

# MU SEA UM

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Australian National  
Maritime Museum  
Annual Report  
2021–2022



Australian Government

## Publication information

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### Correction of material errors to the 2020–21 Annual Report

On page 92, the date '15 September 20201' should read '15 September 2021'.

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### Australian National Maritime Museum

The major facilities and activities of the Australian National Maritime Museum (ANMM) are located at Darling Harbour, Sydney.

The museum opens 10.00 am–4 pm every day

(9.30 am–5 pm during NSW school holidays).

Closed 25 December.

### Online

Website: [sea.museum/](http://sea.museum/)

Blog: [sea.museum/explore/blog](http://sea.museum/explore/blog)

Facebook: [facebook.com/sea.museum/](https://facebook.com/sea.museum/)

Instagram: [instagram.com/sea.museum/](https://instagram.com/sea.museum/)

Twitter: [twitter.com/seamuseum\\_](https://twitter.com/seamuseum_/)

YouTube: [youtube.com/user/MaritimeMuseum](https://youtube.com/user/MaritimeMuseum)

### Publications

*Signals*, quarterly journal of the Australian National Maritime Museum, Nos 135–139, ISSN 1033-4688, editors Janine Flew, Dr Peter Hobbins and Randi Svensen, published September, December, March, June.

Free to Members.

### *Australian National Maritime Museum Annual Report 2020–21*,

ISSN 1039-4036 (print) / 2204-678X (online), 162 pp,

editor Dr Peter Hobbins.

### *All Hands*, e-magazine of Australian National Maritime Museum

Volunteers, editors David van Kool, Geoff Barnes, Alex Books,

Roz Gatwood, Bob Hetherington, Neale Philip and Jenny Patel,

published quarterly online.

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AUSTRALIAN NATIONAL  
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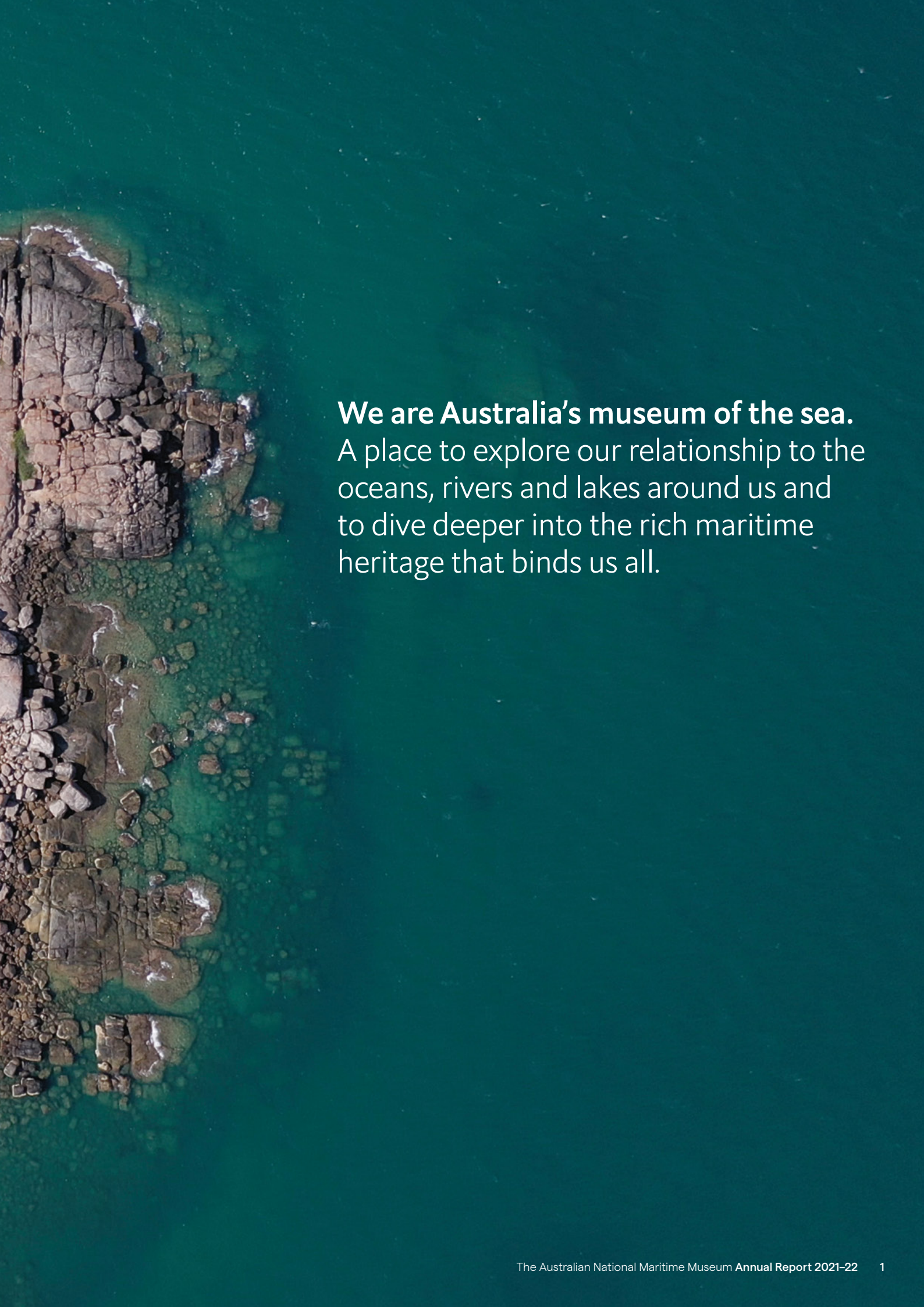
Australian National  
Maritime Museum  
**Annual Report**  
**2021–22**



Australian Government



Production still from *Dhanan Dhukarr*  
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**We are Australia's museum of the sea.**  
A place to explore our relationship to the oceans, rivers and lakes around us and to dive deeper into the rich maritime heritage that binds us all.

# 2021–22 in focus

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**2,624,198**

total engagement  
with the museum

**1,239,671**

total visitation  
onsite and offsite

**435,412**

onsite visitors

**110,497**

total ticketed  
visitation

**15,361**

ticketed interstate  
visitors

**5,766**

ticketed overseas  
visitors

**804,259**

visitors  
to travelling  
exhibitions

**61,820**

participants in  
public programs



**4,753**

onsite visits  
by students

**167,615**

social media  
engagements

**925,535**

website visits

**286,672**

student and  
teacher online  
engagements



**391**

active volunteers

**18,962**

volunteer hours

**158,736**

items in the  
National Maritime  
Collection

**72%**

collection available  
to the public




*Akarana*, built in 1888, is the museum's oldest vessel. ANMM image



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The museum's functions are set out in section 6 of the *Australian National Maritime Museum Act 1990*.

The museum leads the promotion and conservation of Australia's maritime heritage and culture. This is achieved through developing and sharing our collections, knowledge and expertise; motivating learning through research, educational programs and products; supporting community participation to retain Australia's maritime heritage; and exploring contemporary issues of public interest and maritime relevance.

## Our mission

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To lead the promotion and conservation of Australia's maritime heritage and culture by developing and managing the National Maritime Collection and delivering exhibitions and education and outreach programs.

As Australia's museum of the sea, our focus is Australian maritime history and the marine environment, including industry and trade, defence, leisure and recreation, Indigenous maritime cultures and migration.

The background of the entire page is a close-up photograph of a wooden structure, likely part of a ship's hull or a large wooden crate. The wood is light-colored with a visible grain. Several dark metal bolts and nuts are visible, some of which are part of a heavy-duty metal chain or rigging system. The lighting is bright, highlighting the textures of the wood and metal.

# Our purpose

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To collect and share unique stories about people, objects and events to engage, educate and inspire Australians about our nation's relationship with the sea.

# Our priorities

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Since its establishment in 1991, the museum has been a leader in the preservation, promotion and sharing of Australia's maritime heritage. The museum set five strategic priorities in our 2021–24 Corporate Plan to guide the museum's future direction:

Priority 1 Be renowned for compelling museum experiences

Priority 2 Strengthen our national presence

Priority 3 Harness the potential of digital

Priority 4 Sustain and grow financial support

Priority 5 Be a capable, high-performing and respected organisation

# Letter of transmittal

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Hon Tony Burke MP  
Minister for Employment and Workplace Relations,  
and Minister for the Arts  
Parliament House  
Canberra ACT 2600

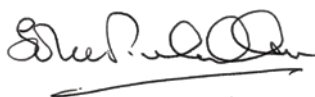
Dear Minister

On behalf of the Council of the Australian National Maritime Museum (the Council), I am pleased to present the museum's annual report for the financial year ended 30 June 2022. The Council is responsible for preparing an annual report on the museum's activities for you, the responsible Minister in accordance with section 46 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act).

This report was considered by the Council on 28 September 2022 and accepted as a fair and accurate representation of the museum's performance during the 2021–22 financial year. The report showcases the results achieved by the museum in the reporting period. Managing through the COVID-19 pandemic continued to be at the forefront of deliberations by the Council and the museum's Executive throughout 2021–22. The museum was closed from July to December 2021 and as it came out of COVID-19 restrictions, we immediately adopted a recovery plan that aimed to return to a business-as-usual approach as quickly as possible.

The challenges of the last two years will continue to affect the museum's financial circumstances. Visitor numbers remained low, with total visitation at only 1,239,671. Maintenance of our site and fleet is an ongoing issue and investment in these core facilities is essential in the near future to remain competitive with the substantial surrounding developments. The results and activities described in this report are a testament to the management, staff and volunteers of the museum who continue to weather the challenges brought by the COVID-19 pandemic. The Council thanks them for their passion and commitment.

I also acknowledge the contribution of my fellow Councillors and thank them for their diligence throughout the year. I especially thank Dr Ian Watt AC who completed his term on Council this year and I formally welcome Giselle Kapterian to Council. I would also like to thank Kevin Sumption PSM, who concluded his term as Director and CEO in February 2022, and Tanya Bush, Acting Director between February and July. I especially take the opportunity to welcome our incoming Director and CEO, Daryl Karp AM.



**John Mullen AM**  
Chair

Shipkeepers work aloft on the *Endeavour* replica. Image Marinco Kojdanovski/ANMM



# Director's highlights

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Image Matt Curnock courtesy  
Ocean Image Bank



## Highlights for the year

A record 286,672 students and teachers engaged in virtual excursions and online courses.

The exhibition *One Ocean – Our Future* (right) opened as part of the UN Decade of Ocean Science for Sustainable Development.



Launch of the Deep Dive web experience, dedicated to maritime archaeology research at the museum and featuring the wreck of HMB *Endeavour*.

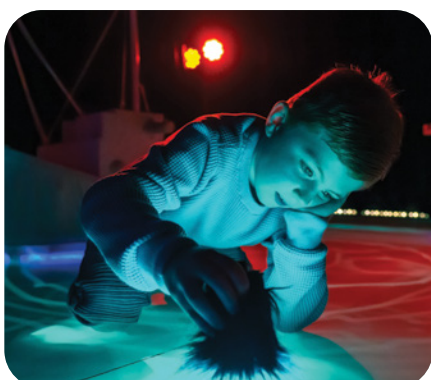
The announcement of the identification of the shipwreck of HMB *Endeavour* at Newport Harbor, Rhode Island, USA, based on a preponderance of evidence approach and 20 years of maritime archaeology research.

Excursions aboard the *Duyfken* replica provided a popular harbour sailing experience once these events recommenced in December 2021.

The new *Shaped by the Sea* gallery opened in June 2022, telling the story of Australia's deep-time history through dual narratives of contemporary Western science and First Nations knowledge.

An upgrade and refit of the museum shop to complement the refreshed foyer space.

Touring exhibitions included *Sea Monsters*, *Remarkable* and *Brickwrecks*, which reached 52 venues across regional and metropolitan Australia – an increase from 46 in 2020–21.



Major activations as part of the Sydney Festival, including *Sea of Light* (left) and *Acoustic Life of Boatsheds*.

More than 1,500 people attended National Monument to Migration unveiling ceremonies that highlighted stories of our migration experience.

*Haenyeo: The sea women of Jeju Island* presented portraits of Korean women who make their living by free-diving for seafood. Image Hyungsun Kim



2021–22 was a difficult year for the museum, with the closure due to COVID-19 between July and December 2021 substantially affecting onsite visitor numbers. This period also saw the departure of Director and CEO, Mr Kevin Sumption in February 2022, after 10 years as head of the museum.

## Galleries and exhibitions

In late June 2022, we opened the first of our new permanent galleries exploring the core idea of Australia, the island nation, shaped by the sea. This new gallery *Shaped by the Sea – Deep Time* envelops visitors in our continent’s vast history in a maritime context. It explores the creation of the Australian land mass, interpreted through the dual narratives of contemporary Western science and First Nations knowledge.

This followed a number of temporary exhibitions, including *War and Peace – The atomic bombing of Hiroshima* from June to October 2021. Developed in association with the Hiroshima Peace Memorial Museum, this exhibition concluded the World War II commemorative program ‘War and Peace in the Pacific 75’. *Sanyo Maru – A shipwreck off Arnhem Land* told the story of the Japanese pearling vessel *Sanyo Maru*. Sunk off Arnhem Land in July 1937, *Sanyo Maru* was the largest ship of the huge Japanese pearl shell fleet that comprised hundreds of divers and crew who worked and lived off the north Australian coast during the 1930s. The exhibition will tour remote and regional museums in 2023, supported by the Australian Government’s Visions of Australia program.

Upstairs in the Tasman Light Gallery, March 2022 saw *Haenyeo: The sea women of Jeju Island* conclude a year on exhibition. The life-size images by photographer Hyungsun Kim captured these Korean women as both individuals and as practitioners of an ancient tradition. This exhibition was generously supported by the Korean Cultural Centre AU and Jeju Special Self-Governing Province.

*Haenyeo* was followed by *Out of Sight Out of Mind*, running from March to June 2022. It featured panoramic underwater photographs by Christophe Bailhache, taken using the SVII camera he co-invented for Google Underwater Street View in 2011. A QR code for each image allowed visitors to explore 360 degrees around each scene on their personal device, attracting enthusiastic television coverage and audience interaction.



## Priority: Strengthen our national presence

### Case study: Shaped by the Sea – Deep Time

Australia is an island nation, shaped by the sea. Over tens of thousands of years, the sea and our inland waters have shaped this continent and sustained the many peoples who have lived here. Drawing on scientific and First Peoples perspectives, this new permanent gallery explores the deep-time view, combining millions of years of geological time and tens of thousands of years of First Nations storytelling. Connecting museum collection objects with traditional stories and voices, we weave a tapestry of experiences that inspire, intrigue and inform.

The Yidinji people are the custodians of vast knowledge of rainforests, coastlines and reefs surrounding Cairns in Far North Queensland. Their story is captured by 15 young Yidinji community members who gathered at Bramston Beach, south of Cairns, to enact the story of the ancestral stingray, Guu yu, whose powerful wings caused the sea levels above the reef to rise when traditional hunting protocols were not adhered to.

And from the east coast, the abalone shell is also a container of practical knowledge among local Yuin community members. Working with Yuin community leader Sharon Mason, the museum was fortunate to commission 65 abalone fishhooks for *Deep Time*. These artistic representations of a traditional fishing technology required many hours of skilful craftsmanship and are accompanied by a video installation depicting the manufacture of these shell hooks at Mummuga headland, north of Narooma, an important abalone harvesting site for Yuin people.

With more than 40 Aboriginal and Torres Strait language regions represented throughout the exhibition, we share a glimpse of the remarkable knowledge of Country, preserved over millennia. Pre-existing protocols, networks and relationships between Australian First Nations communities have guided our consultation, selection and placement of an outstanding range of objects, materials and knowledges. Together, they create a powerful and immersive experience.





## Touring exhibitions

The museum's touring exhibition program continues to share our maritime stories around Australia and across the globe, in spite of dramatically rising transport costs. As venues open up and recommence planning for post-pandemic conditions, demand for our exhibitions is growing around the nation.

*Remarkable: Stories of Australians and their boats* was developed in conjunction with the Australian Maritime Museums Council. It has continued to tour, travelling to 41 venues across New South Wales, Victoria, South Australia, Tasmania, Queensland and Western Australia. This banner exhibition features 12 remarkable stories of Australians and their boats, with venues encouraged to supplement the display with their own collection material and local stories. In particular, *Remarkable* speaks to inland waterways and coastal communities, ensuring outreach well beyond our major metropolitan centres.

The *Sea Monsters* exhibition continued its tour of New Zealand at the Auckland War Memorial Museum and Otago Museum, Dunedin. *James Cameron – Challenging the Deep* continued its North American tour, travelling from Durham Museum in Omaha, Nebraska, to Telus World of Science in Edmonton, Canada, then the Oregon Museum of Science and Industry in Portland, Oregon. It will continue touring in North America before returning to Australia in 2024.

*Sea Monsters* will continue touring North America until 2024. ANMM image

## USA Bicentenary program

The announcement in February 2022 that the museum's maritime archaeologists had identified the wreck of the *Lord Sandwich* transport (formerly His Majesty's Bark *Endeavour*) in Newport Harbor, Rhode Island, was the culmination of more than a decade of expeditions and research supported by the USA Bicentennial Gift Fund (the Fund). The Fund will continue to support further investigation and strategies to secure, preserve and interpret this globally significant wreck site.

*One Ocean – Our Future*, sponsored by the Schmidt Ocean Institute, opened in December 2021 and is the museum's first major exhibition dealing with climate change and its effect on natural and cultural marine environments. It features previously unseen wonders of the ocean, recorded in high-definition moving footage as RV *Falkor* circumnavigated Australia in 2020. The voices of witnesses to climate change – ranging from Alaska to Gippsland, from Russia to the Torres Strait – bring home the impacts of global warming on our maritime world. The museum worked closely with research scientists at the Massachusetts Institute of Technology Media Lab to create a gesture-controlled interactive 3D virtual aquarium, where visitors can examine virtual 'living' specimens of species recorded on RV *Falkor*'s expeditions. The exhibition is aligned with the United Nations Decade of Ocean Science for Sustainable Development, and includes a display of artefacts of ocean science research and technology from the past two centuries.

Developed as part of the War and Peace program, the documentary film *Clash of the Carriers – Battle of the Coral Sea* is now shown at the Townsville Maritime Museum and at the Naval History and Heritage Command National Museum of the US Navy, Washington DC, USA. Also part of the program, the documentary film *Dark Victory: Operation Jaywick, Singapore 1943* and 3D virtual experience on board MV *Krait* are part of the permanent display at the National Museum of Singapore and Changi Chapel and Museum in Singapore.

## Programs and site activation

Building strong relationships with external and internal stakeholders is critical to success. These relationships allow the museum to broaden its reach by partnering with key stakeholders to deliver unusual and creative programming. These partners have included Destination NSW, *Vivid Sydney*, Place Management NSW, City of Sydney, Blacktown Arts, Settlement Services International (SSI), Sydney Festival, Korean and Chinese cultural centres, Westfield Bondi Junction, Big hART, Noakes Group, The Cook Society, Ocean Lovers Festival and NRMA Tourism.

*Sea of Light* from Patch Theatre was a large-scale, light-based installation targeting family audiences. It filled the Lighthouse Gallery from late December 2021 until the end of January 2022. Included in the Sydney Festival, this event introduced early learners and families to the beauty and intrigue of our oceans, attracting over 8,000 visitors.

SSI works with the museum to provide opportunities to strengthen the national migration story and build awareness of the experiences of newcomers to Australia. In March, the museum hosted SSI's New Beginnings Festival. With over 3,000 people in attendance over the day, the museum welcomed a showcase of craft and clothing stalls, food outlets, a family hub area and internationally renowned musicians.

Our vessels provide unique and surprising locations for activations, enticing audiences to enjoy bespoke activities that showcase the history and delights of sailing. Sydney Harbour sailing tours on *Duyfken* and high teas on *SY Ena* were consistently popular. Interactive events such as *Murder Mystery at Sea* engaged audiences with *HMAS Vampire* in a fun and accessible way.

Finally, the museum's regular family programs continue to educate and stimulate audiences of the future. Programs such as Mini Mariners, Kids on Deck, Stroller Tours and Ocean Lab provided year-round, hands-on, interactive and immersive activities. They are specifically targeted at attracting audiences at the commencement of their journey of discovery within museums.



## Priority: Be renowned for compelling museum experiences

### Case study: *Acoustic Life of Boatsheds* – connecting places, partnerships and audiences

Once a formidable working harbour, Port Jackson and its upper reaches have changed significantly over the past three decades. Sydney Harbour is now largely a recreational arena, and many unique and original boatsheds can easily be overlooked. These sheds are often sentinel shapes on the horizon or the high-water mark, watching as life changes around them. Bastions of time, space and purpose, boatsheds can reveal the invisible stories of the people – shipwrights, apprentices, labourers and artisans – who carry on their working lives in these unassuming spaces.

*Acoustic Life of Boatsheds* invited leading composers, musicians and artists to celebrate these architectural embodiments of maritime culture by reimagining them for new audiences.

Setting off from the museum, *Acoustic Life of Boatsheds* was a nautical adventure that saw boatsheds around Sydney Harbour transformed into sublime venues for live musical performance. In partnership with Noakes Group, audiences embarked on a three-hour round trip, encountering working shipyards and weathered boatsheds west of the Sydney Harbour Bridge.

Travelling aboard vintage ferries, guests visited locations normally closed to the public, including the boatsheds of Me-mel (Goat Island), Lavender Bay and the eclectic working sheds of the Sydney Heritage Fleet in Rozelle. Each place was reinterpreted by musicians, exploring its unique character, purpose and paraphernalia. At each location, audiences enjoyed new site-specific music composed by musicians, sound artists, shipwrights and boatbuilders.

*Acoustic Life of Boatsheds* was created by Big hART, Australia's leading arts and social change company, in partnerships with Noakes Group and Sydney Heritage Fleet and was part of the Sydney Festival.



**Top** *Wreck Seeker* is a gamified learning platform designed to align with aspects of the Australian curriculum. ANMM image

**Bottom** Monster fun during the winter school holidays. Image Marinco Kojdanovski/ANMM

## Education and outreach

The year 2021–22 offered both opportunities and challenges for the museum's education program. While it began with students in lockdown and learning from home, the year ended with extremely strong demand for 'real', interactive onsite programs. In the middle of this transition, the Education team reformed as a stronger unit, featuring two new roles aimed at bolstering our lifelong learning programs and digital outreach to students.

The museum enjoyed a big year in digital education, with the launch of our third, most ambitious online game yet: *Wreck Seeker*. Players research, seek out and explore the final resting places of six semi-fictionalised wrecks from Australian and international waters. *Wreck Seeker*, developed over three years, is a gamified learning platform with a direct focus on helping teachers to explain, develop and refine student historical skills in line with the Australian curriculum.

The game's excellence was recognised in the 2022 Australian Museums and Galleries Association (AMAGA) Awards, receiving a Highly Commended award in the hotly contested Interpretation, Learning and Audience Engagement category.

This year also saw *The Voyage* interactive game attract its millionth player, a tremendous milestone for the museum. Audience research undertaken by the museum confirms that ocean science is a topic of overwhelming interest for teachers. Onsite, the education program enveloped two new primary school programs encouraging students to understand the value of healthy marine ecosystems and how their own actions will help secure a sustainable future. Both programs were the outcome of strong partnerships developed with the Seabin Project and the University of Technology Sydney. The final months of the financial year saw students return to the museum in numbers not seen since 2019.



## Priority: Be a capable, high-performing and respected organisation

### Case study: Reaching young Australians – the Ocean Decade

The museum is connecting ocean science and sustainability with students through a suite of onsite and digital education programs. These initiatives connect students to the past, present and future of our oceans. In doing so we cement our commitment to the United Nations Decade of Ocean Science for Sustainable Development, ensuring that the museum remains a vital part of the nation's education landscape.

The museum partnered with two underwater technology companies to procure small fleets of underwater remotely operated vehicles (ROVs). The result has been a world-first public program that puts leading-edge underwater technology into the hands of students and museum visitors. Participants explore beneath the surface of Sydney Harbour, experience our heritage fleet from below and understand the design concepts that allow ROVs to glide effortlessly through the water.

This year the museum launched two new onsite programs, 'Ocean Plastic – You are the Solution' and 'Plankton Superpowers'. The first is a collaboration with the Seabin Project, with students analysing a Seabin 'catch' to understand the sources of marine pollution. Plankton Superpowers also takes advantage of the museum's waterfront precinct to explore the beauty, diversity and importance of plankton for ocean health. Students catch their own plankton samples from the wharf and dive into a microscopic world buzzing with activity. Both programs are supported by virtual excursions to ensure that all students across the country can enjoy access.

While science programs have long featured at our museum, ocean health and sustainability are increasingly at the forefront, reflecting the growing awareness of the critical role that our oceans play in moderating the health of our planet.





## Priority: Harness the potential of digital

### Case study: Deep Dive – Digital immersion

Deep Dive is an innovative web experience dedicated to 20 years of maritime archaeology research at the museum. This website was launched in February 2022 and coincided with the museum's announcement that the shipwreck of His Majesty's Bark *Endeavour* had been positively identified in Newport Harbor, Rhode Island, USA.

Deep Dive was created by the museum's new Digital Engagement and Insight team as a central hub for users to visit, and revisit. Using immersive video, animation, underwater footage, and photogrammetry data sets, we provide access to an underwater world that few Australians have access to, enhanced through our storytelling approach.

The homepage features a creative animation of HMB *Endeavour* being scuttled in 1778 in Newport Harbor. Users are taken on a journey with the museum's maritime archaeologists, Dr James Hunter and Kieran Hosty, highlighting research and underwater GoPro footage that has not been released to the public.

Our announcement that the *Endeavour* shipwreck had been identified created unprecedented broadcast and social media reach. Deep Dive not only provided media-ready content, videos and animations, but the web platform held up under the massive global demand that touched an estimated 6 billion views. When tens of millions of visitors converged on the museum's website seeking further information, our stories and sources were ready.

The museum's top-performing Facebook post this year was the *Endeavour* announcement, peaking at a reach of 209,468 views, with 4,304 reactions, 572 comments and 389 shares. Our most popular video on YouTube over the last year was 'Finding *Endeavour*' at 23,000 viewers.

Museum marine archaeologist Dr James Hunter photographs a historic cannon in Robe, South Australia. Image Heather Berry/Silentworld Foundation



## Digital engagement and insight

The newly formed Digital Engagement and Insight team designs and builds innovative and immersive ways to share stories. These experiences put the user at the heart of the experience, both online and onsite. Existing and emerging technologies are being used to create unique, innovative and accessible ways to allow audiences to experience stories.

The first digital experience published by the team, in collaboration with the museum's maritime archaeologists, is *Deep Dive*: [www.sea.museum/deepdive](http://www.sea.museum/deepdive). This new approach to gathering multiple years of research and future stories into a centre for all content has also been applied to the museum's other content pillars.

To achieve this outcome, the Digital team has built a new-technology web platform to enable immersive and engaging ways for audiences to connect with content and digital experiences. The second experience to be built in this new technology is the online version of *Shaped by the Sea – Deep Time*, which features as the first story in the Indigenous web experience, *Garigarang Garigaru (Saltwater Cloud)*. This is a cross-disciplinary project developed with the museum's Knowledge, Education, Registration and Communications teams, as well as Indigenous community involvement. The Digital team has introduced a co-design methodology for all product which enables digital skills development, ideation sharing and a collaborative process to design better visitor experiences.

## Publications, fieldwork, curatorial and library

The museum's flagship publication, *Signals*, continued to be a key point of contact for our members during the enforced museum closures of 2021–22. As always, four issues were delivered, including a 'bumper' 100-page Christmas edition in place of the typical 80-page extent. Content ranged from artist-crafted ceramic homes for penguins to an archaeological overview of the nationally significant Barangaroo boat.

Maritime archaeology fieldwork was largely curtailed by the pandemic, although in 2022 two expeditions were mounted to South Australia to locate and document two discrete colonial shipwrecks, *South Australian* and *Koning Willem de Tweede*. More prominently, identification of the HMB *Endeavour* shipwreck in Newport Harbor, Rhode Island, entailed a substantial research and reporting effort. This scientific work was followed by intense and sustained global media interest in the story, as well as presentation of the data at the prestigious 7th International Congress for Underwater Archaeology in Helsinki, Finland, in June 2022.

In 2021 a new online talk series was launched. 'Beneath the Surface' offered varied formats, including presentations, conversations and panel discussions to address a wide range of maritime topics, including unauthorised immigration, quarantine, troop transports, green energy, Sydney's Aboriginal maritime cultures and an enduring favourite – RMS *Titanic*. The curatorial team also provided presentations and tours for many scholarly and community audiences via symposia, stand-alone talks and visits to the museum. Their research also appeared in peer-reviewed academic journals and in general magazines, ensuring that the many objects, collections and stories held by the museum continue to reach new audiences.



## Priority: Sustain and grow financial support

### Case study: A bridge across time – enhancing the National Maritime Collection

This year saw two remarkable additions to the National Maritime Collection. Both are perfect objects to mark our 30th year and to celebrate the generosity of our community.

In 2010, Norman Banham completed the construction of an intricate mechanical timepiece – a replica of the 18th-century H1 sea-clock created by British horologist John Harrison. The original H1 was pivotal in solving the challenge of finding longitude. This timepiece had to combat the actions of the rolling seas – alongside fluctuations in temperature, moisture and weather – over long distances and across wide latitudes. Harrison's fourth iteration of his mechanical timepiece was successfully trialled by James Cook on his second Pacific voyage in 1772–75.

More than two centuries later, Mr Banham set himself the task of building the entire set of four mechanical timepieces developed by Harrison. Over 20 years, this former scientific instrument maker from Mount Stromlo Observatory crafted the set of four replicas. The Banham replica H1 comprises 1,440 delicately calibrated moving components in brass and steel, with wooden elements in *lignum vitae* and oak.

Mr Banham donated the exquisite working replica H1 timekeeper to the museum's collection in 2021. It is now on display in the museum, where it sparks conversations about concepts of time, place and space, in dialogue with Australia's First Nations knowledges.

The second highlight object acquired for the collection this year is a large watercolour of the Sydney Harbour Bridge painted in 1924 by leading British architectural artists Cyril Arthur Farey and Graham Dawbarn. The watercolour was held for many years in the English offices of Dorman Long and Co, the steel production company that built the Sydney Harbour Bridge.

The watercolour features the pride of the Royal Australian Navy, HMAS *Australia* (I), alongside the vigorous movement of commercial shipping. The bridge's pillars also served as monuments to the fallen of the Great War, being built from the same *Moruya* granite as the city's 1927 Cenotaph. Farey clearly understood these powerful ties, especially in the aftermath of Australia's enormous wartime sacrifice.

The acquisition of this important work was purchased with the support of our members and donors to the Australian National Maritime Museum Foundation. It will be conserved and prepared for display in our Sydney Harbour Gallery.



Valerie Taylor AM (pictured with her late husband, Ron) has made a major donation to the museum of thousands of images, as well as cameras and other equipment. Image ANMM Collection ANMS1456[144]



## National Maritime Collection

The digitisation of the collection continues to be a priority, with 6,836 objects digitised in the past financial year. This progress has resulted in 18,318 new high-resolution images being created. A focus has been on the digitisation of the significant acquisition of the Ron and Valerie Taylor archive of an estimated 10,000 photographic slides. This extensive archive spans the course of the couple's career and will prove to be an invaluable resource for global environmental and archaeological research. Overall, there are now 116,672 objects published online, equating to approximately 71% of the National Maritime Collection.

Over the past financial year, 4,994 objects were accessioned into the National Maritime Collection. This material, ranging from ephemera to paintings, has been digitised to a publishable standard and reflects new expectations for image and data quality.

Significant acquisitions into the National Maritime Collection during the reporting period were the watercolour painting of the Sydney Harbour Bridge, completed in 1924 by Cyril Farey and Graham Dawbarn, and the working Banham replica of the 18th-century Harrison chronometer H1. The many other objects acquired over 2021–22 continue to reflect the diverse cultures and historical moments collected by the museum. They include maps associated with Royal Australian Navy interceptions of Vietnamese refugee vessels, a collection of photographs documenting the operation of Royal Navy airships during World War I, a brass ship's log,

photographs of tug operation and industrial development in Sydney Harbour, and an image of MV *Krait* that was used in the 1981 television program *This is Your Life*, which featured the vessel and was signed by many survivors of Operation Jaywick.

Improving access to the National Maritime Collection continues to be a priority. This ongoing project involves the refining of object-related data, with the focus remaining on enhanced searchability for all users. Additional search terms, improved titles and edited object information continue to be improved. Additional projects relating to the management and access to the National Maritime Collection include ongoing rehousing efforts to utilise storage space where possible, and a project to digitise all audio-visual content on at-risk media such as magnetic tapes and optical discs.

The success of this year is due to the work of many – we'd like to acknowledge Council, our advisory boards, and especially our staff and volunteers for their unwavering commitment and professionalism in sharing their passions for our ocean and maritime history with our visitors.

**Tanya Bush**  
Acting Director  
February to July 2022

**Daryl Karp AM**  
Director and CEO  
June 2022 to present

# Performance statement

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# Results for 2021–22

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## Analysis of results and overall performance against purpose

Implementation of the 2021–24 Corporate Plan directly contributed to the achievement of our purpose and Portfolio Budget Statement (PBS). Our purpose was achieved through a single outcome set out for the museum in the PBS 2021–22 as Increased knowledge, appreciation and enjoyment of Australia’s maritime heritage by managing the National Maritime Collection and staging programs, exhibitions and events. We delivered a program for the management of maritime heritage that includes a variety of educational and engagement programs, exhibitions and events focusing on Australia’s maritime heritage.

Overall performance against targets and related Corporate Plan priorities in 2021–22 aligned with two key performance measures:

- 1 Engage, educate and inspire** – continue to increase engagement with national and international visitors through innovative exhibitions and programs that are accessed in a variety of ways.
- 2 Collection share and digitise** – continue to build and maintain a rich national collection for current and future generations of Australians to enjoy and learn from.

The COVID-19 pandemic continued to significantly constrain performance throughout 2021–22. With the closure of the museum site from June to December 2021, museum engagement performance remained low overall for the reporting period. The disruptions and challenges of the year created uncertainty and challenges in areas such as revenue generation, visitation numbers and staff wellbeing.

*Acoustic Life of Boatsheds* revealed these working spaces of Sydney Harbour through specially commissioned musical performances.  
ANMM image



A lower deck of the *Endeavour* replica is fitted out in 18th-century style, offering an engaging experience for visitors. ANMM image

## Engagement

### Methodology

Total visitation is calculated by aggregating paid and unpaid onsite visitation to the museum and visitation to the museum's offsite exhibitions and programs, including voyaging. Total participation in organised school programs is the aggregate of onsite, offsite and online participation by students and teachers. Note that the higher than usual engagement figure for 2019–20 was a result of the museum's *Encounters 2020* project.

### Analysis

Total engagement figure of 2,624,198 was below target and indicates that the museum continues to be significantly affected by the COVID-19 pandemic, with lockdowns and restrictions on domestic and international travel reducing visitation well below targets and previous years.

Total visitation was down by 10.4% on target, and reduced onsite visitation flows through to website visitation. However, the media, social media and digital reach of the museum was buoyant, especially when the museum announced the identification of the shipwreck of HMB *Endeavour* in February 2022.

While COVID-19 lockdowns limited onsite school visits and public programs, a notable achievement was an overall above-target result for student participation, driven by our online education strategies. Important collaborations with Australian Broadcasting Corporation (ABC) Education, plus the launch of our new online educational games (*Cook's Voyages* and *Wreck Seeker*), fed into home-learning activities run by schools around Australia. These initiatives drove an overall result that was 131% above target.

Engagement					
	Target	Actual			
	2021–22	2021–22	2020–21	2019–20	2018–19
Total visitation	1,384,280	<b>1,239,671</b>	1,145,715	1,852,771	2,107,611
Visits to the website	1,821,036	<b>925,535</b>	1,651,580	1,716,504	1,146,980
People engaged with social media	613,908	<b>167,615</b>	598,525	487,157	NR <sup>1</sup>
Students participating in school learning programs	125,776	<b>291,377</b>	164,365	69,886	30,747
Total engagement	3,945,000	<b>2,624,198</b>	4,332,274	7,556,048	3,286,598

1 NR = not reported



*Sydney Harbour Bridge*, watercolour by Cyril Farey and Graham Dawbarn, 1924. ANMM Collection 00056191 Supported by the ANMM Foundation. Image Jasmine Poole/ANMM

## National Maritime Collection

### Analysis

The museum remains a trusted custodian of the National Maritime Collection with a total of 158,736 objects in the collection at 30 June 2022. This figure included 157 acquisitions and 4,994 accessions during this reporting period, both well above target levels and due to the major donation of over 9,000 images by Valerie Taylor AM. Other significant items acquired this year include the purchase of the Cyril Arthur Farey watercolour of the Sydney Harbour Bridge and the donation by Mr Norman Banham of an H1 chronometer replica.

National Maritime Collection					
	Target	Actual			
	2021-22	2021-22	2020-21	2019-20	2018-19
Number of acquisitions	80	<b>157</b>	338	122	133
Number of objects accessioned	1,000	<b>4,994</b>	833	711	1,099
% of the total collection available to the public	70.00%	<b>72.00%</b>	71.45%	71.14%	69.36%

	Actual at 30 June			
	2022	2021	2020	2019
Total number of objects in the National Maritime Collection	<b>158,736</b>	150,564	149,559	148,480

# Be renowned for compelling museum experiences

# 1

**Our ambition is to deliver exciting and immersive programs and initiatives to leverage our harbourside location as Sydney's outdoor museum.**

As a national social history museum, we will collect and share unique stories about people, objects and events related to all aspects of Australia's maritime history and the marine environment, including industry and trade, defence, leisure and recreation, Indigenous maritime cultures and migration. We will support Australia's contribution to the UN Decade of Ocean Science for Sustainable Development. As an island nation, we will continue to explore how the sea shapes our national identity from First Nations, settler and migrant perspectives.

We will make our unique collection and vessels, harbour-side location and our passionate staff and volunteers central to delivering immersive and compelling experiences to attract new and repeat visitors.

We will welcome local, regional and interstate visitors, as well as international tourists as travel restrictions ease. We will consider opportunities to activate the outdoor precinct through festivals and participation in the night-time economy. We will continue to deliver an onsite school program focused on the curriculum to educate and inspire the next generation of Australians.

## Expected outcomes

- Museum programs, exhibitions and events are contemporary, accessible and engaging.
- The museum is a must-visit attraction for Sydneysiders and regional and interstate visitors.
- The museum precinct offers high-quality services and facilities visitors expect.

## Performance criterion

The key performance measure for being renowned for compelling museum experiences is onsite visitation and satisfaction:

- visits to the museum
- visitors who were satisfied or very satisfied
- onsite visits by students as part of an organised educational group.



Singer Tina Bangel and guitarist Nono from the Filipino community perform during a National Monument to Migration unveiling ceremony. Image Marino Kojdanovski/ANMM

## Onsite visitation

### Analysis

Onsite visitation was 435,412 against a target of 431,136. The conservative target was adopted in anticipation that COVID-19 would continue to significantly constrain visitation. The hoped-for recovery in visitation stalled with the museum closed from July to December 2021. NSW Government Dine and Discover vouchers provided substantial revenue, accounting for approximately 30% of admission ticket revenue. Visitation over the April school holiday period was strong and reflected a general spike in consumer confidence. As a result of Australian Government international travel restrictions to limit the spread of COVID-19, visitation by international tourists remained exceptionally low. The museum conducted COVID-19 safe public programs for 61,820 people, well ahead of a modest target.

In March we were once again able to host a successful National Monument to Migration unveiling ceremony, adding another 1,281 names to the monument and bringing the total number of names on the monument to over 30,000 from over 200 countries. The unveiling was attended by 1,500 people, with many more online. The event was held in partnership with Settlement Services International and Multicultural Australia.

Visitor satisfaction was ahead of target, at 93%. From a survey of 384 people, 358 were satisfied or very satisfied with the museum experience. Our vessels continue to provide unique and compelling experiences to the public. Sailing was restricted due to COVID-19, and planned voyages by *Endeavour* were regrettably unable to proceed. However, the second half of the year saw Sydney Harbour sailing tours on *Duyfken* and high teas on *SY Ena*. Interactive events such as Murder Mystery at Sea engaged audiences with *HMAS Vampire* in a fun and accessible way.

Onsite visitation					
	Target	Actual			
	2021–22	2021–22	2020–21	2019–20	2018–19
Total number of onsite visitors to the museum	431,136	<b>435,412</b>	407,924	916,579	1,018,019
Number of paid onsite visitors to the museum	95,160	<b>110,497</b>	104,091	202,310	236,832
Number of unpaid onsite visitors to the museum	335,976	<b>324,915</b>	303,833	714,269	781,187
Number of international visitors to the museum	5,766	<b>59</b>	27	64,607	89,329
Number of people participating in public programs	35,616	<b>61,820</b>	27,590	34,577	43,717
% visitor satisfaction	90%	<b>93%</b>	91%	94%	98%

## Exhibitions

### Analysis

The impact of COVID-19 and museum closure is reflected in a reduction in the number of exhibitions offered compared to previous years. The major temporary exhibitions in 2021–22 included *Wildlife Photographer of the Year*, *Sanyo Maru – A shipwreck off Arnhem Land*, *Out of Sight*, *Out of Mind*, *Mariw Minaral (Spiritual Patterns)*, and *Haenyeo: The sea women of Jeju Island*. *One Ocean – Our Future* opened in the North Gallery as part of the museum's ongoing commitment to the UN Decade of Ocean Science for Sustainable Development.

Our submarine HMAS *Onslow*, below-deck visits on the *Endeavour* replica and HMAS *Vampire*, Cape Bowling Green Lighthouse and the 3D cinema remained closed for visitors for the majority of the reporting period. *Action Stations* provided visitors with restricted top-deck access to the museum's naval vessels, HMAS *Onslow* and HMAS *Vampire*, subject to COVID-safe operations. Paying visitors could also visit the top deck of the *Endeavour* replica, which was berthed at the museum throughout the year. The other vessels in the museum's floating collection could be observed by all visitors from the museum's wharves.





Exhibitions				
	Actual			
	2021-22	2020-21	2019-20	2018-19
Onsite exhibitions	13	18	32	31
Major exhibitions	6	6	6	7
Minor exhibitions	7	12	20	13
Rooftop projections	4	2	5	11



*Mariw Minaral (Spiritual Patterns)* presents artworks by renowned Torres Strait Islands artist Alick Tipoti. ANMM image

# Strengthen our national presence

# 2

**Our ambition is to increase access to our objects, exhibitions and programs across Australia.**

We are committed to engaging, inspiring and educating Australians wherever they are. We have a long history of collaboration, touring exhibitions and outreach programs with regional museums across Australia. We will also grow our grants program to provide more funding and specialist in-kind support. We will expand our touring and digital outreach strategies to expand our reach. A business case will be developed for tall-ship refitting and for touring our unique replica vessels *Endeavour* and *Duyfken* to regional Australia.

Offsite visitation				
	Actual			
	2021–22	2020–21	2019–20	2018–19
Number of travelling exhibitions	12	18	16	20
Number of exhibitions in Australia	7	11	11	18
Number of venues in Australia	20	46	64	82
Number of exhibitions overseas	5	7	10	6
Number of venues overseas	7	15	17	12

Australian touring exhibitions									
Touring exhibitions in 2021–22	NSW	QLD	NT	WA	SA	VIC	TAS	ACT	Total
Total number of venues (flat-pack exhibitions)	13	8	0	6	7	7	5	0	46
Number of venues (other touring exhibitions)	1	0	1	3	0	0	1	0	6
<b>Total</b>	14	8	1	9	7	7	6	0	<b>52</b>



## Offsite visitation

In 2021–22 there were 804,259 offsite visitors to the museum’s travelling exhibitions in Australia and overseas. This is up from the total of 737,791 for 2020–21, but was below the target of 953,144 due to the ongoing disruption caused by COVID-19 related lockdowns, travel bans and freight delays.

Offsite visitation contributed over 65% to the museum’s total visitation this year.

This year the museum toured 12 exhibitions to 27 venues. Seven exhibitions toured to 20 venues in Australia and five exhibitions went to seven overseas venues in the United States, Singapore and New Zealand.

Highlights of the museum’s touring program in 2021–22 include:

- *Remarkable: Stories of Australians and their boats*, developed in conjunction with the Australian Maritime Museums Council, travelled to 41 venues across New South Wales, Victoria, South Australia, Tasmania, Queensland and Western Australia.
- *Sea Monsters* at the Auckland War Memorial Museum and Otago Museum, Dunedin, New Zealand.
- *James Cameron – Challenging the Deep* continued its North American tour in the USA and Canada.
- *Dark Victory – Operation Jaywick*, virtual tour, National Museum of Singapore.
- *Brickwrecks – Sunken ships in LEGO® bricks*, Western Australian Maritime Museum, and Western Australian Shipwrecks Museum, Albany.
- *Through a Different Lens – Cazneaux by the water*, regional NSW.

### Expected outcome

- Greater understanding of maritime heritage and culture across Australia.

### Performance criterion

The identified key measures of performance are:

- number of offsite visits to the organisation
- number of students participating in offsite programs.

A LEGO® model of the Swedish ship *Vasa*, which sank in Stockholm Harbour on its maiden voyage in 1628. Image Rebecca Mansell, Western Australian Museum

## Maritime Museums of Australia Project Support Scheme (MMAPSS)



The museum continues to collaborate with other maritime museums and consolidate its position as a national leader in maritime heritage through the management of the Maritime Museums of Australia Project Support Scheme (MMAPSS). This scheme provides grants and internships to museums and organisations, to help preserve or display objects of national and historical maritime significance. It also supports staff or volunteers from remote or regional organisations to spend time learning specific skills and making valuable connections.

**Note:** See Appendix 1 for details of the grants awarded.

The MMAPSS scheme sponsors staff and volunteers from remote and regional organisations to visit the museum to learn specific skills and make professional connections. Image Marince Kojdanowski/ANMM



# Harness the potential of digital

# 3

**Innovative digital experiences underpin all of our activities, from our storytelling to day-to-day operations, and are central to the visitor and audience experience.**

We will continue to invest in and develop our information technology systems, and will increasingly focus on the development and sharing of digital and new media content and products to engage, educate and inspire Australians wherever they are. This approach is not a replacement for physical access to onsite museum collections, but an opportunity to enhance and deepen knowledge and experiences and reach communities across regional Australia. We will build on our success with educational games and television content, and strategically digitise our collections. We will experiment with a digital-first approach, using audience engagement to help design and deliver compelling exhibitions and programs.

## Online visitation

There were 925,535 online visitors and 167,615 social media engagements this reporting period. There is a strong correlation between intention to visit and website visitation, with 65% of web visits from Sydney residents seeking information on museum activities. The first digital experience published by our new Digital Engagement and Insights team was Deep Dive, to showcase our maritime archaeology. This new web platform creates an immersive and engaging way for audiences to connect with content and digital experiences. Deep Dive takes online audiences on a journey of underwater discovery with the museum's marine archaeologists and features a creative animation of HMB *Endeavour* being scuttled in the USA in 1778.

The launch of the website coincided with our announcement that the shipwreck of HMB *Endeavour* had been identified in Newport Harbor, Rhode Island. This announcement saw an unprecedented broadcast and social media reach, with a corresponding increase in website traffic by 350%.

### Expected outcomes

- Digital content engages, educates and inspires new and expanded audiences.
- Digital access to the national maritime collection grows.

### Performance criterion

The key performance measures are:

- visits to the museum website
- social media engagement
- number of students/teachers engaging with virtual excursions and online courses.

*The Voyage* and other digital games are part of a curriculum-aligned range of programs for both onsite and offsite learning. ANMM image



## Student online engagement

A total of 291,377 students participated in onsite, offsite and online learning programs this year. Of these, 286,672 were through online courses and virtual excursions. The digital education strategy that had previously been initiated saw the museum ready to meet an increased demand for our online educational programs as students learned from home. Student online participation was via the museum website and ABC Education partnership. This year the museum launched its third online educational game, *Wreck Seeker*, which helps teachers to develop students' historical skills in line with the national curriculum. *Cook's Voyages* and *The Voyage* remained popular, with the latter game having now attracted over a million visitors.

## Collection digitisation and online accessibility

### Analysis

The museum continues to make the National Maritime Collection available to the public through exhibitions and loans, as well as providing access to digital images and information about objects in the collection. At 30 June 2022, there were 115,316 objects available online. There were 32,285 visitors to the online collection this year with 150,817 page views.

At 30 June 2022, 65% of the objects in the National Maritime Collection had been digitised. This result was above target and up from past years. The priorities of digitisation are determined by the museum's digitisation strategy. All high-value items and new acquisitions have been digitised. Work is now also focused on enhancing searchability of the collection online.

## Social media

The establishment of a new social media working group led by the Digital Engagement and Insight Team has created a museum-wide collaborative approach to social media resulting in more diversity of content. Staff across the Digital, Communications, Knowledge, Conservation and Programs teams all provide content to increase the museum's engagement and reach on social media. The total of people engaged with our own social media channels was 167,615. Social media insights for our broader social echo include:

- total posts: 553, up by 350%
- total impressions: 12.9 million, up by 189%
- total video views: 553,000, up by 390%
- total engagements: 411,000, up 131%
- links back to website: 92,900, up by 126%.

Offsite visitation					
	Target	Actual			
	2021–22	2021–22	2020–21	2019–20	2018–19
Percentage of total collection available to public	70%	<b>72%</b>	70.29%	70.28%	68.14%
Percentage of the total collection digitised	61%	<b>65%</b>	62.44%	61.65%	61.23%

# Sustain and grow financial support

# 4

**We will operate efficiently and diversify our revenue sources to support our purpose-aligned activities.**

We anticipate the gradual improvement of admission, venue and retail revenues as the wider economy recovers. Financial benefits will also flow from our strategies to deliver compelling experiences and to harness the potential of digital. The museum was encouraged to adopt an entrepreneurial outlook when it was established 30 years ago. We will continue to explore new commercial opportunities, and adapt our business model and operations, to deliver on our purpose and priorities, in the most effective, efficient and sustainable manner.

## **Analysis**

Self-generated revenue was \$8,076,000, which is well below previous years' totals. The financial impacts of COVID-19 will progressively reduce but are expected to continue for some time. The impact of the closure of Harbourside centre adjacent to the museum at Darling Harbour for redevelopment is expected to provide further challenges for the museum in the next five years.

Most self-generated revenue items were severely affected by the ongoing restrictions of COVID-19, including the loss of international visitors, in comparison to previous years' results. The last quarter produced a strong result for visitation and the museum is optimistic this trend will continue into 2022–23. Revenue from admissions for Quarter 4 was \$867,000, which was over 30% above the conservative target of \$658,000. The NSW Government's Dine & Discover voucher program provided 30% of this revenue. Purchased visitor tickets for Quarter 4 were 48,590, which compares favourably to 37,793 for the same period in 2018–19. The launch of our new retail space in March 2022 coincided with this increased visitation.

## **Expected outcome**

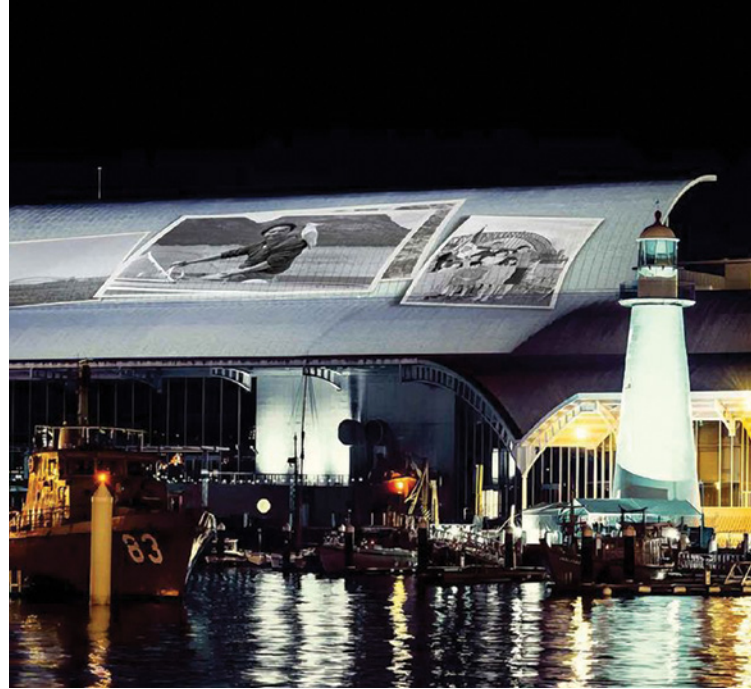
- A financially sustainable, effective and efficient organisation.

## **Performance criterion**

The key measures of performance are:

- actual own-source income aligned to Portfolio Budget Statement target.





The fourth quarter also saw strong results for the National Monument to Migration, with re-activated relationships, campaigns and programs following the uncertainty of the last two years. The unveiling ceremony on 20 March 2022 reconnected us with our partners and gave a considerable boost to fundraising.

We have continued our corporate partnerships with organisations such as Port Authority of NSW, Nova Systems, SBS Broadcasting, Schmidt Ocean Institute and the Embassy of the Kingdom of the Netherlands.

The Australian National Maritime Museum Foundation continued fundraising partnerships and relationships for the museum. The Chairman's Circle program recognises the important contribution that our key donors make to the museum. We have been fortunate to have the support of our many generous individual donors and supporters. Highlights have included funds donated by Dr David and Mrs Jennie Sutherland towards the maintenance of SY *Ena*, support from the Sid Faithfull and Christine Sadler Program for production of the multimedia installation *Dhaṇaṇ Dhukarr*, and the donation of the highly significant replica H1 clock, valued at \$400,000, by Mr Norman Banham.



**Top** Rooftop projection *Across the Seas: Migration to Australia 1940–70*. ANMM image

**Bottom** Two of our generous donors, museum Ambassador Christine Sadler and Honorary Fellow and current Foundation director Peter Dexter AM, in The Mulka Project's *Dhaṇaṇ Dhukarr*. ANMM image

# Be a capable, high-performing and respected organisation

# 5

**We will build and support contemporary professional systems and practices to enable our employees and volunteers.**

Enhancing staff wellbeing and development opportunities, retention and succession strategies and internal communications will be critical to achieving our planned outcomes. These approaches will leverage the professionalism, commitment and diversity of our employees and volunteers. We will also monitor and respond to visitor and audience research and feedback to continuously improve the experience.

## Analysis

The museum has undertaken a range of activities to improve our operational efficiency and implement new processes and systems to streamline our business activities. A comprehensive business needs analysis was undertaken, and key information technology implementation projects being rolled out include the Vivaticket ticketing system, Salesforce customer relationship marketing and Aurion payroll systems. Work has also commenced on a finance system replacement project.

The museum encourages APS staff to participate in the Australian Public Service Commission's annual Employee Census and this continues to be an area of focus for improvement. The COVID-19 pandemic and closure of the museum meant that staff wellbeing was a major priority for the museum over the year. A series of 'Let's Connect' conversations allowed staff to come together while the museum was closed. Our volunteers are the museum's best ambassadors, and they play a vital role as tour guides, educators, model makers, conservators and administrative assistants. The crew of *Duyfken* was predominantly made up of volunteers whenever it sailed. With the museum closed, we lost many of our volunteers, but we are once again working to ensure they are engaged and supported. We have more than 390 active volunteers who work across all aspects of Australian maritime heritage and culture, with many existing volunteers now returning and new candidates joining.

## Expected outcome

- A high-performing organisation.

## Performance criterion

The key measures of performance are:

- Australian Public Service (APS) census engagement score
- APS census wellbeing index.

The museum's commitment to reconciliation with Aboriginal and Torres Strait Islander peoples includes celebrating NAIDOC Week. Image Marinc Kojdanovski/ANMM



# Governance and accountability

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AUSTRALIAN NATIONAL MARITIME MUSEUM

# Corporate governance and legislation

The museum is a statutory authority within the Australian Government's Arts Portfolio. The museum guides the delivery of its outputs through its corporate governance framework. This framework comprises the museum's enabling legislation, the *Australian National Maritime Museum Act 1990* (ANMM Act), and the Australian National Maritime Museum Regulations 2018 (ANMM Regulations), managerial and organisational structures, corporate policies and strategies, and resource management practices. Its enabling legislation established a governing council.

The primary piece of Commonwealth resource management legislation governing the museum is the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). This Act establishes the guidelines of governance and accountability for public resources, with an emphasis on planning, performance and reporting. It requires the museum's Council, as the accountable authority of the museum, to prepare and give an annual report on the museum's activities for the period to the museum's responsible minister, for presentation to the Parliament. The museum's annual report must comply with the requirements of the Public Governance, Performance and Accountability Rule 2014 (PGPA Rule). In addition, the *Public Service Act 1999* covers the powers of the Director of the museum in relation to the management of human resources.

The *National Collecting Institutions Legislation Amendment Act 2021* included amendments to the ANMM Act, to provide broader investment opportunities for donated revenue and to streamline administration. The legislative reforms included standard delegation powers, removed ministerial approvals for routine financial transactions and standardised corporate planning across all collecting institutions. The ANMM Regulations were made on 14 September 2018 (F2018L02194) and amended in May 2021 to implement the legislative reforms.

# Roles and functions of the museum

The role and functions of the museum are specified in Sections 6 and 7 of the *Australian National Maritime Museum Act 1990* (the ANMM Act).

## 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)

Subject to the ANMM Act, the museum has power to do all things necessary or convenient to be done for or in connection with the performance of its functions and, in particular, has power:

- to purchase, commission the creation of or take on hire, deposit or loan, maritime historical material
- to lend or hire out or otherwise deal with maritime historical material
- to recover, or to arrange for or assist in the recovery of, maritime historical material from the Australian marine environment and from other areas
- to dispose of, in accordance with section 10, material included in the National Maritime Collection and to dispose of maritime historical material that is otherwise in the possession of the museum
- from time to time as the occasion requires, to exhibit in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country
- to accept gifts, devises, bequests or assignments made to the museum, whether on trust or otherwise, and whether unconditionally or subject to a condition and, if a gift, devise, bequest or assignment is accepted by the museum on trust or subject to a condition, to act as trustee or to comply with the condition, as the case may be
- to acquire and operate vessels, whether in Australian waters or otherwise and whether or not the vessels are maritime historical material
- to collect, and make available (whether in writing or in any other form and whether by sale or otherwise), information relating to Australian maritime history
- to make available information relating to the museum and its functions
- to make available (whether by sale or otherwise) reproductions, replicas or other representations (whether in writing or in any other form) of maritime historical material
- to arrange for the manufacture and distribution (whether by sale or otherwise) of any article or thing bearing a mark, symbol or writing that is associated with the museum
- to enter into contracts

- to acquire, hold and dispose of real or personal property
- to erect buildings and structures and carry out works
- to take on leases of land or buildings and to grant leases and sub-leases of land or buildings
- to fix charges for entry onto any land or water, or into any building, structure or vessel, owned by, or under the control of the museum, being charges that: are in addition to the charges fixed by the regulations; and relate to special exhibitions or other special events
- to purchase or take on hire, deposit or loan, and to dispose of or otherwise deal with, furnishings, equipment and other goods
- to raise money for the purposes of the museum by appropriate means, having regard to the proper performance of the functions of the museum
- to charge such fees and impose such charges (in addition to the charges fixed by regulations) as are reasonable in respect of services rendered by the museum
- to act on behalf of the Commonwealth or of an authority of the Commonwealth in the administration of a trust relating to maritime historical material or related matters; and
- to appoint agents and attorneys and act as an agent for other persons.

The museum may exercise its powers either alone or jointly with another person or other persons.

## Role and functions of the Minister

The Ministers responsible for the Australian National Maritime Museum during the reporting period were the Hon Paul Fletcher MP, Minister for Communications, Urban Infrastructure, Cities and the Arts (to 21 May 2022), and the Hon Tony Burke MP, Minister for Employment and Workplace Relations, and Minister for the Arts (appointed 1 June 2022).

Key ministerial powers under the ANMM Act 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)
- appoint a member of the Council to act as chairperson of the Council or appoint an acting member of Council 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 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 financial transactions including acquisition or disposal of material or property, right or privilege exceeding the amounts specified in the ANMM Regulations (Section 47)
- enter into a lease of land exceeding 10 years (Section 47)
- give directions of a general nature to the Council about the performance of its functions or the exercise of its powers (Section 53A)
- delegate powers to the Secretary of the Department or a Senior Executive Service employee in the Department of Infrastructure, Transport, Regional Development and Communications and the Arts (Section 53B).

# Outcome and program structure

As outlined in the Portfolio Budget Statements 2021–22, the museum has one outcome and one program.

## **Outcome 1**

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

## **Program 1.1**

Management of maritime heritage that includes a variety of educational and engagement programs, exhibitions and events focusing on Australia’s maritime heritage.



# Australian National Maritime Museum Council

The Council of the ANMM (the Council) is responsible for the overall performance of the organisation, and ensures the proper and efficient performance of its functions.

At 30 June 2022 the Council comprised 12 members, including the Chair, the museum's Director and an officer of the Royal Australian Navy (naval member).

Council members, other than the Director and the naval member, are appointed by the Governor General for a set term of up to three years, and can be appointed for up to three successive terms, provided the sum of those terms does not exceed nine years. Appointment of members is based on knowledge or experience with respect to matters relating to Australian maritime history or with respect to any other area of knowledge relevant to the affairs of the museum.

As the accountable authority, the Council oversees and endorses the strategic planning and performance framework and monitors progress through regular reports on performance against the endorsed four-year corporate plan.

All members of the Australian National Maritime Museum's Council, except the Director, are non-Executive members.

The museum's Council held four ordinary meetings this year, as well as dealing with various matters out of session.

## Chairman

### John Mullen AM

Terms: 18 August 2019–18 August 2022,  
29 September 2022–28 May 2025

Mr Mullen is the Chairman of Telstra Corporation Ltd and Brambles Ltd, a director of Brookfield Infrastructure Partners, and was the former Chairman of Toll Holdings Ltd and Chief Executive Officer of Asciano Ltd. He has worked in the logistics industry for more than two decades including roles as global CEO of DHL Express and global CEO of TNT Express Worldwide. John is the co-founder of the Silentworld Foundation which supports maritime archaeology and history in Australia. The Silentworld Foundation has partnered with the Australian National Maritime Museum over many years in the quest to find shipwrecks of historical significance to Australia and preserve Australia's maritime heritage.

## Director and CEO

### Kevin Sumption PSM

#### Director and CEO

Term: 15 February 2012–14 February 2022

Kevin Sumption was appointed Director and CEO of the Australian National Maritime Museum in February 2012 after holding high-profile leadership roles in cultural institutions in Australia and abroad. Mr Sumption was one of the founding curators of the museum in 1991. His international career has focused on developing the digital landscape of cultural institutions for more than 20 years, covering museum management, exhibition curation, program development, maritime heritage and digital cultural content. Mr Sumption was awarded the Public Service Medal for outstanding service as Director of the Australian National Maritime Museum in the 2017 Queen's Birthday Honours.

### Tanya Bush

#### Acting Director

Term: 16 February 2022–3 July 2022

Tanya Bush was Acting Director of Australian National Maritime Museum between 16 February and 3 July 2022. Tanya has been the Deputy Director, Corporate Services and Chief Financial Officer of the museum since 2017.

### Daryl Karp AM

#### Director and CEO

Term: 17 June 2022–16 June 2027

Ms Daryl Karp has worked as a senior executive in the broadcast and cultural industries for over 20 years. She was the Director of the Museum of Australian Democracy (MoAD) at Old Parliament House from 2013 to 2022. Ms Karp is the Chair of the Canberra Writers Festival and served as Chair of the Council of Australasian Museum Directors from 2017 to 2021. She has been CEO and Managing Director of Film Australia, Head of Factual Programs (Television) at the ABC, and Non-Executive Director for SBS. She has also served on the Boards of the Sydney Jewish Museum and the Australian Children's Television Foundation. She was awarded a Member of the Order of Australia in 2019 for significant service to the arts, particularly to the museum and galleries sector.

**Note:** Ms Karp had previously arranged a short period of leave between 17 June and 3 July and formally commenced in this role on 4 July 2022.

## Members

### Hon Ian Campbell

Term: 12 December 2014–16 February 2024

Mr Campbell is the ASG Group Deputy Chairman and Group Executive at Brookfield Asset Management. Mr Campbell has extensive offshore and inshore yacht racing experience, including the Sydney to Hobart Yacht Race, and has competed successfully in state, national and world championships. He recently completed a circumnavigation of Australia and crossed the Tasman Sea from Sydney to Auckland in his own boat. In 2016 he sailed through the Beagle Channel and around Cape Horn. As Minister for Heritage he initiated *Duyfken's* voyage around Australia to commemorate the 400th anniversary of the 1606 mapping of Cape York and advocated for the museum's purchase of the *Endeavour* replica. He was also the Chairman of the World Sailing Championships held in Fremantle in 2011. Mr Campbell is Chairman of the Perth Children's Hospital Foundation, and the Harry Butler Institute at Murdoch University. Mr Campbell was in the Howard Government Ministry from 1996–2007, in the Leadership Group from 1996–2004 and the Expenditure Review Committee of Cabinet from 2004–07.

### Stephen Coutts

Term: 29 May 2020–28 May 2023

Mr Coutts has an Honours degree in history from the University of Sydney. Upon graduating he worked as an adviser in the NSW Government, serving in the offices of the Premier and Treasurer, the Minister for Community Services and the Minister for Aboriginal Affairs. Since 1995 Stephen has worked as a government relations adviser in the private sector and is currently a director at Richardson Coutts, a bipartisan firm that provides advisory services to local and international businesses across a wide range of industry sectors. Mr Coutts is a former Councillor of the Royal Australian Historical Society, former Secretary of the Australia Asia Young Leaders Program, a former Director of the Motor Accidents Insurance Board of Tasmania, a former Observer for Government Relations on the Board of Soccer Australia and former Chair of Hear for You, a charity that provides services for deaf and hearing-impaired teenagers. He is a member of the Council of the Sydney University Near Eastern Archaeology Foundation and a Fellow of the Australian Institute of Company Directors.

### Hon Justice Sarah C Derrington AM

Term: 4 November 2015–7 December 2024

Justice Derrington is currently President of the Australian Law Reform Commission and a Judge of the Federal Court. She was previously Head of School and Dean of Law at TC Beirne School of Law, University of Queensland, and has also had a distinguished academic career overseas. She holds a PhD in the field of marine insurance law, has an extensive history of involvement in maritime organisations and has served on a range of boards and councils, including the Australian Maritime College and the Australian Maritime Safety Authority. She was awarded the Member of the Order of Australia (AM) in 2022 for significant service to the judiciary and to the law, and to legal education.

### Vice Admiral Mark Hammond AM

Term: 17 November 2020–17 August 2022

Mark Hammond joined the Royal Australian Navy in 1986 as an electronics technician. He was commissioned as a Naval Officer in 1988 and is a graduate of the RAN Recruit School (1986), the Australian Defence Force Academy (1990), Australian Command and Staff College (2004) and the Centre for Defence Strategic Studies (2014). He completed seamanship and navigation training in various ships then volunteered for submarine service. He was deployed on operations with the Royal Navy Submarine force, before assuming command of HMAS *Farncomb*. Subsequent shore postings included: Assistant Naval Attaché – Washington DC, USA; Director Submarine Sub-Program (Collins and Future Submarines); and Chief of Staff to the Chief of the Defence Force. In 2017 he was posted as the Chief of Defence Force Liaison Officer to the Chairman of the US Joint Chiefs of Staff in the Pentagon and he was awarded the United States Legion of Merit (Officer) for his distinguished performance in this role. In 2018 he assumed duties as the Deputy Chief of Navy. He was awarded the Member of the Order of Australia (AM) in 2018 for exceptional service to the Australian Defence Force in senior command and staff roles. In November 2020 he assumed the role of Commander Australian Fleet. Vice Admiral Hammond became Chief of Navy and thereby assumed command of the Royal Australian Navy on 6 July 2022.

### **Giselle Kapterian**

Term: 10 April 2022–9 April 2025

Gisele Kapterian is Director, Public Sector Strategy, APAC at Salesforce. Prior to joining Salesforce, Gisele served five years as political adviser to three Australian Federal Cabinet Ministers, including as Chief of Staff in the super-portfolio of Industry, Innovation and Employment. Her responsibilities and achievements while in government include helping drive and shape the Australian Government's tech future strategy, trade components of the Foreign Policy White Paper, and elevating and prioritising digital trade issues, including helping drive the digital trade agenda initiative at the 11th World Trade Organization Ministerial. As an international trade lawyer, Ms Kapterian advised sovereign governments and the private sector on trade matters, appearing as counsel before dispute resolution panels and the World Trade Organization Appellate Body. She has also lectured in International Trade Law and Finance at Macquarie University.

### **John Longley AM**

Term: 6 May 2019–5 May 2025

John Longley has had a long career in sailing, initially in dinghies and then in ocean racing. This led to his involvement in the America's Cup, which saw him competing in five matches from 1974 to 1987, including being project manager and crewman on *Australia II* during the successful challenge for the cup in 1983. He was subsequently charged with managing the build of a museum-standard replica of Captain James Cook's famous ship of discovery, HMB *Endeavour*. After the six-year build he continued to manage the project as the ship circumnavigated the globe, visiting 149 ports. John was a Board Member and later Chair of the Duyfken 1606 Foundation and managed *Duyfken's* tour of Australia in 2006 that marked the 400th anniversary of the first recorded landing of a European ship on the continent. More recently, John was the Event Director of Perth 2011, World Sailing's Olympic Classes World Championship, which attracted 1,200 competitors from 80 nations. John was awarded the Member of the Order of Australia (AM) in 1984 for service to yachting, particularly as Project Manager and as a crew member of *Australia II* in the successful America's Cup Challenge 1983. He was the West Australian Citizen of the Year (Sport) and has been inducted into the America's Cup Hall of Fame.

### **Warren Mundine AO**

Term: 29 April 2021–29 April 2024

Nyunggai Warren Mundine AO lives in Sydney and is a descendant of Australia's Bundjalung, Gumbaynggirr and Yuin First Nations. He sits on the Board of SBS and is a businessman, entrepreneur, company director, advisor to governments and businesses, media commentator, TV and webinar show host, author and opinion writer. He is a political strategist and advocate for Australian economic reform and growth, empowering the First Nations peoples of Australia to build businesses and sustainable economies. Mr Mundine's life and career are shaped by a personal commitment to regional and Indigenous economic development. He has over 40 years' experience working in the public, business, policy, arts and community sectors. He was awarded the Officer of the Order of Australia (AO) in 2016 for distinguished service to the community as a leader in Indigenous affairs and advocate for enhancing economic and social public policy outcomes for Aboriginal and Torres Straits Islander people.

### **Alison Page**

Term: 12 August 2017–28 May 2023

Ms Page is currently a Director of the Australian Government's Indigenous Land Corporation and Chair of the National Centre of Indigenous Excellence. She has also served as a member of numerous boards, including the Expert Panel for Constitutional Recognition of Indigenous Peoples, the Museums and Galleries NSW Board and the Australian Museum Trust. Ms Page has substantial experience in design, communications and marketing and was a panellist for eight years on the ABC television program *The New Inventors*, which showcased Australian innovation. She is currently a Professor of Practice in the school of design at the University of Technology Sydney.

**Judy Potter**

Term: 13 May 2021–13 May 2024

From Adelaide, Ms Potter has over 30 years' experience as a CEO and Board Director. She is currently Chairperson of the Adelaide Festival Corporation and the Adelaide Botanic Gardens and State Herbarium, and a Director of Musica Viva Australia and Foundation Adelaide Festival. Her previous appointments include Chairperson, Adelaide Fringe Festival, South Australian Film Corporation, Adelaide Central School of Art, Hillcrest Trust Fund, Community Grants Fund and Director, Come Out Youth Arts Festival, Duke of Edinburgh Award and South Australian Living Artists Week. She has worked as a consultant in the Government and non-Government sector, and is the former CEO of SA Great, Carclew Youth Arts Centre and the South Australian Youth Arts Board.

**Arlene Tansey**

Term: 3 August 2018–2 September 2024

Arlene Tansey is a Director of Aristocrat Leisure Limited, Wisetech Global, Primary Health Care, Infrastructure NSW and Lend Lease Investment Management. Arlene is also a member of the advisory board of Serco Asia Pacific. Before becoming a non-executive Director, Arlene Tansey worked in commercial and investment banking in Australia and in investment banking and law in the United States. She holds a Juris Doctor from the University of Southern California Law Centre and an MBA from New York University. She is a member of Chief Executive Women and a Fellow of the Australian Institute of Company Directors. Ms Tansey is originally from New York and has lived and worked in the United States, South America and Europe. She has lived in Australia for the past 23 years and is an Australian citizen. She is married with two daughters.

**Dr Ian J Watt AC**

Term: 22 March 2019–21 March 2022

Dr Ian J Watt AC has had a long career as one of Australia's most distinguished public servants, with nearly 20 years at the highest levels of the public service. His most recent and most senior appointment was as Secretary of the Department of the Prime Minister and Cabinet and head of the Australian Public Service, a position he held from 2011 until the end of 2014. Between 2001 and 2011 he was Secretary of the Departments of Defence; Finance; and Communications, Information Technology and the Arts. Before that, he was Deputy Secretary of the Department of the Prime Minister and Cabinet. Dr Watt is Chair of the International Centre for Democratic Partnerships and Chair of the ADC Advisory Council. He serves on the Boards of Citibank, Smartgroup Corporation, the Grattan Institute (University of Melbourne), O'Connell Street Associates and the Committee for Economic Development of Australia. He was awarded the Companion of the Order of Australia (AC) in 2016 for eminent service to the community through public sector leadership and administration, to innovative and effective governance, program delivery and policy reform, and to the promotion of workplace diversity.

# Australian National Maritime Museum

## Council committees

There are currently three committees of Council:

- Audit Committee
- Aboriginal and Torres Strait Islander Advisory Committee
- Remuneration Committee.

The appointment of members of committees is agreed by Council. However, all Councillors are eligible to attend all committee meetings and are treated as members of the Committee for that meeting (excluding the Chair and Director, who are ineligible to be members of the Audit Committee).

### Audit Committee

The Council's Audit Committee is established under section 15 of the ANMM Act in compliance with section 45 of the PGPA Act. The objective of the committee is to provide independent assurance and advice to the Council on a range of matters including the museum's risk, control and compliance framework as well as its financial statements and financial management responsibilities. The Audit Committee is to comprise at least three people who are appointed by the Council having regard to section 17 of the PGPA Rule. In 2021–22 the Audit Committee members were:

#### Chair

**Arlene Tansey**

#### Members

**Ian Campbell**

**Alison Page**

**Judy Potter** Appointed to committee 14 June 2022

**Ian Watt** Term ended 21 March 2021

The qualifications, knowledge, skills and experience of each individual member of the Audit Committee are outlined on the preceding pages. The Audit Committee Charter allows for any member of the Council to attend Audit Committee meetings and they will be taken to be a committee member for that meeting. The Audit Committee Charter is published on the museum website at [sea.museum.gov.au/media/anmm/files/about-us/audit-committee-charters\\_approved-2-september-2020.pdf](http://sea.museum.gov.au/media/anmm/files/about-us/audit-committee-charters_approved-2-september-2020.pdf)

### Aboriginal and Torres Strait Islander Advisory Committee

The Council established the Aboriginal and Torres Strait Islander Advisory Committee under section 15 of the ANMM Act. The role of the committee is to provide expert advice to the Council regarding the museum's activities that represent and serve the interests of Aboriginal and Torres Strait Islander peoples and the broader Australian community.

The Council authorises the Committee, within its responsibilities, to advise Council on:

- the collection, interpretation and exhibition of historical material in relation to Aboriginal and Torres Strait Islander peoples;
- all policies, programs, publications and events of significance to Aboriginal and Torres Strait Islander peoples; and
- any other matters referred to it by the Council or Director that are relevant to its role.

Members of this committee are listed below.

#### Chair

**Alison Page**

See biographical note on page 47.

#### Members

**Kenny Bedford**

Current term: 4 March 2020–30 June 2023

Mr Kenny Bedford lives on and represents the remote island of Erub (Darnley) on the Torres Strait Regional Authority Board. He is a Board Member of Reconciliation Australia and has held the Executive position of Portfolio Member for Fisheries since 2008. Mr Bedford is President of the Erub Fisheries Management Association, a member of Erubam Le Traditional Land and Sea Owners (TSI) Corporation and sits on Far North Queensland's Abergowrie College Community Consultative Committee. He has a Bachelor of Applied Health Science and Diploma of Youth Welfare, received the Vincent Fairfax Fellowship in 2000, and is a graduate of the Australian Rural Leadership Program.

**Dillon Kombumerri**

Current term: 4 March 2020–30 June 2023

Dillon Kombumerri is employed by the NSW Government Architects Office as a Principal Government Architect. He is a registered architect with 30 years' experience and has designed several award-winning projects. During this time his work has focused heavily on projects addressing the well-documented disadvantages faced by Indigenous communities. Dillon has extensive experience in tutoring and lecturing on a national and international level. He has been Adjunct Professor at the University of Sydney since 2012. Mr Kombumerri has featured on national radio and television and written articles for several highly regarded professional journals.

**Raymond Ingrey**

Current term: 4 March 2020–30 June 2023

Ray Ingrey is of Dhungutti and Dharawal descent and is from the La Perouse Aboriginal community at Botany Bay. He holds a number of leadership positions including Chairperson of the Gujaga Foundation, Deputy Chairperson of the La Perouse Local Aboriginal Land Council, and leads language, culture and research activities within his community.

**Professor John Maynard**

Current term: 4 March 2020–30 June 2023

John Maynard is of the Worimi people of Port Stephens, New South Wales. He is the Director of the Purai Global Indigenous History Centre and Chair of Aboriginal History at the University of Newcastle. He completed a Diploma of Aboriginal Studies from the University of Newcastle in 1995 and a Bachelor of Arts from the University of South Australia in 1999. He was awarded a PhD from the University of Newcastle in 2003, examining the rise of early Aboriginal political activism. Professor Maynard was an Australian Research Council post-doctoral fellow and was Deputy Chairperson of Council with the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) in Canberra until 2016. Professor Maynard was the recipient of the Aboriginal History (Australian National University) Stanner Fellowship for 1996 and the New South Wales Premier's Indigenous History Fellowship for 2003–04. As a member of the Executive Committee of the Australian Historical Association 2000–02 and the Indigenous Higher Education Advisory Committee 2006–07, he has worked with and within many urban, rural and remote Aboriginal communities. Professor Maynard is the author of 12 books.

**Warren Mundine AO**

See biographical note on page 47.

**Nicholas Wappett**

Current term: 4 March 2020–30 June 2023

Nick Wappett is a Senior Analyst at JBWere and manages over \$300 million in investments on behalf of various not-for-profit organisations. Prior to joining JBWere in June 2015, Mr Wappett participated in the NAB Graduate Program and in Career Trackers Indigenous Internship Program. He has a Bachelor of Business from the University of Technology Sydney, a Diploma of Stockbroking from Deakin University and is an accredited Foreign Exchange Advisor.

## 2021–22 Council and committee meetings and attendance

Councillors	Museum Council	Audit Committee	Aboriginal and Torres Strait Islander Advisory Committee	Remuneration Committee
Meetings held	4 meetings	5 meetings	3 meetings	1 meeting
John Mullen <sup>1</sup>	3	3	0	1
Ian Campbell <sup>2</sup>	3	2	0	0
Stephen Coutts	4	4	0	0
Sarah Derrington <sup>1</sup>	4	4	0	1
Mark Hammond	2	0	0	0
John Longley	4	3	0	0
Warren Mundine <sup>3</sup>	2	1	0	0
Alison Page <sup>2,3</sup>	3	5	3	0
Judy Potter <sup>2</sup>	4	2	0	0
Kevin Sumption (Appointment ceased 14 February 2022)	2	3	0	0
Arlene Tansey <sup>2</sup>	3	5	0	0
Ian Watt <sup>2</sup> (Appointment ceased 21 March 2022)	3	4	0	0
Gisele Kapterian (Appointed 10 April 2022)	1	1	0	0
Tanya Bush (Term 16 February–3 July 2022)	2	2	2	0
Daryl Karp (Appointed 17 June 2022)	0	0	0	0
<b>Committee members</b>				
Kenny Bedford <sup>3</sup>	-	-	3	-
Raymond Ingrey <sup>3</sup>	-	-	3	-
Dillon Kombumerri <sup>3</sup>	-	-	3	-
John Maynard <sup>3</sup>	-	-	2	-
Nicholas Wappett <sup>3</sup>	-	-	2	-

1 Remuneration Committee appointed member

2 Audit Committee appointed member– \$0 remuneration paid (PGPA Rule Section 17BE (taa))

3 Aboriginal and Torres Strait Island Advisory Committee appointed member

# Australian National Maritime Museum Foundation

As the fundraising arm of the museum, the Australian National Maritime Museum Foundation is overseen by a Board chaired by Mr Daniel (Dan) Janes.

Despite the challenge of the museum's closure during the COVID-19 pandemic, the Foundation has worked to maintain partnerships and relationships. The reopening in December 2021 enabled the Foundation to thank major supporters through special events. One was a special viewing of the rooftop projection *Across the Seas: Migration to Australia 1940–70*, during *Vivid Sydney*. Other benefits included cruising on the historic vessels *SY Ena* and *Duyfken*, joining an Australia Day sail on Sydney Harbour, and celebrations for the 120th birthday of Pyrmont Bridge.

The Chairman's Circle program recognises the important contribution that key donors make. It provides enhanced opportunities for engagement with the museum and its collections, exhibitions and staff. Members had the chance to join a curator-led tour of our new gallery, *Shaped by the Sea* (now *Deep Time*), to attend a preview of the film *Alick & Albert*, and to take part in the 2022 AXA Sydney Harbour Concours d'Elegance.

Our Ambassadors continue to support the museum and we greatly appreciate the funds donated by Dr David and Mrs Jennie Sutherland towards the maintenance of *SY Ena*. With additional support from members of the Ena Sanctum, this gift has made possible a major project of rot remediation. The vessel received extensive media coverage in June 2022, when the museum partnered with Place Management NSW and *SY Ena* led the 120th birthday celebrations for Pyrmont Bridge.

Work has commenced on two complementary projects that highlight Australia's rich maritime heritage and the key role that collectors and donors play in its preservation. These are the National Encyclopaedia of Maritime Objects (NEMO) and the exhibition of iconic objects donated to the museum or supported by philanthropy.

This year the Foundation made two disbursements. First, \$63,000 was given for production of *Dhanan Dhukarr*, the multimedia installation that forms the central focus for *Shaped by the Sea*. This project was made possible through the support of the Sid Faithfull and Christine Sadler Program. In addition, \$21,683 was contributed towards the acquisition of a rare 1924 watercolour of the Sydney Harbour Bridge by Cyril Farey. The end-of-financial-year campaign also raised funds to support our fleet. This was the first large-scale campaign since 2019 and the results compared favourably to those of earlier years, with supporters giving, on average, \$279 to 30 June 2022.

## National Monument to Migration

The unveiling ceremony for the National Monument to Migration (formerly the Welcome Wall) on 20 March 2022 added 1,281 names of migrants from 73 countries. In addition to seeking general registrations, the program oversees targeted campaigns that support the inscription of previously unrecognised migrants and those who have recently arrived.

This year, the museum partnered with the Greek Welfare Centre to recognise Greek migrants of low economic means on the National Monument to Migration. In raising \$36,250, they also marked the 200th anniversary of the Greek War of Independence. In addition, the museum received a significant number of donations to honour loved ones of Greek heritage.

Partnerships have also been developed with CoAsIt, the Italian Cultural Association of Assistance, and with the Australian Malaysian Singaporean Association (AMSA) to increase representation of their respective community members on the National Monument.

The assistance of the multicultural sector in the development and promotion of the National Monument is much appreciated. We particularly acknowledge the extraordinary in-kind support provided by SBS and *The Greek Herald*.



## Significant object acquisitions

This year, the National Maritime Collection received an important gift of the highly significant Banham Replica H1 Clock, valued at \$400,000. It was donated by Mr Norman Banham, who has spent the past 20 years replicating the 18th century chronometers of John Harrison. Mr Banham has undertaken to bequeath a further three replica chronometers to the museum.

## Bequests

The museum received two bequests during the 2021–22 financial year: \$462,091 from the estate of one of our founding Members, Mr Geoff Winter, who had a particular interest in tall ships, and \$33,125 from the estate of USA-based Mrs Margaret Cusack, towards HMB *Endeavour*.

## Governance and administration

The Foundation Board met four times this year: 3 August 2021, 1 September 2021, 17 November 2021 (Annual General Meeting) and 21 March 2022.

## Directors and number of meetings attended

Directors	Meetings attended
Daniel Janes (Chair)	4
John Mullen (ex-officio Board Member)	3
Tanya Bush (ex-officio Board Member)	1 of 1
Kevin Sumption (ex-officio Board Member)	3 of 3
Arlene Tansey	4
Peter Dexter	4
David Mathlin	4
Jeanne-Claude Strong	2
Tom O'Donnell	3
David Blackley	3
Simon Chan	4

Day-to-day responsibility for management of the Foundation and support of the Board was provided by the Senior Executive, Strategy and External Relations. This position was held by Paul McCarthy until 3 January 2022 and since that time by Daina Fletcher.

## Directors of the Board of the Australian National Maritime Museum Foundation

### Kevin Sumption

Director and ex-officio member

### Tanya Bush

Assistant Director and ex-officio member

### John Mullen

Council Chair and ex officio member

### Arlene Tansey

Council member

See biographies under Australian National Maritime Museum Council, pages 45–48.

### Dan Janes

Term: 17 August 2019–16 August 2025

Dan Janes was appointed Chairman of the Australian National Maritime Museum Foundation on 17 August 2019. He is the Managing Director and Co-Head of Investment Banking (Australia and New Zealand) at Bank of America, having previously held senior positions at Credit Suisse, Barclays and ABN AMRO. Mr Janes is a Fellow of the Institute of Chartered Accountants of England and Wales. He has studied maritime history and maintains an active interest in this field.

### David Blackley

Term: 3 June 2020–3 June 2023

David Blackley is a former Chairman of Clemenger BBDO and a member of the Worldwide Creative Board of BBDO New York. Under his leadership, Clemenger BBDO won the Australian Agency of the Year award eight times. In 2015, he was inducted into the Australian Advertising Hall of Fame. He was a founding member of Brainwave Australia, a charity supporting children with neurological conditions. Between 2017 and 2020 Mr Blackley was a museum Councillor.

### **Simon Chan**

Term: 2 February 2021–2 February 2024

A practising architect, Simon Chan is the Director of SCA Architects. He is also the Director and Founder of Art Atrium, an art gallery exhibiting contemporary Australian, Asian and Aboriginal art focusing on cross-cultural collaboration. He has been involved in a broad range of not-for-profit organisations and holds a number of Board and Council positions including the Power Institute Foundation at the University of Sydney, Aboriginal Benefits Foundation, Multicultural NSW Advisory Board, NSW Government Geographical Names Board, Chinese Garden of Friendship Advisory Committee and Contemporary Asian Australian Performance. He is the President of Chinese Australian Forum and Immediate Past President of Haymarket Chamber of Commerce. In 2013, Mr Chan was the inaugural recipient of the NSW Premier's Multicultural Award for Arts and Culture.

### **Peter Dexter AM**

Term: 18 August 2019–17 August 2023

In 2005, Peter Dexter retired as Regional Director of Wallenius Wilhelmsen Logistics, Oceania, to take on a range of non-executive appointments. He has been a Councillor of the museum and is the longest-serving Chairman in the museum's history (July 2010 to August 2019). A fellow of the Australian Institute of Company Directors, Mr Dexter 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 MV *Tampa* crisis. His services to shipping and maritime industries were recognised in his appointment as a Member of the Order of Australia.

### **David Mathlin**

Term: 6 December 2019–6 December 2022

An avid sailor, Mr David Mathlin has a strong interest in maritime history. With qualifications in science, engineering and business, he worked with Sinclair Knight Merz Ltd for many years, becoming senior principal and chairing the Australian arm. He has served as a Director of Transfield Services Infrastructure Fund and of the Muscular Dystrophy Foundation and is on the Chairman's Council of the Australian Chamber Orchestra. Mr Mathlin is a Fellow of the Institution of Engineers Australia and the Australian Institute of Company Directors.

### **Tom O'Donnell**

Term: 6 December 2019–6 December 2022

Tom O'Donnell has had a global career in private banking and is the CEO of TOD Advisory, a strategic investment company. He served on the Sydney Swans Centre Circle Board for over six years and has been a Taronga Zoo Foundation Board Member since 2013.

### **Dr Jeanne-Claude Strong**

Term: 6 December 2019–6 December 2022

Dr Jeanne-Claude Strong is a practising medical doctor and has been a non-executive director of the Garvan Institute of Medical Research Foundation since 2011. She is also a competitive sailor with numerous wins to her name, including the 2015 Etchells Australasian Championship.

# Legal and compliance

## Objects deaccessioned from the National Maritime Collection

No objects were deaccessioned from the National Maritime Collection over 2021–22.

## Freedom of information

The Director has authorised the Deputy Director and the Head of Government Relations, Policy and Reporting to make decisions under s23(1) of the *Freedom of Information Act 1982* and s39(1) of the *Australian National Maritime Act 1990*.

Agencies subject to the *Freedom of Information Act 1982* (FOI Act) are required to publish information to the public as part of the Information Publication Scheme. This requirement is in Part II of the FOI Act and has replaced the former requirement to publish a Section 8 statement in an annual report. The museum's Information Publication Plan is published on its website at [sea.museum/about/corporate-information/planning-and-reporting/information-publication-plan](http://sea.museum/about/corporate-information/planning-and-reporting/information-publication-plan).

## Judicial decisions and reviews by outside bodies

There were no judicial decisions of which the museum was aware that affected the museum during the reporting period. There were also no reports on museum operations by the Auditor-General, a Parliamentary Committee, or the Commonwealth Ombudsman or the Office of the Australian Information Commissioner.

## Ministerial directions and expectations

The museum was not subject to any ministerial directions during the reporting period.

The Portfolio Minister's Statement of Expectations for 2021–22 identifying the government's strategic priorities and the museum's corresponding Statement of Intent are published on the museum's website.

## Government Policy Orders

Government Policy Orders are made by the Finance Minister in accordance with section 22 of the *Public Governance, Performance and Accountability Act 2013*. The museum was not subject to any government policy orders during the reporting period.

## Indemnities and insurance premiums for officers

No current or former member of the accountable authority or officer has been given any indemnity and there are no agreements to give any. Normal directors' and officers' insurance is carried through Comcover.

## Non-compliance with finance law

There were no significant issues reported to the responsible Minister under paragraph 19(1)(e) of the *Public Governance, Performance and Accountability Act 2013* that relate to non-compliance with finance law.

## Subsidiary entities

The museum has one subsidiary entity, the Australian National Maritime Museum Foundation.

## Capability reviews

There were no capability reviews released during the reporting period.

## Fraud control

The museum maintains a fraud control plan (FCP), which includes an enterprise-wide fraud risk assessment (FRA), as well as fraud prevention, detection, investigation, reporting and data collection procedures and processes. All reasonable measures have been taken to minimise incidents of fraud, including regularly reviewing and updating both the FCP and FRA.

## Internal audit

The museum has a five-year internal audit plan, which is designed to identify and address the highest areas of financial and operational risk on a rolling basis. The plan is agreed and updated annually in consultation with the museum's internal audit provider, museum management and the Council's Audit Committee. The museum commissioned one internal audit during the financial year to undertake an anti-corruption review.

## External audit

The Australian National Audit Office is responsible for auditing the museum's annual financial statements.

## **Risk management**

During 2021–22 the museum’s Risk Management Policy and Framework were reviewed and updated. The Framework is compliant with the International Standard on Risk Management and aligns with Australian Government frameworks such as the Commonwealth Risk Management Policy. The Framework articulates the museum’s approach to risk across the whole organisation and ensures that risk management practices are implemented and monitored. We ensure that risk management is embedded into all our policies, processes and systems, and that we are making effective risk decisions in our complex and, at times, uncertain environment.

## **Large transactions with Commonwealth entities**

There were no transactions of the kind specified in section 17BE(n) of the *Public Governance, Performance and Accountability Rule 2014* during the reporting period.

# People and culture

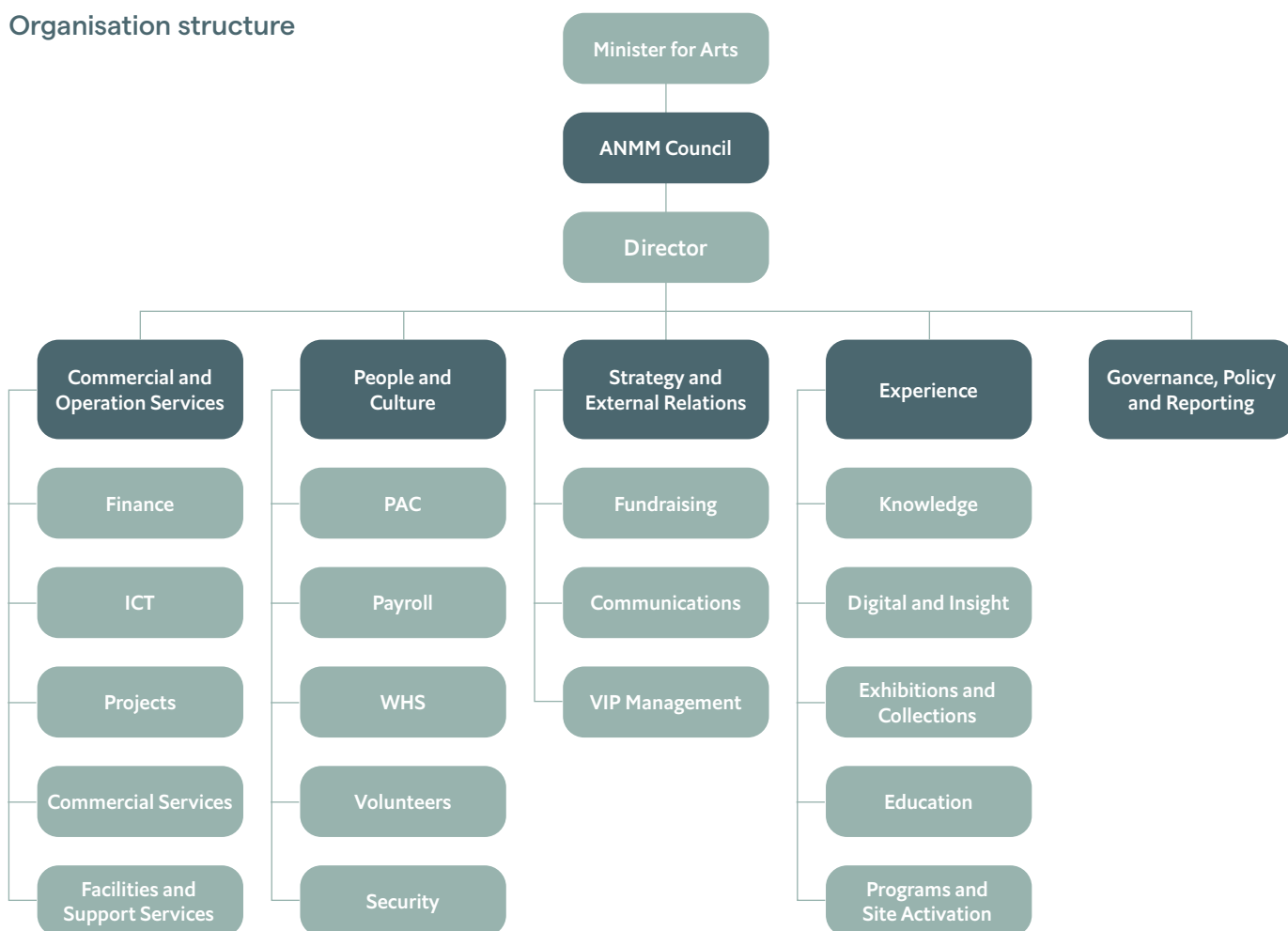
## Staffing overview

At 30 June 2022, the number of staff employed under the *Public Service Act 1999* totalled 110 (51 ongoing full-time, 8 ongoing part-time, 45 non-ongoing full-time, 4 non-ongoing part-time and 2 non-ongoing casual). All employees were located at the museum's Sydney premises.

## Staffing

	2021–22	2020–21	2019–20
Average staff level	106.76	108.93	114.43

## Organisation structure



## Staff by gender

	2021–22			2020–21			2019–20		
	Male	Female	Not identified	Male	Female	Not identified	Male	Female	Not identified
Senior management (EL 2 & SES)	9	6	-	10	7	-	8	4	-
Middle management (EL 1)	16	10	-	12	10	-	15	13	1
Other	28	41	-	32	44	-	35	44	-
<b>Total</b>	<b>53</b>	<b>57</b>	<b>-</b>	<b>54</b>	<b>61</b>	<b>-</b>	<b>58</b>	<b>61</b>	<b>1</b>

### Work Health Safety (WHS) performance

Due to the increased pressures caused by COVID-19, the museum prioritised its focus on workers' health and wellbeing. The WHS team hosted 89 'Let's Connect' sessions during lockdown, totalling 292 individual conversations. These sessions saw engagement of up to 10 workers at a time engaging with one another virtually. Welfare check-in calls were also introduced during the lockdown period and continued post lockdown. Workers who continue to experience challenges receive one-on-one engagement, assistance and support.

The museum arranged training for five new Health and Safety Representatives (HSRs) this year to increase safety awareness and proactive safety behaviours across the site. With the HSR meetings well under way, the WHS committee will be re-established by the first half of the new reporting year. Both HSR and WHS Committees are vital to the focus and implementation of safety standards across the museum. There has been an increase in proactive safety behaviour onsite; for instance the heritage pontoon was closed for the safety of all staff and guests. Monthly safety walks are held across multiple sections to assist teams in maintaining safety standards and collaboratively working to continuously improve safety practices.

There was one new workers compensation claim over the period.

### Key training and development initiatives

Employees undertook a range of work-related training activities and courses and attended conferences throughout the 2021–22 reporting year. The leadership team and section managers attended various courses and conferences across the areas of executive leadership, digital transformation, performance management planning and goal setting training. All employees continued to undertake training as required in induction, compliance, fire warden, first aid, WHS, Australian Public Service (APS) Code of Conduct, bullying and harassment, and diversity. During the reporting period 218 courses were completed through APS Learn.

### Assessment of achievement in terms of Australian Government policy

People and Culture policies have been developed and updated in accordance with Australian Government policy and workforce requirements.

## Key management personnel and remuneration

Name	Position title	Short-term benefits			Post-employment benefits	Other long-term benefits			Total remuneration
		Base salary	Other benefits and allowances	Bonuses	Superannuation contributions	Long service leave	Other long-term benefits	Termination benefits	
Mullen, John Patrick	Chairman	\$44,350	-	-	-	-	-	-	\$44,350
Campbell, Ian Gordon	Councillor	\$22,180	-	-	\$3,416	-	-	-	\$25,596
Coutts, Stephen William	Councillor	\$22,180	-	-	\$3,416	-	-	-	\$25,596
Longley, John Francis	Councillor	\$22,180	-	-	\$3,416	-	-	-	\$25,596
Mundine, Nyunggai Warren	Councillor	\$22,180	-	-	\$3,416	-	-	-	\$25,596
Page, Alison Joy	Councillor	\$22,180	-	-	\$3,416	-	-	-	\$25,596
Potter, Judith	Councillor	\$22,180	-	-	\$3,771	-	-	-	\$25,951
Tansey, Arlene May	Councillor	\$22,180	-	-	\$3,416	-	-	-	\$25,596
Watt, Ian James	Councillor	\$16,635	-	-	\$2,562	-	-	-	\$19,197
Kapterian, Gisele	Councillor	\$4,973	-	-	\$766	-	-	-	\$5,739
Sumption, Kevin Stuart	CEO/Director	\$172,486	-	\$40,985	\$20,328	\$5,092	-	-	\$238,891
Bush, Tanya Maree	Deputy Director, Commercial Services	\$205,809	\$26,565	\$9,400	\$37,532	\$5,337	-	-	\$284,643
Habib, Zena	Chief People Officer	\$178,318	\$25,545	-	\$31,013	\$4,393	-	-	\$239,268
Wesley, Richard	Chief Experience Officer	\$167,518	\$23,249	-	\$27,288	\$3,588	-	-	\$221,644
Fletcher, Daina	Senior Executive, Strategy and External Relations	\$163,090	\$362	-	\$22,841	\$5,482	-	-	\$191,775
McCarthy, Paul Joseph	Senior Executive, Strategy and External Relations	\$84,461	\$13,739	\$10,000	\$17,431	\$2,766	-	-	\$128,397
Karp, Daryl	CEO/Director	-\$3,603	-	-	\$1,030	\$383	-	-	-\$2,190
<b>Total</b>		<b>\$1,189,298</b>	<b>\$89,459</b>	<b>\$60,385</b>	<b>\$185,057</b>	<b>\$27,040</b>	-	-	<b>\$1,551,239</b>
One other highly paid staff	Remuneration band (\$235,001–\$245,000)	\$164,428	\$25,545	\$15,000	\$28,021	\$3,911	-	-	\$236,904

## Key management personnel

Key Management Personnel (KMP) are those persons having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly. The museum has determined the key management personnel to be the museum's Councillors, the Director and CEO, and all members of the museum's Executive.

## Note on key management personnel and remuneration

The Audit Committee exclusively comprised existing Councillors (part-time officer holders) and \$0 remuneration was paid in respect of Audit Committee during 2021–22.

The museum executive comprised five KMP, including the Director and CEO. Tanya Bush was Acting Director between 16 February 2022 and 3 July 2022. Paul McCarthy was on extended leave from November 2021 and resigned effective 3 January 2022. Daina Fletcher is acting as Senior Executive, Strategy & External Relations.

No senior executives are employed by the museum, other than the Deputy Director whose remuneration is disclosed above under Key Management Personnel. The Director is also included as a KMP, and remuneration is determined by the Remuneration tribunal for a Principal Executive Officer. There was one other employee who met the criteria for 'other highly paid staff' remuneration disclosure during 2021–22 and they are included in the table above.

## Director and staff overseas travel

Due to the COVID-19 pandemic, the Director did not undertake any international travel between July 2021 and June 2022.

Dr James Hunter travelled to Helsinki, Finland, and London, England, to present at the 7th International Congress for Underwater Archaeology conference and to conduct archival research, over 6–18 June 2022.



# Other information

## Assessment of effectiveness of asset management

As part of the strategic planning process, the museum engages independent reviews of its Strategic Asset Management Plan (SAMP) to identify upcoming capital enhancement, capitalised maintenance and regular and reactive maintenance requirements in line with contemporary cost management processes and sound engineering practices. The SAMP is forward-looking over 20 years and budget is made available for this purpose. The plan is current.

The management of heritage and collection assets, including the floating vessels, involves dedicated Conservation and Registration teams, museum-grade environmental conditions for the galleries and a warehouse to be maintained as part of the SAMP. It also requires individual maintenance plans for each of the floating vessels due to their exposure to harsh marine environmental conditions. Plans are regularly assessed by the executive team and presented to Council as required.

## Assessment of purchasing against core policies and principles

The museum has a procurement policy, a delegations framework and procurement guidelines. These documents have been developed in line with the Commonwealth Procurement Rules and processes. The procurement policy is regularly reviewed. The museum processes are transparent and competitive, and designed to ensure value-for-money outcomes.

## Contracts and consultancies

Information on contracts and consultancies is available through the AusTender website. A list of contracts valued at \$100,000 or more is published on the museum's website to meet obligations under the Senate Order for Entity Contracts.

## Reconciliation Action Plan

The museum submitted a new 'Innovate' Reconciliation Action Plan (RAP) for 2021–23 to Reconciliation Australia in October 2021. The plan has been formally endorsed by Reconciliation Australia and the museum is now working to implement the actions identified in that plan. This is the second RAP developed by the museum. It aims to continue fostering a museum and workplace that is built upon recognition and respect of Aboriginal and Torres Strait Islander peoples and their intrinsic connection to the lands and waters of Australia. The museum's RAP can be accessed online at [sea.museum.gov.au/about/corporate-information/reconciliation-action-plan](https://sea.museum.gov.au/about/corporate-information/reconciliation-action-plan).

Throughout the first RAP (2019–21), the museum progressed a number of key deliverables. In particular, we developed a number of formal and informal relationships with Aboriginal and Torres Strait Islander community groups. We have also been exploring a number of informal and formal ways of providing cultural education to our staff and volunteers. The new RAP is a response to our achievements and learnings during the course of the first RAP. Our RAP journey is stewarded by the RAP Working Group, which meets regularly to develop the new RAP and guide its implementation.

Our RAP actions and deliverables are structured around four themes.

### Relationships

As a national cultural institution, our relationships with Aboriginal and Torres Strait Islander peoples grows stronger every year. The museum involves Aboriginal and Torres Strait Islander peoples in all processes that concern their cultural heritages and since 2014 we have prioritised genuine, respectful but targeted consultation on our proposed acquisitions, exhibitions, programs and plans.

### Respect

Aboriginal and Torres Strait Islander cultures and heritages are reflected through the museum's collections, exhibitions and programs. The ways in which they are acquired, accessed or exhibited reflects the continuity and harmony between the art and the culture from which it arises.

## Opportunities

The museum is committed to providing education, employment and contracting opportunities for Aboriginal and Torres Strait Islander peoples, communities and organisations. We recognise that providing pathways and opportunities to Aboriginal and Torres Strait Islander peoples and organisations through our business activities will contribute to economic participation and development and social inclusion.

## Governance

We ensure effective and appropriate support for the implementation of our RAP commitments.

## Advertising, design and market research (Section 311A of the Commonwealth Electoral Act 1918) and statement on advertising campaigns

In the 2021–22 financial year, the Brand, Marketing and Tourism team spent the following amounts on marketing design and strategy, media buying, and advertising and market research agencies:

### Creative agencies for developing advertising campaigns or strategies

Museum brand: Frost Collective \$6,500,  
Grainger Films \$900, Limehouse Creative \$2,250,  
NB Communications \$4,150

General museum marketing: Creative Cass \$500,  
Efficient \$11,000, Grainger Films \$4,700,  
Slade Smith \$1,505, The Right Fit \$1,952

*James Cameron – Challenging the Deep* exhibition:  
Luscious \$400

*One Ocean – Our Future* exhibition campaign creative:  
Grainger Films \$9,895

*Sea Monsters* exhibition campaign creative:  
Grainger Films \$800

*Wildlife Photographer of the Year* exhibition campaign  
creative: Slade Smith \$1,060

School holiday campaign creative: Grainger Films \$6,100,  
Limehouse Creative \$4,175

## Market research

Museum exit surveys: D&M Research \$19,869

## Media advertising organisations

Dine & Discover advertising: Meta \$1,288

General museum advertising: Google display \$42,460,  
Google search \$12,000, Meta \$55,385

*Map it!* exhibition advertising: Eastern Suburbs Mums \$620

*One Ocean – Our Future* exhibition advertising:  
Meta \$1,288, National Geographic \$12,575, TimeOut \$500

*Wildlife Photographer of the Year* exhibition advertising:  
*Australian Geographic* \$2,000, Efficient \$10,000,  
JCDecaux \$27,044, Meta \$3,863, *National Geographic*  
\$7,273, TimeOut \$15,000

'Murder Mystery at Sea' event advertising: Meta \$1,288

Sail *Duyfken* advertising: Meta \$1,288

School excursion advertising: Education HQ \$3,500

School holiday advertising: *Australian Geographic* \$1,500,  
JCDecaux \$75,000, Meta \$1,288, *National Geographic*  
\$1,500, NewsCorp \$2,000

Tourism advertising: The Informed Tourist \$1,300,  
Probus Club \$1,950

Venues advertising: Google \$18,000

*Wreck Seeker* educational game advertising:  
*Australian Teacher* \$640

**Ecologically sustainable development and environmental performance**  
**(Section 516A of the *Environment Protection and Biodiversity Conservation Act 1999*)**

**Ecologically Sustainable Development (ESD) Report**

Activity	How it accords with the principles of ESD	How it furthers or advances ESD principles
Compliance with Section J of the <i>Environment Protection and Biodiversity Conservation Act 1999</i> in the design and procurement of new projects or modification to existing facilities	Ensures that any change or additions to our facilities take into account and implement energy efficiency initiatives that will minimise the environmental impact related to energy usage and/or greenhouse gas emissions	Minimises adverse environmental impact with the aim of reducing overall greenhouse gas emissions
Electricity reduction by the implementation of new energy-saving technologies and products, including the installation of a 235kW solar panel system in Wharf 7's roof	Planned and innovative upgrade to new energy-efficient technologies, reducing overall electricity usage associated with power-hungry items of equipment	Reduces overall electricity usage and therefore greenhouse gas emissions
Water use reduction due to the installation of new water-saving devices and fixtures in the newly upgraded amenities in the museum building, including water-efficient taps and toilet cisterns with smaller capacity	Preserves water by reducing its usage within our facilities to acceptable levels	Reduces overall usage of both water and cleaning products associated with the operation and upkeep of our amenities
Implementation of e-water technology to reduce then phase out the requirement for chemical-based cleaning products in kitchens, amenities and general cleaning	Protects the environment by minimising the risk of spillage or contamination, as well as plastic sub-product (containers, dispensers, etc.) by using water-based alkaline/acid solution for cleaning	Provides a safe workplace for staff, visitors and contractors as well as protecting the environment and sea life where the museum operates
Provision of bicycle parking facilities for staff and visitors	Reduces the use of private vehicles and public transport by encouraging staff and visitors to come by bicycle	Encourages a healthier alternative for people to come to the museum and alleviates traffic burden on public roads, which fosters greener environments
Waste management, including onsite rubbish recycling, composting and glass recovery	Waste recycling minimises adverse impact to the environment as well as the energy required to process waste and sub-products	Reduces the amount of waste going to landfill and reduces operational expenditure associated with waste disposal

## Environmental Performance Report

Steps taken to reduce environmental impact	Measures to review and improve the reducing effect
<b>Energy efficiency</b>	
235kW solar panel system (Wharf 7 Building)	Comparison of electricity consumption to pre-solar energy baseline
Heating, ventilation and air conditioning transitional change from sea water to cooling tower heat-rejection system	Comparison of electricity and water consumption to pre-cooling tower baseline
Seasonal adjustment of temperature and relative humidity	Comparison of current usage to historical data to determine effectiveness of implemented strategy, plus continue seasonal adjustments in response to results of analysis
LED lighting upgrade	Comparison of electricity usage to pre-upgrade baseline, and extend LED upgrade to cover exhibition and high-level lighting
Building management and control systems upgrade and rezoning	Comparison of electricity consumption to pre-upgrade rezoning energy baseline
Voltage power optimisation and power factor correction units to be completed by June 2023	Comparison of values for power factor and demand to historical data
<b>Water conservation</b>	
Installation of water-saving taps and devices	Comparison of water consumption to pre-device baseline
<b>Waste management</b>	
Waste audit completed	Comparison of waste landfill diversion figures to prior years
Installation of onsite recycling stations	Comparison of waste landfill diversion figures to prior years
<b>Transport</b>	
Provision of 20 secure bicycle parking facilities for museum visitors at the Exhibition Building	Visual observation of usage levels and visitor feedback through front of house and social media

## Environmental Performance Indicator Report

Performance measure	Indicators	2021–22	2020–21
<b>Energy efficiency</b>			
Total consumption of electricity across all facilities	Amount of electricity consumed (kWh)	<b>3,305,893</b>	3,583,698
Total cost of electricity purchased across all facilities	Cost of electricity purchased (\$)	<b>483,774</b>	583,081
Total consumption of gas across all facilities	Amount of gas consumed (MJ)	<b>10,905,531</b>	448,128 <sup>1</sup>
Total cost of gas across all facilities	Cost of gas purchased (\$)	<b>224,331</b>	11,164
Greenhouse gas emissions	Amount of greenhouse gases produced (tonnes)	<b>34</b>	29
<b>Water</b>			
Total consumption of water across all facilities	Amount of water consumed across all facilities (kL)	<b>14,958</b>	13,820
Total cost of water across all facilities	Cost of water purchased (\$)	<b>59,048</b>	62,976
Total trade-waste water generated	Amount of grey water captured (kL)	<b>14,256</b>	13,075
<b>Waste</b>			
Total co-mingled waste production	Amount of co-mingled waste produced (tonnes)	<b>83</b>	81 <sup>2</sup>
Total co-mingled waste diverted from landfill	Amount of co-mingled waste diverted from landfill (tonnes)	<b>19</b>	18
	Amount of waste not recorded	<b>Nil</b>	Nil
Unrecyclable waste production	Amount of waste going to landfill (tonnes) as stated by current service provider	<b>64</b>	63
Recyclable waste production:	Amount of waste going to recycling facilities (tonnes)		
Recycled glass		<b>0</b>	0 <sup>3</sup>
Co-mingled recycling		<b>4.7</b>	4.8
Paper and cardboard		<b>18.2</b>	17.5
Organics		<b>1.2</b>	0.6
Return and Earn		<b>0.4</b>	0.3 <sup>4</sup>
<b>Transport</b>			
Number of onsite parking facilities for employees	Number of onsite bicycle parking spots	<b>15</b>	15
Number of parking facilities for visitors	Number of bicycle parking spots	<b>20</b>	20

1 2020–21 figures less than previous year due to overcharge in previous year and faulty gas meter that required replacing.

2 Total waste production only includes waste generated by the museum's business as usual. Waste generated by the Wharf 7 tenant was extracted from the data, based on the figures provided by an external waste audit conducted in 2019. Tenant produces 33% of the waste generated across the site.

3 Glass now being collected as a part of the NSW 'Return and Earn' scheme (refer 4 below) to obtain refunds on eligible containers.

4 Return and Earn scheme commenced in July 2020. All eligible containers and all glass bottles collected and recycled. Refunds for eligible containers are returned to the museum.

# Financial statements

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Daring class destroyer HMAS Vampire.  
ANMM image

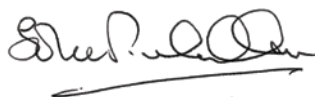
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## Statement by the Chairman, Chief Executive Officer and Chief Financial Officer

In our opinion, the attached financial statements for the year ended 30 June 2022 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 the PGPA Act.

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

This statement is made in accordance with a resolution of the museum's Council.



**John Mullen AM**  
Chairman  
29 September 2022



**Daryl Karp AM**  
Director and  
Chief Executive Officer  
29 September 2022



**Tanya Bush**  
Deputy Director,  
Corporate Services,  
Chief Financial Officer  
29 September 2022



## INDEPENDENT AUDITOR'S REPORT

### To the Minister for the Arts

#### Opinion

In my opinion, the financial statements of the Australian National Maritime Museum and subsidiaries (together Consolidated Entity) for the year ended 30 June 2022:

- (a) comply with Australian Accounting Standards – Simplified Disclosures 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 2022 and its financial performance and cash flows for the year then ended.

The financial statements of the Consolidated Entity, which I have audited, comprise the following as at 30 June 2022 and for the year then ended:

- Statement by the Chairman, Chief Executive Officer and Chief Finance Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising a summary of significant accounting policies and other explanatory information.

The consolidated entity comprises the Australian National Maritime Museum and its subsidiaries.

#### Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Consolidated Entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

#### Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Consolidated Entity, the Council is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Simplified Disclosures and the rules made under the Act. The Council is also responsible for such internal control as the Council determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Council is responsible for assessing the ability of the Consolidated Entity to continue as a going concern, taking into account whether the Consolidated Entity's operations will cease as a result of an administrative restructure or for any other reason. The Council is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.



## Auditor's responsibilities for the audit of the financial statements

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit 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 Consolidated Entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Consolidated Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Consolidated Entity to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Accountable Authority regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Jeffrey Hobson

Audit Principal

Delegate of the Auditor-General

Canberra

4 October 2022

# Statement of comprehensive income for the period ended 30 June 2022

		2022	2021	Original Budget
	Notes	\$'000	\$'000	\$'000
<b>NET COST OF SERVICES</b>				
<b>EXPENSES</b>				
Employee benefits	3A	13,782	13,418	13,143
Suppliers	3B	10,511	9,892	15,285
Grants	3C	131	125	120
Depreciation and amortisation	6A	10,739	10,626	10,590
Write-down and impairment of other assets	3D	-	5	-
Finance costs		10	-	-
<b>Total expenses</b>		<b>35,173</b>	<b>34,066</b>	<b>39,138</b>
<b>LESS:</b>				
<b>OWN-SOURCE INCOME</b>				
<b>Own-source revenue</b>				
Revenue from contracts with customers	4A	3,351	3,144	3,596
Interest	4B	27	116	150
Rental income	4C	2,220	2,472	2,641
Other revenue	4D	4,626	4,919	2,798
<b>Total own-source revenue</b>		<b>10,224</b>	<b>10,651</b>	<b>9,185</b>
<b>Gains</b>				
Other gains	4E	439	3,832	500
<b>Total gains</b>		<b>439</b>	<b>3,832</b>	<b>500</b>
<b>Total own-source income</b>		<b>10,663</b>	<b>14,483</b>	<b>9,685</b>
<b>Net cost of services</b>		<b>(24,510)</b>	<b>19,583</b>	<b>(29,453)</b>
Revenue from Government	4F	24,125	22,548	24,125
<b>Surplus (Deficit) attributable to the Australian Government on continuing operations</b>		<b>(385)</b>	<b>2,965</b>	<b>(5,328)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Changes in asset revaluation surplus	6A	21,177	-	-
<b>Total other comprehensive income</b>		<b>21,177</b>	<b>-</b>	<b>-</b>
<b>Total comprehensive income (deficit) attributable to the Australian Government</b>		<b>20,792</b>	<b>2,965</b>	<b>(5,328)</b>

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

## Budget Variances Commentary

### *Statement of Comprehensive Income*

Commentary is provided where the variance between the budget and actual line item is +/- \$500,000 and 10% and +/- 2% of the budget category (e.g. Expenses, Own-source revenue, Financial asset etc.).

<b>Explanation of variance</b>	<b>Line item</b>	<b>Amount \$'000</b>
The COVID-19 lockdown impacted direct operating expenses including cost of sales, exhibition and event-related expenditure.	Suppliers	(4,774)
COVID-19 impact on labour free of charge (volunteer) requirements and sponsorship income.	Other revenue	1,828
Revaluation gain on assets held by the museum as at 30 June 2022	Changes in asset revaluation surplus	21,177

## Statement of financial position as at 30 June 2022

		2022	2021	Original Budget
	Notes	\$'000	\$'000	\$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents	5A	32,331	30,062	14,932
Trade and other receivables	5B	1,415	824	1,370
<b>Total financial assets</b>		<b>33,746</b>	30,886	16,302
<b>Non-financial assets<sup>1</sup></b>				
Land and buildings	6A	166,901	155,389	159,348
Infrastructure, plant and equipment	6A	8,853	7,638	7,314
Heritage and cultural assets	6A	83,599	75,402	75,333
Intangibles	6A	4,656	4,532	6,578
Inventories	6B	226	271	403
Other non-financial assets	6C	387	833	658
<b>Total non-financial assets</b>		<b>264,622</b>	244,065	249,634
<b>Total Assets</b>		<b>298,368</b>	274,951	265,936
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	7A	2,339	1,674	1,606
Other payables	7B	1,311	1,586	1,855
<b>Total payables</b>		<b>3,650</b>	3,260	3,461
<b>Interest bearing liabilities</b>				
Leases	8	735	-	-
<b>Total interest bearing liabilities</b>		<b>735</b>	-	-
<b>Provisions</b>				
Employee provisions	9A	2,670	2,865	3,248
Provision for makegood obligations	9B	78	78	78
<b>Total provisions</b>		<b>2,748</b>	2,943	3,326
<b>Total Liabilities</b>		<b>7,133</b>	6,203	6,787
<b>Net Assets</b>		<b>291,235</b>	268,748	259,149
<b>EQUITY</b>				
Contributed equity		37,980	36,285	37,980
Reserves		201,193	180,016	180,016
Retained surplus		52,062	52,447	41,153
<b>Total Equity</b>		<b>291,235</b>	268,748	259,149

1. Right-of-use assets are included in Land and Buildings

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

## Budget Variances Commentary

### *Statement of Financial Position*

Commentary is provided where the variance between the budget and actual line item is +/- \$500,000 and 10% and +/- 2% of the budget category (e.g. Expenses, Own-source revenue, Financial asset etc.).

Explanation of variance	Line item	Amount \$'000
COVID-19 lockdown impact on capital project construction timelines and supply chains	Cash and cash equivalents	17,399
Funded safety and compliance additions and revaluation	Infrastructure, plant and equipment	1,539
Increase due to revaluation of assets held by the museum as at 30 June 2022	Heritage and cultural assets	8,266
Higher than budgeted staff turnover and related pay out of employee provisions	Employee provisions	(578)
Increase due to revaluation of assets held by the museum as at 30 June 2022	Land and buildings	7,553
Decrease due to desktop review and write-down of assets held by the museum as at 30 June 2022	Intangibles	(1,922)
Increase due to timing of final payment run for financial year	Suppliers	733
Decrease due to reduced deferred revenue re COVID-19 lockdown	Other payables	(544)
Implementation of AASB 16 – Leases standard for new lease	Leases	735

## Statement of changes in equity for the period ended 30 June 2022

		2022	2021	Original Budget
	Notes	\$'000	\$'000	\$'000
<b>CONTRIBUTED EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		36,285	34,591	36,285
<b>Transaction with owners</b>				
<b>Contributions by owners</b>				
Equity injection		1,695	1,694	1,695
<b>Total transactions with owners</b>		<b>1,695</b>	1,694	1,695
<b>Closing balance as at 30 June</b>		<b>37,980</b>	36,285	37,980
<b>RETAINED EARNINGS</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		52,447	49,482	46,481
<b>Comprehensive income</b>				
Surplus/(Deficit) for the period		(385)	2,965	(5,328)
<b>Total comprehensive income</b>		<b>(385)</b>	2,965	(5,328)
<b>Closing balance as at 30 June</b>		<b>52,062</b>	52,447	41,153
<b>ASSET REVALUATION RESERVE</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		180,016	180,016	180,016
<b>Comprehensive income</b>				
<b>Total comprehensive income</b>		<b>21,177</b>	-	-
<b>Closing balance as at 30 June</b>		<b>201,193</b>	180,016	180,016
<b>TOTAL EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		268,748	264,089	262,782
Adjustment for rounding		-	-	-
<b>Comprehensive income</b>				
Surplus/(Deficit) for the period		(385)	2,965	(5,328)
Other Comprehensive income		21,177	-	-
<b>Total comprehensive income</b>		<b>20,792</b>	2,965	(5,328)
<b>Transactions with owners</b>				
<b>Contributions by owners</b>				
Equity injection		1,695	1,694	1,695
<b>Total transactions with owners</b>		<b>1,695</b>	1,694	1,695
<b>Closing balance as at 30 June</b>		<b>291,235</b>	268,748	259,149

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

## Budget Variances Commentary

### *Statement of Changes in Equity*

The variances in the statement of changes in equity relate largely to revaluation of non-financial assets as at 30 June 2022.

## Cash flow statement for the period ended 30 June 2022

		2022	2021	Original Budget
	Notes	\$'000	\$'000	\$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Sale of goods and rendering services		3,292	5,428	6,216
Receipts from government		24,125	22,548	24,125
Interest		38	121	150
Rental income		2,220	2,419	
GST received		(170)	1,159	1,277
Other		3,611	7,328	542
<b>Total cash received</b>		<b>33,116</b>	<b>39,003</b>	<b>32,310</b>
<b>Cash used</b>				
Employees		(13,308)	(13,085)	(13,143)
Suppliers		(9,209)	(14,792)	(14,285)
Interest payments on lease liabilities		(10)	-	-
Other		(131)	(125)	(120)
<b>Total cash used</b>		<b>(22,658)</b>	<b>(28,002)</b>	<b>(27,548)</b>
<b>Net cash from operating activities</b>		<b>10,458</b>	<b>11,001</b>	<b>4,762</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash used</b>				
Purchase of property, plant and equipment		(5,488)	(4,093)	(12,720)
Purchase of heritage and cultural items		(2,791)	(1,712)	-
Purchase of intangibles		(1,549)	(886)	-
<b>Total cash used</b>		<b>(9,828)</b>	<b>(6,691)</b>	<b>(12,720)</b>
<b>Net cash from / (used by) investing activities</b>		<b>(9,828)</b>	<b>(6,691)</b>	<b>(12,720)</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Contributed equity		1,695	1,694	1,695
<b>Total cash received</b>		<b>1,695</b>	<b>1,694</b>	<b>1,695</b>
<b>Cash used</b>				
Principal payments of lease liabilities		(56)	-	-
<b>Total cash received</b>		<b>(56)</b>	<b>-</b>	<b>-</b>
<b>Net cash from / (used by) financing activities</b>		<b>1,639</b>	<b>1,694</b>	<b>1,695</b>
<b>Net increase (decrease) in cash held</b>		<b>2,269</b>	<b>6,004</b>	<b>(6,263)</b>
Cash and cash equivalents at the beginning of the reporting period		30,062	24,058	21,195
<b>Cash and cash equivalents at the end of the reporting period</b>	5A	<b>32,331</b>	<b>30,062</b>	<b>14,932</b>

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

## Budget Variances Commentary

### *Cashflow Statement*

Commentary is provided where the variance between the budget and actual line item is +/- \$500,000 and 10% and +/- 2% of the budget category (e.g. Expenses, Own-source revenue, Financial asset etc.).

Explanation of variance	Line item	Amount \$'000
Primarily due to COVID-19 – includes impacts of temporary closure of the museum, including on admissions, retail and venue hire activity	Sale of goods and rendering services	(2,924)
COVID-19 lockdown impact on sales	GST received	(1,447)
\$2million government grant for pontoons and safety and compliance works	Other cash received	3,069
The COVID-19 lockdown impacted direct operating expenses including cost of sales, exhibition and event-related expenditure.	Suppliers	5,076
COVID-19 impacts on capital project timelines and supply chains	Purchase of property, plant and equipment	2,892



# Notes to and forming part of the financial statements for the period ended 30 June 2022

## 1. Summary of significant accounting policies

The museum is a not-for-profit entity and is structured to meet a single outcome:

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

The continued existence of the museum in its present form and with its present programmes is dependent on Government policy and on continuing funding by Parliament for the museum's administration and programs.

### *Basis of preparation of the financial statements*

The financial statements are required by section 42 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act).

The financial statements and notes have been prepared in accordance with:

- *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR); and
- Australian Accounting Standards and Interpretations – AASB 1060 General Purpose Financial Statements- Simplified Disclosures for For-Profit and Not-for-profit Tier 2 Entities 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. Values are rounded to the nearest \$1,000, except key management personnel remuneration (Note 11) which is rounded to the nearest dollar.

### *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 Museum Foundation (the foundation). The results of the parent entity do not differ materially from the economic entity and have therefore not been separately disclosed. The foundation is a company limited by guarantee (see Note 14).

The accounting policies of the 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 Accounting Standards. All internal transactions and balances have been eliminated on consolidation.

## *New Accounting Standards*

### **Impacts of COVID-19 on preparation of statements**

COVID-19 has created significant uncertainty about future outcomes. The use of estimates and judgements in the preparation of these financial statements has been reviewed in light of the circumstances of COVID-19 at the end of, and after, the reporting date. Refer Note 6 for details.

### *Transactions by the government as owner*

#### *Equity Injections*

Amounts appropriated which are designated as 'equity injections' for the year, which include Collection Development Acquisition Budget (CDAB), are recognised directly in Contributed Equity in that year (2022:\$1,695,000; 2021: \$1,694,000).

#### *Taxation*

The museum is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and Goods and Services Tax (GST).

### *Breach of Section 83 of the Constitution*

There were no breaches of Section 83 of the Constitution by the museum and its controlled entity for the reporting period.

## **2. Events after the reporting period**

There were no events after the reporting period, including relating to the impacts of COVID-19, that provide evidence of conditions that existed as at 30 June 2022 or are indicative of conditions that arose after the date that require adjustment to, or disclosure in, these financial statements.

## **3. Expenses**

	2022	2021
	\$'000	\$'000
<b>3A: Employee benefits</b>		
Wages and salaries	10,032	9,849
Superannuation	1,763	1,880
Leave and other entitlements	(270)	(382)
Volunteer resources, free of charge	613	654
Workers compensation	111	222
Labour hire	1,282	915
Other employee expenses	251	280
<b>Total employee benefits</b>	<b>13,782</b>	<b>13,418</b>

### Accounting Policy

Accounting policies for employee-related expenses is contained in Note 9A.

### **3B: Suppliers**

#### Goods and services supplied or rendered

Cost of goods sold	103	213
Brand and marketing	547	798
Collections	169	78
Contractors	3,447	3,380
Consultants	1,301	866
Utilities	809	657
Functions, exhibition, events	1,278	1,171
Staff related expenses	422	329
Technology and telecommunication	1,074	1,032
Vessels	269	140
Other	1,015	1,034
<b>Total goods and services supplied or rendered</b>	<b>10,434</b>	<b>9,698</b>
Goods supplied	1,239	1,380
Services rendered	9,195	8,318
<b>Total goods and services supplied or rendered</b>	<b>10,434</b>	<b>9,698</b>
<b>Other suppliers</b>		
Short-term leases	77	194
<b>Total other suppliers</b>	<b>77</b>	<b>194</b>
<b>Total suppliers</b>	<b>10,511</b>	<b>9,892</b>

The above lease disclosures should be read in conjunction with notes 4C, 6A and 8.

### Accounting Policy

#### Short-term leases and leases of low-value assets

The museum has elected not to recognise right-of-use assets and lease liabilities for short-term leases of assets that have a lease term of 12 months or less and leases of low-value assets (less than \$10,000). The museum recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

### **3C: Grants**

	2022	2021
	\$'000	\$'000
Non-profit institutions	131	125
<b>Total grants</b>	<b>131</b>	<b>125</b>

### **3D: Write-down and impairment of other assets**

Write-down on infrastructure, plant and equipment	-	5
Impairment on intangible assets	-	-
<b>Total write-down and impairment of other assets</b>	<b>-</b>	<b>5</b>

## 4. Income

### *Own-source revenue*

#### **4A: Revenue from contracts with customers**

Sale of goods	<b>201</b>	438
Rendering of services	<b>3,150</b>	2,706
<b>Total revenue from contracts with customers</b>	<b>3,351</b>	3,144

#### *Disaggregation of revenue from contracts with customers*

Revenue from contracts with customers has been disaggregated into categories based on the timing of transfer of goods and services to the customer, to enable users of financial statements to understand the nature, amount, timing and uncertainty of income and cash flows.

	<b>2022</b>	2021
	<b>\$'000</b>	\$'000
Major product / service line:		
Chartering/hiring fees and berth sales	<b>550</b>	213
Public admissions, memberships and programs	<b>1,761</b>	1,921
Sale of inventory	<b>201</b>	437
Venues and events	<b>835</b>	564
Other	<b>4</b>	11
	<b>3,351</b>	3,144
Timing of transfer of goods and services:		
Over time	<b>291</b>	397
Point in time	<b>3,060</b>	2,747
	<b>3,351</b>	3,144

#### *Accounting Policy*

Revenue from the sale of goods and rendering of services is recognised when control has been transferred to the buyer or services have been rendered.

The museum receives revenue from a number of different activities, which relate to AASB 15, as they involve a sufficiently specific performance obligation with the customer. These include admissions, retail and other related revenue from visitors to the museum, and revenue from the hire of museum facilities for events and functions. In most instances for revenue of this type, the performance obligation is satisfied at a point in time, namely when the customer consumes the service (i.e. visits the museum, or the event/function is held).

Where the obligation occurs over time, for example annual memberships programs, the revenue is recognised as the customer gains control of the service over the period of the membership.

The transaction price is the total amount of consideration to which the museum expects to be entitled in exchange for transferring promised goods or services to a customer.

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

#### **4B: Interest**

Deposits	27	116
<b>Total interest</b>	<b>27</b>	<b>116</b>

#### *Accounting Policy*

Interest revenue is recognised using the effective interest method.

	2022	2021
	\$'000	\$'000
<b><u>4C: Rental income</u></b>		
Operating lease		
Lease income	2,220	2,472
<b>Total rental income</b>	<b>2,220</b>	<b>2,472</b>

#### *Operating Leases*

In the capacity as lessor, the museum leases space in Wharf 7, its wharves and its main museum on a commercial basis.

#### **Maturity analysis of operating lease income receivables**

	2022	2021
	\$'000	\$'000
Within 1 year	1,841	2,291
One to two years	605	1,286
<b>Total undiscounted lease payments receivable</b>	<b>2,446</b>	<b>3,577</b>

The museum has applied the National Cabinet Mandatory Code of Conduct SME Commercial Leasing Principles During COVID-19 in respect of its eligible tenants. Lease income in 2022 and operating lease income receivables within 1 year have been reduced accordingly.

The above lease disclosures should be read in conjunction with the accompanying notes 3B, 6A and 8.

#### **4D: Other revenue**

Donations	972	587
Grants	2,473	2,766
Resources received free of charge	613	654
Sponsorship	420	912
Other	148	-
<b>Total other revenue</b>	<b>4,626</b>	<b>4,919</b>

### *Accounting Policy*

Resources received free of charge are recognised as revenue when and only when a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense.

Cash donations with no commitments are recognised when received.

Grants revenue is recognised based on an assessment of the terms and obligations of the individual grant agreement.

### **4E: Other gains**

	2022	2021
	\$'000	\$'000
Donated assets - heritage and cultural	439	3,832
<b>Total other gains</b>	<b>439</b>	<b>3,832</b>

### *Accounting policy*

Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition, unless received from another government entity as a consequence of a restructuring of administrative arrangements.

Gains from disposal of assets are recognised when control of the asset has passed to the buyer.

### *Revenue from government*

#### **4F: Revenue from government**

Corporate Commonwealth Entity payments from the Department of Communication and the Arts	24,125	22,548
<b>Total revenue from Government</b>	<b>24,125</b>	<b>22,548</b>

### *Accounting Policy*

Funding received or receivable from non-corporate Commonwealth entities is recognised as revenue from government by the museum unless the funding is in the nature of an equity injection or a loan.

## 5. Financial assets

### **5A: Cash and cash equivalents**

Cash on hand or on deposit	<b>32,331</b>	30,062
<b>Total cash and cash equivalents</b>	<b>32,331</b>	30,062

### **5B: Trade and other receivables**

	2022	2021
	\$'000	\$'000
<b>Goods and services</b>		
Goods and services	543	555
<b>Total receivables for goods and services</b>	543	555
<b>Other receivables:</b>		
GST receivable from the ATO	314	144
Interest	-	11
Other	658	214
<b>Total other receivables</b>	972	369
<b>Total trade and other receivables (gross)</b>	1,515	924
Less impairment loss allowance	(100)	(100)
<b>Total trade and other receivables (net)</b>	1,415	824
<b>Reconciliation of the Impairment Allowance</b>		
<b>Movements in relation to 2022</b>	<b>Goods &amp; services</b>	<b>Total</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>As at 1 July 2021</b>	100	100
Increase/(Decrease) recognised in net cost of services	-	-
<b>Total as at 30 June 2022</b>	100	100

### *Accounting Policy*

#### *Financial assets*

The museum classifies all its financial assets as financial assets measured at amortised cost.

#### *Trade receivables, loans and other receivables*

Trade receivables, loans and other receivables that are held for the purpose of collecting the contractual cash flows where the cash flows are solely payments of principal and interest, and that are not provided at below-market interest rates, are subsequently measured at amortised cost using the effective interest method adjusted for any impairment loss allowance.

The impact of COVID-19 on recovery of trade receivables, loans and other receivables has been assessed at the reporting date. The impairment loss allowance has been adjusted in line with the assessment.

The museum currently has no loans.

## 6. Non-financial assets

### **6A: Reconciliation of the opening and closing balances of property, plant and equipment and intangibles (2021–2022)<sup>1</sup>**

	Land	Buildings & Wharves	Total Land, Buildings & Wharves	Infrastructure, Plant & Equipment	Heritage & Cultural Assets	Intangibles	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>As at 1 July 2021</b>							
Gross book value	52,380	110,672	163,052	18,475	86,271	17,872	285,670
Accumulated depreciation, amortisation and impairment	-	(7,663)	(7,663)	(10,837)	(10,869)	(13,340)	(42,709)
<b>Total as at 1 July 2021</b>	<b>52,380</b>	<b>103,009</b>	<b>155,389</b>	<b>7,638</b>	<b>75,402</b>	<b>4,532</b>	<b>242,961</b>
Additions							
By cost including work in progress		1,162	1,162	4,326	2,791	1,549	9,828
Right-of-use assets		782	782				782
In-kind at fair value							
Revaluations							
Revaluations and impairments recognised in other comprehensive income	13,280	484	13,764	(1,030)	8,443		21,177
Impairments on assets recognised in net cost of services							
Depreciation and amortisation		(4,144)	(4,144)	(2,081)	(3,037)	(1,425)	(10,687)
Depreciation on right-of-use assets		(52)	(52)				(52)
Write-down and impairment of asset						(6,606)	(6,606)
Accumulated depreciation on assets written down						6,606	6,606
Disposals							
Disposals depreciation							
Other movements of right-of-use assets							
Transfers							
<b>Total as at 30 June 2022</b>	<b>65,660</b>	<b>101,241</b>	<b>166,901</b>	<b>8,853</b>	<b>83,599</b>	<b>4,656</b>	<b>264,009</b>
<b>Total as at 30 June 2022 represented by</b>							
Gross book value	65,660	101,293	166,953	8,853	83,969	12,815	272,590
Accumulated depreciation/amortisation	-	52	52	-	370	8,159	8,581
<b>Total as at 30 June 2022</b>	<b>65,660</b>	<b>101,241</b>	<b>166,901</b>	<b>8,853</b>	<b>83,599</b>	<b>4,656</b>	<b>264,009</b>



<sup>1</sup> Under AASB16, the museum is required to meet the disclosure requirements of AASB116 for items of property, plant and equipment subject to an operating lease, and in doing so disaggregate items of property, plant and equipment subject to an operating lease from items of property, plant and equipment not subject to an operating lease.

The asset class, Total Land, Building & Wharves consists of the museum's site, main exhibition building, wharves, and the Wharf 7 building, which are primarily held and used by the museum.

The museum has four separate commercial leasing arrangements with tenants for areas of the museum's site, main exhibition building, wharves, and the Wharf 7 building, and these assets are therefore each partially subject to an operating lease. To disaggregate each of these assets between primarily held and used by the museum and subject to an operating lease would result in an arbitrary allocation of values between the two categories. As the assets are primarily held and used by the museum, they are included in the tabulated disclosure in 6A and disaggregation has not occurred.

Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the Heritage and Cultural Assets class.

All revaluations of non-financial assets were conducted in accordance with the revaluation policy stated in this note. A desktop valuation of the non-financial assets were undertaken at 30 June 2021. A detailed revaluation was undertaken for the year ended 30 June 2022.

The impact of COVID-19 was considered at the time the detailed revaluation was undertaken, and again prior to completion of these statements, including in relation to rental returns on similar land holdings to those of the museum, changes to building values (replacement costs and useful life) and changes in active markets for heritage and cultural items. Asset carrying values will continue to be reviewed as further information about the impacts of COVID-19 (if any) become available.

Indications of impairments were identified for a software asset (Intangibles) and a discontinued capital project (Building & Wharves), resulting in loss from impairment.

### ***Accounting Policy***

#### ***Acquisition of assets***

Assets are recorded at cost on acquisition except as otherwise 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 income at their fair value at the date of acquisition.

#### ***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).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located.

#### ***Lease Right of Use (ROU) Assets***

Leased ROU assets are capitalised at the commencement date of the lease and comprise the initial lease liability amount, plus initial direct costs incurred when entering into the lease, less any lease

incentives received. These assets are accounted for by Commonwealth lessees as separate asset classes to corresponding assets owned outright, but included in the same column as where the corresponding underlying assets would be presented if they were owned.

Following initial application, an impairment review is undertaken for any right of use lease asset that shows indicators of impairment and an impairment loss is recognised against any right of use lease asset that is impaired. Lease ROU assets continue to be measured at cost after initial recognition in Commonwealth agency, General Government Sector and Whole of Government financial statements.

#### *Revaluations*

Following initial recognition at cost, property, plant and equipment (excluding ROU assets) are carried at fair value (or an amount not materially different from fair value) less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the operating results. Revaluation decrements for a class of assets are recognised directly in the operating results except to the extent they reverse a previous revaluation increment for that class.

When an item of property, plant and equipment is revalued, any accumulated depreciation as at the revaluation date is treated in one of the following ways:

- a) restated proportionately with the change in the gross carrying amount of the asset so that the carrying amount of the asset after revaluation equals its revalued amount; or
- b) eliminated against the gross carrying amount of the asset and the net amount restated to the revalued amount of the asset.

Non-financial assets were valued using Level 2 and Level 3 unobservable inputs.

#### *Depreciation*

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

Depreciation rates (useful lives), 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 rates applying to each class of depreciable asset are based on the following useful lives:

	2022	2021
Wharves	5–10 years	5–10 years
Buildings	5–60 years	5–60 years
Property, Plant & Equipment	3–50 years	3–50 years
Heritage & Cultural	3–400 years	3–400 years

Planned expenditure on the preservation of museum buildings is depreciated over the Strategic Asset Management Plan (SAMP) cycle of 10 years.

The depreciation rates for ROU assets are based on the commencement date to the earlier of the end of the useful life of the ROU asset or the end of the lease term.

### *Impairment*

All assets were assessed for impairment at 30 June 2022. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the museum were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

### *Derecognition*

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

### *Heritage and Cultural Assets*

The museum collects, manages and displays heritage and cultural assets relating to Australia's maritime history. These assets are classified as heritage and cultural assets as they are primarily used for purposes that relate to their cultural significance.

Heritage and cultural assets are valued on a continuing basis by external valuers and by the museum's curators based on their potential market value.

The museum has adopted appropriate curatorial and preservation policies for the heritage and cultural assets, which are depreciated according to the assessment of useful lives. Planned expenditure on the conservation and preservation of heritage and cultural assets is depreciated over the current planning period.

### *Intangibles*

The museum's intangibles comprise internally developed software for internal use and digital content for external use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software and digital content are amortised on a straight-line basis over its anticipated useful life. The useful lives of the museum's software are 3 to 20 years (2021: 3 to 20 years).

All software assets were assessed for indications of impairment as at 30 June 2022.

### *Significant estimates and judgements*

The fair value of land has been determined by an independent valuer, with reference to the market value of similar properties, which is then discounted to recognise the restricted permitted use of the land under the terms of the lease. The valuation of land is subject to a high level of estimation uncertainty due to the significant unobservable input associated with the discount factor used in the fair value measurement to reflect restricted use provisions.

The fair value of the buildings, which are purpose built, has been determined by an independent valuer at depreciable replacement cost. An independent revaluation of Land and buildings was conducted as at 30 June 2022. The significant unobservable inputs used in the fair value measurement is the replacement cost of purpose-built buildings.

The fair value of the wharves has been determined by an independent valuer. The independent valuer relied upon articles published by industry bodies as well as consulting with various construction companies and builders of marina berths and wharves throughout the Sydney Harbour to provide a guide as to the replacement value for the wharves. They took into consideration information from the aforementioned sources and had particular regard to the inherent attributes (i.e. size, specification etc) of the subject wharves in making their assessment of value.

The depreciation rates that were applied took into account both property-specific (e.g. age, condition of improvements, etc.) and market-specific (e.g. depth of buyer demand, etc.) factors.

The fair value of the vessels (a sub-set of heritage and cultural assets) has been determined by an independent valuer, using either the:

- current replacement cost less accumulated depreciation (in the case of the *Endeavour*, *Vampire*, *Onslow*) – the significant unobservable input used in fair value measurement is the cost of rebuilding the vessel; or
- cost approach (in the case of all other vessels in the museum’s fleet), taking into account both the residual (scrap) value of the vessel and indexed costs of planned maintenance – the significant unobservable inputs used in fair value measurement include the scrap value and required condition of the vessels.

The fair value of heritage and cultural assets (excluding vessels) currently comprises over 163,000 individual assets across 41 collections and has been determined by either an independent valuer or museum curators at the market value of similar heritage and cultural assets. The last revaluation took place at 30 June 2022, with desktop valuations undertaken by an independent valuer in the interim years during which no material changes in fair value were identified. The significant unobservable inputs used in the fair value measurement are the market values of the individually valued items (those items assessed at over \$10,000) and the sample price of items valued by way of sampling.

The valuation of the collection is subject to a high level of estimation uncertainty. The uncertainty arises from a number of factors including: many of the collection items are unique and there are few comparable transactions; there is limited active market for most of the items in the collection. The museum does not sell assets and therefore has no history of testing the market place, and the collection comprises many items and the valuation process depends on sampling, as explained above and this gives risk to the risks inherent in sampling

Significant differences in the above mentioned unobservable inputs would result in a significantly different fair value measurement.

### **6B: Inventories**

	2022	2021
	\$'000	\$'000
Inventories held for sale	226	271
<b>Total inventories</b>	<b>226</b>	<b>271</b>

### ***Accounting Policy***

Inventories held for resale by the museum store are valued at the lower of cost and net realisable value. Inventories acquired at no cost or nominal consideration are initially measured at current replacement cost at the date of acquisition.

### **6C: Other non-financial assets**

Prepayments	387	833
<b>Total other non-financial assets</b>	<b>387</b>	<b>833</b>

No indications of impairment were found for other non-financial assets. All other non-financial assets are current assets.

## 7. Payables

### **7A: Suppliers**

Trade creditors and accruals	<b>2,339</b>	1,674
<b>Total suppliers</b>	<b>2,339</b>	1,674

All suppliers are expected to be settled within 12 months.

### **7B: Other payables**

Salaries and wages	<b>304</b>	252
Deferred revenue	<b>645</b>	1,001
Other	<b>362</b>	333
<b>Total other payables</b>	<b>1,311</b>	1,586

All other payables are expected to be settled within 12 months.

## 8. Interest Bearing Liabilities

	2022	2021
	\$'000	\$'000
Lease liabilities	<b>735</b>	-
<b>Total leases</b>	<b>735</b>	-

### **Maturity analysis – contractual undiscounted cash flows**

Within 1 year	<b>169</b>	-
Between 1 to 5 years	<b>635</b>	-
More than 5 years	-	-
<b>Total leases</b>	<b>804</b>	-

### ***Accounting Policy***

All financial liabilities are classified as other financial liabilities.

#### ***Financial liabilities at amortised cost***

Financial liabilities, including borrowing costs, are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective interest method.

Suppliers and other payables are recognised at their amortised cost, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods and services have been received and irrespective of having been invoiced.

Revenue received is reported as deferred revenue, until such time as recognition as revenue is allowed under the relevant accounting standard. This disclosure should be read in conjunction with the accompanying note 4.

## 9. Provisions

### **9A: Employee provisions**

Leave	<b>2,670</b>	2,865
<b>Total employee provisions</b>	<b>2,670</b>	2,865

#### **Employee provisions expected to be settled:**

No more than 12 months	<b>1,175</b>	1,167
More than 12 months	<b>1,495</b>	1,698
<b>Total employee provisions</b>	<b>2,670</b>	2,865

#### *Accounting Policy*

Liabilities for 'short-term' employee benefits and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

Other long-term employee benefits are measured as net total of the present value of the defined benefit obligation at the end of the reporting period.

#### *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 at the estimated salary rates that will be applied at the time the leave is taken, including the museum's 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 2022. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

#### *Superannuation*

The museum's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government. The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution 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. This liability is reported in the Department of Finance's administered schedules and notes.

The museum makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. The museum accounts for the contributions as if they were contributions to defined contribution plans.

**9B: Provision for makegood obligations**

	2022	2021
	\$'000	\$'000
Provision for makegood obligations	78	78
<b>Total other provisions</b>	<b>78</b>	<b>78</b>

The museum has one makegood obligation relating to the installation of public art works.

## 10. Related party disclosures

### *Related party relationships*

The museum is an Australian Government controlled entity. Related parties to the museum are the Director, Key Management Personnel including Councillors, the Portfolio Minister and Senior Executives, and other Australian Government entities.

### *Transactions with related parties*

Given the breadth of Government activities, related parties may transact with the government sector in the same capacity as ordinary citizens. These transactions have not been separately disclosed in this note.

## 11. Key management personnel remuneration

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the museum, directly or indirectly. The museum has determined the key management personnel to be the museum's Councillors, the Director and CEO, and all members of the museum's Executive.

	2022	2021
	\$	\$
<b>Short-term employee benefits</b>		
Salary	<b>1,189,298</b>	1,383,879
Performance bonus	<b>60,385</b>	34,211
Other short-term benefits	<b>89,459</b>	132,607
<b>Total short-term employee benefits</b>	<b>1,339,142</b>	1,550,697
<b>Post-employment benefits</b>		
Superannuation	<b>185,057</b>	297,762
<b>Total post-employment benefits</b>	<b>185,057</b>	297,762
<b>Other long-term employee benefits</b>		
Long service leave	<b>27,040</b>	38,631
<b>Total other long-term employee benefits</b>	<b>27,040</b>	38,631
Termination Benefits	-	-
<b>Total Termination Benefits</b>	-	-
<b>Total senior executive remuneration expenses</b>	<b>1,551,239</b>	1,887,090

The total number of key management personnel included in the above table is 18 including 10 Councillors (2021: 17 including 12 Councillors). One Councillor's term ceased and then returned during the year and two new Councillors were appointed.

The above key management personnel remuneration excludes the remuneration and other benefits of the portfolio minister. The portfolio minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the museum.

## 12. Contingent liabilities

At 30 June 2022 the museum had one unquantifiable contingent liability in respect of legal action commenced against it in relation to an injury to a contractor. It is not possible to estimate the amount of any eventual payments that may be required in relation to the event. The museum holds current insurance policies in relation to the event. Those policies have reimbursed legal and other expenses incurred to date by the museum in defending the action and are available in the event that any potential damages are incurred.



## Accounting Policy

Contingent liabilities and contingent assets are not recognised in the statement of financial position but are reported in the notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

## 13. Current/non-current distinction for assets and liabilities

### **13A: Current/non-current distinction for assets and liabilities**

	2022	2021
	\$'000	\$'000
<b>Assets expected to be recovered in:</b>		
<b>No more than 12 months</b>		
Cash and cash equivalents	32,331	30,062
Trade and other receivables	1,415	824
Inventory	226	271
Prepayment	387	833
<b>Total no more than 12 months</b>	<b>34,359</b>	31,990
<b>More than 12 months</b>		
Land	65,660	52,380
Buildings	101,241	103,009
Heritage and cultural	83,599	75,402
Infrastructure, plant and equipment	8,853	7,638
Other intangibles	4,656	4,532
<b>Total more than 12 months</b>	<b>264,009</b>	242,961
<b>Total assets</b>	<b>298,368</b>	274,951
<b>Liabilities expected to be settled in:</b>		
<b>No more than 12 months</b>		
Suppliers	2,339	1,674
Other payables	1,311	1,586
Leases	143	-
Employee provisions	1,175	1,167
<b>Total no more than 12 months</b>	<b>4,968</b>	4,427
<b>More than 12 months</b>		
Leases	592	-
Employee provisions	1,495	1,698
Other provisions	78	78
<b>Total more than 12 months</b>	<b>2,165</b>	1,776
<b>Total liabilities</b>	<b>7,133</b>	6,203

## 14. The Australian National Maritime Museum Foundation

The Australian National Maritime Museum 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 fundraising 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.

	2022	2021
	\$'000	\$'000
Opening balance at 1 July	1,381	1,336
Revenues: Interest	-	-
Revenues: Donations	235	254
	<b>1,616</b>	1,590
Less Expenses: Suppliers	-	6
Contribution to Museum collection	117	203
<b>Closing Balance at 30 June</b>	<b>1,499</b>	1,381
Represented by:		
Cash at bank	1,505	1,428
Receivables	-	-
Payables	(6)	(47)
	<b>1,499</b>	1,381

## 15. Assets held in trust

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

Gifts and moneys received for specified purposes are expended on those purposes in accordance with the trust terms. These moneys are not available for other purposes of the museum and not recognised in the financial statements.

	2022	2021
	\$'000	\$'000

### **15A: USA Bicentennial Gift Fund**

A gift was received to develop and maintain the USA Gallery at the museum and upon completion of the fit-out, 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:

Opening balance as at 1 July	2,717	2,996
Receipts: Distributions/Interest	9	21
	<b>2,726</b>	3,017
Other expenses	199	300
<b>Closing balance at 30 June</b>	<b>2,527</b>	2,717

Represented by:

Cash at bank	<b>2,845</b>	2,838
Distributions/Interest receivable	-	-
Payable to the museum	<b>(318)</b>	(121)
	<b>2,527</b>	2,717

### **15B: NZ Bicentennial Gift Fund**

A fund was created in respect of the yacht *Akarana*.

The financial position of the Fund is as follows:

Opening balance at 1 July	<b>96</b>	96
Receipts: Interest	-	-
<b>Closing balance at 30 June</b>	<b>96</b>	96
Represented by Investment	<b>96</b>	96

### **15C: 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:

Opening balance at 1 July	<b>28</b>	28
Receipts: Interest	-	-
	<b>28</b>	28
Other expenses	<b>25</b>	-
<b>Closing balance at 30 June</b>	<b>3</b>	28
Represented by:		
Cash at bank	<b>28</b>	28
Payable to the museum	<b>(25)</b>	
	<b>3</b>	<b>28</b>

## 16. Net cash appropriation arrangements

<b>Total comprehensive income – as per the Statement of Comprehensive Income</b>	<b>20,792</b>	2,965
Plus: depreciation/amortisation of assets funded through appropriations (departmental capital budget funding and/or equity injections)	<b>10,687</b>	10,626
Plus: depreciation of right-of-use assets	<b>52</b>	-
Less: lease principal repayments	-	-
<b>Net Cash Operating Surplus</b>	<b>31,531</b>	13,591

The museum receives a separate Collection Development Acquisition Budget (CDAB) provided through an equity appropriation to fund heritage and cultural assets.

# Appendixes

## 1 The Maritime Museums of Australia Project Support Scheme (MMAPSS)

The Maritime Museums of Australia Project Support Scheme (MMAPSS) provides grants of up to \$15,000 to not-for-profit organisations, such as museums and historical societies, that care for Australia's maritime heritage. Usually these are community-based and often run by volunteers. The grants are designed 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 Department of Infrastructure, Transport, Regional Development, Communications and the Arts. MMAPSS demonstrates the diversity of the nation's maritime heritage and the important role that local communities, smaller museums and historical societies play in preserving it. The scheme was initiated in 1995 and since then the program has distributed more than \$2 million and supported organisations across Australia to run more than 500 projects and over 70 internships.

Funding available in 2021–22 was \$151,500, with a maximum allocation of \$15,000 to any one grant. We received 30 project applications, requesting a total of \$271,814 in funding, and five internship applications. The selection committee awarded grants to 23 organisations, and in-kind support was offered to five projects. Internships were offered to all five applicants. Funding was paid, and projects undertaken or funding expended, in this reporting period.

## Recipients by State and Territory

### Australian Capital Territory

- Submarine Institute of Australia Inc  
Australian National Submarine Museum (\$1,800)

### New South Wales

- Lawrence Historical Society Inc  
Assessment and preparation of a Vessel Management Report for the restoration of the 1930s Gladstone skiff *Ulla Gundah* (in-kind support)
- Norah Head Lighthouse Reserve Land Manager Board  
Book: a history of the Norah Head Lighthouse (\$7,273)
- La Perouse Museum (Randwick City Council)  
Short film: *The Story of the Lapérouse Anchor at La Perouse Museum* (\$13,636)
- Cundletown and Lower Manning Historical Society (C&LMHS) and Cundletown Museum Saving the *Sunlight* (\$7,000)
- Lake Macquarie City Council Arts Culture and Tourism  
9 Squadron Royal Australian Air Force at Rathmines exhibition and education (\$13,636)
- Macleay River Historical Society  
Book: *Coasters of the Macleay Valley: the Days of Sail and Steam, 1836–1959* (\$2,000)
- Bondi Surf Bathing Life Saving Club  
Textile collection conservation (\$5,000)
- Evans Head Living Museum Inc  
George Hunt photograph collection: digitisation, storage, museum exhibition, online access (\$8,000)
- Royal Prince Alfred Yacht Club  
Internships: two volunteers, up to \$250 each for one week at the Australian National Maritime Museum

MMAPSS Grants			
	2021–22	2020–21	2019–20
Value of grants	<b>\$151,500</b>	\$125,000	\$125,000
Number of project grants	<b>23</b>	19	17
Number of projects supported in kind	<b>5</b>	6	9
Number of internships	<b>5</b>	2	10

Number of grants and in-kind support under MMAPSS			
	2021–22	2020–21	2019–20
Australian Capital Territory	<b>1</b>	0	0
New South Wales	<b>8</b>	7	9
Northern Territory	<b>0</b>	0	2
Queensland	<b>2</b>	4	2
South Australia	<b>4</b>	4	4
Tasmania	<b>1</b>	2	3
Victoria	<b>5</b>	6	4
Western Australia	<b>2</b>	2	2

- Jervis Bay Maritime Museum  
Internship: curator, up to \$2,000 for one week at the Australian National Maritime Museum
- Bondi Surf Bathers Life Saving Club  
Internship: museum committee chair and archive officer, up to \$500 for one week at the Australian National Maritime Museum

#### Queensland

- Woodford Historical Society  
Woodford flood boat (in-kind support)
- Emu Park Historical Museum Society Inc  
Development of maritime themes for Emu Park Historical Museum (\$5,250)

#### South Australia

- Historic Ketch *Falie* Inc  
Vessel Management Plan for century-old *Falie* (in-kind support)
- Rural City of Murray Bridge  
*Union* restoration (\$13,636)
- Cobdogla Steam Friends Society Inc.  
PS *Roy* restoration project (\$3,500)
- Port MacDonnell and District Maritime Museum Inc.  
Audio-visual display (\$5,000)
- Historic Ketch *Falie* Inc  
Internship: volunteer, up to \$3,000 for one week at the Australian National Maritime Museum

#### Tasmania

- Friends of Maatsuyker Island  
Maatsuyker Island Light Station historic objects catalogue upgrade (in-kind support)

#### Victoria

- Sail & Adventure Limited, trading as *Alma Doepel* Museum  
Conservation and presentation of plans and builder's half-model of *Alma Doepel* (\$6,420)
- Seaworks Foundation  
Restoration, signage and interactive panoramic overlay for the Gellibrand Pile Light (\$7,273)
- Offshore Specialist Ships Australia Ltd  
*Aurora Australis* tank test model restoration (\$10,196)
- Port of Echuca Discovery Centre  
Conservation and repair of archives in the collection (\$4,860)
- Lake Boga Flying Boat Museum  
Collection significance assessment and interpretation framework (\$14,520)

#### Western Australia

- Albany's Historic Whaling Station  
Solar interpretive audio posts (\$8,665)
- Irwin Districts Historical Society Incorporated  
Museum of Fishing and the Sea pop-up museum, design and fit-out (\$6,809)

## 2 Sponsors, partners and supporters

### Major Sponsors

Commonwealth Superannuation Corporation  
Port Authority of NSW

### Partners

Guilty (Aust) Pty Ltd

### Sponsors

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### Corporate members

Musée Du Quai Branly Mediatheque

## 3 Donors and benefactors

### Benefactors

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Paul Harris  
Argy Kazanis  
Eric Sikes  
Louise Taggart  
Bill Trahanas  
Colin Wells  
SCF Group

## 4 Recognising individuals of distinction

The museum's honours system recognises individuals who have made a significant contribution to the museum and to Australian maritime heritage and culture generally. The five levels of recognition are as follows.

Honorary Fellowship – the highest honour conferred by the Council, awarded to people who have made an exceptional contribution to the museum and whose status and ongoing association will serve to promote the museum and its activities.

Ambassador – awarded by Council to people who have donated \$100,000 or more to the Australian National Maritime Museum Foundation. Ambassadors are also members of the Foundation.

Honorary Life Membership – awarded by Council to people who have made a significant and enduring contribution to the museum.

Honorary Research Associate – awarded by the Director in recognition of their distinguished service to former museum staff who wish to continue to contribute through research or other activities.

Members of the ANMM Foundation – invited by Council to attend Foundation meetings and help meet its objectives.

This year, 11 new Honorary Life Members were appointed by the Council: Lyndyl Beard, Colin Boyd, Stephen Crane, John Gibbins, Jane Harris, Richard Keyes, Stephen Martin, Will Mather, Peter Rout, Ken Sherwell, Ian Watt AC.

A full list of Honorary Fellowship holders, Ambassadors, Honorary Life Members and Honorary Research Associates follows.

### **Honorary Fellowships**

Mr John Mullen AM  
Mr Peter Dexter AM FAICD  
Ms Valerie Taylor AM

### **Ambassadors**

Christine Sadler  
David and Jennie Sutherland  
Norman Banham

### **Honorary Research Associates (year appointed)**

Lindsey Shaw (2014)  
Jeffrey Mellefont (2014)  
Paul Hundley (2015)  
RADM Peter Briggs AO CSC (2015)  
Dr Ian MacLeod (2016)  
Dr Nigel Erskine (2019)  
David Payne (2020)  
John Dikkenberg (2020)

### **Honorary Life Members (date conferred)**

Yvonne Abadee 22/7/16  
Kathy Abbass 22/6/18  
Robert Albert AO RFD RD 6/1/92  
Bob Allan 1/6/14  
Vivian Balmer 6/11/16  
Tim Barrett AO CSC RAN 5/11/16  
Lyndyl Beard 19/10/2021  
Maria Bentley 6/1/92  
Mark Bethwaite AM 18/10/16  
Paul Binsted 18/10/16  
David Blackley 22/4/20  
Marcus Blackmore AM 18/10/16  
John Blanchfield 6/11/16  
Alexander Books 15/9/16  
Ian Bowie 11/8/95  
Colin Boyd 19/10/2021  
Ron Brown OAM 5/11/16  
Paul Bruce 10/2/92  
Anthony Buckley 15/4/93  
Richard Bunting 1/10/15  
Richard Burgess AM 24/2/92  
Kevin Byrne 4/1/92  
Sue Calwell 10/12/92  
David Campbell AM 5/9/97  
Marion Carter 29/11/16  
Robert Clifford AO 5/11/16  
Helen Clift 5/2/18

Peter Collins AM QC 6/11/16  
John Coombs 22/11/16  
Kay Cottee AO 2/12/91  
Russell Crane AO CSM 5/11/16  
Stephen Crane 19/10/2021  
John Cunneen 21/10/92  
Laurie Dilks 18/2/94  
Nigel Erskine 6/3/19  
John Farrell 5/11/16  
Kevin Fewster CBE AM FRSA 3/12/91  
Bernard Flack 9/12/91  
Daina Fletcher 6/11/16  
Sally Fletcher 29/11/16  
Teresia Fors 5/6/19  
Geoff Geraghty CDRAM 5/11/16  
John Gibbins 19/10/21  
Anthony Gibbs 5/9/16  
Stephen Gilmore AM CSC 5/1/16  
Paul Gorrick 22/3/94  
Lee Graham 29/11/16  
Macklan Gridley 6/1/92  
James Hardy Kt OBE 5/9/97  
Simon Harrington AM 24/3/92  
Jane Harris 19/10/21  
Christopher Harry 28/12/19  
Gaye Hart AM 15/11/16  
Peter Harvie 5/11/16  
Janita Hercus 20/9/93  
Robyn Holt 5/11/16  
William Hopkins OAM JP 22/9/92  
Julia Horne 5/11/16  
Kieran Hosty 25/11/20  
Tony Hunt AO 16/6/95  
Marilyn Jenner 11/2/92  
John Jeremy AM 22/12/91  
Peter Jones AO DSC 5/11/16  
Tricia Kavanagh 14/10/92  
John Keelty 21/12/92  
Richard Keyes 19/10/21  
Kristine Klugman OAM 10/12/92  
Judy Lee 21/1/92  
Matt Lee 25/11/20  
David Leigh 5/7/16  
Keith LeLeu OAM 6/1/92  
Andrew Lishmund 7/4/95  
James Litten 14/4/92  
Hugo Llorens 11/8/16  
Tim Lloyd 18/12/91  
Ian David Mackinder 21/1/92  
Stephen Martin 19/10/21  
Will Mather 19/10/21  
Stuart Mayer 4/10/18  
Bruce McDonald AM 5/11/16  
Lyn McHale 17/10/18  
Jonathan Mead AO VADM RAN  
25/11/20

Arthur Moss 23/12/91  
Patrick Moss 5/11/16  
Rob Mundle OAM 6/11/16  
Alwyn Murray 17/10/18  
Martin Nakata 5/11/16  
David O'Connor 24/10/95  
Gary Paquet 2/10/92  
David Payne 2/9/20  
John Penrose AM 6/11/16  
Neville Perry 17/5/94  
Hon Justice Anthe Philippides 6/11/16  
Peter Pigott AM 18/10/16  
Len Price 5/2/18  
Eda Ritchie AM 6/11/16  
John Rothwell AO 6/11/16  
Peter Rout 2/3/22  
Kay Saunders AM 5/9/97  
Kevin Scarce AC CSC RAN (Rtd) 6/11/16  
David Scott-Smith 23/12/91  
Sergio Sergi 18/10/16  
Ann Sherry AO 6/11/16  
Ken Sherwell 19/10/21  
Shane Simpson AM 6/11/16  
Peter John Sinclair AM CSC 6/11/16  
Peter Ross Sinclair AC KStJ RADM RAN  
29/6/99  
John Singleton AM 6/11/16  
Brian Skingsley 10/10/16  
Eva Skira 6/11/16  
Bruce Stannard AM 26/11/93  
JJ Stephens OAM 29/1/93  
Michael Stevens 9/12/93  
Neville Stevens AO 6/11/16  
Frank Talbot AM 20/8/96  
Mitchell Turner 26/10/94  
Adam Watson 18/2/92  
Ian Watt AC 22/03/22  
Jeanette Wheildon 6/11/16  
Hon Margaret White AO 22/4/20  
Mary-Louise Williams AM 2/3/93  
Nerolie Withnall 6/11/16  
Cecilia Woolford 5/11/16

## 5 Volunteers

There were 391 active volunteers during this reporting period. The decline in numbers from previous reporting periods is attributed to the ongoing COVID-19 crisis. Of the active volunteers, 214 contributed 18,962 hours to the museum. Their contributions involved:

- marshalling visitors
- monitoring and controlling numbers in exhibitions
- developing, training, and delivering 'white gloves' behind-the-scenes tours of Wharf 7
- static guides on *Endeavour* and at the gangway
- static guides and conducting limited tours of HMAS *Vampire*
- static guides and conducting limited-size tours on HMAS *Onslow*
- static guides, conducting tours and acting as crew on *Duyfken* when it is sailing
- collecting oral history stories from volunteers with a nautical background, plus selected migrants honoured on the National Monument to Migration
- producing an in-house volunteers' magazine, *All Hands*, four times per year
- delivering presentations to various community groups via face-to-face or electronically via Zoom
- providing administrative support for various teams within the museum
- assisting with the maintenance of vessels.

*Duyfken* sailed 32 times within the period, after several cancellations due to weather and COVID-19 restrictions. It completed 32 sails in total on Sydney Harbour, which comprised 248 volunteer shifts for a total of 1,240 volunteer sailing hours.

*Endeavour* sailed once and utilised 12 volunteers for a total of 48 volunteer hours.

We added 27 new volunteers to our crewing list. Of this number, 20 made their first sail. The current active volunteer crew list stands at 111 volunteers.

The volunteer Speakers Group continued to operate during difficult times, delivering 202 presentations to an audience of 8,985 attendees. While 46 presentations were via Zoom, 67 talks were cancelled due to COVID-19. The Speakers Group presented to Probus, Rotary, U3A, sailing clubs, seniors' groups, and historical societies.

We would like to pay tribute to those volunteers who passed away during the year. We acknowledge their service and dedication to the museum and offer our condolences to their families.

Some of the museum's 391 active volunteers, who this year contributed almost 19,000 hours of service. ANMM image





**Darling Harbour volunteers**

Steve Adamantidis  
Harold Adolphe  
Merinda Air  
Hazel Allen  
John Allen  
Ellen Andrews  
Graeme Andrews  
Ian Anstee  
Phillip Armstrong  
Ryan Atkins  
Majd Babik  
Les Bailey  
Mark Baker  
Peter Baldrige  
Juliette Banerjee  
Ann Barlow  
Geoff Barnes  
Megan Barnes  
Ricardo Bauermann  
Lyndyl Beard  
Keith Beattie  
Erina Leigh Bennett  
Tony Bennett  
Marisa Bishop  
Claire Bissett  
Ian Bissett  
John Black  
Steve Black  
Marilyn Blackett  
Alex Books  
John Booth  
Ian Boothroyd  
Martin Borri  
Ron Bowrey  
Colin Boyd  
Kel Boyd  
John Braniff  
Chris Bremner  
Don Brian  
Sue Brian  
Elizabeth Bridgman  
Ian Brissett  
Ric Broniman  
John Brownhill  
Greg Buddle  
Terry Burns  
Barbara Burton  
Orm Butler  
Stephen Butt  
Brent Button  
Leba Cagica  
Isis Cai  
Don Campbell  
Nadia Campbell

MaryAlice Campbell  
Graeme Campbell  
Ray Carden  
Brian Carney  
Marion Carter  
Mohamed Chami  
Mary Champion  
Hoifung Chan  
Peter Chan  
Anthony Chandler  
Lindsay Charman  
Geoffrey Chisholm  
Peter Chubb  
Bob Clampett  
Christopher Clarke  
Bob Claxton  
Fairlie Clifton  
Graham Close  
Bryan Coates  
Georgina Collado  
Lauren Collins  
Stephen Comer  
Michael Connor  
Mike Connors  
Guy Cooper  
John Cornish  
Ken Cox  
David Crawford  
Gavin Crawford  
Peter Crawley  
Leon Cremer  
Peter Cribb  
Darryl Cross  
Pat Cullen  
David Cunningham  
Ivan Daly  
Terry Daly  
Edward Dam  
Ewan Dare  
Roger Dawson  
Natalia De Francisco Vela  
Tamara De Silva  
Trevor Dean  
Richard de Grijs  
Diego del Hoyo  
Colin Delaney  
Michael (Xin) Deng  
Jim Dennis  
Eric Deshon  
David Diment  
Dixie Dixon  
Herman Djohan  
Roger Doenau  
Vincent Dorahy  
Richard Doss  
Russell Down

Richard Downer  
Peter Allan Driscoll  
Muzhgan Durrani  
Peter Dzubiel  
John Eades  
Anthony Eastley  
John Ebner  
Lindsey Edgar  
Alex Edwards  
Doug Edwards  
Emily Edwards  
Derrick Ee  
Karen Eldridge  
John Emdin  
David English  
Ron Eslick  
Aysen Esso  
Hugh Farmer  
Peter Farr  
John Favalaro  
Bill Fleming  
Pam Forbes  
Nastaran Forouzes  
Noelene Forrest  
Neill Francis  
Rosalind Freeman  
Peter French  
Greg Frewer  
Randolf Fricke  
Bronwyn Fritz  
Rebecca Fung  
Jeff Furolo  
Sandra Funnell  
Les Gade  
Terry Gaffney  
Paul Gale  
Vince Garcia  
John Gardiner  
Paul Gardiner  
Allan Garrick  
Roz Gatwood  
Rebecca Georgiades  
Elizabeth Gewandt  
John Gibbins  
Tony Gibbs  
Col Gibson  
Szczepan Glewicz  
Pauline Goddard  
Steven Goh  
Warren Gold  
Tony Goode  
Eddie Gordon  
Kade Gordon  
Margaret Grimes  
Douglas Grinter  
Dirk Gruene

Bob Guest  
Bill Gunnee  
Chris Guy  
Janet Halliday  
Dean Hansen  
Michael Hanson  
Janice Harbison  
Debbie Hardy  
Peter Hardy  
Richard Harper  
Emily Harper  
Roger Harradence  
Anthony Harris  
Jane Harris  
Ron Harris  
Chris Harry  
Dudley Hartgrove  
Karim Hasanic  
Martin Hastings  
Jim Hawkins  
Breck Hayward  
Issa He  
Theresa He  
Liam Heery  
Trish Heffernan  
Wayne Herdman  
Bob Hetherington  
Dudley Heywood  
Kevin Hewitson  
Harry Hicks  
Annette Hicks  
Logann Higgins  
Peter Higgs  
Gregory Hill  
Melissa Hill  
Neil Hird  
Jenny Ho  
Roger Hoare  
Uli Holmes  
Justin Holmwood  
Matthew Honeybrook  
Peter Hooker  
Peter Hopkins  
Peter Housego  
Frank Howarth  
Charles Hughes  
Paul Hundley  
Richard Hurley  
Martin Husty  
Dahyana Irarrazabal  
Greg Jackson  
Burkhard Jahnicke  
Jim Jeans  
Ian Jenkins  
Jan Jensen  
Stan Jodeikin

Heather Johnston	Mark McDonald	Gavril Peter	Brian Skingsley
John Jones	Raymond McHannan	Ian Peters	Roslyn Slade
Terry Jones	Ken McKenzie	Marie Pham	Allana Smith
Dennis Joseph	Scott McKenzie	Noel Phelan	Kevin Smith
Gabriella Kaldy	John McKeown	Neale Philip	Roger Smith
Jenny Kang	Colleen McLean	Andrew Phippen	Roger J Smith
Poppy Katsikaros	Anthony McNaughton	Trevor Pickering	Ross Smith
Daniel Kelly	Peter Mellor	John Pickhaver	Julius Spencer
John Kelly	Barry Mews	Pauline Plowright	Ross Spirou
Keith Kennedy	Tony Michaels	Roger Pottie	Heather Stevens
Richard Keyes	Owen Michaels-Hardy	George Poularas	Ian Stevens
Lewis Klipin	John Minns	Geoff Pow	Colleen Suter
Kay Knight	Deborah Mitchell	Judy Powell	Ruby Sutherland
Renata Kontrec	Maureen Mitchell	Ishwari Prasad	Eric Tan
Tanya Kwee	Joseph Monk	Sonia Prasad	Michael Tanner
Andre Lagadec	Myles Mooney	Len Price	David Taylor
John Laing	Danny Moore	Lily Price	Janice Taylor
Allan Lambert	Tessie Mooring	Donna Priest	Kristen Joy Taylor
Terry Lancaster	Bob Moroney	Mark Pulley	Joanne Lisa Thomas
Brett Langlands	John Morony	Lily (Jing) Qian	Ken Thomas
Jan Larsen	Tony Mosman	Keith Radford	Max Thomas
Penny Laver	David John Moss	Alessandra Ranalli	Eric Tilt
Jon Lawrence	Oliver Moss	Ron Ray	Greg Timms
Terri Lawrence	Steve Mountain	Pamela Reddy	Paula Tinney
Owen Laws	David Mueller	Leonard Regan	Martin Toohey
Graham Lawson	Jill Mueller	David Reid	Esther Toland
John Lea	David Muir	Graham Rhind	Hugh Tranter
Oliver Lennon	Peter Murphy	Alun Richards	Casandra Traucki
Edmund Leong	Alwyn Murray	Cheryl Riley	Madilina Tresca
Gillian Lewis	Sulekha Nahar	Maddy Riley	Guy Tuplin
Julie Lewis	Gavin Napier	Rhonda Riley	Richard Twigg
Lisa Li	Doug Neall	Judith Roach	Brooke Twyford
Sylvia Liang	Janos Nemeth	Jane Roberts	John Tylor
Wenting (Tina) Liang	Barry Nesbitt	Jay Robertson	Ann Usher
Ivy (Yiwen) Liao	Chiu Ng	Wal Robson	David van Kool
Jet (Guoyong) Liu	Danni Nguyen	John Rohde	Ron van Leer
Joseph Llaneta	Georgina Nolan	John Ronczka	Imeldo Ventura
Terry Lloyd	Paul Nolan	Mervyn Rosen	Anthony Viviani
Mike Lockwood	Iffat Nonee	Barney Ross	Gerry Wagemans
Norman Lorens	David Norvill	Jan Russell	Christopher Wallbank
Margaret Love	Werner Obernier	Brett Ryall	Susanna Waller
Ian Alfred Lucas	Barry O'Regan	Terry Ryan	Raymond Walsh
Ernest Lui	David O'Sullivan	Jill Saffron	Ziming (Robin) Wang
Xin (Cynthia) Ma	Peter Osborne	Mark Salmon	Michael Ward
John MacDonald	John Oxley	Joy Salvetti	James Warrant
Matthew Machuca	Nicholas Paetzholdt	Teodora Sarcevic	Liz Watts
Rex Malin	Shally Pais	Dana Sattler	Kimberley Webber
Irini Malliaros	Emily Palmer	John Schattiger	Ted Wei
Roy Marchant	John Papenhuyzen	Stephen Schmidt	Reuben Wesek
Christian Martin	John Pascall	Caroline Scott	Brian West
Stephen Martin	Jenny Patel	Harry Seccombe	Bill West
Tony Martin	Arthur Pearce	Ken Sherwell	Brian Wheatley
David Matley	Martin Peebles	John Shirvington	Emma Whitworth
Hevi Mattini	Chris Perrin	David Simpson	Jeannette Wheildon
Peter McConnell	Stuart Pendlebury	Gillian Simpson	Bill Wilson
Margaret McDonald	Sandra Pericles	Merideth Sindel	Bruce Wilson

Tim Wilson  
Graeme Wilson  
Robert Winkler  
John Withers  
Karl-Heinz Wittge  
Tony Wober  
Ian Wood  
Judith Woodroffe  
John Worth  
Anita Wright  
Grahame Yager  
Kit Yee  
HongMing (Andrew) Zhai  
Ivy Zhang  
Peiyan Zhang  
Eunice Zhao  
Nina Zhao

### **National volunteers**

Colin Aburrow  
Robert Adamson  
Casper Adson  
Fay Agee  
Jung Hyoun Ahn  
Bill Alford  
Gloria Allen  
Lisa Allen  
Terry Allen  
Bryan Amarant  
Sarah Amesz  
Ricardo Anasco  
Andrew Anastasios  
Murray Anderson  
Colin Andrews  
Kari Arason  
Csilla Ariese  
Melissa Armstrong  
Phillip Armstrong  
Michael Armytage  
Patricia Arnold  
Uschi Artym  
Peter Ashburn  
Jason Atkins  
Andrew Attack  
David Austin  
John Aveyard  
Dr Marie-Louise Ayres  
Joanna Bailey  
Sally Bailey  
Claire Baillie  
Leslie Baker  
Jonno Ballard  
Richard Balsillie  
Greg Barber  
Howard Barker  
David Barnes

Rodney Barnett  
Kym Barrett  
Roger Bartlett  
Warwick Barton  
Helen Bate  
Peter Bate  
Ebony Battersby  
Tom Baurley  
Nigel Beeke  
Pam Beinssen  
Margaret Bell  
Simon Bell  
Lawrence Benbow  
Geoff Bennett  
Keira Bennett  
Anne-Marie Bensley  
David Bentley  
Ronald Bergman  
Danielle Berry  
Barend Bester  
Fiona Betts  
Chris Bingham  
Amelia Birnie  
Gayle Black  
Janet Blacklock  
Paul Blackman  
Raymond Blackshaw  
Jill Blaikie  
Sally-Ann Blakers  
Ron Blanchard  
Michael Bloomfield  
Jennie-Maree Bock  
Jane Boland  
Alan Bold  
Noel Bond  
Mark Booth  
Linda Bootheystone  
Karl Borth  
Rex Brady  
Ken Brice  
Garth Briggs  
Stephanie Briggs  
Peter Brilliant  
Tegan Brinkman  
Josh Brockbank  
Ric Broniman  
Robert Broughton  
Sholto Brown  
Susan Brown  
John Buckland  
Judith Bull  
Greg Bullen  
Carolyn Bunting  
Mandie Burgess  
Rob Burgess  
Dominique Burgett-Leonard

Brian Burn  
Mark Burton  
Roy Butterfield  
John Buxton-Rella  
Terry Cain  
Alex Campbell  
Colin Campbell  
John Campbell  
Ernest Carey  
Bernard Carr  
Danielle Carroll  
David Carter  
Tony Caruana  
Susan Caslake  
Connie Cecys  
Barry Chambers  
Mary Champion  
Yuen Yi Chan  
Lucille Chapuis  
Peter Charlton  
Wei-Lin Chen  
Rodney Chiapello  
Derek Churchill  
Lauren Churchill  
Raymond Clarke  
Suzanne Clayton-Pearson  
Tony Clegg  
Michael Clementson  
Eric Coates  
Christine Cockayne  
Ross Cockle  
Barrie Cole  
Lyndon Cole  
Margaret Coleman  
Kevin Colless  
Ian Collinson  
Michael Collyer  
Joshua Connelly  
John Connors  
Barry Cook  
Robert Cooke  
John Coombs  
Harlan Cooper  
Sarah Cooper  
Cynthia Cordingley  
Andrew Cornell-Trapp  
Eveline Cornell-Trapp  
Laura Coulton  
Sophie Couzos  
Jinene Coyle  
Robert Craven  
Mary Crawford  
Alyson Crawford  
Peter Cribb  
Brian Crisp  
Dennis Croft

Sandy Crone  
David Cropley  
Robert Crouch  
Laura Cunningham  
Barrie Dallas  
Aaron Darrell  
Craig Davey  
Graeme Davey  
Bianca Davis  
Diane Davis  
Roger Dawson  
Annaliese Deitch  
Sue Delaney  
Janet Dennant  
Patricia Dennis  
Emi Dews  
Graham Dimmitt  
Frank Dingle  
Sarah Dix  
Mo Dobbie  
Michael Dockerty  
Ruth Dodd  
Colleen Donovan  
Michael Dowd  
William Dowd  
Glenn Dowe  
Peter Downes  
Brian Dowse  
James Doyle  
Leah Drummond  
Brett Duck  
John Dugard  
Linda Dumbleton  
Joshua Dunn  
Tony Duvollet  
Jane Dykstra  
Purdey Eades  
Lynda Earney  
Mike Earnshaw  
John Easton  
David Edward  
Adrian Edwards  
Alex Edwards  
Caitlin Edwards  
Kit Edwards  
James Egan  
Barbra Eipper  
Jane Elek  
Owen Ellem  
Bill Ellemor  
John Elliott  
Stewart Elston  
Phil Elvery  
Kay England  
Jenifer English  
Terry Evans

Grant Eyre	Jonathon Goss	Diana Howard	Colin Kline
Colin Fabish	Joe Gough	Dave Hume	John Klopp
Loretta Fanning	Sandra Graham	Ching-Ho Hung	Roger Knowles
Erica Farag	Geoffrey Grant	Ricky Hung	Ruth Knowles
Kira Fareso	Tania Grasbon	Rick Hunt	Terrance Knowles
Erin Farley	Rhys Gray	James Hunter	Horst Koerner
Kerrie Farnsworth	Denise Green	Feng Huo	Adrian Koolhof
Bernadette Farrell	Emma Grieve	Stanley Hutchings	Christopher Korvin
Debra Fasano	Christopher Griffin	Bill Hutchison	Adrian Kraft
Douglas Faunt	Helen Griffin	Jacqueline Hyde	Kerry Kyle-Little
Julie Fedele	Jennifer Groch	David l'Anson	Kerry Lamb
Russell Fielden	Stephen Groch	Peter Illidge	Trudy Lamberton
Jennifer Filmer	Douglas Haack	Tammy Irvine	Dorothy Lane
Peter Filmer	David Habershon	Judith Jackson	David Lanyon
Fiona Finke	Rebecca Hackett	Reg Jackson	Gerald Latham
Don Firth	Tony Hacking	Richard Jackson	Joan Latham
Matthew Fitzgibbon	Martin Hales	Pamela Jacobs	Kathleen Le Fevre
Jennifer Fitzpatrick	Cathy Hall	Brian Jacobsen	Hannah Lee
Liam Flanagan	Susan Halliwell	Sari Jacobsen	Connor Leech
Yvonne Flanagan	Doug Hamilton	David James	Alan Lepp
Lloyd Fletcher	Iain Hamilton	Ross James	Alison Lepp
Jim Forbes	Ian Hamilton	Emily Jateff	Martin Lewis
Robert Fortier	Rhona Hamilton	Jalal Jazayeri	Melinda Lewis
Elizabeth Frank	Joanne Hammond	Zack Jenkin	Sarah Liddiard
Ann Fraser	Elizabeth Hanna	Bob Jenkins	David Liddle
Thomas Fraser	Peter Harding	Carla Jenkins	Robyn Liddle
Richard Freeman	Tim Harley	Jan Jensen	John Livesley
Rupert French	Nancy Harrison	Ken Johnson	Robin Loblinks
Christine Fudge	Dr Cameron Hartnell	Norman Johnson	Geoffrey Lock
Paul Fuller	Peter Harvey	Philip Johnson	Carmen Lockerbie
Jason Gale	Caroline Hayden	Roz Johnston	Jill Lockerbie
Sally Gallacher	Ron Hayward	Kingsley Joliffe	Kathryn Lockier
Marie Galloway	Claire Heath	Christine Jones	Norma Lodge
Helen Gane	Norman Heath	Daniel Jones	Niklas Lohse
George Gardiner	Anista Hely	Elizabeth Jones	Kathleen Loncar
Allan Garrick	Travis Hendrix	Katrina Jones	Graham Long
Ross Gates	Margaret Henry	Kylie Jones	Russell Luckock
John Gaul	Bob Hetherington	Alvina Judkins	Juliet Ludbrook
Denis George	Paul Heyward	Robert Kaberry	Maureen Lum
Patrick Gibbons	Dennis Hilder	Marian Kay	Lai-Shy Lye
Tony Gibbs	Tony Hillier	Janet Keese	Pey-Shy Lye
Anne Gibson	Adrian Hinds	Jack Keir	David Mackay
Debbie Gibson	Nicole Ho	Des Kelly	Damian Macrae
Ray Gibson	Matthew Hochman	Pamela Kelly	Rex Malin
Lynette Giddings	Christine Hodgson	Perryn Kember	David Malton
Sarah Gilbert	Barbara Hogbin	David Kemp	Hailey Mannell
Peter Giles	Ruth Holberton	Bryan Kendrick	Tony Manning
Gordon Gill	Tony Holbrook	Bill Kennedy	Barry Marks
John Gill	Gilbert Hollamby	Keith Kennedy	Ric Marley
Mark Gillow	Gerald Holmes	Peter Kenny	Darka Marotte
Erin Giulieri	John Honeywill	Phyl Kerridge	Robyn Marsden
Brian Glover	James Hood	Peter Kervin	Katrina Matuszkiewicz
Stan Glowacki	Edmund Hore	Hazel Kewin	Debbie McBride
Lindsay Godson	Jill Horton	Anthony Kimber	Peter McCabe
Peter Gonder	Graham Houghton	Graham Kirby	Terence McCall
John Gorton	Julia Houghton	Ron Kirby	Bill McCarthy

David McCuaig	Shenae O'Brien	Sally Rackham	Glen Shaw
David McEwan	Barry O'Driscoll	Kevin Radcliffe	David Shea
Julie McGilvray	Veronica O'Keefe	Greg Raffin	Jill Shearman
Kay McGowan	Oladipupo Olubowale	Ron Ray	Ken Sheehan
Bernie McIntosh	Bryce Onions	Heather Redman	Robin Shepperson
Kevin McIntosh	Wayne Onions	Carolyn Reeve	Michael Sheridan
Meg McKavanagh	Will Oner	Trevor Reeve	Narelle Sheridan
Isabelle McKenna	Denis O'Reilly	Catherine Reeves	Michael Shreeve
John McKernan	Danielle Ostarek-Gammon	Martin Regis	Howard Simcoe
Jono McLaren	Dennis O'Sullivan	Helen Reis	Merv Simmons
Marilyn McLean	Dianne Page	Dr John Renney	Peter Simon
Michael McLean	Michael Paget	Adrian Rhodes	Campbell Sinclair
Ian McMaster	Debra Paini	Christopher Rice	Carmel Sinnott
Lynne McNaughton	Doug Palmer	Alana Richardson	Dianne Skaines
Keith Mellis	Nina Park	Brian Richardson	Donald Skerman
Steve Merson	Craig Parker	Mathew Richmond	Peter Slattery
Tony Metcalf	Doug Parker	David Rickard	Rachel Slatyer
Evelyn Michell	Ray Parks	Maria Riedl	Tracy Sleeman
Terry Michell	Suzanne-Jo Patterson	Jillian Riethmuller	Anthony Sly
Michael Michie	Tony Peace	Peter Rigby	Peter Small
Amanda Midlam	Alan Pead	Kingsley Riley	Robert Smallman
Naomi Miles	Ian Pearce	Patrick Riley	Alan Smith
John Mill	Richard Pearce	Wayne Rizzi	Christopher Smith
Donald Millar	Bruce Pearson	Emma Roberts	Graham Smith
Bruce Millinger	Danielle Pender	Keith Roberts	Laura Smith
Austin Mills	Frank Penistan	Richard Rogers	Robert Smith
Jason Milton	Meg Pennington	Vivian Rogers	Roger Smith
Andrew Mirtschin	Scott Perry	David Rollins	Serenity Smith
Don Mitchell	Barry Peters	Yara Rood	Valda Smith OAM
Peter Moffat	Louise Phelps	Colin Rose	Susan Sneddon
Arene Moir	Neale Philip	Sandra Rose	Jillian Snell
Thomas Moorhead	Peter Phillips	Kathleen Rousseaux	Bill Snooks
John Morony	Bruce Phillips	David Rout	Xiaohan Song
Florian Morris	Mirabai Phillips	Stephen Rowse	Colin South
Rick Morris	John Pinel	Stefan Rucinski	John Spooner
David Moss	Julie Pinel	Daphne Rudd	Edwin Spriggins
Robyn Mounster	Ernest Pitts	Jan Russell	George Springhall
Margaret Muir	Hugh Pitty	Tony Ruth	Adrian Staggs
Ian Munday	Louise Plug	Trish Ryan	Chris Stain
Lila Murgatroyd	Mark Polzer	Warren Sahr	Robert Stanley
John Murphy	Peter Pomi	Mark Salmon	Kate Starr
Kelly Needham	Jessie Poon	Richard Salom	Sheryl Stead
Jeff Nemec	Andrew Porteous	Catherine Sandland	Kay Stehn
Karen Nemec	Bill Porter	Charles Sapsford	Mark Stephenson
Selah Newall	Bob Potter	Irene Schaffer	Jeanne-Marie Stevens
Dr Jonathan Newbury	Bill Potts	Jodie Schipper	Gordon Stokes
Robert Newbury	Lorraine Potts	Shirley Schlesinger	Jon Strachan
Yoke-Leng Ng	Ian Powell	Norman Scholes	Muriel Strahm
Adrian Nicoll	Lauren Powell	Dennis Schram	Brian Stronach
Karen Nicoll	Lily Price	Peter Scrine	Russell Stuckey
Malcolm Nicolson	Rick Price	Wendy Sekuloff	Brayden Stum
Christine Nimmo	Roy Priest	Sophie Sexton	Jo Sullivan
Louisa Norman	Lea Priestley	Susan Seymour	Mike Sumerling
Paul Nutt	Reg Pugh	Christopher Sharp	Shane Sutton
John O'Brien	Sandra Pugh	Dr Peter Sharp	Anthea Swann
Shane O'Brien	Edward Purcell	Kevin Shaw	Barbara Sweet



Stephanie Syme  
 Robert Symington  
 Wendy Takos  
 Ian Tarry  
 Christine Taylor  
 David Taylor  
 Diane Taylor  
 Fran Taylor  
 Frank Taylor  
 Zheng-Yi Teoh  
 John Thiele  
 Chris Thomas  
 Greg Thomas  
 John Thomas  
 Peter Thomas  
 Jeff Thompson  
 Peter Thompson  
 Katherine Thomson  
 Gail Thornton  
 Wendy Thornton  
 Christopher Thorpe  
 Lyndon Thurlow  
 Cindy Tilbrook  
 Karen Tiller  
 Cheryl Timbury  
 Howard Timbury  
 Michael Todd  
 Joel Torison  
 Corine Toune  
 Gary Towart  
 Marian Trafalski  
 Charles Trafford  
 Peter Tredgett  
 Madalina Tresca  
 Shane Trimby

Allan Trotter  
 Zoi Tsa Tsembelis  
 Lyn Tucker  
 Nazim Tuncay  
 John Turnwald  
 David Twitchen  
 Eddie Utberg  
 George Vajda  
 John van de Lustgraff  
 Stephanie van den Hoek  
 Bob Vellacott  
 Plony Verkerk  
 Con Vervaart  
 John Villanti  
 Nicola Vragalis  
 Richard Waddy  
 Dennis Wagstaff  
 Elizabeth Walker  
 Ron Wall  
 Phil Wallbank  
 Robert Walsh  
 Joy Walterfang  
 Donna-Maree Ware  
 Rik Watson  
 Dennis Watt  
 Georgia Watts  
 Ian Watts  
 John Watts  
 Shirley Way  
 Vincent Weafer  
 Lawrie Webb  
 Claire Webber  
 Geoffrey Weeks  
 David Westwood  
 Susan Westwood

Harry Wetherall  
 Jodie Whan  
 David Wharington  
 Victoria Whitcomb  
 Bob White  
 Judith White  
 Bari Whitehouse  
 Monissa Whiteley  
 Michael Whiting  
 Stuart Whiting  
 Tallulah Whiting  
 Jeffrey Whittington  
 Eric Whyatt  
 William Wiadrowski  
 Graeme Wiencke  
 Vivienne Wigg  
 Tabetha Wilkes  
 Alastair Will  
 Alan Williams  
 Dennis Williams  
 Elizabeth Williams  
 Fred Williams  
 Geoff Williams  
 John Williams  
 Patrice Williams  
 Philippa Williams  
 Rex Williams  
 Rhianna Williams  
 Wendy Williams  
 Raymond Willing  
 Odette Willows  
 Ian Wilson  
 Robert Wilson  
 David Wilson  
 Kelvin Wilson

Dorothy Winchester  
 John Winchester  
 David Winter  
 David Winterforde-Young  
 Emilia Wisniewski  
 Jaimy Wisse  
 Bruce Wood  
 Reg Wood  
 Graham Woodall  
 Jack Woods  
 Alison Worrell  
 Mike Wraith  
 Lew Wray  
 Betty Wright  
 Gai Wright  
 Madeline Wright  
 Marilyn Anne Wright  
 Mark Wyborn  
 Greg Youdale  
 Maggie Youett  
 Anne Young  
 Antonia Zavone  
 Sonia Zhu



## 6 Grants and awards received

The following grants were awarded to the museum during the reporting period.

- National Collecting Institutions Touring and Outreach (NCITO). Production of *Mariw Minaral (Spiritual Patterns)* as a touring exhibition. \$137,249 awarded 20 August 2021.
- Visions of Australia. Production of *Sanyo Maru* as a touring exhibition. \$67,500 variation to contract dated 11 November 2021.
- Visions of Australia. Tour of *Remarkable: Australians and their Boats* banner exhibition. \$54,500 variation to contract dated 30 June 2021.
- Embassy of the Kingdom of the Netherlands Shared Cultural Heritage funding scheme. *Koning Willem II Shipwreck Archaeological Survey*. \$26,958.00 awarded July 2021.
- Australian Institute for the Conservation of Cultural Materials Conservator of the Year, awarded to Lucilla Ronai in December 2021.
- Australian Decorative & Fine Arts Societies Mid-Career Scholarship, presentation by Nicholas Flood in March 2022.
- Australian Museums and Galleries Association (AMAGA) Awards. *Wreck Seeker* educational game, Highly Commended in the Interpretation, Learning and Audience Engagement category, 2022.
- Australian Reporting Awards. *Annual Report 2020–21*, Bronze Award, 2022.

**Left** The museum's volunteers assist in marshalling and guiding visitors, delivering presentations to community groups, providing administrative support and helping to maintain vessels. ANMM image

**Above** Artist Alick Tipoti and guests at a special tour of his exhibition *Mariw Minaral (Spiritual Patterns)*. ANMM image

## 7 List of Requirements

PGPA Rule Reference	Pages	Description	Requirement
<b>17BE</b>	<b>Contents of annual report</b>		
17BE(a)	41	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	42	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	7	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE(c)	43	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers	Mandatory
17BE(d)	55 (N/A)	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
17BE(e)	55 (N/A)	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(f)	55 (N/A)	Particulars of non-compliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(g)	22–39	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE(h), 17BE(i)	55 (N/A)	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance	If applicable, mandatory
17BE(j)	45–51	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	57	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE(ka)	57–58	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: (a) statistics on full-time employees; (b) statistics on part-time employees; (c) statistics on gender; (d) statistics on staff location	Mandatory
17BE(l)	Inside front cover	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17BE(m)	41–65	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory



PGPA Rule Reference	Pages	Description	Requirement
17BE	Contents of annual report		
17BE(n), 17BE(o)	N/A	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): (a) the decision-making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions	If applicable, mandatory
17BE(p)	N/A	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory
17BE(q)	55 (N/A)	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory
17BE(r)	55 (N/A)	Particulars of any reports on the entity given by: (a) the Auditor-General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner	If applicable, mandatory
17BE(s)	55 (N/A)	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory
17BE(t)	55 (N/A)	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	If applicable, mandatory
17BE(taa)	49 49 46-48 51 60	The following information about the audit committee for the entity: (a) a direct electronic address of the charter determining the functions of the audit committee; (b) the name of each member of the audit committee; (c) the qualifications, knowledge, skills or experience of each member of the audit committee; (d) information about each member's attendance at meetings of the audit committee; (e) the remuneration of each member of the audit committee	Mandatory
17BE(ta)	59	Information about executive remuneration	Mandatory

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MARITIME MUSEUM