

ICMM NEWS

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INTERNATIONAL CONGRESS OF MARITIME MUSEUMS

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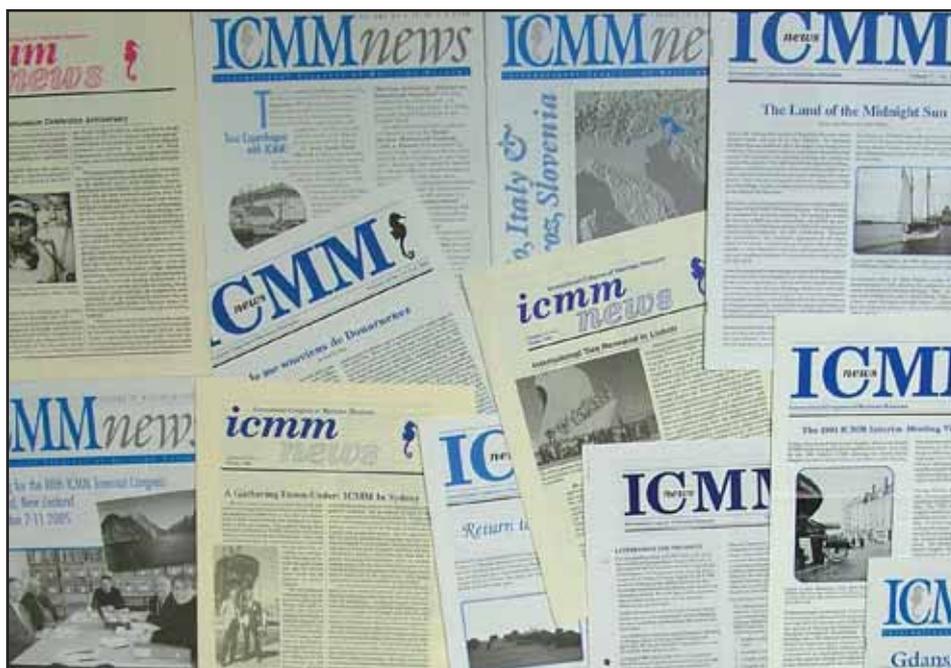
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New crew at the helm



Variations on a theme. The look is subtly different, but ICMM News is going strong and this bumper issue takes up the reins from its predecessors, some of which are shown here (thanks to Derek Wedekind, from whose library the newsletters are taken).

You will note a new look to this newsletter, reflecting a change of editor and publication half a world away from its predecessor. We record a big thank you to Anne Witty and her team for their efforts in producing the recent newsletters. This is never an easy task, especially when one's constituency is so far spread. Anne, and those newsletter editors before her, have done an excellent job and we are grateful for their efforts. We shall try to do at least as well.

"Many hands make light work" ... and so an Editorial Board has been brought together and correspondents appointed to assist in reporting from their particular corners of the maritime museum world. Of course we cannot do it without your help; please include us in your news circulation lists.

The website is also undergoing a re-work also and as time, resources and contributions from ICMM members allow, some changes will be seen. It is really up to you, our members, to ensure that our newsletters and website are fresh, up to date, and reflect what you would like to see. Please do not hesitate to offer suggestions about how we can serve you better with our communications.

LARRY ROBBINS



FIGUREHEAD FROM FRENCH NAVAL VESSEL



TRADITIONAL BOATS IN MALTA



THE PEABODY ESSEX MUSEUM EXPANSION



HMS BELFAST VOLUNTEERS



President's column

Dear friends and colleagues,

First of all I would like to thank the members of ICMM for your support. I consider it a great honour to serve as your President and I am proud to be captain of a great crew such as the new ICMM Executive Council. I can assure you that we will do everything in our power to make a difference and be worthy of your trust and confidence.

On behalf of all the participants in Auckland it is my pleasure to send our cordial thanks to our hosts headed by David Wright of the Royal New Zealand Navy Museum and Larry Robbins of the New Zealand National Maritime Museum for their great hospitality and a splendidly organized congress. The XIIth ICMM Congress in Auckland was both a success and an exciting event which you can read more about elsewhere in this newsletter.

With regard to the ICMM Congress and the General Assembly in Auckland I would also like to express our gratitude to those members of the ICMM Executive Council who ended their term after having served so well. A big thank you to Anne Witty, Boye Meyer-Friese and Graeme Henderson.

At the General Assembly in Auckland three changes of the ICMM by-laws were passed unanimously; 1) a change of voting procedures to allow voting by mail or e-mail when required; 2) a change in the schedule of Congresses from every three to every two years and 3) election of officers and Executive Council members to terms of four years, rather than three.

One consequence of the by-law changes is that the next ICMM Congress will take place in 2007. Bids from Malta and Lisbon on hosting the next congress are currently being considered by the Executive Council and I expect that we will be able to announce the time and place for the upcoming congress in the next (July 2006) Newsletter.

Improving the all-important communication among ICMM members is a top priority issue for the Executive Council. This means strengthening both the newsletter and the website in order to provide better and more timely information. The ICMM Newsletter will now be published three times a year - in March, July and November. The ICMM Website is now based in New Zealand. The website - www.icmmonline.org - is up and running and further improvements such as a website forum are being considered. In order to be able to handle the job of making three newsletters per year, develop the website and secure a smooth flow of information we have established an Editorial Board headed by Larry Robbins. Apart from participating in the editing of newsletter and website each member of the Editorial Board will act as reporting officer being responsible for collecting news and information from a specific geographical region. You will find a list of the reporting officers and their region in this newsletter. Hopefully the number of regions will increase in future newsletters as attracting new members - not least from regions not yet represented in ICMM - is another aim for the new Executive Council.

Best regards

Morten Hahn-Pedersen

President of ICMM

Snippets Snippets Snippets

- "To most New Zealanders the perception of the Pacific is now 'two in-flight movies on the way to Disneyland' " - Sir Tipene O'Regan (talking at the Congress about the importance of preserving our culture and heritage).
- We thank ICONZ who sponsor the ICMM website (www.icmmonline.org) and Designers Emma Love, who has provided the new look to this newsletter, and Wendy Dunick for the new look to the website.
- The sound effects for the steamship in the movie 'King Kong' were recorded aboard the preserved paddle steamer WAIMARIE on the Whanganui River, New Zealand.
- [To run a maritime museum you must be] "oddball, eccentric and passionate" - Speaker at ICMM Congress.
- Andy German, former ICMM NEWS Editor, has recently retired from Mystic Seaport. We wish him well in his new endeavours.

2005 AGM

At the Annual General Meeting in Auckland on 9 November 2005, the following were elected to the ICMM Executive Council;

President

Morten Hahn-Pedersen

Vice-President

Mary-Louise Williams

Secretary General

Stuart Parnes

Hon Treasurer

Tony Tibbles

Members

Daniel Finamore
Hanna Hagmark-Cooper
Harald Hamre
Paula J. Johnson
Elvira Mata i Enrich
Stephen Riley
Larry Robbins
Lars U. Scholl

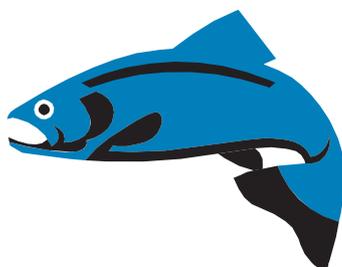
Retiring Executive members were accorded a vote of thanks.

Mary-Louise Williams received a vote of thanks for her efforts in stepping forward when the former president was unable to continue with his responsibilities.

The Annual Accounts for the year ended 31 December 2004 were presented and accepted (copies are available from Hon Treasurer Tony Tibbles (see contact details later)) and General Business was transacted. Probably the most important decision of the meeting was that ICMM would move to a biennial meeting cycle with Council members elected for 4 year terms (see President's Column)

Mapping the history of fish

Hanna Hagmark-Cooper



There are a number of interesting research projects going on within the field of maritime history.

One such project that I am familiar with through my connections with the Maritime Historical Studies Centre in Hull (UK) is the History of Marine Animal Populations (HMAP), a collaboration between the Universities of Southern Denmark, Hull (UK) and New Hampshire (US). It is the historical component of a bigger project called Census of Marine Life (CoML). The aim of HMAP is to provide insight into ecosystem dynamics and the role of marine resources in the development of human societies. The project results can also contribute to the development of ecological theory, which can be applied to predict the effects of human activities on marine and aquatic ecosystems

The project is based on case studies, which are regional in scope and focus only on a few species in each area. There are currently twelve ongoing studies, covering most parts of the seven seas. The criteria used for the individual studies are that the ecosystem has been subject to fishing and that there are enough historical data available.

What makes HMAP such an interesting project is its new and interdisciplinary approach, drawing together an unlikely team of ecologists, marine biologists, historians, anthropologists, archaeologists, paleo-ecologists and paleo-oceanographers. Together they analyse sources such as monastic records, modern statistics and sediment cores in an attempt to produce long time-series, spanning up to 2000 years, that will improve our understanding of how human and environmental factors affect marine ecosystems.

To read more about the project, check out the website www.hmapcoml.org

XIIth Triennial Congress of the International Congress of Maritime Museums



Morten
Hahn-Pedersen,
President of the
ICMM reports on
the XIIth
Triennial
Congress of
Maritime
Museums held
at Auckland in
November 2005

What intense days we experienced in Auckland; and what exciting and splendid papers we heard.

Over the three days of plenary sessions we were served a superb Pacific dinner with a rich variety of dishes:

1. The maritime heritage of Oceania seen from a Pacific, as well as from a European point of view,
2. The work with history and culture of indigenous people,
3. Yachting and Leisure sailing, and finally
4. The challenges that maritime museums are facing.

To me - as I think to anyone from overseas who has for the first time visited this part of the world - some of the sessions in the conference were really eye openers. I will never forget the opening keynote lecture by Professor Kerry Howe on *The Last Great Migration - The Human Discovery of the South Pacific and New Zealand*. In his splendid presentation Kerry Howe demonstrated just how fruitful and exciting science can be if you use an interdisciplinary approach. I am sure that I will not be the only one to take Kerry Howe's book on the theme when going home from New Zealand.

And I am equally sure that many of the participants in this conference also found great inspiration in Dr. Nigel Rigby's paper that in contrast to Howe's broad overview on the Polynesian story went much closer to Cook and Vancouver's encounters in the Pacific North West. In a later session Adriano Beça Gil supplied the European angle from a Portuguese point of view in his exciting overview *The other side of Tordesillas - East meets West at Sea*. Still later, John Robson asked *What Cook could have achieved if he had had GPS?* - and Robson answered that Cook perhaps would have been able to map the entire Pacific in such a manner, that there would not have been any minor mistakes left for Larry Robbins to correct!

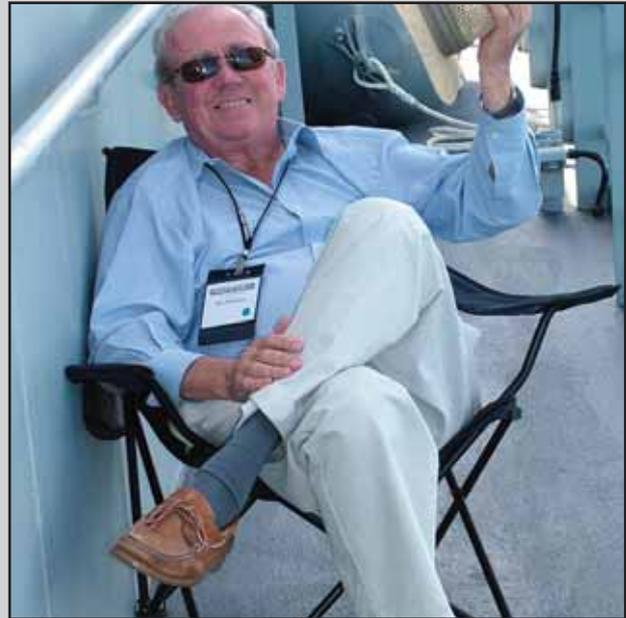
In a really thought provoking paper, Sir Tipene O'Regan combined the European and the Pacific points of view in a way that almost drew the overall conclusion on all the papers just mentioned and at the same time gave valuable insights in Polynesian maritime technology and way of thinking.

In the latter respect Sir Tipene also added further dimensions to the papers of Kate Vusoniwailala and Tarisi Vunidolo on *Ocean of Islands: The Importance of Ocean-going Waka in Pacific Museum Collections* and John Waight on *The Saltwater Collection: An Australian Viewpoint*. Both of these papers were dealing with the ways in which the cultures of indigenous people in this part of the world are now becoming the basis of new museums and museum collections.

That the indigenous Pacific culture is rich and interesting was clearly demonstrated by Dr. T.L. Rodney Wilson in his informative and promoting paper on the Vaka Moana exhibition that will travel around the world in the years to come. I am sure that a great number of the future visitors will find the inter-disciplinary, inter-institutional and international approach of the exhibition both fruitful, inspiring and exciting.



Members of the Executive Council



NZMM Trustee Ron McKenzie takes time out from hosting duties

But dealing with the history and culture of indigenous people also means dealing with ways of thinking and a variety of taboos that might be difficult for outsiders to understand. Dr. Seddon Bennington gave all of us a valuable insight in these things and his final remark is indeed true in all relations between different cultures: "In another person's cultural world we shall listen carefully and follow with trust and understanding".

Harold Kidd's paper on *Early Leisure Boating in New Zealand* and Daina Fletcher's paper on *Interpreting Adventure - pushing the boundaries of Museum Practice* were dealing with the history of yachting and sailing which also are themes finding their way into maritime museums all over the world. Hanna Hagmark-Cooper wondered whether there would also be a woman's place in maritime museums - and she gave the answer herself: Of course there is. I can just add: Yep, we couldn't miss them!

Even further into museums business came Burt Logan in his paper on the work at the USS Constitution Museum to engage family audiences. And then we entered the world of museum challenges in the three sessions with the rather provoking title *Maritime Museums - Sink or Swim*. The keynote paper by Paul Thompson on *The Reinvention of the Wellington Maritime Museum as the Museum of Wellington City and Sea* plus the inputs from Harry de Bles, Dan Finamore, Stephen Riley, Peter Neill, Kevin Jones and John Kearon gave us all hope that we may neither sink nor

have to swim. If we can find the right approach it is still possible to set sail into a bright new future.

The short reports from South Australian Maritime Museum, the Dutch Museums, Edwin Fox, Narrowcasters, Sydney Heritage Fleet, National Maritime Museum Cornwall, Queensland Maritime Museum and New Zealand Shipwreck Explorers complete the picture of the variety of dishes that we were served over the three busy but satisfying days.

I feel sorry for those ICMM members who did not have the chance to go to New Zealand and be part of this successful conference that once again has demonstrated just how much maritime museum people have to share around the sea that connects us all.

On behalf of all of us I would like to thank the Programme Committee - Stephen Riley, Mary-Louise Williams and Larry Robbins - for a fantastic Pacific "dinner". You have all done a great job, thank you so much. I will also like to express our gratitude to all the speakers for providing us with such great papers, to the chairmen of the sessions for running things so smoothly and to everyone in the audience for their attention, interest and participation in this conference that was so extraordinarily well organized and hosted by David Wright of the Royal New Zealand Navy Museum and Larry Robbins of the New Zealand National Maritime Museum. A wholehearted thank you from all of us to all of you for a fantastic conference.



Maritime Museums - Sink or Swim: The Peabody Essex Museum Expansion of 2003

Daniel Finamore,
Russell W. Knight
Curator of Maritime
Art and History

**Presented to the XIIth Triennial ICMM Congress
Auckland November 2005**

Patterns of museum visitation around the world are constantly evolving. Many of us are all too aware that exhibition subjects and styles that were popular just a few years ago are somehow of significantly less interest today. For some museums this transformation is a reflection of localised changes in their home communities, such as when an industrial harbour evolves into a bedroom community and a seafaring heritage becomes an increasingly remote concept among the new residents. Even without obvious external factors, current visitation patterns reflect broad transformations in audience interests and desires. This presentation focuses on recent experience developing new interpretive strategies to meet with the desires of today's museum community, and the attendant changes to the museum experience that resulted.

The project began with an unusual opportunity in 1992, when the nearly two-century-old Peabody Museum of Salem, Massachusetts, merged with the nearly-as-old Essex Institute. The result was the Peabody Essex Museum, with a collection of more than two million objects and not enough gallery space to present an adequate representative sample. For the following ten years the museum undertook what became a \$190 million capital campaign, the construction of an addition that doubled the public space of the museum, and a complete reinstatement of all the collections, providing a rare opportunity to redefine the nature of the visitor experience there.

Interpretive approaches and assumptions

The goal was to create a unique museum experience attuned specifically to our collection, but which also took into account the desires of the modern museum visitor. The first step was to identify a progressive interpretive strategy, employing theory from a variety of sources. Since the collections of the museum range widely, from fine paintings to historical artefacts, no single strategy was an obvious choice.

The ontological strategy common in art museums assumes works on exhibit can communicate without much supporting text or exhibit structure to provide interpretive context. Though viewers can each relate to the collection in their own way, the approach offers little didactic guidance.

The illustrative strategy common in history and ethnology museums uses objects to illustrate ideas that are emphasized in the label text. This approach provides didactic structure, but usually only a single interpretive context for each object, dictated by a controlled structure and unidirectional movement through the exhibition.

Most commonly used by ethnology and cultural museums, the contextual strategy uses texts, maps,

photomurals, video, etc. to orient interpretation and fill out the social or environmental milieu in which the exhibited objects were created. In this approach, a storyline of some sort is usually important, which introduces a desired interpretive structure, but also limits the range of such possibilities.

Finally, the participatory strategy engages visitors through interactive experiences, from turning a capstan on a historic replica ship to pushing kiosk buttons in a science museum. While the approach lures participants into a deeper level of engagement than usually occurs with passive viewing in a gallery, it tends to deemphasize the authenticity of rare objects in a museum collection.

No uniform strategy employed by museums embracing a single discipline would apply to our situation. But beyond our unconventional breadth of collections, we were also concerned with accounting for museum audience trends. How do modern museum-goers structure their visits and what do they want? In a nutshell, it is now well recognized that time is of considerable importance, and people have little trouble filtering out information that is not of interest to them. Distinct from attending a lecture or reading a book, museums provide all-encompassing experiences that reach well beyond the subjects in their exhibitions. Therefore, the feel of a museum is as important as its content.

The qualities people seek in a museum experience change over time, and the past fifteen years have shown that, in the United States at least, attendance figures for history and science museums show attendance has been flat while that of art museums has surged. Why? Because successful art museums today appear vital. They provide multiple changing exhibits and programs to participate in, while allowing visitors to create their own experiences and select what interests them. Private funding for art museums has also burgeoned, in support of a measurement of effectiveness based in attendance and vitality.

Interpretive strategies employed

In developing our hybrid interpretive strategy, we also made assumptions about visitor behaviour based on observation and established studies. When labels are available, people begin by reading everything, looking at associated objects, and following a designated path. They continue for approximately fifteen minutes, whereupon they begin browsing text, looking selectively at objects, while both the dictated route and storyline break down. Providing socializing opportunities like a café, shop, and lots of seating helps to reduce both physical and mental fatigue, but

at the core was the goal of bringing art and culture together in new ways.

Of nearly 60,000 objects in the museum's maritime collections, a large percentage are paintings, works on paper, ship models, carvings and other forms of art, but unlike a fine art collection, some contextual information is necessary for the average viewer to appreciate it. Therefore, we utilized a combination of interpretive strategies that emphasize a visual perspective to focus visitor attention on the objects themselves, with short wall labels to inform but not distract. We also designed galleries and exhibits that allowed free movement, with no requirement for linear progression. Visitors can create their own paths to objects of personal interest in spaces that are thematically unified but without a single storyline. Further content is provided via in-depth gallery guides and chat-and-relax areas built right into the galleries, where visitors can sit on a couch and pick up a book on a subject related to the exhibitions. More information is also accessible via programmable audio wands that access information from our website, which can be read in the museum or emailed back to one's home. In selected areas of the museum, computer kiosks offer creative investigations into focused aspects of the collection.

Beyond the realm of interpretation, designs within the thirty-odd individual gallery spaces remain diverse, reflecting two centuries of museum construction, while multiple pathways through the building allow different, and hopefully fresh, experiences on repeat visits. Galleries for temporary exhibits are easily accessed and are clearly separated from those exhibiting the permanent collections. Through control of space and light, particularly where it was easier in the new construction, we aimed to provide an intimate rather than a grand experience that offered a sense of surprise and discovery. The central atrium provides an orientation space, and since the museum is now too large to see in one day, services there allow visitors to make informed choices about what they will see and what they will save for a future visit.

Since our opening in June 2003 we have been assessing visitor response to our exhibition strategies and techniques of information delivery. We have already made modifications to our wall labels, introducing more lengthy introductions and in-depth thematic summaries. Undoubtedly, additional modifications to the system will be necessary. This is true not only because every new approach requires refinement, but also because we can be sure that, over time, audience expectations of their museums will continue to change.

MARITIME MUSEUMS AROUND THE WORLD

Australia

News from the Sydney Heritage Fleet

James Craig the Sydney Heritage Fleet's 1874 3 masted barque has sailed to Melbourne returning for the first time in 85 years. She sailed with an all volunteer crew of 45 people and 12 supernumeraries, calling at Eden and Cowes on the way. Whilst in Melbourne she will participate in Skandia Geelong Race Week, Australia Day and the Volvo Round the World Port Race, before returning to Sydney mid February. *James Craig* had a tremendous sail through the Bass Strait with a 28 kt easterly pushing them onward; because the ship was going to arrive too early all sail except the topsails were taken off and she was still doing 7 kts and would not slow down. www.australianheritagefleet.com.au/SpecEv/SydMelbLog.html

Lady Hopetoun the Fleet's 1902 Vice-Regal steam launch has completed a boiler rebuild and engine room overhaul and was back in service to lead the Australia Day Parade up the harbour and under the Sydney Harbour Bridge. During the procession she carried the Queens Relay Baton, the high tech Commonwealth Games "torch" down the length of the harbour. Her overhaul was completed in the Fleet's shipyard by volunteers.

Thousands cross gangway to Captain Cook's *Endeavour*

In just a few months the magnificent Australian-built replica of Captain Cook's famous ship *Endeavour* has proved a big box office success at the Australian National Maritime Museum.

Endeavour has contributed to a record holiday attendance at the Museum: more than 100,000 visitors through the doors in six weeks.

Launched in 1993, the replica spent its first 14 years sailing the world's oceans.

Hailed as one of the most accurate historical ship replicas in the world, *Endeavour* has been around the globe twice visiting 29 countries and covering more than 170,000 miles. It has given 8,000 men and women the ultimate experience of life at sea in the 1700s.

Under a previously negotiated agreement, ownership of the vessel passed from a privately funded



HM Bark Endeavour

PHOTO: AUSTRALIAN NATIONAL MARITIME MUSEUM

foundation to the Australian National Maritime Museum in April 2005.

The 44metre ship has since undergone a major refit and is now in the peak of condition. Part of the 13 week repair and maintenance works focused on the removal of rock from the wooden keel, after the ship ran aground in Botany Bay on her return to Sydney in April 2005. It was a case of history repeating itself. Cook ran the original *Endeavour* aground on the Great Barrier Reef 235 years earlier.

The ship is presented as if Cook and his crew just walked off at some point on their historical voyage of 1768-71 when they sailed out to the Pacific, circumnavigated New Zealand and charted the east coast of Australia. On the messdeck, tables are set and a meal part-served, while in the Great Cabin, botanist's Joseph Bank's journal is left open on a mahogany bureau.

As well as being a 'museum ship', *Endeavour* remains in survey - thoroughly seaworthy for ocean voyages. The museum wants it to make reasonably regular sea voyages around the Australian coast.

Its first coastal voyage carrying the museum flag will take it to Melbourne in March this year. *Endeavour* will arrive just in time for the start of the 2006 Commonwealth Games and will remain in Melbourne for the duration, ready to transport visitors back to the 18th century for a first-hand impression of its great maritime adventures.

At the conclusion of the games, *Endeavour* will return to her home port at the museum in Sydney, via the coastal town of Eden (NSW). The four week voyage is sure to be a huge success, with over 7,000 visitors expected to cross the gangway.



Les Génies de la Mer voyage across the world

An exhibition on French maritime history, conceived and designed in Canada, has made a stunning appearance in Sydney... to extraordinary acclaim in the Australian media!

This top-ranking project surely demonstrates the extent of friendship and co-operation that now exists between museums across the world.

Les Génies de la Mer - Masterpieces of French Naval Sculpture is a large-scale exhibition which focuses on the superbly crafted sculpture that adorned French ships, particularly fighting ships, in the period 1660-1860.

The works range in size from small carvings to a towering 2.9 metre carved wooden figurehead portraying France's King Henri IV. The carvings are supplemented with drawings, scale models and other devices that illuminate this distinctive art form that flourished then disappeared with the advent of iron ships and steam propulsion.

While most of the objects are drawn from the collection of the Musée national de la Marine in France, the exhibition concept originated in the Musée national des beaux-arts du Québec which had naval sculpture of its own to display.

The Paris-based museum readily joined in, and the co-operative effort got under way. Steering the project were curators Marjolaine Mourot (Musée national de la Marine) and Mario Béland (Musée national des beaux-arts du Québec).

The 'spirits of the sea' - the fabulous animals, mythological gods and goddesses and historical figures of the exhibition title - made their first appearance in Québec in 2001-2002. After this they crossed the Atlantic for their second appearance, in 2003-2004 at the Palais Chaillot in Paris, home base of the Musée national de la Marine.

"I saw the exhibition in Paris... and I was so excited by it I decided, on the spot, I somehow-or-other had to get it to Sydney," says Mary-Louise Williams, Director of the Australian National Maritime Museum.

Negotiations started almost immediately, with everyone wanting to see *Les Génies* travel to the opposite side of the globe for a season in Australia.

"The Australian adventure would never have succeeded without a wonderful sense of co-operation among the three museums and a great deal of support from our corporate sponsors ANL Container Line Pty

Limited, SDV and Cathay Pacific Cargo who helped us move the 44 large sculptures and the ancillary pieces across the world and back."

The two original curators visited Sydney for the installation of the exhibition, and with them came David Gaucher, the talented Canadian theatre and film designer who formulated the exhibition for its first appearance in Canada.

The exhibition opened at the Australian National Maritime Museum, beside Sydney's Darling Harbour, on 7 April 2005 and remained on show for six months.

Writing in the Sydney Morning Herald at the close of 2005 John McDonald, one of Sydney's most highly respected art critics, heaped praise on *Les Génies*... hailing it "the most astonishing exhibition of the year" in any Sydney museum or gallery.

Earlier in the year, while the exhibition was still on view, McDonald exclaimed "... no one should be excused from seeing *Les Génies de la Mer*... The craftsmanship that has gone into these sculptures that ornamented the ships of the French navy... is simply breathtaking..."

Another respected writer and one-time Artistic Director of the Festival of Sydney, Leo Schofield, wrote in *The Bulletin* magazine: "*Les Génies de la Mer*... is the very model of a modern museum display, stylish, approachable, informative, focused and surprising. Catch it if you can."

And again, Jill Stowell in the Newcastle Herald: "Nothing could less resemble dry-as-dust vestiges of the past than (these) exuberant carved wooden figures..."

In every respect, says Mary-Louise Williams, it was a very instructive and thoroughly satisfying exhibition.



Curators Mario Béland and Marjolaine Mourot at the opening of *Les Génies de la Mer* in Sydney on 6 April 2005

Canada

National Maritime Centre

The Vancouver Maritime Museum publicly announced its support, in January 2006, of the proposed National Maritime Centre on North Vancouver's waterfront. "Two years ago, we announced a vision for a new, expanded and relocated maritime museum on Vancouver's waterfront," said Ian Rokeby, President of the Vancouver Maritime Museum Society. "It was to be more than a museum. It was to be a centre for maritime activity, sustainable and easily accessible. That vision will be achieved with what is being proposed for North Vancouver."

Two separate studies, funded by the Government of Canada and the Province of British Columbia honed the vision into a blueprint for what the new entity could be - an exciting, viable "National Maritime Centre" that celebrates Canada's Pacific gateway and its unique and diverse maritime culture, heritage and industry. The studies also looked at potential sites for the new centre.

The existing Vancouver Maritime Museum site suffers from lack of access, is in a residential and park setting, and is outdated and overcrowded. A City of Vancouver funded study in 1997 noted that the museum needed a new site and a major rebuild to meet public needs and to remain financially viable. The City asked the museum to look at its options, and the vision and the studies funded by the senior levels of Government have formed the museum's response.

Denmark

Centre for Maritime and Regional Studies (CMRS)

The contract between the Fisheries and Maritime Museum and the University of Southern Denmark on the CMRS which is run on a fifty-fifty basis by the two parties have been renewed for another five years till 2011. By January 2006 Maritime Archaeology has been added to the activities of CMRS. In September 2006 the CMRS will start an international Master's course in Maritime Archaeology, for which the Dutchman Thijs J. Maarleveld has recently been appointed as professor. The emphasis of the education will be on technical aspects of nautical construction and their social implications, on formation processes of the maritime archaeological record and on changing perspectives regarding maritime archaeological heritage. Of course the Northsea and Waddensea will be attracting some of

the research, but the international character of the education means that developments in other areas of the world will also be taken into account.

Hong Kong

The Hong Kong Maritime Museum

As the ICMM Congress was debating the subject of 'Maritime Museums - sink or swim' a new museum was entering its second month of existence. We asked Dr Stephen Davies, Director of the Hong Kong Maritime Museum, to introduce this new maritime museum ...

... If it is not an absolute first in Hong Kong - there are a few other, small, very specialized, private museums - the Hong Kong Maritime Museum certainly broke new ground.

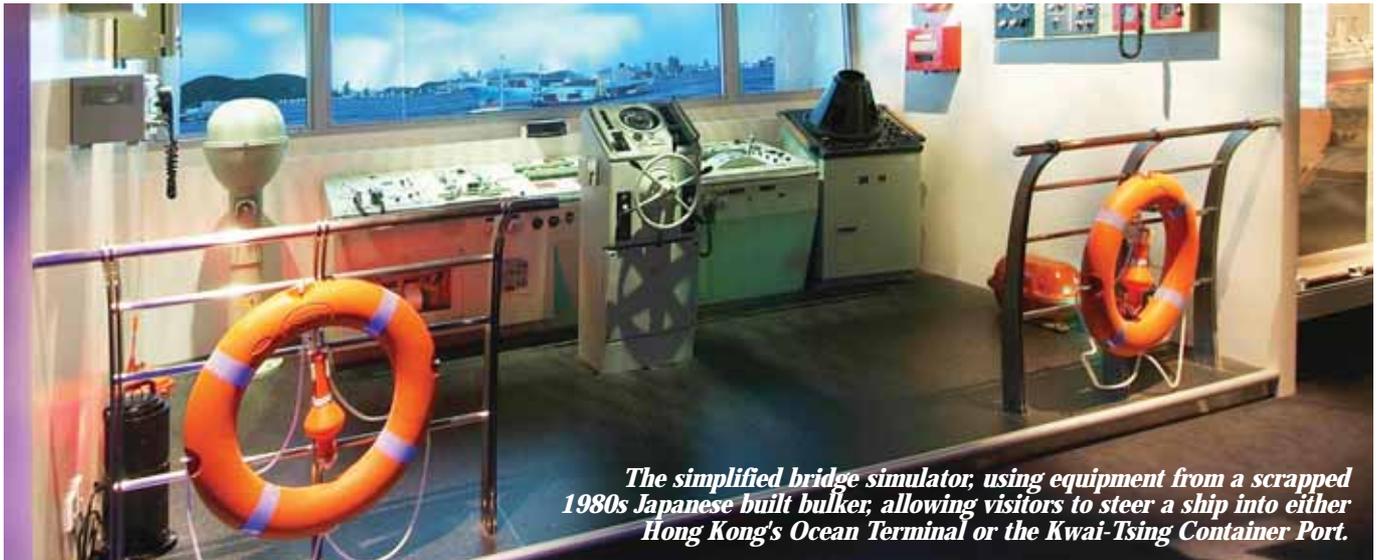
From nothing but the idea in the autumn of 2003, led by Chairman of the Board of Directors, Anthony Hardy, it took just 20 months to raise the money to design a museum, find some premises, source and acquire the exhibits, recruit the staff, build and equip it, install the exhibits and open to the public. We were launched to a fanfare from the band of the Hong Kong Sea School on 8th September 2005 by Hong Kong's Chief Executive.

Having won a public competition to occupy the ground floor of Murray House, Hong Kong's oldest, colonial period building on the Stanley (Chek Chu) waterfront, one of Hong Kong Island's oldest settlements, the directors boldly decided against using professional museum designers. The result wholly vindicates their decision. All who visit are impressed by Richards Basmajian's brilliant use of limited space - the museum feels twice its actual size - and the aesthetically stunning ambience.

For the display cases, however, museum-experienced professionals, Minick-Jiao Designs, were called in. They too did a superb job. Our many ship models - we have 65 - seem to float in thin air.

Altogether, in 81 themed displays, we show 415 exhibits - and still have almost 200, mostly images and documents, in store. We also used the services of local - and very innovative - multimedia designers who have ensured our galleries are stimulating, interactive and enjoyable - especially our bridge simulator, radio room and container loading games.

We have benefited greatly not only from the generous donations of the shipping community, but from the extraordinary response from Hong Kong and international enthusiasts and collectors of things



The simplified bridge simulator, using equipment from a scrapped 1980s Japanese built bulker, allowing visitors to steer a ship into either Hong Kong's Ocean Terminal or the Kwai-Tsing Container Port.

maritime. Fully 60% of our exhibits are loans or gifts.

There are two galleries each of 232m². The Ancient Gallery has two foci. Beginning with the development of ships and sea trade in China and Asia from 1000BC until the Qing Dynasty (1644-1911), it moves subtly through the advent of the Europeans and segues neatly into the beginning of the stories of Hong Kong and the coming of steam. The Modern Gallery takes up the story and, through the prism of Hong Kong, looks at the extraordinary changes to ships and shipping that characterise the last century and a half.

Costs for building and for staffing the museum during the construction phase were broadly similar to those for one of Hong Kong's excellent government museums which have, throughout, been collegially supportive. As a private museum, however, we could not afford the wealth of staff and service support, the salary packages and the income-to-costs ratio possible for our colleagues. We run, as we must, lean and mean. Our nine permanent staff, young and very enthusiastic, managed in our first four months to help us earn 30% of our costs in net income.

To help achieve this target, we have a Museum Shop that sells a variety of nautically themed gifts and some replicas of our exhibits. Luckily our landlord, Hong Kong's newly semi-privatised public housing organization The Link, rents us the galleries at a peppercorn rent. However, because it is required to be commercially minded - and we are a private museum - our lease prevents us from creating other profit centres like a café. It also in various ways constrains our attempt to meet more of our costs from our operations.

Indeed in general the fact that in Hong Kong almost all museums are public sector entities has not made our way easy. Fire, health and safety licensing must

shoehorn us into provisions designed for theatres, cinemas and restaurants. Importing of antique weaponry must fit with legislation designed for gun clubs and movie props. Getting adequate signs must compete with - and pay the same as - all other contenders for public advertising space. The list of hurdles for a private museum is long.

The HKMM is open to all members of the public. Visitors pay for admission (\$20HK - approx \$US2.56). Here again we run into the public/private museum difference in Hong Kong. All public museums have one day a week with free admission - something we cannot afford. School parties are admitted free - the same applies. And we must charge double the public museum ticket rates. Since by popular definition all museums are government run, this causes customer resistance - unless we are able to spot it happening and explain that we are not government supported.

This attitude even spills into our organizational costs. Negotiating for software recently we were told "Yes, an educational organization discount is available...but only for government museums." Private museums, you see, cannot be educational!

Things will change. But it will not happen overnight and, to chase the metaphor, it is over the coming night watches that we shall have to survive. With the support we are getting from public and donors alike, we are sure we shall.

Organisationally, our funds and assets are held by the Hong Kong Maritime Museum Trust. The Trust formed the Hong Kong Maritime Museum Ltd to manage the museum under the strategic direction of a Board of Directors - at present five in number and all volunteers.



Schooner Santa Eulalia in Vittoriosa (Malta)

Mediterranean

Regional Roundup

The 12th Forum of Maritime Heritage of the Mediterranean was held last October 2005 right in the centre spot of the Mediterranean Sea, the island of Malta. Heritage Malta and the Association of Mediterranean Maritime Museums organised the event. This Mediterranean net organises, on an annual basis, a meeting of museums and professionals aimed at exchanging experiences and knowledge.

Among all the projects presented at the encounter, we would like to highlight in this news the launch of two new museology projects of this geographic area.

The city of Genoa recovered the ancient grouping of buildings that formed the historic shipyards, the Darsena, the ancient factory for building and repairing galleys. *Il Galata Museo del Mare* counts with a permanent exhibit displayed on four floors, covering an area of 6,000m². It is worth mentioning the replica of a Genoese galley of the 17th century is set up in one of the recovered buildings. For further information: www.galata museodelmare.it

The will of the people of the small town of Rovigno, in Croatia, was decisive to develop a very stimulating project. The *Casa de la Batana* is a small museum focused on the maritime heritage that revolves around a small boat. The Batana is a traditional fishing boat deeply rooted in the tradition of this fishing town. The protection of intangible heritage is one of the main objectives of these museum professionals.

The recovery works at the *Arsenale Borbonico di Palermo*, in the island of Sicily finally started after many years of big efforts. This building dated between 1621 and 1630 is nowadays the main office of the *Museo del Mare*.

Once the recovery works are over, the implantation of the new museum of Palermo will be performed.

2005 was the year of two anniversary commemorations. Two Mediterranean maritime museums celebrated their constitution. On the one hand, the *Sergej Mašera* Museum of Piran celebrated the 50th anniversary with a series of activities. [See website for review - Ed] This museum, located on the beautiful Slovene coast, is one of the driving forces of the net of Mediterranean Maritime Museums. On the other hand, the *Museu Marítim de Barcelona* commemorated the 75th anniversary of constitution. The historic vessel, the *Santa Eulàlia* schooner, is one of the most attractive projects of this museum. This year the vessel is scheduled to sail across most of the ports of the Spanish Mediterranean coast. The boat is playing an important part so as to foster preservation policies of Mediterranean maritime heritage. For further information: www.museumaritimbarcelona.com

Elvira Mata i Enrich

New Zealand

Customs Service

The Chairman of the NZ National Maritime Museum Trust Board and the Comptroller of the NZ Customs Service have announced that a Memorandum of Understanding has been signed whereby a display on the history and work of NZ Customs will be permanently mounted as part of the museum's galleries. The Customs Service is the oldest of NZ's government departments. Comptroller Martyn Dunne said that the display would be small to start with, but that the museum had agreed to look at expanding the display area as the museum's galleries are redeveloped. For a more detailed report see the ICMM website.



North America

Sector News

The Peabody Essex Museum will open two maritime exhibitions in 2006. In May, "The Yachting Photography of Willard B. Jackson" will present over 50 vintage prints by this little-recognized photographer who worked in Marblehead, Massachusetts during the halcyon days of American yachting, 1898-1937. The show is timed to coincide with the release of a book on the same subject.

In August, PEM will also open an exhibition of approximately 50 marine sketchbooks, many of which are being shown for the first time. The artists represented were mariners, travellers and professional artists.

The works in the show will be frequently rotated so that from month to month, a fresh selection of artworks will be on view. The show will also include drawings and paintings linked in some fashion to the sketchbooks. Among the artists represented will be William Bradford, Ross Sterling Turner and Marshall Johnson.

In the realm of unofficial news and scuttlebutt, it is fair to say that there is much action occurring at American maritime museums. The directors of Maine Maritime Museum, Chesapeake Bay Maritime Museum, Penobscot Marine Museum are all departing, and there is rumor of at least one other directorship that is about to be vacated. Mystic Seaport Museum is reported to be undergoing considerable reorganization, with many senior staff taking early retirement. The Smithsonian has also negotiated with the life insurance company CIGNA (formerly the Life Insurance Company of North America) to acquire their significant collection of maritime paintings, models and objects, as well as a substantial collection of early American fireman carriages, helmets, painted buckets and other ephemera.

Dan Finamore

Scandinavia/Baltic

From our own correspondent...

A new director of the National Maritime Museums of Sweden has now been appointed after almost one year of waiting. Robert Olsson started out as an archaeologist and his latest mission has been in the protection of cultural heritage. The Vasa Museum, the Maritime Museum in Stockholm and the Naval Museum in Karlskrona all had record visitor numbers

last year. Free entrance to the Maritime Museum has almost quadrupled the amount of visitors from about 35,000 to 150,000. The Naval Museum went from 150,000 to 211,000 visitors. The Vasa Museum expected a reduction being the only state owned museum with entrance fees, but ended with the best figures since its opening year with 890,000.

In February the Fisheries and Maritime Museum in Esbjerg opened an exhibition entitled "What happened to the Fishing Cutters of Esbjerg?" Esbjerg used to be the most important fishing port of Denmark, but the number of vessels has been reduced from 600 in 1970 to less than 50 in 2006. In April the museum will stage a photo exhibition on Hamburg Harbour in the 1950's, produced by Deutsches Schiffartsmuseum in Bremerhaven. In May the museum opens an exhibition on Esvagt, one of more than 200 offshore companies in Esbjerg. In September the Centre for Maritime and Regional Studies, which is partly run by the museum, will start an international master's course in maritime archaeology.

The Polish Maritime Museum in Gdansk is planning a new museum in Wladyslawowo on the Baltic Sea shore. The new institution will concentrate on Polish fisheries and underwater archaeology.

In November 2005 the Maritime Museum of Gothenburg opened "Marinariet" which is an extension of its aquarium. Last year's major exhibition "Pirates - myth and reality" was very popular. During 2005 the museum had over 85,000 visitors, a 25% increase. This year's major exhibition "The Music of the Ports" opens in May and focuses on how different music styles have developed in port cities.

The Lithuanian Sea Museum in Klaipeda has opened a new permanent exhibition on underwater archaeology called "Maritime Heritage: fragments from the deep". The museum is also showing the photo exhibition "Away from the Coast", presenting images by S. Golubevas who went to sea for 30 years and took pictures of the fishermen's daily life and surrounding nature.

The Aaland Maritime Museum in Mariehamn is still waiting for a long overdue extension. The good news is that a working group has started planning the contents of the new exhibitions. The summer exhibition in 2006 will be called "Storm!". It will focus on dramatic marine paintings, seamen's experiences of storms and the work of the rescue services.

The Trondheim Maritime Museum has been incorporated into the regional Troendelag Folkemuseum. Their exhibitions will be reopened for the summer season.

In May the Stavanger Maritime Museum will open an exhibition on yachting and the Stavanger Yacht Club, which celebrates its 100th anniversary. The history of the club will also be presented in a book that will be released during the summer.

Harald Hamre

United Kingdom

Life at sea - A new exhibition at the National Maritime Museum, Greenwich, celebrating a UK-wide partnership

As an island nation, Britain has had a long and intimate relationship with the sea. As well as playing a vital role in its heritage and national identity, the sea continues to influence 95 per cent of everything we eat, wear, drive and sell in the UK.

Life at Sea is a touring exhibition that tells the extraordinary story of Britain as a nation of seafarers. Opening at the National Maritime Museum on 19 January 2006, it showcases the rich maritime collections held by the UK's libraries, museums and archives to provide a glimpse into the experiences and achievements of people who live, work and relax at sea.

The exhibition is the first joint initiative by the Maritime Curators Group (MCG) and UK Maritime Collections Strategy (UKMCS). It was devised by Aberdeen Maritime Museum and further developed by a group of thirteen museums across Britain, each of which have lent a selection of objects that reflect the nature and scope of their maritime collections. The UKMCS was launched in 1998 to survey and examine the maritime collections that are necessarily dispersed in museums, archives and libraries across the UK. The

intention is to create a national network, based on regional centres, to allow all maritime museums and related organisations to share expertise and information. It is envisaged that the MCG will help to cascade information throughout the network and enable smaller museums to feed their ideas into the discussion. To find out more about the UK Maritime Collections Strategy visit www.ukmcs.org.uk.

Life at Sea touches upon a diverse range of subjects and themes relating to the maritime sector: from the experiences of fishermen who work the British coasts, the men and women of the Royal Navy who defend peace and security around the world, to the hardships faced by British explorers travelling in hostile environments and the luxuries experienced by pleasure-seekers on cruise ships in the 21st-century, as well as demonstrating its importance to communities and economies across Britain.

The exhibition features more than 120 objects from collections across the UK. Among the highlights are a gold pocket watch presented to First Mate George Morgan who took command of the *Rifleman* after the grisly murder of her captain; a tin fiddle made by a fisherman frustrated by the effect of the sea on traditional wooden instruments; a piece of shrapnel recovered from the deck of *HMS Colossus*, the first vessel to be hit in the Battle of Jutland, and an empty soup tin taken on John Franklin's final expedition which may have unwittingly contributed to the death of the crew.

Roy Clare, Director of the National Maritime Museum, has said: 'Instigated by the NMM, the United Kingdom Maritime Collections Strategy (UKMCS) is now a leading example of museum professionals collaborating for the benefit of the public. Cited as best practice by the UK Museums, Libraries and Archives Council, the UKMCS brings together maritime museums across Britain and ensures that their collections are seen and enjoyed by more and more people. We in Greenwich have been strongly supportive of the *Life at Sea* exhibition since its inception and we are delighted to welcome it to London'.

A touring exhibition, *Life at Sea* has already travelled widely across the UK to Aberdeen Maritime Museum, the Scottish Fisheries Museum in Anstruther, Orkney Museum in Kirkwall, Hull Maritime Museum, Southampton Maritime Museum, Bristol Industrial Museum, Royal Navy Submarine Museum in Gosport. After the National Maritime Museum it will open at Fleetwood Museum, on the





Lancashire coast, on 8 May 2006. The National Maritime Museum is the penultimate venue in the exhibition tour and the only national museum to show this extraordinary collection of objects.

It runs to 23 April 2006 [St George's Day - Ed] More information can be found at www.nmm.ac.uk

35 Years in the Pool of London

This year sees the 35th anniversary of the saving of *HMS Belfast* for the nation, the first major Royal Navy ship since Nelson's *HMS Victory*.

The story starts in the late 1960s when the Imperial War Museum was looking to enhance its maritime collections and decided to acquire some relevant but suitably large exhibit as an example of naval power.

Visitors to the Imperial War Museum will be familiar with the 15-inch guns outside its main building in Lambeth Road, South London but at the time the then Director, Dr Noble Frankland, and Assistant Director Christopher Roads, struck on the idea of having a whole turret on display outside. With no battleship turret available - even *HMS Vanguard* had long been broken up - a 6-inch Cruiser turret seemed to be a practicable proposition (although how that could be transported to Lambeth remained a minor detail).

Off went a small team to Portsmouth to have a look at some of the ships "reduced to disposal". During that visit the party were invited over to *HMS Belfast*, then a floating headquarters and accommodation ship.

As they lunched with the Admiral in this stern quarters it struck them that it was entirely possible to save a *whole* ship rather than a piece of one and, newly-enthused, they set about finding a good example. Sadly, *HMS Gambia* was found to be too far

gone and *Sheffield* in the advance state of breaking. However it later became clear that *Belfast* herself was due for scrapping and wheels were set in motion.

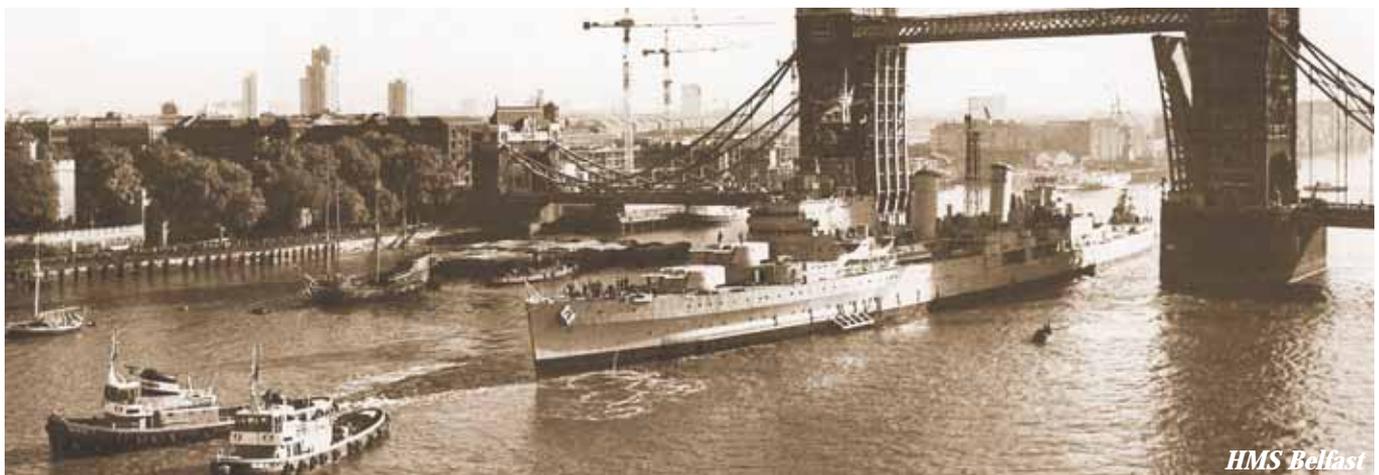
Under the chairmanship of Rear Admiral Morgan Giles (then also an MP and one of *Belfast's* last sea-going Captains) a Trust was formed and determined lobbying resulted in the Treasury agreeing to forego her scrap value and the Navy agreeing to hand her over to the *HMS Belfast* Trust.

And so it was that on Trafalgar Day, 1971 *HMS Belfast* arrived in the Pool of London. In 1978 the ship was transferred to the ownership of the Imperial War Museum and 35 years later stands as a fine example of (largely unsung) capital ship preservation. The hull is in superb condition and has benefited from occasional dry-docking, but the work goes on with a small dedicated team of highly-skilled technicians and enthusiastic staff to preserve and display this icon of early 20th century fighting power. Over 7 million visitors have made the journey across her quarterdeck and with a quarter of a million visitors a year staff still face many challenges to keep her in trim.

Anything up to 60,000 school children come onboard, some lucky enough to "Kip on a Ship", our own highly-popular sleepover programme based in a fully-restored 1950s mess deck, or to have a talk from one of our enthusiastic veterans.

With the fortuitous pennant number C35, the ship looks forward to many activities in its 35th anniversary year from "D-Day Week" to hosting a major conference for the Historic Naval Ships Association. Our highly successful Commonwealth Navies exhibition will make way for "Ghosts of Jutland" in the spring and this, plus details of events and other happenings, will be available on our website <http://hmsbelfast.iwm.org.uk>

Brad King, Director HMS Belfast



HMS Belfast

Call for bids for ICMM venues in 2009 and 2011!!

As a consequence of the change in the schedule of ICMM meetings the Executive Council (EC) invites all members to consider organizing one of the future Biennial Congresses. To be more specific, the EC encourages you to send in bids for the venues in 2009 and 2011.

Bids will have to meet the Guideline Criteria for the Selection of Future Venues for the Biennial Congresses of ICMM.

These can be obtained by sending an email to the chairman of the site selection committee, Harry de Bles (h.bles@mindef.nl or bles@marinemuseum.nl).

Unfortunately space has precluded details of PUBLICATIONS and CONFERENCES being included. Please visit the website for this information.

NEW MEMBERS are always welcome. Please contact Stuart Parnes or Tony Tibbles for details. Membership information is also available on the ICMM website.

www.icmmonline.org

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