightbody</td>
<td>Shipkeeper – HMB Endeavour Replica</td>
</tr>
<tr>
<td>Captain John Dikkember</td>
<td>Ship’s Master – HMB Endeavour Replica</td>
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<tr>
<td>Amy Spets</td>
<td>Shipkeeper – HMB Endeavour Replica</td>
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<tr>
<td>Lea McKenzie</td>
<td>Human Resources Manager</td>
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<tr>
<td>Peter Dibb</td>
<td>Assistant Human Resources Manager</td>
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<tr>
<td>Nanette Aragones</td>
<td>Assistant Human Resources Officer</td>
</tr>
<tr>
<td>Priya Deshvarani</td>
<td>Human Resources Officer (on maternity leave)</td>
</tr>
<tr>
<td>Robert Searle</td>
<td>Human Resources Officer</td>
</tr>
<tr>
<td>Vanessa Weedon</td>
<td>Head of Projects</td>
</tr>
<tr>
<td>Panayota Koutoulous</td>
<td>Project Manager (Constructions)</td>
</tr>
<tr>
<td>Emily Jateff</td>
<td>War at Sea Graphic Panel Exhibition Tour Coordination</td>
</tr>
<tr>
<td>Edward De Zilva</td>
<td>EDRMS Implementation Project Manager</td>
</tr>
<tr>
<td>Louise Tallon</td>
<td>EDRMS (ELO) Administrator</td>
</tr>
<tr>
<td>Sally Fletcher</td>
<td>Manager, Registration and Photography</td>
</tr>
<tr>
<td>Andrew Frolows</td>
<td>Photographer</td>
</tr>
<tr>
<td>Anupa Shah</td>
<td>Registrar, Exhibitions</td>
</tr>
<tr>
<td>Cameron Mclean</td>
<td>Registrar, Collection Operations</td>
</tr>
</tbody>
</table>
Chairman
Mr Peter Dexter AM FCA (NSW)
Attended four Council meetings

Peter Dexter retired from his executive role as Regional Director of Wallenius Wilhelmsen Logistics, Oceania, in September 2005 to assume a range of non-executive appointments. His current appointments include: Chairman, Australian National Maritime Museum; Chairman, Wallenius Wilhelmsen Logistics Oceania; Chairman, Wilh Wilhelmsen Investments Pty Ltd; Chairman, Wilh Wilhelmsen Oceania; Director, Wilhelmsen Ships Service Pty Ltd; Chairman, SeaSwift Pty Ltd; Director, Royal Wolf Holdings Ltd; Director, K-POAGS, K-NSS, KW Auto Logistics Pty Ltd.

Mr Dexter also serves as the Honorary Consul-General for Norway in New South Wales and is a board member of the Australian National Maritime Museum Foundation. Peter was awarded the Royal Norwegian Order of Merit by the King of Norway for his contribution to Norwegian/Australian business and his work during the Tampa crisis. In 2005 he was named a Member in the Order of Australia for services to the development of the shipping and maritime industries through leadership roles, to international relations and to the community.

Director
Mr Kevin Sumption
Attended four Council meetings

Kevin Sumption has extensive experience in museum management and exhibition and program development and a strong background in maritime heritage. Before joining the museum, Kevin was Director of Exhibitions & Programmes at the National Maritime Museum & Royal Observatory, Greenwich UK (2009–11), where he was responsible for the redevelopment of the museum’s learning facilities and digital outreach services.

He has also held the position of Associate Director of Sydney’s Powerhouse Museum (2001–2008), led the strategic management of the Australian Commonwealth Government’s online portal service Australian Museums On-Line (AMOL) (1999–2001) and was one of the founding curators of the Australian National Maritime Museum (1991–1995).

Mr Sumption is also well known as an international expert in digital cultural content with specialist interest in mobile learning, outreach services and interactive media. He has given several presentations and conference papers on the subject, and was a lecturer of Design Theory & History at the University of Technology, Sydney, from 1991 to 2008.

Members
Mr Paul Binsted (NSW)
Attended four Council meetings

Paul Binsted worked as a Corporate Financial Adviser from 1982 until 2009, including holding senior roles at Lloyds Bank, Schroders, Salomon Smith Barney/ Citigroup and Lazarid. He has also been Chairman of both the State Rail Authority of NSW and Sydney Ports Corporation. Mr Binsted was a Member of the Australian Governments Shipping Reform Task Force in 2011, was a Member of the Johnson Inquiry into the Australian Financial Services Industry and is presently Chairman of the Financial Services Advisory Council and Ariadne Capital Pty Ltd. His first forebear to arrive in Australia came as an officer of the Royal Navy in the 1830s.

The Hon Ian Campbell (WA)
Attended three Council meetings

Ian Campbell is currently Director of the global investment bank Brookfield Financial. He served as Minister for Human Services in 2007, Minister for Environment and Heritage from 2004 to 2007, and Minister for Roads, Territories and Local Government from 2003 to 2004. He initiated the Duyfken replica’s voyage around Australia to commemorate the 400th anniversary of the 1606
Peter Harvie joined John Clemenger Advertising Melbourne in 1966 and in 1969 became a director of the company. In 1974, he founded the Clemenger Harvie advertising agency and in 1975 was appointed a director of Clemenger BBDO Limited. He joined Village Roadshow in 1993 to develop a nationwide media and radio group. Mr Harvie was appointed chairman of Austeroo Ltd in 1997 and is currently a director of Southern Cross Media Group Ltd, Village Roadshow Limited, the Mazda Foundation Ltd, the Australian International Cultural Foundation Ltd, the Commando Welfare Trust and the Australian Stockman’s Hall of Fame, Longreach. Mr Harvie received a Centenary medal in 2011 for services to the media and arts.

Ms Robyn Holt (NSW)
Robyn Holt is a senior management executive with over 25 years’ experience in journalism, publishing, cosmetics and fashion, particularly in emerging markets and multicultural environments. A holder of the Centennial Medal for services to business, she has also served as a trustee of the Australian Museum and as a governor of the Taronga and Western Plains zoos. She is a published author of a children’s book and a Penguin Award-winning costume designer for film.

Julia Horne PhD (NSW)
Term: 12 December 2008–11 December 2014. Attended one Council meeting
Dr Julia Horne, author of The Pursuit of Wonder: How Australia’s landscape was explored, nature discovered and tourism unleashed (Miegunyah Press, 2005), is a Sydney-based historian. Appointed as a university historian at the University of Sydney in 2002, Dr Horne is responsible for the university’s extensive oral history collection and historical matters relating to the university’s heritage and public history. Dr Horne has worked in both country and city museums, including the Powerhouse Museum in Sydney, and has taught Australian history in universities and outreach programs. She is a former councillor of the Royal Australian Historical Society.

Mr Shane Simpson AM (NSW)
Term: 6 December 2012–5 December 2015. Attended three Council meetings
Shane Simpson is a solicitor who has specialised in intellectual property, arts, entertainment, media, museums and law related to the new technologies. Mr Simpson was founding director of the Arts Law Centre of Australia and has served on numerous arts boards. He is Chairman of the Bundanon Trust and in 2011 was admitted as a Member of the Order of Australia for his service to the law and the arts.

Mr Neville Stephens AO (ACT)
Neville Stevens has extensive experience in the development and implementation of policy in IT and Communications in Australia. His 30-year career in the Australian Public Service included senior positions in the Departments of Prime Minister and Cabinet; Industry; and Communications, Information Technology and the Arts. His most recent public service appointment was as Secretary of the Communications, Information Technology and Arts Department from 1993–2001. He was closely involved in telecommunications reform, broadcasting policy, and the development of the information technology industry.

Since leaving the public service, Mr Stevens has participated in and chaired a number of boards and panels involved with the development of the IT and Communications industries. His current appointments include Chair of the Co-operative Research Centre Committee, Chairman of AC3 and Member of the Advisory Committee for the ARC Centre of Excellence in Complex Systems. He was made an Officer in the Order of Australia in 2002. He is currently conducting a review of Indigenous Broadcasting for the Federal Government.

Margaret White served as Judge of the Court of Appeal and Trial Division and as Master of the Supreme Court of Queensland. Ms White was Deputy President of the Defence Force Discipline Appeals Tribunal and Commissioner for the Queensland Racing Commission of Inquiry. She is currently Chair of the Winston Churchill Memorial Trust and previously served as Deputy Chancellor and Member of the Senate at the University of Queensland, and Chair of the Supreme Court of Queensland Library Committee, a statutory body.

Ms White was appointed an Officer of the Order of Australia in 2013 for distinguished service to the judiciary and to the law, particularly in Queensland, as a leading contributor to legal education and reform, and to professional development and training.

Ms White is a retired officer of the Royal Australian Naval Reserve and has a deep and longstanding interest in maritime law and history.
APPENDIX 12
COUNCIL MEETINGS AND COMMITTEES

2014–15 meetings

Meeting no  Date
116  3 September 2014
117  26 November 2014
118  26 February 2015
119  28 May 2015

Public Engagement and Research Committee
Met four times

Members’ attendance
Mr Peter Dexter 3
Rear Admiral Stuart Mayer 2
The Hon Ian Campbell 2
Mr Robert Clifford 1
Mr Peter Collins 2
Mr Peter Harvie 1
Ms Robyn Holt 3
Dr Julia Horne 2
Mr Shane Simpson 3
The Hon Margaret White 2
Mr Kevin Sumption 4
Other attendance
Ms Deanna Varga, ANMM 4
Mr Jackson Pellow, ANMM 1
Ms Gail de Raadt, ANMM 1
Ms Tina Koutsogiannis, ANMM 1
Ms Violeta Najdova, ANMM 4
Ms Jackie Henfrey, ANMM 4

Finance, Risk, Audit, Capital Works, Asset and Systems Committee
Met four times

Members’ attendance
Mr Peter Dexter 4
Mr Paul Binsted 4
The Hon Ian Campbell 2
Mr Robert Clifford 2
The Hon Peter Collins 2
Mr Peter Harvie 2
Ms Robyn Holt 2
The Hon Margaret White 3
Mr Kevin Sumption 4
Other attendance
Mr Frank Shapter, ANMM 4
Mr Peter Rout, ANMM 4
Mr Andrew McPherson, PWC 3
Ms Angela Mercia, PWC 3
Mr Peter Kerr, ANAO (by teleconference) 2
Mr Jeffery Hobson, ANAO (by teleconference) 3
Mr Roger Williams, Sterling International 3
Mr Umer Altaf, Sterling International 1
Ms Serena Buchanan, ANAO 1
Ms Violeta Najdova, ANMM 4
Ms Vanessa Weendon, ANMM 3
Ms Jackie Henfrey, ANMM 4

Site Renewal Masterplan Steering Committee
Committee met once

Members’ attendance
Mr Peter Dexter 1
Rear Admiral Stuart Mayer 1
Mr Paul Binsted 1
Mr Robert Clifford 1
Mr Peter Harvie 1
Ms Robyn Holt 1
Dr Julia Horne 1
Mr Shane Simpson 0
Mr Kevin Sumption 1
Other attendance
Mr Frank Shapter, ANMM 1
Mr Peter Rout, ANMM 1
Mr Michael Harvey, ANMM 1
Ms Deanna Varga, ANMM 1
Ms Vanessa Weendon, ANMM 1
Ms Violeta Najdova, ANMM 1
Ms Jackie Henfrey, ANMM 1

APPENDIX 13
AUSTRALIAN NATIONAL MARITIME FOUNDATION

Chairman
Mr Peter Sinclair AM CSC
Company director; former chairman of the Australian National Maritime Museum.
Term: 2008–14

Mr John Mullen
Managing Director & Chief Executive Officer, ASCIANO.
Term: 2015–current

Directors
Mr Peter Dexter AM
Chairman, Australian National Maritime Museum.
Term: 2002–current

Mr Kevin Sumption
Director, Australian National Maritime Museum.
Term: 2011–current

Mr Rob Mundle
Author and journalist.
Term: 2001–2015

Secretary
Mr Frank Shapter CFO
Australian National Maritime Museum.
Term: 2013–current

Ms Mary-Louise Williams AM
Former director, Australian National Maritime Museum.
Term: 2001–15

Miss Kay Cottee AO
Record-making solo sailor; former chairman, Australian National Maritime Museum.
Term: 2003–15
APPENDIX 14
PATRONS AND SPONSORS

Founding patron
ANZ

Major sponsors
Australian Maritime Safety Authority
Lloyds Register Asia
Nine Entertainment
Southern Cross Austereo
Transport for NSW

Project sponsors
AccorHotels’ Darling Harbour Hotels
Angove Family Wine Makers
Antarctic Heritage Trust
Antarctica Flights
Australian Maritime Safety Authority
Australian Pacific Touring Pty Ltd
Douglas Fabian Productions
Fontel History Channel
International Arts Services
Laissez-faire Catering
Metropolitan Touring Ecuador
National Geographic
Professional Footballers Australia
Royal Wolf Holdings Ltd
The Returned Services League of Australia – Queensland Branch
Sydney by Sail
Transport for NSW

Founding patrons
Alcatel Australia
ANL Limited
Ansett Airfreight
Bovis Lend Lease
BP Australia
Bruce & Joy Reid Foundation
Doyle’s Seafood Restaurant
Howard Smith Limited
James Hardie Industries
National Australia Bank
PG, TG & MG Kailis
P&O Nedlloyd Ltd
Telstra
Wallenius Wilhelmsen Logistics

APPENDIX 15
CORPORATE MEMBERS

City of Penrith RSL Sub-branch
City West Housing
Defence National Storage & Distribution Centre
Epson Australia Pty Ltd
HMAS Vampire Association
Maritime Union of Australia
Port Authority of NSW
Regimental Trust Fund, Victoria Barracks
SWITZER Australia

APPENDIX 16
VOLUNTEERS

Darling Harbour volunteers
Warwick Abadee
Arnold Abicht
Colin Adam
Steve Adamantidis
Harold Adolphe
Merinda Air
Ian Anstee
Philip Armstrong
Peter Baldridge
Vivian Balmer
George
Bambagioti
Juliette Banjee
Mitchell Barker
Colin Barnes
Geoff Barnes
Jeff Barrow
Lyndyl Beattie
Roslyn Bedford
Peter Bennett
Marlyn Blackett
John Blanchfield
David Bloom
Alex Books
John Booth
Ian Boothroyd
Tim Bowra
Ron Bowrey
Kel Boyd
Colin Boyd
Nadia Bracegirdle
Chris Brenner
Bob Bright
Ric Broniman
Dolores Brooker
David Brooks
Tony Brown
Kevin Brown
Harry Brown
John Buckland
Greg Buddle
Isis Cai
Gaeme Campbell
Mary Alice
Campbell
Ray Carden
Brian Carney
Max Carrick
Marion Carter
Mohamed Chami
Mary Champion
Peter Chan
Anthony Chandler
Victor Chiang
Les Church
Bob Clappett
Lawrence Clarke
Box Claxton
Murray Clayton
Helen Clift
Fairlie Clifton
Graham Close
Bryan Coates
Georgia Collado
Allan Collins
Michael Connor
Julie Coolahan
Guy Cooper
John Corish
Jeanette Coulter
Don Couler
Ken Cox
Leon Cremer
Peter Cribb
Rodney Crockett
Pat Cullen
David Cunningham
Tom Dalton
Bert Danon
Ian Davidson
Pamela Davis
Colin Delaney
Jim Dennis
Eric Deshon
Eric Dillon
Martin Dirs
Dixie Dixon
Peter Dixon
Heidi Doak
Roger Doenan
Margaret Dolling
Vincent Dorathy
Bob Dougall
Richard Downer
Robert Dros
Peter Drummond
Anthony Duignan
Peter Dzubiel
John Edes
John Ebner
Lindsey Edgar
Doug Edwards
Alex Edwards
Derrick Ee
Supriya Eliezer
Ron Ellis
Andrew Ellis
John Elphick
John Emlyn
Ron Eslick
Grant Eype
Hugh Farmer
Tina Faulk
John Favaloro
Diane Finlay
Jenny Flavin
Pam Forbes
Noelene Francis
Geoffrey Francis
Neill Francis
Peter French
Greg Frewer
Lou Fuller
Les Gade
Terry Gaffney
Merina Garcia
Richard Gardiner
Allan Garrick
Raz Gatwood
Elizabeth Gewandt
John Gibbins
Tony Gibbs
Col Gibson
Bruce Gill
Maria Luisa Gloria
Pauline Goddard
Robert Goode
Tony Goode
Eddie Gordon
Roy Gower
Margaret Grimes
Douglas Grinter
Bob Guest
Caryl Guo
Janet Halliday
Kyan Hamilton
Michelle Hampson
Sue Hanckel
Graham Hanna
Gordon Hannam
Shirley Hannam
Erik Hansen
Brian Hansford
Janice Harbison
Peter Hardy
Deborah Hardy
Dorothy Harpley
Malcolm Harrild
Jane Harris
Anthony Harris
Chris Harry
Dudley Hartgrove
Aaron Haugh
Jim Hawkins
Breck Hayward
Derek Herbert
Marcus Herger
Bob Hetherington
Gregory Hill
Bill Hill
Frank Hines
Neil Hird
Roger Hoare
David Hoglund
Uli Holmes
Justin Holmwood
Tim Hopper
Chris Hordern
Joe Horinek
Bruce Howland
Peter Huber
Charles Hughes
Don Humphrey
Richard Hurley
Martin Husty
Greg Jackson
Buckhard Jahnicke
Derek James
Jim Jeas
Jen Jenkins
Jan Jensen
Jessica Jia
Alf Johnson
Terry Jones
John Jones
Dennis Joseph
Chandra Jothi
Gabriella Kaldy
Peter Keating
John Kelly
Keith Kennedy
Richard Keyes
Joan Killingsworth
## APPENDIX 17
### AGENCY RESOURCE STATEMENT BY OUTCOMES

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<tr>
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<tbody>
<tr>
<td>Ordinary annual services</td>
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<tr>
<td>Departmental appropriation</td>
<td>22,309</td>
<td>22,309</td>
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<tr>
<td>Total ordinary annual services</td>
<td>22,309</td>
<td>22,309</td>
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<tr>
<td>Departmental non-operating</td>
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<tr>
<td>Equity injections</td>
<td>1,729</td>
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<tr>
<td>Total other services</td>
<td>24,038</td>
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<tr>
<td>Total annual appropriations</td>
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<td>Total funds from government</td>
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<tr>
<td>Interest</td>
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<tr>
<td>Sale of goods and services</td>
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<tr>
<td>Other</td>
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<td>2,837</td>
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<tr>
<td>Total</td>
<td>11,052</td>
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<tr>
<td>Total net resourcing for agency</td>
<td>35,090</td>
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APPENDIX 19
CONSULTANTS

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<tr>
<th>Consultants</th>
<th>Amount</th>
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<tr>
<td>Adair Fire &amp; Safety Consultant</td>
<td>7,173.10</td>
<td>Training</td>
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<tr>
<td>Allcom Networks Pty Ltd</td>
<td>134,439.62</td>
<td>IT services</td>
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<td>Concise Writing Consultancy*</td>
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<td>Corrosion Control Engineering</td>
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<td>Cox Architecture Pty Ltd</td>
<td>30,542.05</td>
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<td>Crown Cabling</td>
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<td>ctc.com.au Pty Ltd</td>
<td>1,605.32</td>
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<td>1,911.80</td>
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<td>David Stein &amp; Co Pty Ltd</td>
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<td>Donald Cant Watts Corke (NSW) Pty Ltd</td>
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<td>Marketing services</td>
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<td>Firefly Interactive</td>
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<td>Focus Fundraising Consultants Pty Ltd*</td>
<td>28,836.50</td>
<td>Philanthropy service</td>
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<td>Forpoint Solutions Australia Pty Ltd</td>
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<td>Giselle Radulovic *</td>
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<td>Fire engineering</td>
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<td>Hospitality Management Australia Pty Ltd*</td>
<td>6,842.00</td>
<td>Commercial opportunities consultancy</td>
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APPENDIX 18
EXPENSES BY OUTCOMES

<table>
<thead>
<tr>
<th>Program 1.1: Management of maritime heritage</th>
<th>Budget 2014–15 $’000</th>
<th>Actual 2014–15 $’000</th>
<th>Variation 2014–15 $’000</th>
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<tr>
<td><strong>Revenue from government</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ordinary annual services (Appropriation Bill No1)</td>
<td>22,309</td>
<td>22,309</td>
<td>-</td>
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<tr>
<td>Revenues from other independent sources</td>
<td>9,135</td>
<td>11,052</td>
<td>1,917</td>
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<td>Expenses not requiring appropriation in the budget year*</td>
<td>1,843</td>
<td>1,076</td>
<td>(767)</td>
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<td><strong>Total expenses for Outcome 1</strong></td>
<td>33,287</td>
<td>34,437</td>
<td>1,150</td>
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*Expenses not requiring appropriation in the budget year are made up of depreciation and amortisation expenses for heritage and cultural assets.
<table>
<thead>
<tr>
<th>Consultants</th>
<th>Amount</th>
<th>Service provided</th>
</tr>
</thead>
<tbody>
<tr>
<td>Impact Communications Australia</td>
<td>21,532.50</td>
<td>Media services</td>
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<tr>
<td>Independent Monitoring Consult</td>
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<td>Monitoring services</td>
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<td>Upfront Leadership</td>
<td>9,900.00</td>
<td>Training facilitation</td>
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<td>Intergen Business Solutions Pty Ltd</td>
<td>281,696.03</td>
<td>IT services</td>
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<td>Interaction Consulting Group Pty Ltd</td>
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<td>Workplace assessment – HR consultancy</td>
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<td>Janice Wormworth</td>
<td>1,669.00</td>
<td>Design</td>
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<td>Jane Turner</td>
<td>14,850.00</td>
<td>Membership consultancy</td>
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<td>Jason Gemenis Design</td>
<td>3,432.00</td>
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<td>Jones Lang Lasalle (NSW) Pty Ltd</td>
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<td>Kingsway Financial Assessment Pty Ltd</td>
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<td>Financial assessments</td>
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<td>Like Minded Studio Pty Ltd</td>
<td>5,500.00</td>
<td>Design</td>
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<tr>
<td>McNair Ingenuity Research Pty Ltd</td>
<td>36,668.50</td>
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<td>Media Measures Pty Ltd</td>
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<td>Media valuation and analysis</td>
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<td>Nook Studios Pty Ltd</td>
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<td>Nosey Parker Research Pty Ltd</td>
<td>56,000.00</td>
<td>Market research</td>
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<td>Now Industries</td>
<td>83,490.00</td>
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<td>Object Consulting Pty Ltd</td>
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<td>PricewaterhouseCoopers</td>
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<td>Projekt Inject; Ingage; Involve*</td>
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<td>Design</td>
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<td>Rachel Perry Consulting*</td>
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<td>National teacher internship consultancy</td>
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<td>Randi Svensen</td>
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<td>Editorial services</td>
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<td>Reading Room*</td>
<td>7,920.00</td>
<td>Website review</td>
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<td>Representing Tourism Pty Ltd</td>
<td>12,100.00</td>
<td>Marketing</td>
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<td>RHAS*</td>
<td>1,100.00</td>
<td>Valuation services</td>
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<td>Robyn Holt Consultancy Pty Ltd*</td>
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<td>Various consultancy projects</td>
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<td>Rodney Hyman Asset Services Pty Ltd*</td>
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<td>Valuation services</td>
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<td>Scamper Consulting</td>
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<td>Sitecore Australia</td>
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<td>Website services</td>
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<td>Slade Smith</td>
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<td>Slingshot Design</td>
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<td>Smith Street Films</td>
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<td>Spatchurst Design Associates</td>
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<td>Squint/Opera Pty Ltd*</td>
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<td>Strategy 8 Consulting</td>
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<td>Studioplusthree*</td>
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Consultants

<table>
<thead>
<tr>
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<th>Service provided</th>
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<td>Systemology Australia Pty Ltd*</td>
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<td>Thank Your Lucky Stars Design*</td>
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<td>Tinka Marketing &amp; Events</td>
<td>121,842.75</td>
<td>Sponsorship strategies, implementation, procurement and consultancy</td>
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<td>Tony Charters &amp; Associates</td>
<td>38,102.02</td>
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<tr>
<td>Veronica Kooyman</td>
<td>600.00</td>
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<td>Virginia Buckingham</td>
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<td>Walter Partners</td>
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<td>Whitecube Pty Ltd*</td>
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<td>Winning Attitudes &amp; Solutions</td>
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<td>Wingrove &amp; Wingrove Design Studio Pty Ltd</td>
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<td>Write-Minded Pty Ltd</td>
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<td>Zadro Communications Pty Ltd</td>
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<td>Venues and Marketing public relations</td>
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<td>Total</td>
<td>2,878,678.68</td>
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Note: an asterisk (*) indicates consultants used for the first time in this reporting period.
Information on contracts and consultancies is available through the AusTender website.
APPENDIX 21
FUNCTIONS AND POWERS OF THE MUSEUM

The functions and powers of the museum are specified in Sections 6 and 7 of the Australian National Maritime Museum Act 1990.

Functions of the museum (Section 6)
» to exhibit, or make available for exhibition by others, in Australia or elsewhere, material included in the National Maritime Collection or maritime historical material that is otherwise in the possession of the museum
» to cooperate with other institutions (whether public or private) in exhibiting, or in making available for exhibition, such material
» to develop, preserve and maintain the National Maritime Collection
» to disseminate information relating to Australian maritime history and information relating to the museum and its functions
» to conduct, arrange for and assist research into matters relating to Australian maritime history
» to develop sponsorship, marketing and other commercial activities relating to the museum’s functions

Powers of the museum (Section 7)
» to purchase, commission the creation of, lend, borrow or hire maritime historical material either in its own right or jointly with others
» to collect material relating to Australian maritime history and dispose of that material under certain conditions
» to recover or arrange for or assist in the recovery of maritime historical material from the Australian marine environment and from other areas
» to accept gifts, devises, bequests and assignments of money or property whether as trustee or otherwise
» to acquire and operate vessels anywhere, whether or not the vessels are maritime historical material
» to disseminate information relating to Australian maritime history and sell replicas or reproductions of maritime historical material
» to enter contracts, acquire, hold and dispose of real or personal property, charge fees (in addition to the charges fixed by regulation), appoint agents and attorneys and act as an agent for other persons, as well as raise money by appropriate means for the purpose of the museum.

APPENDIX 20
FUNCTIONS AND POWERS OF THE MINISTER

The Minister for the Arts is the Minister with responsibility for the Australian National Maritime Museum. Senator The Hon George Brandis QC was Minister for the Arts from 18 September 2013 to 21 September 2015.

Key ministerial powers under the Australian National Maritime Museum Act 1990 include the Minister’s ability to:
» transfer property, real or personal, held on lease or otherwise by the Commonwealth, to the museum for its use or for inclusion in the National Maritime Collection (Section 8)
» approve criteria and guidelines for the National Maritime Collection (Section 9)
» approve the disposal of material in the National Maritime Collection with value exceeding $20,000 (Section 10(4)(b))
» give direction to the Council with respect to the performance of the functions or the exercise of the powers of the museum (Section 14)
» appoint a member to act as chairperson of the Council or appoint a member of Council (for no more than 12 months) where there is a vacancy (Section 18)
» approve guidelines for the leave of absence to Council members (Section 19)
» convene a meeting of the Council at any time (Section 23)
» approve and table in Parliament Strategic and Annual Operational Plans and variations to them (Sections 25–28)
» approve the Director engaging in paid employment outside the duties of the Director’s office (Section 32)
» approve leave of absence to the Director on such terms or conditions as she or he determines (Section 34)
» appoint a person (not a member of Council) to act as Director during a vacancy with such appointment not to exceed 12 months (Section 38)
» approve contracts exceeding $1,000,000 (Section 47).

166 THE AUSTRALIAN NATIONAL MARITIME MUSEUM 2014–15 ANNUAL REPORT
APPENDIX 22
LIST OF ACTS ADMINISTERED

The museum was established by the Australian National Maritime Museum Act 1990 (No 90 of 1990), where its functions and powers are set out. The Act was amended by the Arts, Sport, Environment, Tourism and Territories Legislation Amendment (No 2) Act 1991 (No 179 of 1991), principally to provide for a Naval member of Council. The Act was also amended in 1992 (Act No 118); 1993 (Act No 17); 1997 (Act No 1, 152); 1999 (Act Nos 146 and 156); 2001 (Act No 159); 2005 (Act No 110); and 2006 (Act No 101).

APPENDIX 23
DIRECTOR’S STATEMENT

The Australian National Maritime Museum is a statutory authority established by the Australian National Maritime Museum Act 1990 and responsible to the Minister for the Arts, who for this reporting period was Senator the Hon George Brandis QC.

This annual report is a report of operations for the last financial year of the Australian National Maritime Museum’s 2012–2015 Strategic Plan. It has been made in accordance with a resolution of the directors of the Australian National Maritime Museum, those directors being responsible under Section 9 of the Public Governance, Performance and Accountability Act 2013 (PGPA Act) for the preparation and content of the report. The report was prepared in accordance with the Commonwealth Authorities (Annual Reporting) Orders 2011.

Certain categories of information do not appear in full but are available to Members of Parliament and Senators on request.

Kevin Sumption
Director

APPENDIX 24
LIST OF REQUIREMENTS

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<th>Description</th>
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<td>Letter of transmittal</td>
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<td>Preliminary pages</td>
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<tr>
<td>Appendix 26</td>
<td>174</td>
<td>Index</td>
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<td>Appendix 25</td>
<td>172</td>
<td>Glossary</td>
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<td>Contact officer(s)</td>
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<td>Director’s Overview</td>
<td>13–21</td>
<td>Review by departmental secretary</td>
</tr>
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<td>Highlights; Director’s Overview</td>
<td>12, 19–21</td>
<td>Summary of significant issues and developments</td>
</tr>
<tr>
<td>Financials</td>
<td>78–115</td>
<td>Overview of department’s performance and financial results</td>
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<tr>
<td>Director’s Overview</td>
<td>21</td>
<td>Outlook for following year</td>
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<tr>
<td>Director’s Overview</td>
<td>14–21</td>
<td>Significant issues and developments – portfolio</td>
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<td>Departmental Overview</td>
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<tr>
<td>Appendix 21</td>
<td>167</td>
<td>Role and functions</td>
</tr>
<tr>
<td>Appendix 9</td>
<td>144</td>
<td>Organisational structure</td>
</tr>
<tr>
<td>Our vision and mission</td>
<td>8–9</td>
<td>Outcome and program structure</td>
</tr>
<tr>
<td>Performance Indicators</td>
<td>61–63</td>
<td>Where outcome and program structures differ from PB Statements/PAES or other portfolio statements accompanying any other additional appropriation bills (other portfolio statements), details of variation and reasons for change</td>
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<td>n/a</td>
<td>n/a</td>
<td>Portfolio structure</td>
</tr>
<tr>
<td>Report on Performance</td>
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<td></td>
</tr>
<tr>
<td>Performance Indicators</td>
<td>61–63</td>
<td>Review of performance during the year in relation to programmm and contribution to outcomes</td>
</tr>
<tr>
<td>Financials</td>
<td>78–115</td>
<td>Actual performance in relation to deliverables and KPIs set out in PB Statements/PAES or other portfolio statements</td>
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<td>Where performance targets differ from the PBS/PAES, details of both former and new targets, and reasons for the change</td>
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<td>13–21</td>
<td>Narrative discussion and analysis of performance</td>
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<td>Director’s Overview</td>
<td>13–21</td>
<td>Trend information</td>
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<td>n/a</td>
<td>Significant changes in nature of principal functions/services</td>
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<td>n/a</td>
<td>n/a</td>
<td>Performance of purchaser/provider arrangements</td>
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<td>13–21</td>
<td>Factors, events or trends influencing departmental performance</td>
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<td>66</td>
<td>Contribution of risk management in achieving objectives</td>
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<td>n/a</td>
<td>n/a</td>
<td>Performance against service charter customer service standards, complaints data, and the department’s response to complaints</td>
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### Appendixes

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<th>Description</th>
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<td>Financials</td>
<td>78–115</td>
<td>Discussion and analysis of the department's financial performance</td>
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<td>Financials</td>
<td>78–115</td>
<td>Discussion of any significant changes in financial results from the prior year, from budget or anticipated to have a significant impact on future operations.</td>
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<td>Appendices 17 and 18</td>
<td>161, 162</td>
<td>Agency resource statement and summary resource tables by outcomes</td>
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#### Management and Accountability

##### Corporate Governance

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<th>Agency heads are required to certify their agency's actions in dealing with fraud</th>
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<tr>
<td>Statutory Information</td>
<td>64–69</td>
<td>Statement of the main corporate governance practices in place</td>
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<tr>
<td>Statutory Information</td>
<td>65</td>
<td>Names of the senior executives and their responsibilities</td>
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</table>

| Appendix 12                   | 152     | Senior management committees and their roles                                   |

| Director’s Overview; Performance Indicators | 13–21, 61–63 | Corporate and operational plans and associated performance reporting and review |

| Statutory Information          | 64–69   | Internal audit arrangements including approach adopted to identifying areas of significant financial or operational risk and arrangements to manage those risks |
| Statutory Information          | 64–69   | Policy and practices on the establishment and maintenance of appropriate ethical standards |

| n/a                           | n/a     | How nature and amount of remuneration for SES officers is determined          |

#### External Scrutiny

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<td>Judicial decisions and decisions of administrative tribunals and by the Australian Information Commissioner</td>
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<td>78–115</td>
<td>Reports by the Auditor-General, a Parliamentary Committee, the Commonwealth Ombudsman or an agency capability review</td>
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#### Management of Human Resources

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<th>Human Resources</th>
<th>70–72</th>
<th>Assessment of effectiveness in managing and developing human resources to achieve departmental objectives</th>
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<tr>
<td>Human Resources</td>
<td>71</td>
<td>Workforce planning, staff retention and turnover</td>
</tr>
<tr>
<td>Human Resources</td>
<td>70</td>
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Note: While the Australian National Maritime Museum is not required to follow the PMC Annual Reports requirements, this report includes many of these considerations, demonstrating the museum's commitment to transparency and accountability in delivering this information.
## APPENDIX 25

### GLOSSARY

#### Acronyms

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<th>Acronym</th>
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<tr>
<td>ANMM</td>
<td>Australian National Maritime Museum</td>
</tr>
<tr>
<td>ARHV</td>
<td>Australian Register of Historic Vessels</td>
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<tr>
<td>AMOL</td>
<td>Australian Museums On Line</td>
</tr>
<tr>
<td>CAVS</td>
<td>Customer and Visitor Services</td>
</tr>
<tr>
<td>CHASS</td>
<td>Council for the Humanities, Arts and Social Sciences</td>
</tr>
<tr>
<td>MMAPSS</td>
<td>Maritime Museums of Australia Project Support Scheme</td>
</tr>
<tr>
<td>NAIDOC</td>
<td>National Aborigines and Islanders Day Observance Committee</td>
</tr>
<tr>
<td>MUA</td>
<td>Maritime Union of Australia</td>
</tr>
<tr>
<td>NIDA</td>
<td>National Institute of Dramatic Art</td>
</tr>
<tr>
<td>PE&amp;R</td>
<td>Public Engagement and Research</td>
</tr>
<tr>
<td>RAN</td>
<td>Royal Australian Navy</td>
</tr>
<tr>
<td>SHF</td>
<td>Sydney Heritage Fleet</td>
</tr>
<tr>
<td>SLSC</td>
<td>Surf Life Saving Club</td>
</tr>
<tr>
<td>UTS</td>
<td>University of Technology, Sydney</td>
</tr>
<tr>
<td>UWS</td>
<td>University of Western Sydney</td>
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Detail of a diorama depicting the work of the RAN Bridging Train at Gallipoli, made by Geoff Barnes for the War at Sea exhibition. This vignette shows one of the 'black beetle' landing craft to the left. Photo Andrew Frolows/ANMM
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