
Australian National
Maritime Museum
Annual Report
2022–2023

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Australian Government

Australian National
Maritime Museum
Annual Report
2022–23

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2022–23*

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Our purpose

The Australian National Maritime Museum informs, challenges and nurtures conversations about this nation shaped by sea. We develop, preserve and present our collection, research and expertise to connect visitors and their own experiences to stories as old as the continent itself – and yet vital to all our futures.

Our vision

The oceans and waterways are the heartbeat of who we are.

As an island nation – in the Asia Pacific – this nation has been shaped by sea. The Australian National Maritime Museum connects Australians with the past, present and future. Our work adds knowledge, seeks cohesion and promotes sustainability. This is a journey for all Australians – and all Australians are invited to be part of it with us.

The *Endeavour* replica encounters a humpback whale. Photo by Isaac Poulsen

Letter of transmittal

Hon Tony Burke MP
Minister for the Arts
Parliament House
Canberra ACT 2600

Dear Minister

On behalf of the Council of the Australian National Maritime Museum, I am pleased to present the museum's annual report for the financial year ended 30 June 2023.

This report has been prepared and is submitted to you in accordance with all applicable obligations of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), including section 46, which requires that you table the report in the Parliament. The report includes the museum's audited financial statements and the annual performance statement as required by the PGPA Act.

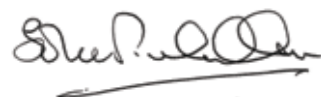
This report was considered by the Council on 14 September 2023 and accepted as a fair and accurate representation of the museum's performance during the 2022–23 financial year.

This report showcases the results achieved by the museum in the 2022–23 financial year.

We are grateful to have a government that understands the importance of cultural institutions. With the government's support, we aim to keep the Australian National Maritime Museum at the very forefront of national maritime museums around the world. The extra funding that the museum received this year will enable us to do urgent work repairing and maintaining our fleet, wharves, and ageing infrastructure. The National Cultural Policy: *Revive – A place for every story, a story for every place* aligns with our vision and we are engaging the five pillars of the policy to achieve our purpose. The policy allows us to flourish and strengthens our work to connect our community and tell the stories of this nation shaped by sea.

The results and activities described in this report are a testament to the hard work of the management, staff and volunteers of the museum. The Council thanks them for their passion and commitment. I would also like to acknowledge Daryl Karp AM for her work in this, her first year, in the position of Director and CEO.

I also acknowledge the contribution of my fellow Councillors and thank them for their diligence throughout this year. I especially thank Stephen Coutts and Vice Admiral Mark Hammond AO, RAN who completed their terms on this Council this year and formally welcome Rear Admiral Christopher Smith AM, CSM, RAN to Council.



John Mullen AM
Chair

Year in review 2022–23



1,083,078
website visits

3,003,825
website page views

1,093,072
visitors to the museum



1,002,959
visitors to travelling
exhibitions and offsite
events

41
venues hosting our
exhibitions

756,865
social media
engagements

330,714
students engaging
in online courses

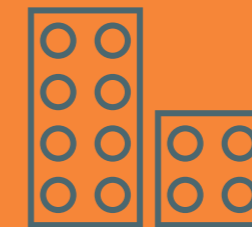
349,592
students participating
in schools programs



160,612
items in the National
Maritime Collection

53,614
people participating
in public programs

75%
of the total collection
available to the public



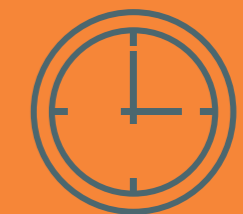
153,000
bricks (give or take) in
the **LEGO® Brickwrecks**
exhibition



3950 tonnes
weight of HMAS *Vampire*

65%
of total collection
digitised

472
active volunteers



47,086 hours
contributed
by volunteers

807
volunteer-led tours
of the navy vessels

32 years
(or 4477 hours)
service by longest
serving volunteer

2022

July

First full week of new 'deep time' exhibition, *Shaped by the Sea*, the museum's new permanent gallery

Torres Strait artist Alick Tipoti onsite for workshops, talks, and interviews for NAIDOC week

World War II vessel MV *Krait* returns from shipyard repainted and antifouled

August

Science Week – onsite and offsite activities including collaboration with Royal Botanic Gardens and Australian Museum on the Sydney Science Trail reaching 2,500 students, and our pop-up ocean lab at both Centennial Parklands and Western Sydney Parklands

Planning starts on new five-year strategic framework

Whale Tales art installations featuring artists Tara Chandrta, Ink Hunter and Peta-Joy Williams

September

HMB *Endeavour* cannon recovered from north Queensland goes on display

School holidays program features science lab, creative workshops and performances

Sydney Fringe Festival presents *Titanic, the Movie, the Play*

Sea Monsters exhibition opens at the Museum of Tropical Queensland

2023

January

Destroyer HMAS *Vampire* travels to Garden Island for above and below waterline remediation and preservation work in the dry dock

Almost 70,000 paid visitors – highest ever for a single month in five years

New Beginnings Festival features artists of First Nations (Wurundjeri), Columbian, Syrian, Lebanese and Haitian heritage

February

Australian Wooden Boat Festival in Hobart features *Duyfken*, and four new boats accepted to the Australian Register Historic Vessels

Museum site activated for Australian Sail Grand Prix

HMAS *Vampire* returns from remediation

Launch of book *Norah Head Lighthouse* written and illustrated by Tony James

March

National Sustainable Ocean Plan announced at museum-hosted Ocean Business Leaders' summit

Launch of the First Nations digital experience *Garrigarrang Garaguru – Saltwater Cloud*

400 students and teachers attend International Women's Day special STEM event

Cultural showcase at Parliament House Canberra



October

The Wharfies' Mural goes on display to coincide with the 150th anniversary of the Maritime Union of Australia

National Monument to Migration unveiling ceremony adds 876 new names from 50 countries to the monument

Precious Porcelain: Stories from the collection installation by the museum's Foundation features historic Sydney punchbowls

Strategic planning under way – revolving around the key question of who we are/should be in the 21st century

Seabin Foundation Ocean Health Lab opens onsite

November

21 projects funded under the Maritime Museums of Australia Project Support Scheme

Jessica Watson, Mat Belcher, Tom King and Mark Turnbull inducted into the Australian Sailing Hall of Fame

Volunteers Lunch honouring 50 volunteers who have amassed, collectively, 550 years of service

Remarkable: Australians and their boats launch at the Bass Strait Maritime Centre in Devonport, Tasmania

December

Brickwrecks: sunken ships in LEGO® bricks opens, featuring work by Ryan 'The Brickman' McNaught and team

Interactive light and movement experience *Shipwreck Odyssey* attended by more than 6,000 people over the summer season

Migration stories website launched, expanding the work of the National Monument to Migration

April

Wildlife Photographer of the Year exhibition opens

HMAS *Vampire* murder mystery event, attended by 440 paying guests

Successful autumn holiday season with over 45,000 paid visitors in a month

Serving Country exhibition opens for ANZAC day celebrating First Nations service to the Royal Australian Navy

May

HMAS *Vampire* and museum roof illuminated as part of annual Vivid festival

Work of museum's volunteers celebrated at Volunteers Week

National Monument to Migration unveiling ceremony adds 879 new names from 52 countries to the monument

New galleries *Bamal* (earth) and *Badu* (waters) open with digital storytelling and reflection space

June

Māna and Bāru: The Sea Country of Guykuḍa Munungurr opens in acknowledgment of the 15th anniversary of the Yolŋu community's successful native sea title claim in 2008

Remix Summit of creative industry workers held at museum

Reconciliation Week activities include display of *John Louis* and *Tribal Warrior*

New Strategic Framework endorsed by museum Council



What our visitors think

'We went for the Brick(wrecks) exhibits and thought there would be nothing else much to see. We were so wrong, the kids loved it. My son has a disability and your staff were amazing. Great day.'

'We love how affordable it is and you get to visit as many vessels as you want. Plus, the museum's permanent exhibitions are always well displayed and curated. Love it!'

'The knowledge and lived experience of volunteers really enhances engagement with the vessels, and the thoughtful set up of exhibits means the museum is always on our to do list when we visit Sydney.'

'The *Endeavour* replica was fascinating, the volunteer guide was knowledgeable and enthusiastic.'

'We actually loved the whole thing – spent so much longer here than planned. We all just loved the boats on display and having the opportunity to walk through them.'

Brickwrecks: sunken ships in LEGO® bricks combined historical wrecks in LEGO® with items from our 160,000-plus collection of objects. Photo by Yaya Stempler, Sydney Festival

Director's report



The Australian National Maritime Museum is the keeper of a rich and compelling narrative, the story of an island nation shaped by sea. We add knowledge, build cohesion and advance sustainability by connecting Australians and all visitors to the unique role our waterways and oceans have played, and continue to play in our past, present and future.

An active year

This year, the first full year after pandemic-provoked lockdowns and disruptions, saw a significant return of visitation and engagement with all our offerings – onsite, education, travelling exhibitions and online – the museum having contact with over 4 million people.

1,093,072 visitors, our highest number ever, visited our Sydney site. Almost 350,000 students and teachers engaged with our education programs and we had more than one million unique visitors to our website and saw considerable growth in our social media presence.

A year of change

This year has been my first as Director and CEO, and it is a year that I would identify as one of foundational rebuild. For the museum to enter its next iteration, we must build on strong foundations in terms of our people, systems and processes.

We have restructured the organisation, ensuring that we are positioned to meet our future strategic needs and deliver our operations seamlessly. Our people are pivotal to our successes, so enabling each individual to thrive in their roles and teams is a critical success factor for the museum.

We continue to invest in our ICT infrastructure, ensuring that we have the building blocks in place to be responsive to ever evolving business needs. We completed the rollout of a new Customer Relationship Management system and commenced the implementation of a new finance system. We have also bolstered our ICT systems and network to ensure that our information is secure and that we are resilient to cyber threats. While these types of investment are not always visible to the outside eye, it is crucial that we get the fundamental systems in place.

With rebuilding comes disruption. I would like to acknowledge all staff, volunteers and our Council, for achieving the outcomes we have seen. A focus on continuous improvement has been readily adopted by our people who have stepped up to the challenge of planning for a new strategic focus. I am optimistic that we are positioned well for the challenges we have set ourselves for next year and am heartened that we have navigated this period of change positively and constructively.



Makani/Yarrwarri (Queenfish), by Guykuḍa Mununggurr. ANMM Collection 00055925

A new strategic framework

Driving everything we do is a simple, yet powerful commitment: to engage all our visitors in a dialogue about our relationship with oceans and waterways, regardless of where they visit us – at the museum, online or via one of our travelling exhibitions. The museum of today, let alone the museum of the future, is lively, multi-perspective and open, building on positions of trust and enhancing our knowledge base.

This commitment is underpinned by a new Strategic Framework – centred around simple calls to action – to inspire, to inform, to influence and to have impact. Developed in consultation with the staff, the museum Council and stakeholders, we connect through imaginative and original storytelling and research, education and learning, broad cross sector collaboration and leadership, and excellent people, systems and reimagined site. There is no doubt much more work to be done to improve staff engagement and satisfaction as we aim to be in the top 10% of APSC agencies within three years.

We have also welcomed the new National Cultural Policy, *Revive: a place for every story, a story for every place*, and this has been incorporated into all our planning and decision making.

Funding boost

The museum received sustainability funding of \$23.3 million over four years from the Australian government, with a \$5.1 million per annum uplift beyond that. We received an additional \$4.8 million in urgent capital works funding. We thank the Australian government for this. Self-generated revenue continued to outperform expectation, with \$16.1m for the year, which was an impressive 62% ahead of budget (\$9.965m).

Summer success

Our record-making visitor numbers have been enhanced by the exhibitions of *Brickwrecks: sunken ships in LEGO® bricks*, a collaboration with the Western Australian Museum and Ryan 'The Brickman' McNaught, and the ever-popular *Wildlife Photographer of the Year*, a partnership with the Natural History Museum in London.

Brickwrecks combined historical wrecks in LEGO® with items from our 160,000-plus collection of objects to engage and inspire multiple audiences on different levels: from young children and families, looking for a fun outing and a chance to build ships, to visitors more interested in historically significant artefacts, such as the Barangaroo Boat. The show will soon become an export item, having been picked up by sister maritime museums in northern Europe and sparking interest in the United States. Thanks to the show, we had a record-breaking January, with over 75,000 visitations.

First Nations first

First Nations narratives underpinned much of our new work this year with the launch of *Garrigarrang Garaguru – Saltwater Cloud*, an online 'pillar' showcasing First Nations storytelling. It relates to the museum's community focused collections, exhibitions and public programs and showcases the museum's engagement projects with more than 20 Indigenous language groups across Australia represented in our permanent exhibition spaces.

We launched the first chapter of a small but powerful series of portraits in the Navy Gallery called *Serving Country*, which examines the role played by Indigenous men and women in the navy, beginning the important inclusion of First Nations perspectives into our broader gallery offerings.



Mariw Minaral, showcasing the work of Alick Tipoti, commenced touring nationally following a successful onsite exhibition. And importantly, we revised our Indigenous spaces to encompass two new spaces, the Bamal and Badu galleries and will continue to develop new exhibitions and activities to bring these spaces to life.

Collection management

Our founding legislation compels us to preserve, conserve and showcase the nation's maritime heritage and bring the National Maritime Collection to life. Over the past year we have done so in multiple ways, most notably by conducting the first off-water maintenance in almost a decade of the country's largest single museum exhibit, the destroyer HMAS *Vampire* which went to dry dock for a top to bottom overhaul. The attention that the ship garnered in the city as it travelled from the museum to Garden Island was amazing – highlighting the public's interest in our naval history.

Sailing vessels remains a key priority in terms of maintenance and training, and this year we sailed the *Duyfken* replica from Sydney to Hobart for the Australian Wooden Boat Festival, where it was received with delight, and we saw the *Endeavour* replica go out to sea for training sails.

I am particularly proud of the work done to restore and display *The Wharfies' Mural*, to coincide with the 150th anniversary of the Maritime Union of Australia, and our display of an original cannon from HMB *Endeavour*, on loan from NSW National Parks and Wildlife Service, and paired with other artefacts from the National Maritime Collection.

Three tugs were needed to manoeuvre HMAS *Vampire* across Sydney Harbour to Garden Island. Image Mori Flapan

Education and learning

We continually find new ways to engage new audiences through unique education and learning programming. This year we launched the well-received Seaside Stories program for people with dementia and their carers.

We also launched two new Ocean Science school programs – building on the success of the Women in Stem program, which continues to position the museum strongly in the National Curriculum.

Our partnerships with both Bangarra Dance Theatre and Sydney Dance Company bring our maritime storytelling to new, younger audiences both here and around the country as they tour.

Acknowledgements

The work and ongoing progress of the Australian National Maritime Museum involve a deep commitment from its staff, council members and volunteers, many of whom have been serving the cause for multiple years. I thank them all for their hard work and dedication. This year we acknowledged 50 volunteers who between them have contributed up over 550 years of service to the museum! I salute them and all our volunteers who, as our visitors say, make all the difference to a day at the museum.

I also would like to thank the museum Council for their assistance and guidance in this my first year. I thank them for their commitment and their passion.

Daryl Karp AM
Director and CEO

The Wharfies' Mural commemorates workplace struggles and social justice gains

Australia's ports, harbours and waterways are many things to many people. For a vital section of the community, they are a workplace. *The Wharfies' Mural*, unveiled in October 2022, celebrated the 150th anniversary of waterside worker trade unionism in Australia – and the role played by 'wharfies' in the nation's historic and present-day politics, social progress and prosperity.

Painted by nine artists in stages mainly between 1953 and 1965, the mural once adorned the Waterside Workers' Federation (WWF) building in Darling Harbour. It depicts key scenes from life on the wharves and the workers' struggle for better pay and conditions – and the union's key role in national and global campaigns for social justice, minority rights and anti-war activism.

The mural was conceived as 'conscious propaganda' and reflected the socialist view that artistic creation and appreciation should be available to everyone, regardless of class and wealth.

With the support of then union leader Tom Nelson, artist Rod Shaw and wharfie art student Sonny Glynn developed a social realism design that could intertwine maritime and labour history. Significantly, three women – Vi Collings, Evelyn Healy and Pat Kelk Graham – were among the artists.

The iconic mural is a window on the development of Darling Harbour – and city-based wharves – through the second half of the 20th century. Through the 1950s and into the 1970s, thousands of wharfies ate their meals in the WWF's Sydney canteen, overlooked by the giant mural. But in the 1980s, as the harbour foreshore transformed from its industrial origins to a mix of residential and tourism developments, Sydney's maritime industry expanded to other places such as Port Botany and Wollongong.

By the early 1990s, with moves afoot to redevelop the WWF's Darling Harbour office and pull down the canteen, the wharfies made the farsighted decision to preserve their mural. But removing it was no easy matter: painted onto thin lime plaster on brick, it had to be removed in 12 sections using a specially designed saw.

The mural became part of the National Maritime Collection in 1996. With funding from the Maritime Union of Australia (formed by the 1993 merger of the WWF and the Seamen's Union of Australia) and contributions from the Wharfies' Mural Appeal Fund, the artwork has been restored over recent years and is displayed to invite visitors to experience, understand and interact with this rich and important part of Australian cultural history.



The Wharfies' Mural, 1953–1965, Vi Collings, Sonny Glynn, Evelyn Healy, Patricia Kelk Graham, Harry McDonald, Clem Millward, Harry Reade, Ralph Sawyer, Rod Shaw. Mixed media on plaster, steel. ANMM Collection Gift from Maritime Union of Australia © Maritime Union of Australia



A spectacular canvas for harbour and sea life

The Vivid Sydney 2023 theme, 'Sydney, Naturally', came to life at the museum this year when our site became the canvas for the ornate and beautiful artwork, *Harbour Life*.

Building on the success of previous Vivid projections, the museum, in partnership with Destination NSW, collaborated with the award-winning Artists In Motion to include, for the first time, projections on HMAS *Vampire* as well as the iconic rooftop with a seven-minute visual and audio feast.

From Indigenous maritime management to the arrival of the colonists and our shared future, the artwork celebrated nature, Indigenous knowledge, creativity, culture, ocean science and the latest technologies that seek to conserve and manage this essential ecosystem.

The development of *Harbour Life* was a truly collaborative affair with staff intricately involved in developing the fabric of the artwork. This was particularly true of Matt Poll, the Manager of Indigenous Programs, and Senior Curator Emily Jateff, who both assisted in building the narrative, consulting with stakeholders and community and fact-checking visual elements as they were conceived.

The reach of the *Harbour Life* project has been amplified by the social media footprint of the artwork. Engagement with museum generated online content was ten times higher than average posts, with Facebook remaining the best outlet for online museum audiences. Imagery from the projections was enthusiastically shared across a number of online platforms and received overwhelmingly positive feedback from viewers.

In keeping with our philosophy of 'build once and use many times', the work will form part of our rich collection of high-impact engagement experiences into the future.

Bringing shipwrecks to life with imagination and archaeology

The fascination with historical shipwrecks combined with LEGO®'s ability to inspire imagination and creativity among kids young and old created one of the museum's most successful paid exhibitions, *Brickwrecks – sunken ships in LEGO® bricks*.

Launched for the summer family holiday season, *Brickwrecks* featured models of iconic ships paired with maritime archaeology and real objects recovered from the shipwrecks.

Created in partnership with Ryan 'The Brickman' McNaught and the Western Australian Maritime Museum, the exhibition saw a 15 percent increase in visitations to the museum in January compared with 2020's *Sea Monsters*, an exhibition of similar scale also aimed at the family market.

McNaught, the host of Channel 9's *LEGO® Masters*, and his team replicated shipwrecked vessels and wreck sites from around the world in intriguing detail.

They included RMS *Titanic*, Swedish warship *Vasa*, Dutch trading vessel *Batavia*, HMS *Pandora*, and the Barangaroo Boat, the early-19th-century timber vessel recently discovered during construction works in Sydney. Barangaroo is named after a powerful Cammeraygal leader of the Eora nation who lived at the time of initial European colonisation of the place that is now Sydney.

The exhibition featured hands-on LEGO® building and augmented reality experiences, alongside a summer holidays activity program that included shipwreck stories, maritime archaeology dig sites, ship model making, science experiments and a Minifigure™ kids' museum trail.

Visitors could discover stories behind real shipwreck artefacts and underwater images, and deep dive into a web experience featuring the museum's maritime archaeologists. The LEGO®-making desks proved popular with visitors of all ages, especially the *Titanic*.

The exhibition helped cement the museum's position in the family-friendly segment of the cultural market. Longer-term benefits include helping to position the museum in the national and global marketplace for cultural institutions, with several museums in Europe and the USA expressing an interest in taking the exhibition.

The *Harbour Life* animation was projected across the museum's rooftop and onto HMAS *Vampire* as part of *Vivid Sydney 2023*. Image courtesy Artists in Motion

A massive splash at national festival in Hobart

After a four-year, pandemic-hit hiatus, the Australian Wooden Boat Festival brought vessels of all kinds, classes and sizes to Hobart's Sullivans Cove on Tasmania's February long weekend. The museum's replica 16th-century Dutch ship, *Duyfken*, sailed down to Tasmania for the event with a crew of seventeen.

Meaning 'little dove', *Duyfken* is a living example of the historical links between the Netherlands, Indonesia and Australia. The vessel is a replica of the first European vessels to reach our shores in 1606 and the first documented mainland contact between Europeans and First Nations people.

The 'serious' side of the festival included the museum-sponsored Wooden Boat Symposium, which featured a talk by lead sailor Mirjam Hilgeman about building the replica *Duyfken* and the challenge of sailing from Sydney to Hobart. A separate presentation by the museum's maritime archaeology manager, Kieran Hosty, discussed the recently discovered Barangaroo Boat.

Built in the 1830s, this boat is the oldest colonial Australian-built craft to be fully excavated, recorded and raised. It was discovered five years ago during the construction of the Sydney Metro rail line and is being recorded and conserved by a collaborative effort featuring Silentworld Foundation, Sydney Metro, the York Archaeological Trust, Ubi3D, and the museum.

The festival was also a great opportunity to recognise owners of vessels recently listed on the Australian Register of Historic Vessels (ARHV), an online, national heritage project, devised and coordinated by the museum in association with Sydney Heritage Fleet. ARHV curator David O'Sullivan announced that four new vessels had been placed on the register, an award recognising much hard work and devotion. The vessels awarded were recreational yacht *Barameda*, built in 1967 at Hobart's Battery Point boatshed by Purdon Brothers; former pilot cutter MV *Goondooloo*; motor cruiser *Pedare*, from South Australia, notable for its service as a Royal Australian Navy coastal patrol vessel during World War II and the Northern Rivers-based *Waitoa*, a Torres Strait pearling lugger, constructed in 1904.

The museum also presented a display on well-known Australian boatbuilders and designers including a 12-foot gaff rigged sailing dinghy donated to the festival to be used to promote the event year-round. The festival's final day was marked by the Admiral's sail, a sail past on the Derwent by all vessels at the festival, including *Duyfken*.



A crew member works aloft on *Duyfken* during its voyage to Hobart for the Australian Wooden Boat Festival. ANMM image



Transfusion for the *Vampire*: a lesson in conserving the on-water fleet

Conserving the nation's on-water heritage is an essential part of the museum's work. Prized among its vessel collection is the Daring class destroyer, HMAS *Vampire*, Australia's largest museum exhibit.

Built on Sydney's Cockatoo Island, *Vampire* served in the Royal Australian Navy for almost 30 years, from 1959 to 1986, and after a stint as a training ship, was transferred in 1997 to the museum, where visitors can walk aboard and gain a hands-on sense of naval life.

The museum's volunteers bring *Vampire's* stories, and the stories of the nation's naval and maritime heritage, to life for visitors. Some of our volunteers worked in shipbuilding trades on Cockatoo Island; others served on *Vampire's* sister ship *Voyager*.

Maintaining and preserving the museum's on-water fleet is a massive and ongoing undertaking – none more so than *Vampire*.

With a length of 118.65 metres, a beam of 13.11 metres and a draught of 3.9 metres, the vessel has a large surface area directly exposed to the actions of wind, rain and the constancy of salt air when moored at the museum. In service, *Vampire* would have been slipped for maintenance every 18–24 months. Having one of our attractions out of action so frequently is not feasible for the museum.

This year it was slipped for the first time since 2014. With thousands of people watching on, *Vampire* crossed Sydney Harbour to the Garden Island Defence Precinct for essential maintenance in January 2023, passing beneath the Harbour Bridge.

The delicate operation involved three tugboats, and a pilot vessel and was managed by members of the museum's Fleet Team, the New South Wales Port Authority, and Thales Australia, the day-to-day managers of the Garden Island 'dry dock', the largest in the southern hemisphere.

Vampire's overhaul took a month and cost over \$3 million – and involved significant repairs to the hull after an in-water survey confirmed that several areas had reached the minimum recommended thickness. A detailed examination of the bilge – the lowest inner part of the boat – also uncovered corrosion in the hull. After extensive welding and related repairs, *Vampire* was repainted and returned to the museum in February. The opportunity was also taken to undertake an anti-corrosion study to guide future maintenance plans.

Many of the lessons gained in conserving *Vampire* will have direct application to the other much-loved and prized assets of the on-water fleet, including the replicas of *Duyfken* and *Endeavour*, MV *Krait*, the submarine HMAS *Onslow* and several other vessels.

HMAS *Vampire* in dry dock at Garden Island Defence Precinct for a month-long overhaul. Image courtesy Thales

Conversations from Bamal and Badu place First Nations first

In celebration of the 2023 NAIDOC theme of 'For our elders', the museum presented a series of events and in-gallery experiences designed to be accommodating of the wisdom, resilience and authority of First Nations knowledge as told through the stories of both Australia's saltwater and freshwater histories.

Exhibitions were underpinned by digital experiences drawn from the museum's collections, a community engagement program and a digital outreach space designed to elevate First Nations voices.

Highlights included:

Serving Country – a series of portraits of Indigenous servicemen and women in the Australian Navy by human rights social documentarian Belinda Mason and artist Dieter Knierim. Aboriginal and Torres Strait Islander men and women have made a significant contribution to the defence of the nation through their service with the armed forces, civilian organisations such as the Women's Land Army or work in wartime industries. Many have served and continue to serve their country with great honour and pride in a range of operations including war, humanitarian, disaster relief, peacekeeping, border protection and emergency defence assistance. Yet, many of these stories are not fully known, understood or celebrated. Acknowledging that sharing stories plays a vital and healing role in First Nations culture, *Serving Country* invited visitors to discover and interact with these stories of mateship, courage and humanity.

Saltwater Cloud – the digital storytelling experience takes visitors to *Garrigarrang Garaguru* – *Saltwater Cloud*, the first step on a pathway through the museum's 30-year engagement with First Nations Australia. It showcases engagement projects with more than 20 language regions which are represented across the museum's permanent exhibition spaces. By linking First Nations storytelling with the museum's exhibitions, research and public programs, *Garrigarrang Garaguru* – *Saltwater Cloud* places artists and creators at the centre of our understanding of the world's oldest living culture. The first featured Indigenous creators including artists Sharon Mason and Alick Tipoti, and Thomas Mayo, author and advocate for the Uluru Statement from the Heart, the foundation document in the Voice debate. *Saltwater Cloud* will be an ongoing experience at the museum. www.sea.museum/saltwater-cloud



Expansion of our First Nations gallery spaces, Bamal and Badu – the museum created two new physical spaces for First Nations storytelling and dialogue within the existing Eora Gallery. Called Bamal (earth) and Badu (waters), these galleries create opportunities for artists, performers, and community representatives to speak from the heart. They are participatory and reflective places to meet and share ideas, aimed at increasing awareness and understanding of First Nations stories and the importance of Sea Country in their culture and relationships.

To mark the 15th anniversary of the Yolŋu community's successful native sea claim, the Badu gallery showcased Yolŋu sculptor Guykuḏa Munungurr, whose work draws on marine creature featured in the museum's internationally significant Saltwater Bark paintings. These paintings formed part of the Yolŋu's successful sea rights claim in 2008. Protecting Sea Country is an important message aligned with the museum's commitment to the UN Ocean Decade.

The Bamal yarnning space has been programmed as a dynamic event space, encouraging First Nations participation in the museum's education program, and as a stage for community storytellers to activate through public programs. The museum aims to deepen connections with Community onsite through a First Nations-led, participatory space for the testing and sharing of ideas. The space is a two-way interface which will also operate as a location for the museum to undertake collections engagement via digital experiences and a virtual meeting space with remote art centres as well as digital incursions with school groups.

Serving Country featured portraits of Indigenous service personnel.

Strategic framework

2023–27

The museum developed a new strategic framework through the year, effective from July 2023.



1 We inspire Storytelling and voice

Our work provokes thought, discussion and action.

We entertain, stimulate and engage with our visitors.

We shape conversations about the Australia we were, are and aspire to be.

Outcome

Our visitors leave aware, engaged and motivated to act.

Strategy

Put visitors at the heart of all we do and deliver programming that inspires action, through storytelling, diverse perspectives and a call to action.

Rework core main gallery to tell our rich and diverse 'shaped-by-sea' stories.

Own the migration story, with the National Monument to Migration as a central element of the offer, building community and connection.

First Nations perspectives are integrated into all our activities and stories.

2 We inform Research, knowledge and education

We showcase evidence-based, contemporary thinking from a range of perspectives.

We are a nationally recognised conduit for original and unique learning programs.

We add to cultural understanding, drawing on our collection and specialist knowledge.

Outcome

We are renowned for the quality of our research, our collection and the impact of all our content.

Strategy

Leverage our curriculum linked content to grow our reach and impact in schools.

Develop research partnerships, both local and international, publishing results across multiple channels.

Maximise impacts and opportunities from our work.

Strategically refine our collection to tell stories and preserve cultural memory.

3 We influence Collaboration and thought-leadership

Our work leverages our partnerships, builds understanding and spurs action in fields of our expertise.

We lead with authority and collaborate with respect.

Our work encourages communities to treasure their relationship with our oceans and waterways.

Outcome

We advance national conversations, collaborate widely and are partners of choice.

Strategy

Collaborate strategically to maximise impact and leadership.

Create platforms for visitor voice and debate on issues of importance.

Develop a framework for measuring impact.

Attract brilliant, motivated and capable people to our team and circles of influence.

4 Our impact People, site and systems

Our site is a must visit part of, and, increasingly, the centre of Darling Harbour.

We are an employer of choice and great place to work.

Outcome

Our people and site are at the heart of who we are and embody our ambition for collaboration, cohesion and sustainability.

Strategy

A staged masterplan adds to story and increases accessibility.

Signage, wayfinding and visitor amenities add value to the offering.

Fit for purpose organisational structure, that identifies and builds capability and provides opportunities.

Develop our capacity to generate funds.

Effective systems enable us to be our best.

Our core gallery *Shaped by the Sea* looks at Indigenous culture and knowledge from deep time until now. ANMM image

Performance statement

2022–23



The Council of the Australian National Maritime Museum, as the accountable authority of the Australian National Maritime Museum, presents the 2022–23 Annual Performance Statements of the Australian National Maritime Museum, as required under paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). In Council's opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of the entity, and comply with section 39(2) of the PGPA Act.

PBS and Corporate Plan performance criteria and priorities

The Portfolio Budget Statement (PBS) for 2022–23 has a single outcome and one program for the museum:

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.

Image Andrew Frolows/ANMM



Chinese export-ware porcelain punchbowl, c 1820. ANMM Collection 00039838

Within the PBS 2022–23, there are two key performance measures for overall performance:

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.

Collect, share and digitise – continue to build and maintain a rich national collection for current and future generations of Australians to enjoy and learn from.

PBS performance measures align with the key performance measures of the Corporate Plan 2022–25. The Corporate Plan sets out the expected outcomes, key activities and key performance indicators for the museum’s five strategic priorities. Implementation of the Corporate Plan 2022–25 directly contributed to the achievement of our purpose. This statement reports on progress in 2022–23, including expected outcomes, key performance indicators, main achievements and an analysis of results for each priority.

In 2022–23, the museum’s strategic priorities were:

- Priority 1**
Be renowned for compelling museum experiences.
- Priority 2**
Strengthen our national presence.
- Priority 3**
Enhance digital experiences across all our activities.
- Priority 4**
Sustain and grow financial support.
- Priority 5**
Be a capable, thriving and sustainable organisation.

Analysis of overall performance and results

The museum continued to share Australia’s maritime story and deliver compelling experiences onsite, offsite and online. After the challenges of previous years, 2022–23 saw visitors engaging with the museum in record numbers and through a variety of ways. There is continued uncertainty and challenges relating to self generated revenue and our international visitation figures remain lower than pre-pandemic figures, as international travel to Sydney remains generally lower. These budget challenges will continue to limit the capacity of the museum to achieve its purpose.

Highlights for the year included:

- A record 1,093,072 visitors to the museum site
- Continued growth of our online courses, with 330,714 students and teachers engaged
- The launch of our digital platform for First Nations storytelling, *Garrigarrang Garaguru – Saltwater Cloud*
- Major activations as part of the Sydney Festival and Vivid Festival
- Two successful unveiling events for the National Monument to Migration added 1,755 new names to the monument.
- Strong visitation to our touring exhibitions and offsite activities such as the Australian Wooden Boat Festival with 1,002,959 offsite visitors
- Upgrades to internal operating systems and governance processes
- Development of a new Strategic Framework

Engagement

Methodology

Total visitor engagement is the combined total of onsite and offsite visitation, visits to our website, engagement with our social media platforms, and participation in organised school programs.

Analysis

The total visitor engagement figure for 2022–23 of 4,285,566 was above target, with improved engagement in all sections except for our website. Visitors have returned to our Darling Harbour site in record numbers, despite international visitors remaining low. Traditionally, a third of museum onsite visitors have been international visitors. In 2022–23, 78,891 international visitors attended our site, only slightly below the 89,000 international visitors welcomed in 2018–19.

Our online education programs showed substantial growth of just under 20% year on year, as we continue to develop new educational programs of appeal to a national audience. The 349,592 students engaged in our educational activities was well above target as online education continued to grow while student groups also returned to the museum.

Engagement

	Target	Actual	2021–22	2020–21	2019–20
	2022–23	2022–23			
Total visitation	1,186,260	2,096,031	1,239,671	1,145,715	1,852,771
Visits to the website	1,553,090	1,083,078	925,535	1,651,580	1,716,504
People engaged with social media	516,828	756,865	167,615	598,525	487,157
Students participating in school learning programs	126,268	349,592	291,377	164,365	69,886
Total engagement	3,382,446	4,284,566	2,624,198	4,332,274	7,556,048

National Maritime Collection

	Target	Actual	2021–22	2020–21	2019–20
	2022–23	2022–23			
Number of acquisitions	80	213	157	338	122
Number of objects accessioned	1,000	1,867	4,994	833	711
% of the total collection available to the public	70%	75%	72%	71.45%	71.14%
Actual at 30 June		2023	2022	2021	2020
Total number of objects in the National Maritime Collection		160,612	158,736	150,564	149,559

National Maritime Collection

Analysis

The museum remains a trusted custodian of the National Maritime Collection, which has a total of 160,612 objects, including 213 acquisitions and 1,867 accessions this financial year. Among the significant items acquired this year were sculptures by Yolŋu artist Guykuḍa Mununggurr, whose works present a powerful demonstration of ancestral and totemic affiliations of marine life to family in the Yirrkala region. Also, a replica of the Sydney Punchbowl from 1820, a harlequin pair of the one already in the collection, was donated by Alison Carr. A partnership with the National Film and Sound Archive allowed digitisation of audio visual materials on at risk formats, ensuring ongoing access to these items.

Be renowned for compelling museum experiences



Deliver exciting and immersive programs and initiatives that showcase how the sea shapes our national identity

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 culture and migration. We will explore how the sea shapes our national identity, including from First Nations, early settler and migrant perspectives.

We will continue supporting the UN Decade of Ocean Science for Sustainable Development 2021–2030.

Our unique collection and vessels together with our passionate staff and volunteers are central to delivering immersive and compelling experiences to attract new and repeat visitors.

Expected outcomes

- Museum programs, exhibitions and events are viewed as accessible and engaging by audiences and attract new and repeat visitors
- The museum’s experiences are highly sought after and well rated
- The museum precinct offers contemporary and well maintained services and facilities

Performance criteria

The key performance measures for being renowned for compelling museum experiences are related to onsite visitation and visitor satisfaction:

- Visits to the museum
- Visitors who were satisfied or very satisfied
- Educational institutions participating in onsite school learning programs
- Percentage of teachers reporting overall positive experience
- Percentage of teachers reporting relevance to the curriculum

Onsite visitation

	Target		Actual		
	2022–23	2022–23	2021–22	2020–21	2019–20
Total number of onsite visitors to the museum	1,186,260	1,093,072	435,412	407,924	916,579
Number of paid onsite visitors to the museum	–	303,426	110,497	104,091	202,310
Number of unpaid onsite visitors to the museum	–	789,646	324,915	303,833	714,269
Number of international visitors to the museum	–	78,891	59	27	64,607
Number of people participating in public programs	–	53,614	61,820	27,590	34,577
Educational institutions participating in onsite school learning programs	296	297	162	NR	NR

NR – Not reported

Analysis

Total onsite visitation was 1,093,072, more than double 2021–22’s figure. International visitation figures remain softer than pre-pandemic numbers and account for the below target total onsite visitation. Total visitors onsite is the highest the museum has seen and a significant achievement.

The museum had strong summer offerings, including the *Brickwrecks* exhibition, Sydney Festival activities such as *Shipwreck Odyssey*, and our regular fleet activity, resulting in excellent January figures – the highest on record, with paid visitation at 68,990. Opening hours were extended from 9.30 am to 6 pm between 12 December 2022 and 29 January 2023. Lively onsite programming also saw strong engagement with 9,000 participants to the Kids on Deck activities, 6,000 at *Shipwreck Odyssey* and over 9,000 participating in our regular free trails and touch trolley programs. Over the year, 53,614 people took part in our public programs and regular family activities, with school holidays drawing significant visitation both regionally and interstate.

This is the third year the museum has hosted the New Beginnings Festival in partnership with Settlement Services International, and this year’s was the most successful event to date, with over 5,000 visitors onsite on the day and 800 visitors joining the family program hub in the Lighthouse Gallery. This free event celebrates the artistic and cultural vibrancy and heritage of people from Australia’s diverse communities and is now a major event on the Sydney Festival program.

The museum participated in Vivid Sydney 2023 from 26 May to 17 June 2023, with the specially commissioned projection and soundscape *Harbour Life* illuminating HMAS *Vampire* and the museum’s rooftop. It took

the audience on a journey into Australia’s marine environment through the eyes of a turtle in line with Vivid Sydney’s 2023 theme, ‘Vivid Sydney, Naturally’.

In October and May National Monument to Migration unveiling ceremonies were attended by an estimated 2,000 people on each occasion. The events are held in partnership with Settlement Services International and Multicultural Australia and are a testament to Australia’s rich multicultural heritage, honouring and celebrating all who migrated from around the world to live in Australia.

All our vessels were open again this year and they continue to provide unique and compelling experiences for the public. Sailing tours on *Duyfken* around Sydney Harbour, and heritage harbour tours on board *Harman* were run in partnership with the Sydney Heritage Fleet, while kayak experiences were run in partnership with Sydney Harbour Kayaks.

Work has been undertaken to invigorate and revitalise the precinct. A project of coordinated minor works saw enhanced visitor amenities, improved wayfinding and signage, and refreshed museum interior and exterior surfaces.

Visitor satisfaction, measured via post-visit online surveys sent to online ticket holders, continues to meet our targets. This is further confirmed by excellent Tripadvisor ratings, with the museum ranked sixth in museums and galleries for much of the year, and 16th in things to do in Sydney, as well as being awarded a Tripadvisor Travellers’ Choice Award for 2023.

Onsite learning programs were delivered to 297 different schools, a strong result for the year. Teacher satisfaction and reported relevance to the curriculum are measured via a teacher survey, and exceeds target.

Visitor satisfaction

	Target		Actual		
	2022–23	2022–23	2021–22	2020–21	2019–20
Percentage visitor satisfaction	90%	90%	93%	91%	94%
Percentage teachers reporting overall positive experience	90%	97%	NR	NR	NR
Percentage teachers reporting relevance to the curriculum	95%	95%	NR	NR	NR

NR – Not reported



Priority 2

Strengthen our national presence

2

Increase access to our objects, exhibitions and programs across Australia

Exhibitions

The major temporary exhibition for 2022–23 was *Brickwrecks – sunken ships in LEGO® bricks*. Developed in collaboration with Western Australian Museum, this exhibition focuses on the science and history behind eight key shipwrecks, combining unique LEGO® models with objects from our collection, interactives and audiovisuals. The wrecks include *Batavia*, *Titanic*, *Vasa*, *Terror* and *Erebus*. The exhibition opened in December 2022 and runs until October 2023.

Other notable onsite exhibitions opened in 2022–23 included:

The Wharfies Mural – coinciding with 150 years of the maritime labourers’ unions in Australia, the entire Wharfies Mural was on display for the first time in the Tasman Light Gallery.

Wildlife Photographer of the Year – from the Natural History Museum in London opened in April 2023, with over 100 exceptional images that capture fascinating animal behaviour, spectacular species and the breathtaking diversity of the natural world.

Serving Country – portraits of Indigenous servicemen and women in the Australian Navy by Belinda Mason opened in time for ANZAC day.

Māna and Bāru: The Sea Country of Guykuḍa Munungurr – opened in acknowledgment of the 15th anniversary of the Yolŋu community’s successful native sea title claim in 2008.

The HMB Endeavour cannon – recovered from Endeavour Reef in the 1970s, the cannon was installed on the level 1 balcony of the Navy Gallery on 19 September. It is on loan from the NSW National Parks and Wildlife Service Kamay Interpretive Centre. Also featured is a large-screen digital projection utilising photogrammetric 3D imagery from our work on the identification of the wreck of HMB *Endeavour*.

Precious Porcelain: Stories from the collection – envisaged as the first of a series of intimate installations in the Sydney Harbour Gallery developed for the museum’s Foundation to showcase significant gifts and donations to the museum’s collection. The first object is the Sydney Harbour punchbowl, a gift from Peter Frelinghuysen through the American Friends of the Australian National Maritime Museum and partial purchase with USA Bicentennial Gift funds.

Ocean science education

Located on Sydney Harbour, the museum has a unique opportunity to provide compelling educational experiences about ocean science from the early years to lifelong learners. In support of the UN Decade for Ocean Science and Sustainable Development 2021–2030, the museum launched two ocean science and sustainability education programs in late 2022.

In Underwater Microbeasts and Solutions to Ocean Pollution, primary school students explore ocean ecosystems and pollution. Making use of the museum’s learning centre and prime waterfront position, students collect water from the harbour, discover aquatic life under digital microscopes, handle marine specimens and drive underwater drones.

In October 2022 we welcomed the Seabin Ocean Health Lab onsite. This world-first ocean plastic laboratory offers daily tours to student groups and museum visitors connecting them to the richness and importance of our oceans.

The *Harbour Life* projection and soundscape at the museum were part of Vivid Sydney 2023. Image courtesy Artists in Motion

We are committed to engaging, inspiring and educating Australians wherever they are, and to leveraging the museum’s opportune positioning in relation to the new Australian Curriculum. We have a long history of collaboration, touring exhibitions and outreach programs with regional museums across Australia and will grow our grants program to provide more funding and specialist in-kind support. We will expand our touring and digital outreach strategies and also deliver a sustainable program for touring our unique floating vessels.

Expected outcome

Greater engagement with the museum across Australia.

Performance criteria

The identified key measures of performance are:

- Number of offsite visits to the organisation
- Number of students participating in schools programs (onsite, offsite and online)
- Percentage of the collection available to the public

Offsite visitation

The museum engages with the public across Australia predominately through our touring exhibition program. We also participate in a variety of offsite activities and programs, share the National Maritime Collection through outward loans and online and staff visits for maritime archaeology, curatorial and conservation engagement.

In 2022–23 there were 1,002,959 offsite visitors to the museum’s travelling exhibitions and activities in Australia and overseas. This is up from the total for 2021–22 of 804,259 and well above the target of 933,206. Offsite visitation contributed almost 50% to the museum’s total visitation this year.

Touring exhibitions

	Actual			
	2022–23	2021–22	2020–21	2019–20
Number of travelling exhibitions	10	12	18	16
Number of exhibitions in Australia	5	7	11	11
Number of venues in Australia	30	20	46	64
Number of exhibitions overseas	5	5	7	10
Number of venues overseas	11	7	15	17



Schools programs

The museum's ocean science education presence continues to expand nationally through digital resources, virtual excursions and partnerships, with 330,714 students across Australia engaged in our online courses. Ocean science and sustainability content reached 5,000 students during National Science Week last year. The Museum teamed up with the Australian Children's Television Foundation to create online learning sequences about marine life and technology in an animation called *The Deep*.

Touring exhibitions

This year the museum toured ten exhibitions to 41 venues. Five exhibitions toured to 30 venues in Australia and five exhibitions went to 11 overseas venues in the United States, Singapore and New Zealand.

Highlights of the museum's touring program in 2022–23 include:

Sea Monsters – toured to venues across Australia including Newcastle Regional Museum, Western Australian Maritime Museum and Museum of Tropical Queensland, Townsville and Yarila Arts and Museum, Coffs Harbour.

James Cameron – Challenging the Deep – toured in USA and Canada.

Voyage to the Deep – toured in USA and Canada.

Sanyo Maru – toured across Australia to venues including Bass Strait Maritime Centre, Devonport, Albany Whaling Station and Museum and Museum and Art Gallery of the Northern Territory.

Dark Victory – Operation Jaywick – documentary and virtual reality experience at the National Museum of Singapore, the Changi Chapel Museum and the Townsville Maritime Museum.

Remarkable – Australians and their boats – toured venues around Australia.

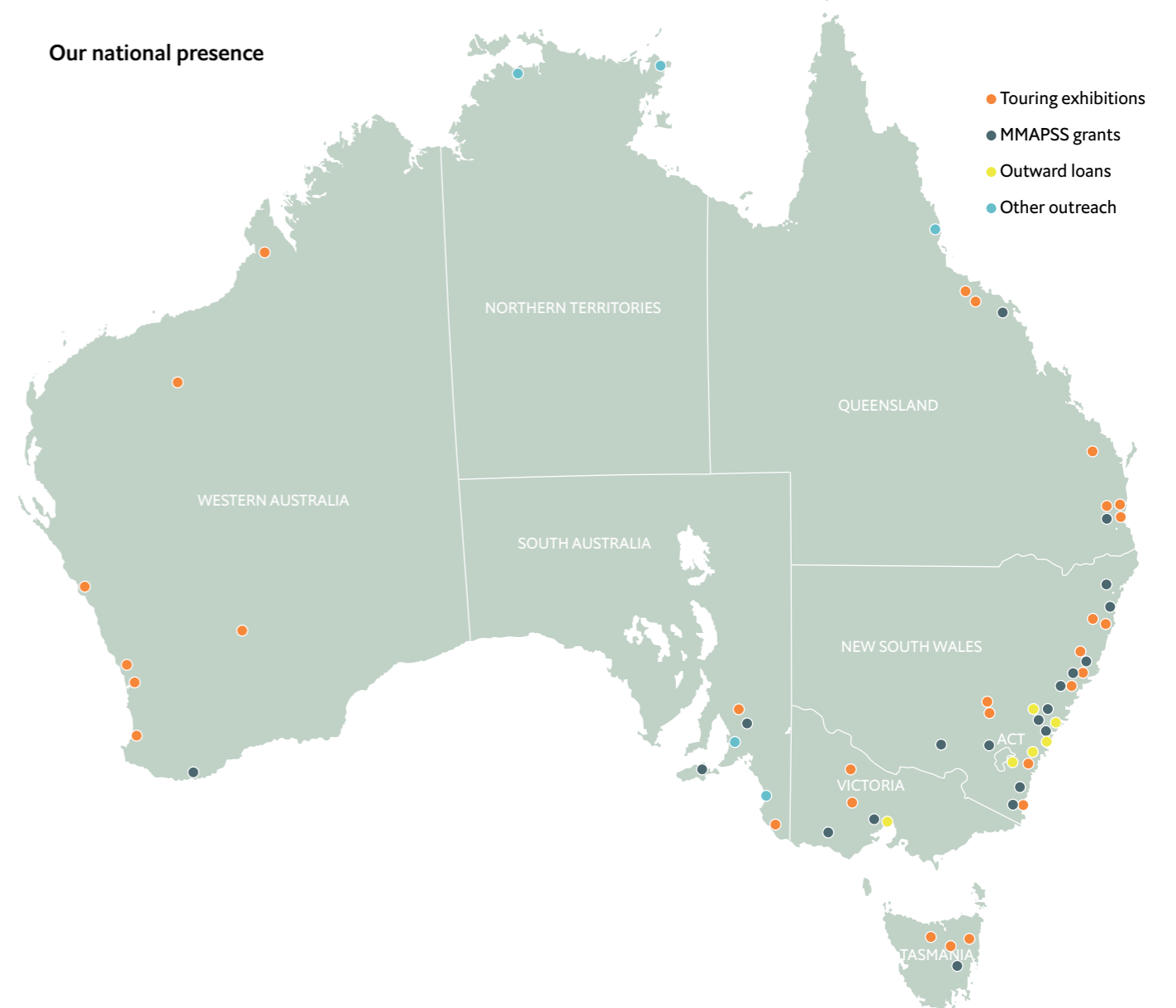
Of particular note was the museum's participation in the Australian Wooden Boat Festival in Hobart in February 2023. Attracting an estimated audience of 150,000, the museum created a centrepiece exhibition on the heritage of Australia's traditional boatbuilders. The *Duyfken* replica sailed to Hobart and visitors were able to visit onboard over the four days of the festival.

Australian touring exhibitions 2022–23

	NSW	QLD	VIC	TAS	SA	WA	NT	ACT	Total
Total number of venues (flat pack exhibitions)	9	4	5	2	2	4	0	0	26
Number of venues (other touring exhibitions)	1	0	0	0	0	3	0	0	4
Total	10	4	5	2	2	7	0	0	30

HMB *Endeavour* being scuttled in Newport Harbour, Rhode Island. From Deep Dive, the museum's online centre for maritime archaeology. Image Ireneusz Herok archaeology.

Our national presence



Maritime Museums of Australia Project Support Scheme

The museum continues to collaborate with other maritime museums as a national leader in maritime heritage through the management of the Maritime Museums of Australia Project Support Scheme (MMAPS). This scheme provides grants and internships to regional 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.

See Appendix for details of grants awarded.

Enhance digital experiences across all our activities

3

Create innovative digital experiences that underpin all our activities and are central to the visitor and audience experience

We will continue to invest in and develop our information technology systems and focus on the development and sharing of digital and new media content, creating products that engage, educate and inspire Australians wherever they are. Further opportunity will be provided to deepen knowledge and experience and reach new audiences and communities across regional Australia. We will build on our success with educational games and media content and continue to digitise our collections. We will embed our digital-first approach, using audience engagement to help design and deliver compelling exhibitions and programs.

Expected outcomes

- Digital content that engages, educates and inspires new and expanded audiences
- Digital access to the National Maritime Collection grows

Performance criteria

The key performance measures are:

- Visits to the museum website
- Social media engagement
- Percentage of the collection digitised



Sarong worn by Mostyn Berryman as part of his disguise during Operation Jaywick in 1943. Donated to the museum by his daughter Rosemary Hayward

Online visitation

There were 1,083,078 unique visitors to the museum’s website in 2022–23, up from 925,535 the previous year. A reduction from past years’ visitation is likely due to greater accuracy in the new data gathering system. This will become the baseline for future growth.

Building on the success of our focused digital experience Deep Dive, which showcases our maritime archaeology stories, we launched the second of our digital ‘pillars’, celebrating migration stories. It draws on the stories of migrants featured on the National Monument to Migration in response to the question ‘how has being a migrant (or the family of a migrant) changed or shaped you?’ The third digital pillar showcases First Nations storytelling: *Garrigarrang Garaguru – Saltwater Cloud* provides a curated journey through the museum’s 30-year history of engagement with First Nations Australia, sharing insights into the many stories, songlines, traditional knowledge and languages across our continent.

Social media engagement was 756,865 this year, well above the target of 516,828. This is the result of a changed approach to our content, with a mix of engaging, responsive and timely social media content, which speaks to both our collection and wider events connected to our purpose. This year we also enhanced our tracking methodology and technology to be able to better understand our digital audiences.

Analysis

The museum continues to make the National Maritime Collection available to the public through exhibition and loans as well as providing access to digital images and information about objects in the collection. As at 30 June 2023, there were 119,039 objects available online. There were 31,249 visitors to the online collection this year with 135,473 page views.

As at 30 June 2023, 65% of the objects in the National Maritime Collection had been digitised and 74% are available online. 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 continues to enhance the searchability of the collection online.

Collection digitisation and online accessibility

	Target		Actual		
	2022–23	2022–23	2021–22	2020–21	2019–20
Percentage of total collection available to public	70%	75%	72%	70%	70%
Percentage of the total collection digitised	61%	65%	65%	62%	62%

Priority 4

Sustain and grow financial support

Operate efficiently and diversify our revenue sources to support our purpose-aligned activities

4

The museum expected to see a gradual improvement of admission, venue and retail revenue as it continued to recover from the effects of COVID-19 restrictions. The entrepreneurial outlook adopted by the museum when it was established 30 years ago is now more important than ever, and we will continue exploring new commercial opportunities and adapting our business operations to maintain and strengthen financial sustainability.

Expected outcome

A financially sustainable, effective and efficient organisation

Performance criterion

The key measure of performance is:

- Actual own-source income aligned to Portfolio Budget Statement target

Analysis

Financial data, including figures for the Australian National Maritime Foundation, is derived from the museum's systems and has been audited and agreed to in the Financial Statements.

Self-generated revenue was \$16.3m, which is almost double the previous year's result of \$8,833,000 and well above budget of \$9,965,000. Admission and retail sales were strong over the summer and April school holiday periods. The museum is optimistic this trend will continue. This was further supported by substantial increases in memberships, made possible by the NSW Creative Kids Vouchers scheme that ended in June 2023.

There were also strong results for the National Monument to Migration, with re-activated relationships, campaigns and programs following the uncertainty of the last few years. The unveiling ceremonies in October and May reconnected us with our partners and gave a considerable boost to fundraising.

Reconnecting and maintaining our partnerships and relationships has been a focus for the museum. We have corporate sponsorships and partnerships with organisations such as Commonwealth Superannuation Corporation, Port Authority of NSW, SBS Broadcasting, Maritime Union of Australia, Nova Professional Services, The Glen Grant, Schmidt Ocean Institute and the Embassy of the Kingdom of the Netherlands.

The Australian National Maritime Museum Foundation continued fundraising partnerships and relationships. We have been fortunate to have the support of our many generous individual donors and supporters. The Foundation maintains a program of behind-the-scenes visits, talks, tours and cruises in appreciation of their contributions. Our Ambassadors continue to support the Museum. Funds given by Dr David and Jennie Sutherland, and from Ena Sanctum members, ensure that SY *Ena* remains a working vessel on Sydney Harbour.

Priority 5

Be a capable, thriving and sustainable organisation

Build and support contemporary professional systems and practices to enable our team to be nimble, collaborative and efficient

5

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

Expected outcome

A motivated, thriving workforce supported by efficient and effective systems

Performance criteria

The key measures of performance are:

- APS census engagement score
- APS census wellbeing index

Analysis

The museum developed a new Strategic Framework in 2022–23 to guide its direction for the next five years. The Framework was developed through a broad and deep consultative process with staff, Council and stakeholders. A new organisational structure was implemented, underpinning the new Strategic Framework and supporting a more collaborative, responsive 'whole of organisation' approach. Staff engagement with the broader strategy and goals was a key focus through the year, with regular formal and informal consultation with staff. The staff participation rate in the Australian Public Service Commission's annual Employee Census was 66%, with an employee engagement score of 70 (up 2 from the previous year) and an employee wellbeing score of 63. Given the significant changes in the organisation, a focus for the year was employee

engagement, with internal staff 'pulse' surveys demonstrating a positive shift in this area. There remains substantial opportunity for improvement in this area.

The museum focused on systems to improve our operational efficiency and streamline our business activities. Key information technology implementation projects rolled out include the Vivaticket ticketing system and Salesforce CRM, with work commencing on a Finance system replacement project.

Work on updating our governance frameworks and policies was also prioritised to meet requirements for compliance, probity, accountability and transparency, and add value to our strategic purpose. Committee charters, workplans and key policies were updated, and work continues in this area.

Our volunteers are the museum's best ambassadors, and they play a vital role as tour guides, educators, model makers, conservators and administrative assistants. A Volunteer Reference Group was established to enhance volunteer engagement and improve visitor experience.

See Appendix for further details on our Volunteer program.

Governance and accountability

2022–23



Corporate governance

The Australian National Maritime Museum is a statutory authority within the 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* (the Act), and other legislative instruments, managerial and organisational structures, corporate policies and strategies, and resource management practices. Its enabling legislation established a governing council.

The *Australian National Maritime Museum Regulations 2018* (the Regulations) were made on 14 September 2018. The Act and Regulations were amended in May 2021 with the introduction of the *National Collecting Institutions Legislation Amendment Act 2021* to provide broader investment opportunities for donated revenue, and streamline administration.

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 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* (the 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 minister responsible for the Australian National Maritime Museum during the reporting period was the Hon Tony Burke MP, Minister for the Arts.

Location of major activities and facilities

The major facilities and activities of the museum are located at Darling Harbour, Sydney.

Cape Bowling Green Lighthouse at the museum. Image Andrew Frolows/ANMM

Functions and powers of the museum

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

Section 6 of the Act states the functions of the museum are:

- 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 co-operate 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.

Section 7 of the Act provides that the museum has power to do all things necessary or convenient to be done for or in connection with the performance of its functions. The museum may exercise its powers either alone or jointly with another person or other persons.

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 2023 the Council comprised 11 members, including the Chair, the museum's Director and an officer of the Royal Australian Navy.

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 terms, not exceeding nine years. Appointment of members is based on knowledge or experience.

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.

Chair

John Mullen AM

Term: 18 August 2019 – 28 May 2025

John Mullen is the Chair of Telstra and Brambles 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. He is also co-founder of the Silenworld Foundation which supports maritime archaeology in Australia.

He spends his spare time diving for early shipwrecks and maintains a private museum dedicated to historical material from early maritime voyages to the Pacific. Mr Mullen brings his expertise in philanthropy, maritime archaeology, leadership and management to the Council. He is the former Chair of the Australian National Maritime Museum Foundation, strengthening communication and relationships between the Council and the Foundation.

Director and CEO

Daryl Karp AM

Term: 17 June 2022 – 16 June 2027

Daryl Karp has worked as a senior executive in the media and cultural industries for over 20 years. Prior to her appointment as Director and CEO of the Australian National Maritime Museum she was the Director of the Museum of Australian Democracy at Old Parliament House from 2013–22. Ms Karp was the Chair of the Canberra Writers Festival and served as Chair of the Council of Australasian Museum Directors from 2017–21. She has previously held executive roles in broadcast media, independent production houses and the public sector. Previous roles include 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.

Members

Hon Ian Campbell

Term: 12 December 2014 – 16 February 2024

Ian Campbell is a Group Executive at Brookfield Asset Management. He 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 has circumnavigated Australia, crossed the Tasman Sea from Sydney to Auckland, sailed through the Beagle Channel and around Cape Horn. He was 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. 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 purchase of the *Endeavour* replica.

Stephen Coutts

Term: 29 May 2020 – 28 May 2023

Stephen 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 Mr Coutts has worked as a government relations adviser in the private sector and is currently a director at Richardson Coutts, a bi-partisan firm which 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 Australian 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 which 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 Sarah Derrington is a Judge of the Federal Court and has been the President of the Australian Law Reform Commission. 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.

Rear Admiral Jonathan Earley CSC, RAN

Term: 17 August 2022 – 16 December 2022

Rear Admiral Jonathan Earley joined the Royal Australian Navy (RAN) as a Maritime Warfare Officer in January 1990 undertaking initial training at the RAN College at HMAS *Creswell* and ADFA. He then completed his mariner and warfare training in RAN and Royal Canadian Navy warships before specialising as an Anti-Air Warfare Officer. He has deployed extensively on maritime operations and exercises throughout the Indo-Pacific Region, Middle East, and the Atlantic. Rear Admiral Earley is a graduate of the Australian Command and Staff Course in 2008 and the Defence Strategic Studies Course in 2019. Rear Admiral Earley assumed the position of Commander Australian Fleet on 28 June 2022 and Deputy Chief of the Royal Australian Navy on 16 December 2022.

Vice Admiral Mark Hammond AO, RAN

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). VADM Hammond completed seamanship and navigation training in various ships, joined HMAS *Collins* as Navigating Officer in 1996 and was selected as Flag Lieutenant to the Chief of Navy. In March 2018 he assumed duties as the Deputy Chief of Navy. He assumed the role of Commander Australian Fleet in November 2020 and he assumed command of the Royal Australian Navy on 6 July 2022.

John Longley AM, CitWA

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 *Endeavour*, 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. Mr Longley 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, he was the Event Director of Perth 2011, World Sailing's Olympic Classes World Championship, which attracted 1200 competitors from 80 nations. He was appointed a Member of the Order of Australia (AM) in 1984, was the West Australian Citizen of the Year (Sport) in 2011 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 lives in Sydney and is a descendant of Australia's Bundjalung, Gumbaynggirr and Yuin First Nations. He is a businessman, entrepreneur, company director, advisor to governments and businesses, media commentator, TV and webinar show host, author and opinion writer. He was on the Board of SBS. He is a political strategist and advocate for Australian economic reform and growth, empowering the First Nations people 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.

Judy Potter

Term: 13 May 2021 – 13 May 2024

From Adelaide, Judy Potter has over 30 years' experience as a CEO and Board Director. She is currently Chair of the Adelaide Festival Corporation and the Adelaide Botanic Gardens and State Herbarium, and a Director of Foundation Adelaide Festival. Her previous appointments include Chair of the Adelaide Fringe Festival, South Australian Film Corporation, Adelaide Central School of Art, Hillcrest Trust Fund, Community Grants Fund and Director of Musica Viva Australia, 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 sectors, and is the former CEO of SA Great, Carclew Youth Arts Centre and the South Australian Youth Arts Board.

Australian National Maritime Museum Council committees

Alison Page

Term: 12 August 2017 – 28 March 2026

Alison 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. Arts Centre and the South Australian Youth Arts Board.

Rear Admiral Christopher Smith AM, CSM, RAN

Term: from 16 December 2022

Rear Admiral Christopher Smith assumed the role of Commander Australian Fleet on 16 December 2022. He joined the Royal Australian Naval College in 1989. His seagoing appointments have included HMA Ships *Stalwart*, *Parramatta* (III), *Brunei*, *Perth* (II), *Ipswich*, *Geraldton*, *Canberra* (II), *Anzac* and Command of HMA Ships *Gladstone*, *Darwin* and *Canberra* (III). His shore appointments have included staff officer to the Chief of Defence Force, Deputy Director of Sailors' Career Management, Director Navy Warfare Professional Requirements, 2015 Force Structure Review team, Commander Surface Force, Director General Littoral and most recently Deputy Chief of Navy. His operational deployments have included Operation Helpem Fren in 2003, Operation Catalyst as the Australian Liaison Officer to the US Central Command Forward Headquarters in 2008 and the inaugural LHD operational deployment in *Canberra* (III) providing humanitarian assistance and disaster relief in support of Operation Fiji Assist 2016.

Rear Admiral Smith completed the Australian Command and Staff Course in 2004 and the US Naval War College in 2013. He holds a Masters of Management in Defence Studies, a Masters in Maritime Studies and a Masters of Arts (International Relations).

Arlene Tansey

Term: 3 August 2018 – 2 September 2024

Arlene Tansey is a Director of Aristocrat Leisure Limited, TPG Telecom Limited, McMillan Shakespeare Group and Lend Lease Investment Management. Before becoming a non-executive director she 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. Arlene 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 29 years and is an Australian citizen.

Gisele Kapterian

Term: 10 April 2022 – 9 April 2025

Gisele Kapterian is Director, Public Sector Strategy, APAC at Salesforce. Prior to joining Salesforce, she 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 included 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 WTO Ministerial. As an international trade lawyer, she 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 also lectured in International Trade Law and Finance at Macquarie University.

There are currently two committees of Council:

- Audit Finance and Risk Committee
- Aboriginal and Torres Strait Islander Advisory 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 Finance and Risk Committee

The Council's Audit Finance and Risk Committee is established under section 15 of the *Australian National Maritime Museum Act 1990* in compliance with section 45 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). The objective of the committee is to provide independent assurance and advice to the Council on a range of matters including the ANMM's risk, control and compliance framework as well as its financial statements and financial management responsibilities. The Audit Finance and Risk Committee is to comprise at least three people who are appointed by the Council having regard to section 17 of the PGPA Rule. In 2022–23 the Audit Committee were:

Chair

Arlene Tansey

Members

Alison Page

Ian Campbell

Judy Potter

The qualifications, knowledge, skills and experience of each member of the Committee are outlined above under Council members. The Audit Finance and Risk 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 Finance and Risk Committee Charter was reviewed and updated in 2022–23 and is published on the museum website.

Aboriginal and Torres Strait Islander Advisory Committee

The Council established the Aboriginal and Torres Strait Islander Advisory Committee under section 15 of *Australian National Maritime Museum Act 1990*. 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.

Chair

Councillor Alison Page

Members

Councillor Warren Mundine AO

Kenny Bedford

Term: 4 March 2020 – 30 June 2026

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

Term: 4 March 2020 – 30 June 2026

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. Mr Kombumerri 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.

Ray Ingrey

Term: 4 March 2020 – 30 June 2026

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 and Deputy Chairperson of the La Perouse Local Aboriginal Land Council and leads language, culture and research activities within his community.

Professor John Maynard

Term: 4 March 2020 – 30 June 2026

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. He 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 twelve books.

Nicholas Wappett

Term: 4 March 2020 – 30 June 2026

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.

2022–23 Council and committee meetings and attendance

	Museum Council	Audit Committee	Aboriginal and Torres Strait Islander Advisory Committee
	4 meetings held	4 meetings held	4 meetings held
Councillors			
John Mullen ²	4	1	–
Ian Campbell ¹	2	2	–
Stephen Coutts	3	3	–
Sarah Derrington	4	3	–
Jonathan Earley	–	–	–
Mark Hammond	–	–	–
Gisele Kapterian	3	2	–
John Longley	4	4	–
Daryl Karp	4	4	3
Warren Mundine ²	3	1	4
Alison Page ^{1,2}	3	1	4
Judy Potter ¹	3	3	–
Christopher Smith	–	–	–
Arlene Tansey ¹	3	4	–
Committee members			
Kenny Bedford ²	–	–	4
Raymond Ingrey ²	–	–	2
Dillon Kombumerri ²	–	–	3
John Maynard ²	–	–	2
Nicholas Wappett ²	–	–	3

¹ Audit Committee appointed member– \$0 remuneration paid (PGPA Rule Section 17BE (taa))

² Aboriginal and Torres Strait Island Advisory Committee appointed member

Australian National Maritime Museum Foundation

The Australian National Maritime Museum Foundation is the fundraising arm of the museum and is overseen by a Board chaired by Daniel Janes.

Following the re-introduction of an annual fundraising program in 2022, the Foundation developed two campaigns this year. In December 2022, the focus was on HMAS *Vampire* and in June 2023 on the conservation and interpretation of the museum's collection of some 4,000 objects from the 1857 wreck of the *Dunbar*. Both benefitted from the generosity of donors, raising \$54,255, with an average gift of \$284.

The Foundation also led the development of a temporary exhibition entitled *Precious Porcelain: Stories from the collection* which highlighted the importance of donations to cultural institutions. Opened on 27 October 2022, it featured two rare 1820s Chinese export-ware bowls depicting Sydney Cove viewed from the west (ANMM collection) and the east (State Library of NSW). Supporters were invited to the launch and in April 2023 had the opportunity to hear Derek McDougall OAM speak about the research behind his commissioning of a limited number of replicas of the library's bowl. Alison Carr generously donated one of these to the museum and this is now on display in the Sydney Harbour Gallery beside its 'harlequin pair'. The exhibition has proved a valuable tool for promoting the work of the Foundation.

Other events to recognise and thank supporters have included a December 2022 visit to the Conservation Laboratory to see the work being undertaken to restore an important builder's model of SS *Orontes*, made possible through a 2017 fundraising campaign.

The Foundation has two targeted supporter groups: the Chairman's Circle and the Ena Sanctum, and maintains a program of behind-the-scenes visits, talks, tours and cruises in appreciation of their contributions. Our Ambassadors continue to support the museum and we are grateful for their assistance. Funds given by Dr David and Jennie Sutherland, and from Ena Sanctum members, ensure that SY *Ena* remains a working vessel on Sydney Harbour.

The American Friends of the Australian National Maritime Museum

The Annual Meeting of the American Friends of the Australian National Maritime Museum was held on 16 March 2023. Formed in 1999 as the result of a major bicentennial gift by the United States of America, it enables the Foundation to receive tax deductible donations in that country. The most significant acquisition made through the Friends is the gift, with part purchase, of the punchbowl *View of the Town of Sydney*, about 1820. The current Directors are John Mullen AM, Robert Moore II and Daryl Karp AM.

National Monument to Migration

Interest in the National Monument continues to develop and this year has seen the consolidation of partnerships with the Kytherian Association of Australia and the Mytilenian Association. New relationships have been developed with Australian Malaysian Singaporean Association and Co.As.It from the Italian community.

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*.

The museum continued working closely with the Greek community, raising funds to mark the 200th anniversary of the Greek War of Independence. As a result, there was significant representation of migrants from Greece and Cyprus in the National Monument unveilings this year. The ceremony on 31 October 2022 added 876 names, including the first ten Greek migrants to Australia. On 6 May 2023, two ceremonies unveiled 879 names. This included a dedicated panel with the names of 197 migrants from the Greek island of Kythera, commemorating the centenary of the Kytherian Association of Australia.

On 28 January 2023, the museum hosted the New Beginnings Festival in association with Settlement Services International. For the first time, it featured in the Sydney Festival Program and some 5,000 people participated, including 800 children.

Bequests

In 2017, the museum received \$100,000 from the Estate of Dr Keith Jones to research and promote a particular class of yacht, the Bluebird. This year \$10,000 was released to develop an exhibition, *Boatbuilders and Designers of Australia*, at the Australian Wooden Boat Festival in Hobart, which was seen by over 60,000 people.

Governance and administration

The Foundation Board met three times this year: 19 July 2022, 5 December 2022 (Annual General Meeting) and 26 April 2023.

Directors and number of meetings attended

Directors	Meetings attended
Daniel Janes (Chair)	3
John Mullen (<i>ex-officio</i> Board Member)	2
Daryl Karp (<i>ex-officio</i> Board Member)	3
David Blackley	1 of 2
Simon Chan	3
Peter Dexter	3
David Mathlin	3
Jeanne-Claude Strong	3
Arlene Tansey	1
Tom O'Donnell	1 of 2

Directors of the Board of the Australian National Maritime Museum Foundation

Daryl Karp
Director and *ex-officio* member

John Mullen AM
Council Chair and *ex-officio* member

Arlene Tansey
Council member
Term: 4 April 2017 – 6 December 2025

Daniel Janes
Term: 17 August 2019 – 16 August 2025

Daniel Janes was appointed Chair 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 Institution 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. From 2017–20, Mr Blackley was a museum Councillor.

Legal and compliance

Simon Chan AM

Term: 2 February 2021 – 2 February 2024

Simon Chan is the Director of SCA Architects and the Founder and Director of the contemporary gallery, Art Atrium. He is involved in a wide range of not-for-profit organisations including VisAsia at the Art Gallery of NSW, Power Institute Foundation at the University of Sydney, the Aboriginal Benefits Foundation, Multicultural NSW Advisory Board, Chinese Garden of Friendship Advisory Committee, Contemporary Asian Australian Performance and as President of Chinese Australian Forum. In 2013, Simon Chan was the inaugural recipient of the NSW Premier's Multicultural Award for Arts and Culture. In 2023, he was appointed a Member of the Order of Australia for significant service to multiculturalism, to the Indigenous community and to the arts.

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 – August 2019). A fellow of the Australian Institute of Company Directors, Peter 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 2025

An avid sailor, 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 the Transfield Services Infrastructure Fund and of the Muscular Dystrophy Foundation and is on the Chairman's Council of the Australian Chamber Orchestra. David 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 2025

Jeanne-Claude Strong has degrees in medicine and the arts and a diploma in applied finance and investments. She established three medical clinics in Melbourne and Sydney focusing on sports and preventative medicine. Between 2011 and 2020 she was on the Board of the Garvan Institute of Medical Research Foundation. Now retired, Dr Strong sails competitively and in 2004 won the World Championships in the Yngling Class. In 2015 and 2016 she won the Victorian and Queensland championships, and is one of only two women ever to win a heat in an Etchells world championship. Dr Strong is also a qualified pilot and a mountain climber.

Freedom of information

The Director has authorised the Head of Governance, Policy and Reporting to make decisions under section 23(1) of the *Freedom of Information Act 1982* and section 39(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.

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.

The Office of the Australian Information Commissioner reviewed a decision made by the museum under section 55K of the *Freedom of Information Act 1982* and affirmed the museum's decision of 28 September 2020.

The Auditor-General undertook an independent performance audit on the Management of Information Assets by the National Archives of Australia, the Department of the Prime Minister and Cabinet and the Australian National Maritime Museum.

Ministerial directions and expectations

The portfolio Minister may give written directions of a general nature to the Council about the performance of its functions or the exercise of its powers in accordance with section 53A of the *Australian National Maritime Museum Act 1990*.

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

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 noncompliance 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.

People and culture

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 focus for 2022–23 was on cybersecurity and systems improvements and no internal audits were completed.

External audit

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

Risk management

The museum has a Risk Management Policy and Framework. The Policy and Framework defines our risk appetite and articulates the museum's approach to risk across the whole organisation and ensures risk management practices are implemented and monitored. Risks are managed at all levels across the museum. 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 PGPA Rule 2014 during the reporting period.

Staffing overview

At 30 June 2023, the number of staff employed under the *Public Service Act 1999* totalled 105 (48 ongoing full-time, six ongoing part-time, 46 non-ongoing full-time, two non-ongoing part-time and three non-ongoing casual). All employees were located at the museum's Sydney premises.

Work Health Safety (WHS) performance

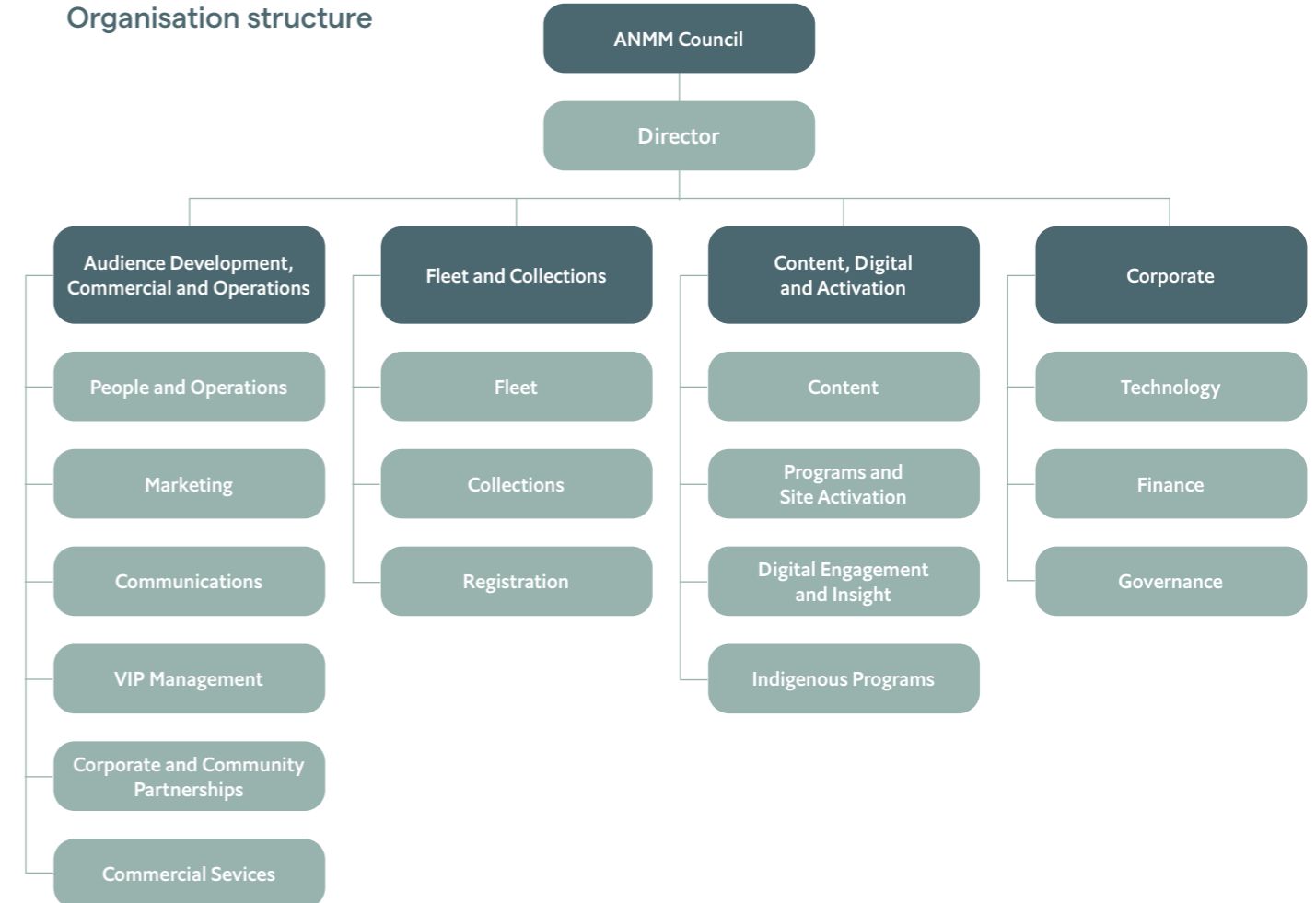
The museum's WHS Committee holds monthly meetings and a new chair was appointed this year. This year the WHS Committee's priority has been to review all WHS policies and procedures. There has been an increase in proactive safety behaviour onsite. Monthly safety walks continue to be held across multiple sections to assist teams in maintaining safety standards and collaboratively

work to continuously improve safety practices. There were three approved workers compensation claims over the period.

Key training and development initiatives

Employees undertook a range of work-related training activities, courses and attended conferences throughout the 2022–23 financial 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. All employees continued to undertake induction, compliance, fire warden, first aid, Work, Health and Safety, APS Code of Conduct, bullying and harassment and diversity, equity and inclusion training as required.

Organisation structure



The museum engaged Accessible Arts (AARTS) to develop a new Disability Inclusion Action Plan (DIAP) and provide training in disability confidence and how to be a good ally for all staff and volunteers. The museum is in partnership with Settlement Services International who provide diversity, equity and inclusion training, as well as general engagement with communities throughout the year. Our Indigenous team have developed further connection with community by participating and presenting at regional events.

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

Commonwealth entities are required to disclose remuneration information for key management personnel, senior executives and other highly paid staff in their annual reports in accordance with the PGPA Rule, sections 17CA–17CE. Key management personnel are

those persons having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly. For 2022–23 the museum has determined the key management personnel to be the museum’s Councillors, the Director and CEO, and the Deputy Director.

During the reporting period the museum had 13 key management personnel including 12 Councillors. The following table identifies the key management personnel remuneration during the reporting period, and therefore excludes Councillors who did not receive remuneration from the museum (Sarah Derrington, Mark Hammond, Jonathan Earley and Christopher Smith).

The Audit Finance and Risk Committee comprises exclusively existing Councillors (part-time officer holders) and \$0 remuneration was paid in respect of Audit Committee during 2020–21.

Remuneration for the Director is determined by the Remuneration Tribunal for a Principal Executive Officer (PEO). The Deputy Director is the museum’s only Senior Executive Service (SES) position and remuneration is disclosed below under Key management personnel. Tanya Bush resigned effective 30 September 2022.

Key management personnel and executive remuneration

Name	Position title	Short-term benefits			Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
		Base salary	Other benefits and allowances	Bonuses		Long service leave	Other long-term benefits		
John Mullen	Chairman	\$45,570	-	-	-	-	-	-	\$45,570
Ian Campbell	Councillor	\$22,790	-	-	\$3,510	-	-	-	\$26,300
Stephen Coutts	Councillor	\$20,707	-	-	\$3,189	-	-	-	\$23,896
Gisele Kapterian	Councillor	\$22,790	-	-	\$3,510	-	-	-	\$26,300
John Longley	Councillor	\$22,790	-	-	\$3,510	-	-	-	\$26,300
Warren Mundine	Councillor	\$22,790	-	-	\$3,510	-	-	-	\$26,300
Alison Page	Councillor	\$22,790	-	-	\$3,510	-	-	-	\$26,300
Judith Potter	Councillor	\$22,790	-	-	\$3,510	-	-	-	\$26,300
Arlene Tansey	Councillor	\$22,790	-	-	\$3,510	-	-	-	\$26,300
Daryl Karp	CEO/Director	\$319,739	-	\$48,282	\$34,392	\$9,679	-	-	\$412,092
Tanya Bush	Deputy Director, Commercial Services	\$44,853	\$7,227	\$8,629	\$10,361	-\$21,940 ¹	-	-	\$49,130
Total		\$590,399	\$7,227	\$56,911	\$72,512	-\$12,261	\$0	\$0	\$714,788

¹ Long service leave which was accrued in previous years, and which was not paid out when Ms Tanya Bush left the museum as the minimum ten years of service required for entitlement had not been reached.

Staffing

	2022–23	2021–22	2020–21
Average staff level	103.90	106.76	108.93

Staff by gender

	2022–23			2021–22			2020–21		
	Male	Female	NI*	Male	Female	NI*	Male	Female	NI*
Senior management (EL 2, SES)	7	5	-	9	6	-	10	7	-
Middle management (EL 1)	15	12	-	16	10	-	12	10	-
Other	29	37	-	28	41	-	32	44	-
Total	51	54	-	53	57	-	54	61	-

* NI – not identified

Other highly paid staff remuneration

Total remuneration bands	Number of other highly paid staff	Short-term benefits			Post-employment benefits	Other long-term benefits		Average termination benefits	Average total remuneration
		Average base salary	Average other benefits and allowances	Average bonuses		Average long service leave	Average other long-term benefits		
\$245,001–\$270,000	2	\$193,163	-	\$27,977	\$32,668	-	-	-	\$258,318

Reconciliation Action Plan

First Nations stories are a priority for the museum. Our 'Innovate' Reconciliation Action Plan (RAP) for 2021–23 was impacted by COVID, but has progressed a number of key deliverables, and in particular, developed a number of formal and informal relationships with Aboriginal and Torres Strait Islander community groups, and our exhibition programs, both online and digital. Our RAP journey is stewarded by the RAP Working Group and the Aboriginal and Torres Strait Islander Advisory Committee. Planning is underway for the development of a new RAP for 2024.

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 get 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 and the ways in which they are acquired, accessed or exhibited reflecting upon the continuity and harmony between the art and culture from which it arises.

Opportunities

The museum is committed to providing education, employment and contracting opportunities to 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

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

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 current and forward-looking over 10 years and budget is made available for this purpose.

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 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.

Supplier	Type	Value
Efficient	Media agency	44,110.00
D&M Research	Market research	19,870.40
JC Decaux	Media advertising	168,252.07
Val Morgan	Media advertising	102,834.60
City of Sydney	Media advertising	28,978.24
Nine Network	Media advertising	75,432.47
Google	Media advertising	52,816.45
Meta	Media advertising	77,973.22
Special Broadcasting Service	Media advertising	110,000.00

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.

Objects deaccessioned from the National Maritime Collection

This annual report must include particulars of any disposals of material included in the National Maritime Collection, in compliance with section 48 of the *Australian National Maritime Museum Act 1990*. No objects were approved for deaccessioning during the reporting period.

Advertising, design and market research expenditure

Section 311A of the *Commonwealth Electoral Act 1918* requires annual reporting of expenditure on media advertising, and market research. Payments above \$15,200 in 2022–23 are summarised in the table below.

Ecologically sustainable development and environmental performance

Section 516A of the *Environment Protection and Biodiversity Conservation Act 1999* requires the museum to produce an ecologically sustainable development and environment report.

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 energy-saving technologies and products, including 235kW solar panel system on Wharf 7's roof	Upgrade to energy-efficient technologies, reducing overall electricity usage	Reduces overall electricity usage and therefore greenhouse gas emissions
Water use reduction due to water-saving devices and fixtures in 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 of 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
Energy efficiency	
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
Water conservation	
Installation of water-saving taps and devices	Comparison of water consumption to pre-device baseline
Waste management	
Onsite recycling stations	Comparison of waste landfill diversion figures to prior years
Transport	
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	2022-23	2021-22
Energy efficiency			
Total consumption of electricity across all facilities	Amount of electricity consumed (kWh)	3,508,980	3,305,893
Total cost of electricity purchased across all facilities	Cost of electricity purchased (\$)	\$502,904	\$483,774
Total consumption of gas across all facilities	Amount of gas consumed (MJ)	10,007,431	10,905,531
Total cost of gas across all facilities	Cost of gas purchased (\$)	\$292,763	\$224,331
Greenhouse gas emissions	Amount of greenhouse gases produced (tonnes)	523	34
Water			
Total consumption of water across all facilities	Amount of water consumed across all facilities (kL)	13,435	14,958
Total cost of water across all facilities	Cost of water purchased (\$)	\$81,150	\$59,048
Total trade-waste water generated	Amount of grey water captured (kL)	12,761	14,256
Waste			
Total co-mingled waste production	Amount of co-mingled waste produced (tonnes)	94	83
Total co-mingled waste diverted from landfill	Amount of co-mingled waste diverted from landfill (tonnes)	23	19
Unrecyclable waste production	Amount of waste going to landfill (tonnes) as stated by current service provider	71	64
Recyclable waste production:			
Recycled glass	Amount of waste going to recycling facilities (tonnes)	0	0
Combined recycling	Amount of waste going to recycling facilities (tonnes)	4.9	4.7
Paper and cardboard	Amount of waste going to recycling facilities (tonnes)	19.6	18.2
Transport			
Number of onsite parking facilities for employees	Number of onsite bicycle parking spots	15	15
Number of parking facilities for visitors	Number of bicycle parking spots	20	20

Greenhouse gas emissions inventory

Under section 516A of the *Environment Protection and Biodiversity Conservation Act 1999*, and in line with the Government's APS Net Zero 2030 policy, the museum is required to publicly report on the emissions from its operations.

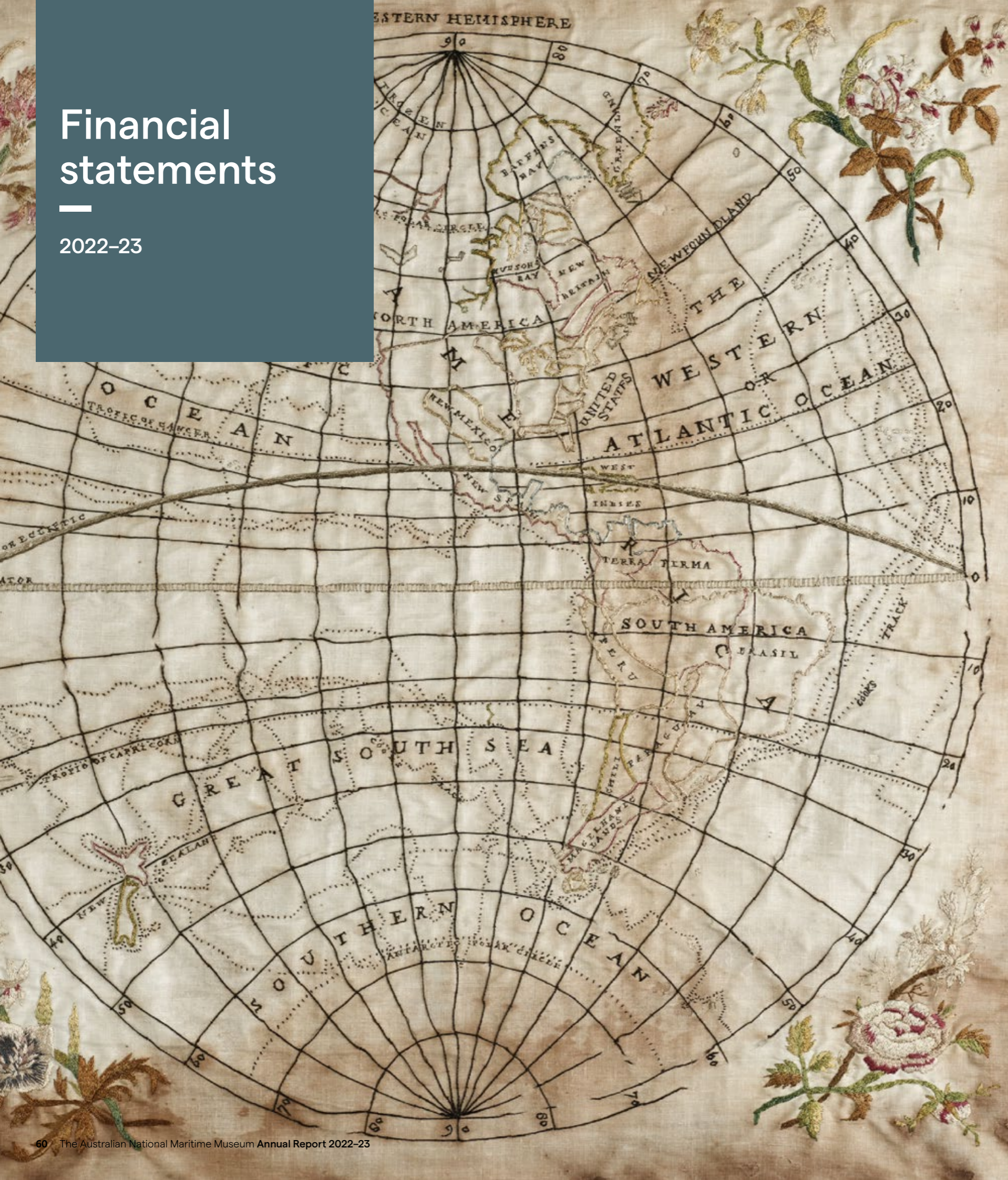
Emission source	Scope 1 kg CO ₂ -e	Scope 2 kg CO ₂ -e	Scope 3 kg CO ₂ -e	Total kg CO ₂ -e
Electricity (location-based approach)	N/A	2,480,110	203,847	2,683,957
Natural gas	515,661	N/A	131,092	646,752
Fleet vehicles	20,164	N/A	4,999	25,163
Domestic flights	N/A	N/A	786	786
Other energy	-	N/A	-	-
Total kg CO₂-e	535,825	2,480,110	340,724	3,356,658

The electricity emissions reported above are calculated using the location based approach. When applying the market based method, which accounts for activities such as Greenpower, purchased LGCs and/or being located in the ACT, the total emissions for electricity, are below:

Emission source	Scope 1 kg CO ₂ -e	Scope 2 kg CO ₂ -e	Scope 3 kg CO ₂ -e	Total kg CO ₂ -e
Electricity (market-based approach)	N/A	2,326,607	307,933	2,634,540
Natural gas	515,661	N/A	131,092	646,752
Fleet vehicles	20,164	N/A	4,999	25,163
Domestic flights	N/A	N/A	786	786
Other energy	-	N/A	-	-
Total kg CO₂-e	535,825	2,326,607	444,809	3,307,241

Financial statements

2022-23



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

In our opinion, the attached financial statements for the year ended 30 June 2023 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
14 September 2023

Daryl Karp
Director and
Chief Executive Officer
14 September 2023

Nancy Bennison
Assistant Director, Corporate
Chief Financial Officer
14 September 2023

Embroidered map of James Cook's voyages, c 1800, attributed to his wife Elizabeth Cook. ANMM Collection 0004991



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 2023:

- (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 2023 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 2023 and for the year then ended:

- Statement by the Chair, Director and 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.

GPO Box 707, Canberra ACT 2601
38 Sydney Avenue, Forrest ACT 2603
Phone (02) 6203 7300

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;
- 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; and
- obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Consolidated Entity to express an opinion on the financial statements. I am responsible for the direction, supervision and performance of the Consolidated Entity audit. I remain solely responsible for my audit opinion.

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

15 September 2023

	Notes	2023 \$'000	2022 \$'000	Original Budget \$'000
NET COST OF SERVICES				
EXPENSES				
Employee benefits	3A	16,940	13,782	13,094
Suppliers	3B	15,387	10,511	13,765
Grants	3C	146	131	131
Depreciation and amortisation	6A	9,470	10,739	9,992
Impairment loss on financial instruments		179	-	-
Write-down and impairment of other assets	3D	617	-	-
Finance costs		25	10	-
Total expenses		42,764	35,173	36,982
LESS:				
OWN-SOURCE INCOME				
Own-source revenue				
Revenue from contracts with customers	4A	8,430	3,351	4,180
Interest	4B	843	27	97
Rental income	4C	2,022	2,220	2,400
Other revenue	4D	4,795	4,626	2,788
Total own-source revenue		16,090	10,224	9,465
Gains				
Other gains	4E	98	439	500
Total gains		98	439	500
Total own-source income		16,188	10,663	9,964
Net cost of services		(26,576)	(24,510)	(27,017)
Revenue from Government	4F	24,017	24,125	24,017
Surplus (deficit) attributable to the Australian Government on continuing operations		(2,559)	(385)	(3,000)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation surplus (deficit)		-	21,177	-
Total other comprehensive income		-	21,177	-
Total comprehensive income (deficit) attributable to the Australian Government		(2,559)	20,792	(3,000)

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 and 10% and +/- 2% of the budget category (e.g. Expenses, Own-source revenue, Financial asset etc.).

Explanation of variance	Line item	Amount
Increase due to vacant APS positions being temporarily backfilled by labour hire and casuals, and an increase in the usage of volunteer resources.	Employee benefits	3,846
The implementation of the revised corporate operational plan in the last quarter of FY23 increased operating expenses such as advertising, various license subscriptions and assorted consultancy costs.	Suppliers	1,622
Decrease due to lower depreciation in heritage and culture assets than anticipated in FY23.	Depreciation and amortisation	(522)
Increase due to \$500k in fixed asset disposals in June 2023.	Write-down and impairment of other assets	617
Increase due to strong summer program and school holiday visitation, and a significant increase in membership revenue due to members taking advantage of the Creative Kids vouchers scheme that ended on 30 June 2023. Also impacted by a one-off COVID-19 business interruption claim received from Comcover not budgeted, and offset revenue for the use of volunteers.	Revenue from contracts with customers	4,250
An increase in CPI rates lead to higher interest rates than anticipated in FY23.	Interest	746
Fewer donations were received for the National Maritime Collection in FY23 than anticipated.	Other gains	(402)

Australian National Maritime Museum
Statement of Financial Position
as at 30 June 2023

	Notes	2023 \$'000	2022 \$'000	Original Budget \$'000
ASSETS				
Financial assets				
Cash and cash equivalents	5A	30,250	32,331	23,663
Trade and other receivables	5B	2,954	1,415	1,415
Total financial assets		33,204	33,746	25,078
Non-financial assets¹				
Land and buildings	6A	164,425	166,901	170,829
Infrastructure, plant and equipment	6A	9,883	8,853	11,844
Heritage and cultural assets	6A	87,052	83,599	83,789
Intangibles	6A	4,375	4,656	4,931
Inventories	6B	226	226	226
Other non-financial assets	6C	814	387	387
Total non-financial assets		266,775	264,622	272,006
Total Assets		299,979	298,368	297,084
LIABILITIES				
Payables				
Suppliers	7A	4,993	2,339	2,339
Other payables	7B	1,674	1,311	2,046
Total payables		6,667	3,650	4,385
Interest bearing liabilities				
Leases	8	592	735	-
Total interest bearing liabilities		592	735	-
Provisions				
Employee provisions	9A	2,253	2,670	2,670
Provision for makegood obligations	9B	78	78	78
Total provisions		2,331	2,748	2,748
Total Liabilities		9,590	7,133	7,133
Net Assets		290,389	291,235	289,951
EQUITY				
Contributed equity		39,697	37,980	39,697
Reserves		201,193	201,193	201,193
Retained surplus		49,499	52,062	49,061
Total Equity		290,389	291,235	289,951

Australian National Maritime Museum
Statement of Financial Position
as at 30 June 2023

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

1. Right-of-use assets are included in the line item Land and buildings

Budget Variances Commentary

Statement of Financial Position

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

Explanation of variance	Line item	Amount
Increase due to delays in capital works projects and timing differences related to payments of creditors to be settled in July 2023. Also, positively impacted by an increase in interest rates and the receipt of a one-off COVID-19 claim.	Cash and cash equivalents	6,587
Timing of the receipt of a large BAS return refund owed as of 30 June amounting to over \$1m. It also, reflects a significant increase in membership subscriptions due amounting to \$400k as members rushed to redeem Creative Kids vouchers due to expire at 30 June 2023.	Trade and other receivables	1,539
Decrease due to delays in the museum's capital works projects relating to the strategic management plan.	Land and Buildings	(6,404)
Decrease due to \$500k in disposals that occurred in June 2023 and a delay in the commencement of capital works such as the Heritage pontoons project.	Infrastructure, plant, and equipment	(1,961)
Higher capitalised expenditure due to higher than expected restoration costs for the HMAS Vampire.	Heritage and cultural assets	3,263
Decrease due to temporary timing differences of Intangible expenditure including website upgrade and digital innovation projects.	Intangibles	(556)
The implementation of the revised corporate operational plan in the last quarter of FY23 resulted in a large amount of prepayments primarily related to assorted software license subscriptions extending past 30 June.	Other non-financial assets	427
An increase in operational and capital expenditure as a result of the implementation of the revised corporate operational plan in Q4 of FY 2023, resulted in a significant increase in payables outstanding at 30 June 23, to be settled in July 23.	Suppliers	(2,654)
The difference is mainly due to less venue hire and associated deposits received in FY23 than anticipated.	Other Payables	372
Reflects savings in employees' leave provision due to the timing of vacant APS positions being backfilled.	Employee Provisions	417

Australian National Maritime Museum
Statement of Changes In Equity
for the period ended 30 June 2023

	Notes	2023 \$'000	2022 \$'000	Original Budget \$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		37,980	36,285	37,980
Transaction with owners				
Contributions by owners				
Equity injection		1,717	1,695	1,717
Total transactions with owners		1,717	1,695	1,717
Closing balance as at 30 June		39,697	37,980	39,697
RETAINED EARNINGS				
Opening balance				
Balance carried forward from previous period		52,062	52,447	52,062
Adjustment for rounding		(4)	-	-
Comprehensive income				
Surplus/(Deficit) for the period		(2,559)	(385)	(3,000)
Total comprehensive income		(2,559)	(385)	(3,000)
Closing balance as at 30 June		49,499	52,062	49,062
ASSET REVALUATION RESERVE				
Opening balance				
Balance carried forward from previous period		201,193	180,016	201,193
Adjustment for rounding		-	-	-
Comprehensive income				
Total comprehensive income		-	21,177	-
Closing balance as at 30 June		201,193	201,193	201,193
TOTAL EQUITY				
Opening balance				
Balance carried forward from previous period		291,235	268,748	291,235
Adjustment for rounding		(4)	-	-
Comprehensive income				
Surplus/(Deficit) for the period		(2,559)	(385)	(3,000)
Other comprehensive income		-	21,177	-
Total comprehensive income		(2,559)	20,792	(3,000)
Transactions with owners				
Contributions by owners				
Equity injection		1,717	1,695	1,717
Total transactions with owners		1,717	1,695	1,717
Closing balance as at 30 June		290,389	291,235	289,952

Australian National Maritime Museum
Statement of Changes In Equity
for the period ended 30 June 2023

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 relates largely to differences between the budgeted and actual balances of the surplus/deficit for the period discussed in the statement of comprehensive income.

Australian National Maritime Museum
Cash Flow Statement
for the period ended 30 June 2023

	Notes	2023 \$'000	2022 \$'000	Original Budget \$'000
OPERATING ACTIVITIES				
Cash received				
Sale of goods and rendering services		8,882	3,292	4,179
Receipts from Government		24,017	24,125	24,603
Interest		843	38	97
Rental income		2,022	2,220	2,400
GST received		(338)	(170)	-
Other		901	3,611	1,183
Total cash received		36,327	33,116	32,462
Cash used				
Employees		(14,978)	(13,308)	(13,094)
Suppliers		(13,115)	(9,209)	(12,568)
Interest payments on lease liabilities		-	(10)	-
Other		(146)	(131)	(141)
Total cash used		(28,239)	(22,658)	(25,803)
Net cash from operating activities		8,088	10,458	6,659
INVESTING ACTIVITIES				
Cash received				
Sales of property, plant and equipment		-	-	-
Total cash received		-	-	-
Cash used				
Purchase of property, plant and equipment		(4,808)	(5,488)	(16,876)
Purchase of heritage and cultural items		(5,985)	(2,791)	-
Purchase of intangibles		(925)	(1,549)	-
Total cash used		(11,718)	(9,828)	(16,876)
Net cash from / (used by) investing activities		(11,718)	(9,828)	(16,876)
FINANCING ACTIVITIES				
Cash received				
Contributed equity		1,717	1,695	1,717
Total cash received		1,717	1,695	1,717
Cash used				
Principal payments of lease liabilities		(168)	(56)	(168)
Total cash received		(168)	(56)	(168)
Net cash from / (used by) financing activities		1,549	1,639	1,549
Net increase (decrease) in cash held		(2,081)	2,269	(8,668)
Cash and cash equivalents at the beginning of the reporting period		32,331	30,062	32,331
Cash and cash equivalents at the end of the reporting period	5A	30,250	32,331	23,663

Australian National Maritime Museum
Cash Flow Statement
for the period ended 30 June 2023

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 and 10% and +/- 2% of the budget category (e.g. Expenses, Own-source revenue, Financial asset etc.).

Explanation of variance	Line item	Amount
Increase due to strong summer program and school holiday visitation, and a significant increase in membership revenue due to members taking advantage of the Creative Kids vouchers scheme that ended on 30 June 2023. Also reflects the receipt of a one-off COVID-19 business interruption claim from Comcover not budgeted.	Sale of goods and rendering services	4,703
An increase in CPI rates lead to higher interest rates than anticipated in FY23.	Interest	746
Increase due to vacant APS positions being temporarily backfilled by labour hire and casuals and increase in the use of volunteer labour.	Employees	(1,884)
Increase due to delays in the museum's capital works program, relating to the museum's infrastructure and plant and equipment. Also reflects the reallocation to heritage and culture and intangible assets classes, as the entire budget was put to the PPE asset class.	Purchase of property, plant, and equipment	12,068
Reallocation to intangibles asset category from property, plant and equipment (PPE); the budget was entirely allocated to the PPE asset class.	Purchase of heritage and cultural items	(6,090)
Reallocation to intangibles asset category from property, plant and equipment (PPE); the budget was entirely allocated to the PPE asset class.	Purchase of intangibles	(925)

1. Summary of significant accounting policies

Australian National Maritime Museum (the "Company"/"Museum") is domiciled in Australia. The Company's registered office is at 2 Murray Street, Darling Harbour, Sydney New South Wales 2000. These consolidated financial statements comprise the Company and its subsidiaries (together referred to as the "Group").

The Museum/Group 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 general purpose financial statements and 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-Simplified Disclosures For-Profit and Not-for-profit Tier 2 Entities issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars. 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.

Functional and presentation currency and rounding

These consolidated financial statements are presented in Australian dollars, which is the Company's functional currency. The Group is of a kind referred to in *ASIC Corporations (Rounding in Financial/Director's Reports) Instrument 2016/191* and in accordance with that instrument, amounts in the consolidated financial statements and director's report have been rounded to the nearest thousand, unless otherwise stated.

Use of judgements and estimates

In preparing these consolidated financial statements, management has made judgements and estimates that affect the application of the Group's accounting policies and the reported amounts of assets, liabilities, income and expenses. Actual results may differ from these estimates, Estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to estimates are recognised prospectively.

New Accounting Standards

Adoption of New Australian Accounting Standard Requirements

Two amending standards (AASB 2021-2 and AASB 2021-6) were adopted earlier than the application date as stated in the standard. These amending standards have been adopted for the 2022-23 reporting period.

The following amending standards were issued prior to the signing of the statement by the Director and Chief Executive Officer and Assistant Director, Corporate/ Chief Financial Officer, were applicable to the current reporting period and had a material effect on the entity's financial statements:

Standard/ Interpretation	Nature of change in accounting policy, transitional provisions ¹ , and adjustment to financial statements
AASB 2021-2 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates (AASB 2021-2)	AASB 2021-2 amends AASB 7, AASB 101, AASB 108, AASB 134 and AASB Practice Statement 2. The amending standard requires the disclosure of material, rather than significant, accounting policies, and clarifies what is considered a change in accounting policy compared to a change in accounting estimate. AASB 2021-6 amends the Tier 2 reporting requirements set out in AASB 1049, AASB 1054 and AASB 1060 to reflect the changes made by AASB 2021-2.
AASB 2021-6 Amendments to Australian Accounting Standards - Disclosure of Accounting Policies: Tier 2 and Other Australian Accounting Standards (AASB 2021-6)	The details of the changes in accounting policies and adjustments are disclosed in the relevant notes to the financial statements. This amending standard is not expected to have a material impact on the entity's financial statements for the current reporting period or future reporting periods.

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 (2023: \$1,717; 2022: \$1,695).

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 2023 or are indicative of conditions that arose after the date that require adjustment to, or disclosure in, these financial statements.

3. Expenses

	2023 \$'000	2022 \$'000
3A: Employee benefits		
Wages and salaries	10,143	10,032
Superannuation	1,594	1,763
Leave and other entitlements	(450)	(270)
Volunteer resources, free of charge	2,363	613
Workers Compensation	115	111
Labour Hire	2,914	1,282
Other employee expenses	261	251
Total employee benefits	16,940	13,782
Accounting Policy		
Accounting policies for employee related expenses are contained in Note 9A.		
3B: Suppliers		
Goods and services supplied or rendered		
Audit fees (paid to Australian National Audit Office)	65	80
Cost of goods sold	229	103
Brand and marketing	1,164	547
Collections	265	169
Contractors	5,261	3,447
Consultants	1,686	1,221
Utilities	885	809
Functions, exhibition, events	1,594	1,278
Staff related expenses	675	422
Technology and telecommunication	1,246	1,074
Vessels	492	269
Other	1,792	1,015
Total goods and services supplied or rendered	15,354	10,434
Goods supplied	1,585	1,239
Services rendered	13,769	9,195
Total goods and services supplied or rendered	15,354	10,434
Other suppliers		
Short-term leases	33	77
Total other suppliers	33	77
Total suppliers	15,387	10,511

The above lease disclosures should be read in conjunction with notes 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.

	2023 \$'000	2022 \$'000
3C: Grants		
Non-profit institutions	146	131
Total grants	<u>146</u>	<u>131</u>
3D: Write-down and impairment of other assets		
Write-down on infrastructure, plant and equipment	617	-
Total write-down and impairment of other assets	<u>617</u>	<u>-</u>

4. Income

OWN-SOURCE REVENUE

4A: Revenue from contracts with customers

	2023 \$'000	2022 \$'000
Sale of goods	554	201
Rendering of services	7,876	3,150
Total revenue from contracts with customers	<u>8,430</u>	<u>3,351</u>

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.

Major product/service line:		
Chartering/hiring fees and berth sales	516	550
Public admissions, memberships and programs	5,743	1,761
Sale of inventory	554	201
Venues and events	1,598	835
Other	19	4
	<u>8,430</u>	<u>3,351</u>
Timing of transfer of goods and services:		
Over time	1,288	291
Point in time	7,142	3,060
	<u>8,430</u>	<u>3,351</u>

Accounting Policy

Revenue from the sale of goods 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 end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

4B: Interest

	2023 \$'000	2022 \$'000
Deposits	843	27
Total interest	843	27

Accounting Policy

Interest revenue is recognised using the effective interest method.

4C: Rental income

Operating lease Lease income	2,022	2,220
Total rental income	2,022	2,220

Operating Leases

In the capacity as a 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

Within one year	1,774	1,841
One to two years	1,774	605
Two to three years	1,800	-
Three to four years	1,879	-
Four to five years	1,288	-
Total undiscounted lease payments receivable	8,515	2,446

The museum has applied the National Cabinet Mandatory Code of Conduct SME Commercial Leasing Principles.

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

4D: Other revenue

	2023 \$'000	2022 \$'000
Donations	523	972
Grants	396	2,473
Resources received free of charge	2,363	613
Sponsorship	329	420
Other	1,184	148
Total other revenue	4,795	4,626

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.

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

4E: Other gains

Donated assets - heritage and cultural	98	439
Total other gains	98	439

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 the 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	24,017	24,125
Total revenue from Government	24,017	24,125

Accounting Policy

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

5. Financial assets

	2023 \$'000	2022 \$'000
5A: Cash and cash equivalents		
Cash on hand or on deposit	30,250	32,331
Total cash and cash equivalents	30,250	32,331
5B: Trade and other receivables		
Goods and services		
Goods and services	1,570	543
Total receivables for goods and services	1,570	543
Other receivables:		
GST receivable from the ATO	652	314
Interest	-	-
Other	889	658
Total other receivables	1,541	972
Total trade and other receivables (gross)	3,111	1,515
Less impairment loss allowance	(157)	(100)
Total trade and other receivables (net)	2,954	1,415
Reconciliation of the Impairment Allowance		
Movements in relation to 2023	Goods & services \$'000	Total \$'000
As at 1 July 2022	100	100
Increase/(Decrease) recognised in net cost of services	57	57
Total as at 30 June 2023	157	157

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 principle and interest (SPPI), 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.

Australian National Maritime Museum Notes to and forming part of the Financial Statements for the period ended 30 June 2023

6. Non-financial assets

6A: Reconciliation of the opening and closing balances of property, plant and equipment and intangibles (2022–2023)

	Land \$'000	Buildings and Wharves \$'000	Total Land, Buildings and Wharves \$'000	Infrastructure, Plant & Equipment \$'000	Heritage and Cultural Assets \$'000	Intangibles \$'000	Total \$'000
As at 1 July 2022							
Gross book value	65,660	101,293	166,953	8,853	83,969	12,815	272,590
Accumulated depreciation, amortisation and impairment	-	(52)	(52)	-	(370)	(8,159)	(8,581)
Total as at 1 July 2022	65,660	101,241	166,901	8,853	83,599	4,656	264,009
Additions							
By cost including work in progress		1,788	1,788	3,020	5,985	925	11,718
Right-of-use assets							
In-kind at fair value					98		98
Revaluations							
Revaluations and impairments recognised in other comprehensive income for right-of-use assets							
Impairments on right-of-use assets recognised in net cost of services							
Depreciation and amortisation		(4,108)	(4,108)	(1,534)	(2,498)	(1,174)	(9,314)
Depreciation on right-of-use assets		(156)	(156)	(497)	(132)	(30)	(156)
Disposals				41			41
Disposals depreciation							
Write-down and impairment of asset							
Other movements of right-of-use assets							
Transfers						(2)	(2)
Total as at 30 June 2023	65,660	98,765	164,425	9,883	87,052	4,375	265,735
Total as at 30 June 2023 represented by							
Gross book value	65,660	103,029	168,689	11,969	89,920	13,710	284,288
Accumulated depreciation/amortisation		(4,264)	(4,264)	(2,086)	(2,868)	(9,335)	(18,553)
Total as at 30 June 2023	65,660	98,765	164,425	9,883	87,052	4,375	265,735

1 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 and 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 one commercial leasing arrangement with tenants for the Wharf 7 building, and these assets are therefore 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 revaluation was undertaken by an independent valuer at 30 June 2023. A detailed revaluation was undertaken for the last year ended 30 June 2022.

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, GGS 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:

- 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
- 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:

	2023	2022
Wharves	5–10 years	5–10 years
Buildings	5–60 years	5–60 years
Property, Plant and Equipment	3–50 years	3–50 years
Heritage and 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 2023. 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 (2022: 3 to 20 years).

All software assets were assessed for indications of impairment as at 30 June 2023.

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 significant unobservable inputs used in the fair value measurement is the subjective discount factor 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. A desktop revaluation was undertaken by an independent valuer at 30 June 2023. A detailed independent revaluation of land and buildings were conducted as at last year 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 using an income capitalisation approach, whereby a yield is applied to the potential income earning capacity of the underlying asset. The significant unobservable inputs used in the fair value measurement is the estimated market yields.

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*) – 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 163,120 individual assets across 60 collections and has been determined by either an independent valuer or museum curators at the market value of similar heritage and cultural assets. An independent revaluation of heritage and culture assets were conducted as at last year 30 June 2022. A desktop valuation was 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 a 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 marketplace, and the collection comprises many items and the valuation process depends on the sampling, as explained above and this gives risks inherent in sampling.

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

	2023	2022
	\$'000	\$'000
6B: Inventories		
Inventories held for sale	<u>226</u>	<u>226</u>
Total inventories	<u>226</u>	<u>226</u>

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	<u>814</u>	<u>387</u>
Total other non-financial assets	<u>814</u>	<u>387</u>

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

7. Payables

	2023 \$'000	2022 \$'000
7A: Suppliers		
Trade creditors and accruals	4,993	2,339
Total suppliers	<u>4,993</u>	<u>2,339</u>

All suppliers are expected to be settled within 12 months.

	2023 \$'000	2022 \$'000
7B: Other payables		
Salaries and wages	324	304
Deferred revenue	956	645
Other	394	362
Total other payables	<u>1,674</u>	<u>1,311</u>

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

8. Interest Bearing Liabilities

	2023 \$'000	2022 \$'000
Lease liabilities	592	735
Total leases	<u>592</u>	<u>735</u>
Maturity analysis - contractual undiscounted cash flows		
Within 1 year	169	169
Between 1 to 5 years	466	635
More than 5 years	-	-
Total leases	<u>635</u>	<u>804</u>

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

	2023 \$'000	2022 \$'000
Leave	<u>2,253</u>	<u>2,670</u>
Total employee provisions	<u>2,253</u>	<u>2,670</u>
Employee provisions expected to be settled:		
No more than 12 months	<u>1,037</u>	<u>1,175</u>
More than 12 months	<u>1,216</u>	<u>1,495</u>
Total employee provisions	<u>2,253</u>	<u>2,670</u>

Accounting Policy

Liabilities for 'short-term' employee benefits and termination benefits expected within 12 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 2023. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Separation and redundancy

Provision is made for separation and redundancy benefit payments. The museum recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out terminations (2023: nil; 2022: nil).

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.

	2023 \$'000	2022 \$'000
9B: Provision for makegood obligations		
Provision for makegood obligations	<u>78</u>	<u>78</u>
Total other provisions	<u>78</u>	<u>78</u>

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

The museum's related party transactions during the financial year were nil (2022: nil).

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.

An organisation restructure was instigated on the commencement of the Director at the start of the 2023 financial year and is still ongoing. From 1 July 2022, the museum has now determined the key management personnel to be the museum's Councillors, the Director and CEO, and the Deputy Director of Commercial Services/Chief Financial Officer. A finalised organisational structure is expected to be completed in the new financial year.

	2023 \$	2022 \$
Short-term employee benefits		
Salary	590,399	1,189,298
Performance bonus	56,911	60,385
Other short-term benefits	7,227	89,459
Total short-term employee benefits	<u>654,537</u>	<u>1,339,142</u>
Post-employment benefits		
Superannuation	72,512	185,057
Total post-employment benefits	<u>72,512</u>	<u>185,057</u>
Other long-term employee benefits		
Long service leave	(12,261)	27,040
Total other long-term employee benefits	<u>(12,261)</u>	<u>27,040</u>
Termination Benefits	-	-
Total Termination Benefits	<u>-</u>	<u>-</u>
Total senior executive remuneration expenses	<u>714,788</u>	<u>1,551,239</u>

The total number of key management personnel included in the above table is 11 including 9 Councillors (2022: 18 including 10 Councillors). One Councillor's term ceased in May 23, and a member of the Executive resigned in September 22.

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 2023 the museum identified one quantifiable contingent liability. The estimated liability amounting to \$100k is related to an additional lump sum superannuation liability for a museum staff member under a defined benefit scheme. The amount liable to be paid is subject to change, a definitive answer is expected to be received from the Department/Superannuation and Investment funds in the new financial year.

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

	2023 \$'000	2022 \$'000
13A: Current/non-current distinction for assets and liabilities		
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	30,250	32,331
Trade and other receivables	2,954	1,415
Inventory	226	226
Prepayment	814	387
Total no more than 12 months	34,244	34,359
More than 12 months		
Land	65,660	65,660
Buildings	98,765	101,241
Heritage and cultural	87,052	83,599
Infrastructure, plant and equipment	9,883	8,853
Other intangibles	4,375	4,656
Total more than 12 months	265,735	264,009
Total assets	299,979	298,368
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	4,993	2,339
Other payables	1,674	1,311
Leases	149	143
Employee provisions	1,037	1,175
Total no more than 12 months	7,853	4,968
More than 12 months		
Leases	443	592
Employee provisions	1,216	1,495
Other provisions	78	78
Total more than 12 months	1,737	2,165
Total liabilities	9,590	7,133

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.

The financial position of the Foundation is consolidated into the Australian National Maritime Museum and is as follows:

	2023 \$'000	2022 \$'000
Opening balance at 1 July	1,499	1,381
Revenues: Interest	25	-
Revenues: Donations	121	235
	1,645	1,616
Less Expenses:		-
Contribution to Museum collection	46	117
Closing Balance at 30 June	1,599	1,499
Represented by:		
Cash at bank	1,610	1,505
Receivables	-	-
Payables	(11)	(6)
	1,599	1,499

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 placed in separate bank accounts and 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.

	2023 \$'000	2022 \$'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 fitout, the assets were transferred to the museum. The residual of the gift is held in trust and the financial position of the Fund is as follows:		
Opening balance as at 1 July	2,527	2,717
Receipts: Distributions/Interest	81	9
	<u>2,608</u>	<u>2,726</u>
Other expenses	191	199
Closing balance at 30 June	<u><u>2,417</u></u>	<u><u>2,527</u></u>
Represented by:		
Cash at bank	2,845	2,845
Distributions/Interest receivable	-	-
Payable to the museum	(428)	(318)
	<u>2,417</u>	<u>2,527</u>
15B: NZ Bicentennial Gift Fund		
A fund was created in respect of the yacht <i>Akarana</i> . The financial position of the Fund is as follows:		
Opening balance at 1 July	96	96
Receipts: Interest	3	-
Closing balance at 30 June	<u><u>99</u></u>	<u><u>96</u></u>
Represented by Investment		
	<u><u>99</u></u>	<u><u>96</u></u>

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:

	2023 \$'000	2022 \$'000
Opening balance at 1 July	3	28
Receipts: Interest	-	-
Other expenses	-	25
Closing balance at 30 June	<u><u>3</u></u>	<u><u>3</u></u>
Represented by:		
Cash at bank	28	28
Payable to the museum	(25)	(25)
Represented by Investment	<u><u>3</u></u>	<u><u>3</u></u>

16. Net cash appropriation arrangements

	2023 \$'000	2022 \$'000
Total comprehensive income/(loss) – as per the Statement of Comprehensive Income	(2,559)	20,792
Plus: depreciation/amortisation of assets funded through appropriations (departmental capital budget funding and/or equity injections)	9,314	10,687
Plus: depreciation of right-of-use assets	156	52
Less: lease principal repayments	-	-
Net Cash Operating Surplus/ (Deficit)	<u><u>6,911</u></u>	<u><u>31,531</u></u>

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 non-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 \$2.4M and supported organisations across Australia to run more than 535 projects and over 75 museological training opportunities.

Funding available in 2022–23 was over \$160,000 with a maximum allocation of \$15,000 to any one grant. We received 21 project applications, requesting over \$180,000 in funding, and one application for museological training. The selection committee awarded grants and in-kind support to 20 organisations. An award was made to the one applicant to attend a one-week course at the museum, developing skills in collections management and museum administration.

MMAPSS grants

	2022–23	2021–22	2020–21
Value of grants	\$160,000	\$151,500	\$151,500
Number of project grants	16	23	23
Number of projects supported in kind	4	5	5
Number of museological training awards	1	5	5

Number of grants and in-kind support under MMAPSS

	2022–23	2021–22	2020–21
Australian Capital Territory	1	1	0
New South Wales	11	8	7
Northern Territory	0	0	0
Queensland	2	2	4
South Australia	2	4	4
Tasmania	1	1	2
Victoria	2	5	6
Western Australia	1	2	2

Margarita Tomaras points to her inscription on the National Monument to Migration. Image Marinco Kojdanovski

Recipients by State and Territory

Recipient	Purpose	Support
Australian Capital Territory		
Submarine Institute of Australia Inc	Australian National Submarine Museum	In-kind support
New South Wales		
Camperdown Cemetery Trust	Conservation of <i>Dunbar</i> and HMS <i>Challenger</i> Memorials	\$15,000
City of Canada Bay Heritage Society – Museum	Conservation of late 19th-century Naval Reserve jacket	\$1,100
Eden Killer Whale Museum Management Committee Incorporated	Conservation, rearticulation and relocation of <i>Orcinus Orca</i> (killer whale) skeleton 'Old Tom'	\$15,000
Greater Hume Council	Restoration and Framing of WWII Jolly Roger flag	\$2,812
Lake Macquarie City Council	Nawayiba exhibition and education program	\$15,000
Merimbula-Imlay Historical Society Inc	David Brown punt	\$9,912
Newcastle Museum	Victoria Lifeboat Conservation Project	\$6,478
Newman Senior Technical College	Securing the future of the historic fishing vessel XLCR	In-kind support
Norah Head Lighthouse Reserve Land Manager Board	Printing of <i>Norah Head Lighthouse Book</i>	\$13,090
Richmond River Historical Society Inc	<i>Ships and boats on the Richmond River – a visual compendium</i>	\$5,476
The Evans Head Living Museum and Community Technology Centre Incorporated	Public access to the George Hunt Photographic Collection	\$15,000
Volunteer Marine Rescue NSW	Training course attendance award	Up to \$1,500 for one week at the ANMM
Queensland		
Mackay Regional Council	Vessel Management Plan – <i>Eleanor</i>	In-kind support
Queensland Maritime Museum Association	Multilingual, interpretative signage for Queensland Maritime Museum	\$13,636
South Australia		
Mid Murray Council	PS <i>Canally</i> Interpretation	\$8,000
Rebuild Independence Group (RIG) Incorporated	<i>Fishing Pioneers of American River</i>	\$1,195
Tasmania		
Maritime Museum of Tasmania	Repowering SV <i>Westward</i>	\$15,000
Victoria		
Flagstaff Hill Maritime Museum and Village	Enhanced Stewardship of Collections Care	\$7,100
Queenscliffe Maritime Museum Incorporated	Vessel Restoration Works for the Pilot Vessel <i>Mavis III</i> at Queenscliffe Maritime Museum	\$12,551
Western Australia		
Albany's Historic Whaling Station	Blacksmith Workshop: Part 1 – Concept design	In-kind support

2 Sponsors, partners and supporters

Major sponsors

Commonwealth Superannuation Corporation
Port Authority of NSW

Partners

Maritime Union of Australia
The Glen Grant

Sponsors

Nova Professional Services Pty Ltd
Schmidt Ocean Institute
Smit Lamnalco
Sydney by Sail

Supporters

City of Sydney
Frutex
Good Drinks
Greek Herald
Lloyds Register
Mytilenian Brotherhood of NSW
Pallion
Poulos Bros Seafood
SBS
Settlement Services International
Silent World Foundation
Tomra

3 Donors and benefactors

Benefactors

Margaret Cusack
Basil Jenkins
Dr Keith Jones
Janette Parkinson
Rear Admiral Andrew Robertson
AO DSC RAN
Geoff and Beryl Winter

Major donors

Dr Jeanne-Claude Strong
Dr David and Mrs Jennie Sutherland Foundation

Donors (\$2,000–\$10,000)

John Aveyard
Mary Coupland
Arthur Cunningham
Peter Dexter AM
Peter Poland
Louise Taggart
Arlene Tansey
David Turner

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.

Honorary Fellowship

The highest honour conferred by the Council and 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.

Honorary Fellowships

John Mullen AM
Peter Dexter AM FAICD
Valerie Taylor AM

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.

Ambassadors

Christine Sadler
David and Jennie Sutherland
Norman Banham

Honorary Life Membership

Awarded by Council to people who have made a significant and enduring contribution to the Museum.

This year one new Honorary Life Member was appointed by Council: Vice Admiral Mark Hammond AM RAN

5 Volunteers

There were 472 active volunteers during this reporting period. Of the 472 active volunteers, 315 contributed 47,086.75 hours to the museum. Their contributions involved:

- marshalling visitors
- monitoring and controlling numbers in exhibitions
- researching, developing and delivering training sessions
- developing, training, and delivering ‘white gloves’ behind-the-scenes tours of Wharf 7
- static guides and conducting limited tours of HMAS *Vampire*, HMAS *Onslow* and HMAS *Advance*
- static guides on *Endeavour* and acting as crew on *Endeavour* when it is sailing
- static guides, conducting tours and acting as crew on *Duyfken* when it is sailing
- static guides and conducting limited tours of Cape Bowling Green Lighthouse
- 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 face-to-face or electronically via Zoom
- providing administrative support for various teams within the museum
- assisting with research, conservation and registration of museum’s collections
- conducting guided tours for VIP guests
- assisting with the maintenance of vessels
- providing support for museum events
- designing and building maritime-related models and dioramas.

Volunteers conducted 807 tours of the Navy vessels for a total of 5507 visitors.

Duyfken voyaged to Hobart and back for the Australian Wooden Boat Festival and sailed 59 times in Sydney Harbour. The sails had 91 active volunteers for a total of 8472.5 hours.

Endeavour sailed three times with two day-sails and one overnight sail. Each day sail had 28 volunteers, and the overnight sail had 28 volunteers, contributing 1,728 hours.

This year, the Volunteer Reference Group was formalised, consisting of ten active volunteers representing the volunteer team across different departments. The Volunteer Reference Group will act as a liaison between museum management and volunteers. Responsibilities include providing leadership, ensuring clear and effective communication pathways, and sharing feedback and goals that lead to the ongoing improvement of the visitor experience.

The Volunteer Speakers Group consists of 19 speakers, who have delivered 232 presentations to an audience of 12,978 attendees. Fifty topics have been presented, and the most popular topics were the Bombing of Darwin, Captain Cook and Health at Sea, Catalinas, *Costa Concordia*, Halvorsens, Midget Submarines, Mutiny on the *Bounty*, Pearls and Pearlring, Quarantine and Teddy Sheean VC. They presented to approximately 180 organisations including via Zoom to McHenry County College (Illinois) and USTC (China).

Other volunteer activities include the Oral History Group transcribing interviews covering guides life at sea and in the services over the years from 1950s to 1990s and radio operators communicating with over 20 countries using Morse code and voice transmissions on board HMAS *Vampire*. Visitors are able to hear the voice and Morse code transmissions.

In September 2022, the museum volunteers’ quarterly e-magazine, *All Hands*, written and produced by the volunteers themselves, celebrated its 30th anniversary when issue 120 was published. Each issue of the 40-page publication provides a feast of reading on maritime subjects of interest to the museum’s dedicated team of volunteer guides and behind-the-scenes workers.

We wish to pay tribute to those volunteers who passed away during the year, including Jim Jeans, John Morony, Raymond McHannan and Kevin Brown. We acknowledge their service and dedication to the museum and offer our condolences to their families.

Volunteers

Steve Adamantidis
Harold Adolphe
Amily Aishia
Hazel Allen
John Allen
Stephanie Laura Allington
Ian Anstee
Phillip Armstrong
Frank Arnold
Stefanie Arnold
Ryan Atkins
Richard Winson Baker
Mark Baker
Peter Baldridge
Alexander Ball
Juliette Banerjee
Mark Oliver Barass
Geoff Barnes
Megan Barnes
Ricardo Bauermann
Lyndyl Beard
Keith Beattie
Janet Marian Begg
Erina Leigh Bennett
Claire Bissett
Ian Bissett
Steve Black
John Black
Marilyn Blackett
Alex Books
John Booth
Ian Boothroyd
Martin Borri
Colin Boyd
Kel Boyd
John Braniff
Chris Bremner
Mark Bresman
Sue Brian
Don Brian
Elizabeth Bridgman
Kristy Briggs
Ian Brissett
Yvonne Buchreiter
Greg Buddle
Carolyn Bunting
Barbara Burton
Orm Butler
Stephen Butt
Brent Button
Isis Cai
Allan Cala
Graeme Campbell
Donald Campbell
Nadia Campbell
Brian Carney
Marion Carter
Graham Caudery

Mohamed Chami
Mary Champion
Cynthia Chan
Anthony Chandler
Lindsay Charman
Geoffrey Chisholm
Kah-yeow Chong
Colin John Christie
Peter Chubb
Emily Chubb
Bob Clampett
Christopher Clarke
Bob Claxton
Murray Claydon
Bellinda Clayton
Fairlie Clifton
Graham Close
Lyness Clugston
Bryan Coates
Robert John Cole
Georgina Collado
Stephen Comer
Michael Connor
Mike Connors
Guy Cooper
Sarah Cooper
John Cornish
Diana Correia
Richard Cotton
Anna Cowley
Ken Cox
David Crawford
Gavin Crawford
Peter Crawley
Leon Cremer
Glenn Andrew Crouch
David Cunningham
Paul Gerard Da Roza
Ivan Daly
Terry Daly
Edward Dam
Ewan Dare
Richard De Grijs
WG Manori De Silva
Trevor Dean
Carole Defago
Diego Del Hoyo
Colin Delaney
Elle Demertzis
Eric Deshon
Andrew Di Santi
David Diment
Dixie Dixon
Herman Djohan
Roger Doenau
Richard Doss
Russell Down
Richard Downer
Alex Duffield

Robert Allan Clive Durbin
Peter Dzubieli
John Eades
Anthony Eastley
John Ebner
Alex Edwards
Doug Edwards
Derrick Ee
Karen Eldridge
Georgia Ellice-Flint
Colin Kenneth Ellis
David English
Ron Eslick
Peter Farr
John Favalaro
Emily Felstead
John Andrew Finucane
Annabelle Hsieh Flannery
Bill Fleming
Pam Forbes
Cameron Richard Foreman
Noelene Forrest
Swee (Dolly) Francis
Neill Francis
Rosalind Freeman
Peter French
Greg Frewer
Rebecca Fung
Sandra Funnell
Jeff Furolo
Charlotte Gabites
Les Gade
Terry Gaffney
Paul Gale
Vincent Garcia
John Gardiner
Paul Gardiner
Allan Garrick
Maddison Bronte Gatenby
Roz Gatwood
Tony Gibbs
Col Gibson
Szczepan Glewicz
Steven Goh
Christopher Roger Golding
Jannette Greenwood
Alina Gregory
Douglas Grinter
Dirk Gruene
Bill Gunnee
Priti Gupta
Chris Guy
Janet Halliday
Dean Hansen
Michael Hanson
Corista Karamina Hanum
Janice Harbison
Peter Hardy
Richard Harper

Emily Harper
Roger Harradence
Ron Harris
Anthony Harris
Bill Harrison
Chris Harry
Dudley Hartgrove
Karim Marc Hasanica
Martin Hastings
Jim Hawkins
Greg Haywood
Theresa He
Issa He
Liam Heery
Jil Emily Serena Helbling
Wayne Herdman
Bob Hetherington
Kevin Hewitson
Dudley Heywood
Harry Hicks
Annette Hicks
Gregory Hill
Melissa Hill
Neil Hird
Jenny Ho
Justin Holmwood
Peter Hopkins
Peter Housego
Justin Howard
Richard Hurley
Greg Jackson
Stewart Ross James
Jim Jeans
Ian Jenkins
Jan Jensen
Stan Jodeikin
Heather Johnston
John Jones
Terry Jones
Dennis Joseph
Gabriella Kaldy
John Kelly
Michael Kelly
Daniel Kelly
Keith Kennedy
Richard Keyes
Sally King
Lewis Klipin
Kay Knight
Panagiota Kourloufas
Evghenia Kurdiukova
John Laing
Margaret Lam
Allan Lambert
Terry Lancaster
Brett Langlands
Jan Larsen
Heather Marie Laughton
Penny Laver

Jon Lawrence
Terri Lawrence
Owen Laws
Graham Lawson
Tamara Lazarevic
Trevor Paul Leak
Benjamin Lechat
Anna Lennon
Oliver Lennon
Edmund Leong
Gillian Lewis
Lisa Li
Xin (Alexandra) Li
Sylvia Liang
Lian Lie
Terry Lloyd
Mike Lockwood
Rupert Cedric Lodge
Doug Logan
Norman Lorens
Margaret Love
Helene Carol Lovell
Ian Alfred Lucas
Ernest Lui
Dakota (Cody) Luthra
Xin (Cynthia) Ma
Alexander Goodfellow
Macritchie
Rex Malin
Stephen Martin
Christian Martin
Tony Martin
David Matley
Hevi Mattini
Lindsay Bruce May
Peter Mcconnell
Margaret Mcdonald
Mark Mcdonald
Elisabeth Sjaan Mcilwain
Ken Mckenzie
Scott D Mckenzie
John Mckeown
Colleen Mclean
Graham Terence Mcnane
Peter Mcsullea
Gerardina Adriana Melssen
Barry Mews
Mia (Miao) Miao
Tony Michaels
Herben Michel Veizaga
Jeffrey Brian Milward
John Minns
Maureen Mitchell
Deborah Mitchell
Myles Mooney
Bob Moroney
Carmel Duryea Morris
Tony Mosman
Oliver Moss

Steve Mountain
Siqi Mu
Jill Mueller
David Mueller
David Muir
Peter Murphy
Alwyn Murray
Gavin Napier
Doug Neall
Janos Nemeth
Hannah Newman
Chiu Ng
Danni Nguyen
Milan Nikolic
Iffat Nonee
David Norvill
Werner Obernier
Adele O'Neil
William Oner
Barry O'Regan
Peter Osborne
David O'Sullivan
John Oxley
Nicholas Paetzholdt
Ryan Paget
Emily Palmer
John Papenhuyzen
Nana Park
Jenny Patel
Arthur Pearce
Martin Peebles
Tavishi Peiris
Sandra Pericles
Chris Perrin
Gary Errol Pestana
Gavril Peter
Ian Peters
Noel Phelan
Neale Philip
Andrew Phippen
William Anthony Phippen
Trevor Pickering
Patricia Marie Pledger
Pauline Plowright
Roger Pottie
George Poularas
Geoff Pow
Judy Powell
Ishwari Prasad
Len Price
Donna Priest
Lily (Jing) Qian
Kenneth Peter Radcliffe
Alessandra Ranalli
Ron Ray
Pamela Reddy
Deborah Leonie Rees
David Reid
Lawson Michael Rennie

Graham Rhind
Alun Richards
Peter Richardson
Cheryl Riley
Rhonda Riley
Judith Roach
Jane Roberts
Karen Roberts
Jay Robertson
Wal Robson
Gill Rogers
Kym Robert Rohrlach
Mervyn Rosen
Barney Ross
Jan Russell
Brett Ryall
Terry Ryan
Jill Saffron
Mark Salmon
Joy Salvetti
Teodora Sarcevic
Dana Sattler
John Schattiger
Stephen Schmidt
Lauren Kate Scott
Caroline Scott
Harry Seccombe
Christopher Shao
Kathryn Shawcross
Nora Shi
John Shirvington
Gillian Simpson
David Simpson
Merideth Sindel
Roslyn Slade
Laura Geertje Smit
Roger J Smith
Kevin Smith
Ross Smith
Allana Smith
Anna Sokolova
Julius Spencer
Ross Spirou
Alan Stannard
Jason Carter Stanton
Heather Stevens
Ian Stevens
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Tony Yun
Bob Zen
Andrew (Hong Ming) Zhai
Rose (JiHong) Zhang
Peiyan Zhang
Tangqing (Jennifer) Zhang
Nina Zhao

6 Research grants and publications

Australian Research Council Linkage Project LP210300105, 'Diving into the Desert. Indigenous and Future Floodplain Management', including Partner Investigators Dr James Hunter and Kieran Hosty.

Australian Research Council Linkage Project LP210300960, 'Mobilising Dutch East India Company collections for new global stories', including Partner Investigators Dr James Hunter and Agata Rostek-Robak.

Peer-reviewed articles

Hobbins, Peter, 'Emulating the "pucker factor": faith, fidelity and flight simulation in Australia, 1936–58', *Journal of Transport History* 1–24 (2022). DOI 10.1177/00225266221114516.

Hunter, JW, K Hosty, R Bullers et al, 'Unearthing South Australia's oldest known shipwreck: the Bark *South Australian* (1837)'. *Historical Archaeology* 57, 95–125 (2023). DOI <https://doi.org/10.1007/s41636-023-00403-5>

Leikauf, Roland, 'Why not boats? A short history of (not) saving the vessels of refugees coming to Australia by sea between 1975 and 1979', *The Great Circle. Journal of the Australian Association for Maritime History* 44/2 (2023).

Academic book chapters

Hobbins, Peter, 'Rubbery assumptions: anti-G suits and airpower in World War II', in Nicole Townsend, Kus Pandey and Jarrod Pendlebury, eds, *Australian Perspectives on Global Air and Space Power: Past, Present, Future* (London: Routledge, 2023): 134–47.

Hobbins, Peter, 'Step back in time? Local, specialist and community histories', in Paul Ashton and Paula Hamilton, eds, *The Australian History Industry* (North Melbourne: Australian Scholarly Publishing, 2022): 296–309.

Hobbins, Peter, "'The pneumonic influenza is just part of my life": fostering community histories of the "Spanish" influenza pandemic', in Guy Beiner, ed, *Pandemic Re-awakenings: the Forgotten and Unforgotten Great Flu of 1918–1919* (Oxford: Oxford University Press, 2022): 200–15.

General publications

Bartnicke, Cay-Leigh, 'Joy aboard: the seafaring adventures of Howie's Cat', *Signals* no 140 (2022): 58-61.

Hobbins, Peter, "'So Long, Letty": an Australian troopship sinks without a single lost soul', *Traces* no 22 (2023): 20–23.

Hobbins, Peter, 'A fatal flying suit?', *The Aviation Historian* no 43 (2023): 6.

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Hobbins, Peter, 'Message in a bottle: can a castaway note find its rightful owner – again?', *Traces* no 23 (2023): 20–2.

Hobbins, Peter, 'Savouring the changing mood: reconciliation and historians', *Historia* no 44 (2022).

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Hobbins, Peter, 'Troopships and citizenships: death and democracy among Australian soldiers at sea', *Signals* no 140 (2022): 28–35.

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Sheil, Inger, 'The bikini queen: Paula Stafford, fashion designer, innovator and entrepreneur', *Signals* no 140 (2022): 12–19.

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Hobbins, Peter, 'Are we post-COVID yet? Kill or cure? A taste of medicine' (exhibition review), *Australian Historical Studies* 4 no 1 (2023): 153–9.

Hobbins, Peter, 'Brett Mason: *Wizards of Oz: How Oliphant and Florey helped win the war and shape the modern world*' (book review), Australian Policy and History Network, Deakin University (2023): <https://aph.org.au/2023/05/book-review-wizards-of-oz-how-oliphant-and-florey-helped-win-the-war-and-shape-the-modern-world/>

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Hobbins, Peter, '*Humane professions: the defence of experimental medicine, 1876–1914*' (book review), *Canadian Journal of Health History* 39 no 1 (2022): 188–91.

Hobbins, Peter, '*Taking to the field: a history of Australian women in science*' (book review), Professional Historians Australia (2023): <https://www.historians.org.au/book-reviews/takingtothefield>

Hobbins, Peter, 'Traits and portraits: three 18th-century worlds, melded in art' (book review), *Signals* no 139 (2022): 72–5.

Hobbins, Peter, 'Washed up and unwanted: who could replace convicts?' (book review), *Signals* no 141 (2022): 80–1.

Jateff, Emily, 'A unique voyage: Rose de Freycinet's secret voyage around the world' (book review), *Signals* no 140 (2022): 78–81.

Leikauf, Roland, 'Confronting otherness: Stories of diaspora, identity and belonging', *Signals* 140, 68–9.

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Leikauf, Roland, 'A view from Villawood: art, activism and stories of the voiceless' (book review), *Signals* no 141, 76–9.

Poll, Matt, 'Daniel Boyd: Treasure Island' (exhibition review), 29 October 2022, <https://memoreview.net/reviews/daniel-boyd-treasure-island>

Sheil, Inger, 'Recreating *Titanic*: New perspectives on an enduring story' (book review), *Signals* no 140 (2022): 64–67.

Digital research outputs

Deuter, Holger, and J Hunter, *The South Australian Virtual Reality Experience*. Virtual reality experience developed from archival and archaeological data associated with the shipwreck site of *South Australian*. Collaborative project with the University of Applied Sciences, Kaiserslautern, Germany, July 2023.

Leikauf, Roland, Bernhard Flight from Germany to Australia in 1938, YouTube Shorts Series, Refugee Week 2023, <https://www.youtube.com/@MaritimeMuseum/shorts>

Leikauf, Roland, 'Desperate voyages: Destination Australia until the early 1980s,' Beneath the Surface online talk, Australian National Maritime Museum, 6 September 2022.

7 List of requirements

PGPA Rule reference	Pages	Description	Requirement
17BE	Contents of annual report		
17BE(a)	37	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	38	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	4	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE(c)	37	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)	49	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
17BE(e)	49	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)	49	Particulars of non-compliance with: <ul style="list-style-type: none"> a direction given to the entity by the Minister under an Act or instrument during the reporting period; or 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)	22–36	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE(h) 17BE(i)	49	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)	39–42	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	51	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE(ka)	51–52	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: <ul style="list-style-type: none"> statistics on full-time employees; statistics on part-time employees; statistics on gender; statistics on staff location 	Mandatory
17BE(l)	37	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17BE(m)	39–45	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory
17BE(n) 17BE(o)	50 NA	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): <ul style="list-style-type: none"> 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 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)	NA	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory
17BE(q)	49	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory

PGPA Rule reference	Pages	Description	Requirement
17BE	Contents of annual report		
17BE(r)	49	Particulars of any reports on the entity given by: <ul style="list-style-type: none"> the Auditor-General (other than a report under section 43 of the Act); or a Parliamentary Committee; or the Commonwealth Ombudsman; or the Office of the Australian Information Commissioner 	If applicable, mandatory
17BE(s)	49 NA	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)	49	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)	43–46	The following information about the audit committee for the entity: <ul style="list-style-type: none"> a direct electronic address of the charter determining the functions of the audit committee; the name of each member of the audit committee; the qualifications, knowledge, skills or experience of each member of the audit committee; information about each member's attendance at meetings of the audit committee; the remuneration of each member of the audit committee 	Mandatory
17BE(ta)	53	Information about executive remuneration	Mandatory

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