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Australian National  
Maritime Museum  
2018–19 Annual Report



Australian Government

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SEA  
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AUSTRALIAN NATIONAL  
MARITIME MUSEUM

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Australian National  
Maritime Museum  
**2018-19** Annual Report



Australian Government

Australian National Maritime Museum  
Annual Report 2018–19  
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ISSN 1039-4036 (print)  
ISSN 2204-678X (online)

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

**Entry at 30 June 2019**

**Big Ticket:** admission to permanent galleries,  
special exhibitions, vessels and Kids on Deck: adult \$32,  
child/concession/pensioner \$20  
Member/child under 4 free, family \$79

**Special Exhibitions ticket:** admission to special  
exhibitions such as *Wildlife Photographer of the Year*  
and *James Cameron: Challenging the Deep*: adult \$20,  
child (4–15)/concession/pensioner \$12, family \$50,  
Members/child under 4 free

**Galleries Ticket:** free admission to permanent galleries

**Members/Australian pensioners/child under 4:** free

**Activities ticket:** adult \$8, child \$6, family \$20, Members free

**Group bookings:** 20% discount on ticket prices for groups  
of 10 or more

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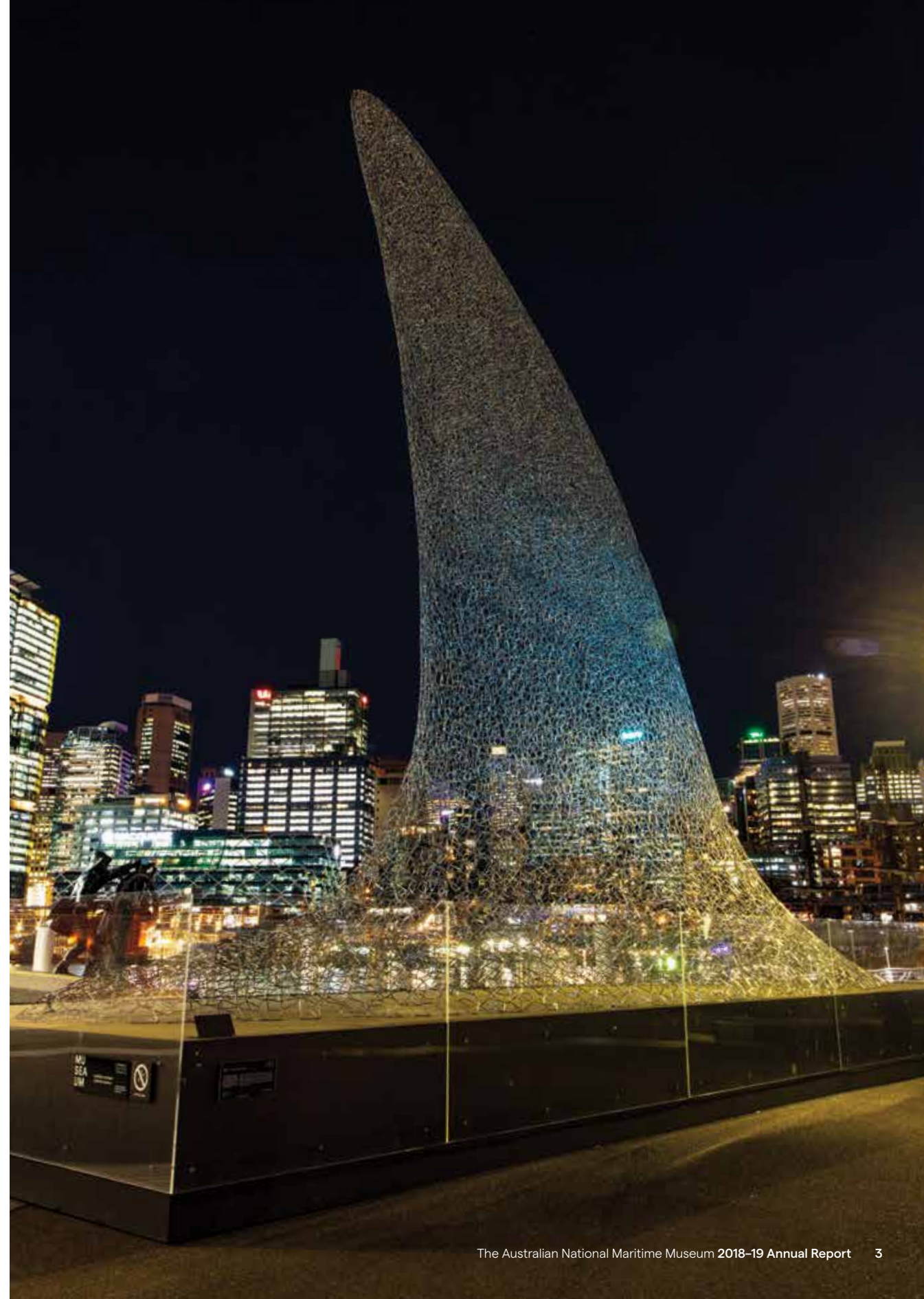
Staff photographer Andrew Frolows

Designers Austen Kaupe

Printed in Australia by Pegasus Print Group

cover *Don't Copy II* by Li Jlawei,  
from *On Sharks & Humanity*.  
Image Samuel Carslake

right *Butterfly in Love with Flower*,  
by Zheng Lu, was one of the artworks  
displayed in *On Sharks & Humanity*.  
Image Andrew Frolows/ANMM



# 2018–19 Chairman's message and letter of transmittal

Hon Paul Fletcher MP  
Minister for Communications, Cyber Safety and 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 2019.

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.

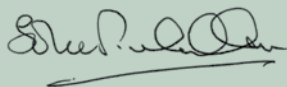
This report was considered by the Council on 4 September 2019. The members of Council accept the report as a fair and accurate representation of the museum's performance during the 2018–19 financial year.

As required by section 10 of the Public Governance, Performance and Accountability Rule 2014, I certify that:

- the museum has prepared fraud risk assessments and fraud control plans
- the museum has in place appropriate fraud prevention, detection, investigation and reporting mechanisms that meet its specific needs
- the Council has taken all reasonable measures to appropriately deal with fraud relating to the museum.

Minister, this report highlights the extraordinary results achieved by the museum this year and I note that Mr Peter Dexter AM was Chairman throughout the entire reporting period. Mr Dexter retired on 17 August 2019 after nine years as Chairman of Council. Mr Dexter's contribution to the museum is unsurpassed and I am delighted that this report includes some of the highlights of 'The Dexter Years'.

Yours sincerely



John Mullen  
Chairman

Peter Dexter (centre) receives his Honorary Fellowship from Kevin Sumption PSM (left) and John Mullen at an event in his honour on 4 September 2019.  
Image Andrew Frolovs/ANMM



This annual report is a report of operations for the first financial year of the Australian National Maritime Museum's Corporate Plan 2018–2022



## 2018–19 Director's statement

The Australian National Maritime Museum is a statutory authority established by the *Australian National Maritime Museum Act 1990* and responsible to the Minister for Communications and the Arts. During this period, the museum reported to Senator the Hon Mitch Fifield, who was Minister for Communications and the Arts from 21 September 2015 to 29 May 2019, and the Hon Paul Fletcher MP, who has been Minister for Communications, Cyber Security and the Arts since 29 May 2019.

This annual report is a report of operations for the first financial year of the Australian National Maritime Museum's Corporate Plan 2018–2022. It has been made in accordance with a resolution of the councillors of the Australian National Maritime Museum, those councillors being responsible under Section 9 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) for the preparation and content of the report. The report was prepared in accordance with the relevant statutory and government requirements.

Certain categories of information do not appear in full but are available to Members of Parliament and Senators on request.

Kevin Sumption PSM  
Director and CEO

Refugee and master tapestry artist Sayd Abdali and Sydney artist Jane Théau with a tapestry rug in progress, which the museum plans to acquire once complete. Further squares for the rug were made at a workshop held at the museum during Refugee Week 2019. Image Andrew Frolovs/ANMM



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HMA Ships *Advance* and *Onslow* form part of the museum’s fleet of floating exhibits. Image Andrew Frolovs/ANMM

# review

Irini Malliaros, Jacqui Mullen and Andrew White from Silentworld Foundation searching for 'black reef' on Boot Reef. Image Julia Sumerling, Silentworld Foundation

2018-19  
Year in review



MU  
SEA  
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—  
Once again, we have had  
a record-breaking year  
at the Australian National  
Maritime Museum  
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# Highlights

## 2018–19 Highlights

- 
- Achieved** record-breaking visitation
- Published** Reconciliation Action Plan
- Won** Museums + Heritage Award for *Gapu-Moṅuk Saltwater – Journey to Sea Country*
- Rebranded** the museum and refreshed its logo
- Restored** MV *Krait* to its wartime configuration for the 75th anniversary of Operation Jaywick
- Refitted** HMAS *Vampire* and applied a long-life paint solution to extend time between dockings
- Upgraded** museum foyer
- Installed** solar panels on Wharf 7 administration building roof
- Introduced** new programs for people with disabilities and sensory differences

The new logo now appears on two faces of the museum's exterior.  
Image Andrew Frolows/ANMM



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## 2018–19 Awards

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### Museums + Heritage Awards 2019

*Gapu-Monuk Saltwater – Journey to Sea Country*

Winner, International Project of the Year – less than £UK1 million

### International Design & Communication Awards 2018

*Gapu-Monuk Saltwater – Journey to Sea Country*

Winner, Best Scenography for a Temporary Exhibition

### Australasian Reporting Awards

*Australian National Maritime Museum Annual Report 2017–18*

Winner, Silver

### Museums & Galleries National Awards 2019

*James Cameron: Challenging the Deep*

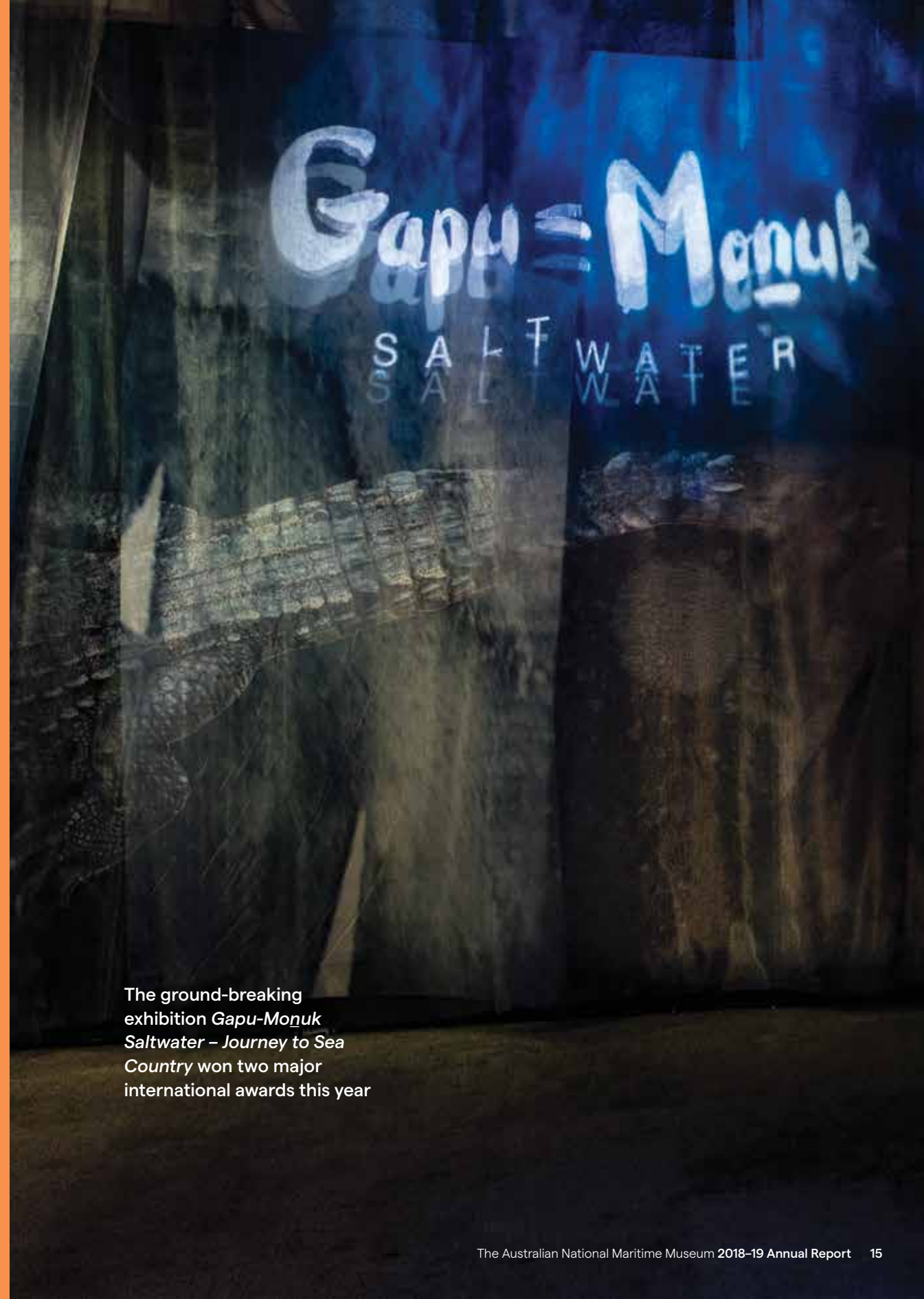
Shortlisted, Temporary and Travelling Exhibitions category

### Creative Review – The Annual 2019

Australian National Maritime Museum brand identity

Finalist, Brand Identity

*Gapu-Monuk Saltwater – Journey to Sea Country* invites visitors to discover how the Yolŋu people of north-east Arnhem Land fought for and won their case for Indigenous sea rights. Image Andrew Frolows/ANMM



The ground-breaking exhibition *Gapu-Monuk Saltwater – Journey to Sea Country* won two major international awards this year

# Overview!



## 2018–19 Director's overview

This annual report is structured to provide a transparent and comprehensive overview of the museum's performance against the targets in the 2018–19 Portfolio Budget Statements, the 2018–22 Corporate Plan and deliverables in the museum's Statement of Intent for the year. The reports and analyses in the Annual Performance Statement and Financial Statements are complemented by the description of the activities undertaken in the delivery of our statutory functions.

I am delighted to report that, once again, we have had a record-breaking year at the Australian National Maritime Museum. In 2018–19 we met or exceeded almost all key performance indicators and were successful in delivering against the Government's cultural and broader strategic priorities for the Arts Portfolio, such as inclusiveness (ie access), protecting and celebrating Australian arts and culture, and fostering a sustainable and innovative sector. Our exhibitions, programs and activities have again helped to encourage creativity and promote innovation across the community.

This year's results are somewhat bittersweet because, after nine years as Chairman of the Council of the Australian National Maritime Museum, Mr Peter Dexter AM retired on 17 August 2019. To no small degree, this year's results, and indeed the year-on-year growth we have experienced in recent years, are attributable to Peter's exceptional leadership of the Council that governs the museum and sets our strategic direction. In September 2019, the museum formally farewelled Peter at a gathering of staff, volunteers, honorary life members, supporters and Councillors. He was made an Honorary Fellow of the museum, the third in this institution's history, in recognition of his extraordinary contribution. A special section of this report, 'The Dexter Years', provides an overview of highlights and achievements while Peter was Chairman of the museum (see page 48).

The museum's finances, funding and expenditure, as well as risk management, are key foci of Council. In 2018–19, total expenses were \$41.8M, which was 5.5% higher than budgeted, primarily due to the commencement of Encounters 2020 and the related *Endeavour* voyaging program. Total revenue was \$40.4M, of which \$18.9M (45% excluding one-offs) was self-generated. The revenue results for admissions (\$3.7M), leasing (\$2.7M) and sponsorship (\$1.9M) are particularly strong.

As previously reported, supplementary funding from the Australian Government of \$13.9M over three years under the Public Service Modernisation Fund has been essential to address various compliance, safety and sustainability issues throughout the museum. Over the last two years, these funds have been used to make the main museum building, theatre, foyer and bathrooms compliant and accessible, to introduce numerous energy-saving measures and to reduce the frequency and cost of docking HMAS *Onslow* and HMAS *Vampire*.

In the next year, further sustainability projects and a new permanent gallery called *Shaped by the Sea* will be completed, but we hope this is not the end of capital upgrades of the museum. Indeed, we have identified that despite growth in self-generated revenue, significant additional investment is necessary to meet visitor expectations and be financially sustainable in a market where competition is especially strong and where the harsh marine environment quickly degrades our assets.

Carolina Triana participates in a punch-needling workshop run by master Afghan tapestry artist Sayd Abdali and Sydney artist Jane Théau during Refugee Week. Image Andrew Frolows/ANMM

As with other national cultural institutions, staffing-related costs are a major expense. I am delighted to report that a new People and Culture Strategic Plan was approved this year and is being implemented, including executive leadership and staff development programs, more flexibility in working arrangements, enhanced communication and the establishment of a staff social club called MConnect. Staff participation in the annual APS Census was 73% (up from 51% last year) and 89% of staff say they are proud to work at the museum (up from 81%).

The delivery of authentic, immersive, surprising and personalised exhibitions and programs is the museum's core business and highest priority as we rebrand. This year's record-breaking visitation results indicate that onsite and offsite, we are offering products that resonate with our visitors in Sydney, throughout Australia and abroad. Total visitation to the museum, onsite and offsite, was more than 2.1M in 2018–19. This was 26.5% ahead of target and the best year on record. The key contributor to this result was very strong onsite and offsite visitation arising from several years of strategic planning and investment in diverse exhibitions and programs.

This year I will highlight three areas in which we have excelled and that we will continue to prioritise – Indigenous maritime heritage, migration, and ocean science and technology.

**'It's really good to think about the history we have been taught and how much of it is truth and how much of it is actually fair'**

Kent Buchanan on *Undiscovered: Photographic works by Michael Cook*, *Daily Liberal*, 25 August 2018

Sea turtle created from ghost net by Raci Oui-Pitt, 2016. ANMM Collection 0005244. Image Andrew Frolows/ANMM

### Indigenous maritime heritage

2018–19 was the culmination of many years of hard work by the museum's Indigenous Programs Team.

The museum's first Reconciliation Action Plan (RAP) was launched in March 2019 by Aboriginal leader Dr Jackie Huggins AM FAHA. This two-year strategic plan formalises the museum's commitment to advancing reconciliation, with 16 actions in four categories. The RAP also provides an invaluable summary of our reconciliation journey to date and highlights the way in which we have prioritised Indigenous programs. An RAP working party has been established to drive implementation of our commitments.

This year the Council established its first Aboriginal and Torres Strait Islander Advisory Committee. Chaired by Councillor Alison Page, this committee will provide expert advice on the collection, interpretation and exhibition of historical material in relation to Aboriginal and Torres Strait Islander peoples; on policies, programs, publications and events of significance to Aboriginal and Torres Strait Islander peoples; and on other matters referred to it. A key issue for the committee is the museum's approach to Encounters 2020.

The museum's collection of Aboriginal and Torres Strait Islander objects has been growing steadily over the last five years. This year a further 20 objects were acquired, valued at \$36,000.

We achieved significant milestones in terms of exhibiting our Aboriginal and Torres Strait Islander collection this year. Of particular note were the installation of a new sculpture exhibition, *Au Karem ira Lamar Lu – Ghost nets of the ocean* by Erub Arts in the museum foyer, and the conclusion of the national tour of our exhibition *Undiscovered – Photographic works by Michael Cook* at the Western Plains Cultural Centre in Dubbo.

In the 2017–18 annual report, I identified *Gapu-Monuk Saltwater – Journey to Sea Country* as my personal highlight of the year. This ground-breaking exhibition told how the Yolŋu people of north-east Arnhem Land fought for and won their case for Indigenous sea rights by creating the Yirrkala Bark Paintings of Sea Country. I am very proud to report that this exhibition received international critical acclaim, winning the International Project of the Year (less than £1M) at the 2019 Museums + Heritage Awards in London and the 2018 International Design and Communications Award for Best Scenography.

This year a further 20 acquisitions were added to the museum's collection of Aboriginal and Torres Strait Islander objects





'The immigrant experiences, especially those from the 1930s, 40 and 50s, were quite moving and important, since they were collected before the memories became distorted'

David L, Florida, USA, TripAdvisor comment

Threads of Migration rooftop projection.  
Image Andrew Frolows/ANMM

## Migration

The story of migration to Australia is not only a fundamental theme in our maritime history, it is also a foundation narrative of modern Australia. Under our Corporate Plan, we have been systematically expanding our focus on Australia's migration story and developing propositions for a major enhancement in this area.

In 2018–19 we put considerable effort into promoting the museum's diverse program of work on migration. In particular, we published *From Across the Sea – Australia's National Migration Story* and consolidated and enhanced our online migration-themed content in a single, easily accessible location. Visitors to our migration webpage can now access information about our collection, exhibitions and programs, including migration histories, blogs, online exhibitions, the Welcome Wall and our award-winning digital art projections. The museum's quarterly journal *Signals* has also continued to be an important platform for sharing the stories of migrants on the Welcome Wall and other aspects of migration history.

Other public-facing activities this year included *Threads of Migration*, a four-minute animated artwork that took inspiration from the patterns and textures of the museum's textile collection to illuminate our rooftop with a vivid patchwork of immigrant stories. For Refugee Week, our visitors had the opportunity to work with artists Sayd Abdali and Jane Théau to

help make a tapestry rug that the museum plans to acquire next year. The museum's Learning team launched an online migration portal for teachers this year and I am delighted to report that there has been 100% positive feedback for *Australian Migration Stories*, our onsite tour and workshop for primary school students.

This year, a new strategy for Immigration Research and Storytelling was approved. Our contribution to migration scholarship continues, with this year's highlight being a presentation to *Metropolis 2019* – the world conference on migration – in Ottawa, Canada. This presentation advanced the proposition that investment in migration museums has many benefits, including positive contributions to social inclusion and community harmony.

Following the attacks on mosques in Christchurch, New Zealand, in March 2019, we quickly convened a meeting of Australia's migration and ethnic/culture-specific museums to discuss what we could do, individually and collectively, to help combat Islamophobia. The museums agreed to form an alliance to collaborate on programs, education and research in the next financial year. We are also working bilaterally with the Islamic Museum of Australia, Multicultural NSW, the Race Discrimination Commissioner and Settlement Services International on a range of complementary projects.

Expanding our efforts requires additional funds and this year the museum's Foundation launched the Migration Heritage Fund to ensure that our migration stories are told meaningfully and through the widest possible range of media.

Finally, a proposal for the redesign and relocation of the Welcome Wall was completed and forwarded to Property NSW and negotiations over a new, long-term lease are continuing.

## Ocean science and technology

The Australian marine environment, and more particularly the history of human interaction with it, is one of the museum's areas of focus under our enabling legislation. Over the last two years we have broadened our focus on ocean science and technology in response to visitor research.

We had a particularly strong visitor offer in this area. As well as the new installation *Au Karem ira Lamar Lu – Ghost nets of the ocean* in the museum's foyer, we staged the temporary exhibitions *On Sharks & Humanity*, *James Cameron: Challenging the Deep*, *Container: the box that changed the world* and their related programs. Our new monthly Ocean Talks series, as well as discrete initiatives such as the Sydney launch of Seabin and our underwater drone program, have offered visitors the opportunity to engage on issues such as ocean conservation and maritime technology.

Our Ocean Science and Technology Curator has prioritised contributions to the National Maritime Collection with acquisitions such as objects connected with Sea Shepherd, as well as the development of partnerships with organisations such as CSIRO.

As I write this report, the museum is gearing up to implement the Encounters 2020 program with a voyage of our *Endeavour* replica to New Zealand. Marking 250 years since James Cook mapped the east coast of Australia is a unique opportunity for the museum to shed light on a widely misunderstood and controversial part of Australian maritime history and to use our resources to bring to life the vision in our new Reconciliation Action Plan. The Encounters 2020 project is a very complex one, with considerable risks, but one which I hope will encourage listening and deep understanding.

Kevin Sumption PSM  
Director and CEO

# 2018–19 Director's highlight

Museum director Kevin Sumption PSM singles out the museum's rebranding as the highlight of 2018–19.

Today's visitors expect to have a very personal relationship with their museum. To do this we need to employ new technologies and ensure we have a clear and consistent message that's evident in everything we do, from our merchandise to our exhibits. We also need a distinct way of speaking and communicating in order for the museum to be better heard, quickly recognised and, most importantly, easily remembered. These days there is heightened competition for people's time, so it's more important than ever to stand out in the crowded cultural marketplace of Sydney, which we sincerely believe our fresh new look will do.

After several years of research and design, the museum unveiled a bold new attention-grabbing logo and striking colour scheme inspired by the sea in December 2018.

The logo – which is used on the museum building, signage, website, uniforms, merchandise, publications, stationery and other collateral – overtly signals to the public the major changes that have been going on, inside and outside the museum, for more than five years.

The reaction to the logo from industry and the public has been overwhelmingly positive:

*The old logo wasn't very good nor interesting and its Copperplate Gothic typography was terrible with goose bump-inducing justified text. The first thing to notice about the new logo is obviously the mu-sea-um wordplay, which I find very satisfying, charming, and appropriate. Only maritime museums – or perhaps a museum in Seattle – can pull this off and props go to the Australian National Maritime Museum for doing it first.*<sup>1</sup>

The logo was created by Frost\*, one of Australia's leading design companies, who noted:

*While the museum's official name remains the same, the prominent MUSEAUM graphics on the front of the museum in Sydney's Darling Harbour signal a dramatic change for the institution. The new brand is not just a new logo, it's a thoughtful and strategic repositioning of the museum's value, aimed to get people thinking more broadly about the sea and our relationship – both as a country and as individuals – with it.*<sup>2</sup>

The museum's staff, volunteers and visitors have a common bond – our passion and connection with the sea and its many stories – so our new brand has taken the word SEA to its heart to create a stronger emotional connection.

Our new brand implementation extends to all aspects of the visitor experience, including exhibitions, programs, our website and the physical environment, as well as our corporate planning and publications. Our achievements in these areas are detailed elsewhere in this report but I would particularly like to mention the refurbishment of the museum's foyer and visitor amenities and the *On Sharks & Humanity* exhibition as exemplars of our rebrand.

1 [www.underconsideration.com/brandnew/archives/new\\_logo\\_and\\_identity\\_for\\_australian\\_national\\_maritime\\_museum\\_by\\_frost.php](http://www.underconsideration.com/brandnew/archives/new_logo_and_identity_for_australian_national_maritime_museum_by_frost.php)

2 [www.frostcollective.com.au/projects/the-spirit-of-adventure-australian-national-mariti](http://www.frostcollective.com.au/projects/the-spirit-of-adventure-australian-national-mariti)

A new logo and colour scheme now feature throughout all areas of the museum and in all collateral. Image Andrew Frolows/ANMM

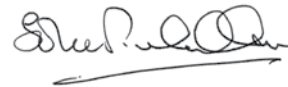
After several years of research and design, the museum unveiled a bold new attention-grabbing logo and striking colour scheme in December 2018



# 2018–19 Annual performance statement

## Introductory statement

The Council of the Australian National Maritime Museum, as the accountable authority of the Australian National Maritime Museum, presents the 2018–19 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.



**John Mullen**  
Chairman, Council of the  
Australian National Maritime Museum

The *On Sharks & Humanity* exhibition provided a compelling backdrop for a charity fundraiser for the Financial Planning Association, which attracted 800 guests on 22 November 2018.  
Image Judith Russo

## Purpose

The functions of the Australian National Maritime Museum (ANMM) are set out in section 6 of the *Australian National Maritime Museum Act 1990*.

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

Our purpose is increased knowledge, appreciation and enjoyment of Australia's maritime heritage by managing the National Maritime Collection and staging programs, exhibitions and events.

This purpose is elaborated in our Corporate Plan for 2018–2022 as follows:

- develop, preserve and showcase collections to expand our knowledge of, and expertise in, maritime heritage and to share it with the Australian public and the world;
- understand our audiences and communities, support their aspirations to express and protect their heritage, and include them in decisions about museum programs;
- partner with communities, educational institutions, other museums and researchers to create and share knowledge about our maritime heritage and ongoing interaction with the sea and waterways;
- identify and capitalise on entrepreneurial, media and marketing opportunities to drive a sustainable financial future;
- collaborate with Indigenous communities and organisations to protect and promote their cultural heritage and to increase Indigenous participation in the museum's activities;
- work collaboratively with partners to increase our influence in decision making, deliver results to communities across the nation, and promote ourselves internationally; and
- implement best-practice governance and continue to meet our budget.

## Results for 2018–19

The measurement and assessment of the museum's performance in the reporting period in achieving its purposes are set out on the following pages.



## Priority Maximise total engagement

It is longstanding policy that the ANMM is to be primarily an exhibition-focused institution with a heavy emphasis on public programs. Total engagement is the principal measure of achievement of this policy.

### Performance criterion

The key measures for this priority are:

- total number of visits to the organisation (onsite and offsite, including programs)
- total number of students participating in educational programs (onsite and offsite)
- total number of visitors to the organisation's website, including participants in online education programs but excluding social media engagement.

### Criterion source

2018–19 Portfolio Budget Statements (PBS), p 141

### Results against performance

	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Total visitation	1,674,688	2,107,611	1,873,751	1,523,197	1,564,172	665,217
Student participation	25,000	32,007	30,747	36,893	36,223	32,878
Online visitation	751,951	1,146,980	1,163,352	939,939	703,608	424,105
<b>Total visitor engagement</b>	<b>2,451,639</b>	<b>3,286,598</b>	<b>3,067,850</b>	<b>2,500,029</b>	<b>2,300,403</b>	<b>1,122,200</b>

### Methodology

This is the first year the museum has reported on total number of visitor engagements. Total visitor engagements are the aggregate of the key engagement elements of total visitation, student participation (onsite and offsite) and online visitation. The method of calculation of each element is set out below.

Total visitation is calculated by aggregating onsite visitation to the museum and visitation to the museum's offsite exhibitions and programs. Onsite and offsite visitation are separately reported below (see priorities 'Must-visit exhibitions, attractions, programs and events', page 32, and 'Share the national maritime story', page 28), along with the counting methodology.

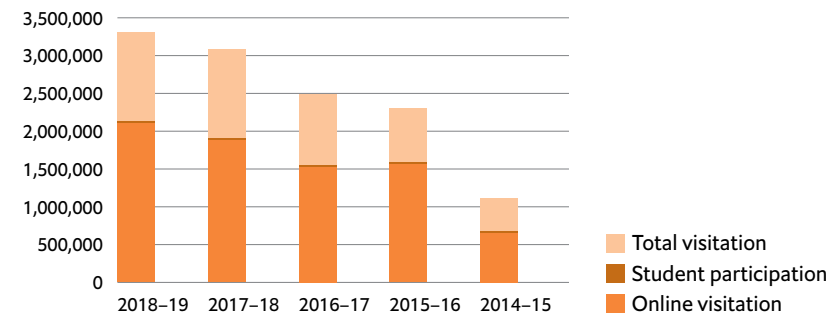
The methodology for calculation of participation in school programs is reported below (see priority 'Research, share knowledge and inspire', page 36), as is the methodology for calculation of online visitation (see priority 'Share the national maritime story', page 28). It should be noted that to avoid double counting, for the purpose of measuring total visitor engagement, we have excluded participation in online education programs (ie virtual excursions and online courses) from the calculation of participation in school programs (as these are counted as online visitation).

Note 1: The data in this Annual Performance Statement are compiled by the relevant business unit applying the data definitions in the National Cultural Institutions Key Performance Indicator Framework compiled by the Department of Communications and the Arts with refinements where appropriate.

Note 2: Data for performance past years is sourced from the relevant Annual Report. Data for past years was reviewed in the compilation of this report and Annex B (page 47) sets out the adjustments to 2017–18 results. Changes to prior years have been incorporated into this report as appropriate.

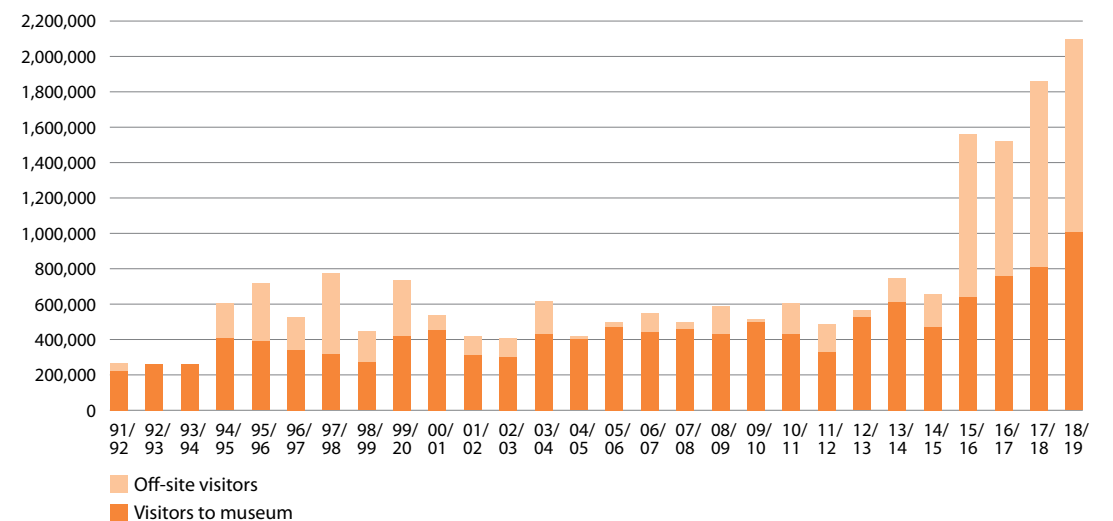
### Analysis

The museum engaged with almost 3.3M people in 2018–19, which was over 800K more than expected and over 200K more than last year. While all three elements exceeded target, the principal contributor to this result was very strong total visitation.



Total visitation to the museum was 26% ahead of target this year due to very strong onsite and offsite visitation. This was the highest year on record for total visitation (over 230K ahead of the second-highest-performing year) and is the result of several years of strategic planning and investment in diverse exhibitions and programs. The graph below demonstrates the museum's success in growing total visitation in recent years. The total number of visitors since the museum opened in 1991 is now more than 20 million (about 13M onsite visitors and 7M visitors to our touring exhibitions).

### Total visitation to the museum since 1992



Note that the results for onsite and offsite visitation are separately analysed below, as are the results for online visitation and participation in education programs.

## Priority

### Share the national maritime story across Australia

As the national maritime museum, we have a unique responsibility to share the nation's maritime stories with communities across the country, as well as internationally. We recognise that the ways in which audiences engage with museums are changing and we employ best-practice community research to inform every aspect of our programming and nationwide engagement. Our ongoing support of regional maritime projects and our collaboration with community stakeholders around Australia will ensure public pride and ownership in the museum.

#### Performance criterion

The key performance measures of sharing the national maritime story are:

- total number of annual offsite visitors to the organisation
- total number of annual online visits
- percentage of the total collection available to the public online by 2022
- percentage of the total collection digitised.

#### Criterion source

2018–19 Portfolio Budget Statements (PBS), p 141; 2018–22 Corporate Plan, p 17

#### Results against performance

##### Offsite visitation

	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Visitors to the museum (offsite)	836,758	1,089,592	1,051,330	763,188	925,330	188,781

##### Online visitation

	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual
Visitors to the website(s)	751,951	1,146,980	1,163,352	939,939

##### Online access to the National Maritime Collection

	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Percentage of total collection available to public online	68%	68.14%	67.90%	65.13%	22%	21%
Percentage of the total collection digitised	61%	61.23%	61.32%	60.48%	58.39%	52%

#### Methodology

Offsite visitation is determined through aggregation of actual attendance data provided by various borrowing institutions. It also includes attendees to talks given by the volunteer Museum Speakers group.

Online visitation is the number of visits to the museum's website (www.sea.museum), calculated by Google Analytics. Online visitation includes participation in online education programs, including online courses and virtual excursions, as well as *The Voyage* game. Online visitation does not include visitors to the museum's social media pages or blogs or downloads of the museum app or visits by museum staff.

All data pertaining to collection item management is recorded in or derived from the museum's collection management system (TMS). The percentage of collection objects digitised is based on the percentage of objects in the collection for which there is at least one digital image at 30 June.

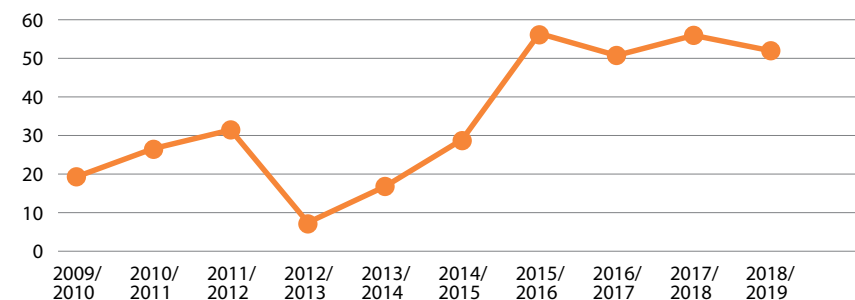
All supporting data for the analysis is actuals collected at the operational level.

#### Analysis

##### Offsite visitation

The museum's strategy to increase its national and international presence has been effective. This was the best year on record for offsite visitation to the museum's exhibitions. This year 52% of total visitors were offsite – which is well ahead of the average over the last decade (34.5%).

##### Percentage offsite visitation 2008–09 to 2018–19



##### Touring exhibitions

In 2018–19 there were 1,082,253 visitors to the museum's travelling exhibitions in Australia and overseas and 7,339 visitors to talks by the volunteer Museum Speakers group.

	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of travelling exhibitions	20	17	17	11	5
Number of exhibitions in Australia	18	15	12	7	4
Number of venues in Australia	82	92	83	72	21
Number of exhibitions overseas	6	3	7	4	1
Number of venues overseas	12	10	8	4	1



The standout exhibitions were *Voyage to the Deep* (316,321), *Horrible Histories® Pirates – the exhibition* (159,495) and *Container: the box that changed the world* (59,129).

Flatpack exhibitions have proven to be a popular and cost-effective way of sharing the maritime story. *Guardians of Sunda Strait*, which toured the USA, was the most popular (195,054), and *Shackleton: Escape from Antarctica*, which continued its tour throughout Australia, was also a great success (47,492). The *Submerged – Stories of Australia's shipwrecks* flatpack was seen by 90,523 people in six jurisdictions this year.

Information about the museum's touring exhibitions is included in the Annual Report (see page 58). This year the museum toured 20 exhibitions in total. Six of these exhibitions were displayed at 12 international venues, and 18 exhibitions were displayed at 82 venues throughout Australia with distribution set out in the following table:

ANMM touring exhibitions in 2018–19	NSW	QLD	NT	WA	SA	VIC	TAS	ACT	OS
Total number of venues (flatpack exhibitions)	20	18	0	8	10	8	7	0	10
Number of venues (other touring exhibitions)	7	1	0	3	0	0	0	0	2
<b>Total</b>	<b>27</b>	<b>19</b>	<b>0</b>	<b>11</b>	<b>10</b>	<b>8</b>	<b>7</b>	<b>0</b>	<b>12</b>

This year the volunteer Speakers Group delivered 146 talks to a total audience of 7,339.

#### Online visitation

The overhaul of the museum's website commenced this year, including the consolidation of the various micro-sites and a new URL ([www.sea.museum](http://www.sea.museum)). Despite this significant change, online visitation was the second-highest on record (only 16,372 behind the best year) and a very strong result (52% ahead of target).

This year's result was due to several major initiatives – strong public relations and online marketing of the museum's exhibitions and programs, as well as the online collection and the popularity of *The Voyage* game. Set in 1830, *The Voyage* game allows school children to take on the role of surgeon superintendent aboard a convict vessel transporting its human cargo from Britain to the far reaches of the known world – Van Diemen's Land. In 2018–19, there were 253,102 visits to *The Voyage* game website with an average dwell time of more than 18 minutes.

There are currently four online exhibitions on the museum's website. One new exhibition, *Sea of Rainbow*, was added this year. Total visitation to the online exhibitions was 263 in 2018–19.

In 2018–19, there were about 7.1 million page views of the museum's websites, compared to about 8 million in 2017–18. This is an extraordinary result given that the website was consolidated, and the number of pages was reduced this year.

#### Digitisation and digital access to the National Maritime Collection

In November 2016, the museum officially launched the 'Unlocking the Collection' initiative, which provides the public with access to digital images and information about objects in the collection. As at 30 June 2019, there were 101,182 objects available online. There were 72,905 visits to the online collection this year (up from 51,107 last year).

There were 4,762 objects digitised in 2018–19. As at 30 June 2019, 90,960 objects, or 61.23% of the objects in the National Maritime Collection, had been digitised. This result was on target. The priorities of digitisation are determined by the museum's digitisation strategy. All high-value items and new acquisitions have been digitised. The majority of the museum's unpublished manuscript diaries and logs have been digitised this year.

## Priority A world-class, compelling museum precinct

Located within the changing urban, tourist and entertainment precinct of Sydney's Darling Harbour, we are a formidable part of the cultural and entertainment experiences of people in the city. We work with NSW Government agencies, the City of Sydney and local partners to ensure the museum's building and precinct provide a compelling, world-class attraction offering opportunities for discovery, discussion, entertainment and relaxation. We will enhance the display and interpretation of our heritage fleet and will develop and progressively implement long-term plans for the optimisation of our site.

#### Criterion

The key measures of performance are:

- total number of onsite visitors to the organisation
- the percentage of our visitors who were satisfied or very satisfied with their visit.

#### Criterion source

2018–19 Portfolio Budget Statements (PBS), p 141; 2018–22 Corporate Plan, p 19

#### Results against performance criterion

	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Onsite visitors to museum	837,911	1,018,019	822,421	760,009	638,842	476,436
% visitor satisfaction	90%	98%	92%	95%	97%	90%

#### Methodology

Onsite visitation is determined by aggregating actual ticket sales and membership visitation recorded at front of house (collected through the AXPOS system), actual venue client data (collected in the CRM system and Events Perfect catering system), manual counting of actual visitors to Wharf 7 exhibits, an estimate of museum footprint visitation (based on a standard formula derived from onsite counting camera data over a week of sampling) and, for rooftop projections, an estimate of viewers on the Pyrmont Bridge (based on a formula which has regard to data provided by Property NSW and the results of sampling using camera counting and manual counting). The museum introduced use of mobile phone tracking data, compiled by an external company, to measure visitation for outdoor temporary exhibitions from December 2018, taking a conservative approach (ie reducing numbers) to ensure staff were not inadvertently counted. Onsite visitation excludes people *only* using the museum's store, coffee kiosk, restaurant or facilities. Consistent with past years, it includes participants in public programs onsite but excludes participants in organised school programs onsite (as these are counted under a separate KPI). The framework for onsite visitation is at Annex A (see page 47).

Visitor satisfaction is measured by an external firm analysing the results of surveys completed at front of house. Visitors are asked to rate their experience on a scale of 1 to 10 (poor to outstanding). The level of satisfaction is the proportion of respondents who rate us 7 or higher (satisfied or very satisfied).

#### Analysis

Onsite visitation in 2018–19 was the highest on record at 1,018,019 and almost 200,000 more than last year (822,421). The result is explained below (see priority 'Must-visit exhibitions, attractions, programs and events', page 32) as principally attributable to the museum's free offer in 2018–19.

Visitor satisfaction is ahead of target at 98%. Of the 653 people surveyed, 640 were satisfied or very satisfied with the museum. This is a very good result considering that disruptive capital works were carried out in the museum from 5 February to 28 March 2019 (while the new FOH ticketing counter was being installed).

## Priority Must-visit exhibitions, attractions, programs and events

We continue to be an exhibition-focused national cultural institution offering visitors free access to high-quality permanent exhibits from the National Maritime Collection. We continue to grow the National Maritime Collection to help us to tell the story of Australia through the maritime lens. We aspire to be the preferred cultural experience of international visitors to Sydney.

### Criterion

The key measures of performance are:

- number of paid onsite visitors annually
- number of unpaid onsite visitors annually
- number of people participating in public programs
- number of major exhibitions delivered annually
- percentage of ticketed international visitors onsite.

### Criterion source

2018–19 Portfolio Budget Statements (PBS), p 141; 2018–22 Corporate Plan, p 20

### Results against performance criterion

	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of paid onsite visitors to the museum	226,339	236,832	217,124	213,346	215,624	220,391
Number of unpaid onsite visitors to the museum	611,572	781,187	605,297	546,663	423,218	256,045
Number of people participating in public programs	39,000	43,717	81,329	57,134	54,550	37,518
Number of major exhibitions delivered annually	4	7	9	7	5	5
Percentage of international visitors onsite	34%	36.4%	33%	33%	30%	26%

### Methodology

The methodology for calculation of onsite visitation is described above (see priority 'A world-class, compelling museum precinct, page 31) and elaborated in the framework for onsite visitation at Annex A (page 47).

A temporary exhibition is considered 'major' if it is over 250 square metres, has a budget over \$100K, and has a marketing campaign attached to it.

A 'public program' excludes school learning programs. Public programs ranged from participation in the ROV 'underwater drone' program and special event programs (such as NAIDOC Week), through to our stroller tours for new parents. Onsite 'public program' participant numbers are determined by aggregating data of actual participation collected onsite by manual counting. The data is compiled and aggregated at the operational level.

The percentage of international visitors onsite is the proportion of total ticketed visitors who identify as foreigners at front of house (collected through the AXPOS system). Total ticketed visitors are paid ticketed visitors (ie visitors who have purchased an entry ticket, including tourism and group booking tickets and new Members) and unpaid ticketed visitors (ie visitors who have received a free gallery ticket, including tourism and group booking tickets for the galleries only).

## Analysis

### Onsite visitation and exhibitions

As explained above, total onsite visitation in 2018–19 was the highest on record.

Paid visitation was slightly ahead of target and has continued the upward trend of recent years. This is a good result considering the disruptive capital works on site (5 February–28 March 2019) and the absences of HMAS *Vampire* for docking (9 August–23 September 2018) and *Endeavour* when voyaging or in refit (23 January–27 February 2019 and 6 March–24 May 2019).

Unpaid visitation was very strong due to several free indoor and outdoor exhibitions and free entry to the public galleries and rooftop projections, including during *Vivid Sydney*. This result reflects an upward trend since the introduction of free entry to the museum in November 2015.

The following table summarises the museum's exhibition offer this year. Information about the exhibitions, including rooftop projections, is included in the Annual Report (see pages 50–65).

	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Onsite exhibitions	31	36	30	28	26
Major exhibitions	7	9	7	5	5
Minor exhibitions	13	17	16	19	19
Rooftop projections	11	10	7	4	2

The major exhibitions in 2018–19 were *Wildlife Photographer of the Year* (2018 and 2019), *Container: the box that changed the world*, *Gapu Moṅuk Saltwater – Journey to Sea Country*, *James Cameron: Challenging the Deep*, *On Sharks & Humanity*, and *Aquatic Imaginarium*. In addition, a new permanent exhibition, *Au Karem ira Lamar Lu – Ghost nets of the ocean*, was installed this year in the museum's foyer.

In 2018–19, entry fees applied to four major exhibitions and to *Action Stations* and HMB *Endeavour*. The exhibitions for which entry fees were charged were: *Wildlife Photographer of the Year* (2018 and 2019), *Aquatic Imaginarium* and *James Cameron: Challenging the Deep*.

*Action Stations* provided paying visitors with access to the museum's naval vessels, HMAS *Onslow*, HMAS *Vampire* and HMAS *Advance*. Paying visitors could also visit the *Endeavour* replica, which was berthed at the museum for most of the year. The other vessels in the museum's floating collection could be observed by all visitors from the museum's wharves for no charge.

Some highlights of the free offer this year included the outdoor exhibition *Container: the box that changed the world*, the outdoor exhibition *On Sharks & Humanity* and the critically acclaimed *Gapu Moṅuk Saltwater – Journey to Sea Country*. We also offered 191 hours of rooftop projections, which are very popular with audiences in the Darling Harbour precinct. The standout was *Vivid Sydney*, which attracted about 54,284 visitors to the precinct over 23 days (24 May–15 June 2019).

### International visitors

The proportion of international visitors to the museum (36.4%) exceeded target (34%) and the total number of international visitors (83,085) was ahead of target (76,955) and ahead of last year. The museum's 'China-ready' tourism initiatives again contributed to China being the highest source of international visitors for the fourth year running, behind the United States of America, United Kingdom and New Zealand.

	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of international visitors to the museum	76,955	89,329	80,068	73,412	57,998	40,288

### Participation in public programs

The museum conducted public programs in 2018–19 for more than 40,000 people. The number of participants exceeded the target but was less than last year, because this was the off-year for the biennial Classic & Wooden Boat Festival.

## Priority Support and promote Indigenous maritime heritage

Aboriginal and Torres Strait Islander cultures are central to Australian history. As the custodian of a significant collection of Indigenous objects and artefacts, we play a pivotal role in ensuring greater national and international understanding of and respect for our unique Indigenous cultures. We recognise that continued protection and promotion of traditional and contemporary Indigenous cultural expressions are crucial for the wellbeing of Indigenous peoples, as well as for achieving reconciliation. Through our programs, exhibitions and employment opportunities we will continue to engage with and support Aboriginal and Torres Strait Islander peoples to practise their culture and share their knowledge within and outside their communities.

### Criterion

The key performance measures are:

- the number of Indigenous programs supported by the museum
- expenditure on Indigenous arts and culture
- percentage of staff and volunteers who have completed cultural awareness training.

### Criterion source

2018–22 Corporate Plan, p 22

### Results against performance criterion

	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual
Number of Indigenous programs supported by the museum	5	5	5	5	5
Expenditure on major Indigenous acquisitions	\$80K	\$35K	\$295K	\$378K	\$87K
% staff and volunteers who have completed cultural awareness training	85%	100%	95%	100%	N/A

### Methodology

The museum has established five programs for Indigenous maritime heritage:

- Indigenous exhibitions
- Indigenous onsite programs and collection
- Indigenous community engagement and community development
- Indigenous-themed education
- Indigenous employment and workplace program and Reconciliation Action Plan (RAP) initiatives.

Expenditure on Indigenous arts and culture is compiled by the Finance department from the finance system records.

The Learning Management System is used to generate reports of staff usage and course completion.

Education Officer Elsie Amamoo with a model nawi (tied-bark canoe) used in the Ripples of Time Freshwater and Saltwater Cultural Tour, the museum's first regular school program delivered by Aboriginal and Torres Strait Islander staff. Image Kate Pentecost/ANMM

### Analysis

In 2015, the museum decided to make supporting and promoting Indigenous maritime heritage a strategic priority. An Indigenous Programs Unit of two staff was established to drive activity to reflect Aboriginal and Torres Strait Islander culture and heritage in museum exhibitions, programs and activities and support educational, training and cultural initiatives for Indigenous people. As reported last year, the museum's achievements in supporting and promoting Indigenous maritime heritage, across the five program areas, have been remarkable, especially given the small size of the Indigenous Programs Unit.

Some of the highlights of 2018–19 include:

- finalisation and launch of the museum's first Reconciliation Action Plan
- establishment of an Aboriginal and Torres Strait Islander Advisory Committee of Council
- recruitment of additional Indigenous staff, bringing the total to four employees as at 30 June, as well as working towards Indigenous internships or traineeships
- participation of all staff and active volunteers of the museum in cultural awareness training
- delivery of several major Indigenous-themed exhibitions and programs at the museum and touring, including *Gapu Moṅuk Saltwater – Journey to Sea Country*, *Undiscovered – Photographic Works by Michael Cook*, *Unbroken lines of resilience: feather, fibre, shells*, the NAIDOC Week theme exhibition 'Because of her we can!', *Au Karem ira Lamar Lu – Ghost nets of the Ocean*, an Indigenous watercraft flatpack and a rooftop projection titled *Remembering Eddie Mabo*
- a strategic program of 20 acquisitions directed at gaps in the National Maritime Collection or to address future exhibition plans. Expenditure this year is significantly less than budget; however, the average spend over the last four years is more than double the target.
- strong engagement with Indigenous communities or organisations, including in respect of acquisitions, exhibitions, museum programs, NAIDOC Week, and attendance at Indigenous art fairs
- development of two new curriculum-aligned Indigenous-themed education initiatives, bringing the total to nine
- participation in various international engagements to highlight Indigenous maritime heritage.

This year the museum has further broadened the range of Indigenous merchandise in the store. This has benefited our visitors as well as the Indigenous artists and organisations who are suppliers.

The museum has continued to use Supply Nation as part of its overall procurement practice.

Most significantly, this year the museum's exhibition *Gapu Moṅuk Saltwater* won two major international awards: International Project of the Year (less than £1M) at the 2019 Museums + Heritage Awards in London and the 2018 International Design and Communications Awards for Best Scenography.



## Priority Research, share knowledge and inspire

We are committed to research excellence and innovative approaches to knowledge creation that make a significant difference in maritime heritage and museum sectors, and that result in professional and public recognition of our work.

We interpret and care for our collection through research and collaboration. We make our knowledge accessible to as many people as possible through our exhibitions, educational programs, publications and outreach.

We continue to build upon our knowledge and expertise, particularly in the digital and research areas, to create programs and exhibitions that are meaningful, relevant, inclusive and inspiring.

### Criterion

The key performance measures of success are:

#### Learning

- number of students participating in school programs annually
- number of program packages online annually
- number of educational institutions participating in organised school learning programs
- percentage of teachers reporting relevance to the classroom curriculum
- percentage of teachers reporting overall positive experience.

#### Partnerships

- number of formal partnerships with educational and research institutions in place.

#### National Maritime Collection

- number of acquisitions made
- number of objects accessioned
- percentage of the total collection available to the public.

### Criterion source

2018–19 Portfolio Budget Statements (PBS), p 141; 2018–22 Corporate Plan, p 25



Participants in the Women in Science symposium, jointly hosted with the University of NSW in March 2019.  
Image Andrew Frolows/ANMM

### Results against performance criterion

#### Learning

	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of students participating in school programs (onsite, offsite, online)	75,000	195,809	148,104	137,371	72,716	46,883
Number of program packages online	25	33	31	20	38	27
Number of educational institutions participating in organised school learning programs onsite	630	456	577	623	754	528
% of teachers reporting relevance to the classroom curriculum	95%	98%	96%	95%	93%	91%
% of teachers reporting overall positive experience	90%	100%	96%	95%	93%	91%

#### Partnerships

	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of formal partnerships with educational and research institutions in place	10	38	20	N/R	N/R	N/R

#### National Maritime Collection

	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of acquisitions	100	133	132	889	416	199
Number of objects accessioned	100	1,099	1,080	1,007	978	2,012
% of the total collection available to the public	69%	69.36%	69.26%	66.63%	23.55%	23%

	Actual at 30 June 2019	Actual at 30 June 2018	Actual at 30 June 2017	Actual at 30 June 2016
Number of objects in the National Maritime Collection	148,480	147,354	146,262	145,766

Antarctic and service medals, photographs, documents and memorabilia related to Sir Lionel Hooke, SY *Aurora* and the Imperial Trans-Antarctic Expedition. ANMM Collection 20190218-1 Gift from Maria Teresa Savio Hooke OAM and her sons John Max and Paolo in memory of John Hooke CBE and Sir Lionel Hooke



### Methodology

All data pertaining to collection item management (eg acquisitions, loans, object locations) is recorded in or derived from the museum's collection management system (TMS). The number of items in the collection and the percentage available to the public is at 30 June. To assist with comparisons, results for past years have been adjusted to actuals at 30 June. Also, to make movements throughout the year transparent, the annual results for public access are now compared with the quarterly results for these indicators.

Participation in school programs is the aggregate of onsite, offsite and online participation by students and teachers. Onsite participation in school programs is determined by aggregating data regarding actual numbers collected by front of house from the museum educators. As the data is also used to compile invoices for payment for school visits, there is an additional check involved. Offsite participation is the sum of all who participate in museum education programs that are held beyond our site calculated by collating data from delivery staff and school bookings. Online participation in school programs is calculated using a range of methods (Google Analytics is used to count the number of unique users of *The Voyage* game; schools advise on the number of students participating in video-conferencing; participants in web-streaming are estimated using classroom views calculated by the Digital and Remote Technology System of the NSW Department of Education or equivalent).

The numbers of school programs delivered onsite are actuals recorded by the Learning team. The museum maintains a range of content-rich online programs and the Learning team reports on the number of such programs available online as at 30 June.

Teacher satisfaction is measured by evaluating visiting teacher feedback received by the Learning team.

The number of formal partnerships with educational and research institutions is recorded at the operational level. A formal contractual collaboration is one where a signed MOU or written contract is in place. A national/international cultural/educational institution is a public or non-profit institution that engages in the cultural, intellectual, scientific, environmental, educational or artistic enrichment of people.

### Analysis

The museum has met or exceeded most of the major performance measures related to learning and school programs, partnerships and to the accessibility of the National Maritime Collection.

### Learning

The number of students/teachers participating in school learning programs is 161% ahead of target, largely due to the strong appeal of the online learning programs, including *The Voyage* game, *Virtual Endeavour* tour and the ABC education collaboration 'HMB *Endeavour's* Voyage of Exploration'. These resources are developed with clear curricular alignment and are therefore popular with teachers and students.

The number of education programs delivered onsite (n=455) is 13.8% ahead of target (n=400) largely due to demand for programs related to the curriculum. The number of onsite student visitors was 20% behind target due to a focus on meeting demand for offsite school programs. However, when offsite participation is factored in, the total number of students participating in education programs was 32% ahead of target.

The smaller number of institutions engaged with the museum on formal learning programs onsite is a result of the trend toward smaller numbers of much larger visitor groups. However, this figure excludes institutions engaged in education programs conducted by our educators offsite.

The number of program packages online at 30 June was 33 – 28% ahead of target, reflecting program alignment with exhibitions. The offer included video, online games, teacher resources, VR walkthroughs and learning material.

Teacher satisfaction is unsurpassed at 100% and 98% of teachers report programs are relevant to the curriculum. These are particularly pleasing results reflecting the outcome of our program review and improvement.

### Partnerships

The museum had 38 formal partnerships with various educational and research institutions this year: 27 in Australia and 11 overseas. Twenty of the partnership agreements related to object loans. The remainder dealt with inbound or outbound exhibitions, maritime archaeology projects, cultural diplomacy projects, education or acquisitions. The museum also had a large number of formal partnerships with commercial and government entities, as well as a diverse range of informal partnerships with educational and research institutions.

### National Maritime Collection

There were 148,480 objects in the National Maritime Collection at 30 June 2019, an increase of 1,126. Objects accessioned to the collection numbered 1,099, against a target of 100. The number of new acquisitions was 133, against a target of 100.

The major acquisitions this year included the Sea Shepherd Delta PU781 RIB (20190115-1), the Bondi Surf Bathers Lifesaving Club murals (20140918-1), a japanned tea tray depicting the death of Captain Cook (20181120-2), a backpack made from a rubber asylum seeker boat (20180802-1), a linocut of Badu Harbour by Joseph Au (20180815-1), folding canoe Mk 1\*\* variant (20180803-1), *Swimming* shark sculpture (20190328-1), a machete and truncheon relating to Operation Jaywick (20181206-1) and service medals, photographs and documents related to Sir Lionel Hooke on SY *Aurora* and the Imperial Trans-Antarctic Expedition (20190218-1).

There were 47 objects approved for deaccession from the collection this year (see page 180). The funds from disposal of these objects will be reinvested in the development of the collection.

The percentage of the collection available to the public (69.36%) is on target (69%) and a little ahead of last year (69.26%). The following table compares the accessibility of the collection across the year:

National Maritime Collection accessibility	Q1	Q2	Q3	Q4
% of collection available to the public	69.74	70.81	69.50	69.36

## Priority Forge a strong financial future

Our vision and goals for the future are bold and ambitious. The long-term success of the museum will depend not only on deploying our creative talent and managing our resources efficiently, but also on effective engagement in entrepreneurial and commercial practices to secure sustainable revenue sources for the museum. We will create meaningful partnerships with supporters and stakeholders to realise our aspirations for growth and exemplary service.

### Criterion

The key measures of performance are:

- self-generated revenue of \$15.4M (including revenue achieved through alternative sources, including sponsorship, grants and philanthropic support)
- percentage of total income that is self-generated annually
- number of museum Members
- number of formal partnerships with government and industry stakeholders within Australia and internationally.

### Criterion source

2018–22 Corporate Plan, p 26

### Results against performance criterion

	2018–19 PBS target \$'000	2018–19 actual \$'000	2017–18 actual \$'000	2016–17 actual \$'000	2015–16 actual \$'000
Total self-generated revenue	15,402	18,948	17,440	17,780	12,429
Grants	1,087	1,704	884	749	653
Donations	535	668	2,114	3,580	164
Sponsorship	1,024	1,902	1,914	1,160	958
Interest	450	898	744	499	484
Admissions	3,525	3,715	3,343	3,072	2,765
Retail	976	1,024	988	950	822
Venue hire	2,099	2,283	1,769	2,000	1,287
Rental	2,563	2,651	2,177	1,861	1,962
Other	3,143	4,103	3,507	3,909	3,334

	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
% self-generated revenue (excluding one-offs)	43%	45%	43.6%	39.2%	36.2%	33.1%

Partnerships with Government and industry stakeholders	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual
Total number of formal initiatives (international)		26	44	62	32
Total number of other initiatives (international)		68	37	41	38
<b>Total</b>	<b>30</b>	<b>94</b>	<b>81</b>	<b>103</b>	<b>69</b>

	2018–19 target	2018–19 actual	2017–18	2016–17	2015–16
Number of Members at 30 June 2019	14,430	15,340	15,896	13,000	12,700

### Methodology

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

Data regarding international partnerships is compiled at the operational level following consultation throughout the organisation. Formal initiatives are those initiatives that involve official representatives (eg Ambassador/politician/leading cultural institution). Other initiatives include exhibition exchanges, visits to and from, participation (speakers, panels etc) in conferences/workshops, consultancies/advice, supply of information/materials to diplomatic missions/residences, collaborative programs, repatriation and loans/exchange of works with overseas collecting institutions. Data is not compiled regarding partnerships with Australian entities. The education and research partnerships reported above (under the priority 'Research, Share Knowledge and Inspire', page 36) are excluded to avoid double counting.

The number of museum Members is the number of Members as at 30 June recorded at the operational level.

### Analysis

Self-generated revenue was \$18.95M, well ahead of target (\$15.4M). Excluding one-off items, adjusted self-generated revenue was \$17.55M, which is \$2.15M ahead of target and over \$1.5M better than last year's adjusted results.

The majority of self-generated revenue lines were ahead of budget and better than last year. Some highlights include:

- admissions revenue was ahead of target, despite the capital works program that affected the museum's main exhibition building, and the periodic absence of *Endeavour* while voyaging
- sponsorship receipts exceeded budget, largely due to the exhibition *James Cameron: Challenging the Deep*
- 30 commercial and government sponsors contributed a total cash and in-kind revenue of \$1,989,892 in the 2019 financial year (compared to 51 sponsors as at 30 June 2018 and 33 at 30 June 2017)
- total donations revenue was slightly higher than budget, with the shortfall in cash donations offset by donations of high-value objects, including site-specific sculptures by artist Wang Luyan and a decommissioned Seahawk helicopter.

The museum's long-term arrangements to accommodate Google and the Australian Maritime College (University of Tasmania) onsite, entered into last year, continued to generate important revenue for museum operations.

The number of partnership initiatives with other countries is significantly ahead of target. The formal initiatives included various ambassadorial and consular engagements, meetings with leading foreign institutions and meetings of the USA Gallery Consultative Committee. The informal initiatives included various international conferences, as well as exhibition and program liaison.

The number of museum Members is ahead of target, which is a good result given that changes arising from the review of the membership program are still being bedded down.

## Priority

### Enhance our organisational excellence

Maximising opportunities and delivering the best possible outcomes require a creative, efficient and progressive organisation. We recruit, develop and empower our people to support our corporate goals and embrace innovation. We aim to be a preferred employer in the museum sector and more widely. We implement our legal and regulatory obligations and manage our financial resources and assets to ensure our organisation maintains its strength and sustainability.

#### Criterion

The key measures of performance are:

- museum staff satisfaction in the APSC State of the Service Survey
- number of adverse audit findings.

#### Criterion source

2018–22 Corporate Plan, p 29

#### Results against performance criterion

	2018–19 target	2018–19 actual	2017–18 actual
Museum staff satisfaction in the APSC State of the Service Survey	>APS average	64%	68%

	2018–19 target	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual
Adverse audit findings	<2 minor matters	0	0	0	2

#### Methodology

The museum encourages APS staff to participate in the Australian Public Service Commission's annual State of the Service Survey. The APSC's report on the response to the question 'Considering everything, I am satisfied with my job' is used for this criterion. This question was also asked last year.

The number of adverse audit findings is as per the Australian National Audit Office (ANAO) closing reports.

#### Analysis

The 2018–19 State of the Service Survey indicates a drop in staff satisfaction compared to last year, principally due to dissatisfaction with remuneration and time pressures due to the ASL cap. While staff satisfaction was 6% behind the APS average of 70%, the total employee engagement score (74%) is 3% higher than the APS average (71%).

There were no adverse audit findings by ANAO in 2018–19. There are no issues outstanding from previous years. The museum's internal audit program has continued to be effective in proactively identifying areas for improvement.

## Delivery against the museum's 'Statement of Intent' for 2018–19

In 2018, the museum provided a 'Statement of Intent' for 2018–19 in response to the Government's 'Statement of Expectations'. The following table summarises progress in delivering the 'Statement of Intent'.

ANMM Intentions	Actions and results
<b>Leadership in collection management, education and public programs</b>	
<p>In 2018–19, ANMM will provide leadership in the delivery of collection management, education and public programs, particularly:</p> <ul style="list-style-type: none"> <li>■ installation of the world's largest exhibition of ghost-net sculptures to highlight themes of ocean conservation and Indigenous maritime heritage</li> <li>■ development of new exhibitions on William Bligh and archaeological discoveries revealing the Japanese pearling industry off the north coast of Australia in the 1930s</li> <li>■ overhaul of the museum's approach to onsite programs with a focus on site activation, including tours of the museum's vessels</li> <li>■ collection digitisation and sustainability</li> <li>■ hosting two major international conferences (MuseumNext – April 2019; Communicating the Arts – November 2019) and sponsoring the International Speakers Symposium at the Australian Wooden Boat Festival in Hobart (February 2019).</li> </ul>	<ul style="list-style-type: none"> <li>■ The museum's installation <i>Au Karem ira Lamar Lu – Ghost nets of the ocean</i> was installed in the foyer ahead of the brand launch late in 2018, with support from multiple donors.</li> <li>■ The exhibition <i>Bligh: Hero or Villain?</i> took an innovative approach to narrative development and interpretation of history by exploring multiple facets of the central character and providing visitors with the evidence to make up their own minds on a historical question.</li> <li>■ Our Site Events and Activation program established a new strategic framework for programming and established new visitor experiences, including an underwater drone program and immersive theatre events.</li> <li>■ Collection development work is on track, with all KPIs around digitisation and collection accession and disposal.</li> <li>■ The MuseumNext conference in April was a great success, and planning for Communicating the Arts and the 2019 Classic &amp; Wooden Boat Festival are both well under way with the events on track for delivery according to schedule.</li> </ul>
<b>Encounters 2020</b>	
<p>In 2018–19, ANMM will continue to work cooperatively with the Department of Communications and the Arts and Portfolio agencies on marking the 250th anniversary of Captain Cook's voyage to Australia, particularly:</p> <ul style="list-style-type: none"> <li>■ planning and consultation for the Encounters 2020 program, including engaging with representatives of Indigenous communities and participation in Portfolio and Interdepartmental committees</li> <li>■ collaborations with the National Library of Australia and National Museum of Australia in 2020</li> <li>■ seeking major sponsors for voyaging HMB <i>Endeavour</i> in 2020</li> <li>■ the charter of HMB <i>Endeavour</i> by the New Zealand Government for commemorations in 2019.</li> </ul>	<ul style="list-style-type: none"> <li>■ A major focus of the year has been planning and consultation for the Encounters 2020 program, including in respect of collaborations with the National Library and the National Museum.</li> <li>■ The museum has been actively cultivating sponsors for the Encounters 2020 program.</li> <li>■ The museum reached agreement with the New Zealand government to charter <i>Endeavour</i> for that country's commemorations in 2019.</li> </ul>
<b>Maritime Heritage Precinct</b>	
<p>In 2018–19, ANMM will continue developing the Maritime Heritage Precinct (MHP) project in conjunction with the NSW Government.</p>	<ul style="list-style-type: none"> <li>■ This year the museum secured \$1.5M from the NSW Government for preliminary works for the Maritime Heritage Precinct.</li> <li>■ All MHP design work was successfully completed and handed over to NSW Roads and Maritime for their public consultation process.</li> </ul>

ANMM Intentions	Actions and results
<b>Growth in self-generated revenue</b>	
<p>In 2018–19, ANMM will build on the success to date in pursuing opportunities for own-source income by a stronger focus in the museum on identifying and implementing alternative revenue, including:</p> <ul style="list-style-type: none"> <li>■ appointment of the museum's first Chief Revenue Officer to increase self-generated revenue</li> <li>■ continue growing cultural tourist visitors to the museum</li> <li>■ implementation of reforms to the museum's membership program</li> <li>■ meeting fundraising targets to support agreed priority projects for the Foundation Board, including voyaging of HMB <i>Endeavour</i> in 2020.</li> </ul>	<ul style="list-style-type: none"> <li>■ The museum's first Chief Revenue Officer was appointed this year.</li> <li>■ The continued focus on international visitors delivered very strong results, with almost 90,000 international visitors onsite.</li> <li>■ The museum's membership program was reviewed, with a new class of membership – the Captain's Circle – introduced, along with a new monthly 'Ocean Talks' program</li> <li>■ We actively sought out potential partners and donors for Encounters 2020 and will continue to cultivate them next year.</li> </ul>
<b>Diversity and inclusion</b>	
<p>In 2018–19, ANMM will contribute to the government's diversity and inclusion objectives, including Closing the Gap, through the museum's programs, processes and Council membership, including:</p> <ul style="list-style-type: none"> <li>■ increasing the number of Indigenous people working at the museum, including at front of house</li> <li>■ continued participation in the Indigenous Australian Government Development Program</li> <li>■ championing the immigration theme in the Australian maritime story</li> <li>■ hosting a Women in Science education forum</li> <li>■ reviewing the museum's Accessibility Plan</li> <li>■ championing investment in the Maritime Museums of Australia Project Support Scheme.</li> </ul>	<ul style="list-style-type: none"> <li>■ The museum's first Reconciliation Action Plan (RAP) was approved.</li> <li>■ One Indigenous employee is part of the Front of House team.</li> <li>■ The museum supported two Indigenous employees to attend and participate in NAIDOC Week at Hyde Park on its behalf.</li> <li>■ Museum employees participated in a range of activities and events to celebrate NAIDOC Week at the museum.</li> <li>■ Significant work was undertaken across several areas of the museum to advance the migration story, including creation of a dedicated webpage that consolidates migration-themed content, a portal for teachers, new education programs, site activation and volunteers and partnerships with Australia's migration and multicultural museums and the broader migration sector.</li> <li>■ The Women in Science Forum was hosted by the museum on 8 March 2019.</li> <li>■ A report was compiled on the achievements of the Maritime Museums of Australia Project Support Scheme.</li> </ul>
<b>Budget repair</b>	
<p>In 2018–19, ANMM will continue to identify and implement operational efficiencies in line with the expectation that all departments and agencies assist the government in achieving budget repair. In particular, the museum will:</p> <ul style="list-style-type: none"> <li>■ actively participate in a review of the museum's capital needs, including opportunities for collaboration with the national cultural institutions</li> <li>■ rationalise the ANMM floating fleet and enhance revenue from the fleet</li> <li>■ complete implementation of a new paint solution for HMAS <i>Vampire</i> to deliver savings in refit costs through reduced frequency of docking</li> <li>■ progress public sector modernisation energy projects as per approved project plan</li> <li>■ identify potential improvements in the museum's ICT systems to improve efficiency.</li> </ul>	<ul style="list-style-type: none"> <li>■ The museum made a comprehensive submission to the department's review of capital needs, including various safety and compliance proposals and renewal of the permanent galleries and enhancing the facilities for Australia's migration story.</li> <li>■ The decession of <i>MB172</i> was progressed, with a sale to occur next year.</li> <li>■ The new paint solution was applied to HMAS <i>Vampire</i>, which is expected to reduce costs of docking.</li> <li>■ Public sector modernisation projects, including solar panels and heating, ventilation and air conditioning (HVAC), were progressed in accordance with approved project plans.</li> <li>■ A review of the museum's ICT systems was undertaken and a number of potential improvements identified, with implementation to occur next year (subject to funding).</li> </ul>

ANMM Intentions	Actions and results
<b>International cultural diplomacy outcomes</b>	
<p>In 2018–19, ANMM will contribute to the government's cultural diplomacy outcomes within existing resources with particular focus on the USA, Singapore, India, Indonesia and Germany. The key initiatives will include:</p> <ul style="list-style-type: none"> <li>■ Singapore – deliver a new co-funded film and virtual reality project around Operation Jaywick; provide a keynote speaker for a major conference</li> <li>■ India – host a major Indian community event at the museum</li> <li>■ Indonesia – renew the memorandum of understanding with ARKENAS (the Indonesian National Centre for Research and Archaeology) to support the protection of HMAS <i>Perth</i>; progress a major Indonesian-themed acquisition for the National Maritime Collection</li> <li>■ Germany – provide a keynote speaker for a major conference</li> <li>■ USA – continue to collaborate with the Rhode Island Maritime Archaeology Project (RIMAP) on the search for the <i>Lord Sandwich</i> (ex-HMB <i>Endeavour</i>); organise and implement a largely self-funded study tour to Australia for up to 10 American high school students as part of the 'War and Peace in the Pacific 75' Program.</li> </ul>	<ul style="list-style-type: none"> <li>■ All the proposed key initiatives were delivered except the major Indian community event at the museum. An offer was made to the community but not accepted.</li> <li>■ The Operation Jaywick film and VR are now on display at the museum, and the National Museum of Singapore, which co-developed and co-funded the works, is planning to incorporate them into their own World War II galleries as they are refurbished later this year.</li> <li>■ A new inspection dive on HMAS <i>Perth</i> was carried out this year, and the grant-funded work with ARKENAS is ongoing.</li> <li>■ The search for HMB <i>Endeavour</i> in Rhode Island is entering an exciting stage, with the wreck identified as the most promising site being scheduled for detailed exploration in September 2019.</li> </ul>
<b>2019 International year of Indigenous languages</b>	
<p>In 2018–19, ANMM will seek opportunities to engage with broader government priorities including the International Year of Indigenous Languages. The key initiatives will include:</p> <ul style="list-style-type: none"> <li>■ new acknowledgements in the museum's foyer in the local Gadigal language</li> <li>■ at least one temporary exhibition with signage in the relevant Indigenous language</li> <li>■ moving towards country-appropriate language in all exhibitions onsite and travelling</li> <li>■ consideration of opportunities for use of Indigenous languages in the museum's Encounters 2020 programs.</li> </ul>	<ul style="list-style-type: none"> <li>■ Digital signage has been put up in the museum foyer displaying acknowledgement of the local custodians, the Gadigal people of the Eora Nation. Use of some local Gadigal language in acknowledgment in consolation with the local Metropolitan Land Council.</li> <li>■ <i>Unbroken lines of resilience: feather, fibre, shells</i> (a temporary exhibition related to the 2018 NAIDOC Week theme, 'Because of her we can') used relevant traditional language for each artist represented in the exhibition.</li> <li>■ The permanent museum exhibition <i>Au Karem ira Lamar Lu – Ghost nets of the ocean</i> includes traditional language from the Erubam people of the Torres Strait Islands.</li> <li>■ <i>Shaped by the Sea</i> and re-development of Navigators Gallery will both include traditional language.</li> <li>■ Current development of Encounters 2020 program will also include traditional language.</li> </ul>



## Analysis of overall performance against purpose

This has been an extraordinarily successful year for the museum in meeting its purpose, with most of the key performance measures met or exceeded.

The National Maritime Collection is growing and public access to the collection is on target. The museum is succeeding in attracting visitors onsite, offsite and online and visitor satisfaction is very high. This year more than 36% of our ticketed visitors were international visitors, which is a very pleasing result.

Under the umbrella of our rebranding, the museum's diverse exhibitions have been central to our success this year. Particularly noteworthy are *James Cameron: Challenging the Deep*, *Gapu Moṅuk Saltwater: Journey to Sea Country*, *Container – the box that changed the world* and *On Sharks & Humanity*. Individually and collectively these exhibitions have had strong visitation and visitor appeal, good curriculum alignment, attractive programming, opportunities for publicity, commercial return, reputational benefit and stakeholder engagement.

This year we broke all records for offsite visitation and about 52% of visitors saw our touring exhibitions. A key contributor was *Voyage to the Deep*, which was developed by the museum in 2016 and, after national touring, was made available overseas.

The museum's contribution to student education reflects high-quality curriculum-aligned programs onsite, offsite and online. Some highlights of the year include our Women in Science event, the Subs in Schools program and *The Voyage* game.

The museum's Indigenous collection continued to grow this year and, after many years of prioritising a respectful and collaborative approach to engagement with community, we finalised our first Reconciliation Action Plan. Our *Gapu Moṅuk Saltwater* exhibition won further awards this year, including the Museums + Heritage Award for International Project of the Year (less than £1M).

As reported last year, the Public Sector Modernisation Fund has enabled various compliance and sustainability works to be completed across the museum while improving visitor amenity. This year's works included the refit of HMAS *Vampire* with a new paint solution which will extend time between dockings, as well as foyer works and energy-saving projects.

This year the museum earned 45% of revenue from own source (excluding one-offs), compared with 43.6% last year, 39.2% in 2016–17 and 36.2% in 2015–16. All revenue lines exceeded targets. The positive impact was partially offset by increased depreciation expenditure and a reduction in venue hire activity, which was affected by onsite construction work occurring during the year.

A stronger focus on enhancing organisational excellence commenced this year, with the most significant achievement being the approval of a People and Culture Strategic Plan and the implementation of many initiatives that sit under it.

Finally, the museum largely delivered on its Statement of Intent for the year.

Going forward, it will be challenging for the museum to maintain growth without supplementation of operational funding. The next year will also be complex as the museum implements Encounters 2020 and several major capital projects which will be of great long-term benefit but have the potential for short-term adverse impact on revenue due to site disruption.



## Annex A

### Framework for measurement of total onsite visitation

Total onsite visitation				
Paid		Unpaid		
<ul style="list-style-type: none"> <li>■ Paid ticketed visitors</li> <li>■ Lighthouse tour visitors</li> <li>■ Members visiting</li> <li>■ Participants in museum events and programs (other than school programs) for which a fee is charged (eg Family Fun Day)</li> <li>■ Participants at events in museum venues (venue hire includes access to museum)</li> </ul>	<b>Ticketed visitation</b>		<ul style="list-style-type: none"> <li>■ Unpaid ticketed visitors</li> <li>■ Visitors to Wharf 7 foyer and tours</li> <li>■ Visitors to free outdoor exhibitions (eg <i>Container</i>)</li> <li>■ Visitors to free events and programs (eg Classic &amp; Wooden Boat Festival, Welcome Wall unveilings)</li> <li>■ People engaging with the outdoor offer</li> <li>■ People viewing the museum's rooftop projections from Pymont Bridge, Cockle Bay and Darling Harbour</li> </ul>	
	<b>Paid ticketed visitors</b>	<b>Unpaid ticketed visitors</b>		
	<ul style="list-style-type: none"> <li>■ Visitors who have purchased a paid ticket (Big Ticket, Special exhibition, 3D theatre)</li> <li>■ Tourism and group booking tickets (except where only visiting galleries)</li> <li>■ First purchase of membership</li> </ul>	<ul style="list-style-type: none"> <li>■ Visitors who have received a free Galleries ticket</li> <li>■ Tourism and group booking tickets for galleries only</li> <li>■ Complimentary tickets</li> </ul>		
		<b>International visitors</b>		
		<ul style="list-style-type: none"> <li>■ Individuals who reside overseas and tourism group bookings (either paid ticketed or unpaid ticketed)</li> </ul>		
<b>Other onsite interactions</b>				
<ul style="list-style-type: none"> <li>■ Students participating in school programs (these are separately reported under the education KPIs)</li> <li>■ People <i>only</i> using the museum's store</li> <li>■ People <i>only</i> using the museum's coffee kiosk or restaurant</li> <li>■ People <i>only</i> using the museum's amenities</li> <li>■ People <i>only</i> requesting information (eg about non-museum matters)</li> </ul>				

## Annex B

### Adjustments and corrections to the results for 2017–18 in the previous Annual Performance Statement

The following corrections are required to the 2017–18 results in the Annual Performance Statement published in the Australian National Maritime Museum's Annual Report for 2017–18. These changes have been incorporated in the 2018–19 Annual Performance Statement, along with any minor or consequential changes.

Page	Correction	Explanation
26	Total offsite visitation should be 1,051,776 (not 1,051,330)	One partner institution provided revised data for visitation to the exhibition <i>The Art of Science: Baudin's voyagers 1800–1804</i> (an additional 446 visitors) after the statement had been compiled.

The World's Biggest Playgroup event on 27 March 2019 attracted some 5,000 visitors to the museum. Image Andrew Frolows/AMNN

# The Dexter Years

## 2010–19

In this report we pay tribute to the achievements of Peter Dexter AM FAICD, who was appointed Chairman of the Australian National Maritime Museum Council on 19 July 2010 and reappointed twice. When his term ended on 17 August 2019, he became the longest-serving chairman in the museum's 28-year history.

As Chairman, Mr Dexter oversaw significant growth and development at the museum. Today, it is one of the country's most visited museums, engaging almost three times as many school students, more than twice as many onsite visitors and almost seven times as many offsite visitors as it did in 2010.

Mr Dexter has worked hard to ensure that targets have been met, high standards maintained and our reach – nationally and internationally – broadened. A key goal has been to ensure long-term sustainability through self-generated income, and this has met with significant success: in 2010/11, the museum generated \$9.96M (or 31.6% of total revenue); by 2018/19, this had increased to \$18.94M (or 45% of total revenue excluding one-offs).

His support was critical to major developments that have transformed the museum's Darling Harbour site over the past decade. These include the \$8.8M upgrade of the eastern side of the main building and improvements to Wharf 7 and the North Annex in 2011; construction of the North Gallery in 2013; the opening of the award-winning *Action Stations* Pavilion in November 2015; and, more recently, the upgrade of the museum's foyer and, in particular, the acquisition and installation of the major sculpture, *Au Karem ira Lamar Lu – Ghost nets of the ocean*.

Mr Dexter has championed the recognition and celebration of Australia's rich and unique Aboriginal and Torres Strait Islander cultures. His support was crucial to the establishment of an Indigenous Programs Unit, which has hosted two national symposia on traditional Aboriginal and Torres Strait Islander watercraft. The unit has also overseen the development of ground-breaking exhibitions, including *East Coast Encounters – Reimagining the 1770 encounter*; *Undiscovered – Photographic works by Michael Cook*; and *Gapu-Moṅuk Saltwater – Journey to Sea Country*, which won several awards.

During Mr Dexter's time as Chairman, the museum won many Australian and international awards, including:

- Silver Medal in the MUSE awards for the media projection *Waves of Migration* (2013)
- Silver in the NSW Tourism Awards Major Tourist Attraction (2016)
- Chicago Athenaeum Museum of Architecture and Design International Architecture Award for *Action Stations* (2017)
- Australian Teachers of Media Award – Best Educational Game for *The Voyage* game (2017); Award of Excellence in the Communicator Awards, The Academy of Interactive and Visual Arts, for *Pompeii Trader* (2018)
- Silver in Pop-up Display, Exhibit and Set Design in the Sydney Design Awards for *Container: the box that changed the world* (2018);
- Winner, Best Scenography, International Design and Communication Awards for *Gapu-Moṅuk Saltwater – Journey to Sea Country* (2018)
- Winner, International Project of the Year (less than £1 million), for *Gapu-Moṅuk Saltwater – Journey to Sea Country* (2019)

Mr Dexter was instrumental in revitalising the Australian National Maritime Museum Foundation in 2015, including the appointment of new directors and the cultivation of major supporters, including Ms Christine Sadler, the museum's first Ambassador (ie, donor of more than \$100,000 cash). Mr Dexter was a director of the Foundation from 2002, including an ex-officio director from July 2010. After Mr Dexter's ex-officio appointment to the Foundation Board lapsed when he ceased to be Chairman of Council, he was reappointed for three years as a director in his own right.

In recognition of his service, Mr Dexter has been made an Honorary Fellow of the museum, the museum's highest level of recognition. He is the third Honorary Fellow, joining RADM Andrew Robertson AO DSC RAN (Rtd) (recognised July 2016) and Mr John Mullen (recognised June 2017).

Retiring museum Chairman Peter Dexter with museum Director Kevin Sumption. Image Andrew Frolows/ANMM

	2010–11	2018–19	Variance 2010–2018
Own source income	\$9.969M	\$18.94M	90% \$8.917M
Percentage self-generated revenue	31.6%	45%	13%
Total visitation	623K	2.11M	238%
Onsite visitation	440K	1.02M	132%
Offsite visitation	162K	1.09M	573%
School visitors	53K	197K	272%
National Maritime Collection	131,485	148,480	16,995
Cultural and heritage assets value	\$65.97M	\$73.8M	11.9% \$7.83M
Collection objects digitised	40.3K	91K	126%



## 2018–19 Exhibitions and attractions

The museum is an exhibition and public programs-focused institution. This year we have presented a diverse range of art and other exhibitions to visitors to our Sydney site.

In September 2018 we installed the dramatic *Au Karem ira Lamar Lu – Ghost nets of the ocean* by Erub Arts in the foyer. This artwork was created by Indigenous artists from Erub Arts, Darnley Island, and non-Indigenous collaborating artists. It shares their concerns for the loss of marine life and environmental damage caused by discarded fishing nets, highlights the irreparable harm that they cause and provokes reflection on how humans are affecting the world's oceans.

In December, the monumental *On Sharks & Humanity* went on display across multiple areas of the museum, both indoors and outdoors.

To commemorate Operation Jaywick as part of our USA Programs, we created a suite of exhibits to accompany the renovation of MV *Krait*, including a new immersive film for the *Action Stations* cinema, the exhibition *Dark Victory – Operation Jaywick: Singapore 1943*, a virtual reality experience and a diorama of the night of the attack.

Celebrating NAIDOC 2018 and its theme 'Because of her, we can!', we installed the exhibition *Unbroken lines of resilience: feathers, fibre, shells*. This exhibition was followed by *The Daring Ship*, which commemorated the 55th anniversary of the loss of HMAS *Voyager*. Museum volunteers who survived the disaster consulted on this poignant exhibit.

*Gapu-Monuk Saltwater – Journey to Sea Country* won International Project of the Year with a budget of less than £1M at the Museums + Heritage Awards in London – one of the most prestigious international museum awards in the world. The museum thanks the Yolŋu people of North East Arnhem Land for allowing us to host their stories, inspired by the leadership of traditional Yolŋu custodian Djambawa Marawili AM.

To commemorate ANZAC Day 2019 in New York, the USA Programs section developed a suite of large wall graphics depicting operations and battles from 1917 to the present day involving the US and Royal Australian navies. These panels were displayed at the American Australian Association commemoration event at Cipriani, New York.

As part of the 'War and Peace in the Pacific 75' International Learning Program, the students involved, from Australia, Japan and the USA, researched the home front in their respective countries. Areas of research included censorship, air raids, the role of women, education, internment camps, rationing and dealing with loss, as well as daily life during wartime. The students' research was developed into a travelling exhibition that will tour the three countries over the next year. For more information, see pages 80–81.

# exhibitions

The museum's diverse exhibitions have been central our success this year, in particular *On Sharks & Humanity* and *Gapu-Monuk Saltwater – Journey to Sea Country*

*Don't Copy II* by Li Jlawei, from *On Sharks & Humanity*. Image Samuel Carslake



#### **Adrift: journey of a plankton**

This small graphic installation was part of the Adrift project ([www.adrift-project.com](http://www.adrift-project.com)), which encourages citizen scientists to map where marine microbes experience the largest variation in their environment. *Adrift* is a collaborative project developed by the University of Technology Sydney's Climate Change Cluster (C3), Faculty of Science and Data Poetics, Faculty of Design, Architecture and Building together with the Centre for Science Communication at the University of Otago, New Zealand.

South Gallery, 19 August–7 October 2018

#### **Anzacs in Greece: Then and Now – photographic exhibition by Cheryl Ward**

This series of ten composite photographs reflected on the Greek campaign and the Battle of Crete, fought by Anzacs during World War II. Using period photographs overlaying her own images, artist Cheryl Ward turned back the clock 75 years, returning Anzacs to the Acropolis and German paratroopers to the skies of Crete.

The Lookout, 18 April 2016–21 September 2018

#### **Aquatic Imaginarium**

Indoor play and discovery space where children encountered a wonderland of giant inflatables, evocative sensory installations, object storytelling and hands-on art-making activities.

North Gallery, 26 December 2018–2 February 2019

#### **The Beast**

The ocean is home to myriad predators of all shapes and sizes, but nothing poses a greater threat to our environment than single-use plastics. To bring to life this frightening fact, HP Australia created *The Beast*. Made from 2,400 recycled plastic bottles, it weighed 200 kilograms and towered almost four metres high.

Museum forecourt, 15 October–2 November 2018

*Aquatic Imaginarium.*  
Image Geoff Magee

This year's offer included exhibitions on art, natural history, naval history, Indigenous art and culture and environmental issues

#### **Clash of the Carriers: The Battle of the Coral Sea**

This film and pop-up banner display told the story of three navies, four aircraft carriers, 255 aircraft and 76 ships in a four-day battle that changed naval warfare forever.

*Action Stations*, from 6 May 2017 (ongoing)

#### **Container: the box that changed the world**

The museum's first-ever outdoor exhibition was dedicated entirely to the history and impact of the humble shipping container. Housed in six specially adapted shipping containers, the exhibition went beyond the corrugated steel to reveal the fascinating story of this revolutionary maritime invention.

Museum entrance and Wharf 7 forecourt, 25 October 2017–1 October 2018



### **The Daring Ship**

Marking the 55th anniversary of the loss of the Daring class destroyer HMAS *Voyager* and 82 of those aboard in a collision with the aircraft carrier HMAS *Melbourne* on the night of 10 February 1964.

Tasman Light Gallery,  
8 February–23 June 2019

### **Dark Victory: Operation Jaywick**

To commemorate the 75th anniversary of Operation Jaywick, the museum collaborated with the National Museum of Singapore to produce a wide-screen film about this daring commando raid and a virtual reality experience that will take people 'on board' the historic MV *Krait*.

*Action Stations*, from  
27 September 2018

### **Gapu-Moṇuk Saltwater – Journey to Sea Country**

This exhibition told the powerful story of the Yolṅu people of north-east Arnhem Land, their fight for recognition of Indigenous sea rights and the Blue Mud Bay legal case.

Tall Gallery, 8 November 2017–  
17 February 2019

### **The home front: World War II**

In 2018, secondary students participating in the museum's 'War and Peace in the Pacific 75' program investigated the home front, examining how civilians lived in a world at war and contributed to the war effort. Each school's research was compiled to form a banner exhibition that was shown at the museum, then will travel in Australia and to the USA and Japan.

Terrace Room, November 2018

### **James Cameron – Challenging the Deep**

A major new immersive exhibition that traced Cameron's lifelong pursuit of and achievements in deep-ocean science, technology and exploration, including his record-breaking dives in *DEEPSEA CHALLENGER*, the submersible vessel he designed and that was built in Sydney.

North Gallery, 29 May 2018–  
5 May 2019

### **On Sharks & Humanity**

A thought-provoking contemporary art exhibition about shark protection that showcased work from some of China's leading contemporary artists alongside that of artists from Germany, Singapore and the United States. It draws attention to threats to shark populations and is informed by the work of international NGO WildAid.

Museum wharves, South Gallery  
and Lower Gallery, 1 November  
2018–2 June 2019

### **Out of Hawaii – surfing goes global**

In 1961 a group of 20 Australian surfers flocked to Hawaii for its huge waves and the famed Makaha surfing contest. Among them was a young Bernard 'Midget' Farrelly.

Tall Gallery, from 14 June 2017  
(ongoing)

*above* The launching of HMAS *Voyager* on 1 March 1952. Image courtesy Royal Australian Navy

*right* *Red*, Liu Zining, 2018. Image Andrew Frolows

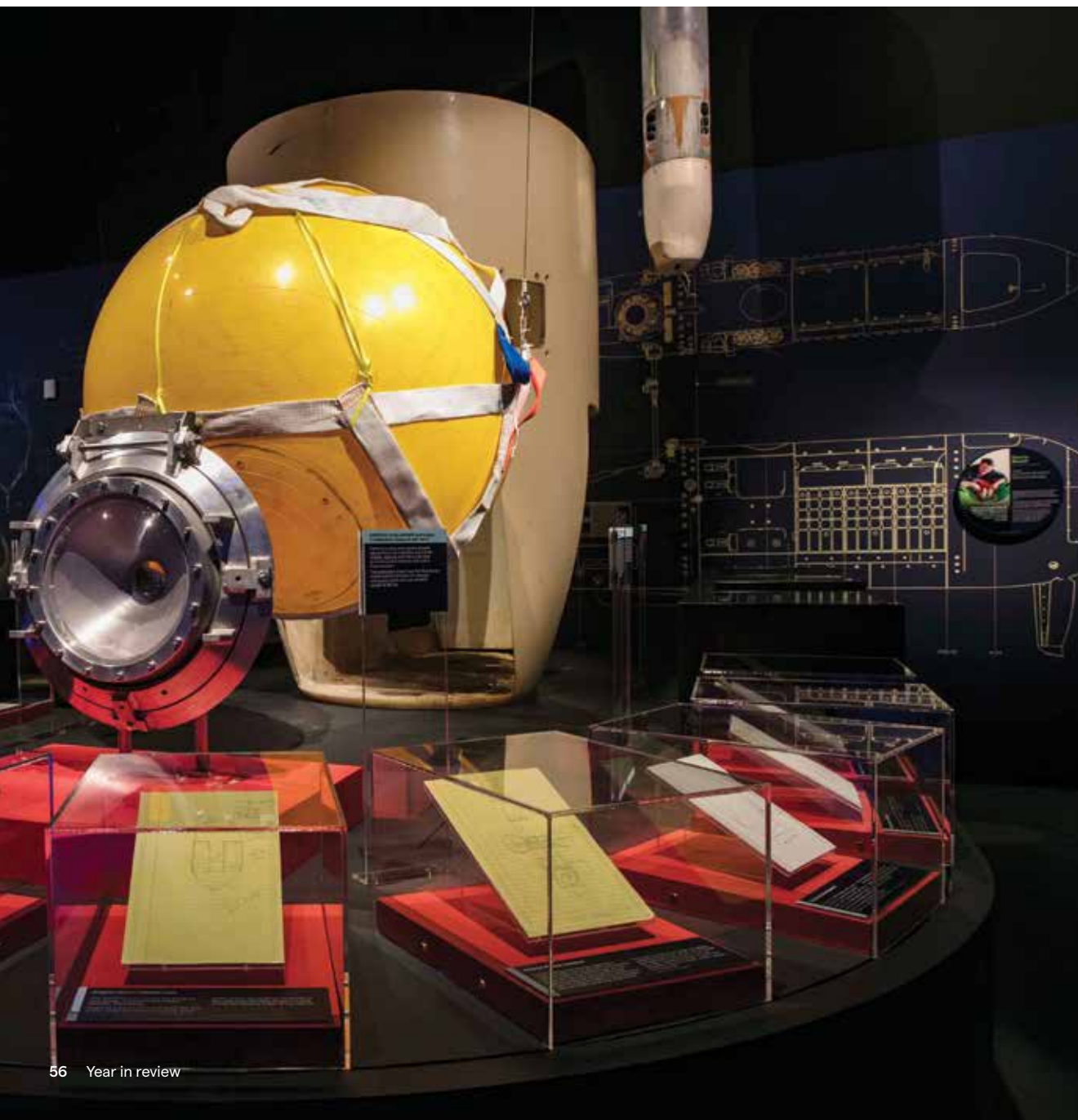
'The shark exhibition opened our eyes to how prejudiced we were, how little our opinion was evidence-based, regarding these beautiful creatures. Thought-provoking and also sad.'

Irvine, United Kingdom, on TripAdvisor



right *Mister Whiskers* by Valter Bernardeschi, from *Wildlife Photographer of the Year 54*. Image © Valter Bernardeschi/Wildlife Photographer of the Year

below *James Cameron: Challenging the Deep*. Image Andrew Frolows/ANMM



#### **Remembering *Skaubryn***

The Norwegian liner *Skaubryn* was the only vessel lost at sea during the era of post-war migration to Australia, when it caught fire and sank in the Indian Ocean in 1958. On the 60th anniversary of the *Skaubryn* disaster, this small photographic display captured the dramatic fire and rescue.

Tasman Light Gallery and South Gallery, 27 March–31 October 2018

#### **RSV *Nuyina* LEGO model**

A LEGO model of Australia's new icebreaker, RSV *Nuyina*, which will make its maiden voyage to Antarctica in 2020–21.

Foyer and South Gallery, 11 April–2 August 2019

#### ***SubAcqueous***

Film installation curated by Dr Caitilin de Bérigny and made by Colombian artist Sylvana Alferez and 16 students from the Bachelor of Design Computing at Sydney University. The films featured interviews by leading environmentalists, scientists and academics working to help preserve our oceans.

Theatrette, 7 March–6 April 2019

#### ***Unbroken lines of resilience: feathers, fibres, shells***

The 2018 NAIDOC Week theme, 'Because of her, we can!', celebrates the invaluable contributions that Aboriginal and Torres Strait Islander women have made – and continue to make – to our communities, families and nation. Their contribution is reflected in this exhibition.

Tasman Light Gallery, 8 July 2018–30 Jan 2019

#### ***Wildlife Photographer of the Year 53 (2017)***

On loan from the Natural History Museum in London, this world-renowned exhibition showcased 100 awe-inspiring photographs. Images are chosen for their artistic composition, technical innovation and truthful interpretation of the natural world.

Tall Gallery, 13 April–14 October 2018

#### ***Wildlife Photographer of the Year 54 (2018)***

An exhibition of the winning images, selected by an international jury. On loan from the Natural History Museum, London.

North Gallery, 7 March–25 August 2019

#### ***Women of the River Country***

The stories of 19 women from the mid-1800s to the present day, all of whom have connections to the magnificent riverscape of the Murray Darling Basin – home to Australia's three longest rivers, the Murray, Darling and Murrumbidgee. Developed by the volunteers and staff of the Mannum Dock Museum, SA.

Wharf 7 foyer and Vaughan Evans Library, 20 June–16 April 2019

## 2018–19 Touring exhibitions

The museum toured our diverse range of object, interactive and banner exhibits to 82 venues and reached more than 1.15M visitors in Australia and overseas this year. This reporting period was a year of transition for exhibitions, with long-running exhibition tours concluding and work commencing on the development of *Sea Monsters – Prehistoric ocean predators*, a future touring exhibition.

*The Art of Science: Baudin's voyagers 1800–1804* closed this year, having been on tour since 2016. The exhibition travelled to the Australian Capital Territory, New South Wales, South Australia, Tasmania and Western Australia. Total visitation was 152,470. *War at Sea: the Navy in World War I* ended its four-year tour at the Queensland Maritime Museum in Brisbane soon after Remembrance Day, attracting 7,840 visitors between July and early November 2018. Since 2015 the exhibition has toured to Newcastle, Wagga Wagga, Fremantle, Geraldton, Albany, Geelong, Hobart, Jervis Bay and Brisbane. *Undiscovered: Photographic Works by Michael Cook* attracted nearly 17,000 visitors at the Western Plains Cultural Centre in Dubbo, NSW.

Our outdoor exhibition *Container: The box that changed the world* commenced its tour in Wollongong and attracted more than 41,000 visitors over the busy summer period. The exhibition then headed inland to Wagga Wagga and Narrabri. Touring this exhibition has been a learning experience for museum staff and those at host venues. We worked with council staff at each location to identify a suitable location for the six shipping containers that house the exhibition. The criteria included flat, level ground clear of trees and street furniture, bathed in sunlight and likely to attract significant numbers of passing pedestrians who would be enticed to enter the exhibition and learn fascinating facts about international container shipping.

We leased our interactive exhibition *Voyage to the Deep* to Flying Fish, an industry-leading exhibition management team that specialises in touring exhibitions worldwide. Leasing the exhibition enables the museum to capitalise on the intellectual property that it has developed, generate revenue and most importantly share our work with an international audience. The exhibition attracted a phenomenal 270,000 visitors in a 10-day period in April, when it was displayed at the Sharjah Children's Book Fair in the United Arab Emirates. We took a different approach with *Horrible Histories® Pirates – the exhibition*, which we sold to the Royal Naval Museum in Portsmouth, UK. Two of our team travelled to Portsmouth to install the exhibition.

In June 2019 key members of the exhibition team travelled to Otago Museum in Dunedin, New Zealand, to begin installing the exhibition *James Cameron: Challenging the Deep*. Exhibition staff have worked with marketing and digital teams to design and produce new promotional and marketing material to promote our touring exhibitions to potential host venues.

'Today I visited the fascinating *Container* exhibit ... Well worth a look!'

Mark Coulton MP, 13 August 2018, on Facebook

### *The Art of Science: Baudin's voyagers 1800–1804*

Western Australian Maritime Museum, 12 September–12 February 2019

### *Container: the box that changed the world*

Wollongong Council, 20 October 2018–20 January 2019  
Wagga Wagga Council, 2 February–5 May 2019  
Narrabri Council, 18 May–29 July 2019

### *HMAS AE1 revealed*

Curtin University, 21 October–2 December 2018 and 10 January–10 March 2019

### *Horrible Histories® Pirates – the exhibition*

Western Australian Maritime Museum, 24 March–12 August 2018

### *Kay Cottee, Solo: endurance and the sea*

Jervis Bay, December 2018–May 2019

Students from Lake Albert Primary School visiting *Container: the box that changed the world* at Wagga Wagga, March 2019. Image Luke Grealy, Museum of the Riverina Wagga Wagga



*Undiscovered #9* (detail),  
Michael Cook, 2010.  
ANMM Collection 00054255

The national tour of our  
exhibition *Undiscovered*  
– *Photographic works by*  
*Michael Cook* concluded  
this year, having attracted  
more than 95,000 visitors

#### *Little shipmates*

Lake Macquarie Art Gallery,  
6 April–5 July 2019

#### *Undiscovered: Photographic works by Michael Cook*

Western Plains Cultural Centre,  
Dubbo, 18 August–28 October 2018

#### *Voyage to the Deep*

Newcastle Museum, 7 July–  
21 October 2018

#### *War at Sea: The Navy in WWI*

Queensland Maritime Museum,  
Brisbane, 30 June–12 November  
2018

#### International venues

#### *Escape from Pompeii: the untold Roman rescue in conjunction with Expona*

Musée de la Romanité, Nîmes,  
France, 6 April–6 October 2019

#### *Horrible Histories® Pirates – the exhibition*

Royal Navy Museum, Portsmouth,  
UK, 12 April–30 June 2018

#### *Voyage to the Deep*

Sharjah Children's Reading Festival,  
Sharjah, UAE, 17–28 April 2019

#### Banner exhibitions

The museum has continued to tour banner exhibitions, enabling us to share the maritime story with Australians visiting local libraries, trade shows, historical societies, naval bases and clubs throughout the nation. Select exhibits have also been displayed at museums and community clubs overseas. *Guardians of Sunda Strait*, which toured the USA, was the most popular banner display, with more than 195,000 visitors. The panel display *Submerged: Stories of Australia's shipwrecks*, developed with members of the Australian Maritime Museums Council, was seen by 99,654 people in six states this year, and *Shackleton: Escape from Antarctica* continued to tour throughout Australia, attracting 47,492 visitors.

#### *About the Australian National Maritime Museum*

3 venues in Australia

#### *The Australian and US Defence Relationship*

1 venue in the USA

#### *Clash of the Carriers/the Battle of the Coral Sea* (banner display and film)

3 venues in Australia and 4 in the USA

#### *Dark Victory – Operation Jaywick* (banner display and virtual reality experience)

7 venues in Australia

#### *Guardians of Sunda Strait* (banner display and film)

7 venues in Australia and 5 in the USA

#### *Nawi Indigenous Watercraft*

4 venues in Australia

#### *Shackleton: Escape from Antarctica*

15 venues in Australia

#### *Submerged: Stories of Australia's Shipwrecks*

45 venues in Australia

#### *War and Peace in the Pacific*

6 venues in Australia





## 2018–19 Interactives and multimedia

The development and projection of innovative digital artworks, whether on the museum's rooftop or as part of exhibitions, is one of the museum's strengths.

*On Sharks & Humanity* rooftop projection. Image Parkview Arts Action and Destination NSW

### Rooftop projections

#### *Centenary of the signing of the Armistice of Mudros*

Commemorating 100 years since the signing of the treaty that marked the end of Ottoman participation in World War I.  
30 October 2018

#### *On Sharks & Humanity*

A visually stunning, thought-provoking film to complement the exhibition.

10–13 December 2018,  
2–3 and 9–10 February,  
24 May–15 June 2019

#### *Threads of Migration*

Designed by The Electric Canvas, *Threads of Migration* took inspiration from the patterns and textures of the museum's textile collection to illuminate the museum's rooftop with a rich patchwork of immigrant stories.  
26 January–8 February 2019

#### *Remembering Mabo*

This projection shared the story of the landmark 1992 case for native title in Australia known as *Mabo v Queensland (No 2)*. Eddie Mabo, a Torres Strait Islander, was the lead plaintiff in the case, which challenged the notion of *terra nullius* in the High Court and led to the passing of the Native Title Act.  
27 May–3 June 2019





#### Videos

##### *Dark Victory: Operation Jaywick – Singapore 1943*

Eight-minute, multi-channel sound, triple-screen video documentary commemorating the 75th anniversary of Operation Jaywick and its impact on the citizens of Singapore. Shown daily in *Action Stations*. Single-screen version showing in the *Dark Victory* travelling exhibition and to be screened in the Singapore History Gallery of the National Museum of Singapore. Co-produced with the National Museum of Singapore in association with the Australian War Memorial with Department of Veteran Affairs funding

##### *Pioneer / Innovator / Catalyst / Explorer*

Four large-screen multi-channel sound documentary films about James Cameron's innovation in underwater technologies and ocean exploration. Produced in association with Avatar Alliance Foundation

#### Interactives

##### *Bismarck / Titanic / DEEPSEA CHALLENGER*

Developed for *James Cameron: Challenging the Deep*, this multi-media touch-screen interactive enables visitors to re-create and investigate the sinkings of battleship *Bismarck* and RMS *Titanic*, and to dismantle and analyse the components and features of the *DEEPSEA CHALLENGER*

#### Virtual reality

##### *Dark Victory: Operation Jaywick – Singapore 1943 VR*

Six-minute virtual tour of MV *Krait* on the water and a re-creation of Operation Jaywick in Singapore for Oculus-Go headset. Available in *Action Stations* and the *Dark Victory* travelling exhibition and to be included in the redevelopment of the National Museum of Singapore. Co-produced with the National Museum of Singapore in association with the Australian War Memorial with Department of Veteran Affairs funding

Stills from *Dark Victory: Operation Jaywick – Singapore 1943*. ANMM image

## 2018–19 Strategic priorities

The strategic transformation of the museum's approach to exhibitions and programs over the last few years is delivering growth in audiences, as well as critical acclaim. Total visitation to the museum, onsite and offsite, was 2.1 million in 2018–19 – 26% ahead of target.

Part of *Au Karem ira Lamar Lu* – *Ghost nets of the ocean* made by Marion Gaemers. Purchased by the Australian National Maritime Museum Foundation with the assistance of Peter Dexter AM. Image Andrew Frolows/ANMM

## Our vision

To be a world leader in maritime heritage – engaging communities and increasing their appreciation of the importance of the oceans, seas and rivers to our past, present and future.

# vision

## Our mission

As the national maritime museum, our mission is to lead the promotion and conservation of Australia's maritime heritage and culture through:

- Developing and sharing our collections, knowledge and expertise;
- Motivating learning through research, educational programs and products;
- Supporting community participation to retain our maritime heritage; and
- Exploring contemporary issues of public interest and maritime relevance.

## Our priorities

Since its establishment in 1991, the museum has been a leader in the preservation, promotion and sharing of Australia's maritime heritage. The museum has set seven priorities in its corporate plan for 2018–22 to build upon this proud history and to guide the museum's path and programs towards a longer-term future:

### Priority 1

Share the national maritime story across Australia

### Priority 2

A world-class, compelling museum precinct

### Priority 3

Must-visit exhibitions, attractions, programs and events

### Priority 4

Support and promote Indigenous maritime heritage

### Priority 5

Research, share knowledge and inspire

### Priority 6

Forge a strong financial future

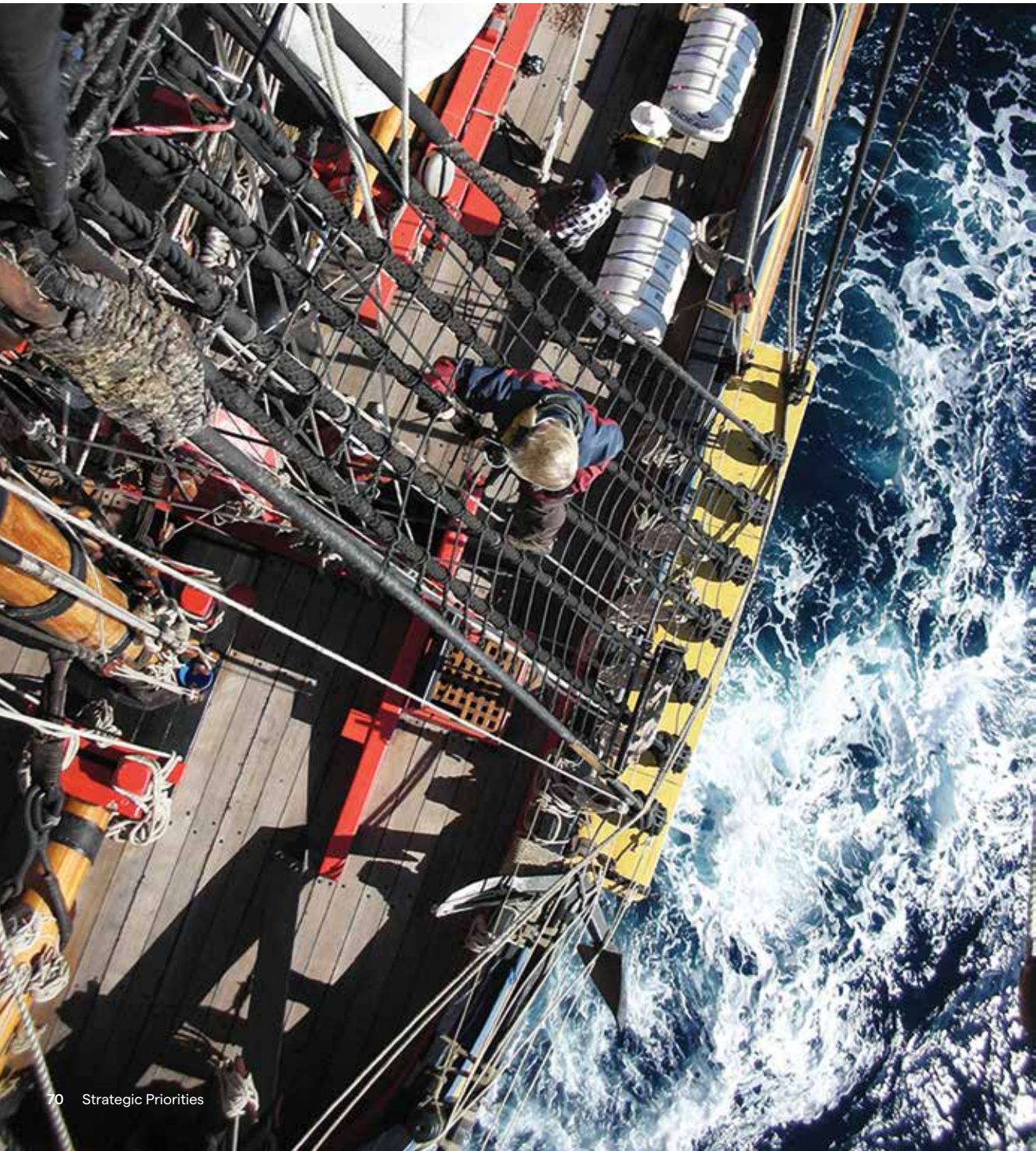
### Priority 7

Enhance our organisational excellence

On the following pages we present examples of how the museum met each of its priorities during this reporting period.

Children examine natural history specimens from the Cabinet of Curiosities, a regular feature for younger visitors. Image James Horan Photography

The *Endeavour* replica attended the 2019 Australian Wooden Boat Festival in Hobart, with all available berths for both legs of the voyage sold. ANMM image



## Priority 1 Share the national maritime story across Australia

### Example Australian Wooden Boat Festival

The 2019 Australian Wooden Boat Festival, held in Hobart from 8–11 February, attracted more than 200,000 visitors over four days.

The museum sailed the *Endeavour* replica to Hobart for the festival, at which more than 2,700 festival-goers paid to go aboard. All available berths for both legs of the voyage were sold.

The museum also sponsored the festival's International Wooden Boat Symposium, at which 2,400 people attended free presentations by speakers including the museum's Emily Jateff, David Payne and John Dikkenberg. The museum also contributed three banner exhibitions, which were displayed in the foyer of the venue during the symposium.

As well as fulfilling outreach goals, attendance at the festival and symposium enabled the museum to promote its 2020 Classic & Wooden Boat Festival and *Endeavour* voyaging opportunities in 2020 to a targeted market.

**The *Endeavour* replica sailed to Hobart for the Australian Wooden Boat Festival in February 2019, at which more than 2,700 festival-goers paid to go aboard**

### Achievements

- **Attended** Australian Wooden Boat Festival with *Endeavour* replica
- **Toured** our travelling exhibitions to 82 venues and reached more than 1.09 million visitors nationally and overseas
- **Completed** the national tour of *The Art of Science: Baudin's Voyagers 1800–1804* (to NSW, TAS, WA, SA, ACT) with total visitation exceeding 150,000
- **Exhibited** *Undiscovered – Photographic works by Michael Cook* at the Western Plains Cultural Centre, Dubbo, attracting nearly 17,000 visitors and bringing total visitation for the tour to date to 95,633
- **Showed** *Container: the box that changed the world* in Wollongong, attracting more than 41,000 visitors and bringing total visitation for the tour to date to 62,082
- **Toured** *Submerged: Stories of Australia's shipwrecks* to 45 venues in six states, attracting almost 100,000 visitors
- **Completed** the four-year national tour of *War at Sea: The Navy in WWI*, bringing total visitation to 115,722
- **Leased** our interactive exhibition *Voyage to the Deep* to an industry-leading international exhibition management team
- **Attracted** a phenomenal 270,000 visitors to *Voyage to the Deep* over ten days in April, when it was displayed at the Sharjah Children's Book Fair in the United Arab Emirates
- **Welcomed** announcement by the government of the 2020 circumnavigation by the *Endeavour* replica
- **Sailed** *Endeavour* to Noumea, New Caledonia. Both legs of the journey were fully subscribed and more than 4,000 people visited the ship while it was in port.

## Priority 2

### A world-class, compelling museum precinct

#### Example 1 Refurbishment of the museum foyer

One of the strategies to create a world-class, compelling museum precinct is to improve our visitor facilities and amenities to ensure that they are accessible, comfortable and safe. During February and March, when visitor numbers are traditionally at their lowest, the museum refurbished its foyer, theatre and family amenities, and installed a lift. The foyer space is now modern and clean, and effectively aligns with our brand. New digital signage allows for easier modification of the display and presents a professional and dynamic view of ticket options, special events and tours.

The foyer refurbishment also complements the ghost net installation to full advantage, creating an impact on the visitor from the moment they enter, and linking the indoor and outdoor spaces, drawing the visitor's eye through to the museum's waterside attractions.

Key features of the update include a new lift and refurbished bathrooms and family room facilities, improved accessibility and statutory compliance.

#### Example 2 Other capital works

During this reporting period the museum also undertook two other major projects under the Public Service Modernisation Fund, both directed at statutory compliance and financial sustainability. The museum refitted HMAS *Vampire* and applied a long-life paint solution to extend time between dockings. This will reduce both maintenance costs and the amount of time the ship is unavailable to visitors. We also installed a 235kW system of lightweight solar panels on the roof of the Wharf 7 building to reduce long-term power costs and to increase environmental sustainability, and updated our electrical switchboard for compliance and safety.

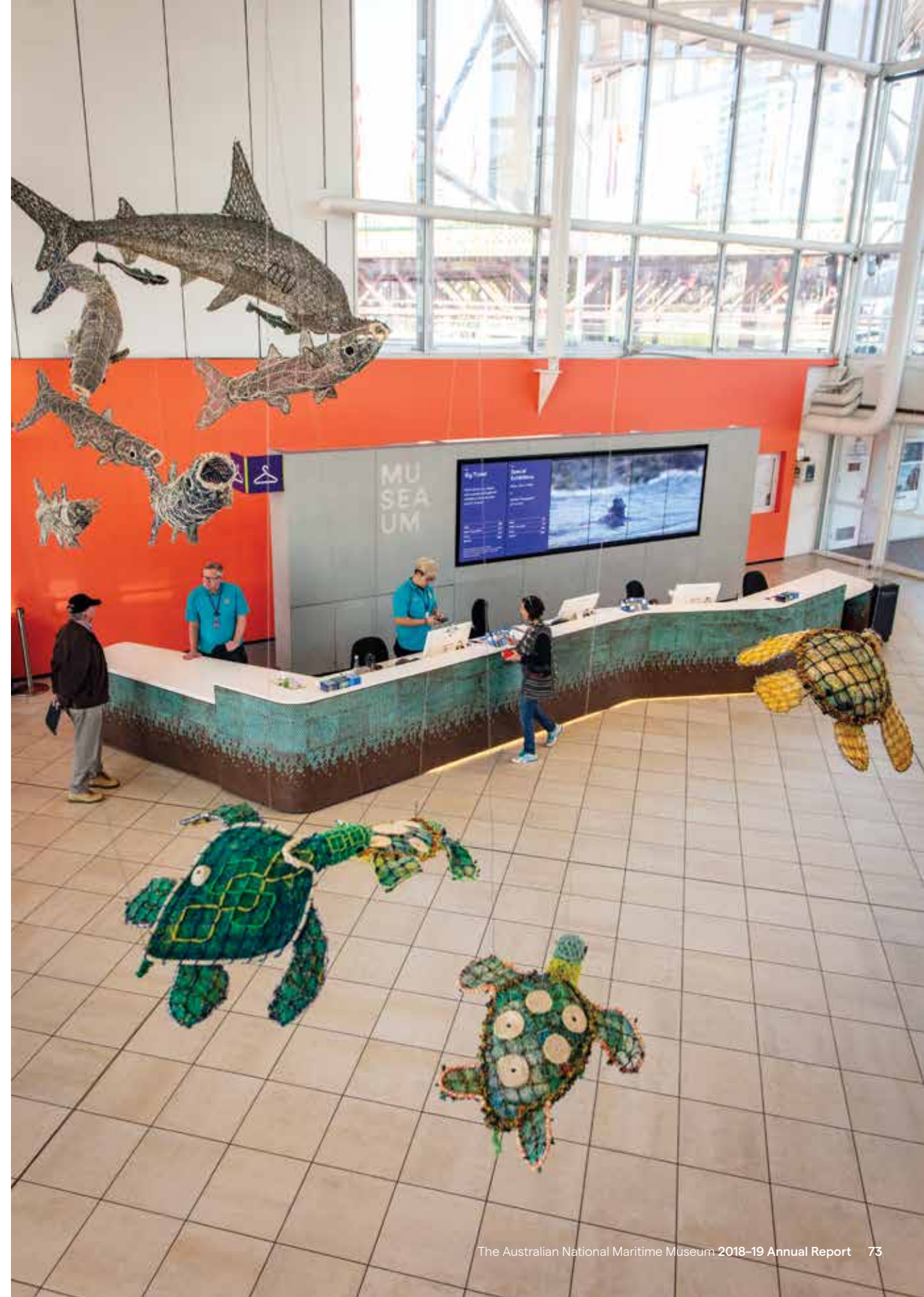
We invested in restoring and upgrading *Endeavour* to ready it for voyaging ahead of the circumnavigation in 2020.

#### Achievements

- Modernised the museum's foyer and other public areas
- Refitted HMAS *Vampire* and applied a long-life paint solution
- Installed solar panels on the Wharf 7 building's roof
- Restored and upgraded *Endeavour* in preparation for voyages in 2020.

Key features of the recent update to the museum include a new lift and refurbished bathrooms and family room facilities, improved accessibility and statutory compliance

Refurbishments to the foyer included a lift, new digital signage and the installation of ghost net artworks. Image Andrew Frolow/ANMM



## Priority 3

### Must-visit exhibitions, attractions, programs and events

#### Example MV *Krait*

A special memorial service to mark the 75th anniversary of Operation Jaywick – Australia’s most daring and successful World War II special operation – was held at the museum on 26 September 2018. The service was followed by the first screening of the museum’s new short film *Dark Victory – Operation Jaywick: Singapore 1943*, produced in collaboration with the National Museum of Singapore with the support of the Australian War Memorial and a grant from Saluting their Service. The six-minute film combines archival footage, computer CGI and historic news reports to tell the story of *Krait* and the men of Operation Jaywick and also brave Singaporeans such as Mrs Elizabeth Choy, who were caught up in arrests made by Japanese secret police following the raid. A version of the film will also be featured at the National Museum of Singapore in 2019.

A diorama of the night of the commando raid has been installed in the museum’s *Action Stations* pavilion along with a small exhibition which highlights key moments of the operation. The film and exhibition are part of the museum’s ongoing ‘War and Peace in the Pacific 75’ program.

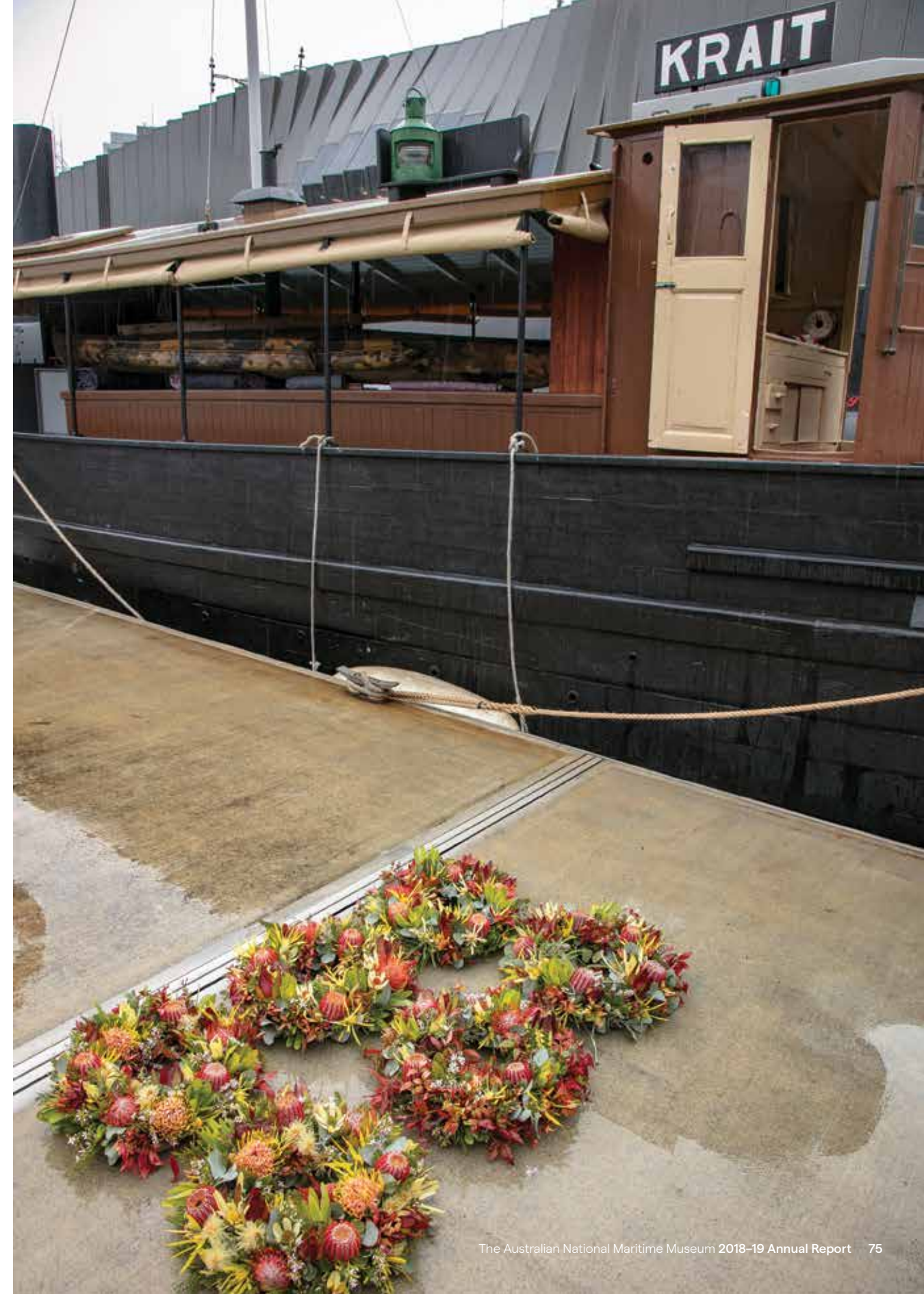
Under the guidance of Curator of Historic Vessels David Payne and Jaywick veteran Moss Berryman, the museum Fleet’s team of shipwrights brought *Krait* back to its 1943 operational configuration. This included installing new internal bulkheads, cabin details, radio equipment, long-range fuel and water tanks, the galley and the rear awning. This is the most significant restoration since *Krait* returned to Australia in 1964.

The restoration of MV *Krait* was funded by donations from Army (\$500,000), the Australian War Memorial (\$250,000) and the museum and its Foundation, including a major donation by Mr Michael Chaney AO.

#### Achievements

- Restored MV *Krait*
- Established a new museum team, Site Events and Activation (SEA), to attract new audiences, especially during non-peak times
- Opened indoor–outdoor exhibition *On Sharks & Humanity*, the first major offer under the museum’s rebranding
- Installed ghost net artworks in the museum foyer
- Showed *Threads of Migration* projection on the museum’s rooftop
- Programmed events for National Migration Week, including tapestry workshop, Human Rights Trail tours and screening of *Boundless Plains*, a film produced by the Islamic Museum of Australia
- Programmed events for Lunar New Year, including *On Sharks & Humanity* rooftop projection and Chinese-themed launch, and Mandarin language tours
- Introduced inclusion programs for people with disabilities and differences, including:
  - a sponsored disability outreach program supported by the St George Foundation, designed to give students with a range of disabilities an experiential learning program that they are not able to access on site. Visits to schools across Sydney occurred during July and August 2018
  - ‘Sensory Friendly Sundays’, designed for people with a variety of sensory differences, during which the museum galleries open early for a quieter experience and are modified to suit people on the autism spectrum and with a range of differing abilities.

Commemorative event on 26 September 2019 marking the 75th anniversary of Operation Jaywick and MV *Krait*’s role in it. Since 2014 the museum and the Australian War Memorial have worked to restore the vessel to its 1943 configuration. Image Andrew Frolows/ANMM





## Priority 4 Support and promote Indigenous maritime heritage

### Example Completed the museum's first Reconciliation Action Plan

The museum's first Reconciliation Action Plan (RAP) was launched on 6 March 2019 by Chairman Peter Dexter and historian and Aboriginal and Torres Strait Islander leader Dr Jackie Huggins AM FAHA.

The two-year strategic plan formalises the museum's commitment to advancing reconciliation and builds on the museum's past achievements to deliver on its vision for reconciliation:<sup>3</sup>

*A nation which understands, values and has deep respect for Aboriginal and Torres Strait Islander peoples and, especially, their maritime heritages and cultures. We aspire to be an employer of choice and preferred business partner of Aboriginal and Torres Strait Islander peoples.*

Karen Mundine, CEO of Reconciliation Australia, defined the museum's potential impact:<sup>4</sup>

*... the Australian National Maritime Museum will develop its approach to driving reconciliation through its business activities, services and programs, and develop mutually beneficial relationships with Aboriginal and Torres Strait Islander stakeholders.*

The RAP covers 16 actions in four categories: Relationships; Respect; Opportunities and Governance; and Tracking and Reporting. It strengthens the museum's commitments to Indigenous maritime heritage, as shown by our collection, which has been enriched by a high number of Aboriginal and Torres Strait Islander artworks and cultural objects. It also enhances our narrative sharing by working with strategic partners and through grass-roots community development and procurement from Aboriginal or Torres Strait Islander communities and businesses.

Museum staff were invited on a Tribal Warrior Association cultural harbour cruise on *Mari Nawi* as part of activities for Reconciliation Week 2019. During the cruise, which travelled to Clark Island (Be-lang-le-wool) in Sydney Harbour, the Aboriginal crew shared their stories and culture. Image Andrew Frolows/ANMM

The museum proudly flies the Blue Mud Bay flag – powerful recognition that Aboriginal and Torres Strait Islander peoples have rights over water in the intertidal areas.

The museum is investing in enhancing the quality of information about community and language in our collection during the 2019 Year of Indigenous Languages, and has created an Indigenous Advisory Committee under the museum's new RAP to assist the Council.

The museum looks forward to providing a strong platform for Aboriginal and Torres Strait Islander voices to increasingly influence the national dialogue.

### Achievements

- Completed the museum's first Reconciliation Action Plan
- Marked the 2019 Year of Indigenous Languages by featuring Yolŋu in *Gapu-Moŋuk Saltwater – Journey to Sea Country*, Erub in the ghost nets installation in the foyer and relevant languages in works from around Australia featured in the NAIDOC Week display 'Because of her, we can!'. Harbour tours, piloted in collaboration with Tribal Warrior, feature traditional language descriptions of places, flora and fauna, and outreach materials developed on traditional watercraft include the language used to name and describe them
- Won two international awards for *Gapu-Moŋuk Saltwater – Journey to Sea Country*.

<sup>3</sup> *Reconciliation Action Plan: Innovate, February 2019 to February 2021*, Australian National Maritime Museum, Sydney, p 16.

<sup>4</sup> *Ibid*, p 15.



## Priority 5 Research, share knowledge and inspire

### Example Search for Cook's *Endeavour*

The museum has continued to play a vital role in the search for the remains of Cook's HMB *Endeavour* in Newport Harbor, Rhode Island, USA. Cook's vessel, which was renamed *Lord Sandwich*, was scuttled in 1778 during the American War of Independence. The precise location of the vessel is unknown and has been the subject of a search project by the Rhode Island Maritime Archaeology Project (RIMAP) and the museum since 1999.

In September 2018, Dr James Hunter and Kieran Hosty travelled to Newport to work with RIMAP to continue the search for the vessel. The joint team surveyed two of the Rhode Island wreck sites (RI2394 and RI2393) and collected timber scantling measurements and timber samples from RI2394. The results of the survey, timber measurements and samples from RI2394 are very encouraging but not definitive.

At this point, the museum does not expect to be able to definitively claim whether *Endeavour* has or has not been found until timber sample testing is completed and site excavation has been undertaken.

The 2018 expedition also photogrammetrically recorded the site, collecting as much data from RI2394 as possible, including imagery of the wreck's visible remnants, which could provide essential clues about its construction. A composite image of the wreck site could allow its architectural remnants to be correlated with historical records of its construction. Such an image was created using Photogrammetric 3D Reconstruction (P3DR), a cutting-edge algorithmic process in which highly detailed and visually accurate digital 3D models or digital reproductions of real-world objects can be generated from multiple digital still images.

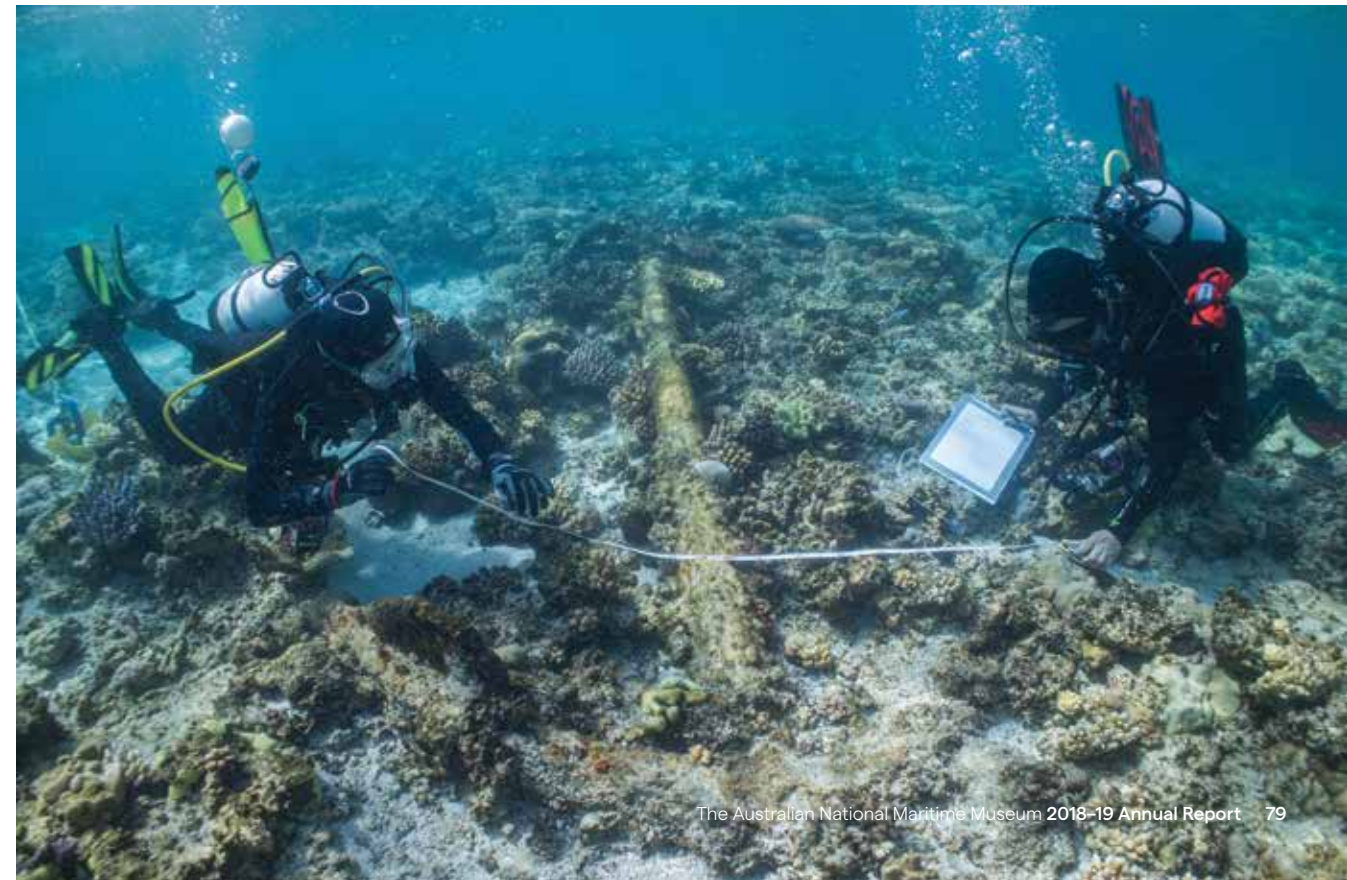
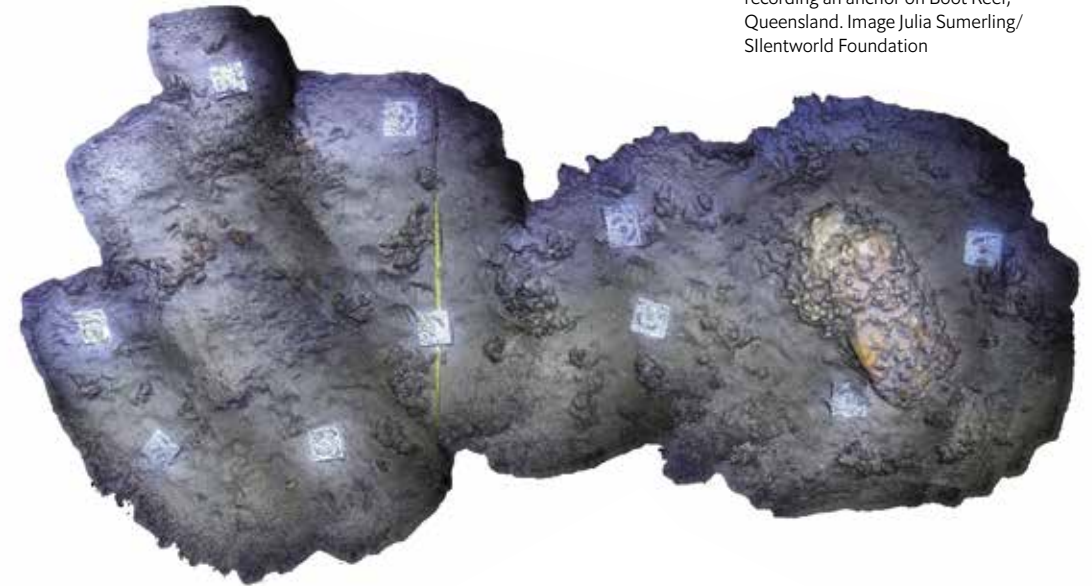
The team used underwater camera arrays that included powerful lights to cut through the gloom of Newport Harbor. The cameras themselves were pre-programmed to capture one 12-megapixel image every two seconds. Visible elements of the wreck site were systematically photographed from multiple perspectives. More than 10,000 photographs of RI2394 were collected during the 2018 field season, from which a composite 3D model of the entire shipwreck has been created.

### Achievements

- Progressed the search for Cook's *Endeavour*
- In collaboration with CSIRO and RV *Investigator*, discovered the wreck site of merchant navy vessel *Iron Crown*, torpedoed by a Japanese submarine in 1942 with the loss of 38 lives
- Located a new shipwreck (as yet unidentified) on Boot Reef, QLD, in collaboration with Silentworld Foundation
- Provided expert advice on the excavation, preservation and interpretation of the 'Barangaroo boat', an early colonial timber boat found at Sydney's Barangaroo construction site
- Installed the first permanent Seabin, to catch marine and terrestrial rubbish
- Continued 'War and Peace in the Pacific 75' education program
- Hosted national final of Subs in Schools Technology Challenge
- Launched new migration portal for teachers
- Convened a national meeting of migration and multicultural museums to discuss how to combat Islamophobia in response to the attacks in Christchurch, New Zealand
- Jointly hosted Women in Science symposium with University of New South Wales
- Contributed to the design of the Port Jackson scene on the new \$20 note
- Published 70 manuscript diaries, journals and letters as a result of changes to copyright laws
- Presented a paper at Metropolis World Migration Conference in Ottawa, Canada (1,200 delegates, including academics and policy makers).

top Photogrammetric model of a cannon breach at shipwreck site RI2394 in Newport Harbor, Rhode Island, a possible location of the wreck of James Cook's ship HMB *Endeavour*. Also visible are a yellow measuring tape and white Mylar targets. Image James Hunter/ANMM © RIMAP 2018, used with permission

bottom Irini Malliaros (Silentworld Foundation) and James Hunter (ANMM) recording an anchor on Boot Reef, Queensland. Image Julia Sumerling/Silentworld Foundation



Student ambassadors and other participants in this year's 'War and Peace in the Pacific 75' International Learning Program. Image Andrew Frolows/ANMM

'We can honestly say that the Australian National Maritime Museum's "War and Peace in the Pacific 75" Educational Program broke new ground in the neverending quest for understanding a different time and place in history.'

Participants from Sendai Shirayuri Gakuen, Japan



### 'War and Peace in the Pacific 75' International Learning Program

2018 was the second year of the 'War and Peace in the Pacific 75' International Learning Program. Supported by the USA Bicentennial Gift Fund, the program brings together high school students from Australia, the USA and Japan in a tri-perspective, student-led research project that investigates the events and effects of World War II in the Pacific arena of conflict. The theme for this year was the home front, and students looked at life for those in their home countries as the war raged overseas. Areas of research included censorship, air raids, the role of women, education, internment camps, rationing and dealing with loss, as well as daily life during wartime. The students' research was developed into a travelling banner exhibition that will tour to the three countries over the next year, and their work is also available as a free teaching resource through the museum website.

One student from each country is selected as a Youth Ambassador for peace and travels to a different country each year for a week of official engagements, public speaking, working with local schools and visiting significant historical sites, as well as meeting World War II witnesses and survivors and government and diplomatic representatives. They are accompanied by teacher chaperones and other self-funded student delegates. The 2018 destination was Australia, which involved a road trip to Canberra, Cowra and Sydney, with the ambassadors playing a leading role in the museum's Remembrance Day ceremony and hosting their own exhibition opening for their banners to be displayed in *Action Stations*.

This program facilitates students in broadening their interpretation of history with a view to learning from the past to work towards a peaceful future. A key goal is promoting youth advocacy and international friendship and understanding in a positive and challenging learning environment.

The program continues in 2019 under the theme *Secrets & Spies*, for which students will produce a set of digital learning resources to be showcased at a tri-nation video conference. In 2019, the Youth Ambassador destination will be Japan.



## Priority 6 Forge a strong financial future

### Achievements

- Achieved all self-generated revenue business lines, including Venues and rental
- Unveiled the museum's new logo to the public, making evident the museum's rebranding, which has been under way for several years
- Recognised donors and supporters of the search of HMAS *AE1* at a function co-hosted by the Minister for the Arts and attended by the Governor-General
- The museum secured \$688K in donations this year, with a shortfall in cash donations offset by donations of high-value objects, including the sculpture *Swimming* by Chinese artist Zou Liang (see pages 152 and 153). Prominently located in the museum's foyer, *Swimming* was a gift from Parkview Arts Action as a legacy of the *On Sharks & Humanity* art and conservation program 2019.
- More than \$1.2M in revenue for voyaging *Endeavour* to New Zealand, Hobart and Noumea
- Developed strategies for fundraising for Encounters 2020
- Adopted a commercial strategy for SY *Ena* by the Foundation board this year.

### ANMM grants received

**\$386,000 from the Public Sector Modernisation Fund**, awarded by the Department of Communications and the Arts.

This is part of a three-year strategic assistance grant totalling \$1,022M (\$160K in 17–19; \$386K in 18–19; \$476K in 19–20) that was awarded in 2017–18. The museum has discretion in what the money is used for.

**\$514,000 awarded by the Department of Communications and the Arts**, being the first year of three years' worth of payments (worth \$6.7M in total) for the *Endeavour* circumnavigation. This agreement is for one year only; a new agreement will be struck for 2019–20 and 2020–21.

**\$79,400 Visions of Australia grant**, administered by the Australian Government through the Department of Communications and the Arts, received to develop the Encounters 2020 program.

**\$256,284 from the Australian Department of Foreign Affairs and Trade (DFAT)** (Preservation and Development of Tourism Potential), to inspect, assess and document the HMAS *Perth* (I) shipwreck site and collaborate with Indonesian partners to protect, preserve and interpret it. The grant was awarded to ANMM as part of DFAT's Indonesia-Australia Maritime Capacity Building Initiative.

**\$9,137 Darling Travel Grant** awarded by the Gordon Darling Foundation, funding a museum conservator to travel to the USA to visit institutions.

For grants awarded by the museum under the MMAPSS scheme, see page 106.

*Downward Force on Upward Moving Objects* by Wang Luyan, one of twin outdoor sculptures from *On Sharks & Humanity* that have now been donated to the museum. Image Andrew Frolows/ANMM

## Priority 7 Enhance our organisational excellence

To increase employee well-being, a social program called MConnect has been developed

### Example Established staff social group MConnect

A strategy to increase employee well-being has been the development of a social program called MConnect. Its planning team comprises employees from various sections of the museum. Events held in this reporting period included:

- Annual staff regatta, in association with Sydney by Sail, on 25 May. Both sailors and 'land lubbers' participated in the post-race barbecue
- Harmony Day morning tea, illustrating the great diversity of cultural backgrounds of museum employees
- FitBit fitness challenge and Good Mood Food breakfast for participants and other staff members, at which the winners of the challenge were announced

### Achievements

- Established staff social group MConnect
- Published People and Culture Strategic Plan, which focuses on improving the museum's employee experience and positioning the museum as an employer of choice, and has three core objectives: purposeful leadership; a great people experience; and investment in growing our people
- Significantly increased the number of Indigenous employees at the museum (from two to five) and implemented new arrangement with Chandler McLeod for Indigenous workers at front of house
- Undertook a 360 assessment of the museum's executive.



The MConnect planning team (standing, from left): Bec O'Brien, Rene Hernandez, Lucilla Ronai, Ash Brady, Elsie Amamoo, Shameera Arangil, Adrian Snelling and Tanya Quach; (sitting): Priya Deshvaria and Alex Gaffikin. Image Andrew Frolows/ANMM

2018–19  
Governance and  
accountability

Detail from one of the  
Bondi Surf Lifesaving Club  
murals by Frank Souter,  
painted in 1934. ANMM  
Collection 20140918-1.  
Image Andrew Frolows/  
ANMM

MU  
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governance

# 2018–19

## Governance and accountability

The museum is a statutory authority within the Arts Portfolio, and is governed by a Council to ensure the proper and efficient performance of its functions.

### Corporate governance

The museum is a statutory authority within the Arts Portfolio. Its enabling legislation, the *Australian National Maritime Museum Act 1990* (the ANMM Act), established a governing council to ensure the proper and efficient performance of its functions.

At 30 June 2019 the Council comprised 12 members, including the museum's Director and a representative of the Royal Australian Navy.

The full Council met five times during the reporting period. Business is facilitated through seven committees (see pages 94–95). They meet in advance of each full Council meeting, and additionally if required, providing advice on the matters identified in their respective charters. Each committee apart from the Audit Committee comprises the Director and at least two other councillors, one of whom acts as chair. All councillors are welcome to attend any committee meeting in an ex-officio capacity.

The Council operates under a governance policy that includes a requirement for periodic self-assessment. The Council is committed to continuous improvement, and various changes were implemented throughout the course of the year. A number of councillors are members of the Australian Institute of Company Directors and subject to its code of conduct. All councillors are aware of the need to comply with both the letter and the spirit of relevant legislation.

Operations are informed by the highest museological standards and codes of practice and all staff are bound by the Australian Public Service Values and Code of Conduct.

The museum prepares four-year corporate plans that are updated annually and annual operating plans for ministerial approval in accordance with the ANMM Act. The Minister receives reports on matters of significance, and the Chairman and Director meet with the Minister as required. A senior departmental representative attends all Council meetings as an observer and copies of the minutes are subsequently provided to the Minister and department.

The museum is subject to the *Public Governance, Performance and Accountability Act 2013* (PGPA Act).

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

The names of the museum's executives and their responsibilities, as at 30 June 2019, are:

**Kevin Sumption** PSM Director and CEO

**Tanya Bush** Deputy Director, Corporate Services and Chief Financial Officer

**Michael Harvey** Assistant Director, Public Engagement and Research & Commercial and Visitor Services

**Paul McCarthy** Executive Manager, Governance and Corporate Strategy

**Malcolm Moir** Head of Foundation and Development

**Peter Rout** Assistant Director, Operations

### Role and functions of the museum

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

#### Functions of the museum (Section 6)

- to exhibit, or make available for exhibition by others, in Australia or elsewhere, material included in the National Maritime Collection or maritime historical material that is otherwise in the possession of the museum
- to cooperate with other institutions (whether public or private) in exhibiting, or in making available for exhibition, such material
- to develop, preserve and maintain the National Maritime Collection
- to disseminate information relating to Australian maritime history and information relating to the museum and its functions
- to conduct, arrange for and assist research into matters relating to Australian maritime history
- to develop sponsorship, marketing and other commercial activities relating to the museum's functions.

#### Powers of the museum (Section 7)

Subject to the *Australian National Maritime Museum Act 1990*, the museum has power to do all things necessary or convenient to be done for or in connection with the performance of its functions and, in particular, has power:

- to purchase, commission the creation of or take on hire, deposit or loan, maritime historical material
- to lend or hire out or otherwise deal with maritime historical material
- to recover, or to arrange for or assist in the recovery of, maritime historical material from the Australian marine environment and from other areas
- to dispose of, in accordance with section 10, material included in the National Maritime Collection and to dispose of maritime historical material that is otherwise in the possession of the museum
- from time to time as the occasion requires, to exhibit in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country
- to accept gifts, devises, bequests or assignments made to the museum, whether on trust or otherwise, and whether unconditionally or subject to a condition and, if a gift, devise, bequest or assignment is accepted by the Museum on trust or subject to a condition, to act as trustee or to comply with the condition, as the case may be
- to acquire and operate vessels, whether in Australian waters or otherwise and whether or not the vessels are maritime historical material
- to collect, and make available (whether in writing or in any other form and whether by sale or otherwise), information relating to Australian maritime history
- to make available information relating to the museum and its functions
- to make available (whether by sale or otherwise) reproductions, replicas or other representations (whether in writing or in any other form) of maritime historical material
- to arrange for the manufacture and distribution (whether by sale or otherwise) of any article or thing bearing a mark, symbol or writing that is associated with the museum
- to enter into contracts
- to acquire, hold and dispose of real or personal property
- to erect buildings and structures and carry out works
- to take on leases of land or buildings and to grant leases and sub-leases of land or buildings
- to fix charges for entry onto any land or water, or into any building, structure or vessel, owned by, or under the control of the Museum, being charges that:
  - are in addition to the charges fixed by the regulations; and
  - relate to special exhibitions or other special events

- to purchase or take on hire, deposit or loan, and to dispose of or otherwise deal with, furnishings, equipment and other goods
- to raise money for the purposes of the museum by appropriate means, having regard to the proper performance of the functions of the museum
- to charge such fees and impose such charges (in addition to the charges fixed by regulations) as are reasonable in respect of services rendered by the museum
- to act on behalf of the Commonwealth or of an authority of the Commonwealth in the administration of a trust relating to maritime historical material or related matters; and
- to appoint agents and attorneys and act as an agent for other persons.

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

#### Role and functions of the Minister

The Ministers responsible for the Australian National Maritime Museum during the reporting period were Senator the Hon Mitch Fifield, Minister for Communications and the Arts, from 1 July 2018 to 29 May 2019, and the Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts, from 29 May 2019.

Key ministerial powers under the *Australian National Maritime Museum Act 1990* include the Minister's ability to:

- transfer property, real or personal, held on lease or otherwise by the Commonwealth, to the museum for its use or for inclusion in the National Maritime Collection (Section 8)
- approve criteria and guidelines for the National Maritime Collection (Section 9)
- approve the disposal of material in the National Maritime Collection with value exceeding \$20,000 (Section 10(4)(b))
- give direction to the Council with respect to the performance of the functions or the exercise of the powers of the museum (Section 14)
- appoint a member to act as chairperson of the Council or appoint an acting member of Council where there is a vacancy (Section 18)
- approve guidelines for the leave of absence to Council members (Section 19)

- convene a meeting of the Council at any time (Section 23)
- approve the Corporate and Annual Operational Plans and any variations (Sections 25–28)
- approve the Director engaging in paid employment outside the duties of the Director's office (Section 32)
- approve leave of absence to the Director on such terms or conditions as she or he determines (Section 34)
- appoint a person (not a member of Council) to act as Director during a vacancy with such appointment not to exceed 12 months (Section 38)
- approve contracts exceeding \$1,000,000 and leases exceeding 10 years duration (Section 47).

#### Legislation

The museum was established by the *Australian National Maritime Museum Act 1990* (No 90 of 1990), where its functions and powers are set out.

The legislation history is published as End Note 3 in the reprint of the Act on the website [legislation.gov.au](http://legislation.gov.au).

The Act was amended in 1992 (Act No 118); 1993 (Act No 17); 1997 (Acts No 1 and 152); 1999 (Acts No 146 and 156); 2001 (Act No 159); 2005 (Act No 110); 2006 (Act No 101); 2011 (Acts No 5 and 46); 2014 (Act No 62); 2015 (Acts No 36, 126 and 164) and 2016 (Act No 61).

The Australian National Maritime Museum Regulations 2018 were made and registered on 14 September 2018 (F2018L02194). The Regulations replaced the Australian National Maritime Museum Regulations 1991.

#### Outcome and program structure

As outlined in the Portfolio Budget Statements 2017–18, the museum has one outcome and one program.

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

**Program 1.1:** Management of maritime heritage.

#### ANMM Council

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

#### Chairman Peter Dexter AM FAICD

Term: 19 July 2010–16 August 2019

Mr Dexter has accepted a number of appointments since retiring as Regional Director of Wallenius Wilhelmsen Logistics, Oceania, in September 2005. Current appointments are non-executive Director of Qube Holdings Limited and Wilh Wilhelmsen Investments Pty Limited. Mr Dexter is also a director on the Board of the Australian National Maritime Museum Foundation. He is a Fellow of the Australian Institute of Company Directors (FAICD) and was awarded the Royal Norwegian Order of Merit by the King of Norway for his contribution to Norwegian–Australian business. He was named a Member in the Order of Australia (AM) for services to the development of the shipping and maritime industries through leadership roles, to international relations and to the community in 2005.

#### David Blackley

Term: 13 April 2017–12 April 2020

Mr Blackley was inducted into the Australian Advertising Hall of Fame in 2015 for his achievements in the advertising industry over more than 30 years. He is a former Chairman of Clemenger BBDO and a member of the Worldwide Creative Board of BBDO New York, representing BBDO's interests across Australia, New Zealand and Asia on that board. Under his leadership, Clemenger BBDO won the Australian Agency of the Year award eight times. Mr Blackley has been involved with Brainwave Australia, a charity supporting children with neurological conditions, since its inception in 1994, and joined its board in 2008.

#### Hon Ian Campbell

Term: 11 December 2014–10 December 2020

Mr Campbell is the ASG Group Deputy Chairman and Group Executive at Brookfield Asset Management. Mr Campbell has extensive offshore and inshore yacht racing experience, including the Sydney to Hobart race, and has competed successfully in state, national and world championships. He recently completed a circumnavigation of Australia and crossed the

Tasman Sea from Sydney to Auckland in his own boat. In 2016 he sailed through the Beagle Channel and around Cape Horn. As Minister for Heritage he initiated *Duyfken's* voyage around Australia to commemorate the 400th anniversary of the 1606 mapping of Cape York and advocated for the purchase of the *Endeavour* replica. He was also the Chairman of ISAF 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 2004–2007.

#### Hon Justice Sarah C Derrington

Terms: 11 February 2016–10 February 2019, 7 March 2019–6 March 2022

Justice Derrington is currently President of the Australian Law Reform Commission and a Judge of the Federal Court. She was previously Head of School and Dean of Law at TC Beirne School of Law, University of Queensland, and has also had a distinguished academic career overseas. She is 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.

#### Maria Teresia Fors

Term: 5 May 2016–4 May 2019

Ms Fors has extensive experience in sales, marketing, governance and tourism and most recently held the position of Vice President – Marketing and Communications for Volvo Group Australia. She has an MBA from the University of Technology Sydney, a Diploma in Business Communication from IHM Business School and a Diploma in Language Studies from Stockholm University, Sweden. She is also a 2015 graduate of the Australian Institute of Company Directors and has been Director of the Swedish Australia Chamber of Commerce since 2011.

### John Longley AM

Term: 5 May 2019–4 May 2022

John Longley has had a long career in sailing, initially in dinghies and then 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 its successful challenge for the cup in 1983. He was subsequently charged with managing the build of the 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* 2006 tour of Australia, which marked the 400th anniversary of the first recorded landing of a European ship in Australia. More recently he was the Event Director of Perth 2011, World Sailing's Olympic Classes World Championship with 1200 competitors from 80 nations. Mr Longley was appointed a Member of the Order of Australia (AM), was the Western Australian Citizen of the Year (Sport) in 2011 and has been inducted into the America's Cup Hall of Fame.

### Rear Admiral Jonathan Mead AM RAN

Term: from 13 March 2018

RADM Mead joined the Royal Australian Navy in 1984 and proceeded to sea in 1986. He specialised in mine clearance diving and explosive ordnance disposal and after serving as Executive Officer of Clearance Diving Team One he undertook Principal Warfare Officer (ASW) training. A succession of warfare postings then followed, including Anti-Submarine Warfare Officer in HMAS Melbourne and HMAS *Arunta*, Fleet Anti-Submarine Warfare Officer and Executive Officer of HMAS *Arunta*. In 2005, he commanded HMAS *Parramatta* and saw active service in the North Arabian Gulf as part of Operation Catalyst; for this his ship was awarded a Meritorious Unit Citation and he was appointed a Member of the Order of Australia. He undertook studies at the Indian National Defence College in 2007, after which he assumed the appointment as Australia's Defence Adviser to India. Promoted to Commodore in July 2011, he deployed to the Middle East where he commanded Combined Task Force 150, responsible for maritime counter terrorism.

Upon his return to Fleet Headquarters in 2012, he served as Commander Surface Force. In January 2015, he was promoted to Rear Admiral and assumed the position as Head Navy Capability. Rear Admiral Mead became Commander Australian Fleet on 19 January 2018. Rear Admiral Mead holds a Master's Degree in International Relations, a Master's Degree in Management and a PhD in International Relations. He has published a book on Indian national security.

### John Mullen

Term: 5 May 2016–4 May 2022

Mr Mullen is the Chairman of Telstra and Toll Holdings Ltd. Until recently, Mr Mullen was the Chief Executive Officer of Asciano Ltd. He has worked in the logistics industry for more than two decades, including roles as global CEO of DHL Express and global CEO of TNT Express Worldwide. He is currently on the board of Kimberley Foundation Australia and is co-founder of the Silentworld Foundation, which supports maritime archaeology in Australia. Mr Mullen is passionate about maritime exploration and Indigenous rock art in the Kimberley, WA. He spends his spare time diving for colonial 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. Mr Mullen has been appointed Chairman of Council from 17 August 2019 to 16 August 2022.

### Alison Page

Term: 13 April 2017–12 April 2020

Ms Page is currently Chair of the National Centre of Indigenous Excellence and Indigenous research company Ninti Pty Ltd. 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.

### Kevin Sumption

Term: 15 November 2012–14 February 2022

Mr Sumption was appointed Director and CEO of the Australian National Maritime Museum in February 2012 after holding high profile leadership roles in cultural institutions in Australia and abroad. He was one of the founding curators of the ANMM in 1991.

His international career has focused on developing the digital landscape of cultural institutions for more than 20 years, covering museum management, exhibition curation, program development, maritime heritage and digital cultural content.

Mr Sumption also lectured at the University of Technology, Sydney for over 18 years in design theory and history, covering digital media in cultural institutions, digital curatorship, interactive media, constructivist design history and research methodology. He is an internationally renowned speaker.

Mr Sumption was awarded the Public Service Medal for outstanding service as Director of the Australian National Maritime Museum in the 2017 Queen's Birthday Honours. He was reappointed as Director for five years from 15 February 2017.

### Arlene Tansey

Term: 2 August 2018–1 August 2021

Arlene Tansey was appointed the Chair of the Audit committee in December 2018, following the conclusion of Mr Paul Binsted's term. She is a Director of Aristocrat Leisure Limited, Adelaide Brighton Limited, Primary Health Care, Infrastructure NSW and Lend Lease Investment Management.

Before becoming a non-executive Director, Arlene Tansey worked in commercial and investment banking in Australia and in investment banking and law in the United States. She holds a Juris Doctor from the University of Southern California Law Centre and an MBA from New York University. Ms Tansey is a member of Chief Executive Women and a Fellow of the Australian Institute of Company Directors.

Originally from New York, Ms Tansey has lived and worked in the United States, South America and Europe. She has lived in Australia for the past 25 years and is an Australian citizen.

### Dr Ian J Watt AC

Term: 21 March 2019–20 March 2022

Dr Ian J Watt has had a long career as one of Australia's most distinguished public servants, with nearly 20 years at the highest levels of the public service. His most recent and most senior appointment was as Secretary of the Department of the Prime Minister and Cabinet and head of the Australian Public Service, a position he held from 2011 until the end of 2014. Prior to that, he was Secretary of the Departments of Defence; Finance; and Communications, Information Technology and the Arts between 2001 and 2011. Before that, he was Deputy Secretary of the Department of the Prime Minister and Cabinet.

Dr Watt is Chair of the International Centre for Democratic Partnerships, Chair of the ADC Advisory Council, and Chair of the Australian Governance and Ethical Index Fund. He is also the recently retired Chair of BAE Systems Australia. He serves on the Boards of Citibank Pty Ltd, Smartgroup Corporation, the Grattan Institute (University of Melbourne), O'Connell Street Associates Pty Ltd and the Committee for Economic Development of Australia. Dr Watt is also a Member of the Male Champions of Change, a Member of the Melbourne School of Government Advisory Board at the University of Melbourne, a Fellow of ANZSOG, and Senior Adviser to Flagstaff Partners. He also has an Honorary Doctorate of Letters from the University of Technology Sydney and the University of Wollongong.

### Hon Margaret White AO

Terms: 4 August 2014–3 August 2017, 10 August 2017–9 August 2020

Ms White is the current Chair of the Queensland Catholic Education Commission. Ms White was the Commissioner for the Royal Commission into the Protection and Detention of Children in the Northern Territory, which concluded in December 2017. She has a distinguished legal career over more than three decades. She was a Judge of the Supreme Court of Queensland for almost 20 years before her appointment to the Court of Appeal in Queensland in 2010. Ms White has also been a Deputy President of the Defence Force Discipline Appeals Tribunal and was Commissioner for the Queensland Racing Commission of Inquiry.



Ms White has been the Chair of the Winston Churchill Memorial Trust, Deputy Chancellor and Member of the Senate of the University of Queensland and Chair of the Supreme Court of Queensland Library Committee. Ms White was appointed an Officer of the Order of Australia in 2013 for distinguished service to the judiciary and to the law particularly in Queensland, as a leading contributor to legal education and reform, and to professional development and training.

Ms White is a retired officer of the Royal Australian Naval Reserve and has a deep and long-standing interest in maritime law and history.

#### Other committee members

#### Paul Binsted – Audit Committee

Terms: 1 August 2015–31 December 2018

Mr Binsted was a Member of Council from March 2012 until March 2015 and also served as a Member and later Chair of the FRACWAS Committee (subsequently Audit Committee) during that time. At Council's request, Mr Binsted continued to chair the Audit Committee from March 2015 until 31 December 2018.

Mr Binsted has degrees in Economics and Law. He worked as a Corporate Financial and Mergers and Acquisitions Adviser in global investment banks for his executive career.

Mr Binsted has chaired the boards of both the State Rail Authority of NSW and Sydney Ports Corporation. He has also served as Chairman of the Financial Services Advisory Council and of the Federal Government's Shipping Reform Task Force and was a Member of the Expert Panel of the Australian Financial Centre Forum.

#### Hon Peter Collins AM QC – Maritime Heritage Precinct Committee

Term: 12 December 2017–30 June 2020

The Hon Peter Collins is the current Chairman of the Maritime Heritage Precinct Committee and the American Friends of the Australian National Maritime Museum. He is Deputy Chairman of Industry Super Australia, a Director of Super Fund HOSTPLUS and Chairman of Nepean Blue Mountains Local Health District. Mr Collins has chaired several public authorities and founded Barton Deakin Government Relations. Mr Collins has extensive experience in politics, governance and military and naval service. He served as a reserve officer in both the army and navy; was the first reserve officer to act as Fleet Legal Officer; saw active service in Iraq in 2007; and transferred to the retired list as a Captain in 2012. Mr Collins served 22 years in the New South Wales Parliament, including seven years in various senior Ministries and then as Leader of the Opposition. He was made a Member of the Order of Australia in 2003.

#### Dillon Kombumerri – Aboriginal and Torres Strait Islander Advisory Committee

Term: 12 February 2019 to 13 June 2020

Dillon Kombumerri is employed by the NSW Government Architects Office as a Principal Government Architect. He is a registered architect with 20 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 was a taskforce member for the 'Which Way' National Indigenous Housing Conference and is currently a sitting member on the Victorian Chapter's Reconciliation Committee. He has been Adjunct Professor at the University of Sydney since 2012, and has featured on national radio and television and written articles for several highly regarded professional journals.

#### Council meetings and committees

The ANMM Council met five times this year, as well as conducting a strategy day and dealing with various matters out of session. This year, the Council's focus has been on various strategic priorities, including the museum's funding and growth. Some of the significant matters considered by Council include the museum's financial strategy and capital strategy, various major capital projects, the Reconciliation Action Plan, the proposed Maritime Heritage Precinct, the museum's brand, the search for Cook's *Endeavour*, outreach, the visitor experience, the Barangaroo boat, Encounters 2020 and voyaging of *Endeavour*. Council also participated in cultural awareness training this year and met with the Secretary of the Department of Communications and the Arts, Mr Mike Mrdak AO.

#### ANMM Council Committees

There are currently seven committees of Council:

- Audit Committee
- Public Engagement, Research, Commercial and Visitor Services Committee
- Infrastructure, Fleet and Operations Committee
- Maritime Heritage Precinct Committee
- Remuneration Committee
- Aboriginal and Torres Strait Islander Advisory Committee
- Circumnavigation Fundraising Committee.

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

#### Council/Committee meetings held in 2018–19

##### Council meetings 2018–19 met 5 times

Members	
Peter Dexter Chair	5
David Blackley	3
Ian Campbell	4
Sarah Derrington	4
Maria-Teresia Fors	3
John Longley	1
Jonathan Mead	4
John Mullen	4
Alison Page	4
Kevin Sumption	5
Arlene Tansey	3
Ian Watt	1
Margaret White	5

##### Audit Committee met 5 times

Members	
Arlene Tansey Chair	3
Paul Binstead	3
Ian Campbell	4
Alison Page	4
Ian Watt	1
Other attendees	
Peter Dexter*	5
Maria Teresia Fors	2
John Longley	1
Kevin Sumption*	5
Margaret White	4

##### Infrastructure, Fleet and Operations Committee met 5 times

Members	
Sarah Derrington Chair	5
Jonathan Mead	3
Alison Page	3
Kevin Sumption	4
Other attendees	
David Blackley	1
Peter Dexter	5
Maria Teresia Fors	2
John Longley	1
Margaret White	2

##### Public Engagement, Research, Commercial and Visitor Services Committee met 5 times

Members	
Margaret White Chair	5
David Blackley	5
Kevin Sumption	4
Other attendees	
Ian Campbell	2
Peter Dexter	3
John Longley	1

##### Aboriginal and Torres Strait Islander Advisory Committee met once

Members	
Alison Page Chair	1
Dillon Kombumerri*	1
Kevin Sumption	0
Other attendees	
John Longley	1

##### Circumnavigation Fundraising Committee met twice

Members	
Ian Campbell Chair	2
John Longley	1
Alison Page	2
Kevin Sumption	2
Margaret White	2

##### Maritime Heritage Precinct Committee met twice

Members	
Peter Collins Chair	2
Peter Dexter	2
Kevin Sumption	2
Other attendee	
Sarah Derrington	2

##### Remuneration Committee met twice

Members	
Peter Dexter Chair	2
Sarah Derrington	2
John Mullen	2

\* Observer

## Legal and compliance

### Privacy legislation

There were no notifiable data breaches in the reporting period.

### Freedom of Information

There was one continuing request and one new request under the *Freedom of Information Act 1982*. The museum's FOI Officer at the end of the reporting period was Ms Tanya Bush.

### Judicial decisions and reviews by outside bodies

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

### Ministerial directions and Government Policy Orders

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

The Minister's Statement of Expectations for 2018–19, dated 3 August 2018, and the museum's Statement of Intent are published on the ANMM website.

### Indemnities and insurance premiums for officers

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

### Non-compliance with Finance law

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

### Subsidiary entities

There are no subsidiary entities of the Australian National Maritime Museum.

### Capability reviews

There were no capability reviews released during the reporting period.

### Government Policy Orders

There are currently no Government Policy Orders in effect under the PGPA Act.

## 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 commissioning an internal audit to assess the museum's fraud control framework during the 2017–18 financial year, as part of its ongoing internal audit program, and reviewing and updating both the FCP and FRA during the current financial year.

### Internal audit

The museum has a five-year internal audit plan, which is designed to identify and address the highest areas of financial and operational risk on a rolling basis. The plan is agreed and updated annually in consultation with the museum's internal audit provider, museum management and the Council's Audit Committee. The museum commissioned two internal audits during the financial year to assess the delivery of its capital works program and its procurement and payment processes.

### 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.

## People and Culture

### Staffing overview

At 30 June 2019, the number of staff employed under the *Public Service Act 1999* totalled 125 (75 ongoing full-time, ten ongoing part-time, 34 non-ongoing full-time, three non-ongoing part-time and three non-ongoing casual). All employees were located at the museum's Sydney premises.

### Enterprise Agreements/AWA/Individual Flexibility Agreements (IFAs)

At 30 June 2019, the number of APS staff covered by an Enterprise Agreement was SES one, non-SES 124. The number of staff covered by an AWA was SES nil, non-SES nil. The number of staff covered by an IFA was SES nil, non-SES 27.

Staff members enjoy the annual regatta aboard yachts belonging to Sydney by Sail.  
Image Sydney by Sail

## Salary rates and benefits

The salary rates available for APS staff by classification structure (as at 30 June 2019) are as follows:

Classification	Pay point	30 June 2019
APS Level 1	1.1	\$42,944
	1.2	\$44,388
	1.3	\$45,589
	1.4	\$47,453
	1.5	\$48,412
APS Level 2	2.1	\$48,601
	2.2	\$49,941
	2.3	\$51,254
	2.4	\$52,583
	2.5	\$53,896
APS Level 3	3.1	\$55,359
	3.2	\$56,795
	3.3	\$58,240
	3.4	\$59,749
	3.5	\$60,946

Classification	Pay point	30 June 2019
APS Level 4	4.1	\$61,698
	4.2	\$63,660
	4.3	\$65,317
	4.4	\$66,990
	4.5	\$68,328
APS Level 5	5.1	\$68,816
	5.2	\$70,974
	5.3	\$72,971
APS Level 6	5.4	\$74,285
	6.1	\$74,325
	6.2	\$76,177
Executive Level 1	6.3	\$78,264
	6.4	\$82,196
	6.5	\$85,379
	6.6	\$87,087
Executive Level 2	1.1	\$95,282
	1.2	\$102,888
	1.3	\$104,948
Executive Level 2	2.1	\$109,896
	2.2	\$115,936
	2.3	\$124,592



### Non-salary benefits provided to employees

- Access to confidential professional counselling service through Employee Assistance Program
- Reimbursement of costs for APS staff for vaccinations
- Bulk influenza vaccinations on site for staff
- Eyesight testing for APS staff and reimbursement for cost of spectacles
- Provision of prescription sunglasses to employees who regularly work outdoors
- Access to salary sacrifice – laptop computers, additional superannuation, novated and associate motor vehicle leases for staff
- Studies assistance for ongoing APS staff
- Access to relevant training for APS staff including first aid, fire warden, work health and safety representatives
- Access to purchased leave scheme for ongoing APS staff
- Flexible working hours and a range of family-friendly initiatives, such as working from home and payment of child care fees if staff are required to travel away from home for museum business
- Annual staff regatta
- MConnect social programs

### Performance bonus payment

The aggregate performance bonus payment to APS staff for the agency as a whole in 2018–19 was \$9,500.

### Effectiveness in managing People and Culture

The APS ongoing staff turnover rate in 2018–19 was 5.8% compared with 6.5% in 2017–18 and 4.3% in 2016–17.

### Key training and development initiatives

Employees undertook a range of work-related training activities, courses and conferences, including privacy training and face-to-face Cultural Awareness training, which was also attended by the *Endeavour* crew and ANMM Councillors. The leadership team and section managers attended various courses and conferences across the areas of executive leadership, digital transformation, crisis management, grievance handling and performance conversations, procurement, and identifying and handling Public Interest Disclosures.

All employees continued to undertake induction, compliance, fire warden, first aid, Work, Health and Safety, APS Code of Conduct, bullying and harassment, and diversity training as required.

### Commonwealth disability strategy

A new ANMM Accessibility Action Plan is to be developed.

### 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.

### The enterprise agreement

The ANMM Enterprise Agreement for 2017–2020 commenced on 11 September 2017. The Enterprise Agreement covers the following:

- working conditions for staff
- allowances
- pay rates
- leave
- consultative process and terms of representation.

### Indigenous employment

As at 30 June 2019 there were two ongoing employees who identified as Indigenous and two non-ongoing employees.

### Industrial democracy

The museum's Joint Consultative Council (JCC) met three times during this period to discuss the continuing transformation of the museum. The JCC consists of three elected employee representatives.

### Disability reporting

Work continues on the museum's Accessibility Action Plan, which will highlight our deliverables over the next three years. Explicit and transparent reference to agency-level information is available through other reporting mechanisms.

### Establishment and maintenance of ethical standards

At induction all staff are briefed on the APS values and Code of Conduct. Refresher training is provided periodically and conduct is considered as part of the performance management process.

### Staffing

	2016–17	2017–18	2018–19
Average staff level	109.85	119.14	119.94

### Staff by gender

	2016–17			2017–18			2018–19		
	Male	Female	Not identified	Male	Female	Not identified	Male	Female	Not identified
Senior management (EL 2 & SES)	7	3	0	10	4	0	9	6	0
Middle management (EL 1)	10	14	0	16	13	1	16	12	1
Other	40	49	0	36	50	0	35	46	0
<b>Total</b>	<b>57</b>	<b>66</b>	<b>0</b>	<b>62</b>	<b>67</b>	<b>1</b>	<b>60</b>	<b>64</b>	<b>1</b>

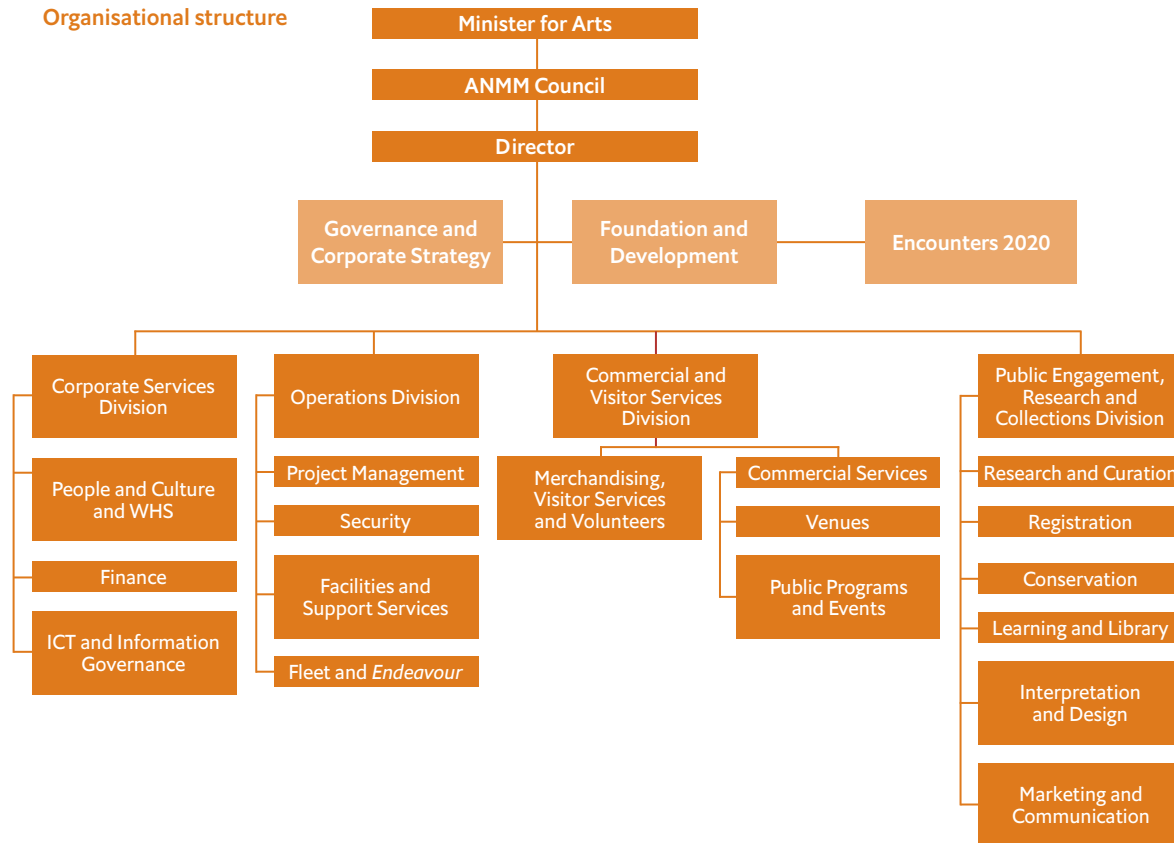
### Staff by division

Division	2016–17	2017–18	2018–19
Executive	6	9	7
Finance and Information Communication & Technology	7	Division ceased in 2017	Division ceased in 2017
Corporate Services	0	19	16
Public Engagement and Research	40	57	60
Commercial and Visitor Services	21	14	11
Operations	49	31	31
<b>Total</b>	<b>123</b>	<b>130</b>	<b>125</b>

### Salaries

Division	2016–17	2017–18	2018–19
Executive	\$613,952	\$724,115	\$1,008,438
Finance and Information Communication & Technology	\$742,732	Division ceased in 2017	Division ceased in 2017
Corporate Services	Division not yet created	\$1,669,056	\$2,216,072
Public Engagement, Research & Collection	\$3,577,659	\$4,646,755	\$6,203,421
Commercial and Visitor Services	\$1,706,878	\$1,448,444	\$1,215,037
Operations	\$4,241,321	\$2,519,614	\$2,538,360
<b>Total</b>	<b>10,882,542</b>	<b>\$11,008,014</b>	<b>\$13,181,328</b>

## Organisational structure



## Work health and safety performance

The museum complies with obligations under the *Work Health and Safety Act 2011* and *Work Health and Safety Regulation 2011*. WHS safety management procedures are in place and are maintained in accordance with Australian Standard 4801 (Safety Management System). Through following best practice, a safe working environment is provided for museum workers and volunteers.

During the year, 11 Health and Safety Representatives (HSRs) from a cross-section of museum workgroups were appointed to replace ANMM's WHS Committee. The HSRs play an important role in relation to WHS risk identification and consultation on WHS risk management processes.

ANMM lodged three worker's compensation claims during the year, with all claims handled in accordance with the museum's WHS policies and procedures. The three workers are expected to return to full pre-injury duties.

One notifiable incident was reported to Comcare during the year. This incident involved injury to a museum visitor. Comcare was satisfied that risk management processes and actions taken were appropriate and subsequently closed the matter.

## Other information

### Assessment of effectiveness of asset management

As part of the strategic planning process, the Australian National Maritime 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 Strategic Asset Management Plan is forward-looking over 10 years and budget is made available for this purpose. The plan is current.

The management of heritage and collection assets, including the floating vessels, involves dedicated Conservation and Registration teams, museum-grade environmental conditions for the galleries and warehouse to be maintained as part of the SAMP, and 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.

Technicians installing lightweight solar panels on the roof of the Wharf 7 building. Image Rene Hernandez/ANMM

## Assessment of purchasing against core policies and principles

The Australian National Maritime 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 and was revised this financial year. The ANMM processes are transparent and competitive and designed to ensure value-for-money outcomes.

### Contracts and consultancies

Information on contracts and consultancies is available through the AusTender website.

A list of contracts valued at \$100,000 or more is published on the ANMM website to meet obligations under the Senate Order for Entity Contracts.

### Information Publication Scheme statement

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 (IPS). 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.

### Productivity gains

The museum's longstanding commitment to continuous improvement continued throughout the reporting period. A high priority is given to the visitor experience, and the museum implemented the following initiatives to reduce red tape and enhance productivity:

- launch of Virtual *Endeavour* program to broaden/streamline access to *Endeavour*
- new forums established to share information and ensure efficiency in the planning and marketing of public programs in different areas of the museum
- new website to bring together multiple microsites under a single website and reduce duplication of effort
- upgrade in front of house transaction processing system: reduced number of steps required to process transactions and improved data for Finance team
- whole-of-agency training to improve usage of ELO (Electronic Leitz Organiser) digital records system and support better record keeping. Super-users nominated and trained in each business unit
- automated ICT on-boarding and off-boarding for staff joining or leaving ANMM; improved efficiency in process.



### Correction of material errors to the 2017–18 annual report

One correction is required to the 2017–18 results in the Annual Performance Statement published in the Annual Report for 2017–18. This change has been incorporated in the 2018–19 Annual Performance Statement, along with any minor or consequential changes. Total offsite visitation should be 1,051,776 (not 1,051,330), as one partner institution provided revised data for visitation to the exhibition *The Art of Science: Baudin's voyagers 1800–1804* (an additional 446 visitors) after the statement had been compiled.

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

In the 2018–19 financial year, the Marketing team spent the following amounts on marketing design and strategy, media buying and advertising and market research agencies

Creative agencies for developing advertising campaigns and strategies

*Gapu-Monuk Saltwater* campaign creative: Carbon Creative \$845

*James Cameron: Challenging the Deep* campaign creative: Carbon Creative \$30,799, Luscious \$25,950

Museum Brand Campaign creative: DDB Sydney \$29,300

Museum Brand Rollout campaign creative: Canvas \$1,842, Grainger Films \$10,500, Murphy Carlisle \$6,520, Salt \$260, Slade Smith \$800

*On Sharks & Humanity* campaign creative: DDB Sydney \$34,977.50, Murphy Carlisle \$1,365, Salt \$2,925

School holiday campaign creative: Extension 77 \$14,800, Murphy Carlisle \$400

Underwater drone campaign creative: Simpatico \$2,345

*What's On* campaign creative: Salt \$715, Slingshot \$2,000, Murphy Carlisle \$1,120

*Wildlife Photographer of the Year* campaign creative: \$6,477.50

#### Market research

Collection of exit survey data: Lyndall Linaker \$1,375.89

Market research for quarterly school holiday exit surveys: Strategy 8 Consulting \$25,737

Museum Brand Research: DBM \$10,000

#### Media advertising organisations

*Gapu-Monuk Saltwater* media buying and advertising: Enigma \$7,296.75

General museum marketing: Enigma \$52,640.84, Facebook \$5,174.38, LinkedIn \$288.60

International and interstate tourism advertising: Darling Harbour Map \$1,925, iTournTix \$681.18, Minicards \$3,600, MyBus Australia \$770, Oz Compass \$272.73, Sydney Visitor Map \$7,400, *Sydney Where* \$6,000, Tabi-no-Goannai \$318.18, *The Official Sydney Guide* \$47,960, Traveller's Companion \$268.18, *What's On in Sydney* \$17,750

*James Cameron: Challenging the Deep* media buying and advertising: APN Outdoor \$34,423.20, City of Sydney \$11,387.50, Enigma \$72,737.59, Fairfax Media \$26,320, National Geographic \$39,774.83

*On Sharks & Humanity* advertising: APN Outdoor \$58,595, Torch Media \$26,924.58

*Wildlife Photographer of the Year* media buying and advertising: APN Outdoor \$15,211, Enigma \$13,931.10, Fairfax Media \$15,015, *TimeOut* \$10,505

#### In the 2018/19 Financial Year, the Learning team spent the following on design and media advertising:

##### Design

Education program DL Flyer design: Slade \$585.00

*On Sharks & Humanity* Kids trail design: Slade \$480.00

##### Media advertising promotions

School program promotional faxes: Faxem Holdings \$336.20

Online school program promotion: Enigma Communication \$13,016.25

ROV program online promotion: Simpatico \$1,500.00

Facebook Promotions: \$990.00

#### In the 2017–18 financial year, the Welcome Wall team spent the following amounts on marketing design and media advertising:

##### Media advertising organisations

Advertising in Italian newspapers *La Fiamma* and *Il Globo* for Christmas gift pack: Zeta Media Marketing Pty Ltd \$2,500

##### Design

Design of DL leaflet and press ad: Shoebox Creative \$612

Water-saving devices and fixtures were among recent upgrades to the museum's amenities

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

#### Ecologically Sustainable Development Report

Activity	How it accords with the principles of Ecologically Sustainable Development (ESD)	How it furthers or advances ESD principles
Compliance with Section J of the <i>Environment Protection and Biodiversity Conservation Act 1999</i> (BCA) in the design and procurement of new projects or modification to existing facilities	Ensures that any change/addition to our facilities takes into account and implements energy efficiency initiatives that will minimise the environmental impact related to energy usage and/or GHG emissions	Minimises adverse environmental impact with the aim of reducing overall greenhouse gas (GHG) emissions
Electricity reduction by the implementation of new energy-saving technologies/products, including the installation of a 235kW solar panel system in Wharf 7's roof	Planned and innovative upgrade to new energy-efficient technologies reduces overall electricity usage associated with power-hungry items of equipment	Reduces overall electricity usage and therefore GHG emissions
Water reduction due to the installation of new water-saving devices/fixtures in the newly upgraded amenities in the museum building, which includes 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/contamination, as well as plastic sub-product (containers, dispensers, etc) by using water-base 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/public transport by encouraging staff and visitors to come by bicycle	Encourages a healthier alternative for people to come to the museum; 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; reduces operational expenditure associated with waste disposal

A 235kW system of lightweight solar panels has been installed on the roof of the museum's Wharf 7 administration building

## Environmental Performance Report

Theme	Steps taken to reduce environmental impact	Measures to review and improve the reducing effect
Energy efficiency	235kW solar panel system on Wharf 7's roof	Energy baseline already set up, monthly/annual comparison of electricity consumption. The solar panel system has used up all the available roof space in Wharf 7 building – no extension is possible
	HVAC transitional change from sea-water to cooling tower heat-rejection system	Analyse electricity and water consumption once cooling towers are installed and in operation (12 months' worth of data is required)
	Seasonal adjustment of temperature and relative humidity	Compare current results to historical data and mean values to determine effectiveness of implemented strategy
	LED lighting upgrade (base building)	Electricity usage profile comparison to previous years. Extend LED upgrade to cover Exhibition Building lighting
	BMCS upgrade and rezoning	Electricity usage profile comparison to previous years
	VPO/PFC units (to be completed by June 2020)	Compare values for power factor and demand to previous years
Water conservation	Installation of water-saving taps/devices (completed in museum building)	Compare historical water data vs new water consumption
	Upgrade from traditional bathroom features to new water-efficient technologies (completed in museum building)	Analyse water consumption once new features are installed and in operation (12 months' worth of data required)
Waste management	Waste audit completed; implementation stage to be finalised by June 2020	Waste landfill diversion figures to be compared to previous years
	Installation of onsite recycling stations	Waste landfill diversion figures to be compared to previous years
	Provision of 20 secure bicycle parking facilities for museum visitors (Exhibition Building)	Check visitors' feedback through front of house and social media (visual inspections)

## Environmental Performance Indicator Report

Theme	Performance measure	Indicator(s)	2017-18	2018-19
Energy efficiency	Total consumption of electricity across all facilities	Amount of electricity consumed in kWh	4,306,831	4,365,218
	Total cost of electricity purchased across all facilities	Cost of electricity purchased in \$ From 1/7/2017 the cost rose from \$0.13 to \$0.18 per kWh	\$852,955	\$776,369
	Total consumption of gas across all facilities	Amount of gas consumed in MJ	8,743	8,664
	Total cost of gas across all facilities	Cost of gas purchased in MJ	\$160,247	\$179,284
	Greenhouse gas emissions	Amount of greenhouse gases produced (tonnes)	3,533	3,533
	Water	Total consumption of water across all facilities	Amount of water consumed across all facilities in kL	9,901
Total cost of water across all facilities		Cost of water purchased in \$	\$49,762	\$44,824
	Total trade-waste water generated	Amount of grey water captured in kL	8,974	7,288
	Waste	Total co-mingled waste production	Amount of co-mingled waste produced (tonnes)	104 <sup>1</sup>
Total co-mingled waste diverted from landfill		Amount of co-mingled waste diverted from landfill (tonnes)	78 <sup>2</sup>	7 <sup>3</sup>
Unrecyclable waste production		Amount of waste going to landfill (tonnes) as stated by current service provider	Nil	Nil
Recyclable waste production: recycled glass		Amount of glass going to recycling facilities (tonnes)	26	58 <sup>4</sup>
Transport	Number of onsite parking facilities for employees	Number of onsite bicycle parking spots	5.6	6
	Number of parking facilities for visitors	Number of bicycle parking spots	10	15
			20	20

1 Total waste production included the waste produced by Wharf 7's tenant. For the reporting period the waste generated by the tenant could not be extracted, as a waste audit had not been conducted.

2 Total waste production only includes waste generated by the museum's BAU. Waste generated by the Wharf 7 tenant was extracted from the reporting period following a waste audit that enables the museum to have clear visibility of waste streams/sources.

3 In October 2018 the NSW Environmental Protection Authority removed the Resource Recovery Order for Mixed Waste Organic Material (MWO).

4 Waste and resource recovery have taken centre stage in the public following eye over the past few years due largely to the ABC documentary *War on Waste* and the ABC *Four Corners* program 'Trashed', which highlighted the impact on Australia's recycling crisis accelerated through the implementation of the China Sword Policy.

'I was left with a sense of there being a strong maritime museum "family" that is being fostered by the ANMM through programs such as MMAPSS.'

Michael Sutton, Vice President, Jervis Bay Maritime Museum

## Grant programs

### MMAPSS grants and internships

The museum's 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 Communication 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 \$1.75M and supported organisations across Australia to run more than 420 projects and over 55 internships.

Funding available in 2018–19 was \$125,000, with a maximum allocation of \$15,000 to any one grant. We received 43 project applications, requesting a total of \$414,146 in funding, and five internship applications. The selection committee awarded grants to 16 organisations, and in-kind support was offered to three organisations. The maximum amount of \$15,000 was awarded to one organisation and internships were offered to four applicants. Funding was paid, and projects undertaken or funding expended, in this reporting period.

A summary of each project funded under MMAPSS is published below.

Information on grants awarded to the museum is available at [sea.museum](http://sea.museum) and on page 83.

MMAPSS Grants	2018–19 YTD actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Value of grants	\$125,000	\$125,000	\$125,000	\$135,000	\$135,353
Number of project grants	16	11	22	19	19
Number of projects supported in kind	3	6	4	12	10
Number of internships	4	7	3	3	3

Number of grants and in-kind support under MMAPSS	NSW	QLD	NT	WA	SA	VIC	TAS	ACT
2018–19	4	3	1	1	5	3	3	0
2017–18	6	3	0	1	2	3	1	1
2016–17	10	1	0	5	5	3	2	0
2015–16	14	2	1	4	3	4	3	0
2014–15	13	4	0	2	4	5	1	0

## Recipients by State and Territory

### New South Wales

#### Holbrook Submarine Museum \$9,089

##### Soundscaping the Control Room

To provide interactive and 3D experiences that enhance the educational value of the current display areas. The Holbrook Submarine Museum, Australian National Maritime Museum and Western Australian Museum will collaborate on this project, which aims to install a system in the Control Room area that reproduces historically correct commands and background noises of the daily operations of an Oberon class submarine so that past submariners will be able to share their unique workplaces and lifestyle with their families and the general public.

#### Jervis Bay Maritime Museum \$15,000

##### Below the waterline

This project aims to develop the area below the *Lady Denman* ferry, known as the ferry well, into an accessible exhibition area for the public and to showcase the museum's recreational craft collection, while at the same time providing a safe and clean environment that enables the objects to be appropriately cared for on a regular basis. Curatorial assistance is awarded to assess the objects in this area for interpretation and to provide advice regarding narrative structure and potential opportunities for education links for schools. Funding is also awarded for the engagement of a graphic designer to design the exhibition graphics.

#### La Perouse Museum \$10,000

##### A significance assessment and collection policy for the La Perouse Museum collection

La Perouse Museum opened in 1988 and currently tells the story of the expedition of Jean-François de Galaup, comte de la Perouse, his arrival in Botany Bay in 1788 and encounter with the First Fleet, and eventual shipwreck in the Solomon Islands. Through a program of changing temporary exhibitions, the museum also looks at the ever-changing Aboriginal, environmental and local history of La Perouse. This project aims to appoint an appropriate consultant to produce a significance assessment and related collections policy to help raise the profile of the maritime collections to new audiences, and to drive future programming, interpretation and collecting activity.

### Gerringong and District Historical Society – in-kind support

#### Museum exhibit: Gerringong Boat Harbour

In-kind support, advice and assistance are awarded, with a visit, viewing and advice from an experienced and qualified adviser on how best to accurately and interestingly tell the story of Boat Harbour and shipping in the area once the Historical Society sets up the displays in the restored museum building.

#### Jervis Bay Maritime Museum – Internship

Up to \$2,000 for up to eight days at the Australian National Maritime Museum.

#### Port Stephens Historical Society Inc – Internship

Up to \$2,000 for up to eight days at the Australian National Maritime Museum.

### Northern Territory

#### Darwin Military Museum \$6,951

##### Repaint boom winch and acquire Lister diesel engine

During the early stages of World War II, a six-kilometre anti-submarine boom net was built across Darwin Harbour – then the longest in the world. Several hundred Royal Australian Navy personnel were employed to maintain the boom, which required continuous attention due to Darwin's massive tides. The boom winch is in good condition and is one of few surviving artefacts related to the boom net. Continued preservation of the winch is vital in relating the history of this passive defence mechanism. The display will be expanded through acquisition of a Lister diesel engine which was used to drive the winch.

### Queensland

#### James Cook Museum, National Trust Australia – Queensland \$14,500

##### Riverside to rainforest: Connecting Cooktown's maritime heritage and scientific discovery

This project will develop a maritime heritage interpretation strategy for Cooktown. It will undertake research on sites of local and national significance in Cooktown with a view to develop interpretation concepts and strategies for places and landscapes linked with maritime and scientific activities between local Bama peoples and the first Europeans to visit the region on HMB *Endeavour* in 1770. The grant will enable the engagement of a heritage architect to identify and document public spaces, sight lines and access routes that will be developed to establish strong links and routes between the maritime environment on the banks of Endeavour River and the living collections of the Cooktown Botanical Gardens.

#### Millmerran and District Historical Society \$6,264

*Water Baby* interpretive panels and audio visual

The Millmerran Historical Society plans to build a dedicated building at the Millmerran Museum to preserve and upgrade the display of the steam launch *Water Baby*, which was built in 1877–78 by the Gore family on Yandilla Station. Funding is awarded for interpretive panels needed to tell the unique story of *Water Baby* and its role in the historical narrative of flooding in the Condamine River and Grasree Creek catchments, part of the upper Murray–Darling Basin River System.

#### Queensland Maritime Museum \$6,000

Interpretation plan and permanent exhibit of unique 19th- and 20th-century artefacts in storage at the Queensland Maritime Museum

This funding will support the development of an interpretation plan and permanent exhibit focused on sharing unique 19th-century objects connected to Queensland's maritime history and highlighting the historical significance of each object in an interesting, attractive and informative way.

#### South Australia

##### Axel Stenross Maritime Museum \$10,064

Axel Stenross boatshed and living quarters – original artefact contents inventory and heritage assessment

Following a 2016 MMAPSS grant for an assessment of Axel Stenross' original 1940s boatshed, blacksmith shop and living quarters that are the core of the museum, this grant is awarded to engage a professional museum curator, historian or maritime archaeologist to prepare the inventory and to assess the significance of individual objects against Museums Australia criteria. Significantly, the inventory will provide an important archaeological record, the importance of which will increase over time.

##### Edithburgh Museum Inc \$1,600

Shipwreck Artefacts Display

Funding is awarded to employ a proficient carpenter to complete the housing of a display unit with Perspex cover enabling an array of relics and artefacts to be housed in a safe, easily seen and easily protected area with appropriate labels and identification.

#### Historic Ketch *Falie* Inc \$1,200

Signage for Centenary of Historic Ketch *Falie* 1919–2019

Funding is awarded to produce banners to promote and help attract visitors to open days and to give general public an opportunity to come aboard *Falie* and learn about its past and its significance to the history of the state.

#### Kangaroo Island Pioneers Association \$4,000

Restoration of the Historic 'Frenchman's Rock' Site at Penneshaw, Kangaroo Island, Stage 1

Frenchman's Rock is a memorial to the historic meeting between Captain Matthew Flinders and Captain Nicolas Baudin in Encounter Bay, South Australia. No significant work has been done on the site since 1999 and it has degraded significantly. The size of the project dictates that work will have to be undertaken in stages. Funding is awarded for Stage 1, to replace badly degraded interpretive signage with marine-grade materials.

#### Tasmania

##### Friends of Tasman Island Wildcare Inc \$9,120

Tasman Island travelling exhibition

For the design and production of an exhibition that includes pop-up banners, a walk-in lens, interactive displays and games with replica-type objects and a short film. The exhibition will be about Tasman Island, its lighthouse history, those who live, or have lived, on the island, and its amazing wildlife.

The exhibition will be used in a variety of venues, including libraries, schools, museums, clubs, local history groups, halls and centres. It can travel in the back of a car and a person can act as an educator, or it can be a stand-alone exhibition.

##### Bass and Flinders Centre – In-kind support

In-kind support is offered for one of the Australian National Maritime Museum's Interpretation and Design team to provide advice and assistance with furthering the centre's interpretive displays.

##### Friends of *Tassie Too* – In-kind support

In-kind support is offered for the Australian National Maritime Museum's Curator of Historic Vessels to travel to Hobart and help the Friends of *Tassie Too* organisation develop a vessel management plan for the 21-foot restricted class vessel *Tassie Too*.

##### Tasmanian Sail Training Association – Internship

Up to \$2,000 for up to eight days at the Australian National Maritime Museum.

#### Victoria

##### Echuca Historical Society Inc \$946

Extension of *Submerged* touring exhibition

For six presentation display frames for an interpretive display to enhance and extend the *Submerged: Stories of Australian Shipwrecks* touring exhibition to include information relating to paddle steamer shipwrecks in the Murray–Darling River System.

##### Golden City Paddle Steamer Museum Society \$5,000

Golden City Paddle Steamer Museum presents...

Funding is awarded to assist with improving the museum through signage, displays and interpretation. Funding is also awarded for the presentation of museum materials in Chinese and to conduct an independent review evaluation to benchmark on the improvements and analyse the results.

##### Lake Boga Flying Boat Museum \$9,900

Lake Boga Flying Boat Museum – an audio-visual interpretation

This project will audio-visually record the first-hand accounts of veterans who served at the Lake Boga Catalina Base during World War II, and from them create different presentations and interactive displays to preserve the history of this unique facility and the role that it played.

##### Port of Echuca Discovery Centre – Internship

Up to \$2,000 for up to eight days at the Australian National Maritime Museum.

#### Western Australia

##### Busselton Jetty Inc \$6,000

Busselton Jetty School Program

Busselton Jetty Inc seeks to increase awareness of the history, community value and environmental significance of the heritage-listed Busselton Jetty among school-aged children. Introducing a range of new, curriculum-linked resources and hands-on activities aims to increase visitation to the jetty by school groups, thus allowing the jetty story to be told to more young people. Funding is awarded for aquariums to assist with the internal fit out of the SeaLab.

School children participate in the Busselton Jetty Schools Program. Image courtesy Busselton Jetty Inc







Visitors can now enjoy regular high teas on board SY *Ena*. Image Danni Li

## Australian National Maritime Museum Foundation

As the fundraising arm of the museum, the Australian National Maritime Museum Foundation is overseen by a Board chaired by Mr John Mullen. The past year has seen some considerable achievements, with \$668,000 donated in 2018–19.

### Migration Heritage Fund

The Migration Heritage Fund was established to protect, strengthen and support the museum's important work in the area of migration. The museum's Welcome Wall also celebrated its 20th anniversary and a mailout was conducted as the second fundraising campaign for the year. Thirty thousand families are represented on the Welcome Wall. As well as vital funds being raised, more than 134 donations were received with \$50 being the average.

A new membership group, the Captain's Circle, was launched to provide vital support for the preservation and promotion of Australia's rich maritime heritage. Captain's Circle members contribute \$3,000, or annual instalments of \$1,000 for three years. Members receive unique opportunities, invitations to VIP events, harbour cruises on heritage vessels and access to behind-the-scenes tours of our collections. This exclusive group quickly grew to 20 during the year with raised and pledged funds totalling almost \$40,000. A highlight was an event hosted by John and Jacqui Mullen of Silentworld Foundation aboard their superyacht MY *Silentworld*.

### American Friends

The American Friends of the Australian National Maritime Museum met on 26 March 2019. In April its chairman, the Hon Peter Collins, and the ANMM Director, Kevin Sumption PSM, travelled to New York and attended a luncheon held by the Consul-General

of Australia to New York, the Honourable Alastair Walton, and his wife, Ms Berry Fanning, to introduce prospective supporters to the American Friends. Francesca Beale, who attended the luncheon, presented a cheque for AUD \$11,945. Mrs Beale's father, Lieutenant Commander McCartney RANVR, served on HMAS *Hobart*.

### AE1

On 7 August 2018 the Governor-General hosted a dinner to acknowledge and thank donors who supported the Find *AE1* campaign. *AE1* was the first submarine commissioned into the fledgling Royal Australian Navy (RAN) and became the navy's first wartime loss when it mysteriously disappeared with all hands off Papua New Guinea in the opening months of World War I. The 49 guests who attended the dinner included Mr Kerry Stokes AC, Ms Catherine Livingstone AM, Ms Penny Fowler, Mr Arthur Tzaneros and Mr Terry Tzaneros, Mr Paul Seaton, Mr Christian Johnston, Mr Alan Joyce AC, Mr Warren King, Mr Michael Burn, Mr Greg Levy and Mr Rob Sindel. At the reception, the Governor-General spoke about the tragedy of HMAS *AE1* and the importance of finding the vessel's final resting place. Mr Mullen was presented with a replica of the axe used to cut the rope at the 1913 launch of HMAS *AE1* and HMAS *AE2* for his efforts in acquiring the funding. The then Minister for Communications and the Arts, the Hon Mitch Fifield, and Mr Mullen hosted the formal dinner that followed. Seventeen individuals and major corporations contributed close to \$500,000, making possible the successful search for Australia's first submarine. Speeches on the night included that of Mrs Vera Ryan, who spoke for the descendants of the 35 men who lost their lives on the vessel. The Australian Brandenburg Orchestra played at this moving event.

### SY *Ena*

In May 2019, the magnificent Steam Yacht (SY) *Ena* returned to the museum's fleet after mechanical repairs. Thanks to a generous \$50,000 donation from the David and Jennie Sutherland Foundation, *Ena* is receiving the regular maintenance and support needed to keep it in condition. This year *Ena* was a feature in the Transport Heritage Steam Festival in May and delighted 60 people who enjoyed high tea on Mother's Day. *Ena* also provides a spectacular event venue for visiting dignitaries.

### Foundation Board

The Foundation Board met four times during the year. There were no changes to the Board. Dr Kimberley Webber resigned as Foundation Manager and Marisa Chilcott was appointed in March.

### Board meeting dates

20 August 2018  
30 November 2018  
5 March 2019  
3 June 2019

### List of directors and number of meetings attended

John Mullen 4  
Daniel Janes 3  
Jeff McMullen AM 4  
Rob Mundle OAM 3  
Arlene Tansey 3  
Peter Dexter AM 4  
Kevin Sumption PSM 4

### Board Members\*

#### Rob Mundle OAM

Rob Mundle is the author of 16 sailing and maritime-history related books (including a biography of Bob Oatley and the international bestseller *Fatal Storm*). Seven of his other titles have been national bestsellers.

Mr Mundle has been a journalist for more than 50 years. In that time he has reported on seven America's Cup matches, four Olympics and more than 50 Sydney to Hobart races. He has competed in the Sydney to Hobart race three times, won local, state and Australian sailing championships and contested major international offshore events.

Mr Mundle is currently the media manager for the *Wild Oats XI* Sydney to Hobart Yacht Race campaign and an organiser of Australia's largest keelboat regatta and a founder and promoter of Hamilton Island Race Week. He was also the founder of the acclaimed Hayman Island Big Boat Series.

He has been an Ambassador for the Cure Cancer Australia Foundation and is the only Australian member of the America's Cup Hall of Fame Selection Committee. Between 2010 and 2012 he was the Commodore of Southport Yacht Club on the Gold Coast. His previous association with the ANMM was as a director of the museum's Foundation from 2001–13.

### Daniel Janes

Daniel Janes is a Managing Director for Credit Suisse, having previously held senior positions at Barclays and ABN AMRO. He was most recently Managing Director and Co-Head of Investment Banking at Barclays in Australia, where he established the bank's corporate finance and M&A teams.

During his 20-year investment-banking career in London, New York and Sydney, Daniel Janes has advised and led, on behalf of clients, a wide range of high-profile transactions. These have involved many of Australia's landmark transactions, including over \$120BN successful M&A transactions and over \$60BN of capital markets transactions. He is also a Fellow of the Institute of Chartered Accountant of England and Wales.

Daniel Janes has studied maritime history and has maintained an avid interest in the subject.

### Jeff McMullen AM

A journalist, author and filmmaker for 50 years, Jeff McMullen's work includes many decades as a foreign correspondent for Australian Broadcasting Corporation, reporting for *Four Corners* and *60 Minutes*, as the interviewer and anchor of the 33-part ABC-TV series *Difference of Opinion*, and host of televised forums on the National Indigenous Television Network. Throughout his professional life, he has written, filmed and campaigned around the world to improve the health, education and human rights of Indigenous people.

\* Biographies for Peter Dexter, John Mullen, Kevin Sumption and Arlene Tansey can be found on pages 91–93.

The museum's annual financial statements are prepared in accordance with subsection 43(4) of the Act

## 2018–19 Financial report

# financials

The museum's popular Kids on Deck program has been running for more than 25 years. Image James Horan Photography

# MU SEA UM

Australian National Maritime Museum  
Statement by the Chairman, Chief Executive Officer  
and Chief Financial Officer

In our opinion, the attached financial statements for the year ended 30 June 2018 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**  
Chairman  
4 September 2019



**Kevin Sumption PSM**  
Chief Executive Officer  
4 September 2019



**Tanya Bush**  
Deputy Director, Corporate Services  
Chief Financial Officer  
4 September 2019



## INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications, Cyber Safety and the Arts

### Opinion

In my opinion, the financial statements of the Australian National Maritime Museum and its subsidiaries (together the 'Consolidated Entity') for the year ended 30 June 2019:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements 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 2019 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 statements as at 30 June 2019 and for the year then ended:

- Statement by the Chairman, Chief Executive Officer and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to and forming part of the financial statements comprising a Summary of Significant Accounting Policies and other explanatory information.

### 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* (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 – Reduced Disclosure Requirements 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 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  
19 National Circuit BARTON ACT  
Phone (02) 6203 7300 Fax (02) 6203 7777

### 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 report. 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

Rahul Tejani  
Audit Principal  
Delegate of the Auditor-General

Canberra  
4 September 2019

Australian National Maritime Museum  
Statement of Comprehensive Income  
for the period ended 30 June 2019

	Notes	2019 \$'000	2018 \$'000	Original Budget \$'000
<b>NET COST OF SERVICES</b>				
<b>EXPENSES</b>				
Employee benefits	3A	16,148	14,806	14,335
Supplier expenses	3B	15,475	14,811	15,270
Depreciation and amortisation	6A	9,442	10,113	9,871
Write-down and impairment of other assets	3C	619	-	-
Losses from asset sales	3D	8	-	-
Grants expense	3E	97	104	118
<b>Total expenses</b>		<b>41,789</b>	<b>39,834</b>	<b>39,594</b>
<b>LESS:</b>				
<b>OWN-SOURCE INCOME</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services	4A	9,287	7,594	7,475
Interest	4B	898	744	450
Rental income	4C	2,651	2,177	2,563
Other revenue	4D	5,626	5,687	4,915
<b>Total own-source revenue</b>		<b>18,462</b>	<b>16,202</b>	<b>15,403</b>
<b>Gains</b>				
Other gains	4E	486	1,238	-
<b>Total gains</b>		<b>486</b>	<b>1,238</b>	<b>-</b>
<b>Total own-source income</b>		<b>18,948</b>	<b>17,440</b>	<b>15,403</b>
<b>Net cost of services</b>		<b>22,841</b>	<b>22,394</b>	<b>24,191</b>
Revenue from Government	4F	21,415	20,727	21,415
<b>Surplus (deficit) attributable to the Australian Government on continuing operations</b>		<b>(1,426)</b>	<b>(1,667)</b>	<b>(2,776)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Total other comprehensive income</b>		<b>-</b>	<b>-</b>	<b>-</b>
<b>Total comprehensive income (deficit) attributable to the Australian Government</b>		<b>(1,426)</b>	<b>(1,667)</b>	<b>(2,776)</b>

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

Australian National Maritime Museum  
Statement of Comprehensive Income  
for the period ended 30 June 2019

<b>Budget Variances Commentary</b>		
<b>Statement of Comprehensive Income</b>		
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.).		
<b>Explanation of variance</b>	<b>Line item</b>	<b>Amount</b>
Includes expenditure from voyaging of <i>Endeavour</i> , increased employee benefits provisions as a result of changes in the bond rate used to calculate long service leave entitlements and an increase in the time and value of volunteer labour used throughout the year	Employee benefits	(1,813)
Includes unbudgeted revenue from voyaging of <i>Endeavour</i> and increased admission, retail and venue hire activity	Sale of goods and rendering of services	1,812
Includes a higher number and value of in-kind sponsorship arrangements relating to the museum's on-site and touring exhibitions and grants received for the circumnavigation of the <i>Endeavour</i> as part of the museum's <i>Encounters 2020</i> program, partially offset by lower than anticipated cash donations	Other revenue	711

Australian National Maritime Museum  
Statement of Financial Position  
as at 30 June 2019

	Notes	2019 \$'000	2018 \$'000	Original Budget \$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents	5A	25,357	21,428	13,362
Trade and other receivables	5B	1,877	1,491	1,196
<b>Total financial assets</b>		<b>27,234</b>	<b>22,919</b>	<b>14,558</b>
<b>Non-financial assets</b>				
Land and buildings	6A	155,727	153,744	152,786
Infrastructure, plant and equipment	6A	9,412	10,875	22,800
Heritage and cultural assets	6A	73,756	71,242	71,659
Intangibles	6A	5,101	5,012	5,601
Inventories	6B	300	350	253
Other non-financial assets	6C	380	248	593
<b>Total non-financial assets</b>		<b>244,676</b>	<b>241,471</b>	<b>253,692</b>
<b>Total Assets</b>		<b>271,910</b>	<b>264,390</b>	<b>268,250</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	7A	3,314	2,425	2,500
Other payables	7B	1,974	2,396	2,200
<b>Total payables</b>		<b>5,288</b>	<b>4,821</b>	<b>4,700</b>
<b>Interest bearing liabilities</b>				
Leases	8	22	60	-
<b>Total interest bearing liabilities</b>		<b>22</b>	<b>60</b>	<b>-</b>
<b>Provisions</b>				
Employee provisions	9A	3,459	2,841	2,800
Provision for makegood obligations	9B	78	-	-
<b>Total provisions</b>		<b>3,537</b>	<b>2,841</b>	<b>2,800</b>
<b>Total Liabilities</b>		<b>8,847</b>	<b>7,722</b>	<b>7,500</b>
<b>Net Assets</b>		<b>263,063</b>	<b>256,668</b>	<b>260,750</b>
<b>EQUITY</b>				
Contributed equity		31,438	23,617	31,438
Reserves		180,016	180,016	180,016
Retained surplus		51,609	53,035	49,296
<b>Total Equity</b>		<b>263,063</b>	<b>256,668</b>	<b>260,750</b>

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

Australian National Maritime Museum  
Statement of Financial Position  
as at 30 June 2019

<b>Budget Variances Commentary</b>		
<b>Statement of Financial Position</b>		
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.).		
<b>Explanation of variance</b>	<b>Line item</b>	<b>Amount</b>
Includes a higher opening cash balance at 1 July 2018 and delays in capital works program expenditure (discussed below)	Cash and cash equivalents	11,995
Includes a small number of high value, one-off transactions, including with other Commonwealth and State government entities, that were unpaid at 30 June 2019 and subsequently received in full in the 2019-20 financial year	Trade and other receivables	681
Includes delays in the museum's capital works expenditure program, relating to upgrades and improvements to the museum's buildings and infrastructure, reallocations in asset classifications between budget and actual, and a lower than anticipated opening balance at 1 July 2018	Infrastructure, plant & equipment	(13,388)
Includes a number of high value projects in progress or completing for which expenditure was incurred prior to year end but payment not required until the next financial year	Suppliers	(814)
Includes the impact of changes in the bond rate used to calculate long service leave provisions for employees	Employee provisions	(659)

Australian National Maritime Museum  
Statement of Change in Equity  
for the period ended 30 June 2019

	Notes	2019 \$'000	2018 \$'000	Original Budget \$'000
<b>CONTRIBUTED EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		23,617	15,637	23,617
<b>Transaction with owners</b>				
<b>Contributions by owners</b>				
Equity injection		7,821	7,980	7,821
<b>Total transactions with owners</b>		<b>7,821</b>	<b>7,980</b>	<b>7,821</b>
<b>Closing balance as at 30 June</b>		<b>31,438</b>	<b>23,617</b>	<b>31,438</b>
<b>RETAINED EARNINGS</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		53,035	54,702	52,072
<b>Comprehensive income</b>				
Surplus/(Deficit) for the period		(1,426)	(1,667)	(2,776)
<b>Total comprehensive income</b>		<b>(1,426)</b>	<b>(1,667)</b>	<b>(2,776)</b>
<b>Closing balance as at 30 June</b>		<b>51,609</b>	<b>53,035</b>	<b>49,296</b>
<b>ASSET REVALUATION RESERVE</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		180,016	180,016	180,016
<b>Comprehensive income</b>				
<b>Total comprehensive income</b>		<b>-</b>	<b>-</b>	<b>-</b>
<b>Closing balance as at 30 June</b>		<b>180,016</b>	<b>180,016</b>	<b>180,016</b>
<b>TOTAL EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		256,668	250,355	255,705
<b>Comprehensive income</b>				
Surplus/(Deficit) for the period		(1,426)	(1,667)	(2,776)
<b>Total comprehensive income</b>		<b>(1,426)</b>	<b>(1,667)</b>	<b>(2,776)</b>
<b>Transactions with owners</b>				
<b>Contributions by owners</b>				
Equity injection		7,821	7,980	7,821
<b>Total transactions with owners</b>		<b>7,821</b>	<b>7,980</b>	<b>7,821</b>
<b>Closing balance as at 30 June</b>		<b>263,063</b>	<b>256,668</b>	<b>260,750</b>

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

Australian National Maritime Museum  
Statement of Change in Equity  
for the period ended 30 June 2019

**Budget Variances Commentary**

**Statement of Changes in Equity**

The variances in the statement of changes in equity relate largely to differences between the budgeted and actual balances of retained earnings at 1 July 2018 (due to 2018 activity) and the deficit for the period (discussed in the statement of comprehensive income).

Australian National Maritime Museum  
Cash Flow Statement  
for the period ended 30 June 2019

	Notes	2019 \$'000	2018 \$'000	Original Budget \$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Sale of goods and rendering of services		9,328	7,861	7,219
Receipts from Government		21,415	20,727	21,415
Interest		885	698	450
Rental income		2,867	2,377	2,819
GST received		1,782	1,445	1,700
Other		2,098	2,522	3,215
<b>Total cash received</b>		<b>38,375</b>	<b>35,630</b>	<b>36,818</b>
<b>Cash used</b>				
Employees		(13,616)	(12,676)	(14,335)
Suppliers		(14,771)	(13,484)	(15,270)
Other		(164)	(215)	(118)
<b>Total cash used</b>		<b>(28,551)</b>	<b>(26,375)</b>	<b>(29,723)</b>
<b>Net cash from operating activities</b>		<b>9,824</b>	<b>9,255</b>	<b>7,095</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Sales of property, plant and equipment		430	-	-
<b>Total cash received</b>		<b>430</b>	<b>-</b>	<b>-</b>
<b>Cash used</b>				
Purchase of property, plant and equipment		(7,900)	(7,166)	(13,457)
Purchase of heritage and cultural items		(4,684)	(3,498)	(2,730)
Purchase of intangibles		(1,562)	(1,335)	(1,500)
<b>Total cash used</b>		<b>(14,146)</b>	<b>(11,999)</b>	<b>(17,687)</b>
<b>Net cash (used by) investing activities</b>		<b>(13,716)</b>	<b>(11,999)</b>	<b>(17,687)</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Contributed equity		7,821	7,980	7,821
<b>Total cash received</b>		<b>7,821</b>	<b>7,980</b>	<b>7,821</b>
<b>Net cash from financing activities</b>		<b>7,821</b>	<b>7,980</b>	<b>7,821</b>
<b>Net increase (decrease) in cash held</b>		<b>3,929</b>	<b>5,236</b>	<b>(2,771)</b>
Cash and cash equivalents at the beginning of the reporting period		21,428	16,192	16,133
<b>Cash and cash equivalents at the end of the reporting period</b>	5A	<b>25,357</b>	<b>21,428</b>	<b>13,362</b>

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

Australian National Maritime Museum  
Cash Flow Statement  
for the period ended 30 June 2019

<b>Budget Variances Commentary</b>		
<b>Cashflow Statement</b>		
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.).		
<b>Explanation of variance</b>	<b>Line item</b>	<b>Amount</b>
Includes unbudgeted revenue from voyaging of <i>Endeavour</i> and increased admission, retail and venue hire activity	Sales of goods and rendering of services	2,109
Includes lower than anticipated cash donations revenue and changes in allocation methodology between 2019 budget and 2019 actual activity	Other cash received	(1,117)
Includes delays in the museum's capital works expenditure program, relating to upgrades and improvements to the museum's buildings and infrastructure	Purchase of property, plant and equipment	5,557
Includes higher than anticipated restoration works on the museum's floating vessel fleet	Purchase of heritage and cultural items	(1,954)

Australian National Maritime Museum  
Notes to and forming part of the Financial Statements  
for the period ended 30 June 2019

Notes to the financial statements

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Australian National Maritime Museum  
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1. Summary of significant accounting policies

**Objectives**

The Australian National Maritime Museum (the museum) is an Australian Government controlled and not-for-profit entity. The role of the museum is the promotion and conservation of Australia's maritime heritage.

The museum 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 programs 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 – Reduced Disclosure Requirements 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 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.



Australian National Maritime Museum  
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**New Accounting Standards**

**Future Australian Accounting Standard Requirements**

All new, revised and amended standards and interpretations that were issued prior to the sign-off date and are applicable to the current reporting period:

- did not have a material impact on the museum's financial statements; and
- are not expected to have a material impact on the museum's future financial statements.

**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 (2019: \$7,821; 2018: \$7,980).

**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 that provide evidence of conditions that existed as at 30 June 2019 or are indicative of conditions that arose after the date that require adjustment to, or disclosure in, these financial statements.

Australian National Maritime Museum  
Notes to and forming part of the Financial Statements  
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**3. Expenses**

	2019 \$'000	2018 \$'000
<b>3A: Employee benefits</b>		
Wages and salaries	8,204	7,407
Superannuation		
Defined contribution plans	1,311	1,203
Defined benefit plans	564	584
Leave and other entitlements	1,605	1,591
Volunteer resources, free of charge	1,827	1,910
Workers' compensation	263	241
Labour hire	2,280	1,692
Other employee expenses	94	178
<b>Total employee benefits</b>	<b>16,148</b>	<b>14,806</b>

**Accounting Policy**

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

**3B: Supplier expenses**

**Goods and services supplied or rendered**

Cost of goods sold	490	467
Brand and marketing	2,428	2,069
Collections	73	67
Contractors	4,415	4,210
Consultants	1,600	1,026
Utilities	975	1,056
Functions, exhibition, events	1,835	2,584
Staff related expenses	1,110	885
Technology and telecommunication	721	586
Vessels	413	183
Other	1,283	1,612
<b>Total goods and services supplied or rendered</b>	<b>15,343</b>	<b>14,745</b>

Goods supplied	2,153	1,984
Services rendered	13,190	12,761
<b>Total goods and services supplied or rendered</b>	<b>15,343</b>	<b>14,745</b>

**Other supplier expenses**

Operating lease rentals	132	66
<b>Total other supplier expenses</b>	<b>132</b>	<b>66</b>
<b>Total supplier expenses</b>	<b>15,475</b>	<b>14,811</b>

**Australian National Maritime Museum**  
Notes to and forming part of the Financial Statements  
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Where an asset is acquired by means of a finance lease, the asset is capitalised at either the fair value of the lease property or, if lower, the present value of minimum lease payments at the inception of the contract and a liability is recognised at the same time and for the same amount.

The discount rate used is the interest rate implicit in the lease. Leased assets are amortised over the period of the lease. Lease payments are allocated between the principal component and the interest expense.

Operating lease payments are expensed on a straight-line basis which is representative of the pattern of benefits derived from the leased assets.

	2019 \$'000	2018 \$'000
<b>3C: Write-down and impairment of other assets</b>		
Write-down on infrastructure, plant and equipment	449	-
Impairment on intangible assets	170	-
<b>Total write-down and impairment of other assets</b>	<u>619</u>	<u>-</u>

**3D: Losses from asset sales**

Loss from sale of property, plant and equipment	8	-
<b>Total losses from asset sales</b>	<u>8</u>	<u>-</u>

**3E: Grants expense**

Non-profit institutions	97	104
<b>Total grants expense</b>	<u>97</u>	<u>104</u>

**4. Income**

**OWN-SOURCE REVENUE**

**4A: Sale of goods and rendering of services**

Sale of goods	1,025	988
Rendering of services	8,262	6,606
<b>Total sale of goods and rendering of services</b>	<u>9,287</u>	<u>7,594</u>

**Accounting Policy**

Revenue from the sale of goods is recognised when: the risks and rewards of ownership have been transferred to the buyer; and the museum retains no managerial involvement or effective control over the goods.

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

Receivables for goods and services are recognised at the nominal amounts due less any impairment allowance. Collectability of debts is reviewed at balance date. Allowances are made when collection of the debt is no longer probable.

**Australian National Maritime Museum**  
Notes to and forming part of the Financial Statements  
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	2019 \$'000	2018 \$'000
<b>4B: Interest</b>		
Deposits	898	744
<b>Total interest</b>	<u>898</u>	<u>744</u>

**Accounting Policy**

Interest revenue is recognised using the effective interest method.

**4C: Rental income**

Lease income	2,651	2,177
<b>Total rental income</b>	<u>2,651</u>	<u>2,177</u>

**Sublease rental / licence fee income commitments**

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

**Commitments for sublease rental / licence fee income receivables are as follows:**

Within 1 year	2,660	2,414
Between 1 to 5 years	5,703	8,366
<b>Total sublease rental / licence fee income commitments</b>	<u>8,363</u>	<u>10,780</u>

**4D: Other revenue**

Donations	181	876
Grants	1,704	884
Resources received free of charge	1,827	1,910
Sponsorship	1,902	1,914
Other	12	103
<b>Total other revenue</b>	<u>5,626</u>	<u>5,687</u>

**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.

Australian National Maritime Museum  
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	2019 \$'000	2018 \$'000
<b>4E: Other gains</b>		
Donated assets - heritage and cultural	486	1,238
<b>Total other gains</b>	<u>486</u>	<u>1,238</u>

**Accounting policy**

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

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

**REVENUE FROM GOVERNMENT**

**4F: Revenue from Government**

Corporate Commonwealth Entity payments from the Department of Communications and the Arts	21,415	20,727
<b>Total revenue from Government</b>	<u>21,415</u>	<u>20,727</u>

**Accounting Policy**

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

Australian National Maritime Museum  
Notes to and forming part of the Financial Statements  
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**5. Financial assets**

	2019 \$'000	2018 \$'000
<b>5A: Cash and cash equivalents</b>		
Cash on hand or on deposit	25,357	21,428
<b>Total cash and cash equivalents</b>	<u>25,357</u>	<u>21,428</u>
<b>5B: Trade and other receivables</b>		
<b>Goods and services</b>		
Goods and services	936	581
<b>Total receivables for goods and services</b>	<u>936</u>	<u>581</u>
<b>Other receivables</b>		
GST receivable from the ATO	209	236
Interest	100	87
Other	667	622
<b>Total other receivables</b>	<u>976</u>	<u>945</u>
<b>Total trade and other receivables (gross)</b>	<b>1,912</b>	1,526
Less Impairment loss allowance	<u>(35)</u>	<u>(35)</u>
<b>Total trade and other receivables (net)</b>	<u><b>1,877</b></u>	<u>1,491</u>

## Accounting Policy

### Financial assets

With the implementation of AASB 9 Financial Instruments for the first time in 2019, the entity classifies its financial assets in the following categories:

- financial assets at fair value through profit or loss;
- financial assets at fair value through other comprehensive income; and
- financial assets measured at amortised cost.

The classification depends on both the entity's business model for managing the financial assets and contractual cash flow characteristics at the time of initial recognition. Financial assets are recognised when the entity becomes a party to the contract and, as a consequence, has a legal right to receive or a legal obligation to pay cash and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred upon trade date.

Comparatives have not been restated on initial application.

### Financial assets at amortised cost

Financial assets included in this category need to meet two criteria:

- the financial asset is held in order to collect the contractual cash flows; and
- the cash flows are solely payments of principal and interest (SPPI) on the principal outstanding amount.

Amortised cost is determined using the effective interest method.

### Effective interest method

Income is recognised on an effective interest rate basis for financial assets that are recognised at amortised cost.

### Impairment of financial assets

Financial assets are assessed for impairment at the end of each reporting period based on expected credit losses, using the general approach which measures the loss allowance based on an amount equal to lifetime expected credit losses where risk has significantly increased, or an amount equal to 12-month expected credit losses if risk has not increased.

The simplified approach for trade, contract and lease receivables is used. This approach always measures the loss allowance as the amount equal to the lifetime expected credit losses.

A write-off constitutes a derecognition event where the write-off directly reduces the gross carrying amount of the financial asset.

### 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 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 museum currently has no loans.

### Transition from AASB 139 to AASB 9

All financial assets were originally classified as held to maturity under AASB 139 and are now classified as amortised cost under AASB 9. At the date of initial application, 1 July 2018, the carrying amounts under AASB 139 and AASB 9 were identical.

## Australian National Maritime Museum Notes to and forming part of the Financial Statements for the period ended 30 June 2019

### 6. Non-financial assets

#### 6A: Reconciliation of the opening and closing balances of Property, Plant and Equipment and Intangibles (2018-19)

	Land \$'000	Buildings & Wharves \$'000	Total Land, Buildings & Wharves \$'000	Infrastructure, Plant & Equipment \$'000	Heritage & Cultural Assets \$'000	Intangibles \$'000	Total \$'000
<b>As at 1 July 2018</b>							
Gross book value	52,380	104,368	156,748	13,948	73,894	14,390	258,980
Accumulated depreciation, amortisation and impairment	-	(3,004)	(3,004)	(3,073)	(2,652)	(9,378)	(18,107)
<b>Total as at 1 July 2018</b>	<b>52,380</b>	<b>101,364</b>	<b>153,744</b>	<b>10,875</b>	<b>71,242</b>	<b>5,012</b>	<b>240,873</b>
<b>Additions</b>							
By cost including work in progress		5,592	5,592	1,626	4,340	1,570	13,128
In-kind at fair value					486		486
Revaluations							
Depreciation and amortisation		(3,160)	(3,160)	(2,659)	(2,312)	(1,311)	(9,442)
Disposals				(680)			(680)
Disposals depreciation				250			250
Write-down and impairment of asset		(449)	(449)			(170)	(619)
Transfers							
<b>Total as at 30 June 2019</b>	<b>52,380</b>	<b>103,347</b>	<b>155,727</b>	<b>9,412</b>	<b>73,756</b>	<b>5,101</b>	<b>243,996</b>
<b>Total as at 30 June 2019 represented by</b>							
Gross book value	52,380	109,511	161,891	14,894	78,720	15,960	271,465
Accumulated depreciation/amortisation	-	(6,164)	(6,164)	(5,482)	(4,964)	(10,859)	(27,469)
<b>Total as at 30 June 2019</b>	<b>52,380</b>	<b>103,347</b>	<b>155,727</b>	<b>9,412</b>	<b>73,756</b>	<b>5,101</b>	<b>243,996</b>

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. The last revaluation took place at 30 June 2017, with a desktop valuation undertaken at 30 June 2019 during which no material changes in fair value were identified.

Indications of impairments were identified for a software asset (Intangibles) and a discontinued capital project (Building & Wharves), resulting in loss for impairment and write downs of assets of \$619 (2018: nil). An item of plant and equipment with a carrying value of \$430 was sold during the year resulting in a loss of \$8 (2018: nil) - see Notes 3C & 3D. The museum has contractual commitments for acquisitions of property, plant, equipment and intangibles of \$2,462 (2018: \$1,566).

**Australian National Maritime Museum**  
**Notes to and forming part of the Financial Statements**  
for the period ended 30 June 2019

**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.

**Revaluations**

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

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

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

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

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

**Depreciation**

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

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

**Australian National Maritime Museum**  
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Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

	2019	2018
Wharves	5–10 years	5–10 years
Buildings	10–60 years	10–60 years
Property, Plant & Equipment	3–20 years	3–20 years
Heritage & Cultural	10-400 years	10-400 years

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

**Impairment**

All assets were assessed for impairment at 30 June 2019. 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 is amortised on a straight-line basis over its anticipated useful life.

The useful lives of the museum's software are 3 to 20 years (2018: 3 to 20 years).

All software assets were assessed for indications of impairment as at 30 June 2019.

**Australian National Maritime Museum**  
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**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. 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) has been determined by either an independent valuer or museum curators at the market value of similar heritage and cultural assets. 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.

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

	2019 \$'000	2018 \$'000
<b>6B: Inventories</b>		
Inventories held for sale	300	350
<b>Total inventories</b>	<u>300</u>	<u>350</u>

During 2019 \$490 of inventory held for sale was recognised as an expense (2018: \$467). All inventories are current assets.

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.

**Australian National Maritime Museum**  
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	2019 \$'000	2018 \$'000
<b>6C: Other non-financial assets</b>		
Prepayments	380	248
<b>Total other non-financial assets</b>	<u>380</u>	<u>248</u>

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

**7. Payables**

**7A: Suppliers**

Trade creditors and accruals	3,314	2,425
<b>Total suppliers payables</b>	<u>3,314</u>	<u>2,425</u>

All suppliers are expected to be settled within 12 months.

**7B: Other payables**

Salaries and wages	99	96
Superannuation	77	-
Deferred revenue	1,346	1,715
Other	452	585
<b>Total other payables</b>	<u>1,974</u>	<u>2,396</u>

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

**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.

All financial liabilities were originally classified as amortised cost under AASB 139 and remain so under AASB 9. At the date of initial application, 1 July 2018, the carrying amounts under AASB 139 and AASB 9 were identical.

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.

Australian National Maritime Museum  
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8. Interest bearing liabilities

	2019 \$'000	2018 \$'000
<b>Leases</b>		
Finance leases	22	60
<b>Total leases</b>	<u>22</u>	<u>60</u>
<b>Minimum lease payments expected to be settled</b>		
Within 1 year	22	38
Between 1 to 5 years	-	22
<b>Total leases</b>	<u>22</u>	<u>60</u>

In December 2016, a finance lease was entered into in relation to the 3D Cinema. The lease is cancellable and for a fixed period of 3 years. The interest rate implicit in the leases is 2.75%. The lease asset is secured by the lease liability.

**Accounting Policy**

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and rewards incidental to ownership of the leased assets. An operating lease is a lease that is not a finance lease.

Where an asset is acquired by means of a finance lease, the asset is capitalised at either the fair value of the lease property or, if lower, the present value of minimum lease payments at the inception of the contract and a liability is recognised at the same time and for the same amount.

The discount rate used is the interest rate implicit in the lease. Leased assets are amortised over the period of the lease. Lease payments are allocated between the principal component and the interest expense.

Operating lease payments are expensed on a straight-line basis which is representative of the pattern of benefits derived from the leased assets.

9. Provisions

**9A: Employee provisions**

Leave	3,459	2,841
<b>Total employee provisions</b>	<u>3,459</u>	<u>2,841</u>
<b>Employee provisions expected to be settled</b>		
No more than 12 months	1,378	1,115
More than 12 months	2,081	1,726
<b>Total employee provisions</b>	<u>3,459</u>	<u>2,841</u>

Australian National Maritime Museum  
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**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 2019. 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 entity recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out terminations (2019: nil; 2018: 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.

The liability for superannuation recognised as at 30 June 2019 represents outstanding contributions.

Australian National Maritime Museum  
Notes to and forming part of the Financial Statements  
for the period ended 30 June 2019

	2019 \$'000	2018 \$'000
<b>9B: Provision for makegood obligations</b>		
Provision for makegood obligations	<u>78</u>	-
<b>Total provision for makegood obligations</b>	<u>78</u>	-
<b>Provision for makegood obligations to be settled in</b>		
No more than 12 months	-	-
More than 12 months	<u>78</u>	-
<b>Total provision for makegood obligations</b>	<u>78</u>	-

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

No amount of provision for makegood obligations was used, or unused amount reversed, during the reporting period.

#### 10. Related party disclosures

##### Related party relationships

The entity is an Australian Government controlled entity. Related parties to this entity 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 (2018: 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.

Australian National Maritime Museum  
Notes to and forming part of the Financial Statements  
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#### 11. Key management personnel remuneration

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

	2019 \$	2018 \$
<b>Short-term employee benefits</b>		
Salary	1,450,826	1,421,688
Performance bonus	50,608	41,083
Other short-term benefits	<u>125,907</u>	<u>121,560</u>
<b>Total short-term employee benefits</b>	<u>1,627,341</u>	<u>1,584,331</u>
<b>Post-employment benefits</b>		
Superannuation	<u>207,766</u>	200,586
<b>Total post-employment benefits</b>	<u>207,766</u>	<u>200,586</u>
<b>Other long-term employee benefits</b>		
Long service leave	<u>38,773</u>	40,856
<b>Total other long-term employee benefits</b>	<u>38,773</u>	<u>40,856</u>
<b>Total key management personnel remuneration</b>	<u>1,873,880</u>	<u>1,825,773</u>

The total number of key management personnel included in the above table is 19 including 12 Councillors (2018: 19 including 11 Councillors). One Councillor's term ceased during the year and two new Councillors were appointed.

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



Australian National Maritime Museum  
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12. Contingent liabilities

At 30 June 2019 the museum had one unquantifiable contingent liability in respect of legal action commenced against it and multiple other parties in the United States of America (the action). The action relates to damage to a submersible vehicle while in transit to the museum (the event). It is not possible to estimate the amount of any eventual payments that may be required in relation to the event.

The museum holds current insurance policies in relation to the event. Those policies have reimbursed legal and other expenses incurred to date by the museum in defending the action and are available in the event that any potential damages are incurred.

Accounting Policy

Contingent liabilities and contingent assets are not recognised in the statement of financial position but are reported in the notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured.

Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

13. Aggregate assets and liabilities

	2019 \$'000	2018 \$'000
<b>13A: Aggregate assets and liabilities</b>		
<b>Assets expected to be recovered in</b>		
No more than 12 months	27,914	23,517
More than 12 months	243,996	240,873
<b>Total assets</b>	<u>271,910</u>	<u>264,390</u>
<b>Liabilities expected to be settled in</b>		
No more than 12 months	6,688	5,974
More than 12 months	2,159	1,748
<b>Total liabilities</b>	<u>8,847</u>	<u>7,722</u>

Australian National Maritime Museum  
Notes to and forming part of the Financial Statements  
for the period ended 30 June 2019

14. The Australian National Maritime Museum Foundation

The Australian National Maritime Museum Foundation (the foundation) is a company limited by guarantee and is controlled by the 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 (NMC) referred to in Section 9 of the *Australian National Maritime Museum Act 1990*;
  - conserving the NMC; and
  - other activities which enhance the NMC;
- to receive gifts and bequests for specific activities relating to the NMC and the museum; and
- to support the NMC and the museum generally.

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

	2019 \$'000	2018 \$'000
Opening balance at 1 July	1,037	766
Revenues: Interest	6	5
Revenues: Donations	168	856
	<u>1,211</u>	<u>1,627</u>
Less Expenses: Suppliers	4	506
Contribution to museum	99	84
<b>Closing balance at 30 June</b>	<u>1,108</u>	<u>1,037</u>
Represented by:		
Cash at bank	1,113	1,042
Payables	(5)	(5)
	<u>1,108</u>	<u>1,037</u>

Australian National Maritime Museum  
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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.

	2019 \$'000	2018 \$'000
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**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 at 1 July	4,251	5,139
Receipts: Distributions/Interest	<u>109</u>	<u>132</u>
	4,360	5,271
Other expenses	<u>694</u>	<u>1,020</u>
<b>Closing balance at 30 June</b>	<b><u>3,666</u></b>	<b><u>4,251</u></b>
Represented by:		
Cash at bank	3,883	4,474
Distributions/Interest receivable	23	20
Payable to the museum	<u>(240)</u>	<u>(243)</u>
	<b><u>3,666</u></b>	<b><u>4,251</u></b>

**15B: NZ Bicentennial Gift Fund**

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

Opening balance at 1 July	92	89
Receipts: Interest	<u>2</u>	<u>3</u>
<b>Closing balance at 30 June</b>	<b><u>94</u></b>	<b><u>92</u></b>
Represented by investment	<u>94</u>	<u>92</u>

Australian National Maritime Museum  
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	2019 \$'000	2018 \$'000
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**15C: Louis Vuitton Fund**

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

Opening balance at 1 July	26	25
Receipts: Interest	<u>1</u>	<u>1</u>
<b>Closing balance at 30 June</b>	<b><u>27</u></b>	<b><u>26</u></b>
Represented by Investment	<u>27</u>	<u>26</u>

16. Net cash appropriation arrangements

Total comprehensive income/(loss) less depreciation/amortisation expenses previously funded through revenue appropriation	886	985
Plus: Depreciation previously funded through revenue appropriation	<u>(2,312)</u>	<u>(2,652)</u>
<b>Total comprehensive income/(loss) as per the Statement of Comprehensive Income</b>	<b><u>(1,426)</u></b>	<b><u>(1,667)</u></b>

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

MU  
SEA  
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appendixes

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2018–19  
Appendixes

The *Endeavour* replica at sea.  
ANMM image

## Selected acquisitions and donations to the National Maritime Collection

In the reporting period 150 individual objects were added to the National Maritime Collection, in 27 acquisitions. Some of the more significant are listed below.

### Bondi Surf Bathers Lifesaving Club murals

Six murals painted by David Henry Souter (1862–1935) between 1920 and 1934 that depict the birth of the Anzac legend and the surf lifesaving movement. With his military and surf lifesaving background, Souter was ideally placed to explore themes of heroism and self sacrifice to create these monumental allegorical panels – his largest surviving work – for the walls of the Bondi Surf Bathers Lifesaving Club. The oil panels depict themes that have been used to shape images of Australian identity – the diggers at Gallipoli, bush pioneers, the bronzed surf lifesaver and a fit and healthy population enjoying their leisure at the beach. ANMM Collection 20140918-1 Purchase Bondi Surf Bathers Lifesaving Club

### Ghost-net coral panel

Coral panel made from ghost net by artist Marion Gaemers, who worked collaboratively with Erub Arts Centre, Erub (Darnley Island), in the Torres Strait. Ghost nets are nets discarded by fishers at sea that continue to float, often entangling turtles, dugong and other marine animals before washing up on the shore. In northern Australia, where the problem is acute, local artists are using ghost-nets as a medium to highlight this environmental problem, creating stunning works that reflect cultural stories, sea creatures and ways of life on Erub. ANMM Collection 20190221-1 Gift from Marion Gaemers

### Cameo of Sir Joseph Banks

Blue jasper cameo modelled by John Flaxman and produced at the Wedgwood factory at Stoke-on-Trent about 1775–1780. Wedgwood produced large numbers of blue jasper portrait medallions during the 18th century and this example is in excellent condition. ANMM Collection 20181120-2 Purchase Shapero Rare Books

### Japanned tray related to Captain Cook

Oval tea tray featuring a scene of the death of Captain Cook painted by Edward Bird (1772–1819), based on George Carter's painting of 1781. The tray dates to the late 18th century and is an unusual example of both Asian influence on European art forms, and the many forms of public grief triggered by news of James Cook's death in Hawaii in 1799. The tray was presented to industrialist H W F Bolckow, who owned the site where Cook was born and amassed an important collection of Cook material. ANMM Collection 20181120-2 Purchase Shapero Rare Books

### Transplanting of the Bread-Fruit-Trees from Otaheite

Uncoloured engraving by Thomas Gosse, 1796. William Bligh is depicted in naval uniform standing in a ship's boat while on the shore, gardeners tend a potted breadfruit tree under the gaze of Pomare, paramount chief of Tahiti. The engraving ranks in importance with Robert Dodd's iconic image of Bligh set adrift by the *Bounty* mutineers, but is less well known. It is a highly evocative work referencing William Bligh's successful transportation of the breadfruit plant from Tahiti to the West Indies in 1795. ANMM Collection 20181120-2 Purchase Shapero Rare Books

### Sea Shepherd Delta PU781 RIB

The rigid inflatable boat (RIB) *Sea Shepherd* was used in most Sea Shepherd Australia operations from 2007 to the present, including Operation Migaloo, when it was deployed from MY *Steve Irwin* and used to board the Japanese whaling vessel *Yushin Maru No* on 15 January 2008. Benjamin Potts and Giles Lane attempted to board the vessel from this inflatable. They were captured by the whalers who held them hostage until they were picked up by the Australian Customs vessel *Oceanic Viking* and returned to the *Steve Irwin*. This incident was widely covered in national and international media. Sea Shepherd was charged with international piracy by the Japanese Institute of Cetacean Research (ICR). Sea Shepherd continued its pursuit of Japanese whaling vessels in Antarctic waters, refusing to accept that the ICR conducts whaling activities for research purposes. ANMM Collection 20190115-1 Purchase Sea Shepherd



Cameo of Sir Joseph Banks; japanned tea tray relating to Captain Cook; two of the Bondi Surf Lifesaving Club murals by Frank Souter



#### Linocut of Badu Harbour by Joseph Au

The artist records both personal and historical narratives of his home on Badu Island in Torres Strait. He offers an insight into the maritime history of pearling at Badu Island at the height of the industry, based on oral histories told to him by his uncles and other men who had worked on the boats. Pearling at Badu Island was so active at one point in time that the island was nicknamed 'Pearl Harbour'. The artist tells of his own experience of working on an industry vessel harvesting trochus shells. He expresses the privilege he feels in working on the *Yancy Taum* (A82), now known as *Triton*, which his uncles and older men had also worked on. *Triton* was the last pearling lugger in 3C survey, and worked until 2016. ANMM Collection 20180815-1 Purchase Badhulgaw Kuthinaw Mudh – Badu Art Centre

#### Model *lakatoi* canoe from Papua New Guinea

The *lakatoi* is the main cargo carrying canoe on Papua New Guinea's Port Moresby coastline, and is one of a number of specialised trading canoes from different regions. This model, made from local materials including wood and fibre, is a very accurate representation of the three-hulled canoes used by the Motu and related communities to trade their clay pots for sago with the Erema people further west. Known as the Hiri trading voyage, this is one of several cultural exchanges that helps to maintain peaceful and fruitful relationships between communities in the region. ANMM Collection 20181030-1 Gift from Peter Williamson

#### Linocut *Kazi Laig* by David Bosun

'Kazi Laig' means 'pregnant' in the artist David Bosun's language, Kala Lagaw Ya. In this work the artist recounts the cultural lessons and hunting practices taught to him by his late father. He shares a story of a hunting trip with his father when he was 10 years old when they unfortunately speared a pregnant dugong. David's father told him that spearing a female should be avoided due to the dugong's low reproduction rate. ANMM Collection 20180717-1 Purchase Moa Arts

#### Folding canoe Mk1\*\* c 1945

This World War II-era British MK 1\*\* variant military folding canoe comprises the complete wooden frame, as well as the original canvas 'skin' and associated copper-alloy and rope fittings. The canvas has been painted with a camouflage pattern that was added after the canoe came into the possession of the donor's father in the early 1960s. This variant of folding canoe is understood to be similar to the type used during Operation Jaywick. ANMM Collection 20180803-1 Gift from Robyn Hammond

#### Popo canoe model from Yap, Caroline Islands, Federated States of Micronesia, 1996

The *popo* canoe was one of the first proa or single outrigger canoes documented by the early European explorers in the Pacific. The model represents the popo type very accurately and was made by local men as a personal gift to the donor. Models of this quality were not made for sale to the public and tourists. It features a wooded hull, bamboo mast, coconut fibre sail and natural fibre rope/string for rigging. ANMM Collection 20181012-1 Gift from Dr John Lea

#### Backpack made from a rubber asylum seeker boat, 2015–2017

Backpack made entirely from rubber boat, hand-collected on Chios, Greece, in 2015–2017, with straps made from seat belts. It was produced by mimycri, a non-profit organisation in Germany that fosters collaboration between German designers and newcomers to Berlin to upcycle the scraps of history and turn broken rubber refugee boats into bags and backpacks.

The notion of a backpack made from a former refugee boat adds an entirely different dimension to this iconic symbol of migration. The mimycri backpack carries a unique, personal story of hope and courage, representing positive collaborations between socially engaged designers and refugees. ANMM Collection 20180802-1 Purchase mimycri

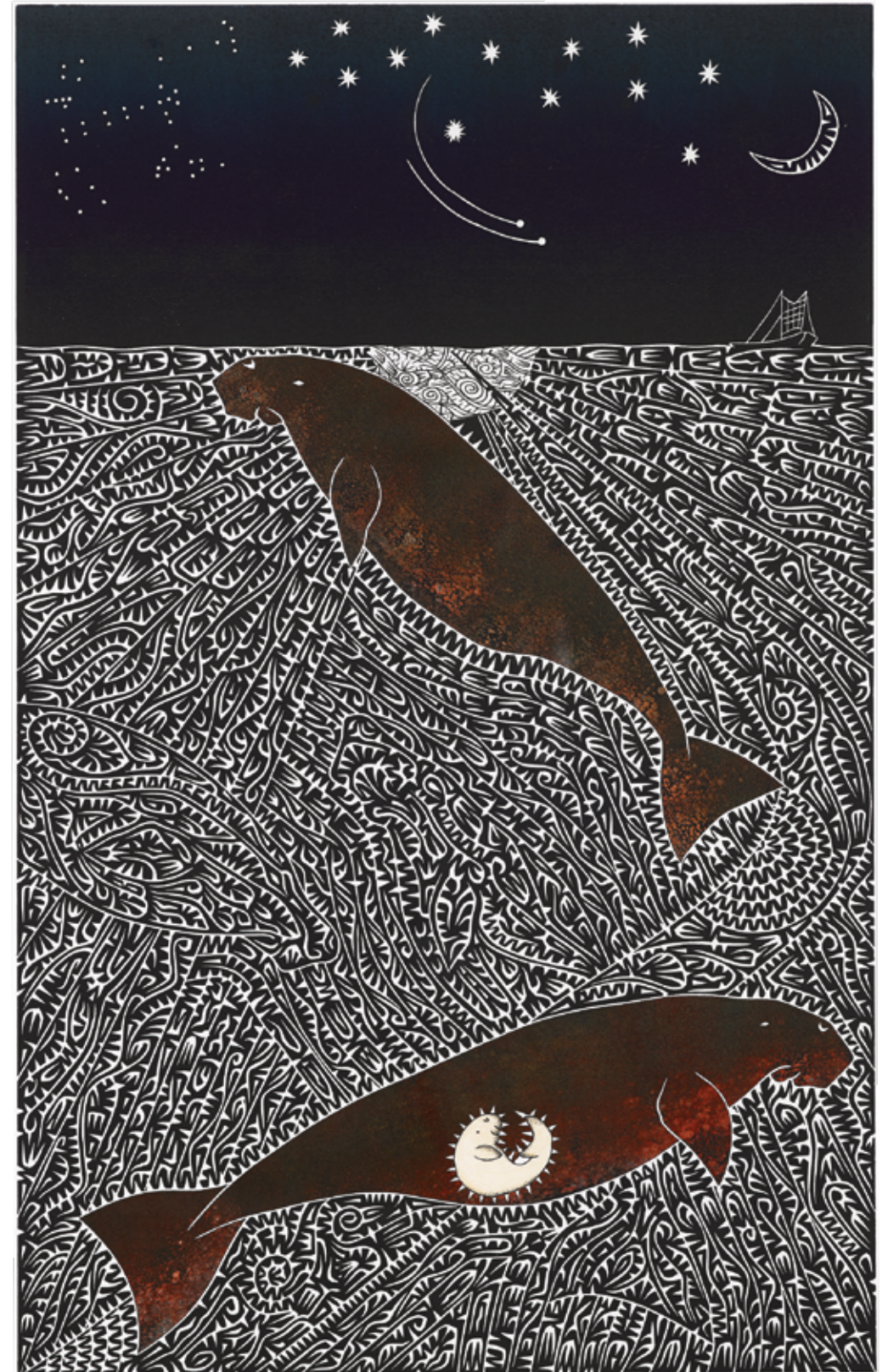
#### Aboriginal art and artefacts

This selection of 17 artefacts and artworks represents diverse salt and freshwater communities from across Australia. They include historic fighting and parrying weapons, implements, ceremonial artefacts and artworks that show Aboriginal lore and practices in defending country and hunting. They also include shells, sawfish and artworks that show artists translating important cultural information to different media. ANMM Collection 20190619-2 Purchase Bonhams

#### Photographic album of Allied operations at Gallipoli, 1914–16

The album contains multiple views of the Allied assault on the Gallipoli Peninsula during the First World War. Most of the photographs are accompanied by handwritten annotations in ink, and several depict activities associated with operations at Gaba Tepe. The photographs include the landing of Australian troops, shore-based infrastructure, and various Allied naval vessels involved in the Gallipoli invasion. ANMM Collection 20180214-3 Gift from Robert Murphy

Linocut *Kazi Laig* by David Bosun  
ANMM Collection 20180717-1



top Sculpture *Swimming* by Zou Liang, 2014. ANMM Collection 20190328-1 Gift from Parkview Arts Action as a legacy of the *On Sharks & Humanity* art and conservation program 2019

bottom Sikorsky S-70B-2 Seahawk helicopter. ANMM Collection NC703273 Donated by Department of Defence for display purposes

Images Andrew Frolows/ANMM



#### Seahawk helicopter

The Sikorsky S-70B-2 Seahawk replaces the Westland Wessex Mk 31B helicopter that has been on exhibit since 1991 and was recently transferred to the collection of the Australian War Memorial in Canberra.

A derivative of the US Navy's SH-60F Seahawk, the S-70B-2 was designed by Sikorsky to meet RAN specifications for anti-submarine warfare (ASW) and anti-surface surveillance and targeting (ASST) operations. It officially commenced service with the Fleet Air Arm's 816 Squadron in July 1992 and was given the call sign 'Tiger 75'.

Over the course of its 29-year career, Tiger 75 was deployed numerous times to the Middle East and other international trouble spots, and was involved in the rescue of three crew aboard a Yemeni dhow held hostage by Somali pirates off the Horn of Africa in 2011. Most notably, it was one of two Seahawks that participated in search-and-rescue operations during the ill-fated 1998 Sydney to Hobart yacht race. ANMM Collection NC703273 Donated by Department of Defence for display purposes

#### Machete and truncheon

Machete and telescopic spring truncheon, part of the equipment issued to Able Seaman Mostyn (Moss) Berryman during Operation Jaywick, the 1943 Z Special Unit raid on Singapore Harbour. The objects have a strong association with MV *Krait* and relate to the clandestine nature of Operation Jaywick and the need to be equipped to operate in jungle and other environments without raising attention. The machete has a wooden handle and is secured in a leather sheath. The truncheon is a telescopic spring in two parts with weighted end. ANMM Collection 20181206-1 Gift from Moss Berryman

#### Antarctic and service medals, photos, documents and memorabilia related to Sir Lionel Hooke, SY *Aurora* and Imperial Trans-Antarctic Expedition

Sir Lionel Hooke (1895–1974) was the wireless operator on SY *Aurora*, Sir Ernest Shackleton's Ross Sea Party supply ship for his Imperial Trans-Antarctic Expedition of 1914–17. Hooke was widely praised for his persistence and inventiveness in establishing wireless contact during the ship's drift in 1915–16.

After World War I Hooke returned to Australia to a lifelong career at Amalgamated Wireless Australasia (AWA), where his achievements included overseeing direct wireless telegraphy between Australia and the UK, improvements in the Australian coastal radio network and the design of an automatic distress transmitter in 1929. ANMM Collection 20190218-1 Gift from Maria Teresa Savio Hooke OAM and her sons John Max and Paolo in memory of John Hooke CBE and Sir Lionel Hooke

#### SY *Aurora* commemorative silver tray

This tray was presented to chief officer Frederick 'Frank' Douglas Fletcher after he left Douglas Mawson's Australasian Antarctic Expedition vessel SY *Aurora* in Hobart on 18 March 1913 to get married. Fletcher had sailed with master John King Davis to pick up the western party in February 1913, after being unable to reach Mawson at main base. Mawson spent the winter of 1913 in the huts with a small shore party until Davis returned in *Aurora* on Christmas Eve 1914. ANMM Collection 20190208-1 Gift from Alan Fletcher

#### On board ship *Thomas Stephens* off Cape Horn, 1873, by artist Edward Roper, with his passenger ticket

A unique view of shipboard life by Edward Roper (1830–1909), an accomplished artist, illustrator, author and publisher who lived in Australia and promoted its appeal to audiences in Australia, Britain, New Zealand and Canada. The watercolour and the ticket are from his 1873 voyage from Melbourne to London with his wife Annie and daughter Edith as first-class passengers.

The relaxed scene of children angling over the ship's stern for Cape pigeons records its date and location as Cape Horn on 17 May. It is a rare view of children on the long voyage between Australia and the UK. ANMM Collection 20190401-1 Purchase Day Gallery

#### Sculpture *Swimming* by Zou Liang, 2014

Zou Liang's sculpture represents a white shark whose entire body is made of different marine organisms – part of the shark's food chain – while two children play on its tail. The children create a sense of relaxation and harmony in contrast to the negative prejudice against sharks. They symbolise the fact that humans and sharks can co-exist in balance.

This artwork was commissioned for an exhibition program that asked artists in China and around the world to create work to raise awareness of the threat to shark populations from overfishing and the practice of shark finning. Between 2014 and 2019, the exhibition *On Sharks & Humanity*, from Parkview Arts Action in China, was exhibited in Asia, Europe and here at the museum. ANMM Collection 20190328-1 Gift from Parkview Arts Action as a legacy of the *On Sharks & Humanity* art and conservation program 2019

## Appendix 2

# ANMM publications

### Serials

*Signals*, quarterly journal of the Australian National Maritime Museum, Nos 123–127, ISSN 1033-4688, 80 pp, editor Janine Flew, published September, December, March, June. Free to Members

*Australian National Maritime Museum Annual Report 2017–18*, ISSN 1039-4036 (print) / 2204-678X (online), 176 pp, editor Janine Flew

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



### Educational resource materials

This year the museum's Learning team developed a series of quality learning resources relevant to both primary and secondary learners, including:

- *HMB Endeavour's Voyage of Exploration*: a collaboration with ABC Education that developed six short video episodes exploring the context and impacts of Cook's first voyage in the Pacific. These are available online and were screened on ABC 2
- 'War and Peace in the Pacific 75': digitally hosted resources for teachers and students participating in the 2019–20 iteration of the program
- *James Cameron: Challenging the Deep*: travelling exhibition education package
- *HMB Endeavour*: new resource kit that includes an Indigenous perspective developed for all students visiting the vessel
- *On Sharks & Humanity*: student resources covering Visual Arts, Science and ESL developed for onsite and travelling exhibition visitors
- Ripples of Time: tour and supporting resources that explore Aboriginal and Torres Strait Islander cultures, histories and connection to the continent's salt and fresh waterways
- Human Rights Trail: a tour with supporting resources that investigates stories from our shared history through a human rights lens
- Young Learners: quarterly activities for young visitors, including craft activities and museum adventure trails

### Corporate publications

*Shaped by the Sea: Australian National Maritime Corporate Plan 2018–22*, ISSN 1320 6656, 32 pp

*Reconciliation Action Plan – Innovate*, ISSN 2651-9461, ISSN 2651-947X (online), 70 pp, authors Beau James and Paul McCarthy

*From Across the Sea – Australia's National Migration Story* ISBN 978-0-9775471-6-6 (online), 36 pp, author Paul McCarthy

### Digital stories

*Ghost nets*, by Kate Pentecost  
[sea.museum/2019/01/30/ghost-nets](http://sea.museum/2019/01/30/ghost-nets)

*Full Ocean Depth*, by Emily Jateff  
[sea.museum/2018/09/28/full-ocean-depth](http://sea.museum/2018/09/28/full-ocean-depth)

*Solving Australia's most enduring naval mystery*, by Dr James Hunter: [sea.museum/2018/09/18/ae1-found](http://sea.museum/2018/09/18/ae1-found)

### Internet

ANMM website: [sea.museum/](http://sea.museum/)

ANMM blog: [sea.museum/discover/blog](http://sea.museum/discover/blog)

ANMM on Flickr Commons: [flickr.com/photos/anmm\\_thecommons](https://www.flickr.com/photos/anmm_thecommons/)

ANMM on Flickr: [flickr.com/photos/anmm/](https://www.flickr.com/photos/anmm/)

ANMM on Twitter: [twitter.com/seamuseum/](https://twitter.com/seamuseum/)

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

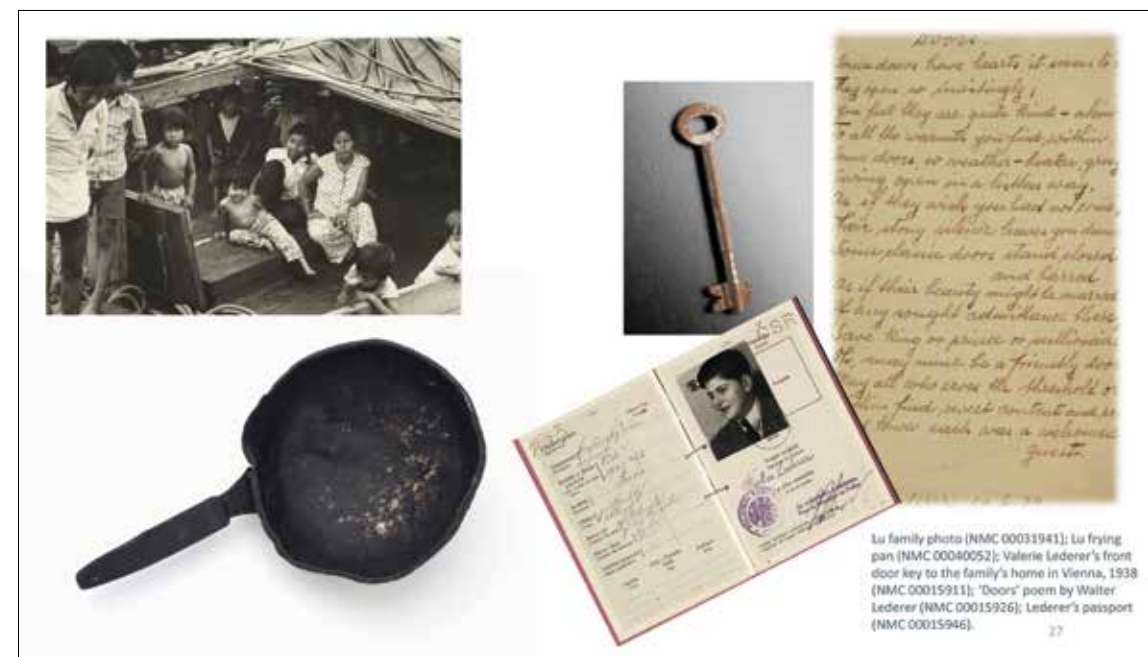
ANMM on Instagram: [instagram.com/sea.museum/](https://www.instagram.com/sea.museum/)

Digital stories: [sea.museum/discover/stories](http://sea.museum/discover/stories)

Google arts and culture: [artsandculture.google.com/partner/australia-national-maritime-museum](https://artsandculture.google.com/partner/australia-national-maritime-museum)

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

A page from the online publication *From Across the Sea – Australia's National Migration Story* featuring objects in the National Maritime Collection that relate to migration. Images Andrew Frolows/ANMM



Lu family photo (NMC 00031941); Lu frying pan (NMC 00040052); Valerie Lederer's front door key to the family's home in Vienna, 1938 (NMC 00015911); "Doors" poem by Walter Lederer (NMC 00015926); Lederer's passport (NMC 00015946).

## Reconciliation Action Plan timeline

Action	Deliverable	Timeline	Milestones achieved
<b>Relationships</b>			
RAP Working Group (RWG) actively monitors RAP development and implementation of actions, tracking progress and reporting	RWG oversees the development, endorsement and launch of the RAP	February 2019	RWG established, with terms of reference, and all Aboriginal and Torres Strait Islander staff are members.
	Establish terms of reference for the RWG	February 2019	
	Ensure Aboriginal and Torres Strait Islander peoples are represented on the RWG	February 2019 February 2020	Two meetings have been held, in March and July 2019.
	Meet quarterly (with minutes taken) to review and report on RAP implementation	March, June, September, December 2019, 2020 and 2021	
Celebrate National Reconciliation Week (NRW) by providing opportunities to build and maintain relationships between Aboriginal and Torres Strait Islander peoples and other Australians	Organise and hold at least one event each year for ANMM employees to celebrate NRW	May 2019 May 2020	All staff were given the opportunity to participate in a cultural experience on board Tribal Warrior's <i>Mari Nawi</i> for National Reconciliation Week.  The Remembering Mabo rooftop projection was also featured during National Reconciliation Week, and was open to the public.
	Register all events via Reconciliation Australia's National Reconciliation Week website	May 2019 May 2020	Museum events were registered on the NRW website.
	Support an external National Reconciliation Week event	May 2019 May 2020	Members of the RWG attended NRW events organised by the Australia Council (National Indigenous Art Awards) and the Barangaroo Delivery Authority (launch of Wellama).
	Ensure our RWG participates in an external event to recognise and celebrate National Reconciliation Week	May 2019 May 2020	

Action	Deliverable	Timeline	Milestones achieved
Develop and maintain mutually beneficial relationships between the ANMM and Aboriginal and Torres Strait Islander peoples, communities and organisations to support and ensure positive outcomes	Develop and implement a plan to engage and work with the ANMM's Aboriginal and Torres Strait Islander stakeholders	June 2019	Networks are being established and formalised.
	Hold meetings with local Aboriginal and Torres Strait Islander organisations to develop guiding principles for future engagement	March 2019	
	Establish a network of Aboriginal and Torres Strait Islander communities and organisations that have direct links to maritime activities, histories and cultures	June 2020	
Raise internal and external awareness of our RAP to promote reconciliation within the ANMM and to all its stakeholders and those working and engaging with the cultural sector generally	Launch the ANMM RAP on site with all employees, volunteers and other stakeholders in attendance	February 2019	RAP launched on 6 March 2019.
	Develop, implement and review a strategy for the communication and promotion of the ANMM's RAP and progress made on its implementation to all internal and external stakeholders	February 2019 February 2020	
	Ensure the RAP is effectively promoted by the ongoing and regular engagement by the ANMM and the RWG with internal and external stakeholders in relevant elements of the plan	March, June, September, December 2019, 2020 and 2021	
	Promote reconciliation through ongoing active engagement with all stakeholders	December 2019	
Establish an Indigenous and Torres Strait Islander advisory committee for the museum	Develop terms of reference for the Indigenous and Torres Strait Islander advisory committee, the terms and conditions of appointment, and indicative meeting schedule for approval by ANMM Council	June 2019	The Aboriginal and Torres Strait Islander Advisory Committee has been established and met for the first time in June. Further appointments to the committee are being progressed.
	Appoint the members of the Indigenous and Torres Strait Islander advisory committee	July 2019	
	Convene the first meeting of the Indigenous and Torres Strait Islander advisory committee	August 2019	
	Convene meetings of the Indigenous and Torres Strait Islander advisory committee	August 2020	



Action	Deliverable	Timeline	Milestones achieved
<b>Respect</b>			
Engage employees in continuous cultural learning opportunities to increase understanding and appreciation of Aboriginal and Torres Strait Islander cultures, histories and achievements	Develop and implement a cultural awareness training strategy which defines and addresses the Aboriginal and Torres Strait Islander cultural learning needs of ANMM employees, volunteers and contractors, working in all areas, and provides various options for learning (for example, online, face-to-face workshops and cultural immersion)	June 2019 and ongoing	Councillors requested and participated in cultural awareness training focused around truth telling at their June meeting.  Aboriginal legal firm Terri Janke and Company delivered specific training on the Australian Museums & Art Galleries Association Indigenous Roadmap
	Investigate and develop opportunities to work with local Traditional Owners and Aboriginal and Torres Strait Islander consultants to develop and deliver cultural awareness training and immersion	September 2019	
	Provide opportunities for RWG members and other key managers to participate in advanced cultural awareness training, experiences and immersion	December 2019	
Engage employees in understanding the significance of Aboriginal and Torres Strait Islander cultural protocols, such as Welcome to Country and Acknowledgement of Country to ensure there is a shared meaning	Develop, implement and communicate a cultural protocol document for Welcome to Country and Acknowledgement of Country	February 2019	Acknowledgement of Country implemented at all significant meetings and events and incorporated into the <i>Bamal Badu</i> worldscape.
	Prepare a list of key contacts for organising and delivering a Welcome to Country and maintaining respectful partnerships	February 2019 February 2020	
	Invite a Traditional Owner to provide a Welcome to Country at all significant ANMM events, including exhibition and program openings	February 2019 and ongoing	
	Include an Acknowledgement of Country at the commencement of important meetings involving internal and external stakeholders	June 2019 and ongoing	
	Encourage staff to include an Acknowledgement of Country at the commencement of all meetings	June 2019	
	Organise and display an Acknowledgment of Country (sign or plaque) at the entrance or in the foyer of the ANMM's main building	June 2019	

Action	Deliverable	Timeline	Milestones achieved	
Provide opportunities for Aboriginal and Torres Strait Islander employees to engage with their cultures and communities by celebrating NAIDOC Week	Review and update People & Culture policies and procedures to ensure that Aboriginal and Torres Strait Islander employees are provided with opportunities and are actively encouraged to participate in NAIDOC Week	May 2019 May 2020	RWG members attended the NAIDOC Day community event in Hyde Park. Time in lieu was made available for all Aboriginal and Torres Strait Islander staff members who attended NAIDOC day community events.	
	Provide opportunities for all Aboriginal and Torres Strait Islander employees to participate in, and with, their cultures and communities during NAIDOC Week	July 2019 July 2020	NAIDOC week was acknowledged by the launch of <i>Bamal Badu</i> , a work by Brett Leavy.  An ocean talk on Aboriginal Perspectives of Sydney Harbour was also conducted during NAIDOC Week. This was open to all Aboriginal and Torres Strait Islander staff members.	
Use the National Maritime Collection and museum programs to build awareness of and respect for the richness and diversity of Aboriginal and Torres Strait Islander peoples, cultures and histories	Continue to develop collections, exhibitions, blogs and oral histories to: – Celebrate the maritime culture and heritages of Aboriginal and Torres Strait Islander peoples – Promote the use of National Maritime Collection material by Aboriginal and Torres Strait Islander peoples to support cultural maintenance – Mark Aboriginal and Torres Strait Islander dates of significance on an annual basis – Present positive, diverse images of Aboriginal and Torres Strait Islander Peoples on our website and in publications	February 2019 and ongoing	<i>Bamal Badu</i> , a work by Brett Leavy, was launched during NAIDOC week.  Aboriginal perspectives of Sydney Harbour talks and cruises offered to members of the public.  <i>Kanalaritja: An Unbroken String</i> , a touring exhibition from Tasmanian Museum and Art Gallery, opened in September 2019.	
	Work with Aboriginal and Torres Strait Islander Peoples and organisations to continue to develop and care for the National Maritime Collection, including enhancing information about language in our collection records	February 2019 and ongoing		
	Work closely with community to ensure our approach to Encounters 2020 is respectful, balanced and committed to truth-telling	February 2019, 2020 and 2021		
	Deliver at least two exhibitions on site, as part of Encounters 2020, which give voice to contemporary Aboriginal and Torres Strait Islander peoples on the themes of the program	November 2020		

Action	Deliverable	Timeline	Milestones achieved
<b>Opportunities</b>			
Investigate opportunities to improve and increase Aboriginal and Torres Strait Islander employment opportunities at the ANMM	Annually review (and revise as necessary) People & Culture recruitment policies and procedures to ensure there are no barriers to Aboriginal and Torres Strait Islander employment in our workplace	May 2019 June 2020	The museum has six staff who identify as Aboriginal or Torres Strait Islander at 30 June 2019, an increase of three on 30 June 2018.
	Develop and implement an Aboriginal and Torres Strait Islander employment and retention strategy	June 2019	The museum has continued to advertise all job advertisements in Aboriginal and Torres Strait Islander media this year.
	Consult with existing Aboriginal and Torres Strait Islander staff on employment strategies and development opportunities	May 2019	
	Advertise vacancies that are required to be advertised, across all classifications, in Aboriginal and Torres Strait Islander media	June 2019	The first annual review of People & Culture recruitment policies and procedures will occur, in consultation with existing Aboriginal and Torres Strait Islander staff, by December 2019.
	Collect, with consent, information on our current and past Aboriginal and Torres Strait Islander staff to inform recruitment for future employment opportunities	May 2019	All staff encouraged to advise of Indigeneity on engagement. All APS staff are provided with an opportunity for exit interview.
Investigate, develop and provide opportunities for Aboriginal and Torres Strait Islander businesses to supply goods and services to the ANMM	Annually review (and update as necessary) procurement policies and procedures to ensure there are no barriers to Aboriginal and Torres Strait Islander businesses supplying goods and services to ANMM	June 2019 June 2020	Supply Nation membership has been reviewed and renewed for 2019–2020 FY
	Provide a list of Aboriginal and Torres Strait Islander businesses that have supplied goods and services to the ANMM in the last financial year to all staff involved in procurement	March and September 2019	Best endeavours to comply with the Commonwealth Indigenous Procurement Policy have been imbedded in the Museum's Procurement Policy.
	Using the Supply Nation database, provide a list of Aboriginal and Torres Strait Islander businesses and the goods and services they provide to all ANMM staff involved in procurement	March and September 2019	
	Develop at least one additional commercial relationship with an Aboriginal and/or Torres Strait Islander-owned business each year	March and September 2019	
	Review Supply Nation membership	February 2019 February 2020	
	Use best endeavours to comply with the Commonwealth's Indigenous Procurement Policy	February 2019	

Action	Deliverable	Timeline	Milestones achieved
Undertake community visits and outreach to schools to promote the ANMM and its Aboriginal and Torres Strait Islander programs, and to encourage and inspire Aboriginal and Torres Strait Islander students seeking training and employment in the cultural sector	Develop and implement a program of school and community visits for ANMM staff to promote the museum and potential careers in the cultural sector to Aboriginal and Torres Strait Islander students	June 2019	Planning is under way.
	Develop a short-term internship program, of one to two months duration, and offer places to up to four Aboriginal and Torres Strait Islander students to encourage training, qualifications and careers in the cultural sector		
Assess the cultural, social and economic impact of the museum's investment in supporting Aboriginal and Torres Strait Islander maritime heritage	Engage an Aboriginal or Torres Strait Islander business with relevant expertise to advise the museum on the cultural, social and economic impact of the museum's investment in supporting Aboriginal and Torres Strait Islander maritime heritages	June 2020	Not commenced.
<b>Governance, tracking, progress and reporting</b>			
Report RAP achievements, challenges and learnings to Reconciliation Australia	Collate information/data on RAP achievements, challenges and learnings for consideration by the RWG	July 2019 July 2020	A copy of this report, covering the first three months of the RAP, will be provided to Reconciliation Australia.
	Complete and submit the RAP Impact Questionnaire to the ANMM Executive Group for approval	August 2019 August 2020	
	Submit the approved and completed ANMM RAP Impact Measurement Questionnaire to Reconciliation Australia	September 2019 September 2020	
	Investigate participating in the RAP Barometer	May 2020	
Report RAP achievements, challenges and learnings internally and externally	Quarterly reports prepared for the Executive Group, Council and other stakeholders on the progress on the implementation of the RAP	March, June, September, December 2019 and 2020	RAP achievements and progress reported to Council.
	Share ANMM RAP achievements, challenges and learnings at regular all-staff meetings, in the annual report, on the website and in <i>Signals</i>	July 2019 July 2020	
Review the RAP and develop new RAP	Liaise with Reconciliation Australia to develop a new RAP based on learnings, challenges and achievements	April 2020	Not commenced.
	Send draft RAP to Reconciliation Australia for review and feedback	May 2020	
	Submit draft RAP to Reconciliation Australia for formal endorsement	January 2021	

## Director and staff overseas travel

### Helen ANU

Noumea, New Caledonia, 23–26/3/19: community consultation regarding preliminary *Endeavour* replica visit and research for First Peoples and the Pacific project

### Em BLAMEY

Portsmouth, UK, 2–6/4/19: spoke at opening events for *Horrible Histories® Pirates – the exhibition* (funded by National Museum of the Royal Navy)

### Peter BUCKLEY

Portsmouth, UK, 11–31/3/19; installed *Horrible Histories® Pirates – the exhibition* at National Museum of the Royal Navy

Dunedin, New Zealand, 9–28/6/19: installed *James Cameron: Challenging the Deep* at Otago Museum

### Tanya BUSH

New Orleans, USA, 15–27/5/19: delegate at American Alliance of Museums Annual Meeting and MuseumExpo in New Orleans; attended meetings with various museums regarding digital transformation and site development

### Hyewon CHANG

Xian, China, 5–9/11/18: attended Destination NSW Greater China Roadshow to promote the museum; 80 pre-scheduled meetings with travel agents from China, Hong Kong and Taiwan

### John DIKKENBERG

Wellington, New Zealand, 9–11/9/18, *Endeavour* voyage navigation group meeting

Wellington, New Zealand, 20–22/11/18, *Endeavour* voyage planning

Auckland, New Zealand, 5–7/3/19, *Endeavour* voyage planning

New Caledonia, 22/4–20/5/19, *Endeavour* voyage return to Sydney from Noumea

### Jeffrey FLETCHER

USA, 23–28/9/18: presented a paper at the *Historic Navy Ships Association Annual Conference: Connecting Youth with Heritage – War & Peace in the Pacific 75* in Bremerton, Seattle, and negotiated US involvement in the program; accepted an award for *Gapu Moṅuk – Saltwater: Journey to Sea Country* exhibition at the International Design & Communication Awards in Chicago

### Alex GAFFIKIN

New York, USA, 22–26/11/18: attended conference on the future of storytelling London, UK, 28/12/18: Visited Natural History Museum to discuss *Wildlife Photographer of the Year* (self-funded)

### Dr Stephen GAPPS

Madrid, Spain, 8–10/11/18: attended Madrid University conference (self-funded); Barcelona, Spain, 11–17/11/18: attended International Committee for Exhibition Exchange (ICEE) Conference

### Stephen HAIN

Portsmouth, UK, 11–31/3/19; installed *Horrible Histories® Pirates – the exhibition* at National Museum of the Royal Navy

Dunedin, New Zealand, 9–28/6/19; installed *James Cameron: Challenging the Deep* at Otago Museum

### Bill HARRIS

New Zealand, Wellington, 21–22/11/18: meetings with organising committee of Tuia Encounters 250 and New Zealand Ministry of Culture and Heritage

### Michael HARVEY

United Kingdom and Singapore, April 2019: Portsmouth, 2–6/4/19: spoke at opening events for *Horrible Histories® Pirates – the exhibition* (funded by National Museum of the Royal Navy), and site visits and meetings at NMRN and *Mary Rose*; London, 7–13/4/19: site visits and meetings at Royal Museums Greenwich, SS *Great Britain*, British Museum, British Library, Garden Museum, Migration Museum, V&A Museum and Science Museum; Singapore, 14/4/19: site visits and meetings at National Museum of Singapore and Art Science Museum

### Kieran HOSTY

Newport, Rhode Island, USA, 25/8–23/9/18: participated in maritime archaeology fieldwork with the Rhode Island Marine Archaeology Project to locate and identify the shipwreck site of *Lord Sandwich/HMB Endeavour*

Bournemouth, England, 21–28/3/19: presented papers on the joint Indonesian/Australian archaeological conservation project on HMAS *Perth* (I) at Bournemouth University. Funded by Department of Foreign Affairs and Trade

Jakarta and Banten Province, Indonesia, 2–17/5/19: participated in maritime archaeology survey of the HMAS *Perth* (1) shipwreck site. Funded by Department of Foreign Affairs and Trade

### Dr James HUNTER

Newport, Rhode Island, USA, 25/8–23/9/18: participated in maritime archaeology fieldwork with the Rhode Island Marine Archaeology Project to locate and identify the shipwreck site of *Lord Sandwich/HMB Endeavour*

Auckland, New Zealand, 28/11–1/12/18: presented scholarly paper about *AE1* at the annual joint conference of the Australian Archaeological Association and New Zealand Archaeological Association

Jakarta and Banten Province, Indonesia, 2–17/5/2019: participated in maritime archaeology survey of the HMAS *Perth* (1) shipwreck site. Funded by Department of Foreign Affairs and Trade

### Beau JAMES

Paris, France, 7–12/5/19: meetings with institutions and the Australian Embassy in Paris to promote and secure possible venues for *Gapu Moṅuk – Saltwater: Journey to Sea Country* and *Undiscovered: Photographs by Michael Cook* exhibitions

London, UK, 3–23/5/19: attended Museum and Heritage Awards to accept award for *Gapu Moṅuk – Saltwater: Journey to Sea Country*; met with institutions and the Australian Embassy in London to promote and secure possible venues for *Gapu Moṅuk – Saltwater: Journey to Sea Country* and *Undiscovered: Photographs by Michael Cook* exhibitions

### Emily JATEFF

Hong Kong, 13–17/11/18: attended World Ocean Council's Sustainable Ocean Summit

### Stefania KUBOWICZ

Wellington, New Zealand, 30/5–1/6/19: meeting with New Zealand Ministry for Culture and Heritage to discuss Tuia 250 voyaging project and communications strategy

### Matt LEE

UK and Spain, December 2018 and January 2019: London, UK, 27/–29/12/18: meeting with National History Museum and National Maritime Museum about travelling exhibition merchandise; Dundee, UK, 29–30/12/18: meeting with V&A Scotland to discuss possible Ocean Liners exhibition; Madrid, Spain, 7/–9/1/19: product and supplier sourcing. Partially self funded

### Paul McCARTHY

Ottawa, Halifax, Winnipeg, Ontario and Montreal, Canada, and New York City and Washington DC, USA, 17/6–3/7/19: presented at the Metropolis 2019 World Conference on Migration; visited various migration and human rights museums to observe and discuss best practice and inform the development of a business case to enhance migration storytelling in Australia

### Cameron MCLEOD

Dunedin, New Zealand, 9–28/6/19; installed *James Cameron: Challenging the Deep* at Otago Museum

### David PAYNE

Noumea, New Caledonia, 24–27/3/19: meetings with Musée Maritime de Nouvelle-Calédonie, Musée de Nouvelle-Calédonie, Australian High Commission, French Haut Commissariat in relation to potential cultural exchange and support for *Endeavour* visit in May 2019

### Frances PORTOLESI

Noumea, New Caledonia, 2–10/5/19: coordinated visitors, voyage crew and professional crew of *Endeavour* replica while in port

### Lucilla RONAI

New York, Uncasville, Rochester and Washington DC, USA, 5–29/5/19: attended and delivered poster presentation at the American Institute for Conservation (AIC) 47th Annual Meeting (New England) *New Tools, Techniques, and Tactics in Conservation and Collection Care*; visited various institutions and conservation laboratories to exchange ideas, procedures and techniques used to manage cellulose acetate and nitrate photographic and audio-visual collection material

Beijing, China, 29/10–7/11/18: attended and delivered poster presentation at the International Institute for Conservation of Historic and Artistic Works – International Training Centre for Conservation (ICC–ITCC) 2018 Beijing Paper Conservation Symposium at the Palace Museum

### Agata ROSTEK-ROBAK

Dunedin, New Zealand, 9–28/6/19; installed *James Cameron: Challenging the Deep* at Otago Museum

### Peter ROUT

Wellington, New Zealand, 29–30/8 and 20–23/11/2018: *Endeavour* voyage planning Noumea, New Caledonia, 1–4/5/19, *Endeavour* voyage management

### Adam SHERAR

New Caledonia, 2–10/5/19: *Endeavour* voyage support crew

New Zealand, 30/5/19: Meeting with Ministry of Culture and Heritage

### Kevin SUMPTION PSM

China, 7–13 July 2018: Keynote speaker at *Maritime Silk Road Conference – Sailing for more maritime culture* held in Ningbo, China. Meetings followed the conference with the Director of the National Maritime Museum, China, in Tianjin to discuss possible collaborative opportunities and the Director of Lord Cultural Resources in Beijing regarding the possibility of touring ANMM exhibitions in China

UK and Berlin, 1–14 November 2018: Meetings in London with the High Commissioner of Britain and Donor of the William Bradley Logbooks; with directors of the Royal Museums Greenwich and Science Museum regarding the travelling exhibition *James Cameron: Challenging the Deep*; with director of SS *Great Britain* regarding Migration Heritage initiatives. Digital Branding Executive course at Cambridge University. Attendance and delivery of conference paper at the International Museums Construction Congress in Berlin

Singapore, 11–15 March 2019: Attended inaugural World Congress on Maritime Heritage and chaired Congress sessions examining heritage challenges facing Australian and Southeast Asia. Met with national cultural institutions concerning the travelling exhibition *James Cameron: Challenging the Deep*

USA 16 April – 1 May 2019: Attended American Friends of the ANMM fundraising event hosted by US Consul General to New York, Alastair Walton. Met with Kathleen Kennedy Townsend to progress loan discussions for the upcoming JFK exhibition and with the Director of the American Museum of Natural History concerning both incoming and outgoing travelling exhibitions. Meeting at the Canadian Museum of Immigration in relation to proposed ANMM Migration Heritage Museum. Field visit to Newport concerning RIMAP and HMB *Endeavour* investigation

### Kim TAO

Estonia, 6–21/10/18: presented a paper at *Re-imagining the Museum in the Global Contemporary* at the Estonian National Museum in Tartu; research visits in Berlin, Dublin and London

Canada, 20/6–4/7/19: presented a paper at the *International Metropolis Conference: The Promise of Migration: Inclusion, Economic Growth and Global Cooperation* in Ottawa; research visits in Philadelphia and New York

### Vanessa WEEDON

Boston and New York, USA, 16–29/8/18: to attend Property Council study tour on place-making and visit US museums

### Ebony WILLIAMS

Wellington, New Zealand, 21–23 /11/18: meetings with organising committee for the Tuia – Encounters 250 program and Manatū Taonga: Ministry for Culture and Heritage

## Appendix 5

# Sponsors, partners and supporters

### Major Sponsors

Commonwealth Superannuation Corporation  
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### Partners

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### Supporters

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## Appendix 6

# Donors and benefactors

### Benefactors

Basil Jenkins  
Dr Keith Jones  
Janette Parkinson

### Captain's Circle Members

Dan Janes  
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John Jeremy AM  
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William Hopkins  
Louise Taggart  
Dr Jeff Hughes  
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Jaz Stephens

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Nicholas Yates  
Doyle Cook – Port Kembla Gateway

### Major Donors

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The Returned & Services League of Australia Bondi Junction – Waverley Sub-Branch

### Major donors to Migration Heritage Fund (\$500 or more)

Paul John Andriessen  
Janette Parkinson  
Dr James Siokos  
Jill Spilsbury

## Appendix 7

# Corporate Members

Bayer Australia Ltd  
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Maritime Mining & Power  
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Victoria Barracks



*Shark (1989)* by Charlie Yirrawala was one of the Aboriginal and Torres Strait Islander artworks featured in *On Sharks & Humanity*. ANMM Collection 00015639 Reproduced courtesy of Charlie Yirrawala/Copyright Agency, 2019. Image Andrew Frolows

## Appendix 8

# Recognising individuals of distinction

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

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

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

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

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

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

This year six new Honorary Life Members were appointed by the Council – Dr Kathy Abbass, Anthony Duignan, Dr Nigel Erskine, Maria Teresia Fors, Lyn McHale and Alwyn Murray.

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

### Honorary Fellowships

RADM Andrew Robertson AO DSC RAN (Rtd)  
Mr John Mullen  
Mr Peter Dexter AM FAICD

### Ambassador

Christine Sadlers  
David and Jennie Sutherland

### Honorary Research Associates

Lindsey Shaw, former ANMM curator (appointed 2014)  
Jeffrey Mellefont, former ANMM *Signals* editor (appointed 2014)  
Paul Hundley, former ANMM curator (appointed 2015)  
RADM Peter Briggs AO CSC (appointed 2015)  
Ian MacLeod (appointed 2016)

## Honorary Life Members

Member	Date conferred
Yvonne Abadee	22/7/2016
Dr Kathy Abbass	3/7/18
Robert Albert AO RFD RD	6/1/1992
Bob Allan	11/10/2018
Vivian Balmer	6/7/2016
Vice Admiral Tim Barrett AO CSC	6/7/2016
Maria Bentley	6/1/1992
Mark Bethwaite AM	6/7/2016
Paul Binsted	6/7/2016
Marcus Blackmore AM	6/7/2016
John Blanchfield	6/7/2016
Alex Books	6/7/2016
Ian Bowie	11/8/1995
Ron Brown OAM	6/7/2016
Paul Bruce	10/2/1992
Anthony Buckley	15/4/1993
Richard Bunting	1/10/2015
Capt Richard Burgess AM	24/2/1992
Kevin Byrne	4/1/1992
Cecilia Woolford (Caffrey)	6/7/2016
Sue Calwell	10/12/1992
RADM David Campbell AM	5/9/1997
Victor Chiang	6/7/2016
Robert Clifford AO	6/7/2016
Helen Clift	6/12/2017

Member	Date conferred
Peter Collins AM QC	6/7/2016
John Coombs	6/7/2016
Kay Cottee AO	2/12/1991
Helen Coulson OAM	5/9/1997
CMDR Russell Crane AO CSM	6/7/2016
John Cunneen	21/10/1992
Laurie Dilks	18/2/1994
Anthony Duignan	31/10/2018
Leonard Ely	23/6/1995
Dr Nigel Erskine	6/3/19
John Farrell	6/7/2016
Dr Kevin Fewster AM FRSA	3/12/1991
Bernard Flack	9/12/1991
Daina Fletcher	6/7/2016
Sally Fletcher	6/7/2016
Maria Teresia Fors	5/6/19
CDR Geoff Geraghty AM	6/7/2016
Tony Gibbs	6/7/2016
RADM Stephen Gilmore AM CSC	6/7/2016
Paul Gorrick	22/3/1994
Lee Graham	29/11/2016
Macklan Gridley	6/1/1992
Sir James Hardy KBE OBE	5/9/1997
RADM Simon Harrington AM	24/3/1992
Gaye Hart AM	6/7/2016

## Appendix 9

# Volunteers

Member	Date conferred
Peter Harvie	6/7/2016
Janita Hercus	20/9/1993
Robyn Holt	6/7/2016
William Hopkins	22/9/1992
Dr Julia Horne	6/7/2016
RADM Tony Hunt AO	16/6/1995
Marilyn Jenner	11/2/1992
John Jeremy AM	22/12/1991
Vice Admiral Peter Jones AO DSC	6/7/2016
Hon Dr Tricia Kavanagh	14/10/1992
John Keelty	21/12/1992
Helen Kenny	16/9/2015
Kris Klugman OAM	10/12/1992
Jean Lane	6/12/1991
Judy Lee	21/1/1992
Keith Leleu OAM	6/1/1992
Andrew Lishmund	7/4/1995
James Litten	14/4/1992
Hugo Llorens	11/8/2016
Tim Lloyd	18/12/1991
Jack McBurney	6/7/2016
Bruce McDonald AM	6/7/2016
Lyn McHale	17/10/18
Ian Mackinder	21/1/1992
RADM Stuart Mayer AO CSC and Bar	13/03/2018
Arthur Moss	23/12/1991
Patrick Moss	6/7/2016
Rob Mundle OAM	6/7/2016
Alwyn Murray	31/10/18
Martin Nakata	6/7/2016
David O'Connor	24/10/1995
Gary Paquet	2/10/1992
Prof John Penrose AM	6/7/2016

Member	Date conferred
Neville Perry	17/5/1994
Hon Justice Anthe Philippides	6/7/2016
Peter Pigott AM	6/7/2016
Len Price	6/12/2017
Eda Ritchie AM	6/7/2016
RADM Andrew Robertson AO DSC	3/12/1991
John Rothwell AO	6/11/2016
Kay Saunders AM	5/9/1997
RADM the Hon Kevin Scarce AC CSC	6/7/2016
David Scott-Smith	23/12/1991
Sergio Sergi	6/7/2016
Mervyn Sheehan	7/1/1992
Ann Sherry AO	6/7/2016
John Simpson	6/7/2016
Shane Simpson AM	6/7/2016
Peter John Sinclair AM CSC	6/7/2016
RADM the Hon Peter R Sinclair AC AO (Mil)	29/6/1999
John Singleton AM	6/7/2016
Brian Skingsley	6/7/2016
Eva Skira	6/7/2016
Bruce Stannard AM	26/11/1993
JJ Stephens OAM	29/1/1993
Michael Stevens	9/12/1993
Neville Stevens AO	6/7/2016
Dr Andrew Sutherland AM	6/7/2016
Dr Frank Talbot AM	20/8/1996
Mitchell Turner	26/10/1994
Adam Watson	18/2/1992
Jeanette Wheildon	6/7/2016
Mary-Louise Williams AM	2/3/1993
Nerolie Withnall	6/7/2016

During 2018–19, the 595 active volunteers committed 63,087 volunteer hours to the museum, mainly in:

- guiding visitors
- maintaining the museum's fleet of vessels
- hosting in the Members' Lounge
- assisting other museum departments
- speaking at various clubs and institutions.

**'Having a look round the ships is fascinating but the volunteers really make the place special – all of them were engaging and interesting.'**

TripAdvisor comment

Volunteer guides conducted more than 4,000 tours of museum vessels, the galleries and behind the scenes of the Wharf 7 building.

The volunteer Speakers Group continued to grow in numbers of speakers, presentations and overall audience. This year they addressed 133 groups and a total audience of 6,720.

Typically, they visit groups and societies including Probus, Lions, Rotary, U3A, yacht clubs, seniors' groups and historical societies. They spread the message of the work and role of the museum throughout the community and are increasingly successful in attracting these groups to visit the museum as paying customers via group tours or individually.

We would like to pay tribute to those volunteers who died during the year, including Timothy Bowra, Ian Davidson, Geoffrey Francis, Alf Johnson, Sheila McLean, Casimiro Mattea and Ray Spinks. We acknowledge their service and dedication to the museum and offer our condolences to their families.

### Darling Harbour volunteers

Arnold Abicht	Mark Baker	Marilyn Blackett	Tony Brown	Brian Cearnas
Steve Adamantidis	Peter Baldrige	John Blanchfield	Kevin Brown	Ondrej Cervenec
Julie Adams	George Bambagiotti	Alex Books	John Brownhill	Mohamed Chami
Harold Adolphe	Juliette Banerjee	John Booth	Benn Bruce	Mary Champion
Merinda Air	Mitchell Barker	Ian Boothroyd	John Buckland	Peter Chan
Hazel Allen	Ann Barlow	Martin Borri	Greg Buddle	Hoifung Chan
Madelaine Allum	Geoff Barnes	Thomas Boyce	Stephanie Buis	Anthony Chandler
Stella An	Megan Barnes	Kel Boyd	Isis Cai	Lindsay Charman
Graeme Andrews	Jeff Barrow	Colin Boyd	Laura Callahan	Radhika (Radhi)
Ellen Andrews	Lyndyl Beard	Gary Boyle	Graeme Campbell	Chathanath
Ian Anstee	Keith Beattie	John Braniff	Mary Alice	Aliza Chin
Emma Anstee	Roslyn Bedford	Chris Bremner	Campbell	Geoffrey Chisholm
Kathleen (Katie)	Tony Bennett	Sue Brian	Ray Carden	Tay Chitsumran
Anton	Peter Bennett	Don Brian	Brian Carney	Bob Clampett
Phillip Armstrong	Marisa Bishop	Elizabeth Bridgman	Willyn Carrascal	Lawrence Clarke
Ryan Atkins	Claire Bissett	Bob Bright	Marion Carter	Bob Claxton
Fajar Azam	Stephen (Steve)	Ian Brissett	Gail Caruso	Murray Claydon
Leslie (Les) Bailey	Black	Ric Broniman	Francesca Castro	Helen Clift

Fairlie Clifton	Vincent Dorahy	Maria Luisa Gleria	Raymond Horsey	Judith Laurence	Mark McDonald	Barry Nesbitt	Lesley-anne (Lel)	Kevin Smith	Brian Wheatley
Graham Close	Richard Doss	Szczepan Glewicz	Jessica Horton	Penny Laver	Margaret McDonald	Chiu Ng	Richardson	Ross Smith	Jeannette Wheildon
Bryan Coates	Russell Down	Pauline Goddard	Peter Housego	Jon Lawrence	Kate McDonell	Ayaka Nguyen	James Rickards	Jia (Grace) Song	David E Williams
Georgina Collado	Richard Downer	Tony Goode	Bruce Howland	Terri Lawrence	Clare McDowell	Stephen Nihill	Cheryl Riley	Ross Spirou	Peter Williams
Alan Collins	Peter Allan Driscoll	Tudor Goode	Peter Huber	Owen Laws	Lesley McFadzean	Frank Nimmett	Maddy Riley	Richard Squires	Graeme Wilson
Stephen Comer	Robert Dros	Robert Goode	Anna Hueneke	Graham Lawson	Peter McGraw	Hitomi Noda	Rhonda Riley	Bill Starkey	Tim Wilson
Michael Connor	Peter Drummond	Kade Gordon	Euan Huggett	Chloe Le	Lyn McHale	Paul Nolan	Keith Rippon	Barbara Stein	Bruce Wilson
Mike Connors	Anthony Duignan	Eddie Gordon	Charles Hughes	John Lea	Frank McHale	Ken Norris	Judith Roach	Heather Stevens	Bill Wilson
Robyn Anne Cook	Gwynedd Duncan-	Edward (Ted) Gray	Don Humphrey	Jessica Leafe	Raymond	David Norvill	Ben Robbins	Ian Stevens	John Wilton
Julie Coolahan	Jones	Katrina Griffin	Paul Hundley	Amy Lee	McHannan	Gloria On	Jane Roberts	Jenny Su	Robert Winkler
Guy Cooper	Peter Dzubieli	Margaret Grimes	Richard Hurley	Edmund Leong	Ron McJannett	Ayaka Onuki	Jay Robertson	Yachao (Joey) Sun	John Withers
John Cornish	John Eades	Douglas Grinter	Zhyan Hussein	Gillian Lewis	Ken McKenzie	Ellen Oredsson	Wal Robson	Colleen Suter	Karl-Heinz Wittge
John Corry	John Ebner	Dirk Gruene	Martin Husty	Julie Lewis	John McKeown	Barry O'Regan	Francis Rodr	Ruby Sutherland	Tony Wober
Katherine Cousins	Lindsey Edgar	Bob Guest	Dahyana	Xin (Alexandra) Li	Colleen McLean	Bob Osborne	Lorraine Rodriguez	Eric Tan	Ian Wood
Ken Cox	Alex Edwards	Bill Gunnee	Irarrazabal	Lisa Li	Anthony	David O'Sullivan	Andres Rodriguez	Janice Taylor	Judith Woodroffe
Gavin Crawford	Doug Edwards	Cheryl Guo	David Ireland	Jiawen (Chloe) Li	McNaughton	Jonathan Overall	Bermudez	Kristen Joy Taylor	John Worth
David Crawford	Emily Edwards	Alexandra	Greg Jackson	Tianyue Liang	Ken McRorie	John Oxley	Gill Rogers	Coral Taylor	David Wright
Leon Cremer	Derrick Ee	Hackforth	Burkhard Jahnicke	Wenting (Tina)	John Mees	John Papenhuyzen	Ray Rogerson	David Taylor	Anita Wright
Peter Cribb	Karen Eldridge	Janet Halliday	Derek James	Liang	Peter Mellor	Jenny Patel	Kym Rohrlach	Max Thomas	Dolores (Xue) Yan
Darryl Cross	Noura Refaat	Kyran Hamilton	Jim Jeans	Sheena (Xianyue)	Denise Mellor	Emma Peake	John Ronczka	Alexandra	Sen Yu
Pat Cullen	El-Hajje	Sue Hanckel	Anna Jeffery	Liao	Barry Mews	Arthur Pearce	Tristan (Zhen) Rong	Thorrington	Tony Yun
David Cunningham	Supriya Eliezer	Erik Hansen	Ian Jenkins	Ivy (Yiwen) Liao	Nicolina Miani	Martin Peebles	Mervyn Rosen	Meng (Tina) Tian	Nathan Zadro
Nicole Dahlberg	Andrew Ellis	Michael Hanson	Jan Jensen	Shannon (Xiaojing)	Tingyi (Margaret)	Stuart Pendlebury	Barney Ross	Ann Tieu	Ivy Zhang
Tom Dalton	Ron Ellis	Janice Harbison	Jessica Jia	Liu	Miao	Gavril Peter	James (Jim) Ruming	Eric Tilt	Nina Zhao
Ivan Daly	John Elphick	Debbie Hardy	Amelie Jiang	Jet (Guoyong) Liu	Tony Michaels	Marie Pham	Lorraine Ruming	Greg Timms	Eunice Zhao
Cindy Dang	John Emdin	Peter Hardy	Niki (Yang) Jiao	Terry Lloyd	Owen Michaels-	Noel Phelan	Jan Russell	Esther Toland	Angel Zhao
Ewan Dare	Ron Eslick	Bianca Hardy	Terry Jones	Thomas Lockley	Hardy	Neale Philip	Stephen L Ryan	Carrie Towers	Longfei Zhao
Elizabeth	Giulia Evangelista	Roger Harradence	John Jones	Doug Logan	Ron Miller	Andrew Phippen	Terry Ryan	Hugh Tranter	Henghui (Haley)
Daszkowska	Donna Cecilia Evans	Anthony Harris	Russell Jordan	Margaret Love	John Minns	Trevor Pickering	John Ryan	Victor Treleaven	Zheng
Roger Dawson	Hugh Farmer	Jane Harris	Dennis Joseph	Yue Lu	Deborah Jane	John Pickhaver	Jill Saffron	Madilina Tresca	Neale Zietsch
Mark James Dawson	Peter Farr	Ron Harris	Chandra Jothy	Ernest Lui	Mitchell	Pauline Plowright	Mark Salmon	Nicola Tullis	Nicole Zou
Germaine De	John Favaloro	Chris Harry	Gabriella Kaldy	Xin (Cynthia) Ma	Maureen Mitchell	Roger Pottie	Joy Salvetti	Guy Tuplin	
Castro Basto	Diane Finlay	Dudley Hartgrove	Jenny Kang	John MacDonald	Myles Mooney	George Poularas	John Schattiger	Richard Twigg	
Natalia De	Drew Fitzpatrick	Karim Marc Hasanic	John Kelly	Eric Maddock	Danny Moore	Geoff Pow	Alex Schembri	John Tylor	
Francisco Vela	Pam Forbes	Jim Hawkins	Christine Kelly	Rex Malin	Helen Moore	Judy Powell	Stephen Schmidt	Ann Usher	
Maria (Cristina) de	Nastaran Forouzesh	Breck Hayward	Keith Kennedy	Irini Malliaros	Tessie Mooring	Nithya Pradeep	Ross Scott	Roland van Balen	
Paz	Noelene Forrest	Anneliese Heasman	Richard Keyes	David Mancini	Chisato Morikawa	Kumar	Peter Scutts	David van Kool	
Tamara De Silva	Sonya Forsberg	Patricia (Trish)	Ehsan Khaled	Hailey Mannell	John Morony	Ishwari Prasad	Laurie Scutts	Imeldo Ventura	
Trevor Dean	Neill Francis	Heffernan	Judy Kim	Robert Mannell	Sepideh Moshrefi	Lily Price	Christina Seccombe	Christie Verney	
Richard deGrijs	Peter French	Derek Herbert	Bruce Kingsford	Roy Marchant	David John Moss	Len Price	Siavash	Anthony Viviani	
Diego del Hoyo	Greg Frewer	Wayne Herdman	Colin Kline	John Marheine	Jill Mueller	Donna Priest	Shadsavaripour	Gerry Wagemans	
Colin Delaney	Lou Fuller	Bob Hetherington	Lewis Klipin	Christian Martin	David Mueller	David Puckeridge	Khoula Shafaq	Christopher	
Michael (Xin) Deng	Sandra Funnell	Peter Higgs	Alfred Knight	Tony Martin	Ross Muller	Lily (Jing) Qian	Christopher Shao	Wallbank	
Jim Dennis	Les Gade	Bill Hill	Kay Knight	Stephen Martin	Peter Murphy	Zitong (Tina) Qin	Ken Sherwell	Susanna Waller	
Eric Deshon	Terry Gaffney	Gregory Hill	Caitlin Knightly	Martino Masini	Alwyn Murray	Sarah Quan	Yuka Shirayanagi	Raymond Walsh	
Eric Dillon	Ge (Raul) Gao	Neil Hird	Wen Kong	Karl Matillano	Hugh Murray	Keith Radford	John Shirvington	Graham Walton	
Steve Ding	John Gardiner	David Ho	John Koutsodimas	David Matley	Kristina Musumeci	Duncan Raith	Narineh Simonian	Fang Wang	
Martin Dirs	Allan Garrick	Jenny Ho	Andre Lagadec	Casimiro Mattea	Helen Myers	Alessandra Ranalli	David Simpson	Michael Ward	
Dixie Dixon	Roza Gatwood	Roger Hoare	John Laing	Hevi Mattini	Sulekha Nahar	Jarred Ray	Nicola Simpson	James Warrant	
Herman Djohan	Rebecca Georgiades	Jay Hoff	Allan Lambert	Oliver McBeath	Gavin Napier	Ron Ray	Gillian Simpson	Liz Watts	
Heidi Doak	Elizabeth Gewandt	David Hoglund	Alanah Lamont	Jack McBurney	Michael Napier	Sebastian Rees	Merideth Sindel	Kimberly Webber	
Roger Doenau	John Gibbins	Uli Holmes	Terry Lancaster	Stephanie	Doug Neall	Leonard Regan	Michael Skibola	Reuben Wesek	
Margaret Dolling	Tony Gibbs	Justin Holmwood	Alex Lang	McCarthy-Reece	Pradeep Kumar	David Reid	Brian Skingsley	Brian West	
Irene (Zhiping)	Col Gibson	Peter Hooker	William Langert	Ken McCaul	Nelabhotla	Tony Reid	Roslyn Slade	Thomas	
Dong	Bruce Gill	Chris Hordern	Jan Larsen	Rosemary McCulloch	Janos Nemeth	Alun Richards	Ian Smith	Westenberg	

## National volunteers

Alan Abbott	Edward Balzarolo	Steven Blowers	Maureen Campaign	Paul Cockayne	Kay Davies	Sue Earle	Greg Fletcher	Joe Gough	Travis Hendrix
Colin Aburrow	Clive Banks	Murray Blyth	Helen Campbell	Christine Cockayne	Bianca Davis	Lynda Earney	Jim Fletcher	John Goulstone	Margaret Henry
Wendy Acton	Ross Bannister	Jennie-Maree Bock	Alex Campbell	Jennifer Cockburn	Jonothan Davis	Mike Earnshaw	Lloyd Fletcher	Sandra Graham	Gary Herbert
Nadia Adams	Greg Barber	Jane Boland	Colin Campbell	David Cockburn	Diane Davis	John Easton	Jim Forbes	Walter Grahame	Bob Hetherington
Erin Adson	Clare Barcham	Alan Bold	John Campbell	Ross Cackle	Caroline Davy	Denis Eblen	Robert Fortier	Geoffrey Grant	Barbara Hewitt
Casper Adson	Howard Barker	David Bonavia	Kristy Campion	Vanessa Codling	Roger Dawson	William Edmondson	Jan Fountain	Tania Grasbon	Paul Heyward
Fay Agee	Peter Barker	Noel Bond	Morgan Carabott	Lyndon Cole	David Dawson	David Edward	Madeline Fowler	Rhys Gray	Carla Hildebrandt
Jung Hyoun Ahn	David Barnes	Mark Booth	Ernest Carey	Barrie Cole	Jon Day	Kit Edwards	Danielle Francis	Denise Green	Dennis Hilder
Bill Alford	Dr Robert Barnes	Jim Booth	Jeremy Carlile	Martin Coleman	Jonathan Deans	Adrian Edwards	Elizabeth Frank	Dr Charles	Ryan Hiley
Terry Allen	Rodney Barnett	Linda Boothstone	Dean Carnaby	Margaret Coleman	Annaliese Deitch	Alex Edwards	Thomas Fraser	Greenfield	Adrian Hill
Gloria Allen	Kym Barrett	Karl Borth	Matthew Carniel	Kevin Colless	Warren Delaney	Caitlin Edwards	Ann Fraser	Ross Grenfell	Tony Hillier
Lisa Allen	Greg Bartels	David Boucher	Bernard Carr	Ali Collier	Sue Delaney	James Egan	Richard Freeman	Emma Grieve	Jan Hillier
Bryan Amarant	Roger Bartlett	Tim Bowra	Danielle Carroll	Josephine Collins	Bob Demkin	Kurt Egan	Rupert French	Helen Griffin	John Hillman
Clyde Ambrose	Warwick Barton	Fiona Boyd	Barry Carter	Ian Collinson	Jenny Demkin	Barbra Eipper	Elizabeth Frith	Iain Griffin	Geoffrey Hindmarsh
Sarah Amesz	Stephanie Bassett	Frank Bradford	David Carter	Michael Collyer	Janet Dennant	Jane Elek	Richard Frith	Christopher Griffin	Adrian Hinds
Ricardo Anasco	Helen Bate	Rex Brady	Tony Caruana	Tricia Confoy	Patricia Dennis	Owen Ellem	Michael Fruin	Ryan Griffiths	Frank Hines
Andrew Anastasios	Peter Bate	Cate Brand	Susan Caslake	Joshua Connelly	Emi Dews	Bill Ellemor	Christine Fudge	Jennifer Groch	Michael Hirst
Milton Anders	Peter Bath	Merv Bray	Linda Castle	John Connors	Ilona Diessner	John Elliott	Paul Fuller	Stephen Groch	Nicole Ho
Murray Anderson	Ebony Battersby	Christopher Brearley	Gifford Causon	Barry Cook	Graham Dimmitt	Sandie Ellsworth	Jason Gale	Richard Guest	Matthew Hochman
Colin Andrews	Tom Baurley	Ken Brice	Connie Cecys	Alisha Cook	Frank Dingle	Stewart Elston	Sally Gallacher	Janice Gunn	Tess Hocking
Paul Andrews	Jim Beanland	Garth Briggs	David Chalk	Robert Cooke	Sarah Dix	Phil Elvery	Marie Galloway	Douglas Haack	Christine Hodgson
Marc Antoinette	Nigel Beeke	Stephanie Briggs	Jennifer Chalk	John Coombs	Bevis Dixon	Nigel England	Helen Gane	David Habershon	Philip Hodson
Kari Arason	Pam Beinssen	Peter Brilliant	Peter Chalk	Harlan Cooper	Athol Dixon	Kay England	George Gardiner	Rebecca Hackett	Lucy Hoeksema
Marcel Arias	Nicole Bell	Tegan Brinkman	Barry Chambers	David Cooper	Mo Dobbie	Jenifer English	John Gardner	Tony Hacking	Barbara Hogbin
Csilla Ariese	Simon Bell	Lyle Brittain	Kirsty Champion	Cynthia Cordingley	Michael Dockerty	Brian English	Allan Garrick	Martin Hales	Neil Hogstrom
Phillip Armstrong	Margaret Bell	Josh Brockbank	Mary Champion	Eveline Cornell-	Kimberley Dodd	Bruce Erwin	Ross Gates	Cathy Hall	Ruth Holberton
Melissa Armstrong	Bob Bellini	Ric Broniman	Yuen Yi Chan	Trapp	Ruth Dodd	Terry Evans	John Gaul	Susan Halliwell	Tony Holbrook
Michael Armytage	John Bembridge	Duncan Brookes	Lucille Chapuis	Andrew Cornell-	Lilly Donkers	Grant Eyre	Robyn Gee	Doug Hamilton	Gilbert Hollamby
Patricia Arnold	Lawrence Benbow	Norm Broome	Peter Charlton	Trapp	Colleen Donovan	Colin Fabish	Denis George	Rhona Hamilton	Yvette Hollings
Harvey Arnold	Geoff Bennett	Joseph Brothers	Julien Chatellier	John Coss	Michael Dowd	Grahame Fallon	Patrick Gibbons	Ian Hamilton	Bob Holmes
Don Arnold	Peter Bennett	Robert Broughton	Ching-Wen Chen	Frank Coulson	William Dowd	Loretta Fanning	Tony Gibbs	Iain Hamilton	Gerald Holmes
Murray Arnold	Keira Bennett	Susan Brown	Wei-Lin Chen	Laura Coulton	Ray Dowell	Erica Farag	Anne Gibson	Joanne Hammond	John Honeywill
Uschi Artym	Anne-Marie Bensley	Ian Brown	Rodney Chiapello	Sophie Couzos	Glenn Dowey	Kira Fareso	Debbie Gibson	Elizabeth Hanna	James Hood
Peter Ashburn	David Bentley	Sholto Brown	Woong Seok Choi	Amanda Cowan	Peter Downes	Erin Farley	Ray Gibson	Katie Hannan	Chris Hordern
Jason Atkins	Ronald Bergman	Tony Brown	Adrian Church	Jinene Coyle	Brian Dowse	Kerrie Farnsworth	Lynette Giddings	Peter Hansen	Edmund Hore
Andrew Attack	Danielle Berry	John Buckland	Lauren Churchill	Elaine Cozens	Joanna Dowse	Bernadette Farrell	Sarah Gilbert	Stuart Hansman	Neil Hore
Telani Aurora	Barend Bester	Pieter Buining	Derek Churchill	Robert Craven	Marion Dowsett	Debra Fasano	Matthew Gilbey	Peter Harding	David Horne
David Austin	Fiona Betts	Judith Bull	Noelene Clancy	Mary Crawford	James Doyle	Douglas Faunt	Peter Giles	Tim Harley	Jill Horton
John Aveyard	Celia Bevan	Greg Bullen	Barry Clark	Alyson Crawford	Peter Drescher	Julie Fedele	Gordon Gill	Eric Harris	Graham Houghton
Janet Aveyard	Peter Biggs	Robyn Bulley	Dion Lee Clarke	Pixie Crehan	John Drew	Russell Fielden	John Gill	Nancy Harrison	Julia Houghton
Dr Marie-Louise	Chris Bingham	Rob Burgess	Raymond Clarke	Peter Cribb	Judy Drummond	Jennifer Filmer	Margaret Gilligan	Brian Hart	Diana Howard
Ayres	Amelia Birnie	Mandie Burgess	Geoff Clarke	Brian Crisp	Leah Drummond	Peter Filmer	Mark Gillow	Graeme Hart	Bruce Howland
Mohamed Azhar	Jennifer Birt	Dominique Burgett-	Murray Claydon	Maureen Crisp	Rynee Drury	Fiona Finke	Erin Giulieri	Elizabeth Hartnell	Alana Hulme
Sally Bailey	Wayne Black	Leonard	Suzanne Clayton-	Dennis Croft	Brett Duck	Don Firth	Myriam Glorieux	Dr Cameron	Dave Hume
Joanna Bailey	Gayle Black	Ron Burgman	Pearson	Sandy Crone	John Dugard	Timothy Firth	Brian Glover	Hartnell	Graham Humphreys
Claire Baillie	Janet Blacklock	Brian Burn	Tony Clegg	David Cropley	Terry Duke	Marion FitzGibbon	Stan Glowacki	Peter Harvey	Ricky Hung
Mathew Baker	Paul Blackman	Mark Burton	Antonia Clegg	Robert Crouch	Linda Dumbleton	Matthew Fitzgibbon	Lindsay Godson	Caroline Hayden	Ching-Ho Hung
Barbara Baker	Raymond Blackshaw	David Butcher	Malcolm Cleggett	Laura Cunningham	Joshua Dunn	Peter FitzGibbon	Peter Gonder	Ron Hayward	Rick Hunt
Leslie Baker	Jill Blaikie	Roy Butterfield	Michael Clementson	Barrie Dallas	Steven Durham	Jennifer Fitzpatrick	Trevor Goodridge	Norman Heath	James Hunter
John Balas	Sally-Ann Blakers	John Buxton-Rella	Dale Clemons	Aaron Darrell	Tony Duvollet	James Fitzsimmons	Jane Goodwin	Claire Heath	Feng Huo
Jonno Ballard	Ron Blanchard	David Caffin	Mark Clendon	Craig Davey	Jane Dykstra	Yvonne Flanagan	Michael Goodwin	Robert Helleman	Katherine Hurley
Richard Balsillie	Penny Blight	Terry Cain	Eric Coates	Graeme Davey	Margaret Dyson	Liam Flanagan	John Gorton	Warren Hellwig	Stanley Hutchings
Kerry Balzarolo	Michael Bloomfield	Vicky Callow	Robert Cochrane	Bob Davies	Purdey Eades	Jenny Fleming	Jonathon Goss	Anista Hely	Jodie Hutchins



Bill Hutchison	Hazel Kewin	Norma Lodge	Alexander McKay	Lila Murgatroyd	Doug Parker	Jim Poynter	David Rollins	Peter Siebert	Wunjo Stardust
Paul Hutchison	Joan Kieboom	Larry Logue	Shona McKeen	John Murphy	Ray Parks	Rick Price	Yara Rood	Howard Simcoe	Kate Starr
Jacqueline Hyde	Jacqui Kilby	Niklas Lohse	Isabelle McKenna	Jean Murphy	John Partington	Jonathan Price	Sandra Rose	Merv Simmons	Sheryl Stead
David l'Anson	Anthony Kimber	Kathleen Loncar	John McKernan	Kelly Needham	John Parton	Paul Price	Colin Rose	Peter Simon	Tom Steele
Peter Illidge	Belinda King	Graham Long	Jono McLaren	Clare Negus	Beverly Pasanen	Lily Price	Garry Ross	Fiona Simpson	Kay Stehn
Ian Irvine	Ruth Kinslow	James Longdon	John McLean	Ian Neil	Daphne Pascoe	Roy Priest	Neville Roth	Howard Sims	Aurthur Stenhouse
Tammy Irvine	Ron Kirby	Russell Luckock	Michael McLean	Des Neil	Suzanne-Jo Patterson	Lea Priestley	Kathleen Rousseaux	Campbell Sinclair	Mark Stephenson
Reg Jackson	Graham Kirby	Juliet Ludbrook	Marilyn McLean	Jeff Nemec	Bill Pattinson	Sandra Pugh	David Rout	Carmel Sinnott	Peter Sterling
Mark Jackson	Colin Kline	Maureen Lum	Sheila McLean	Karen Nemec	Bill Paul	Reg Pugh	Stephen Rowse	Dianne Skaines	Jeanne-Marie
Richard Jackson	John Klopp	Lai-Shy Lye	Ernest Mcleod	Selah Newall	Tony Peace	Edward Purcell	Stefan Rucinski	Donald Skerman	Stevens
Judith Jackson	Arthur Knight	Pey-Shy Lye	Sonja McLeod	Robert Newbury	Alan Pead	Angela Quigley	Daphne Rudd	Peter Slattery	Gordon Stokes
Pamela Jacobs	Terrance Knowles	George Lynn	Ian McMaster	Dr Jonathan Newbury	Richard Pearce	Sally Rackham	Jan Russell	Louise Slattery	Jessemy Stone
Brian Jacobsen	Ruth Knowles	David Mackay	Lynne McNaughton	Gabrielle Newport	Arthur Pearce	Kevin Radcliffe	Tony Ruth	Rachel Slatyer	David Stone
Sari Jacobsen	Roger Knowles	Damian Macrae	Witarina McRae	Ken Newton	Ian Pearce	Greg Raffin	Trish Ryan	Tracy Sleeman	Jon Strachan
Ross James	Horst Koerner	Wilhelmina Mailoa	Irene Meager	Yoke-Leng Ng	Bruce Pearson	Daniel Ralph	Adam Ryan	Anthony Sly	Muriel Strahm
David James	Adrian Koolhof	Rex Malin	James Meldrum	Adrian Nicoll	James Pearson	Sharon Ralph	Warren Sahr	Peter Small	Brian Stronach
Jalal Jazayeri	Christopher Korvin	Darlene Mallett	Keith Mellis	Karen Nicoll	William Pearson	Wally Rawlings	Mark Salmon	Glenda Smallman	Russell Stuckey
Zack Jenkin	Adrian Kraft	David Malton	Alan Mersh	Malcolm Nicolson	Edward Peck	Stephanie Rawlings	Richard Salom	Robert Smallman	Brayden Stum
Carla Jenkins	Kerry Kyle-Little	Hailey Mannell	Steve Merson	Christine Nimmo	Danielle Pender	Ron Ray	Colin Samuels	Graeme Smethurst	Jo Sullivan
Bob Jenkins	Peter Lacey	Tony Manning	Tony Metcalf	Alan Nind	Frank Penistan	Heather Redman	John Sanders	Serenity Smith	Mike Sumerling
Mark Jennings	Kerry Lamb	Paul Mansbridge	Gary Meyers	Louisa Norman	Meg Pennington	Diane Reece	Kenneth Sanderson	Kenneth Smith	Patricia Sutcliffe
Jan Jensen	Tom Lambert	Henk Manussen	Terry Michell	Stan Nowakowski	Scott Perry	Carolyn Reeve	Catherine Sandland	Roger Smith	Shane Sutton
Charles Jensen	Trudy Lamberton	Barry Marks	Evelyn Michell	Paul Nutt	Graeme Peter	Trevor Reeve	Teeranuch	Christopher Smith	Anthea Swann
Ken Johnson	Dorothy Lane	Ric Marley	Michael Michie	Shenae O'Brien	Barry Peters	Catherine Reeves	Sanyawoot	Barry Smith	Barbara Sweet
Norman Johnson	David Lanyon	Darka Marotte	Amanda Midlam	John O'Brien	Captain Hien Pham	Martin Regis	Charles Sapsford	Cyril Smith	Stephanie Syme
Philip Johnson	Joan Latham	Robyn Marsden	Naomi Miles	Shane O'Brien	Van	Natalie Reimer	Robyn Sawtell	Laura Smith	Robert Symington
Rod Johnston	Gerald Latham	Anthony Marston	John Mill	Sue O'Connor	Louise Phelps	Helen Reis	Allison Scandurra	Graham Smith	Wendy Takos
Roz Johnston	John Latham	Gary Martin	Donald Millar	James Odium	Neale Philip	Dr John Renney	Jessica Scannell	Alan Smith	Melissa Tamblyn
Kingsley Joliffe	Charles Lawson	Peter Matanle	Christine Miller	Barry O'Driscoll	Mirabai Phillips	Adrian Rhodes	Irene Schaffer	Robert Smith	Ian Tarry
Bob Jones	Kathleen Le Fevre	Robyn Matthews	Robin Miller	Andreas Oest	Peter Phillips	Christopher Rice	Jodie Schipper	Valda Smith OAM	Caron Taylor
Kylie Jones	Chris Lea	Katrina	Ron Miller	Veronica O'Keefe	Geoff Phillips	Kay Richardson	Shirley Schlesinger	Susan Sneddon	Fran Taylor
Katrina Jones	Helen Leach	Matuszkiewicz	Bruce Millinger	Oladipupo	Bruce Phillips	Alana Richardson	Robyn Schmidt	Jillian Snell	David Taylor
Christine Jones	Malcolm Leatham	Julianne Matzkov	Austin Mills	Olubowale	Garrick Pierrefeu	Brian Richardson	Garth Schmith	Martin Snook	Frank Taylor
Elizabeth Jones	Gilbert Leaver	Peter Maxwell	Jason Milton	Bryce Onions	Christine Pine	Mathew Richmond	Norman Scholes	Bill Snooks	Diane Taylor
Daniel Jones	Angela Leaver	Jan McAuliffe-Poznik	Jennifer Minchin	Wayne Onions	John Pinel	David Rickard	Dennis Schram	Orchard	Christine Taylor
Angela Jones	Hannah Lee	Debbie McBride	Andrew Mirtschin	Barry O'Regan	Julie Pinel	Maria Riedl	Michael Scott	Sommerville-Collie	Zheng-Yi Teoh
Alvina Judkins	Connor Leech	Peter McCabe	Don Mitchell	Denis O'Reilly	Ernest Pitts	Jillian Riethmuller	Peter Scrine	Xiaohan Song	John Thiele
Robert Kaberry	Alan Lepp	Terence McCall	Allan Mitchell	Rhodessa O'Rourke	Hugh Pitty	Peter Rigby	Debbie Seabrook	Helen Sonnenburg	Greg Thomas
Marian Kay	Alison Lepp	Bill McCarthy	Annie Mitchell	Thomas O'Shea	Verkerk Plony	Kingsley Riley	Wendy Sekuloff	Jamie Sorlie	John Thomas
Janet Keese	Martin Lewis	Sharyn McCaskey	Peter Moffat	Danielle Ostarek-	Louise Plug	Patrick Riley	Sophie Sexton	Colin South	Peter Thomas
Jack Keir	Melinda Lewis	William McCaskey	Arene Moir	Gammon	Helen Pochojka	Keith Rippingale	Susan Seymour	Paul Sowa OAM	Chris Thomas
Pamela Kelly	Sarah Liddiard	David McCuaig	Stephanie Moloney	Dennis O'Sullivan	Daina Pocius	Bill Ritchie	Allan Seymour	Christopher Speight	Ron Thompson
Des Kelly	Robyn Liddle	Annette McDougall	Kerry Moore	Vince Otto	Mark Polzer	Wayne Rizzi	Dr Peter Sharp	Ian Spence	Shane Thompson
Perryn Kember	David Liddle	Robert McDougall	Jeffrey Moore	Kate Oudenryn	Peter Pomi	Paul Roberts	Christopher Sharp	Mary Spencer	Peter Thompson
David Kemp	Brian Lill	David McEwan	Thomas Moorhead	Christine Ouslinis	Jessie Poon	Emma Roberts	Ron Sharpe	Jack Spencer	Jeff Thompson
Bryan Kendrick	Gordon Ling	Andrew McGarrigle	John Morfey	George Owens	Kevin Pope	Chris Roberts	Kevin Shaw	John Spooner	Alan Thompson
Keith Kennedy	Frank Linnett	William McGhee	John Morony	Janet Pagan	Robin Porte	Christopher Roberts	Glen Shaw	Edwin Spriggins	Katherine Thomson
Bill Kennedy	John Livesley	Julie McGilvray	Rick Morris	Dianne Page	Andrew Porteous	David Robinson-	David Shea	George Springhall	Allyn Thorburn
Roxanne Kennedy-	Robin Loblinks	Maree McGinty	Florian Morris	Michael Paget	Bill Porter	Smythe	Jill Shearman	Kathryn Spry	Robert Thornton
Perriman	Geoffrey Lock	Kay McGowan	Richard Morris	Debra Paini	Cheryl Porter	Peter Roche	Ken Sheehan	Adrian Stagg	Rob Thornton
Peter Kenny	Jill Lockerbie	Thomas McHenry	Rachel Morris	Doug Palmer	Bob Potter	Wayne Rogan	Robin Shepperson	Chris Stain	Gail Thornton
Brian Kent	Carmen Lockerbie	Jim McIntosh	David Moss	John B Palmer	Bill Potts	Anne Rogan	Narelle Sheridan	Duncan Stalker	Wendy Thornton
Maxine Kent	Kathryn Lockier	Kevin McIntosh	Robyn Mounster	Rebecca Park	Lorraine Potts	Vivian Rogers	Michael Sheridan	Peter Stanfield	Christopher Thorpe
Phyl Kerridge	Roslyn Lockyer	Bernie McIntosh	Margaret Muir	Nina Park	Lauren Powell	Richard Rogers	Elaine Shields	Jacqueline Stanger	Lyndon Thurlow
Peter Kervin	Les Lockyer	Meg McKavanagh	Ian Munday	Craig Parker	Ian Powell	Gordon Rogers	Michael Shreeve	Robert Stanley	Cindy Tilbrook

Karen Tiller	Con Vervaaert	Judith White	John Winchester
Cheryl Timbury	John Villanti	Michael White	Dorothy
Howard Timbury	David Vine	Bob White	Winchester
Michael Todd	Nicola Vragalis	Bari Whitehouse	David Winter
Anne Tomblin	Richard Waddy	Monissa Whiteley	David Winterforde-
Ross Tomkins	Dennis Wagstaff	Tallulah Whiting	Young
James Tomlinson	Bernie Waite	Michael Whiting	James Wishart
Yvonne Toomey	Kathleen Walker	Stuart Whiting	Emilia Wisniewski
Joel Torison	Elizabeth Walker	Eloise Whitlock	Jaimy Wisse
Corine Toune	Ron Wall	Jeffrey Whittington	Michael Wollenberg
Gary Towart	Heather Wallace	Eric Whyatt	Bruce Wood
Marian Trafalski	Phil Wallbank	William Wiadrowski	Reg Wood
Charles Trafford	Duncan Wallis	Graeme Wiencke	Graham Woodall
Tony Trafford	Graeme Wallis	Vivienne Wigg	Judy Woodlands
Peter Tredgett	Margaret Walsh	Denise Wild	Capt David Woods
Judy Tremayne	Robert Walsh	Ian Wild	Jack Woods
Madalina Tresca	Joy Walterfang	Tabetha Wilkes	Peter Woods
Janine Trewavis	Wendy Walters	Colleen Wilkie	Desmond Woolford
Shane Trimby	Blair Ward	Alastair Will	Alison Worrell
Allan Trotter	Donna-Maree Ware	Herman Willemsen	Kevin Wotton
Zoi Tsa Tsembelis	Mark Wasley	Wendy Williams	Mike Wraith
Lyn Tucker	Lindsay Wassell	Elizabeth Williams	Lew Wray
Pam Tucker	Graham Waters	Alan Williams	Betty Wright
Nazim Tuncay	Rik Watson	Dennis Williams	Tom Wright
Patricia Turner	Dennis Watt	John Williams	Marilyn Anne
John Turnwald	John Watts	Rhianna Williams	Wright
Julie Twine	Georgia Watts	Geoff Williams	Gai Wright
David Twitchen	Ian Watts	Rex Williams	Madeline Wright
Russell Twomey	Shirley Way	Fred Williams	Mark Wyborn
Anthony Urbani	Vincent Weafer	Patrice Williams	Florence Yates
Eddie Utberg	Lawrie Webb	Philippa Williams	Greg Youdale
George Vajda	Keith Webb	Odette Willows	Gordon Youett
John van de	Claire Webber	Ian Wilson	Maggie Youett
Lustgraaf	Geoffrey Weeks	Thomas Wilson	Anne Young
Stephanie van den	Susan Westwood	Richard Wilson	Antonia Zavone
Hoek	David Westwood	Graeme Wilson	Linda Zheng
Dr Wendy van	Harry Wetherall	Robert Wilson	Sonia Zhu
Duivenvoorde	Jodie Whan	Kelvin Wilson	
Bob Vellacott	David Wharington	David Wilson	
Plony Verkerk	Victoria Whitcomb	John Wilton	

## Appendix 10

# Key management personnel and remuneration

### Key Management Personnel

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

The following table identifies the key management personnel during the reporting period:

Name	Position title	Term as KMP
Peter Dexter AM FAICD	Chairman	Full year
David Blackley	Councillor	Full year
Hon Ian Campbell	Councillor	Full year
Hon Justice Sarah C Derrington <sup>(1)</sup>	Councillor	Full year
Maria Teresia Fors	Councillor	Term ceased 5 May 2019
John Longley	Councillor	Term commenced 5 May 2019
Rear Admiral Jonathon Mead AM RAN <sup>(1)</sup>	Councillor	Full year
John P Mullen	Councillor	Full year
Alison Page	Councillor	Full year
Arlene Tansey	Councillor	Term commenced 2 August 2018
Ian Watt AC	Councillor	Term commenced 21 March 2019
Hon Margaret White AO	Councillor	Full year
Kevin Sumption PSM	Director/CEO	Full year
Tanya Bush	Deputy Director, Corporate Services/CFO	Full year
Jimmy Busteed	Chief Revenue Officer <sup>(2)</sup>	Commenced 2 October 2018 / Ceased 20 March 2019
Michael Harvey	Assistant Director, Public Engagement & Research	Full year
Paul McCarthy	Executive Manager, Governance & Corporate Strategy	Full year
Malcolm Moir	Head of Foundation & Development	Full year
Peter Rout	Assistant Director, Operations	Full year

(1) The Hon Justice Sarah C Derrington and Rear Admiral Jonathon Mead AM RAN do not receive remuneration as Councillors and are therefore not included in the following remuneration table.

(2) The Chief Revenue Officer was a newly created position during the year – Mr Busteed was appointed to the role, and the role was not subsequently filled following Mr Busteed's resignation.

## Remuneration

Remuneration rates for members of the Council and the Director are determined by the Remuneration Tribunal. The remuneration of the APS members of the museum's executive is addressed in Individual Flexibility Agreements.

Note 11 to the financial statements for the period ending 30 June 2019, page 141, sets out the total KMP expenses for the reporting period. In accordance with the PGPA Rule, this information must be disaggregated in this report as follows:



*Shark by Manuwa was one of the Aboriginal and Torres Strait Islander artworks that featured in *On Sharks & Humanity*. Image Andrew Frolovs/ANMM*

### Key management personnel

Name	Position title	Short-term employee benefits			Post-employment benefits	Other long-term employee benefits	Total remuneration
		Salary	Performance bonus	Other short-term benefits	Superannuation	Long service leave	
Peter Dexter AM FAICD	Chairman	43,424	-	-	6,687	-	50,112
David Blackley	Councillor	21,772	-	-	3,353	-	25,125
Hon Ian Campbell	Councillor	21,772	-	-	3,353	-	25,125
Maria Teresia Fors	Councillor	19,101	-	-	2,942	-	22,043
John Longley	Councillor	4,517	-	-	695	-	5,212
John P Mullen <sup>(1)</sup>	Councillor	66,455	-	-	10,234	-	76,689
Alison Page	Councillor	21,772	-	-	3,353	-	25,125
Arlene Tansey	Councillor	19,223	-	-	2,960	-	22,183
Ian Watt AC	Councillor	5,410	-	-	833	-	6,243
Hon Margaret White AO	Councillor	21,772	-	-	3,353	-	25,125
Kevin Sumption PSM	Director/CEO	271,441	40,608	-	32,032	9,024	353,105
Tanya Bush	Deputy Director, Corporate Services/CFO	194,086	-	25,160	27,739	6,282	253,267
Jimmy Busteed	Chief Revenue Officer	87,575	-	245	12,611	2,534	102,965
Michael Harvey	Assistant Director, Public Engagement & Research	170,126	-	25,119	24,328	5,514	225,088
Paul McCarthy	Executive Manager, Governance & Corporate Strategy	153,841	10,000	25,160	22,088	4,686	215,776
Malcolm Moir	Head of Foundation & Development	148,477	-	25,394	21,193	4,884	199,949
Peter Rout	Assistant Director, Operations	180,062	-	24,828	30,013	5,848	240,751
<b>Total</b>		<b>1,450,826</b>	<b>50,608</b>	<b>125,907</b>	<b>207,766</b>	<b>38,773</b>	<b>1,873,880</b>
Financial Statements Note		1,450,826	50,608	125,907	207,766	38,773	1,873,880

The total number of key management personnel is 19 including 12 Councillors and the Director (2018: 19 including 11 Councillors). One Councillor's term ceased during the year and two new Councillors were appointed.

The 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.

(1) Remuneration includes back payment for remuneration prior to 2018-19 reporting period

## Objects deaccessioned from the National Maritime Collection

The following objects have been approved by Council for deaccession from the National Maritime Collection during this reporting period. The *Australian National Maritime Museum Act* provides strict criteria and processes for deaccession of objects that are not fit or required for the National Maritime Collection. The process includes independent expert assessment, and the deaccession of objects valued at \$20,000 or more must be approved by the Minister.

### 00015660 Royal Australian Navy Westland Wessex Mark 31B anti-submarine helicopter

Westland Wessex helicopters were used by the RAN between 1963 and 1989 as anti-submarine warfare, air-sea rescue, and utility support aircraft. Twenty-seven were ordered from England in 1962 and the first delivered in 1963.

The Wessex is no longer required as part of the National Maritime Collection because we have since acquired a more significant or representative example of its kind, so its ongoing conservation and storage costs cannot be justified. Also, the engine from the Wessex has hazardous (radioactive) substances and poses a risk to staff.

The deaccession of this object was approved by the Minister in the next reporting period.

### 00053724 RAN vessel MB 172

A 12-metre-long wooden motor launch built by the Royal Australian Navy (RAN) for deployment as a district officers' boat. It is an in-water vessel that has been used as a VIP launch by the museum.

*MB 172* was considered for deaccessioning due to the high costs of maintaining and operating the vessel. It is an example of a typical naval support craft, but with an elegant shape to suit its purpose as an officers' launch. However, other examples exist of this type and *MB 172* is not considered of high enough significance to be retained in the National Maritime Collection based on the estimated ongoing maintenance costs.

### 00030596 Hall Scott Defender engine

Twelve-cylinder vee-form single-acting naturally aspirated four-stroke spark ignition low-speed marine petrol engine with reduction gear box and clutch. The engine is lightweight, constructed from various materials. The block is aluminium alloy with the cylinder heads of cast iron. The engine is in very poor condition in multiple parts.

The engine is unfit for the National Maritime Collection due to its extremely poor condition and lack of significance. It was in poor condition on acquisition and was acquired on the grounds that Orange TAFE would restore it to full working order at no cost to the museum. This did not occur. In 2015 the Fleet section advised that it could not be brought back to working order due to its poor condition.

Ongoing conservation and storage costs of the engine and its associated parts are not justified due to its lack of significance.

### 00000139-143 3.365-metre plywood sailing dinghy with associated fittings including booms, tiller and rudder

The dinghy was acquired under the impression that it was an early example of the Moth Class, an important national and now international Australian class. However, it is an example of a kit-built English Moth. It has skiff shape and conventional stem, whereas the typical Australian Moth was a scow-shaped hull with a snubbed bow. As such it lacks significance and should not be in the National Maritime Collection. This dinghy has not been displayed nor requested for viewing since acquisition. Ongoing conservation and storage costs of the dinghy and its associated parts are not justified due to its lack of significance.

### 00002693-00002695 Johnson Super Sea Horse 40 hp outboard motor (model number RDL26R, serial number A15371) and associated parts (spare propeller and master control line)

The outboard engine and parts lack significance as they were not made in Australia, hardly used in Australia and are not rare, nor have they been associated with a significant vessel. These objects have not been displayed nor requested for viewing since acquisition.

### 0000086 Carvel-planked New Zealand kauri wood rowing dinghy

Carvel-planked New Zealand kauri rowing dinghy or yacht tender, 3.6 metres long, professionally built by James Hayes and Sons. Restored by owner prior to donation to the museum, incomplete, without oars or rowlocks.

The dinghy is of a very common generic type and its history is unremarkable. It has not been displayed or requested for viewing since acquisition. The museum has better examples of carvel-built boats in its collection. Ongoing conservation and storage costs of the dinghy and its associated gear are not justified due to its lack of significance.

### 0000087 Dinghy and 0000088-0000124 Associated fittings

Replica 4.26-metre carvel construction gaff-rigged sailing dinghy with drop keel, complete with spars and fittings and associated fittings (including mast, tiller, removable floors, spars, stays, halyard blocks, modern sheets and hemp rope). The dinghy is in fair condition but needs restoration work. It was only partly restored when acquired in 1986.

The dinghy is a replica of no significance and so conflicts with the museum's collection policy. It has not been displayed or requested for viewing since acquisition. Ongoing conservation and storage costs of the dinghy and its associated gear are not justified due to its lack of significance.

## Glossary

### Acronyms

ARHV	Australian Register of Historic Vessels
AWBF	Australian Wooden Boat Festival
CAVS	Commercial and Visitor Services
CWBF	Classic & Wooden Boat Festival
MHP	Maritime Heritage Precinct
MMA PSS	Maritime Museums of Australia Project Support Scheme
NAIDOC	National Aborigines and Islanders Day Observance Committee
RAN	Royal Australian Navy
RAP	Reconciliation Action Plan
WAPIP75	'War and Peace in the Pacific 75' Commemorative Program

## List of requirements

PGPA Rule Reference	Page of Report	Description
<b>17BE</b>	<b>Contents of annual report</b>	
17BE(a)	90	Details of the legislation establishing the body
17BE(b)(i)	89	A summary of the objects and functions of the entity as set out in legislation
17BE(b)(ii)	25	The purposes of the entity as included in the entity's corporate plan for the reporting period
17BE(c)	7, 90	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
17BE(d)	96 (n/a)	Directions given to the entity by the Minister under an Act or instrument during the reporting period
17BE(e)	96 (n/a)	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act
17BE(f)	96 (n/a)	Particulars of non-compliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act
17BE(g)	24–47	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule
17BE(h), 17BE(i)	n/a	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance
17BE(j)	88, 91–95	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period
17BE(k)	100	Outline of the organisational structure of the entity (including any subsidiaries of the entity)
17BE(ka)	96 96 99 96	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: (a) statistics on full-time employees; (b) statistics on part-time employees; (c) statistics on gender; (d) statistics on staff location
17BE(l)	31, 48	Outline of the location (whether or not in Australia) of major activities or facilities of the entity
17BE(m)	88–96	Information relating to the main corporate governance practices used by the entity during the reporting period

PGPA Rule Reference	Page of Report	Description
17BE(n), 17BE(o)	96 (n/a)	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): (a) the decision-making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions
17BE(p)	n/a	Any significant activities and changes that affected the operation or structure of the entity during the reporting period
17BE(q)	96 (n/a)	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity
17BE(r)	96 (n/a)	Particulars of any reports on the entity given by: (a) the Auditor-General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner
17BE(s)	n/a	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report
17BE(t)	96 (n/a)	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)
17BE(ta)	177–179	Information about executive remuneration

## Appendix 14

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<i>Work Health and Safety Act 2011</i>	Page of Report	Description
Schedule 2, Section 4 (a)	101	Initiatives taken during the year to ensure the health, safety and welfare of workers who carry out work for the entity
Schedule 2, Section 4 (b)	101	Health and safety outcomes (including the impact on injury rates of workers) achieved as a result of initiatives mentioned under paragraph (a) or previous initiatives
Schedule 2, Section 4 (c)	101	Statistics of any notifiable incidents of which the entity becomes aware during the year that arose out of the conduct of businesses or undertakings by the entity
Schedule 2, Section 4 (d)	101	Any investigations conducted during the year that relate to businesses or undertakings conducted by the entity, including details of all notices given to the entity during the year under Part 10 of the <i>Work Health and Safety Act 2011</i>
Schedule 2, Section 4 (e)	n/a	Such other matters as are required by guidelines approved on behalf of the Parliament by the Joint Committee of Public Accounts and Audit
<b><i>Commonwealth Electoral Act 1918 Section 311A</i></b>	<b>102</b>	<b>Particulars of all amounts paid by or on behalf of the Commonwealth Department during the financial year to advertising agencies, market research organisations, polling organisations, direct mail organisations and media advertising organisations</b>
<b><i>Environment Protection and Biodiversity Conservation Act 1999</i></b>		
Section 516A(a)	103	How the activities of the reporter during the period accorded with the principles of ecologically sustainable development (ESD)
Section 516A(b)	103–105	How the outcomes (if any) specified for the reporter in an Appropriations Act relating to the period contribute to ESD
Section 516A(c)	103–105	The effect of the reporter's activities on the environment
Section 516A(d)	103–105	Any measures the reporter is taking to minimise the impact of activities by the reporter on the environment
Section 516A(e)	103–105	The mechanisms, if any, for reviewing and increasing the effectiveness of those measures

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Museum staff work on the newly acquired Sikorsky S-70B-2 Seahawk helicopter. Image Katie Wood/ANMM





