

# MU SEA UM

---


Australian National  
Maritime Museum  
Annual Report 2019–20



Australian Government




# Contents




|                                    |   |
|------------------------------------|---|
| <b>Publication information</b>     | 1 |
| Chairman's letter of transmittal   | 3 |
| Director's statement               | 6 |
| Our vision, mission and priorities | 7 |




|                       |    |
|-----------------------|----|
| <b>Year in review</b> | 8  |
| Highlights            | 8  |
| Grants received       | 8  |
| Director's report     | 9  |
| Director's highlight  | 11 |




|                                      |    |
|--------------------------------------|----|
| <b>Annual Performance Statement</b>  | 13 |
| Introductory statement               | 13 |
| Purpose of the museum                | 13 |
| Results for 2019–20                  | 14 |
| Delivery against Statement of Intent | 37 |



|                                    |    |
|------------------------------------|----|
| <b>Exhibitions and attractions</b> | 44 |
| Touring exhibitions                | 48 |
| Multimedia                         | 50 |



|  |    |
|--|----|
| <b>Governance and accountability</b>           | 52 |
| Corporate governance                           | 52 |
| Roles and functions of the museum              | 53 |
| Legislation                                    | 55 |
| Outcome and program structure                  | 56 |
| ANMM Council                                   | 56 |
| Council meetings and committees                | 62 |
| Legal and compliance                           | 65 |
| People and culture                             | 67 |
| Other information                              | 73 |
| Grants programs                                | 79 |
| Australian National Maritime Museum Foundation | 87 |



|                                       |     |
|---------------------------------------|-----|
| <b>Financial Statements 2019–2020</b> | 91  |
| <b>Appendixes</b>                     | 130 |
| <b>Index</b>                          | 168 |

# Publication information

## Copyright

Australian National Maritime Museum  
Annual Report 2019–20  
© Commonwealth of Australia 2020

ISSN 1039-4036 (print)  
ISSN 2204-678X (online)

This work is copyright. Apart from any use permitted under the *Copyright Act 1968*, no part may be reproduced by any process without prior permission from the Australian National Maritime Museum.

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 2020

### See it All Ticket

Adult \$25, child \$15, concession \$20, family \$60 (2 adults + 3 children), child under 4 free. Entry includes:

- Special exhibitions – *Wildlife Photographer of the Year* and *Sea Monsters: Prehistoric ocean predators*
- Top-deck vessel tours aboard *HMB Endeavour* and *HMAS Vampire*
- Permanent galleries – *Under Southern Skies*; *Cook and the Pacific*; *HERE: Kupe to Cook*

### Big Ticket (1/7/19–4/12/19)

Adult \$32, child \$20, concession \$20, family \$79 (2 adults + 3 children), child under 4 free. Entry includes:

- Special exhibitions
- Vessels: *HMB Endeavour*, *HMAS Vampire*, *HMAS Onslow* and *James Craig*
- Permanent galleries

### Big Ticket (5/12/19–30/6/20)

Adult \$35, child \$20, concession \$25, family \$89 (2 adults + 3 children), child under 4 free. Entry includes:

- Special exhibitions
- Vessels: *HMB Endeavour*, *HMAS Vampire*; *HMAS Onslow* and *James Craig*
- Permanent galleries

**Vessel Only Ticket (17/12/19–24/12/19)**

Adult \$20, child \$12, concession \$15, family \$50 (2 adults + 3 children), Members and child under 4 free.

Entry includes:

- Vessels: HMB *Endeavour*, HMAS *Vampire*; HMAS *Onslow* and *James Craig*
- Permanent galleries

**Special Exhibitions Ticket**

Adult \$20, child \$12, concession \$15, family \$50 (2 Adults + 3 children)

**Mini Mariners Ticket**

Adult \$8, child \$12, members free

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

**Galleries Ticket**

Free admission to permanent galleries

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

Free

## Mailing address

Wharf 7, 58 Pirrama Road, Pyrmont NSW 2009 Australia

Ph (02) 9298 3777

Fax (02) 9298 3780

Website (including this annual report) [www.sea.museum](http://www.sea.museum)

## Contact officer

For enquiries about this report please contact the

Publications Officer, Janine Flew

Ph (02) 9298 3777

Email [publications@sea.museum](mailto:publications@sea.museum)

Editor Janine Flew

Assistant editor Laura Signorelli

Staff photographer Andrew Frolows

Front cover: Bathing boxes, Brighton Beach, VIC. Image Judah Grubb/Shutterstock

Back cover: Cable Beach, Broome, WA. Image paulmichaelINZ/Shutterstock

# Chairman's 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 2020.

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 2 September 2020. The members of Council accept the report as a fair and accurate representation of the museum's performance during the 2019–20 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.

This report highlights the extraordinary results achieved by the museum's director and staff in 2019–20 but also demonstrates the challenges of this most unusual year.

Minister, the Council's focus this year has been on various strategic priorities, including the museum's funding and growth, as well as finances and risk. Some of the matters considered by Council include the management of COVID-19, the *Encounters 2020* program (commemorating the 250th anniversary of Cook's first Pacific voyage), the Rhode Island Marine Archaeology Project, the Maritime Museums of Australia Project Support Scheme, optimisation of the museum's site and the museum's People and Culture Strategic Plan.

For the record, I note that the museum has given a high priority to implementation of public health measures to combat the spread of COVID-19. To this end, the museum closed to the general public in response to guidance from the State and Commonwealth Governments from 24 March and reopened on 22 June 2020. Regrettably, for reasons of public health and safety, we were unable to proceed with many aspects of the *Encounters 2020* program, particularly the circumnavigation of Australia by the *Endeavour* replica or our search for Cook's *Endeavour* in Newport, Rhode Island. The disruptions to our operations, while necessary for public health, have adversely affected self-generated revenue, visitation, outreach and research. But on the upside, we quickly transitioned to a virtual offer and this resulted in significant growth in online audiences.

Overall, the museum has achieved good results against key performance measures for visitation, outreach, education, growing and providing access to the National Maritime Collection and supporting Indigenous maritime heritage, and progress has been made on each of the strategic priorities set out in the museum's corporate plan for 2019–23.

In 2019–20, total expenses were \$43M, which was 9.5% lower than budgeted, primarily due to the suspension of the *Encounters 2020* program, including the circumnavigation of Australia by the *Endeavour* replica, and savings measures implemented in the final quarter of the year to offset the lost revenue impacts associated with COVID 19. Total revenue was \$40.1M, of which \$19.7M (42.8% excluding one-offs) was self-generated. Excluding the Collection Development Acquisition Budget (CDAB) depreciation-related loss that the museum is able to incur, approval for a forecast operating loss of \$1.324M was sought despite significant cuts to discretionary expenditure and ambition. Subsequent to this application being made, the museum's final result improved to a profit of \$900K (excluding CDAB depreciation) due to a successful insurance claim being made by the museum for lost revenue impacts associated with COVID-19. Notably, this position was also able to be reached without any reductions in APS employees.

I must emphasise the deep financial impact of COVID-19 on government agencies like the museum with a strong commercial focus. You will recall that in 2018–19, the museum generated some 45% of revenue from non-government sources and our ambition was to exceed 50% in 2019–20. COVID-19 made this target impossible to achieve. Ironically, the museum has been a victim of its own success to a degree in that, despite its really young age, it has one of the highest percentages of self-generated income of any Australian cultural institution. In a COVID-19 world, therefore, assuming government support remains at constant levels, the ANMM will have lost a far greater percentage of its revenues than institutions that rely more heavily on government funding.

Minister, we are doing our very best to navigate these challenging times without turning to government for additional support, and despite this still are being able to maintain the museum as one of Australia's premier cultural institutions. However, I must advise that we estimate that due to COVID-19, total own-source revenue in 2020–21 will decrease by \$10M (or around 45%) from previous years. This downward revision comes on top of the already challenging revenue environment (such as reductions in operating grants, reduced interest returns and

increased depreciation expenditure). To manage this situation, we will need to implement further significant expenditure cuts in discretionary areas and anticipate seeking approval to incur an operating loss next year, covered by reserves, so as to balance our budget.

While I am confident the museum will come out of the crisis leaner and smaller, but still healthy and performing, we are increasingly reliant upon the expertise and support of our Councillors, director, museum staff, volunteers, Members and donors.

A handwritten signature in black ink, appearing to read 'John Mullen', with a horizontal line underneath it.

John Mullen AM  
Chairman

# 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, Cyber Safety and the Arts. During this period, the responsible Minister was the Hon Paul Fletcher MP.

This annual report is a report of operations for the first financial year of the Australian National Maritime Museum's Corporate Plan 2019–2023. 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.

A handwritten signature in black ink, appearing to read 'KS', followed by a horizontal line and a period.

Kevin Sumption PSM  
Director and CEO



# Our vision, mission and priorities

## Our vision

**'More than a museum'**: we create encounters and experiences that change peoples' understanding of Australia

## Our mission

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

## 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 six priorities in its corporate plan for 2019–23 to build upon this proud history and to guide the museum's path and programs towards a longer-term future:

**Priority 1** Sharing the national maritime story

**Priority 2** Compelling experiences

**Priority 3** Supporting reconciliation

**Priority 4** A trusted voice and custodian

**Priority 5** A strong financial future

**Priority 6** People first

# Year in review

## Highlights

- Record-breaking visitation for first three quarters of the year (prior to COVID-19 pandemic)
- Successful expansion of online offer and audiences, particularly digital learning tools such as *Cook's Voyages* game
- Opened new permanent gallery, *Under Southern Skies*
- Sailed the *Endeavour* replica to New Zealand to participate in *Tuia 250*, New Zealand's commemoration of the 250th anniversary of Cook's first Pacific voyage
- Launched *Encounters 2020* program to mark the 250th anniversary of Cook's visit to Australia's east coast and delivered a range of initiatives to explore the view from ship and shore
- Hosted the international Communicating the Arts conference
- Provided seed funding for short film *Looky Looky Here Comes Cooky*, unlocking more than 600K of external funding for the project
- Prioritised bushfire-affected areas for MMAPSS grants
- Completed e-book *We are Many – Stories of Australia's migrants*
- Showed two exhibitions overseas, in Indonesia and Papua New Guinea: *Two Nations*, which highlighted Australia's connection to Indonesia's independence story, and *Massim Canoes*, which records the designs and unique features of the traditional canoes of the Massim cultures of Papua New Guinea

## Grants received

- \$1.47M Commonwealth government grant from the Public Service Modernisation Fund (PSMF)
- \$329K Visions of Australia grant for our *Looking Back Looking Forward* exhibition
- \$70K Department of Foreign Affairs and Trade grant received towards the opening of the travelling exhibition *Container: the box that changed the world* in Fremantle and the transport of the *Container* travelling exhibition in Darwin
- \$54.5K Visions of Australia grant, administered by the Australian Government through the former Department of Communications and the Arts (now Department of Infrastructure, Transport, Regional Development and Communications), received to develop *Remarkable: Australians and their vessels*
- \$5K received from Multicultural NSW towards the next Welcome Wall unveiling

- We also received \$476K as a strategic financial assistance grant from the former Department of Communications and the Arts (now Department of Infrastructure, Transport, Regional Development and Communications), which was appropriated to the department as PSMF.

## Director's report

This is my eighth annual report for the Australian National Maritime Museum and the most challenging to write. This was truly the best and worst of years, as we observed extraordinarily strong results in the first three quarters, and were on track to deliver the best year on record, only to be somewhat thwarted by the COVID-19 pandemic.

The management of the museum's response to COVID-19 is foremost in my mind at present. As the Chairman has observed, the museum closed to the public from 24 March to 21 June 2020 inclusive due to COVID-19 and most of our staff are still working from home. Being open for only eight days in the fourth quarter adversely affected revenue, visitation and face-to-face learning, in particular. To ensure the safety of the public, the NSW Government cancelled the *VIVID* festival and we had to cancel the Classic & Wooden Boat Festival – both of these events usually bring significant visitors. Our offsite visitation results were also much less than expected in the fourth quarter because of the temporary closure of institutions hosting our touring exhibitions. The current restrictions on international travel also had a significantly adverse impact on the museum's results.

Turning to the positives, I am delighted to report that, despite COVID-19, total visitor engagement in 2019–20, excluding *Encounters 2020*, was on target at 4.1 million, an increase of 800,000 on last year. Total visitation was more than 1.85 million, which, while 7% behind target, was better than all past years except 2017–18 (1.87 million) and 2018–19 (2.1 million).

Onsite visitation was 5% ahead of target, while offsite visitation was 16% behind target. The museum's diverse exhibitions were again central to our results. Particularly noteworthy are *Sea Monsters – Prehistoric ocean predators*, *Wildlife Photographer of the Year* and *Bligh: Hero or Villain?*. These exhibitions have had strong visitation and visitor appeal, good curriculum alignment, attractive programming and opportunities for publicity, commercial return, reputational benefit and/or stakeholder engagement.

The highlight of our extensive offsite program was the voyage of the *Endeavour* replica to New Zealand from 12 September to 21 December 2019 to participate in that country's *Tuia 250* program. This voyage was a great success. A total of 19,427 people visited the vessel at six ports in New Zealand and this contributed to offsite visitation.

Our online visitation, and particularly our digital learning, were the standout achievements of the year. Online participation was 1.72 million (24% ahead of target) and student participation in school programs was 380,000 (120% ahead of target). The key contributors to results were a partnership with ABC Education, the 'Virtual *Endeavour*' VR tour, two educational games (*The Voyage Game* and *Cook's Voyages*), the online collection and a concerted effort to drive online engagement after the museum temporarily closed to the public.

2020 marked the 250th anniversary of Cook's first Pacific voyage. Regrettably, after five years of preparation, due to COVID-19 we were unable to proceed with the circumnavigation of Australia by the *Endeavour* replica or the associated shore-based activities or to complete our search for Cook's *Endeavour* in Newport, Rhode Island. However, I am pleased to report that we acknowledged the anniversary with the opening of the new permanent gallery called *Under Southern Skies* and three temporary exhibitions, as well as an extensive digital offering that includes a new educational game and a new rooftop projection. We provided funding for a new film to be screened later in the year and will be acquiring new artworks from the Cairns Indigenous Arts Fair. Most significantly, I am pleased to report there is some evidence that the museum has succeeded in building national understanding and changing the narrative regarding Cook. About 2.25M people were exposed to media mentions of 'view from the ship and view from the shore' this year – a phrase coined by the museum about five years ago to refer to the bicultural perspectives of Cook's encounter with Australia's Indigenous peoples.

This year we achieved good results against key performance measures for growing and providing access to the National Maritime Collection. Our collection of Indigenous maritime heritage was enhanced by the addition of 34 acquisitions valued at \$236K; 2,712 objects were digitised; and, most pleasingly, more than 800 objects were accessioned to clear a longstanding backlog. Significant progress was also made toward accreditation for the Protection of Cultural Objects on Loan Scheme.

The delivery of our operational plan was also somewhat compromised by the disruptions from COVID-19 and any projects that were not completed this year will be carried over into 2020–21. However, I am pleased to report that good progress was made towards a new site masterplan, including a waterfront plan, and construction of a new gallery and venue facing Darling Harbour that will be completed in coming months. This was the first full year of our Reconciliation Action Plan and 68% of all deliverables were completed, with 22% currently in progress. Our efforts to progress the national migration story have also been successful, with the highlight being the finalisation of a new publication, *We are many – Stories of Australia's migrants*, which speaks to this important aspect of national identity. We are also prioritising our plans for the upcoming United Nations Decade of Ocean Science, and our partnerships with Sydney Metro and the Silentworld Foundation are delivering good progress on the recovery and conservation of the 'Barangaroo Boat'.

It is deeply disappointing to report that our pattern of year-on-year growth in self-generated revenue was not realised this year due to COVID-19. While we still generated 42.8% self-generated revenue, which is ahead of many of our competitors, this was behind last year (45%) and the year before (43.6%). Unfortunately, COVID-19 adversely affected all revenue lines and this is expected to continue in 2020–21. To progress a strong financial future, we began various ICT (Information, Communications and Technology) infrastructure upgrade projects, achieved our savings target from sustainability investments, began a trial of third-party licensing of the museum's collection, and developed a VIP management strategy and a new fundraising strategy.

The museum has been seriously tested in the delivery of its strategic commitment for People and Culture this year. Unfortunately, the demands of managing COVID-19 made it necessary to

defer work on diversity, volunteering and the enterprise agreement. The safety of our people and visitors has been a priority. During the early days of the pandemic, we prioritised the safety of staff and volunteers and communication about social distancing and hygiene. Consistent with public health advice, many of our staff were required to work from home and after we reopened the museum to the public, staff were required to take on new front-facing duties. One of the most difficult aspects of the pandemic has been standing down our at-risk volunteers.

Going forward, I expect 2020–21 to be even more challenging as the impact of the COVID-19 pandemic, both economically and socially, continues. We are working on a range of measures to ensure that core functions are maintained and the museum can remain in a healthy position to recover. We have many strengths and opportunities, particularly in the area of digital engagement and domestic tourism appeal, and we also have the potential to be part of the psychological recovery of the nation from COVID-19.



Kevin Sumption PSM  
Director

## Director's highlight

**Museum Director Kevin Sumption PSM singles out *Under Southern Skies* as the highlight for 2019–20.**

*Under Southern Skies*, the first permanent gallery experienced by most visitors to the museum, opened to the public on 22 June 2020. Designed, curated and installed by museum staff, on a very modest budget, this gallery offers the most comprehensive look at navigating the oceans that surround our island nation.

In a year that has focused on the milestone of 250 years since James Cook charted the east coast of Australia, it was timely to redevelop the longstanding Navigators Gallery to showcase Cook's story alongside that of other important navigators.

*Under Southern Skies* brings our navigational history to life in a rich, immersive fashion. From the importance of the night sky in Torres Strait Islander navigation to Polynesian stick star charts, and from Cook's observation of the transit of Venus to Flinders' circumnavigation of the continent, the planets and stars of the southern skies unite the long history of all navigators around Australia.

Starting with the earliest celestial navigators, the Aboriginal and Torres Strait Islander peoples, we lay a foundation on navigation in this region. We then move to the Muslim Makassan sailors

from Indonesia through to the European period of exploration. This approach puts the achievements of the European explorers who are so important to our country in a broader historical context.

Refreshing the permanent galleries is one of the joys of being a museum director. I am delighted to say that *Under Southern Skies* includes more than 500 objects from the National Maritime Collection, many of which have not been exhibited or exhibited recently.

The gallery includes a selection of important new material associated with James Cook and other European navigators, as well as new acquisitions and objects from Australia's Aboriginal and Torres Strait Islander peoples and Indigenous Pacific navigators.

We also feature more than 20 ship models, from Australian Aboriginal and Torres Strait Islander watercraft to European vessels; the important Bradley Log from HMS Sirius, featuring the first charts of Sydney Harbour; a range of historical navigational instruments; and a 13-metre dugout canoe from Papua New Guinea, showing voyaging histories connecting to Australia's north. These objects are beautifully displayed alongside artworks from the collection, including Gail Mabo's iconic *Constellations* and wonderful European maritime artworks.

We know our audiences treasure the National Maritime Collection and that they look forward to seeing how we use it to reveal our maritime history. Early feedback is that this new gallery and our approach are delighting visitors young and old as they see the timeline of our history come to life before their eyes.

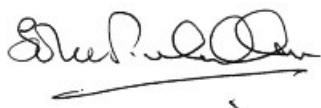


Kevin Sumption PSM  
Director

# 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 2019–20 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 AM**

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

## Purpose of the museum

The functions of the Australian National Maritime Museum (ANMM) are set out on 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.

This purpose is elaborated in the mission in our Corporate Plan for 2019–2023 as follows:

***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.***

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
- exploring contemporary issues.

## Location of major activities and facilities

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

## Results for 2019–20

The measurement and assessment of the museum’s performance in the reporting period in achieving its purposes are set out below.

The COVID-19 pandemic adversely affected several aspects of the museum’s performance in 2019–20. The museum was only open for eight days in the fourth quarter, temporarily closing on 24 March 2020 and reopening to the general public on 22 June 2020 with social distancing, hygiene and other public health measures. The adverse impact extended beyond our site. The circumnavigation of Australia by the museum’s *Endeavour* replica as part of the *Encounters 2020* program did not proceed, and various other major events, such as the Classic & Wooden Boat Festival and *VIVID*, were cancelled or deferred. Several of our touring exhibitions were also affected by the temporary closure of partner institutions.

## Priority 1 – Share the national maritime story across Australia

We will continue to innovate and expand opportunities for communities across the country and the world to engage with Australia’s maritime story – past, present and future.

As custodian of the National Maritime Collection we will continue to care for it, maintain its relevance and use new methods to maximise access for audiences and researchers.

We will create an *Encounters 2020* program that meaningfully reaches audiences whatever their background and wherever they are located.



**Performance criterion**

The key performance measure of sharing the national maritime story is:

Engagement

- Total visitor engagement (onsite, including programs; travelling; online; education; Encounters 2020)
- Total number of annual offsite visitors to the organisation
- Total number of annual online visits
- Total number of students participating in educational programs (onsite, offsite and online)

Encounters 2020

- Number of participants in and visitors and viewers to the *Encounters 2020* program offsite by 2023

Collection digitisation and online accessibility

- Percentage of the total collection available to the public online by 2022
- Percentage of the total collection digitised.

**Criterion source**

2019–20 Portfolio Budget Statements (PBS), pp 144–145

2019–23 Corporate Plan, p 7

Engagement**Results**

|  | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|--|-------------------|-------------------|-------------------|-------------------|-------------------|
| Total visitation   | 1,987,863         | 1,852,771         | 2,107,611         | 1,873,751         | 1,523,197         |
| Student participation<br>(excluding via<br>museum website) | 172,013           | 69,886            | 30,747            | 36,893            | 36,223            |
| Online visitation<br>(including education<br>resources)    | 1,382,179         | 1,716,504         | 1,146,980         | 1,163,352         | 939,939           |
| Social media   | 434,177           | 487,157           | NR                | NR                | NR                |
| <b>Subtotal</b>  | <b>3,976,232</b>  | <b>4,126,318</b>  | <b>3,286,598</b>  | <b>3,067,850</b>  | <b>2,500,029</b>  |
| <i>Encounters 2020</i>                                     | 1,839,400         | 3,439,730         | NA                | NA                | NA                |
| <b>Total visitor<br/>engagement</b>                        | <b>5,815,632</b>  | <b>7,556,048</b>  | <b>3,286,598</b>  | <b>3,067,850</b>  | <b>2,500,029</b>  |

Note: NR = not reported; NA = not applicable

Total visitation

|  | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|--|-------------------|-------------------|-------------------|-------------------|-------------------|
| Number of visitors to the museum (offsite) | 1,115,356         | 936,192           | 1,089,592         | 1,051,330         | 763,188           |
| Number of visitors to the museum (onsite)  | 872,507           | 916,579           | 1,018,019         | 822,421           | 760,009           |
| <b>Total</b>                               | <b>1,987,863</b>  | <b>1,852,771</b>  | <b>2,107,611</b>  | <b>1,873,751</b>  | <b>1,523,197</b>  |

Student participation

|  | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|--|-------------------|-------------------|-------------------|-------------------|-------------------|
| Number of students participating onsite                            | 25,000            | 14,083            | 20,039            | 29,505            | 36,708            |
| Number of students participating offsite                           | 8,000             | 10,945            | 10,221            | 7,388             | NR                |
| <b>Subtotal</b>  | <b>33,000</b>     | <b>25,028</b>     | <b>30,747</b>     | <b>36,893</b>     | <b>36,708</b>     |
| Number of students participating online (excluding museum website) | NA                | 44,858            | NR                | NR                | NR                |
| Students participating online (museum website)                     | 139,013           | 309,657           | NR                | NR                | NR                |
| <b>Total</b>   | <b>172,013</b>    | <b>379,543</b>    | <b>30,747</b>     | <b>36,893</b>     | <b>36,223</b>     |

Online participation

|   | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|---|-------------------|-------------------|-------------------|-------------------|-------------------|
| Visits to the website (non-educational) | NA                | 1,406,847         | NR                | NR                | NR                |
| Education visits to the website         | NA                | 309,657           | NR                | NR                | NR                |
| <b>Total visits to the website</b>      | <b>1,382,179</b>  | <b>1,716,504</b>  | <b>1,146,980</b>  | <b>1,163,352</b>  | <b>939,939</b>    |
| Social media engagements                | 434,177           | 487,157           | NR                | NR                | NR                |

Note: NR = not reported; NA = not applicable

## ***Methodology***

### Total engagement

Total visitor engagement is the aggregate of the key engagement elements of total visitation, student participation (onsite, offsite and online), online visitation, social media engagement and engagement with the museum's *Encounters 2020* initiatives, including mainstream media reporting. The method of calculation of each element is set out below.

Note that for the purpose of measuring total engagement only, the student participation figure excludes engagement with learning products on the museum's website, including *The Voyage Game*, *Cook's Voyages* and teacher resources. This is to ensure that these are not double counted, as they are counted as part of online visitation.

### Total visitation

Total visitation is calculated by aggregating onsite visitation to the museum and visitation to the museum's offsite exhibitions and programs, including voyaging. Onsite and offsite visitation are separately reported. The framework for onsite visitation is at Annex A (see page 42).

### Offsite visitation

Offsite visitation is determined through aggregation of actual attendance data provided by various borrowing institutions. It also includes attendees to talks given by the museum's Speaker's Group, as well as visitors to *Endeavour* while at port in New Zealand for the *Tuia 250* program.

### Onsite visitation

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 Customer Relationship Management (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 Pymont 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 (that is, 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.

### Student participation

Total participation in organised school programs is the aggregate of onsite, offsite and online participation by students and teachers. However, for the purpose of the calculation of total engagement, online student participation excludes education material on the museum's website (this is counted as online visitation).

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. Total online participation in school programs includes museum learning content on other websites (eg ABC Education) and user sessions on the following pages of the museum's website: all pages that include curriculum-linked resources; *The Voyage Game*; *Cook's Voyages*; and *Virtual Endeavour*. Total online participation in school programs is calculated using a range of methods (ABC Learning provides data on visitation to museum content on its website; 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).

#### Online visitation

Online visitation is the number of visits to the museum's website ([www.sea.museum](http://www.sea.museum)), calculated by using the sessions metric in Google Analytics. This is calculated retrospectively by looking at the data for the financial year for all digital properties and adding them together. As the website receives more than 500,000 visits per financial year, the numbers are subject to Google Analytics data sampling. In order to avoid double counting for total engagement purposes, the museum tracks participation in online education programs, virtual excursions, as well as *The Voyage Game* and *Cook's Voyages* as a separate line, and these are included in total online visitation. Online visitation does not include visitors to the museum's social media pages, downloads of the museum app or visits by museum staff. Note that visits to museum educational or other content on other organisation's websites (such as the ABC) are not included in the total (these are counted under the student participation category).

Social media engagements are calculated by consolidating the data provided directly from Twitter, Facebook and Instagram analytics. An engagement is counted when someone likes, comments, shares or interacts with a post made on the museum's social channels.

#### Encounters 2020

While an element of total engagement, the methodology for calculation of participation in *Encounters 2020* is separately reported below.

*Note 1: The data in this Annual Performance Statement is compiled by the relevant business unit applying the data definitions in the National Cultural Institutions Key Performance Indicator Framework compiled by the former Department of Communications and the Arts (now Department of Infrastructure, Transport, Regional Development and Communications) with refinements where appropriate.*

*Note 2: Data for performance past years is sourced from the relevant Annual Report and adjustments made in the 2018–19 report have been carried forward.*

*Note 3: All supporting data for the analysis is actuals collected at the operational level.*

## Analysis

### Total engagement

Total engagement in 2019–20 was 7.56M this year, with 3.44M attributable to mainstream media mentions of the *Encounters 2020* program. The *Encounters 2020* result is discussed separately below.

Excluding *Encounters 2020*, the museum engaged with 4.1M people in 2019–20, which was ahead of target. This is a strong result given that the major contributor to the engagement figures, total visitation, was heavily affected by the closure of the museum and partnering institutions for much of the fourth quarter due to the COVID-19 pandemic. Very strong onsite visitation figures in the third quarter effectively carried the performance for the year in this area. Also, the very pleasing results in the online space and with social media helped the museum to stay connected with the public during the closure and meet the total engagement target.

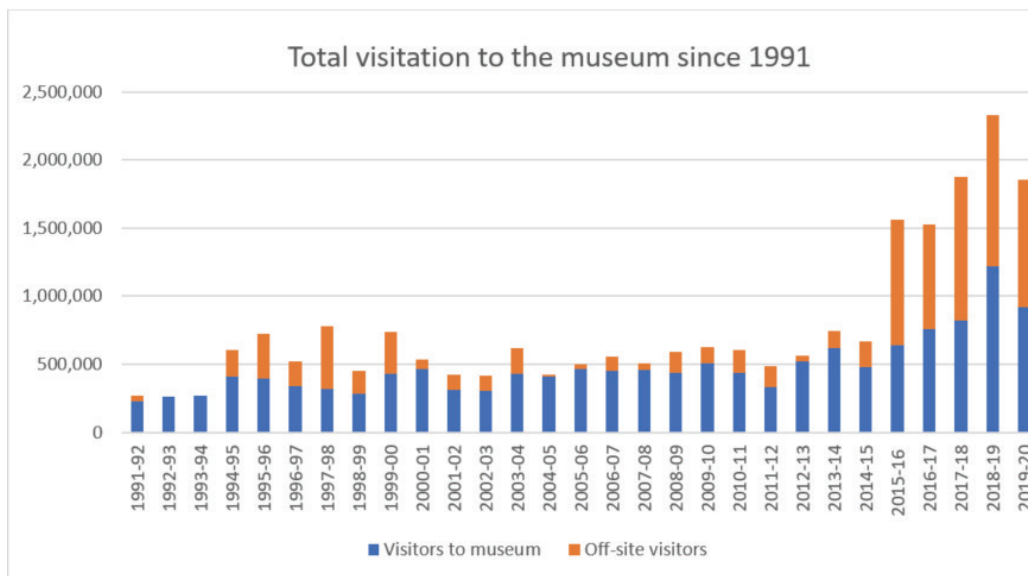
The target for people engaging with the *Encounters 2020* program was exceeded by 1.5M due to media mentions of the program and despite the *Endeavour* replica not circumnavigating as planned. The results on this aspect are discussed separately below.

### Total visitation

Total visitation for the year was more than 1.85M, which was 7% below target.

Despite the impact of the COVID-19 pandemic on total visitation, this was still a strong year for visitation and the results exceeded total visitation for every previous year except 2017–18 (1.87M) and 2018–19 (2.1M).

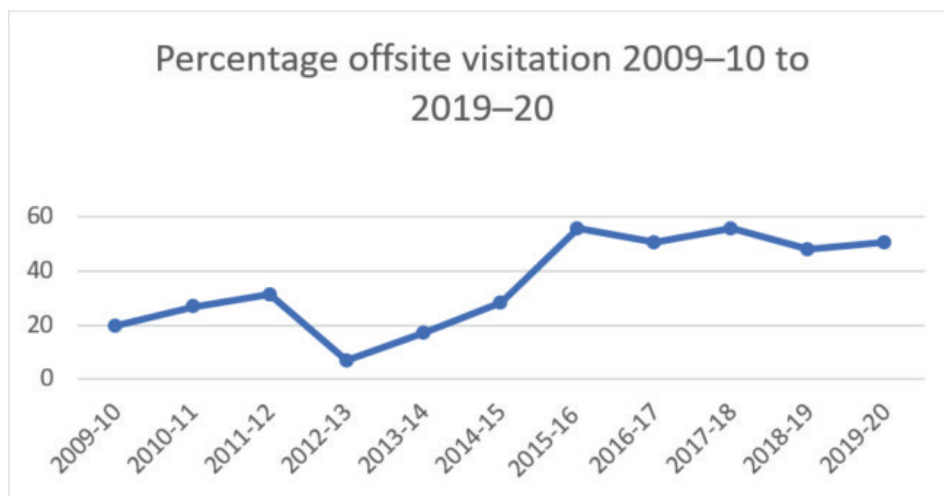
The contribution of offsite visitation is analysed below and onsite visitation is analysed on page 25.



### Offsite visitation

There were 936K offsite visitors this year, which was 16% behind target.

Offsite visitation contributed more than 50% to the museum's total visitation this year, demonstrating that the challenge of sharing the national maritime story is being met.



### *Touring exhibitions*

In 2019–20 there were 910,947 visitors to the museum's travelling exhibitions in Australia and overseas. This is behind target due to the fact that most venues in Australia and overseas were closed from the middle of March onwards due to the COVID-19 pandemic.

|                                    | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|------------------------------------|-------------------|-------------------|-------------------|-------------------|
| Number of travelling exhibitions   | 16                | 20                | 17                | 17                |
| Number of exhibitions in Australia | 11                | 18                | 15                | 12                |
| Number of venues in Australia      | 64                | 82                | 92                | 83                |
| Number of exhibitions overseas     | 10                | 6                 | 3                 | 7                 |
| Number of venues overseas          | 17                | 12                | 10                | 8                 |

Information about the museum's touring exhibitions is included in the annual report (see page 48). This year the museum toured 16 exhibitions in total. Ten of these exhibitions were displayed at 17 international venues and 11 exhibitions were displayed at 64 venues throughout Australia, with distribution set out in the following table:

| ANMM touring exhibitions in 2019–20            | NSW       | QLD       | NT       | WA        | SA       | VIC       | TAS      | ACT      | Total     | OS        |
|--|-----------|-----------|----------|-----------|----------|-----------|----------|----------|-----------|-----------|
| Total number of venues (flat-pack exhibitions) | 14        | 16        | 0        | 8         | 3        | 17        | 0        | 0        | <b>58</b> | 12        |
| Number of venues (other touring exhibitions)   | 3         | 0         | 0        | 2         | 0        | 0         | 1        | 0        | <b>6</b>  | 5         |
| <b>Total</b>                                   | <b>17</b> | <b>16</b> | <b>0</b> | <b>10</b> | <b>3</b> | <b>17</b> | <b>1</b> | <b>0</b> | <b>64</b> | <b>17</b> |

From 12 September to 12 December 2019, the museum's *Endeavour* replica voyaged to New Zealand to participate in that country's *Tuia 250* program. A total of 19,427 people visited the vessel at six ports in New Zealand and this contributed to offsite visitation.

This year the museum's Speakers Bureau delivered 123 talks to a total audience of 6,321. While this number was down on last year due to the impact of COVID-19, it should be noted that in Q4 the speakers were able to deliver 10 talks to 503 people via online methods, indicating that the program will move forward next year even if distancing requirements make physical talks impossible.

#### Student participation

Almost 380K students participated in onsite, offsite and online learning programs this year, which was 120% ahead of target. 25K students participated in onsite and offsite learning programs and the remainder participated online (through either the museum's website or by engaging with the museum's learning products on external websites).

While participation in onsite and offsite learning programs was down due to COVID-19, online student participation was extraordinarily strong.

The development of a key partnership with ABC Education has led to a significant online footprint that has increased the exposure of the museum's resources and allowed for the collaborative development of new materials designed specifically for student audiences reaching 45K this year. Particularly successful over the past 12 months have been the ABC digibooks (*Journey along Australia's East Australian Current* and *The HMB Endeavour's voyage of exploration*).

Over 300K students and teachers used the resources on the museum's website this year. This included all pages that include teacher resources, *The Voyage Game*, *Cook's Voyages* game and the museum's Virtual *Endeavour* VR (virtual reality) tour.

#### Online visitation

There were 1.7M online visitors and 487K social media engagements this year. Online visitation was 24% ahead of target. This result was due to several major initiatives – the online learning games (*The Voyage Game* and *Cook's Voyages*), strong public relations and online marketing of the museum's exhibitions and programs, as well as the online collection and a concerted effort to drive online engagement after the museum's closure on March 24.

## Encounters 2020

### Results

|  | 2019–20<br>target | 2019–20<br>actual |
|--|-------------------|-------------------|
| Engagement with <i>Encounters 2020</i> | 1,839,400         | 3,439,730         |

### Methodology

The *Encounters 2020* program, scheduled over the 2019–20 and 2020–21 financial years, has many elements, including onsite and offsite exhibitions and educational programs, as well as the circumnavigation of Australia by the *Endeavour* replica, a film, an art fair commission and a digital game (*Cook's Voyages*).

To avoid double counting for visitation and student participation etc, this measure is confined to people engaged in voyaging (ship and shore), viewers of sail-by, viewers of the broadcast of the funded film, visitors to the Cairns Indigenous Art Fair and readers of print media referring to the program. It is acknowledged that achievement of the targets regarding viewers of the documentary film, visitors to Cairns Indigenous Art Fair (and also the viewers of ABC Online educational videos) and mainstream media are outside the primary control of the museum.

Audience data for the film and art fair are to be sourced from the broadcaster and event organiser respectively. Data for readers of media articles related to the *Encounters 2020* program are sourced from an external media monitoring company, with only articles referring to '*Encounters 2020*' counted towards the target. As the voyage did not proceed this year, no data were collected related to ship or shore voyaging and related activities.

### Analysis

Due to the COVID-19 pandemic, the museum did not proceed with the circumnavigation of Australia by the *Endeavour* replica this year. As a result, there were no visitor engagements for voyaging or associated onshore activities. Also, as neither the film nor the Cairns Indigenous Art Fair was programmed for this year there was, as expected, no audience engagement from these sources. The *Cook's Voyages* educational game was launched on 29 April 2020 and 8,538 people played 13,590 games this year (note these players are counted towards the student participation targets).

Mainstream media reporting of the *Encounters 2020* program generated significant publicity for the museum and the anniversary of Cook's charting of the east coast – reaching audiences of 3,439,730 for 83 articles with mentions of '*Encounters 2020*'. This was the tip of the iceberg in terms of media profile for this project (for example, 3.5M people read articles about the 29 April anniversary, some of which did not mention '*Encounters 2020*', and, as mentioned below, 2.25M people read articles referring to 'the view from the ship and the view from the shore').

The museum acknowledged the 250th anniversary of Cook's first Pacific voyage with the opening of the *Under Southern Skies* gallery and three temporary exhibitions (*Ship and Shore*, *Cook and the Pacific* and *HERE: Kupe to Cook*), as well as an extensive digital offering



including the *Cook's Voyages* game and a new rooftop projection called *Strange big canoe*. We are also the principal funder of a new film, *Looky Looky Here Comes Cooky*, to be screened later in the year, and are proceeding with acquisitions from the Cairns Indigenous Arts Fair.

There were 105 media mentions of 'view from the ship and view from the shore' this year – a phrase coined by the museum about five years ago to refer to the bicultural perspectives of Cook's encounter with Australia's Indigenous peoples. The museum was referred to in 82 of these mentions. A total of 2.25M people were exposed to the phrase 'ship and shore', with an advertising value of \$2.1M.

### Collection digitisation and online accessibility

|   | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|---|-------------------|-------------------|-------------------|-------------------|-------------------|
| Percentage of total collection available to public online | 70%               | 70.28%            | 68.14%            | 67.90%            | 65.13%            |
| Percentage of the total collection digitised              | 61%               | 61.65%            | 61.23%            | 61.32%            | 60.48%            |

#### Methodology

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 as at 30 June.

#### Analysis

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 2020, there were 105,114 objects available online. There were 83,636 visits to the online collection this year (up from 72,905 last year).

In 2019–2020, 712 objects were digitised. As at 30 June 2020, 61.65% 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.

## Priority 2 – Compelling experiences

We are renowned as a 'must visit' museum because we put audiences at the heart of everything we do and our indoor, outdoor and outreach activities, exhibitions and programs tell the story of our island nation in new and surprising ways.

We put the visitor at the centre of all we do and tailor our offerings to their diverse needs and expectations.

We will take every advantage of our collection, fleet, location, expertise, facilities and technology to provide imaginative, engaging and rewarding experiences for our onsite visitors.

We will strategically improve our assets supported by long-term planning to maximise the impact of our expenditure.

### **Criterion**

The key measures of performance are:

#### Visitation

- Total number of onsite visitors to the organisation
- Annual number of international visitors (ticketed)
- Number of participants in public participation programs onsite

#### Exhibitions

- Number of major temporary exhibitions on site

#### Visitor satisfaction

- The percentage of our visitors that were satisfied or very satisfied with their visit.

### **Criterion source**

2019–20 Portfolio Budget Statements (PBS), p 145

2019–23 Corporate Plan, p 8

#### Visitation

|  | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|--|-------------------|-------------------|-------------------|-------------------|-------------------|
| Number of onsite visitors to the museum        | 872,507           | 916,579           | 1,018,019         | 822,421           | 760,009           |
| Number of paid onsite visitors to the museum   | 230,347           | 202,310           | 236,832           | 217,124           | 213,346           |
| Number of unpaid onsite visitors to the museum | 642,160           | 714,269           | 781,187           | 605,297           | 546,663           |
| Number of international visitors to the museum | 85,000            | 64,607            | 89,329            | 80,068            | 73,412            |

|   |        |        |        |        |        |
|---|--------|--------|--------|--------|--------|
| Number of people participating in public programs | 83,769 | 34,577 | 43,717 | 81,329 | 57,134 |
|---|--------|--------|--------|--------|--------|

### **Methodology**

The methodology for calculation of onsite visitation is described above and in the framework for onsite visitation at Annex A (see page 42).

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

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), through to our stroller tours for 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.

### **Analysis**

Onsite visitation was ahead of target at 916,579 and would most likely have broken records but for COVID-19. It is noteworthy that January 2020 was the museum's best January on record, with more than 45K ticketed visitors, and onsite visitation was 46% ahead of target at the end of the third quarter. There were very few visitors in the fourth quarter due to the temporary closure of the museum.

International visitor numbers in the third and fourth quarter were heavily affected by the COVID-19 pandemic. Australia placed restrictions on foreign nationals from China from January 31, and eventually closed the borders to all international visitors on March 20. Therefore, the total number of international visitors (64,607) was 24% behind target.

The museum conducted public programs for 34,577 people this year. The number of participants was significantly below target as the Classic & Wooden Boat Festival had to be cancelled due to COVID-19. The last festival in 2018 (2017–18 FY) attracted more than 33,000 people. In addition, COVID-19 affected public programs in two school holiday periods, which is generally a significant driver of program participation for the museum.

## **Exhibitions**

### **Results**

The following table summarises the museum's exhibition offer this year. Information about the exhibitions, including rooftop projections, is included in the annual report.

|  | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|--|-------------------|-------------------|-------------------|-------------------|-------------------|
| Number of major exhibitions delivered annually | 4                 | 6                 | 7                 | 9                 | 7                 |

|                     | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|---------------------|-------------------|-------------------|-------------------|-------------------|
| Onsite exhibitions  | 32                | 31                | 36                | 30                |
| Major exhibitions   | 6                 | 7                 | 9                 | 7                 |
| Minor exhibitions   | 20                | 13                | 17                | 16                |
| Rooftop projections | 5                 | 11                | 10                | 7                 |

### **Methodology**

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

### **Analysis**

The major exhibitions in 2018–19 were *Wildlife Photographer of the Year* (2019 and 2020), *Bligh: Hero or Villain?*, *Sea Monsters: Prehistoric ocean predators*, *Capturing the home front* and *HERE: Kupe to Cook*.

In addition, a new permanent gallery, *Under Southern Skies*, was installed this year in the space that was previously the *Navigators Gallery*.

In 2019–20, entry fees applied to four major exhibitions and to *Action Stations* and the *Endeavour* replica. The exhibitions for which entry fees were charged were *Wildlife Photographer of the Year* (2019 and 2020), *Bligh: Hero or Villain?* and *Sea Monsters*. A fee also applied to the *Antarctica VR Experience*.

*Action Stations* provided paying visitors with access to the museum's naval vessels – HMA Ships *Onslow*, *Vampire* and *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. When the museum reopened on 22 June, only the top decks of HMAS *Vampire* and *Endeavour* were available to visitors, in order to ensure social distancing arrangements could be maintained. The museum's ticket prices were adjusted to reflect this.

Some highlights of the free offer this year included *Capturing the home front* and the outdoor exhibition *Elysium Artic. HERE: Kupe to Cook* was one of the drawcards of the reopening after the three-month COVID-19 closure.

This year we also offered 43 hours of rooftop projections, which are very popular with audiences in the Darling Harbour precinct. This is down compared to last year, due to the cancellation of Sydney's *VIVID* festival, which the museum typically participates in. The highlight of the rooftop projection program was *Strange big canoe*, which launched our *Encounters 2020* program on April 29, allowing engagement with the precinct while the museum was closed to visitors. On 15 March, in partnership with the Australian National Imams Council (ANIC), the museum displayed the names of the 51 victims of the Christchurch mosque shootings to acknowledge the first anniversary of their deaths.

### **Visitor satisfaction**

#### **Results**

|                        | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|------------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| % visitor satisfaction | 90%               | 94%               | 98%               | 92%               | 95%               |

#### **Methodology**

Visitor satisfaction is measured by sending out monthly surveys to online ticket holders after their visit. 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.

#### **Analysis**

Visitor satisfaction is ahead of target at 94%. Of the 463 people surveyed, 437 were satisfied or very satisfied with the museum.

## **Priority 3 – Supporting reconciliation**

We will encourage understanding, appreciation and deep respect for Aboriginal and Torres Strait Islander cultures and heritage, and take action to be a preferred employer and business partner.

#### **Criterion**

The key performance measures are:

- Expenditure on major Indigenous acquisitions
- Percentage of staff and volunteers who have completed cultural awareness training
- Aboriginal and Torres Strait Islander Advisory Committee satisfaction with progress.

**Criterion source**

2019–23 Corporate Plan, p 9

**Results**

|   | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|---|-------------------|-------------------|-------------------|-------------------|-------------------|
| Expenditure on major Indigenous acquisitions  | \$80K             | \$189K            | \$35K             | \$295K            | \$378K            |
| % of staff and volunteers who have completed cultural awareness training            | 85%               | 100%              | 100%              | 95%               | 100%              |
| Aboriginal and Torres Strait Islander Advisory Committee satisfaction with progress | 80%               | 85%               | NA                | NA                | NA                |

Note: NA = not applicable

**Methodology**

Expenditure on Indigenous acquisitions is compiled by the museum's Finance department from the finance system records.

Cultural awareness training is recorded in the Learning Management System.

Aboriginal and Torres Strait Islander Advisory Committee satisfaction with progress is a rating determined by the Chairperson of the Committee, having regard to the museum's Reconciliation Action Plan implementation report and the updates provided by the museum to the Committee throughout the year.

**Analysis**

This year the museum acquired 34 Indigenous acquisitions valued at \$235,830. These acquisitions comprised \$188,535 in expenditure noted in the table above and \$47,295 in donations. New acquisitions included several important works of art by Torres Strait Islander artist Alick Tipoti through the Cultural Gifts Program, as well as donations through the Australian National Maritime Museum Foundation.

All new staff and volunteers are required to complete a cultural awareness training course through the Learning Management System (LMS) as part of the induction process. The

museum supplements this with a range of informal learning opportunities, such as promoting watching *The Australian Dream* and considering how truth-telling applies to the work we do through a survey taken after watching, participating in NAIDOC Week activities, and encouraging watching the Ocean Talk 'Connected to Sea Country'.

The Chairperson of the Aboriginal and Torres Strait Islander Advisory Committee has reported 85% satisfaction with the museum's progress with reconciliation. The museum is in the second year of its Reconciliation Action Plan and has reported to Council and the Aboriginal and Torres Strait Islander Advisory Committee on a quarterly basis regarding progress made under the plan. With another year to go, 68% of the deliverables have been completed and 22% are in progress.

Some of the highlights achieved under our Reconciliation Action Plan in 2019–20 include:

- strong engagement with Indigenous communities or organisations, particularly as part of *Encounters 2020* but also in respect of acquisitions, exhibitions, museum programs, NAIDOC Week and attendance at Indigenous art fairs
- *Kanalaritja: an unbroken string* exhibition in the Eora Gallery, part of the ongoing strategy to move from a permanent gallery to a space with temporary and travelling exhibitions
- 10% of the Store's sales were goods produced by Aboriginal and Torres Strait Islander artists and suppliers
- the museum is a member of the Indigenous Art Code and is committed to ensuring that other institutions are aware of the benefits of membership
- engaging with an Indigenous organisation to ensure that Aboriginal and Torres Strait Islander staff have access to culturally appropriate support
- the museum used Supply Nation as part of its overall procurement practice and commitment to using best endeavours to apply the Commonwealth's Indigenous Procurement Policy
- on 25 August 2019 – Australian South Sea Islanders National Recognition Day – the museum hosted a South Sea Islander flag-raising event to acknowledge the Australian South Sea Islander community, and local Aboriginal custodians gave a Welcome to Country and a healing smoking ceremony. This was a powerful demonstration of unity between two cultures.

## Priority 4 – A trusted voice and custodian

We will draw on our knowledge and collection to be a uniquely relevant and trusted place of discourse and inquiry. We will be a preferred partner and undertake dedicated exploration and research to ensure our exhibition, public and learning programs are deep, authentic and widely shared in public, media and educational forums. The collection will be managed to best practice standards and made available for a multiplicity of educational and research purposes to promote inquiry and understanding of the maritime heritage and contemporary issues.

### Criterion

The key performance measures of success are:

#### Learning

- Number of students participating in school programs annually
- Number of educational institutions participating in organised school learning programs onsite
- 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

2019–20 Portfolio Budget Statements (PBS), p 145

2019–23 Corporate Plan, p 10

### Results

#### Learning

|   | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|---|-------------------|-------------------|-------------------|-------------------|-------------------|
| Number of students participating in school programs (onsite, offsite, online) | 172,013           | 379,543           | 195,809           | 148,104           | 137,371           |
| Number of educational institutions participating in                           | 650               | 287               | 456               | 577               | 623               |



|   |     |     |      |     |     |
|---|-----|-----|------|-----|-----|
| organised school learning programs onsite                     |     |     |      |     |     |
| % of teachers reporting relevance to the classroom curriculum | 95% | 93% | 98%  | 96% | 95% |
| % of teachers reporting overall positive experience           | 90% | 98% | 100% | 96% | 95% |

### Partnerships

|   | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|---|-------------------|-------------------|-------------------|-------------------|-------------------|
| Number of formal partnerships with educational and research institutions in place | 10                | 56                | 38                | 28                | NR                |

Note: NR = not reported

### National Maritime Collection

|   | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual |
|---|-------------------|-------------------|-------------------|-------------------|-------------------|
| Number of acquisitions                            | 100               | 122               | 133               | 132               | 889               |
| Number of objects accessioned                     | 100               | 711               | 1,099             | 1,080             | 1,007             |
| % of the total collection available to the public | 70%               | 71.41%            | 69.36%            | 69.26%            | 66.63%            |

|   | Actual at<br>30 June<br>2020 | Actual at<br>30 June<br>2019 | Actual at<br>30 June<br>2018 | Actual at<br>30 June<br>2017 |
|---|------------------------------|------------------------------|------------------------------|------------------------------|
| Number of objects in the National Maritime Collection | 149,559                      | 148,480                      | 147,354                      | 146,262                      |

## Learning

### **Methodology**

The methodology for student participation is described above (see page 17). Note that, for the purpose of this priority, we also count online participation involving educational materials.

The number of educational institutions participating in organised school learning programs onsite is calculated by aggregating information from the museum's Customer Relationship Management (CRM) and Front of House records.

Teacher satisfaction and curriculum relevance are measured by evaluating visiting teacher feedback received by the Learning team through an online survey at completion of onsite visits.

### ***Analysis***

The analysis of student participation is included above (see page 21). This year 379,543 students participated, comprising 25,028 students who participated in face-to-face formal learning and 354,515 who engaged with the museum's online educational resources. This included online gamified resources, classroom materials and curriculum-focused video content.

The museum has had great success in supporting students and teachers with online resources this year through the development of new resources, partnerships and strategies designed to support teachers in the dynamic classroom environment of 2019–20.

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 along with the impact of the COVID-19 pandemic. However, this figure excludes institutions engaged in education programs conducted by our educators offsite.

Teacher satisfaction is pleasing at 98% (against a target of 90%) and 93% of teachers report that programs are relevant to the curriculum (against a target of 95%).

### **Partnerships**

#### ***Methodology***

The number of formal partnerships with educational and research institutions, excluding MMAPSS grant agreements, 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. The number of partnerships is collated on a quarterly basis through the year and the number reported is the highest number of formal agreements in place across the four quarters.

#### ***Analysis***

The museum had 56 formal partnerships with various educational and research institutions this year, 34 of them in Australia and 22 overseas. Twenty-eight 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. For completeness, it should be noted the museum also had a large number of formal partnerships with commercial and government entities, as well a diverse range of informal partnerships with educational and research institutions, which are not reflected in the above numbers.

## **National Maritime Collection**

### **Methodology**

All data pertaining to collection item management (such as 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.

### **Analysis**

There were 149,559 objects in the National Maritime Collection at 30 June 2020, an increase of 1079. Accessions to the collection totalled 711 objects against a target of 100. The number of new acquisitions was 120 against a target of 100.

Major acquisitions this year included a series of ceramic works by Bern Emmerichs about Chinese migration to the Victorian goldfields and Aboriginal watercraft (20190809-1); a significant selection of works of art by leading Torres Strait Islander artist Alick Tipoti, including *Maza Mawa (Wapiya) I* mask and linocut prints (20190603-1), *Mawa III (Kisay)* mask (20191202-2) and *Danagi Waaruu (Blind Turtle)* (20200110-1); Surgeon John White's *A Journal of a Voyage to New South Wales, 1790* (20200318-1); W Bartleet & Sons fishing tackle didactic display, 1880s (20190329-1); a Waga Hot canoe model from Paneati Island, Papua New Guinea (20190701-1); a scale model of record-breaking supermaxi *Wild Oats XI* (20190924-1); and *Invasion*, a photographic series by Michael Cook 2019 (20190901-1).

The percentage of the collection available to the public (71%) is ahead of target (70%) and ahead of last year (69.36%). 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    | 70.04 | 71.24 | 71.13 | 71.41 |

## Priority 5 – A strong financial future

We will build on our success and achieve long-term sustainability, including by expanding our audiences, philanthropy, programs and partnerships and by diversifying our income sources.

### Criterion

The key measures of performance are:

% of total income that is self-generated (excluding Encounters 2020 revenue)

### Criterion source

2019–23 Corporate Plan, p 11

### Results

|  | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual | 2015–16<br>actual | 2014–15<br>actual |
|--|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| Percentage self-generated revenue (excluding one-offs and Encounters 2020) | 53                | 42.8              | 45                | 43.6              | 39.2              | 36.2              | 33.1              |

### Methodology

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

Percentage of self-generated revenue is calculated as total revenue received by the museum other than by appropriation from government. Total self-generated revenue has been adjusted for the purpose of this calculation by removing one-off gains (primarily gains on donated assets and insurance proceeds) and grant funding received from the government to deliver the Encounters 2020 program.

### Analysis

Self-generated revenue was \$19.7M, which is behind target by 16.4% (\$3.9M).

|                                     | 2019–20<br>PBS target<br>\$'000 | 2019–20<br>actual<br>\$'000 | 2018–19<br>actual<br>\$'000 | 2017–18<br>actual<br>\$'000 | 2016–17<br>actual<br>\$'000 |
|-------------------------------------|---------------------------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|
| <b>Total self-generated revenue</b> | <b>23,555</b>                   | 19,681                      | 18,948                      | 17,440                      | 17,780                      |
| Grants                              | <b>3,492</b>                    | 3,461                       |                             | 884                         | 749                         |

|                     |       |       |       |       |       |
|---------------------|-------|-------|-------|-------|-------|
| Donations           | 759   | 664   | 668   | 2,114 | 3,580 |
| Sponsorship         | 3,261 | 993   | 1,902 | 1,914 | 1,160 |
| Interest            | 500   | 378   | 898   | 744   | 499   |
| Admissions & retail | 4,975 | 4,441 | 4,739 | 4,331 | 4,022 |
| Venue hire          | 2,303 | 1,542 | 2,283 | 1,769 | 2,000 |
| Leasing             | 2,915 | 2,693 | 2,651 | 2,177 | 1,861 |
| Other               | 5,350 | 5,509 | 4,103 | 3,507 | 3,909 |

The majority of self-generated revenue lines were severely affected by the closure of the museum as result of COVID-19 during quarter 4, and the suspension of the *Encounters 2020* program.

- The museum received insurance proceeds of \$1.2M relating to the COVID-19 insurable event, which partially offset some of the commercial revenue losses.
- The museum's long-term arrangements to accommodate Google and the Australian Maritime College (University of Tasmania) onsite continued to generate important revenue for museum operations.

## Priority 6 – People first

Our staff and volunteers are our greatest assets.

We will continue to be a sought-after place to work by promoting excellence in all we do and supporting our people with development opportunities and effective systems and processes.

We recognise the vital role that our volunteers play in meeting the needs of our visitors.

We will commit to increasing the diversity and cultural awareness of our staff and volunteers through effective recruitment and training initiatives.

We will build our capabilities in emerging areas such as the use of technology and audience engagement.

### **Criterion**

The key measures of performance are:

- Museum staff satisfaction in the APSC State of the Service Survey

### **Criterion source**

2019–20 Corporate Plan, p 12

### **Results**

|   | 2019–20<br>target | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual |
|---|-------------------|-------------------|-------------------|-------------------|
| Museum staff satisfaction in the APSC State of the Service survey | >APS average      | NR                | 64%               | 68%               |

Note: NR = not reported

### **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.

### **Analysis**

The APSC State of the Service survey was delayed due to COVID-19.

## Delivery against the museum's 'Statement of Intent' for 2019–20

In 2019, the museum provided a 'Statement of Intent' for 2019–20 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>Contribute to economic activity, particularly in regional centres, through touring and other outreach activities</b>  |  |
| <p>Investment in a diverse range of outreach activities, including in regional areas, as part of the <i>Encounters 2020</i> program:</p> <ul style="list-style-type: none"> <li>• Leveraging seed funding to secure investment by partners in a documentary film as part of the <i>Encounters 2020</i> program</li> <li>• Acquisition of contemporary Indigenous art from regional areas for the National Maritime Collection, including in partnership with the Cairns Indigenous Arts Fair</li> <li>• Grants and in-kind support under the Maritime Museums of Australia Project Support Scheme (MMAPSS).</li> </ul> | <ul style="list-style-type: none"> <li>• Seed funding of \$400K in the film <i>Looky Looky Here Comes Cooky</i> unlocked over \$600K in external funding for the project.</li> <li>• Acquisition of artworks from regional and remote Aboriginal and Torres Strait Islander artists (valued at \$189K), as well as a pledge for \$100K for works from the Cairns Indigenous Arts Fair in 2020–21.</li> <li>• <i>Container: The box that changed the world</i> exhibition toured to Narrabri and Dubbo, NSW, and Fremantle, WA.</li> <li>• Bushfire-affected areas were prioritised in the MMAPSS grants process. Four successful organisations were bushfire affected, including one project that would benefit eight organisations on the South Coast.</li> </ul> |
| <b>Provide leadership to the collections sector as an employer of choice</b>   |  |
| <p>Provide leadership to the collections sector as an employer of choice, particularly:</p> <ul style="list-style-type: none"> <li>• Offering to share with the collections sector our journey in advancing a range of 'people first' initiatives being implemented under our Operational Plan.</li> </ul>   | <ul style="list-style-type: none"> <li>• Partnering with not-for-profit employers, such as Settlement Services International, and exploring new practices with regards to labour.</li> <li>• Enhancing corporate social responsibility by introducing various frameworks across the museum.</li> <li>• Commencing work on a volunteering framework that will enable a diverse range of volunteers to benefit from participation, particularly individuals with a disability.<br/>The framework will provide volunteers with greater opportunities to work in a range of roles</li> </ul>   |

across the museum, and establish a volunteer pool that can be accessed by other organisations.

### Accept opportunities to shape and promote Australian identity through the museum's public-facing activities both nationally and internationally

Continue to offer public-facing activities speaking to Australian identity and, where relevant, we will invite and support our visitors to reflect on issues of Australian identity in our public facing activities, particularly:

- The *Encounters 2020* program will provide a safe place for all Australians to discuss and debate a wide range of perspectives on the 250th anniversary of Cook's first Pacific voyage, with an equal emphasis on the 'view from the shore' and the 'view from the ship'
- In addition to *Encounters 2020*, we will provide diverse onsite and touring exhibition programs, including *Faces of Australia*, *Mariv Minaral* and *Koori Art Expressions* as well as the Classic & Wooden Boat Festival. A continued focus on collecting and sharing stories about Indigenous maritime heritage, migration to Australia and the members of the Royal Australian Navy.
- Collaborated with ABC Education on a 'digibook,' *HMB Endeavour's voyage of exploration*.
- The *Endeavour* replica participated in *Tuia 250*, New Zealand's commemoration of the 250th anniversary of Cook's voyages.
- The Virtual Ocean Talk *Cook, Man or Myth*, with Peter Fitzsimmons and John Maynard, was watched by 2,000 people worldwide.
- Completed *We are Many – Stories of Australia's Migrants*
- Opened exhibitions which provide opportunities for reflection on issues of Australian identity:
  - *Capturing the home front*
  - *Art of Navy*
  - *Challenging, Thrilling, Racing: 75 years of the Sydney to Hobart*
  - *Koori Art Expression*
  - *Kanalaritja – an unbroken string*
  - *Under Southern Skies (permanent gallery)*
  - *Two Nations*, which highlights Australia's connection to Indonesia's independence story, toured Indonesia
  - *Sons of Sindbad*, featuring the photography of Australian Alan Villiers, opened in Kuwait.

### Consider opportunities to create and meet demand for inbound tourism

Consider opportunities to create and meet demand for inbound tourism, particularly:

- developing and implementing an International Tourism Project Plan.
- Commenced overhaul of international tourism strategy in light of COVID-19. The Tourism Manager has been using digital technology to maintain connections with key international distributors.



- Became a member of Cultural Attractions of Australia.

### Provide leadership in the delivery of collection management, arts education and public programs

Provide leadership in the delivery of collection management, education and public programs, particularly:

- Development of a range of new exhibitions and programs for *Encounters 2020*, as well as exhibitions such as *Sea Monsters*, *Elysium Arctic*, *Wildlife Photographer of the Year*, *Mariw Minaral* and *Faces of Australia*
- Visitor programs and site and vessel activation
- Support for the Rhode Island Marine Archaeology Project
- Upgrading our e-collection, collection digitisation and sustainability
- Progressing accreditation to support protection of cultural gifts on loan
- Hosting a major international conference (*Communicating the Arts* – November 2019).
- National leadership of the Migration and Multicultural Museums Alliance and the Maritime Museums Council.
- *Encounters 2020* pivoted to an online program, with supportive physical elements including a rooftop projection (*Strange big canoe*), a banner exhibition (*Ship and shore*) and exhibitions *Cook and the Pacific* and *HERE: Kupe to Cook*.
- Exhibitions *Sea Monsters*, *Elysium Arctic*, *Wildlife Photographer of the Year*, *Bligh: Hero or Villain?* and *Capturing the home front* were all opened on site.
- *Michael Cook – A selection of works from the Undiscovered Series* opened online.
- 5,840 images and 10 videos of 2,545 individual objects were digitised during the FY. 70% of the collection is available through the e-collection.
- *Cook's Voyages*, an online game whose approach highlights a First Nations perspective on player choices, launched on 29 April. 8.5K unique users played the game in the first two months.
- The museum hosted the *Communicating the Arts* and *Culture Business* conferences in November 2019.
- Protection of Cultural Objects on Loan (PCOL) accreditation was actively progressed during the FY.
- The director presented a workshop on creating engaging exhibitions at the Museum Nasional, Indonesia, in November 2019.
- Members of the Migration and Multicultural Museum Alliance participated, via videolink, in the museum's commemoration of the first anniversary of attacks on two mosques in Christchurch, New Zealand.
- Implementing a number of sustainability measures, including improved waste management.

### Explore opportunities to grow private sector support and increase own-source revenue

Continue to 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:

- growing onsite visitation revenue
- growing international cultural tourist visitors to museum
- growing online revenue
- developing a merchandising strategy
- prioritising strategic partnerships and alliances
- meeting fundraising targets to support agreed priority projects for the Foundation Board.

- \$19.7M raised in self-generated revenue, or 42.8% excluding one-offs (behind target due to COVID-19).
- Paid onsite visitation was \$3.576 (10.7% behind target due to COVID-19). Note that the museum was on track for a strong result (9% ahead at the end of the third quarter).
- Draft retail strategy incorporating merchandising developed.
- Online revenue increased 223% from the last year.
- Significant strategic partnerships secured with Commonwealth Superannuation Corporation (CSC), Port Authority of NSW, Multicultural NSW, Settlement Services International, Sydney Festival and the City of Sydney.
- \$664K was raised this year from cash donations. The museum's total philanthropy revenue also included Welcome Wall (\$205K), fundraising campaigns (\$259K) and a Gala Dinner (\$88K).
- The ANMM Foundation agreed to provide \$135K towards museum priorities and underwrote projects valued at \$205K.

### Analysis of overall performance against purpose

The museum had a particularly promising start to 2019–20, and by January 31, it was looking like it would be the best year yet for visitation. Those strong results meant that the museum did not lose too much ground when, on March 24, we shut our doors in accordance with the COVID-19 pandemic public health order. We reopened on 22 June, trading for only eight days of the fourth quarter.

Despite COVID-19, the museum succeeded in attracting visitors onsite, offsite and online and visitor satisfaction is very high.

The museum's diverse exhibitions have been central to our success this year. Particularly noteworthy are *Sea Monsters: Prehistoric ocean predators*, *Wildlife Photographer of the Year* and *Bligh: Hero or Villain?*. These exhibitions have had strong visitation and visitor appeal, good curriculum alignment, attractive programming, and opportunities for publicity, commercial return, reputational benefit and/or stakeholder engagement.

A highlight of offsite visitation was the *Endeavour* replica's voyage to New Zealand for that country's *Tuia 250* program. A total of 19,427 people visited the vessel at six ports.

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, *War and Peace in the Pacific* and the new *Cook's Voyages* game.

The National Maritime Collection is growing and public access to the collection is on target. The museum's Indigenous collection continued to grow this year with the acquisition of a number of key contemporary artworks that highlight relationships with the sea.

This year the museum earned 42.8% of revenue from own source (excluding one-offs), compared to 45% in 2018–19. This was a very good result considering the impact of COVID-19 on all revenue lines. The museum again faced increased depreciation expenditure and a reduction in venue hire activity, which was affected by onsite construction work during the year.

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

Going forward, the museum is anticipating a challenging 2020–21 as the impact of the COVID-19 pandemic, both economically and socially, continues. The museum is committed to a range of measures in order to ensure that core functions are maintained and the museum can remain in a healthy position to recover.

# Annex A

## Framework for measurement of total onsite visitation

| TOTAL ON-SITE VISITATION   |  |   | OTHER ON-SITE INTERACTIONS  |
|--|--|---|---|
| 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> | TICKETED VISITATION  |   | <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 container 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> |
|  | PAID TICKETED VISITORS   | UNPAID TICKETED VISITORS  |   |
|  | <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> |   |
|  | INTERNATIONAL VISITORS   |   |   |
|  | <ul style="list-style-type: none"> <li>• Individuals who reside overseas and tourism group bookings (either paid ticketed or unpaid ticketed)</li> </ul>   |   |   |

## Annex B

### Adjustments and corrections to the results for 2018–19 in the previous Annual Performance Statement

The following corrections are required to the 2018–19 results in the Annual Performance Statement published in the Australian National Maritime Museum’s Annual Report for 2018–19.

| Page | Correction   | Explanation   |
|------|--|---|
| 28   | Visitors to the museum (offsite) – omit 1,089,592 and insert 1,090,682   | An extra 1090 visitors were advised after publication |
| 26   | Consequential change to total visitation – omit 2,107,611 and insert 2,108,701   |   |
| 26   | Consequential change to total visitor engagement – omit 3,286,598 and insert 3,287,768   |   |
| 33   | Under ‘International visitors’, omit ‘behind’ and insert ‘ahead of’ in the sentence:<br><br>‘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.’ |   |

# Exhibitions and attractions

A major attraction during this reporting period was *Encounters 2020*. This umbrella program, five years in the planning, was designed to commemorate Cook's first Pacific voyage and to give equal weight to the stories from both the ship and the shore. It included exhibitions (*Ship and Shore*, *Cook and the Pacific*, *HERE: Kupe to Cook*, *Paradise Lost – Daniel Solander's legacy*, *Defying Empire*, *Seascapes* and a new permanent exhibition, *Under Southern Skies*) and a range of other initiatives, such as a documentary film, *Looky Looky Here Comes Cooky*, an online game, *Cook's Voyages – Views from the Shore* and a national education project. The *Encounters 2020* program originally included voyaging HMB *Endeavour* to 38 ports around the country alongside a travelling exhibition. Unfortunately, this major element had to be suspended due to COVID-19.

Exhibitions featuring Indigenous cultures and histories were a focus this year. They were presented both in support of our *Encounters 2020* program and as part of our commitment to concentrate on Aboriginal and Torres Strait Islander peoples and First Peoples cultures from around Oceania as part of our Reconciliation Action Plan. Highlights included *Koori Art Expressions*, displaying work from Sydney school students, *Kanalaritja: an unbroken string*, with beautiful shellwork from Tasmania, and *Undiscovered: Photographic works by Michael Cook*. Broader stories from around Oceania featured in *HERE: Kupe to Cook*, *Cook and the Pacific* and *Massim Canoes* from Papua New Guinea.

Monsters have been big this year, with our phenomenally successful exhibition *Sea Monsters – Prehistoric ocean predators*, which helped drive our best January ever. Outside we had *The Return and Earn Kraken* – made from approximately 4,000 plastic bottles – which highlighted the importance of recycling and encouraged people to recycle their bottles and keep our oceans clean. We continue to do our bit with our Seabin and our commitment to recycling materials and exhibition furniture. Environmental conservation also featured in our photography exhibitions *Elysium Arctic* and our perennial favourite *Wildlife Photographer of the Year*, which this year got even bigger and brighter with a new display technique using light panels.

*Capturing the home front* and *Dark Victory* featured as part of our ongoing War and Peace in the Pacific 75 program, which was funded by the USA Bicentennial Gift Fund. The program asked students from the USA, Japan and America to investigate 'secrets and spies' during World War II around the Pacific and produce documentaries on their research.

Some of our permanent galleries had an overhaul. In the Navy Gallery, we replaced the Westland Wessex Mk 31B helicopter with a 'new' S-70B Seahawk with an eye-catching tiger-striped tail. Our Navigators gallery had some small updates in 2019 to highlight the contributions of Islamic navigators from Indonesia. Then, during the COVID-19 closure in 2020, the whole

gallery was re-curated to include more stories from navigators around Asia and Oceania in the permanent exhibition *Under Southern Skies*.

### ***Across five decades – photographs by Richard Bennett***

Dramatic photographs of the Sydney to Hobart Yacht Race over the past five decades, through the eyes of committed photographer Richard Bennett. Yots cafe, 22 December 2019–28 January 2020

### ***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. South Gallery, 1 July–2 October 2019

### ***The Art of Navy***

Internationally recognised Australian artist Ralph Kerle was commissioned by the Royal Australian Navy in early 2019 to apply his innovative digital photographic technique to capture images of ships of the fleet in the waters of Sydney Harbour. Tasman Light Gallery, 4 October–17 November 2019

### ***Au Karem Ira Lamar Lu – Ghost Nets of the Ocean***

*Ghost Nets of the Ocean* 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. Museum foyer, 8 September 2018–24 March 2020, then from 15 June 2020 ongoing

### ***Australian Sailing Hall of Fame***

Featuring the stories of Australian Sailing Hall of Fame honourees who have produced some of Australia's greatest sporting moments – in the America's Cup, the Olympics, bluewater racing and world sailing. Updated for 2019 honourees. Wharf 7, 18 October 2019–24 March 2020 and 15 June–October 2020

### ***Bligh – Hero or Villain?***

*Bligh – Hero or Villain?* challenged the popular narrative, looking beyond the *Bounty* mutiny to explore the many sides of this most infamous of maritime figures. Visitors judged for themselves – with pretty even results! Lower Gallery, 25 July 2019–2 February 2020

### ***Capturing the home front***

Photographs by Dorothea Lange, Toyo Miyatake and Australian wartime photographers. Produced in association with the Museum of Contemporary Photography Columbia College Chicago and Toyo Miyatake Studio. Supported by the USA Bicentennial Gift Fund. Tall Gallery, 30 October 2019–16 February 2020

**Cook and the Pacific**

Visitors were introduced to James Cook's three remarkable Pacific voyages and explored this spectacular region through the eyes of the British voyagers and the First Peoples they met. This exhibition was based on a larger show produced by the National Library of Australia. Tasman Light Gallery, 31 March–October 2020

**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*. We also installed a graphic exhibition on the roof of *Action Stations*. *Action Stations*, 27 September 2018–24 March 2020, then from 22 June ongoing

**Elysium Arctic**

Produced in conjunction with internationally acclaimed photographer Michael Aw, this series of artworks captured the icons of the polar north – majestic icebergs and glaciers, playful wildlife and stunning views of land and sea. *Elysium Arctic* also recorded the devastating impact of climate change in the earth's northernmost regions. Outside Wharf 7, 7 August 2019–1 July 2020

**HERE: Kupe to Cook**

Showcased artworks by 20 leading Aotearoa New Zealand and Australian contemporary artists who investigate the long and varied histories of South Pacific voyaging – from Polynesian navigator Kupe to the arrival of James Cook in 1769. Lower Gallery, 15 June–25 November 2020

**Kanalaritja: an unbroken string**

Tasmanian Museum and Art Gallery's exhibition *Kanalaritja: An unbroken string* displayed a variety of beautiful, delicate and rare shell necklaces, created by Tasmanian Aboriginal ancestors in the 1800s, acclaimed makers of today, and a new wave of stringers who had the opportunity to learn the tradition through the luna tunapri (women's knowledge) cultural revitalisation project. Eora Gallery, 31 August 2019–16 February 2020

**Koori Art Expressions**

A selection of highly imaginative visual artworks created by Sydney school students from kindergarten to year 12. Based on the 2019 NAIDOC theme 'Voice. Treaty. Truth.' and influenced by the 'Uluru Statement of the Heart'. South Gallery 21 November 2019–28 January 2020

**Massim canoes**

Large-scale drawings capture the intriguing construction of the Massim canoes of Papua New Guinea (PNG), their sail and rig layout, and the wonderful carving details. A dozen different canoe types were on show and the drawings revealed each canoe's individual characteristics.



Also on display at the Alotoa Museum in Papua New Guinea. Tasman Light, 1 August–26 September 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. This display features one of them – a young Bernard ‘Midget’ Farrelly. Tall Gallery, from 14 June 2017 ongoing

### ***The Return and Earn Kraken***

Made from plastic bottles and cans, the Kraken descended on the Maritime Museum to highlight the problem of litter and plastics on our environment. Museum entrance, 15–29 January 2020

### ***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 October 2019

### ***Sea Monsters: prehistoric ocean predators***

The *Sea Monsters* exhibition combines real fossils from millions of years ago, gigantic replicas – including a 13-metre-long *Elasmosaurus* and 9-metre-long *Prognathodon* – a 180-degree immersive video that puts you right inside the action, hands-on interactives to make your own monster, dress-ups, dino poo and much more! North Gallery, 26 September 2019–24 March 2020 and 15 June–11 October 2020

### ***Seahawk helicopter***

The striking S-70B Seahawk is 19.76 metres long and painted with tiger stripes to reflect the 816 Squadron Crest, which depicts the head of a Bengal tiger, with the motto ‘Imitate the action of the tiger’. The helicopter is enriched with a new eight-minute film commissioned from the Royal Australian Navy. Navy Gallery, from 1 July 2019 ongoing

### ***Challenging, thrilling, racing: Sydney to Hobart 75 years***

Charting the history of the bluewater classic, with stunning photography by acclaimed photographers Andrea Francolini, Carlo Borlenghi and Richard Bennett, this exhibition comprised an expansive visual timeline and evocative film. Tasman Light Gallery, 30 November 2019–24 March 2020

### ***Under Southern Skies***

A rejuvenation of our former Navigators Gallery. This exhibition travels across history, from bark paintings that depict Makassan fishermen trading with Indigenous communities in the Northern Territory, to sextants, compasses and telescopes that show the technological advancement in navigational instruments. Under Southern Skies Gallery, from 15 June 2020 ongoing

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

This series of artworks questions who really discovered Australia, while making reference to what was always here, what has been introduced and the effect this has had on Aboriginal and Torres Strait Islander people, their culture and country. Eora Gallery, 21 February–24 March 2020

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

An exhibition of the winning images selected by an international jury. This year's selection saw three Australians in the final selection: Georgina Steytler, Justin Gilligan and Robert Irwin. Tall Gallery, 7 March–25 August 2019

### ***Wildlife Photographer of the Year 55 (2019)***

Internationally acclaimed exhibition *Wildlife Photographer of the Year* returned to the museum bigger and better than ever in 2020, with the use of backlit panels to give the photographs even more impact. Tall Gallery, 5–24 March 2020 and 15 June 2020–28 January 2021

## **Touring exhibitions**

Our international touring exhibitions program had one of its most diverse years yet, with exhibitions touring to New Zealand, the USA, Papua New Guinea, the UK, Indonesia, Kuwait City, Japan, Singapore, France and Denmark. The museum reached more than 900,000 visitors in Australia and overseas. New promotional and marketing materials were produced with a focus on providing film footage of exhibition installations to promote our touring exhibitions to potential host venues.

Our blockbuster travelling exhibitions continue to tour the world. Just over 21,000 visitors attended *James Cameron – Challenging the Deep* at Otago Museum in New Zealand. Complex advance planning for object and multimedia installation was required to ensure the experience for visitors replicated the display in Sydney, and our team forged valuable relationships with their counterparts from Otago. Exhibits displayed in Sydney a few years ago were seen by new audiences, with *Escape from Pompeii* attracting 227,000 visitors in France and Denmark, while *Horrible Histories® Pirates – the exhibition* continued its residency at the Royal Navy Museum in Portsmouth.

We had two important international collaborations this year – with the Australian Embassy in Indonesia, which hosted the exhibition *Black Armada/Two Nations: A friendship in born*, and with the Alotau Museum in Papua New Guinea, which hosted *Massim Canoes*. In both instances we commissioned work from local people to help us translate or design the exhibitions.

Our outdoor exhibit *Container: the box that changed the world* continued its tour and was displayed in Narrabri and Dubbo, NSW, and Fremantle, WA. The Department of Foreign Affairs and Trade and Fremantle Ports helped with funding to ensure the exhibition could be transported across the Nullarbor to WA. 2019 marked 50 years of the international container

trade to Fremantle and the display was timed to mark this anniversary. The position of the containers opposite the working port and alongside the Western Australian Maritime Museum was perfect to attract passing pedestrians to enter our colourful containers to discover fascinating facts about international shipping.

Our touring exhibitions were clearly affected by the pandemic, with some venue cancellations and logistical issues to resolve. The exhibit team is indeed grateful for the support of Royal Wolf Australia for providing a storage solution for our *Container* exhibition in WA. Working with colleagues at museums around the country to re-program our existing and future touring exhibition schedules has been the main challenge for staff in the final month of the financial year. Our touring program bounced back in late June, however, when some of our remote and regional museum venues were again able to start displaying our popular banner exhibition *Submerged*.

***Container – the box that changed the world***

Narrabri Council, 18 May 2019–29 July 2019

Western Plains Cultural Centre, Dubbo, NSW, 9 August–14 October 2019

Western Australian Maritime Museum, Fremantle, WA, 31 October 2019–March 2020

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

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

Moesgaard Museum of Aarhus, Denmark, 5 November 2019–12 March 2020

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

National Museum of the Royal Navy, Portsmouth, UK, 12 April 2019–18 March 2020

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

Otago Museum, Dunedin, New Zealand, 21 July 2019–23 February 2020

***Little shipmates***

Museum of Art and Culture Lake Macquarie, Booragul, NSW, 6 April–5 July 2019

***Massim Canoes***

Alotau Museum, Papua New Guinea, 24 October–15 December 2019

***Pop Up Australian National Maritime Museum***

Sydney International Boat Show, 30 July–3 August 2019

***Alan Villiers & the Sons of Sindbad***

Amricani Cultural Centre, Kuwait City, 1 December 2019–31 January 2020

Kuwait Assembly, Kuwait City, 1 February–31 March 2020

## 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. This year we focused on touring the panel display *Submerged: Stories of Australia's shipwrecks* developed with members of the Australian Maritime Museums Council (AMMC) and funded by Visions of Australia, Office for the Arts. We also worked closely with members of the AMMC to plan the next banner exhibit, which will commence its tour of regional Australia late in 2020.

*Australian Sailing Hall of Fame* – five venues in Australia

*Black Armada/Two Nations: A friendship is born* – four venues in Indonesia

*Clash of the Carriers/The Battle of the Coral Sea* (banner display and film) – one venue in the USA and one in Australia

*Dark Victory – Operation Jaywick* (banner display and virtual reality experience) – one venue in Singapore

*Guardians of Sunda Strait* (banner display and film) – two venues in the USA

*Nawi Indigenous watercraft* – four venues in Australia

*Submerged: Stories of Australia's shipwrecks* – 45 venues in Australia

*War and Peace in the Pacific 75* – two venues in Japan and two in the USA

## Multimedia

Our innovative digital artworks and documentaries are a must-see for visitors.

### Rooftop projections

#### ***Celebration of 550th birth anniversary of Guru Nanak Dev ji***

A commemorative piece to celebrate the 550th birth anniversary of Guru Nanak Dev ji for an event organised by the Indian Government. The film about the life of Guru Nanak focused on his teachings of love, peace, equality and brotherhood. 12 November 2019

#### ***International Migrants Day***

The museum showed the rooftop projection *Threads of Migration*, which uses textile items from our collection to illustrate the history of migration to our shores. 18 December 2019

#### ***Australia Day***

The museum showed the rooftop projection *Threads of Migration*, which uses textile items from our collection to illustrate the history of migration to our shores. 26 January–2 February 2020

***Remembering the Christchurch attacks***

A commemorative piece for an event marking the first anniversary of the attacks on two mosques in New Zealand. 15 March 2020

***Ship and shore / Strange big canoe***

The film *Strange big canoe* was part of the museum's *Encounters 2020* program and was shared to mark James Cook's arrival in HMB *Endeavour* on the east coast of Australia in 1770. 27 April–1 May and 4–8 May 2020

**Videos*****Adrift – planktonic journeys***

A simulation of 2,000 virtual marine microbes as they drift in a virtual ocean environment. Lower Gallery, from 17 June 2020

***Bamal Badu***

A 3D virtual worldscape showing pre-colonial Darling Harbour by Brett Leavey, a First Nations digital Aboriginal artist who descends from the Kooma people. Foyer, 17 July 2019–24 March 2020

***Boundless Plains***

A film following four young Muslim men who set off in 2011 determined to discover at first hand more about Australian–Muslim history. Produced by the Islamic Museum of Australia. Theatrette, 20 May–6 September 2019

***Conflict, pirates and storms: 'Tiger 75'***

An eight-minute film about the striking S-70B Seahawk that hangs in the museum's galleries and its 29-year action at sea. Produced by the Royal Australian Navy. Navy Gallery, from 9 October 2019

**Virtual reality*****The Antarctica VR Experience***

A day in the life of Antarctic scientists as they research this mysterious continent. A film using 360-degree camera control to produce a stunning 4K, high-resolution vision experience.

North Gallery, Waterside Studio and Peter Doyle Learning Centre, 6 July–13 October 2019

# Governance and accountability

## 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 11 members, including the museum's Director and a representative of the Royal Australian Navy.

The full Council met five times during the reporting period. At the September 2019 meeting of Council, it was agreed that the committees would be the Audit Committee, the Remuneration Committee and the Aboriginal and Torres Strait Islander Advisory Committee. All committees have charters and members are appointed by Council.

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 corporate plans over four years and annual operating plans for ministerial approval in accordance with the ANMM Act. The Minister receives reports on matters of significance, and the Chairman and Director meet with the Minister as required. A senior departmental representative attends all Council meetings as an observer and copies of the minutes are 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 2020, are:

**Kevin Sumption PSM** Director and CEO

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

**Zena Habib** Head, People and Culture

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

**Paul McCarthy** Senior Executive, Strategy and External Relations.

## Roles and functions of the museum

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

### 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 Minister responsible for the Australian National Maritime Museum during the reporting period was the Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts.

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 of the Council to act as chairperson of the Council or appoint an acting member of Council where there is a vacancy (Section 18)
- approve guidelines for the leave of absence to Council members (Section 19)
- convene a meeting of the Council at any time (Section 23)
- approve the Corporate and Annual Operational Plans and any variations (Sections 26–28)
- 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 \$2,000,000 and leases exceeding 10 years duration (Section 7 of the ANMM Regulations).

## 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 2019–20, 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. The members of the Council during the reporting period are set out below.

### **Chairman John Mullen AM**

**Councillor Term: 6 May 2016–17 August 2019**

**Chair: 18 August 2019–17 August 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. John 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. As the former Chair of the Australian National Maritime Museum Foundation, Mr Mullen’s appointment strengthens communication and relationships between the Council and the Foundation. He was made a member (AM) in the Order of Australia for significant service to business and to the community in 2020.

### **Chairman Peter Dexter AM FAICD**

**Term: 19 July 2010–17 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: 14 April 2017–13 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: 12 December 2014–11 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 HMB *Endeavour* replica. He has also been the Chairman of the International Sailing Federation 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 to 2007, in the Leadership Group from 1996 to 2004 and the Expenditure Review Committee of Cabinet from 2004 to 2007.

**Stephen Coutts****Term: 29 May 2020 to 28 May 2023**

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

**Hon Justice Sarah C Derrington****Term: 4 November 2015–7 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.

**Rear Admiral Jonathan Mead AO****Term: From 14 March 2018**

Jonathan Dallas Mead joined the Royal Australian Naval College in 1984 and graduated in 1986 with a Diploma of Applied Science. 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, Commander Mead took command of HMAS *Parramatta* and saw active service in the North Arabian Gulf as part of Operation CATALYST in 2005 and 2006; for this his ship was awarded a Meritorious Unit Citation and he was appointed a Member of the Order of Australia (AM). He undertook studies at the Indian National Defence College in 2007, after which Captain Mead was appointed 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, from October 2011 to April 2012. He was consequently awarded a Commendation for Distinguished Service, in 2013, for his service in the Middle East region. 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 holds a Masters degree in International Relations, a Masters degree in Management and a PhD in International Relations. He is the author of *Indian National Security: Misguided Men and Guided Missiles*, published in 2010. He was appointed as an Officer of the Order of Australia (AO), in the Military Division, in the Queen's Birthday Honour List 2020.

Rear Admiral Mead assumed the position of Commander Australian Fleet on 19 January 2018.

**Alison Page****Term: 12 August 2017–28 May 2023**

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

innovation. She is currently a Professor of Practice in the school of design at the University of Technology Sydney.

### **Hon Margaret White AO**

**Term: 5 August 2014–4 August 2017, 11 August 2017–10 August 2020**

Ms White is currently a Commissioner for the Royal Commission into the Protection and Detention of Children in the Northern Territory. She has had 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. She 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 longstanding interest in maritime law and history.

### **Kevin Sumption PSM**

**Term: 15 November 2012–15 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: 3 August 2018–2 August 2021**

Arlene Tansey is a Director of Aristocrat Leisure Limited, Wisetech Global, Primary Health Care, Infrastructure NSW and Lend Lease Investment Management. Arlene is also a member of the advisory board of Serco Asia Pacific. Before becoming a non-executive Director, Arlene Tansey worked in commercial and investment banking in Australia and in investment banking and law in the United States. She holds a Juris Doctor from the University of Southern California Law Centre and an MBA from New York University. She is a member of Chief Executive Women and

a Fellow of the Australian Institute of Company Directors. Arlene Tansey is originally from New York and has lived and worked in the United States, South America, and Europe. She has lived in Australia for the past 23 years and is an Australian citizen. She is married with two daughters.

**Dr Ian J Watt AC****Term: 22 March 2019–21 March 2022**

Dr Ian J Watt AC has had a long career as one of Australia's most distinguished public servants, with nearly 20 years at the highest levels of the public service. His most recent and most senior appointment was as Secretary of the Department of the Prime Minister and Cabinet and head of the Australian Public Service, a position he held from 2011 until the end of 2014. 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 and Chair of the ADC Advisory Council. 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.

**John Longley AM****Term: 6 May 2019–5 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 Americas 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 *Endeavour*, a museum-standard replica of Captain James Cook's famous ship of discovery, HMB *Endeavour*. After the six-year build he continued to manage the project as the ship circumnavigated the globe, visiting 149 ports. John was a Board Member and later Chair of the Duyfken 1606 Foundation and managed *Duyfken's* tour of Australia in 2006 that marked the 400th anniversary of the first recorded landing of a European ship in Australia. More recently John was the Event Director of Perth 2011, World Sailing's Olympic Classes World Championship, with 1,200 competitors from 80 nations. John was appointed a Member of the Order of Australia (AM), was the West Australian Citizen of the year (Sport) and has been inducted into the America's Cup Hall of Fame.

**Other committee members (not appointed to Council)****Hon Peter Collins AM QC****Term: 12 December 2017–30 June 2020**

The Hon Peter Collins is the Chairman of 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.

**Aboriginal and Torres Strait Islander Committee Members****Kenny Bedford****Current Term: 4 March 2020–30 June 2021**

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

**Dillon Kombumerri****Current Term: 4 March 2020–30 June 2021**

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

**Ray Ingrey****Current Term: 4 March 2020–30 June 2021**

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

**Professor John Maynard****Current Term: 4 March 2020–30 June 2021**

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

**Nicholas Wappett****Current Term: 4 March 2020–30 June 2021**

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

## Council meetings and committees

The ANMM Council met five times this year, as well as 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, as well as finances and risk. Some of the matters considered by Council include the management of COVID-19, the *Encounters 2020* program (commemorating the 250th anniversary of Cook's first Pacific voyage), the Rhode Island Marine Archaeology Project, the Maritime Museums of Australia Project Support Scheme (MMAPSS), optimisation of the museum's site and the museum's people and culture strategic plan.



## ANMM Council committees

There are currently three committees of Council:

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

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

## 2019–20 Council and committee meetings

| Five Council meetings held in 2019–20 | Council meetings attended 2019–20 | Audit Committee<br><i>met 4 times</i> | Remuneration Committee<br><i>met twice</i> | Infrastructure, Fleet and Operations Committee<br><i>met once</i> | Public Engagement, Research, Commercial and Visitor Services Committee<br><i>met once</i> | Aboriginal and Torres Strait Islander Advisory Committee<br><i>met twice</i> |
|---------------------------------------|-----------------------------------|---------------------------------------|--|---|---|--|
| John Mullen                           | 5                                 | 1*                                    | 2  | 1   | 1   | 0  |
| Peter Dexter (term ended 17 August)   | 0                                 | 0                                     | 2  | 0   | 0   | 0  |
| David Blackley                        | 5                                 | 0                                     |  | 1   | 1   | 0  |
| Ian Campbell                          | 4                                 | 4                                     |  | 1   | 1   | 0  |
| Stephen Coutts (appointed 29 May)     | 0                                 | 0                                     |  | 0   | 0   | 0  |
| Sarah Derrington                      | 5                                 | 4                                     | 2  | 1   | 0   | 0  |
| John Longley                          | 5                                 | 3                                     |  | 1   | 1   | 1  |
| Jonathan Mead                         | 5                                 | 0                                     |  | 0   | 0   | 0  |
| Alison Page                           | 5                                 | 3                                     |  | 1   | 1   | 2  |
| Arlene Tansey                         | 5                                 | 4                                     |  | 0   | 0   | 0  |
| Ian Watt                              | 4                                 | 3                                     |  | 0   | 0   | 0  |
| Margaret White                        | 5                                 | 3                                     |  | 1   | 1   | 0  |
| Kevin Sumption                        | 5                                 | 4*                                    |  | 1   | 1   | 0  |
| Kenny Bedford†                        |                                   |                                       |  |   |   | 1  |
| Raymond Ingrey†                       |                                   |                                       |  |   |   | 2  |
| Dillon Kombumerri†                    |                                   |                                       |  |   |   | 2  |

---

|                   |   |
|-------------------|---|
| John Maynard†     | 1 |
| Nicholas Wappett† | 1 |
| Peter Collins†    |   |
| MHP Chair‡        |   |

\* Observer

† Non-Council members

‡ The MHP Committee did not meet this year

## 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 Director has authorised the Deputy Director and the Senior Executive, Strategy and External Relations to make decisions under the FOI Act.

### 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 2019–20, dated 21 October 2019, 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

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

### 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 regularly reviewing and updating both the FCP and FRA.

**Internal audit**

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

**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 2020, the number of staff employed under the *Public Service Act 1999* totalled 120 (74 ongoing full-time, 9 ongoing part-time, 31 non-ongoing full-time, 2 non-ongoing part-time and 4 non-ongoing casual). All employees were located at the museum's Sydney premises.

## Enterprise Agreements/ Individual Flexibility Agreements (IFAs)

At 30 June 2020, the number of APS staff covered by an Enterprise Agreement was SES 1 and non-SES 119. The number of staff covered by an IFA was SES nil and non-SES 33.

## Salary rates and benefits

The salary rates available for APS staff by classification structure (as at 30 June 2020) are as follows:

| Classification | Pay point | 30 June 2020 |
|----------------|-----------|--------------|
| 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     |
|                | 2.6       | \$54,973     |
| APS Level 3    | 3.1       | \$55,359     |
|                | 3.2       | \$56,795     |
|                | 3.3       | \$58,240     |
|                | 3.4       | \$59,749     |
|                | 3.5       | \$60,946     |
| 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  |
|                   | 5.4 | \$74,285  |
| APS Level 6       | 6.1 | \$74,325  |
|                   | 6.2 | \$76,177  |
|                   | 6.3 | \$78,264  |
|                   | 6.4 | \$82,196  |
|                   | 6.5 | \$85,379  |
|                   | 6.6 | \$87,087  |
| Executive Level 1 | 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.

### **Performance bonus payment**

The aggregate performance bonus payment to APS staff for the agency as a whole in 2019–20 was \$66,250.

### **Effectiveness in managing People and Culture**

The APS ongoing staff turnover rate in 2019–20 was 8.1% compared with 5.8% in 2018–19 and 6.5% in 2017–18.

### **Key training and development initiatives**

Employees undertook a range of work-related training activities, courses and conferences relating to COVID-19. The leadership team and section managers attended various courses and conferences across the areas of executive leadership, digital transformation, and national summit for HR and Directors forum. 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 2020 there are three ongoing employees who identify as Indigenous.

### **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

|                     | 2019–20 | 2018–19 | 2017–18 |
|---------------------|---------|---------|---------|
| Average staff level | 114.43  | 119.94  | 119.14  |

## Staff by gender

|                                | 2017–18   |           |                | 2018–19   |           |                | 2019–20   |           |                |
|--------------------------------|-----------|-----------|----------------|-----------|-----------|----------------|-----------|-----------|----------------|
|                                | Male      | Female    | Not identified | Male      | Female    | Not identified | Male      | Female    | Not identified |
| Senior management (EL 2 & SES) | 10        | 4         | 0              | 9         | 6         | 0              | 8         | 4         | 0              |
| Middle management (EL 1)       | 16        | 13        | 1              | 16        | 12        | 1              | 15        | 13        | 1              |
| Other                          | 36        | 50        | 0              | 35        | 46        | 0              | 35        | 44        | 0              |
| <b>Total</b>                   | <b>62</b> | <b>67</b> | <b>1</b>       | <b>60</b> | <b>64</b> | <b>1</b>       | <b>58</b> | <b>61</b> | <b>1</b>       |



**Staff by division**

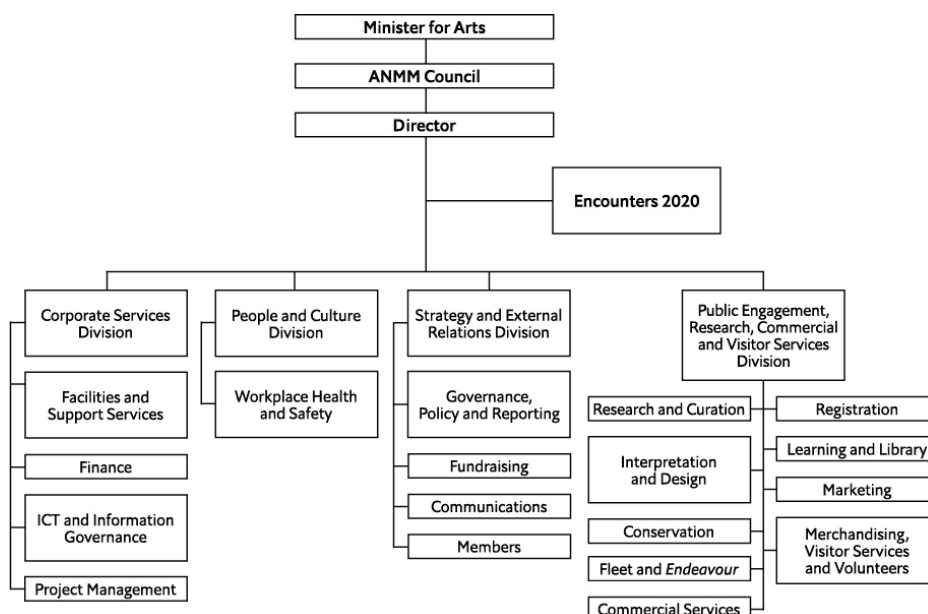
| Division   | 2017–18                  | 2018–19                  | 2019–20                 |
|--|--------------------------|--------------------------|-------------------------|
| Executive  | 9                        | 7                        | 4                       |
| Corporate Services   | 19                       | 16                       | 17                      |
| Public Engagement, Research, Commercial and Visitor Services | 57                       | 60                       | 88                      |
| Strategy and External Relations                              | Division created in 2020 | Division created in 2020 | 4                       |
| Encounters 2020  | Division created in 2020 | Division created in 2020 | 1                       |
| People and Culture   | Division created in 2020 | Division created in 2020 | 6                       |
| Commercial and Visitor Services                              | 14                       | 11                       | Division ceased in 2020 |
| Operations   | 31                       | 31                       | Division ceased in 2020 |
| <b>Total</b>   | <b>130</b>               | <b>125</b>               | <b>120</b>              |

**Salaries**

| Division   | 2017–18                  | 2018–19                  | 2019–20     |
|--|--------------------------|--------------------------|-------------|
| Executive  | \$724,115                | \$1,008,438              | \$945,366   |
| Corporate Services   | \$1,669,056              | \$2,216,072              | \$3,015,024 |
| Public Engagement, Research, Commercial and Visitor Services | \$4,646,755              | \$6,203,421              | \$8,089,648 |
| Strategy and External Relations                              | Division created in 2020 | Division created in 2020 | \$759,218   |
| Encounters 2020  | Division created in 2020 | Division created in 2020 | \$417,218   |
| People and Culture   | Division created in 2020 | Division created in 2020 | \$357,739   |

|                                 |                     |                     |                         |
|---------------------------------|---------------------|---------------------|-------------------------|
| Commercial and Visitor Services | \$1,448,444         | \$1,215,037         | Division ceased in 2020 |
| Operations                      | \$2,519,614         | \$2,538,360         | Division ceased in 2020 |
| <b>Total</b>                    | <b>\$11,007,984</b> | <b>\$13,181,328</b> | <b>\$13,584,213</b>     |

### Organisation structure



### Work health and safety (WHS) 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. There were no new workers compensation claims submitted, ANMM managed one open claim, and all claims were handled in accordance with the museum's WHS policies and procedures. The workers returned to full pre-injury duties. 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.

### 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. 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:

- Implemented SAP Concur expense management software to streamline processing of company card payment acquittals and approvals

- Implemented Diligent Board management software to improve efficiency in relation to Council secretarial processes and issuing of papers

Other visitor experience improvements in the last year included:

- Renewal of our exploration-themed gallery, now titled *Under Southern Skies*, focusing on the full multicultural history of navigation in Australian waters
- Creation and delivery of a suite of projects relating to the first encounters between James Cook and Australia's and New Zealand's First Peoples – including indoor and outdoor exhibitions, and the development of film and digital projects
- Creation of the extraordinarily popular *Sea Monsters* exhibition, in collaboration with Queensland Museum, which headlined a record-breaking summer for museum visitation in Darling Harbour.

### **Correction of material errors to the 2018–19 annual report**

The following corrections are required to the 2018–19 results in the Annual Performance Statement published in the Annual Report for 2018–19:

Page 28: Visitors to the museum (offsite) – omit 1,089,592 and insert 1,090,682. Explanation: an extra 1090 visitors were advised after publication

Page 26: Consequential change to total visitation – omit 2,107,611 and insert 2,108,701; consequential change to total visitor engagement – omit 3,286,598 and insert 3,287,768

Page 33: Under 'International visitors', omit 'behind' and insert 'ahead of' in the following sentence: '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.'

Other corrections required:

Pages 90–94: minor changes were made to the dates of appointment of councillors.

Page 96: The museum has one subsidiary entity, the Australian National Maritime Museum Foundation.

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

In the 2019–20 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**

*Bligh – Hero or Villain?* campaign creative: Grainger Films \$10,950, Really Useful Crew \$1,460

General museum marketing: Grainger Films \$3,300, Murphy Carlisle \$800

*International and interstate tourism* campaign creative: Murphy Carlisle \$1,700

*Museum brand implementation* creative: Aspect Studios \$1,320, Canvas \$1,842, Murphy Carlisle \$4,240, Salt Advertising \$135

*Sea Monsters* campaign creative: Extension 77 \$29,496, Grainger Films \$9,460, Limehouse Creative \$3,800, Murphy Carlisle \$1,428, Ray Gun \$3,600, Really Useful Crew \$3,960

*What's On* creative: Murphy Carlisle \$3,040

*Wildlife Photographer of the Year* campaign creative: Grainger Films \$1,898, Salt Advertising \$7,403

### **Market research**

Collection of exit survey data: Julia Ross Recruitment \$1,516

Market research for quarterly school holiday exit surveys: Strategy 8 Consulting \$4,950

Museum brand research: DBM \$10,000

### **Media advertising organisations**

*Antarctica VR Experience* advertising and media buying: Facebook \$1,000, Google \$2,000, Universal McCann \$10,337

*Bligh – Hero or Villain?* advertising: Facebook \$2,976, Fairfax \$5,005, Traces \$1,000

*Capturing the home front* advertising: Facebook \$689

*Elysium Arctic* advertising: Google \$1,000, Universal McCann \$11,500

General museum advertising: Facebook \$1,442, Google \$975, Universal McCann \$7,711, Vision Graphics \$1,657

International and interstate tourism advertising: Big Bus Tour Company \$6,112, Cultural Attractions of Australia \$1,500, JTB Australia \$680, The Official Sydney Guide \$20,980, The Informed Tourist \$8,450, MiniCards \$3,600, Sydney Think China \$11,770, Vision Graphics \$383, What's On in Sydney \$10,650, Sydney Where \$6,000

School Holiday advertising: Facebook \$760, Google \$5,500, Universal McCann \$28,305, Vision Graphics \$421

*Sea Monsters* advertising: APN Outdoor \$157,049, Australian Geographic \$5,000, Cactus Imaging \$5,585, City of Sydney \$14,209, Facebook \$1,575, Forest Printing \$840, Letterbox Media \$6,824, National Geographic \$25,440, Selbys \$11,459, Universal McCann \$130,917, Vision Graphics \$5,637

*Wildlife Photographer of the Year* advertising: APN Outdoor \$51,456, Cactus Imaging \$7,185, Head On \$409, TimeOut \$12,225

In the 2019–20 Financial Year, the Learning team spent a total of \$305 on marketing.

In the 2019–20 financial year, the Welcome Wall team spent \$2,038 on marketing design and media advertising.

## 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-based alkaline/acid solution for cleaning            | Provides a safe workplace for staff, visitors and contractors as well as protecting the environment and sea life where the museum operates         |
| Provision of bicycle parking facilities for staff and visitors   | Reduces the use of private/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                                      |

## 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  | Monthly/annual comparison of electricity consumption  |
|                    | HVAC transitional change from seawater to cooling tower heat-rejection system   | Monthly/annual comparison of electricity consumption  |
|                    | Seasonal adjustment of temperature and relative humidity  | Monthly/annual comparison of electricity consumption  |
|                    | LED lighting upgrade (base building)  | Monthly/annual comparison of electricity consumption  |
|                    | BMCS upgrade, rezoning and optimisation   | Monthly/annual comparison of electricity consumption  |
|                    | Upgrade of bathroom hand dryers to low-energy option  | Monthly/annual comparison of electricity consumption  |
|                    | Installation of airlock to exit door from museum to Ben Lexcen Terrace, to reduce load on HVAC system (project to be finalised by September 2020) | Monthly/annual comparison of electricity consumption  |
| Water conservation | Installation of water-saving taps/devices (completed in museum building)  | Monthly/annual comparison of water consumption        |
|                    | Upgrade from traditional bathroom features to new water-efficient technologies (completed in museum building)                                     | Monthly/annual comparison of water consumption        |
| Waste management   | Waste audit completed in August 2019  | Monthly/annual comparison of waste landfill diversion |
|                    | Installation of onsite recycling stations   | Monthly/annual comparison of waste landfill diversion |

|  |  |   |
|--|--|---|
|  | New waste management system implemented January 2020 including three additional streams of recycling – co-mingled, paper/ cardboard, and organic waste | Monthly/annual comparison of waste landfill diversion |
|--|--|---|

## Environmental Performance Indicator Report

| Theme             | Performance measure                                       | Indicator(s)   | 2018–19   | 2019–20 <sup>1</sup> |
|-------------------|---|--|-----------|----------------------|
| Energy efficiency | Total consumption of electricity across all facilities    | Amount of electricity consumed in kWh  | 4,365,218 | 3,601,921            |
|                   | Total cost of electricity purchased across all facilities | Cost of electricity purchased in \$<br>During the year, the cost of electricity increased from \$0.18 to \$0.186 per kWh | \$776,369 | \$662,758            |
|                   | Total consumption of gas across all facilities            | Amount of gas consumed in MJ   | 8,664,000 | 7,172,934            |
|                   | Total cost of gas across all facilities                   | Cost of gas purchased in \$<br>During the year, the cost of gas of \$0.03 per MJ remained unchanged                      | \$179,284 | \$160,828            |
|                   | Greenhouse gas emissions                                  | Amount of greenhouse gases produced (tonnes)   | 3,533     | 920                  |
| Water             | Total consumption of water across all facilities          | Amount of water consumed across all facilities in kL   | 8,015     | 13,344 <sup>2</sup>  |
|                   | Total cost of water across all facilities                 | Cost of water purchased in \$<br>During the year, the cost of water increased from \$2 to \$2.20 per kL                  | \$44,824  | \$58,201             |
|                   | Total trade-waste water generated                         | Amount of grey water captured in kL  | 7,288     | 12,421               |
| Waste             | Total co-mingled waste production                         | Amount of co-mingled waste produced (tonnes)   | 65        | 102 <sup>3</sup>     |
|                   | Total co-mingled waste diverted from landfill             | Amount of co-mingled waste   | 7<br>Nil  | 20<br>Nil            |



|           |   |  |    |    |
|-----------|---|--|----|----|
|           |   | diverted from landfill (tonnes)<br>Amount of waste not recorded                  |    |    |
|           | Unrecyclable waste production                     | Amount of waste going to landfill (tonnes) as stated by current service provider | 58 | 61 |
|           | Recyclable waste production: recycled glass       | Amount of waste going to landfill (tonnes) as stated by current service provider | 6  | 6  |
| Transport | Number of onsite parking facilities for employees | Number of onsite bicycle parking spots   | 15 | 15 |
|           | Number of parking facilities for visitors         | Number of bicycle parking spots  | 20 | 20 |

## NOTES

<sup>1</sup> Energy use was affected by the museum exhibition building being closed to the general public from 24 March to 21 June inclusive due to NSW Public Health Order related to COVID-19.

<sup>2</sup> Increase in water usage due to HVAC transitional change from seawater to cooling tower heat-rejection system. Positive environmental offset received from corresponding reduction in electricity usage.

<sup>3</sup> Increase in co-mingled waste production due to new waste management system implemented in January 2020.

## Grants programs

### MMAPSS grants and internships

The museum's Maritime Museums of Australia Project Support Scheme (MMAPSS) provides grants of up to \$15,000, in-kind support and internships to non-profit organisations, such as museums and historical societies, that care for Australia's maritime heritage. Usually these are community-based and often run by volunteers. The grants are designed to fund a range of projects, including those related to restoration, conservation, collection management and exhibition development. MMAPSS is administered by the museum and jointly funded by the Australian Government with support provided by the Department of Infrastructure, Transport, Regional Development and Communications. 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 \$1.8M and supported organisations across Australia to run more than 440 projects and over 60 internships.

Funding available in 2019–20 was \$125,000, with a maximum allocation of \$15,000 to any one grant. We received 38 project applications, requesting a total of \$370,000 in funding, and ten internship applications. The selection committee awarded grants to 17 organisations, and in-kind support was offered to nine organisations. The maximum amount of \$15,000 was awarded to two organisations and internships were offered to all ten applicants. Funding was paid, and projects undertaken or funding expended, in this reporting period.

Bushfire-affected areas were prioritised in the MMAPSS grants process. Four successful organisations were bushfire affected, including one project that would benefit eight organisations on the South Coast of NSW.

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 8.

| MMAPSS grants                                     | 2019–20<br>actual | 2018–19<br>actual | 2017–18<br>actual | 2016–17<br>actual | 2015–16<br>actual | 2014–15<br>actual |     |     |
|---|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-----|-----|
| Value of grants                                   | \$125,000         | \$125,000         | \$125,000         | \$125,000         | \$135,000         | \$135,300         |     |     |
| Number of project grants                          | 17                | 16                | 11                | 22                | 19                | 19                |     |     |
| Number of projects supported in kind              | 9                 | 3                 | 6                 | 4                 | 12                | 10                |     |     |
| Number of internships                             | 10                | 4                 | 7                 | 3                 | 3                 | 3                 |     |     |
| Number of grants and in-kind support under MMAPSS | NSW               | QLD               | NT                | WA                | SA                | VIC               | TAS | ACT |
| 2019–20   | 9                 | 2                 | 2                 | 2                 | 4                 | 4                 | 3   | 0   |
| 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

#### Age of Fishes Museum \$2,490

##### Upright display stand

The Age of Fishes Museum at Canowindra houses 360-million-year-old internationally significant fossils. It has 200 sandstone slabs (80 tonnes) and currently only 12 upright display stands. The stands make the fossils more accessible to visitors, improve the professionalism of the displays and promote tourism. Funding is awarded to build one stand.

#### Ballina Naval and Maritime Museum \$1,600 and In-kind Support

*Light craft in a heavy sea* – The story of PV *Richmond* and its life and times on the Richmond River at Ballina

As the pilot vessel for the port of Ballina, PV *Richmond* and its crew played a major part in Ballina's rich maritime history. Funding is awarded for interpretation, and in-kind support is also awarded for a curator from the ANMM to inspect the vessel and help prepare a vessel management plan (VMP).

**Eden Killer Whale Museum \$4,950**

Conservation assessment of the skeleton of the orca (killer whale) known as ‘Old Tom’

Funding is awarded to engage a specialist cetacean conservator to undertake a detailed condition assessment of the skeleton, with a view to identifying any urgent and future preservation needs for the long-term display of this icon of Eden’s unique whaling history.

**Friends of the North Coast Regional Botanic Garden \$15,000**

Botanists’ Walk: A project in honour of the 250th Anniversary of Cook’s voyage

This project aims to show three things: how the First Peoples seen by Cook and his crew collected and used plants in their daily lives; how *Endeavour*’s botanists collected, stored, recorded and eventually took back to Europe nearly 30,000 samples of local flora; and the importance of this trip in our knowledge of plant taxonomy.

**Lawrence Historical Society Inc In-kind support**

Restoring the Clarence River flood boat *Cedar Queen*

Flood boats were a part of life on the Clarence River from the late 1800s to around the 1970s. This heritage-listed boat has been on display at Lawrence Museum in recent years, without restoration. Lawrence Museum is now constructing a new display area, and *Cedar Queen* will be a main feature. In-kind support is awarded for a curator from the ANMM to inspect the vessel and help prepare a vessel management plan (VMP).

**Lismore Rainforest Botanic Gardens Inc \$10,900**

Endeavour 2020 – creation of educational resource and establishment of Banks’ Garden

Native flora identification wheels will be designed and printed for use by primary school students during tours of the Lismore Rainforest Botanic Gardens and the Arakwal National Park. All plants will be those collected by Joseph Banks during his voyage on the *Endeavour*. A small garden, featuring the plants on the wheels, will be planted and maintained at the Lismore Rainforest Botanic Gardens as a living collection.

**Manning Valley Historical Society Inc \$1,285**

Showcasing boatbuilding and shipping on the Manning River

The Manning Valley has a remarkable maritime history that was crucial to river and coastal trade in the early years of NSW. Wingham Museum acknowledges this history with its modest, but significant collection of maritime artefacts, photographs and research materials. A kiosk-style information point will be placed at the Manning River display to provide access to photographs and other audio-visual material, that is not currently available to the public.

**Port of Yamba Historical Society / Yamba Museum \$1,000**

Looking to Conserve

Funding is awarded to engage a professional conservator to conserve two maritime instruments, a hand-held brass/leather telescope and a boxed sextant. These objects have been identified as requiring urgent conservation to prevent any further deterioration.

**Ballina Naval and Maritime Museum – Internship**

Secretary – Up to \$2,000 for one week at the Australian National Maritime Museum.

**Camden Haven Historical Society Inc – Internship**

Volunteer – Up to \$2,000 for 1 week at the Australian National Maritime Museum.

**Norfolk Island Museums and Research Centre – Internship**

Museum and Research Officer – Up to \$2,000 for one week at the Australian National Maritime Museum.

**Norfolk Island Museums and Research Centre – Internship**

Museum and Bookshop Attendant – Up to \$2,000 for one week at the Australian National Maritime Museum.

**Northern Territory****Board of the Museum and Art Gallery of the Northern Territory – In-kind support**

Aboriginal Watercraft Conservation Project – Phase One: Assessment

The Museum and Art Gallery of the Northern Territory has a select collection of significant Aboriginal watercraft; three of these require assessment, conservation and treatment. In-kind support is offered for staff from the ANMM's Curatorial and Indigenous teams to collaborate on a session that fosters the sharing of knowledge.

**Darwin Military Museum – In-kind support**

Four showcase units

The Darwin Military Museum has acquired a growing and valuable naval and maritime collection of artefacts in recent years and seeks four 'showcase' glass display cabinets to suitably house and display this collection in a dedicated space. In-kind support is offered for one of the ANMM's Interpretation and Design team to ascertain whether there are appropriate ex-ANMM showcases that can be delivered to the Darwin Military Museum.

**Queensland****Cooktown Re-enactment Association – In-kind Support**

Continent of Smoke

This project aims to develop an online accessible account of Cook's 1770 voyage taken from the combined journals of the four principal journal keepers on board HMB *Endeavour*. In-kind

support is offered for an ANMM staff member to work with the association to assist with the development of this project.

### **Rockhampton Art Gallery \$9,250**

Maritime Heritage Interpretation Strategy and Plan for the new Quay Street Cultural Precinct

This project proposes to develop a Maritime Heritage Interpretation Strategy and Plan for the new Quay Street Cultural Precinct, bringing together the sites of Customs House, Bonds Store, Horse Stables and the New Rockhampton Art Gallery with an overlay of maritime history and activities focused upon post-European settlement to the region. Funding is awarded to engage a cultural and museums services specialist to consider site and place to establish a post-European settlement narrative of Rockhampton's maritime history, including Indigenous engagement.

### **National Trust Australia Queensland James Cook Museum – Internship**

Museum Visitor Services Coordinator – Up to \$2,000 for one week at the Australian National Maritime Museum

## **South Australia**

### **National Trust of South Australia Goolwa Branch \$854 and in-kind support**

Presentation and Interpretation of the relics from the South Australian Government cutter *Water Witch*

The *Water Witch* was the South Australian Government supply vessel that was used to carry out surveys along the coastline and also to support early expeditions. It sank at Moorundie in December 1842 and in 1986 a number of artefacts were salvaged. Funding is awarded to prepare story boards and in-kind support is offered for one of the ANMM's Interpretation and Design team to ascertain whether there are appropriate ex-ANMM showcases that can be delivered to the organisation.

### **Port Adelaide Historical Society \$5,000**

Preservation of the ST *Tancred* wheelhouse

*Tancred* saw service with the Royal Navy and Royal Australian Navy during World War II and later with the Australian Salvage Board then the Department of Marine and Harbours, South Australia. *Tancred* was cut up for scrap in 1988 but the wheelhouse section was retained and is on display at the Port Adelaide Historical Society Museum. Funding is awarded for work to preserve the wheelhouse.

### **South Australian Maritime Museum and Britt Gow (joint application) \$10,000**

The Duchess, Pamela and the Captain

This exhibition will showcase photographs documenting life on the windjammer *Herzogin Cecilie* taken by British journalist Pamela Bourne in the 1930s. The goal of the South Australian Maritime Museum (SAMM) is to link communities across one of the longest shipping routes in the world through this extraordinary collection from rural Victoria that encapsulates a global

story. SAMM will work with small museums in Finland and South Australia to produce an exhibition based around this collection. SAMM plans to digitise the entire Bourne collection. Funding is awarded for design and film production.

## Tasmania

### **Dover History Group Inc \$4,000 and in-kind support**

Maritime History of Dover and the far south of Tasmania

This project is for the digitisation and conversion of local maritime history displays, presently presented on foamboard, to more modern museum-style banners. In-kind support is also awarded for a representative from the Australian National Maritime Museum (ANMM) to provide professional interpretation and design advice and assistance.

### **Maritime Museum of Tasmania Inc In-kind support**

Preparation of a vessel management plan for the yacht *Westward*

*Westward* is one of this museum's most significant collection items. It was built in Battery Point, Hobart, in 1947 by Jock Muir and won (on handicap) the Sydney to Hobart races of 1947 and 1948. The yacht is on the Australian Register of Historic Vessels. In-kind support is awarded for one of the Australian National Maritime Museum's Curatorial team to inspect of the vessel and assist in preparing a vessel management plan (VMP).

### **Maritime Museum of Tasmania Inc – Internship**

Assistant Curator – up to \$2,000 for one week at the Australian National Maritime Museum.

### **Woodbridge School Marine Discovery Centre (MDC) – Internship**

Primary Coordinator (teacher) – up to \$2,000 for one week at the Australian National Maritime Museum

### **Woodbridge School Marine Discovery Centre (MDC) – Internship**

Secondary Coordinator (teacher) – up to \$2,000 for one week at the Australian National Maritime Museum

## Victoria

### **Flagstaff Hill Maritime Village and Museum Warrnambool City Council \$6,500 and in-kind support**

Whales: Beneath the Surface

Through an exciting blend of science, storytelling, artefacts and art, Flagstaff Hill will create an exhibit which will allow visitors to immerse themselves in the fascinating world of the whale. Funding is awarded for consultation sessions, interpretation panels, production of a soundscape and digital technology, and the design and production of family activity packs, education resource kits and school activities. In-kind support is also offered for a representative from the ANMM to provide professional interpretation and design advice and assistance with furthering the museum's interpretive displays.

**National Trust of Australia (Victoria) \$9,000**

*Polly Woodside* tall ship online education resources

The *Polly Woodside* tall ship in Melbourne delivers tailored education excursions to over 9,000 students annually in Humanities and STEM curriculum areas including History, Geography and Mathematics. Funding is awarded to support the National Trust to develop free online teacher resources for schools to access related to maritime history and heritage.

**Port of Echuca Discovery Centre \$4,000**

Preservation Needs Assessment

The Port of Echuca Discovery Centre last engaged a professional to undertake a Preservation Needs Assessment in 2007. Since then much has changed at the Port of Echuca, altering many of the recommendations outlined in the original document. Funding is awarded to engage a qualified conservator to undertake an assessment of the centre's paper-based and photographic collection to ensure items are stored correctly.

**Flagstaff Hill Maritime Village and Museum – Internship**

Curator of Collections – Up to \$2,000 for one week at the Australian National Maritime Museum.

**Western Australia****Albany's Historic Whaling Station \$13,250**

Whaler's Tales: Oral histories of Albany's past whaling community

Albany's Historic Whaling Station is a unique maritime museum. This project aims to expand its oral history collection for archival purposes as well as to have authentic material for application in targeted audio-visual exhibits being planned for the museum. Funding is awarded to engage a production company to undertake interviewing, filming and editing.

**Busselton Jetty Incorporated \$15,000**

Busselton Jetty undersea sculptures

Planning is under way to provide underwater sculptures near the seaward end of the Jetty in view of the Underwater Observatory and proposed Australian Underwater Discovery Centre windows. Funding is awarded towards the design, construction and implementation of the first sculpture, a model of the liner *Pericles*. The ship was wrecked on 31 March 1910. The wreck lies 5.6 km south of Cape Leeuwin Lighthouse at a depth of 35 metres. The sculpture will centre on Australia's maritime heritage and archaeology, history and marine life and will rest at a maximum depth of 8 metres, to a height of 5–6 metres deep. Underwater educational plaques will provide information about the *Pericles*, maritime history and aquatic life in the area.

**Broome Historical Society and Museum – Internship**

Administrator/Collection Manager – Up to \$3,000 for one week at the Australian National Maritime Museum.



# Australian National Maritime Museum Foundation

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

The past year has seen some considerable achievements, with \$233,985 raised, including over \$177,000 in June. Cultural gifts valued at \$113,000 were also added to the collection.

This year the Foundation agreed to invest \$135,000 in museum priorities, including a major work for the upcoming Alick Tipoti retrospective *Mariw Minaral (Spiritual Patterns)* and another major project which will be announced in due course. The Foundation also underwrote fundraising for an additional three objects for the Tipoti exhibition and, to date, a second major work for the retrospective, *Danagai Waarū (Blind Turtle)*, has been acquired with the support of the museum's inaugural ambassador, Christine Sadler.

The Foundation also underwrote the innovative installation *A Mile in My Shoes*.

## ***A Mile in My Shoes***

With the support of the Foundation referred to above and a large number of donors, the museum will present *A Mile in My Shoes*, in partnership with the UK-based Empathy Museum, in January 2021. This installation will provide visitors with the opportunity to literally walk in the shoes of a migrant and listen to their story. The museum raised nearly \$90,000 towards this project, including from the end-of year appeal, an online crowdfunding campaign, a major donation on behalf of the Kytherian Association and a grant from the City of Sydney. In-kind support from the project has also been secured from Melbourne Arts Centre, SBS and *Muslim Times*. The museum will continue fundraising in 2020 and has achieved unprecedented outreach to migrant and ethnic communities, with more than 300 organisations contacted so far.

## **Welcome Wall**

After being closed for new registrations for more than 12 months, the Welcome Wall was reopened in September 2019. The 20-year-old computer system was improved and upgraded. Changes included online registration and additional space for families to outline and share their story. The 82nd panel of the Welcome Wall filled quickly, with 287 inscriptions added. An unveiling took place on 1 December 2019 with more than 1,000 in people attendance. \$204,500 was donated during the financial year from the Welcome Wall registrations, which will be directed towards the museum's Migration Heritage Fund to continue sharing the stories of people who started a new life in Australia.

## **Inaugural gala dinner**

The inaugural gala dinner for the Foundation took place on 28 February 2020, at which 170 guests enjoyed drinks on the HMAS *Vampire* before proceeding to the Lighthouse Gallery to enjoy dinner curated by guest chef Giovanni Pilu and sustainable seafood donated by the Sydney Fish Markets. The Sydney Symphony Orchestra quartet's music and speech by the

Museum's Chairman, Mr John Mullen AM, were highlights of the evening. The event raised more than \$88,000 net for the Foundation.

### ***MV Krait***

A generous donation of \$25,000 honouring Sgt Douglas Herps, Z Special Unit and Mrs Patricia Herps ensures that the astonishing historic events of *MV Krait* will be recounted to future generations. Our education team is producing a student pack detailing *Krait's* daring wartime undercover operations through its involvement with Operation Jaywick by the Z Special Unit in World War II.

### ***SY Ena***

Thanks to a generous \$75,000 donation from the David and Jennie Sutherland Foundation, *Ena* is receiving the regular maintenance and support needed to keep it in condition. The 120-year-old steam yacht is now in full survey and a new business plan will maximise the potential of this remarkable museum asset.

Dr David and Mrs Jennie Sutherland were made Ambassadors of the museum this year, as their total gifts to the Foundation now exceed more than \$100,000.

### **American Friends**

The American Friends of the Australian National Maritime Museum met on 2 April 2020. Chaired by the Hon Peter Collins, the group agreed to appoint Jill Viola to assist the organisation in maintaining US legislative requirements and promote fundraising initiatives based in the USA.

### **Governance and administration**

The Board met four times this year: 19 August 2019, 18 November 2019, 30 March 2020 and 3 June 2020.

#### List of directors and number of meetings attended

Daniel Janes 4 (Board Member until appointed Chairman in August 2019)

John Mullen AM 4 (Chairman until August 2019; ex-officio Board Member)

Kevin Sumption PSM 3 (ex-officio Board Member)

Arlene Tansey 3

Peter Dexter AM 4

David Mathlin 2 (appointed December 2019)

Jeanne-Claude Strong 2 (appointed December 2019)

Tom O'Donnell 2 (appointed December 2019)

David Blackley 1 (appointed May 2020)

Jeff McMullen AM 0 (resigned August 2019)

Rob Mundle OAM 0 (resigned January 2020)

The Head of Fundraising and Development, Mr Malcolm Moir, left the Museum in May 2020, after which Paul McCarthy, Senior Executive Strategy and External Relations, again assumed day-to-day responsibility for management of the Foundation and supporting the Foundation Board.

### Biographies of Foundation Board

#### **Daniel Janes**

Daniel Janes was appointed Chairman of the Australian National Maritime Museum Foundation on 17 August 2019. Mr Janes is the Managing Director and Co-Head of Investment Banking Coverage (Australia) at Bank of America (formerly Bank of America Merrill Lynch), and previously held senior positions at Credit Suisse, Barclays and ABN AMRO. During his 20-year investment banking career in London, New York and Sydney, Dan 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. Dan has studied maritime history and has maintained an avid interest.

#### **Peter Dexter AM**

Peter Dexter AM retired from his executive role as Regional Director of Wallenius Wilhelmsen Logistics, Oceania, in September 2005 to assume a range of non-executive appointments. Mr Dexter is a director of the Board of the Australian National Maritime Foundation and former Chairman of the Australian National Maritime Museum. He is a fellow (FAICD) of the Australian Institute of Company Directors, and was awarded the Royal Norwegian Order of Merit by the King of Norway for his contribution to Norwegian/Australian business and his work during the Tampa crisis. He was named a member (AM) in the Order of Australia for services to the development of the shipping and maritime industries through leadership roles, to international relations and to the community in 2005.

#### **David Blackley**

David 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 Councillor of the Museum, 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.

#### **David Mathlin**

David Mathlin is an avid sailor and has a strong interest in maritime history. He has served as the public company director of Transfield Services Infrastructure Fund, as a director of the

Muscular Dystrophy Foundation and is currently a member of the Chairman's Council at the Australian Chamber Orchestra.

**Dr Jeanne-Claude Strong**

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

**Tom O'Donnell**

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

Note: Biographies for John Mullen, Kevin Sumption and Arlene Tansey can be found on pages 57 and 60 respectively.

# Financial Statements 2019–2020

## Independent Auditor's Report



**To the Minister for Infrastructure, Transport, Regional Development and Communications**

### 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 2020:

- (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 2020 and its financial performance and cash flows for the year then ended.

The financial statements of the Consolidated Entity, which I have audited, comprise the following as at 30 June 2020 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 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 (including Independence Standards) (the Code) to the extent that they are not in conflict with the Auditor-General Act 1997. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

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

As the Accountable Authority of the Consolidated Entity, the Council is responsible under the Public Governance, Performance and Accountability Act 2013 (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – 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.

### **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



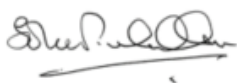
Rahul Tejani  
Executive Director  
Delegate of the Auditor-General  
Canberra  
3 September 2020

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

In our opinion, the attached financial statements for the year ended 30 June 2020 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41 (2) of the PGPA Act.

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

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



**John Mullen AM**  
Chairman  
02 September 2020



**Kevin Sumption PSM**  
Chief Executive Officer  
02 September 2020



**Tanya Bush**  
Deputy Director,  
Corporate Services,  
Chief Financial Officer  
02 September 2020



## Statement of Comprehensive Income for the period ended 30 June 2020

|  | Notes | 2020<br>\$'000 | 2019<br>\$'000 | Original Budget<br>\$'000 |
|--|-------|----------------|----------------|---------------------------|
| <b>NET COST OF SERVICES</b>                  |       |                |                |                           |
| <b>EXPENSES</b>                              |       |                |                |                           |
| Employee benefits                            | 3A    | 16,687         | 16,148         | 17,854                    |
| Suppliers                                    | 3B    | 14,990         | 15,475         | 19,704                    |
| Grants                                       | 3C    | 120            | 97             | 118                       |
| Depreciation and amortisation                | 6A    | 10,881         | 9,442          | 9,891                     |
| Impairment loss on financial instruments     | 3D    | 65             | -              | -                         |
| Write-down and impairment of other assets    | 3E    | 281            | 619            | -                         |
| Losses from asset sales                      | 3F    | 1              | 8              | -                         |
| <b>Total expenses</b>                        |       | <b>43,025</b>  | <b>41,789</b>  | <b>47,567</b>             |
| <b>LESS:</b>                                 |       |                |                |                           |
| <b>OWN-SOURCE INCOME</b>                     |       |                |                |                           |
| <b>Own-source revenue</b>                    |       |                |                |                           |
| Revenue from contracts with customers        | 4A    | 8,848          | 9,287          | 10,878                    |
| Interest                                     | 4B    | 378            | 898            | 500                       |
| Rental income                                | 4C    | 2,692          | 2,651          | 2,915                     |
| Other revenue                                | 4D    | 7,650          | 5,626          | 9,262                     |
| <b>Total own-source revenue</b>              |       | <b>19,568</b>  | <b>18,462</b>  | <b>23,555</b>             |
| <b>Gains</b>                                 |       |                |                |                           |
| Other gains                                  | 4E    | 113            | 486            | -                         |
| <b>Total gains</b>                           |       | <b>113</b>     | <b>486</b>     | <b>-</b>                  |
| <b>Total own-source income</b>               |       | <b>19,681</b>  | <b>18,948</b>  | <b>23,555</b>             |
| <b>Net cost of services</b>                  |       | <b>23,344</b>  | <b>22,841</b>  | <b>24,012</b>             |
| Revenue from Government                      | 4F    | 21,217         | 21,415         | 21,217                    |
| <b>Surplus (deficit) attributable to the</b> |       | <b>(2,127)</b> | <b>(1,426)</b> | <b>(2,795)</b>            |

**Australian Government on continuing operations**
**OTHER COMPREHENSIVE INCOME**

|   |                |                |                |
|---|----------------|----------------|----------------|
| <b>Total other comprehensive income</b>   | -              | -              | -              |
| <b>Total comprehensive income (deficit) attributable to the Australian Government</b> | <b>(2,127)</b> | <b>(1,426)</b> | <b>(2,795)</b> |

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

**Budget Variances Commentary**
**Statement of Comprehensive Income**

Commentary is provided where the variance between the budget and actual line item is +/- \$500 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> |
|---|---------------------------------------|---------------|
| Primarily due to COVID-19 – includes suspension of the Encounters 2020 program, and impact of savings measures across a variety of discretionary expenditure items                      | Suppliers                             | 4,714         |
| Includes impact of increased fixed asset base due to additional capital works expenditure in recent years   | Depreciation and amortisation         | (990)         |
| Primarily due to COVID-19 – includes suspension of the Encounters 2020 program, and impacts of temporary closure of the museum, including on admissions, retail and venue hire activity | Revenue from contracts with customers | (2,030)       |
| Includes reduced cash and in-kind sponsorship revenue, including for Encounters 2020 program, partially offset by insurance proceeds relating to COVID-19 insurable event               | Other revenue                         | (1,612)       |

## Statement of Financial Position as at 30 June 2020

|   | Notes | 2020<br>\$'000 | 2019<br>\$'000 | Original Budget<br>\$'000 |
|---|-------|----------------|----------------|---------------------------|
| <b>ASSETS</b>                             |       |                |                |                           |
| <b>Financial assets</b>                   |       |                |                |                           |
| Cash and cash equivalents                 | 5A    | 24,058         | 25,357         | 13,476                    |
| Trade and other receivables               | 5B    | 2,580          | 1,877          | 1,491                     |
| <b>Total financial assets</b>             |       | <b>26,638</b>  | 27,234         | 14,967                    |
| <b>Non-financial assets<sup>1</sup></b>   |       |                |                |                           |
| Land and buildings                        | 6A    | 156,839        | 155,727        | 161,615                   |
| Infrastructure, plant and equipment       | 6A    | 8,778          | 9,412          | 14,557                    |
| Heritage and cultural assets              | 6A    | 72,870         | 73,756         | 73,511                    |
| Intangibles                               | 6A    | 4,690          | 5,101          | 4,545                     |
| Inventories                               | 6B    | 403            | 300            | 350                       |
| Other non-financial assets                | 6C    | 658            | 380            | 248                       |
| <b>Total non-financial assets</b>         |       | <b>244,238</b> | 244,676        | 254,826                   |
| <b>Total Assets</b>                       |       | <b>270,876</b> | 271,910        | 269,793                   |
| <b>LIABILITIES</b>                        |       |                |                |                           |
| <b>Payables</b>                           |       |                |                |                           |
| Suppliers                                 | 7A    | 1,606          | 3,314          | 2,485                     |
| Other payables                            | 7B    | 1,855          | 1,974          | 2,396                     |
| <b>Total payables</b>                     |       | <b>3,461</b>   | 5,288          | 4,881                     |
| <b>Interest bearing liabilities</b>       |       |                |                |                           |
| Leases                                    | 8     | -              | 22             | -                         |
| <b>Total interest bearing liabilities</b> |       | <b>-</b>       | 22             | -                         |
| <b>Provisions</b>                         |       |                |                |                           |
| Employee provisions                       | 9A    | 3,248          | 3,459          | 2,841                     |
| Provision for makegood obligations        | 9B    | 78             | 78             | -                         |

|                          |                |         |         |
|--------------------------|----------------|---------|---------|
| <b>Total provisions</b>  | <b>3,326</b>   | 3,537   | 2,841   |
| <b>Total Liabilities</b> | <b>6,787</b>   | 8,847   | 7,722   |
| <b>Net Assets</b>        | <b>264,089</b> | 263,063 | 262,071 |
| <b>EQUITY</b>            |                |         |         |
| Contributed equity       | <b>34,591</b>  | 31,438  | 34,591  |
| Reserves                 | <b>180,016</b> | 180,016 | 180,016 |
| Retained surplus         | <b>49,482</b>  | 51,609  | 47,464  |
| <b>Total Equity</b>      | <b>264,089</b> | 263,063 | 262,071 |

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

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

#### **Budget Variances Commentary**

##### **Statement of Financial Position**

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

| <b>Explanation of variance</b>   | <b>Line item</b>                    | <b>Amount</b> |
|--|-------------------------------------|---------------|
| Includes higher opening cash balance at 1 July 2019 and delays in capital works program expenditure (discussed below)  | Cash and cash equivalents           | 10,582        |
| Primarily due to COVID-19 – business interruption insurance proceeds relating to COVID-19 insurable event in 2020  | Trade and other receivables         | 1,089         |
| 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 2019 | Infrastructure, plant and equipment | (5,779)       |

---

|  |                     |       |
|--|---------------------|-------|
| Includes timing of capital works program expenditure, and a reduction in expenditure incurred in quarter four 2019-20      | Suppliers           | 879   |
| Includes a lower than anticipated opening balance at 1 July 2019 and reduction in multi-year sponsorship contracts         | Other payables      | 541   |
| Includes a higher than anticipated opening balance at 1 July 2019, partially offset by a reduction in long-term bond rates | Employee provisions | (407) |

---

## Statement of Changes in Equity for the period ended 30 June 2020

|  | <u>2020</u>    | <u>2019</u>    | <u>Original Budget</u> |
|--|----------------|----------------|------------------------|
|  | <u>\$'000</u>  | <u>\$'000</u>  | <u>\$'000</u>          |
| <b>CONTRIBUTED EQUITY</b>                    |                |                |                        |
| <b>Opening balance</b>                       |                |                |                        |
| Balance carried forward from previous period | 31,438         | 23,617         | 31,438                 |
| <b>Transaction with owners</b>               |                |                |                        |
| <b>Contributions by owners</b>               |                |                |                        |
| Equity injection                             | 3,153          | 7,821          | 3,153                  |
| <b>Total transactions with owners</b>        | <b>3,153</b>   | <b>7,821</b>   | <b>3,153</b>           |
| <b>Closing balance as at 30 June</b>         | <b>34,591</b>  | <b>31,438</b>  | <b>34,591</b>          |
| <b>RETAINED EARNINGS</b>                     |                |                |                        |
| <b>Opening balance</b>                       |                |                |                        |
| Balance carried forward from previous period | 51,609         | 53,035         | 50,259                 |
| <b>Comprehensive income</b>                  |                |                |                        |
| Surplus/(Deficit) for the period             | (2,127)        | (1,426)        | (2,795)                |
| <b>Total comprehensive income</b>            | <b>(2,127)</b> | <b>(1,426)</b> | <b>(2,795)</b>         |
| <b>Closing balance as at 30 June</b>         | <b>49,482</b>  | <b>51,609</b>  | <b>47,464</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 | 263,063        | 256,668        | 261,713                |
| <b>Comprehensive income</b>                  |                |                |                        |

|                                       |                |         |         |
|---------------------------------------|----------------|---------|---------|
| Surplus/(Deficit) for the period      | <b>(2,127)</b> | (1,426) | (2,795) |
| <b>Total comprehensive income</b>     | <b>(2,127)</b> | (1,426) | (2,795) |
| <b>Transactions with owners</b>       |                |         |         |
| <b>Contributions by owners</b>        |                |         |         |
| Equity injection                      | <b>3,153</b>   | 7,821   | 3,153   |
| <b>Total transactions with owners</b> | <b>3,153</b>   | 7,821   | 3,153   |
| <b>Closing balance as at 30 June</b>  | <b>264,089</b> | 263,063 | 262,071 |

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

### **Budget Variances Commentary**

#### **Statement of Changes in Equity**

The variances in the statement of changes in equity relate largely to differences between the budgeted and actual balances of retained earnings at 1 July 2019 (due to 2019 activity) and the deficit for the period (discussed in the statement of comprehensive income).

# Cash Flow Statement for the period ended 30 June 2020

| Notes                                     | 2020<br>\$'000  | 2019<br>\$'000 | Original<br>Budget<br>\$'000 |
|---|-----------------|----------------|------------------------------|
| <b>OPERATING ACTIVITIES</b>               |                 |                |                              |
| <b>Cash received</b>                      |                 |                |                              |
| Sale of goods and rendering services      | 9,471           | 9,328          | 11,995                       |
| Receipts from Government                  | 21,217          | 21,415         | 21,217                       |
| Interest                                  | 462             | 885            | 500                          |
| Rental income                             | 2,488           | 2,867          | 2,915                        |
| GST received                              | 2,314           | 1,782          | 2,003                        |
| Other                                     | 4,761           | <u>2,098</u>   | <u>9,262</u>                 |
| <b>Total cash received</b>                | <b>40,713</b>   | 38,375         | 47,892                       |
| <b>Cash used</b>                          |                 |                |                              |
| Employees                                 | (15,455)        | (13,616)       | (17,854)                     |
| Suppliers                                 | (20,192)        | (14,771)       | (22,824)                     |
| Other                                     | (144)           | <u>(164)</u>   | <u>(118)</u>                 |
| <b>Total cash used</b>                    | <b>(35,791)</b> | (28,551)       | (40,796)                     |
| <b>Net cash from operating activities</b> | <b>4,922</b>    | 9,824          | 7,096                        |
| <b>INVESTING ACTIVITIES</b>               |                 |                |                              |
| <b>Cash received</b>                      |                 |                |                              |
| Sales of property, plant and equipment    | 45              | 430            | -                            |
| <b>Total cash received</b>                | <b>45</b>       | 430            | -                            |
| <b>Cash used</b>                          |                 |                |                              |
| Purchase of property, plant and equipment | (6,679)         | (7,900)        | (12,912)                     |
| Purchase of heritage and cultural items   | (1,590)         | (4,684)        | (2,412)                      |
| Purchase of intangibles                   | (1,150)         | (1,562)        | (1,400)                      |
| <b>Total cash used</b>                    | <b>(9,419)</b>  | (14,146)       | (16,724)                     |



|   |    |                |                 |                 |
|---|----|----------------|-----------------|-----------------|
| <b>Net cash from / (used by) investing activities</b>               |    | <b>(9,374)</b> | <b>(13,716)</b> | <b>(16,724)</b> |
| <b>FINANCING ACTIVITIES</b>   |    |                |                 |                 |
| <b>Cash received</b>  |    |                |                 |                 |
| Contributed equity  |    | <b>3,153</b>   | <b>7,821</b>    | <b>3,153</b>    |
| <b>Total cash received</b>  |    | <b>3,153</b>   | <b>7,821</b>    | <b>3,153</b>    |
| <b>Net cash from / (used by) financing activities</b>               |    | <b>3,153</b>   | <b>7,821</b>    | <b>3,153</b>    |
| <b>Net increase (decrease) in cash held</b>                         |    | <b>(1,299)</b> | <b>3,929</b>    | <b>(6,475)</b>  |
| Cash and cash equivalents at the beginning of the reporting period  |    | <b>25,357</b>  | 21,428          | 19,951          |
| <b>Cash and cash equivalents at the end of the reporting period</b> | 5A | <b>24,058</b>  | 25,357          | 13,476          |

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

### Budget Variances Commentary

#### Cashflow Statement

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

| <b>Explanation of variance</b>  | <b>Line item</b>                     | <b>Amount</b> |
|---|--------------------------------------|---------------|
| Primarily due to COVID-19 – includes suspension of the Encounters 2020 program, and impacts of temporary closure of the museum, including on admissions, retail and venue hire activity | Sale of goods and rendering services | (2,524)       |
| Includes lower than anticipated cash donation and sponsorship revenue and changes in allocation methodology between 2020 budget and actual activity                                     | Other cash received                  | (4,501)       |
| Primarily due to COVID-19 – includes suspension of the Encounters 2020 program, and reductions in the use of labour hire and casual workforce   | Employees                            | 2,399         |
| Primarily due to COVID-19 – includes suspension of the Encounters 2020 program, and impact of savings   | Suppliers                            | 2,632         |

measures across a variety of discretionary expenditure items

|   |   |       |
|---|---|-------|
| 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 | 6,233 |
| Primarily due to COVID-19 – includes timing of major restoration and renewal project relating to floating vessel fleet                                | Purchase of heritage and cultural items   | 822   |

# Notes to and forming part of the financial statements for the period ended 30 June 2020

## 1. Summary of significant accounting policies

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 programmes is dependent on Government policy and on continuing funding by Parliament for the museum's administration and programs.

### Basis of preparation of the financial statements

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

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

- *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR); and
- Australian Accounting Standards and Interpretations – 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 Australian National Maritime Museum, and its controlled entity, the Australian National Maritime Museum Foundation (the foundation). The results of the parent entity do not differ materially from the economic entity and have therefore not been separately disclosed. The foundation is a company limited by guarantee (see Note 14).

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

### **New Accounting Standards**

#### *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.

| Standard/ Interpretation   | Nature of change in accounting policy, transitional provisions, and adjustment to financial statements   |
|--|--|
| AASB 15 <i>Revenue from Contracts with Customers</i> / AASB 2016-8<br><i>Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not-for-Profit Entities</i> and AASB 1058 <i>Income of Not-For-Profit Entities</i> | AASB 15, AASB 2016-8 and AASB 1058 became effective 1 July 2019.<br>AASB 15 establishes a comprehensive framework for determining whether, how much and when revenue is recognised. It replaces existing revenue recognition guidance, including AASB 118 <i>Revenue</i> , AASB 111 <i>Construction Contracts</i> and Interpretation 13 <i>Customer Loyalty Programmes</i> . The core principle of AASB 15 is that an entity recognises revenue to depict the transfer of promised goods or services to customers in an amount that reflects the consideration to which the museum expects to be entitled in exchange for those goods or services. |

AASB 1058 is relevant in circumstances where AASB 15 does not apply. AASB 1058 replaces most of the not-for-profit (NFP) provisions of *AASB 1004 Contributions* and applies to transactions where the consideration to acquire an asset is significantly less than fair value principally to enable the museum to further its objectives, and where volunteer services are received.

The details of the changes in accounting policies, transitional provisions and adjustments are disclosed below and in the relevant notes to the financial statements.

---

#### AASB 16 Leases

AASB 16 became effective on 1 July 2019.

This new standard has replaced AASB 117 Leases, Interpretation 4 Determining whether an Arrangement contains a Lease, Interpretation 115 Operating Leases—Incentives and Interpretation 127 Evaluating the Substance of Transactions Involving the Legal Form of a Lease.

AASB 16 provides a single lessee accounting model, requiring the recognition of assets and liabilities for all leases, together with options to exclude leases where the lease term is 12 months or less, or where the underlying asset is of low value. AASB 16 substantially carries forward the lessor accounting in AASB 117, with the distinction between operating leases and finance leases being retained. The details of the changes in accounting policies, transitional provisions and adjustments are disclosed below and in the relevant notes to the financial statements.

---

### ***Application of AASB 15 Revenue from Contracts with Customers / AASB 1058 Income of Not-For-Profit Entities***

The museum adopted AASB 15 and AASB 1058 using the modified retrospective approach, under which the cumulative effect of initial application is recognised in retained earnings at 1 July 2019. Accordingly, the comparative information presented is not restated, that is, it is presented as previously reported under the various applicable AASBs and related interpretations.

Under the new income recognition model the museum shall first determine whether an enforceable agreement exists and whether the promises to transfer goods or services to the customer are 'sufficiently specific'. If an enforceable agreement exists and the promises are 'sufficiently specific' (to a transaction or part of a transaction), the museum applies the general AASB 15 principles to determine the appropriate revenue recognition. If these criteria are not met, the museum shall consider whether AASB 1058 applies.

In relation to AASB 15, the museum elected to apply the new standard to all new and uncompleted contracts from the date of initial application. The museum is required to aggregate the effect of all of the contract modifications that occur before the date of initial application.

In terms of AASB 1058, the museum is required to recognise volunteer services at fair value if those services would have been purchased if not provided voluntarily, and the fair value of those services can be measured reliably.

The museum receives revenue from a number of different sources that relate to AASB 15. These sources include activities such as admissions revenue, retail revenue and venue hire revenue. The museum has performed an assessment on the contracts that are revenue – driven. The museum is satisfied that revenue is recognised in line with the performance of contractual obligations. As a result, there are not any material transition impacts to AASB 15 Revenue from Contracts with Customers and/or AASB 1058 Income for Not-for-Profit Entities.

### ***Application of AASB 16 Leases***

The museum adopted AASB 16 using the modified retrospective approach, under which the cumulative effect of initial application is recognised in retained earnings at 1 July 2019.

Accordingly, the comparative information presented is not restated, that is, it is presented as previously reported under AASB 117 and related interpretations.

The museum elected to apply the practical expedient to not reassess whether a contract is, or contains a lease at the date of initial application. Contracts entered into before the transition date that were not identified as leases under AASB 117 were not reassessed. The definition of a lease under AASB 16 was applied only to contracts entered into or changed on or after 1 July 2019.

The Museum previously classified leases as operating or finance leases based on its assessment of whether the lease transferred substantially all of the risks and rewards of ownership. Under AASB 16, the museum recognises right-of-use (ROU) assets and lease liabilities for most leases. However, the museum has elected not to recognise ROU assets and lease liabilities for some leases of low value assets based on the value of the underlying asset when new or for short-term leases with a lease term of 12 months or less.

On adoption of AASB 16, the museum reclassified long-term peppercorn finance leases over land and building for the main exhibition building and Wharf 7 (a combination of office, exhibition and storage spaces) from land and building to ROU assets. The impact on transition is summarised below:

| <u>Departmental</u>                                 | <b>1 July 2020</b> |
|---|--------------------|
| Right-of-use assets – property, plant and equipment | 155,727            |

In accordance with the transitional arrangements under AASB 16, the ROU assets previously classified as finance leases under AASB 117 were initially recognised on AASB 16 transition date at their carrying amount under AASB 117 immediately prior to transition. There is no corresponding lease liability in relation to these assets.

## Impacts of COVID-19 on preparation of statements

COVID-19 has created significant uncertainty about future outcomes. The use of estimates and judgements in the preparation of these financial statements has been reviewed in light of the circumstances of COVID-19 at the end of, and after, the reporting date. Additional disclosures are provided at the relevant notes as appropriate (see notes 2, 3D, 4C, 4D, 5B and 6A).

## 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 (2020: \$3,153; 2019: \$7,821).

## Taxation

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

## Breach of Section 83 of the Constitution

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

## 2. Events after the reporting period

There were no events after the reporting period, including relating to the impacts of COVID-19, that provide evidence of conditions that existed as at 30 June 2020 or are indicative of conditions that arose after the date that require adjustment to, or disclosure in, these financial statements.

## 3. Expenses

|                                     | 2020   | 2019   |
|-------------------------------------|--------|--------|
|                                     | \$'000 | \$'000 |
| <b><u>3A: Employee benefits</u></b> |        |        |
| Wages and salaries                  | 8,421  | 8,204  |
| Superannuation                      |        |        |
| • Defined contribution plans        | 1,358  | 1,311  |
| • Defined benefit plans             | 547    | 564    |

|                                     |               |               |
|-------------------------------------|---------------|---------------|
| Leave and other entitlements        | 1,334         | 1,605         |
| Volunteer resources, free of charge | 1,436         | 1,827         |
| Workers Compensation                | 282           | 263           |
| Labour Hire                         | 2,981         | 2,280         |
| Other employee expenses             | 328           | 94            |
| <b>Total employee benefits</b>      | <b>16,687</b> | <b>16,148</b> |

### Accounting Policy

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

| <b>3B: Suppliers</b>                                 | <b>2020</b>   | <b>2019</b>   |
|--|---------------|---------------|
|  | <b>\$'000</b> | <b>\$'000</b> |
| <b>Goods and services supplied or rendered</b>       |               |               |
| Cost of goods sold                                   | 401           | 490           |
| Brand and marketing                                  | 2,082         | 2,428         |
| Collections  | 238           | 73            |
| Contractors  | 4,262         | 4,415         |
| Consultants  | 1,337         | 1,600         |
| Utilities  | 887           | 975           |
| Functions, exhibition, events                        | 1,997         | 1,835         |
| Staff related expenses                               | 1,170         | 1,110         |
| Technology and telecommunication                     | 728           | 721           |
| Vessels  | 340           | 413           |
| Other  | 1,396         | 1,283         |
| <b>Total goods and services supplied or rendered</b> | <b>14,838</b> | <b>15,343</b> |
| Goods supplied                                       | 2,051         | 2,153         |
| Services rendered                                    | 12,787        | 13,190        |
| <b>Total goods and services supplied or rendered</b> | <b>14,838</b> | <b>15,343</b> |
| <b>Other suppliers</b>                               |               |               |
| Operating lease rentals <sup>1</sup>                 | -             | 132           |
| Short-term leases                                    | 152           | -             |
| <b>Total other suppliers</b>                         | <b>152</b>    | <b>132</b>    |

|                        |               |        |
|------------------------|---------------|--------|
| <b>Total suppliers</b> | <b>14,990</b> | 15,475 |
|------------------------|---------------|--------|

<sup>1</sup> The Museum has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117.

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

## Accounting Policy

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

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

|                          | 2020       | 2019      |
|--------------------------|------------|-----------|
|                          | \$'000     | \$'000    |
| <b><u>3C: Grants</u></b> |            |           |
| Non-profit institutions  | 120        | 97        |
| <b>Total grants</b>      | <b>120</b> | <b>97</b> |

|  | 2020      | 2019     |
|--|-----------|----------|
|  | \$'000    | \$'000   |
| <b><u>3D: Impairment loss on financial instruments</u></b> |           |          |
| Impairment on trade and other receivables                  | 65        | -        |
| <b>Total impairment on financial instruments</b>           | <b>65</b> | <b>-</b> |

|   | 2020       | 2019       |
|---|------------|------------|
|   | \$'000     | \$'000     |
| <b><u>3E: Write-down and impairment of other assets</u></b> |            |            |
| Write-down on infrastructure, plant and equipment           | 108        | 449        |
| Impairment on intangible assets                             | 173        | 170        |
| <b>Total write-down and impairment of other assets</b>      | <b>281</b> | <b>619</b> |

|   | 2020     | 2019     |
|---|----------|----------|
|   | \$'000   | \$'000   |
| <b><u>3F: Losses from asset sales</u></b>       |          |          |
| Loss from sale of property, plant and equipment | 1        | 8        |
| <b>Total losses from asset sales</b>            | <b>1</b> | <b>8</b> |



## 4. Income

| OWN-SOURCE REVENUE   | 2020         | 2019         |
|--|--------------|--------------|
|  | \$'000       | \$'000       |
| <b>4A: Revenue from contracts with customers</b>   |              |              |
| Sale of goods  | 866          | 1,025        |
| Rendering of services  | 7,982        | 8,262        |
| <b>Total revenue from contracts with customers</b>   | <b>8,848</b> | <b>9,287</b> |
| <b>Disaggregation of revenue from contracts with customers</b>   |              |              |
| Revenue from contracts with customers has been disaggregated into categories based on the timing of transfer of goods and services to the customer, to enable users of financial statements to understand the nature, amount, timing and uncertainty of income and cash flows. |              |              |
|  | 2020         | 2019         |
|  | \$'000       | \$'000       |
| Major product / service line:  |              |              |
| Chartering/hiring fees and berth sales   | 2,083        | 1,517        |
| Public admissions, memberships and programs  | 4,339        | 4,456        |
| Sale of inventory  | 865          | 1,024        |
| Venues and events  | 1,543        | 2,282        |
| Other  | 18           | 8            |
|  | <b>8,848</b> | <b>9,287</b> |
| Timing of transfer of goods and services:  |              |              |
| Over time  | 1,887        | 1,400        |
| Point in time  | 6,961        | 7,887        |
|  | <b>8,848</b> | <b>9,287</b> |

Revenue from the sale of goods is recognised when control has been transferred to the buyer.

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

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

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

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

| <b>4B: Interest</b>   | <b>2020</b>   | 2019   |
|-----------------------|---------------|--------|
|                       | <b>\$'000</b> | \$'000 |
| Deposits              | <b>378</b>    | 898    |
| <b>Total interest</b> | <b>378</b>    | 898    |

### Accounting Policy

Interest revenue is recognised using the effective interest method.

|                            | <b>2020</b>   | 2019   |
|----------------------------|---------------|--------|
|                            | <b>\$'000</b> | \$'000 |
| <b>4C: Rental income</b>   |               |        |
| Operating lease            |               |        |
| Lease income               | <b>2,692</b>  | 2,651  |
| <b>Total rental income</b> | <b>2,692</b>  | 2,651  |

### Operating Leases

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

#### Maturity analysis of operating lease income receivables

|   | <b>2020</b>   |
|---|---------------|
|   | <b>\$'000</b> |
| Within 1 year                                       | <b>2,329</b>  |
| One to two years                                    | <b>2,047</b>  |
| Two to three years                                  | <b>1,248</b>  |
| <b>Total undiscounted lease payments receivable</b> | <b>5,624</b>  |

The museum has applied the National Cabinet Mandatory Code of Conduct SME Commercial Leasing Principles During COVID-19 in respect of its eligible tenants. Lease income in 2020 and operating lease income receivables within 1 year have been reduced accordingly.

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

| <b><u>4D: Other revenue</u></b>   | <b>2020</b>   | 2019   |
|-----------------------------------|---------------|--------|
|                                   | <b>\$'000</b> | \$'000 |
| Donations                         | <b>550</b>    | 181    |
| Grants                            | <b>3,461</b>  | 1,704  |
| Resources received free of charge | <b>1,436</b>  | 1,827  |
| Sponsorship                       | <b>993</b>    | 1,902  |
| Other                             | <b>1,210</b>  | 12     |
| <b>Total other revenue</b>        | <b>7,650</b>  | 5,626  |

The museum received insurance proceeds from its insurer of \$1.2 million, for business interruption caused by COVID-19 for the period 24 March 2020 to 31 May 2020, during operation of the NSW *Public Health (COVID-19 Restrictions on Gathering and Movement) Order 2020*.

### **Accounting Policy**

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

Cash donations with no commitments are recognised when received.

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

|  | <b>2020</b>   | 2019   |
|--|---------------|--------|
|  | <b>\$'000</b> | \$'000 |
| <b><u>4E: Other gains</u></b>          |               |        |
| Donated assets - heritage and cultural | <b>113</b>    | 486    |
| <b>Total other gains</b>               | <b>113</b>    | 486    |

### **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   | 2020          | 2019          |
|---|---------------|---------------|
|   | \$'000        | \$'000        |
| <b>4F: Revenue from Government</b>  |               |               |
| Corporate Commonwealth Entity payments from the Department of Infrastructure, Transport, Regional Development and Communication | 21,217        | 21,415        |
| <b>Total revenue from Government</b>  | <b>21,217</b> | <b>21,415</b> |

### Accounting Policy

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

## 5. Financial assets

| <b>5A: Cash and cash equivalents</b>   | 2020          | 2019          |
|--|---------------|---------------|
|  | \$'000        | \$'000        |
| Cash on hand or on deposit             | 24,058        | 25,357        |
| <b>Total cash and cash equivalents</b> | <b>24,058</b> | <b>25,357</b> |

|  | 2020         | 2019         |
|--|--------------|--------------|
|  | \$'000       | \$'000       |
| <b>5B: Trade and other receivables</b>           |              |              |
| <b>Goods and services</b>                        |              |              |
| Goods and services                               | 304          | 936          |
| <b>Total receivables for goods and services</b>  | <b>304</b>   | <b>936</b>   |
| <b>Other receivables:</b>                        |              |              |
| GST receivable from the ATO                      | 142          | 209          |
| Interest   | 16           | 100          |
| Other  | 1,008        | 667          |
| Insurance receivable                             | 1,210        | -            |
| <b>Total other receivables</b>                   | <b>2,376</b> | <b>976</b>   |
| <b>Total trade and other receivables (gross)</b> | <b>2,680</b> | <b>1,912</b> |
| Less impairment loss allowance                   | (100)        | (35)         |
| <b>Total trade and other receivables (net)</b>   | <b>2,580</b> | <b>1,877</b> |

**Reconciliation of the Impairment Allowance**

| <b>Movements in relation to 2020</b>                   | <b>Goods &amp; services<br/>\$'000</b> | <b>Total<br/>\$'000</b> |
|--|--|-------------------------|
| <b>As at 1 July 2019</b>                               | 35                                     | 35                      |
| Increase/(Decrease) recognised in net cost of services | 65                                     | 65                      |
| <b>Total as at 30 June 2020</b>                        | 100                                    | 100                     |

**Accounting Policy***Financial assets*

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

*Trade receivables, loans and other receivables*

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

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

The museum currently has no loans.

## 6. Non-financial assets

|   | Land<br>\$'000 | Buildings &<br>Wharves<br>\$'000 | Total<br>Land,<br>Buildings<br>&<br>Wharves <sup>1</sup><br>\$'000 | Infrastructure, Plant<br>&<br>Equipment<br>\$'000 | Heritage &<br>Cultural<br>Assets<br>\$'000 | Intangibles<br>\$'000 | Total<br>\$'000 |
|---|----------------|----------------------------------|--|---|--|-----------------------|-----------------|
| <b>As at 1 July 2019</b>  |                |                                  |  |   |  |                       |                 |
| Gross book value  |                |                                  |  | 14,894  | 78,720                                     | 15,960                | 109,574         |
| Accumulated depreciation, amortisation and impairment   |                |                                  |  | (5,482)   | (4,964)                                    | (10,859)              | (21,305)        |
| <b>Total as at 1 July 2019</b>  |                |                                  |  | <b>9,412</b>                                      | <b>73,756</b>                              | <b>5,101</b>          | <b>88,269</b>   |
| Recognition of right of use asset on initial application of AASB 16                           | 52,380         | 103,347                          | 155,727  |   |  |                       | 155,727         |
| <b>Adjusted total as at 1 July 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>  |
| Additions   |                |                                  |  |   |  |                       |                 |
| By cost including work in progress  |                |                                  |  | 2,287   | 2,027                                      | 1,199                 | 5,513           |
| Right-of-use assets   |                | 4,761                            | 4,761  |   |  |                       | 4,761           |
| In-kind at fair value   |                |                                  |  |   | 113  |                       | 113             |
| Revaluations  |                |                                  |  |   |  |                       |                 |
| Revaluations and impairments recognised in other comprehensive income for right-of-use assets |                |                                  |  |   |  |                       |                 |
| Impairments on right-of-use assets recognised in net cost of services                         |                |                                  |  |   |  |                       |                 |
| Depreciation and amortisation   |                |                                  |  | (2,812)   | (2,981)                                    | (1,437)               | (7,230)         |
| Depreciation on right-of-use assets   |                | (3,651)                          | (3,651)  |   |  |                       | (3,651)         |
| Disposals   |                |                                  |  |   | (133)                                      |                       | (133)           |
| Disposals depreciation  |                |                                  |  |   | 88   |                       | 88              |

|  |               |                |                |              |               |              |                |
|--|---------------|----------------|----------------|--------------|---------------|--------------|----------------|
| Write-down and impairment of asset             |               |                |                | (109)        |               | (173)        | (282)          |
| Other movements of right-of-use assets         |               |                |                |              |               |              |                |
| Transfers                                      |               |                |                |              |               |              |                |
| <b>Total as at 30 June 2020</b>                | <b>52,380</b> | <b>104,459</b> | <b>156,839</b> | <b>8,778</b> | <b>72,870</b> | <b>4,690</b> | <b>243,178</b> |
| <b>Total as at 30 June 2020 represented by</b> |               |                |                |              |               |              |                |
| Gross book value                               | 52,380        | 108,108        | 160,490        | 17,072       | 80,727        | 16,986       | 275,275        |
| Accumulated depreciation/amortisation          |               | (3,651)        | (3,651)        | (8,294)      | (7,857)       | (12,296)     | (32,097)       |
| <b>Total as at 30 June 2020</b>                | <b>52,380</b> | <b>104,459</b> | <b>156,839</b> | <b>8,778</b> | <b>72,870</b> | <b>4,690</b> | <b>243,178</b> |
| <b>Carrying amount of right-of-use assets</b>  | <b>52,380</b> | <b>104,459</b> | <b>156,839</b> |              |               |              | <b>156,839</b> |

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

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

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

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

All revaluations of non-financial assets were conducted in accordance with the revaluation policy stated in this note. The last revaluation took place at 30 June 2017, with a desktop valuation undertaken at 30 June 2020 during which no material changes in fair value were identified.

The impact of COVID-19 was considered at the time the desktop valuation was undertaken, and again prior to completion of these statements, including in relation to rental returns on similar land holdings to those of the museum, changes to building values (replacement costs and

useful life) and changes in active markets for heritage and cultural items. The assessment concluded that the impacts did not result in a material change in fair value at 30 June 2020. Asset carrying values will continue to be reviewed as further information about the impacts of COVID-19 (if any) become available.

Indications of impairments were identified for a software asset (Intangibles) and a discontinued capital project (Building & Wharves), resulting in loss from impairment and write downs of assets of \$281 (2019: \$619). An item of heritage and cultural assets with a carrying value of \$45 was sold during the year resulting in a loss (2019: \$8) – see Notes 3C & 3D.

The museum has contractual commitments for acquisitions of property, plant, equipment and intangibles of \$2,739 (2019: \$2,462). Total contractual commitments are due for acquisitions of property, plant, equipment and intangibles are due within 1 year.

### **Accounting Policy**

#### *Acquisition of assets*

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

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

#### *Asset recognition threshold*

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

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

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

Leased ROU assets are capitalised at the commencement date of the lease and comprise the initial lease liability amount, plus initial direct costs incurred when entering into the lease, less any lease incentives received. These assets are accounted for by Commonwealth lessees as separate asset classes to corresponding assets owned outright, but included in the same column as where the corresponding underlying assets would be presented if they were owned.

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

#### *Revaluations*



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

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

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

1. 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
2. eliminated against the gross carrying amount of the asset and the net amount restated to the revalued amount of the asset.

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

### *Depreciation*

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

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

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

|                             | 2020        | 2019        |
|-----------------------------|-------------|-------------|
| Wharves                     | 5–10 years  | 5–10 years  |
| Buildings                   | 5–60 years  | 5–60 years  |
| Property, Plant & Equipment | 3–50 years  | 3–50 years  |
| Heritage & Cultural         | 3-400 years | 3-400 years |

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

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

### *Impairment*

All assets were assessed for impairment at 30 June 2020. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily

dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the museum were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

### *Derecognition*

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

### *Heritage and Cultural Assets*

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

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

The museum has adopted appropriate curatorial and preservation policies for the heritage and cultural assets, which are depreciated according to the assessment of useful lives.

Planned expenditure on the conservation and preservation of heritage and cultural assets is depreciated over the current planning period.

### *Intangibles*

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

Software and digital content are amortised on a straight-line basis over its anticipated useful life. The useful lives of the museum's software are 3 to 20 years (2019: 3 to 20 years).

All software assets were assessed for indications of impairment as at 30 June 2020.

## 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 last revaluation took place at 30 June 2017, with a desktop valuation undertaken by an independent valuer at 30 June 2020 during which no material changes in fair value were identified. 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 last revaluation took place at 30 June 2017, with a desktop valuation undertaken by an independent valuer at 30 June 2020 during which no material changes in fair value were identified. The significant unobservable inputs used in the fair value measurement are the market values of the individually valued items (those items assessed at over \$10,000) and the sample price of items valued by way of sampling.

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

|                           | 2020       | 2019       |
|---------------------------|------------|------------|
|                           | \$'000     | \$'000     |
| <b>6B: Inventories</b>    |            |            |
| Inventories held for sale | 403        | 300        |
| <b>Total inventories</b>  | <b>403</b> | <b>300</b> |

During 2019-20 \$401 of inventory held for sale was recognised as an expense (2019: \$490). 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.

| <b><u>6C: Other non-financial assets</u></b> | <b>2020</b>   | 2019   |
|--|---------------|--------|
|  | <b>\$'000</b> | \$'000 |
| Prepayments                                  | <b>658</b>    | 380    |
| <b>Total other non-financial assets</b>      | <b>658</b>    | 380    |

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

## 7. Payables

| <b><u>7A: Suppliers</u></b>  | <b>2020</b>   | 2019   |
|------------------------------|---------------|--------|
|                              | <b>\$'000</b> | \$'000 |
| Trade creditors and accruals | <b>1,606</b>  | 3,314  |
| <b>Total suppliers</b>       | <b>1,606</b>  | 3,314  |

All suppliers are expected to be settled within 12 months.

| <b><u>7B: Other payables</u></b> | <b>2020</b>   | 2019   |
|----------------------------------|---------------|--------|
|                                  | <b>\$'000</b> | \$'000 |
| Salaries and wages               | <b>190</b>    | 99     |
| Superannuation                   | -             | 77     |
| Deferred revenue                 | <b>1,410</b>  | 1,346  |
| Other                            | <b>255</b>    | 452    |
| <b>Total other payables</b>      | <b>1,855</b>  | 1,974  |

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

Deferred revenue relates to operating lease payments received in advance and contracts assessed under AASB15 (see accompanying notes 4A and 4C).

### Accounting Policy

All financial liabilities are classified as other financial liabilities.

*Financial liabilities at amortised cost*

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

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

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

## 8. Interest bearing liabilities

|                             | 2020   | 2019   |
|-----------------------------|--------|--------|
|                             | \$'000 | \$'000 |
| <b>Leases</b>               |        |        |
| Finance leases <sup>1</sup> | -      | 22     |
| <b>Total leases</b>         | -      | 22     |

<sup>1</sup> The Museum has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117.

### Accounting Policy

Refer Overview section for accounting policy on leases.

## 9. Provisions

| <b>9A: Employee provisions</b>                     | 2020         | 2019   |
|--|--------------|--------|
|  | \$'000       | \$'000 |
| Leave  | <b>3,248</b> | 3,459  |
| <b>Total employee provisions</b>                   | <b>3,248</b> | 3,459  |
| <b>Employee provisions expected to be settled:</b> |              |        |
| No more than 12 months                             | <b>1,316</b> | 1,378  |
| More than 12 months                                | <b>1,932</b> | 2,081  |
| <b>Total employee provisions</b>                   | <b>3,248</b> | 3,459  |

### Accounting Policy

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

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

#### *Leave*

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

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the museum's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The non-current portion of the liability for long service leave is recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at 30 June 2020. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

#### *Separation and redundancy*

Provision is made for separation and redundancy benefit payments. The museum recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out terminations (2020: nil; 2019: 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 represented outstanding contributions.

|               |        |
|---------------|--------|
| <b>2020</b>   | 2019   |
| <b>\$'000</b> | \$'000 |

**9B: Provision for makegood obligations**

|  |           |    |
|--|-----------|----|
| Provision for makegood obligations   | <b>78</b> | 78 |
| <b>Total other provisions</b>  | <b>78</b> | 78 |
| <b>Provision for makegood obligations to be settled in</b>                               |           |    |
| More than 12 months  | <b>78</b> | 78 |
| <b>Total provision for makegood obligations</b>  | <b>78</b> | 78 |
| The museum has one makegood obligation relating to the installation of public art works. |           |    |

## 10. Related party disclosures

### Related party relationships

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

### Transactions with related parties

The museum's related party transactions during the financial year were nil (2019: nil).

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

## 11. Key management personnel remuneration

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the museum, directly or indirectly. 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.

|   | 2020             | 2019      |
|---|------------------|-----------|
|   | \$               | \$        |
| <b>Short-term employee benefits</b>       |                  |           |
| Salary                                    | <b>1,594,155</b> | 1,450,826 |
| Performance bonus                         | <b>92,221</b>    | 50,608    |
| Other short-term benefits                 | <b>152,617</b>   | 125,907   |
| <b>Total short-term employee benefits</b> | <b>1,838,993</b> | 1,627,341 |

|   |                  |           |
|---|------------------|-----------|
| <b>Post-employment benefits</b>                     |                  |           |
| Superannuation                                      | <b>238,210</b>   | 207,766   |
| <b>Total post-employment benefits</b>               | <b>238,210</b>   | 207,766   |
| <b>Other long-term employee benefits</b>            |                  |           |
| Long service leave                                  | <b>45,827</b>    | 38,773    |
| <b>Total other long-term employee benefits</b>      | <b>45,827</b>    | 38,773    |
| Termination Benefits                                | <b>127,265</b>   | -         |
| <b>Total Termination Benefits</b>                   | <b>127,265</b>   | -         |
| <b>Total senior executive remuneration expenses</b> | <b>2,250,295</b> | 1,873,880 |

The total number of key management personnel included in the above table is 20 including 12 Councillors (2019: 19 including 12 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.

## 12. Contingent liabilities

At 30 June 2020 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

|   | 2020           | 2019    |
|---|----------------|---------|
|   | \$'000         | \$'000  |
| <b>13A: Aggregate Assets and Liabilities</b>  |                |         |
| <b>Assets expected to be recovered in:</b>    |                |         |
| No more than 12 months                        | 27,699         | 27,914  |
| More than 12 months                           | 243,177        | 243,996 |
| <b>Total assets</b>                           | <b>270,876</b> | 271,910 |
| <b>Liabilities expected to be settled in:</b> |                |         |
| No more than 12 months                        | 4,777          | 6,688   |
| More than 12 months                           | 2,010          | 2,159   |
| <b>Total liabilities</b>                      | <b>6,787</b>   | 8,847   |

### 14. The Australian National Maritime Museum Foundation

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

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

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

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

|                           | 2020         | 2019   |
|---------------------------|--------------|--------|
|                           | \$'000       | \$'000 |
| Opening balance at 1 July | 1,108        | 1,037  |
| Revenues: Interest        | -            | 6      |
| Revenues: Donations       | 234          | 168    |
|                           | <b>1,342</b> | 1,211  |

|                                   |              |              |
|-----------------------------------|--------------|--------------|
| Less Expenses: Suppliers          | 6            | 4            |
| Contribution to Museum collection | -            | 99           |
| <b>Closing Balance at 30 June</b> | <b>1,336</b> | <b>1,108</b> |
| Represented by:                   |              |              |
| Cash at bank                      | 1,339        | 1,113        |
| Receivables                       | 1            | -            |
| Payables                          | (4)          | (5)          |
|                                   | <b>1,336</b> | <b>1,108</b> |

## 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.

|   | 2020         | 2019         |
|---|--------------|--------------|
|   | \$'000       | \$'000       |
| <b>15A: USA Bicentennial Gift Fund</b>  |              |              |
| A gift was received to develop and maintain the USA Gallery at the museum and upon completion of the fitout, the assets were transferred to the museum. The residual of the gift is held in trust and the financial position of the Fund is as follows: |              |              |
| Opening balance as at 1 July  | 3,666        | 4,251        |
| Receipts: Distributions/Interest  | 66           | 109          |
|   | <b>3,732</b> | <b>4,360</b> |
| Other expenses  | 736          | 694          |
| <b>Closing balance at 30 June</b>   | <b>2,996</b> | <b>3,666</b> |
| Represented by:   |              |              |
| Cash at bank  | 3,968        | 3,883        |
| Distributions/Interest receivable   | 4            | 23           |
| Payable to the museum   | (976)        | (240)        |
|   | <b>2,996</b> | <b>3,666</b> |

| <b><u>15B: NZ Bicentennial Gift Fund</u></b>        | <b>2020</b>   | 2019   |
|---|---------------|--------|
|   | <b>\$'000</b> | \$'000 |
| A fund was created in respect of the yacht Akarana. |               |        |
| The financial position of the Fund is as follows:   |               |        |
| Opening balance at 1 July                           | <b>94</b>     | 92     |
| Receipts: Interest                                  | <b>2</b>      | 2      |
| <b>Closing balance at 30 June</b>                   | <b>96</b>     | 94     |
| Represented by Investment                           | <b>96</b>     | 94     |

|   | <b>2020</b>   | 2019   |
|---|---------------|--------|
|   | <b>\$'000</b> | \$'000 |
| <b><u>15C: Louis Vuitton Fund</u></b>   |               |        |
| A fund was created to set up the Louis Vuitton Collection and for the acquisition of materials relating to the maritime association between France and Australia. |               |        |
| The financial position of the Fund is as follows:   |               |        |
| Opening balance at 1 July   | <b>27</b>     | 26     |
| Receipts: Interest  | <b>1</b>      | 1      |
| <b>Closing balance at 30 June</b>   | <b>28</b>     | 27     |
| Represented by Investment   | <b>28</b>     | 27     |

## 16. Net cash appropriation arrangements

|   | <b>2020</b>           | 2019                  |
|---|-----------------------|-----------------------|
|   | <b>\$'000</b>         | \$'000                |
| Total comprehensive income/(loss) less depreciation/amortisation expenses previously funded through revenue appropriation | <b>854</b>            | 886                   |
| Plus: Depreciation previously funded through revenue appropriation  | <b><u>(2,981)</u></b> | <b><u>(2,312)</u></b> |
| <b>Total comprehensive income/(loss) as per the Statement of Comprehensive Income</b>                                     | <b><u>(2,127)</u></b> | (1,426)               |

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

# Appendixes

## Appendix 1 – Selected acquisitions and donations to the National Maritime Collection

In the reporting period, 122 individual objects were added to the National Maritime Collection, in 35 acquisitions. Some of the more significant are listed below.

### **Sir Thomas Stewart Gordon material**

A personal archive of scrapbooks, letters, photographs and papers documenting the life and times of the prominent maritime industry figure Sir Thomas Stewart Gordon, chairman of the Allied Consultative Shipping Council in May 1942 and later director of shipping responsible for all Australian waters during the war. ANMM Collection 20180308-1 Wendy Prettlejohn Gift

### **Foam blocks and switch box used in the design development of *DEEPSEA CHALLENGER***

3D prototype flotation core model of blocks of the lower hull section of the famous submersible made of patented ISOFLOAT syntactic foam invented by Australian Ron Allum. Allum worked with James Cameron on *DEEPSEA CHALLENGER*'s early design development as the Acheron Project. The duo developed the polycarbonate switch box to house batteries to power the submersible. ANMM Collection 20181214-1 Ron Allum Deepsea Services Gift

### **Watercolour ship portraits of *Freak* and *Oliver Cromwell***

Two important early works by colonial artist Frederick Garling from 1847. *Freak*, built on the Clarence River, carried goods, troops, passengers and workers, including South Sea Islanders, around the colonies to India, China and the Pacific. It includes a rare late view of Aboriginal fishing on Sydney Harbour. The Aberdeen-built *Oliver Cromwell* was praised for its innovative clipper design, and Garling's painting of it was reviewed in the second exhibition for the Society for the Promotion of the Fine Arts in Australia in 1849. ANMM Collection 20190320-1 Mrs Alison and Mr Phil Lumsden Gift

### **W Bartleet & Sons fishing tackle display box**

Impressive decorative arrangement of recreational and industrial fishing tackle made by W Bartleet & Sons, Redditch, England, which was displayed in the fishing tackle supply and oyster supper rooms of Danish sailor Frederick Christensen in George St, The Rocks, Sydney, in the 1880s. It also features eight gold medals awarded to W Bartleet & Sons at various late 19th-century trade exhibitions around the colonies. ANMM Collection 20190329-1 Ms Christine Fraser Gift

### **Drafting and design items from UNSW School of Naval Architecture Stream**

This equipment consists of a mechanical integrator, a 1905 ship's cargo loadicator and test tank models of the VIM 12 metre class, used to develop *Gretel*, Australia's 1962 America's Cup challenger, and the Cape York/Cape Arnhem Ro-Ro cargo ship design of the 1960s. This technology was used in the classical period of naval architecture and engineering when calculations were done by hand and practical methods were used for testing. ANMM Collection 20190402-1 University of New South Wales Gift

### **Miniature diecast models of Hamburg Sud cargo ships, a Maersk tugboat and a dockside gantry crane**

Thirty-one Hamburg Sud model ships collected by Achim Drescher, former chair of Columbus Line and a leading shipping industry figure, representing the German shipping company's technology and design and its influence on the cargo and container shipping industry in the 20th and 21st centuries. ANMM Collection 20190604-3 Mr Achim Drescher Gift

### **Westpac Little Ripper Life Saver (Unmanned Aerial Vehicle)**

This innovative Unmanned Aerial Vehicle (UAV) conducts remote search, rescue and lifesaving operations. It was successfully deployed by New South Wales Surf Life Saving as the Westpac Little Ripper Lifesaver UAV in early 2018. It also supports thermal imaging and coastal mapping and has been adapted to deploy purple dye for identification of rip currents. In partnership with the University of Technology, Sydney, the UAV carries a world-first and award-winning AI-enabled marine threat detection system called SharkSpott, which was also successfully used for crocodile spotting along Queensland beaches in 2019. ANMM Collection 20190826-1 Little Ripper Group Gift

### **Model of supermaxi *Wild Oats XI***

A 1:25 scale model of the multiple Sydney to Hobart race-winning supermaxi *Wild Oats XI*. The yacht represents design innovation and the legacy of Bob Oatley AO and embodies the Oatley family's ongoing commitment to the sport and industry of yachting. ANMM Collection 20190924-1 Sandy Oatley Gift

### **Surgeon John White's *A Journal of a Voyage to New South Wales, 1790***

This publication is one of five first-hand accounts written by members of the First Fleet and joins *The Charlotte Medal*, believed to have been engraved in January 1788 from a flattened kidney dish by convict Thomas Barrett for Surgeon White, in the National Maritime Collection. Both are important visual and documentary records of the voyage of the First Fleet from the United Kingdom in 1787 and the fledgling European colony. ANMM Collection 20200318-1 Mr Peter Chaldjian Cultural Gifts Program

### **Journal of sea voyage of Victor Wilson on MV *Bulolo* in 1948**

This delightful journal was kept by 16-year-old Irish immigrant Victor Mills Wilson on a voyage with his family from England to Australia on MV *Bulolo* in 1948. It contains daily entries documenting the voyage and settling in Sydney, watercolour illustrations and even the

preserved skin of a flying fish he caught in the Indian Ocean in 1948. ANMM Collection 20190731-2 Victor Wilson Gift

### **Ceramic works by Victorian artist Bern Emmerichs, 2019–20**

A series of three painted ceramic works about Chinese migration to the Victorian goldfields from 1857: *Arrival in the Land of cakes*, *The celestial trek* and *New gold mountain Xin Jin Shan* plus a diptych titled *Nawi*. These artworks by leading ceramic artist Bern Emmerichs are appealing contemporary imaginings of events that are not widely documented in historic imagery. Emmerichs has explored colonial government attempts to restrict the arrival of Chinese miners on the goldfields in the 1850s, and depicted a scene of a historic Sydney Harbour crowded with Indigenous watercraft. ANMM Collection 20190809-1 Maunsell Wickes at Barry Stern Galleries Purchase \$22,000

### **T-shirt and scarf from The Social Outfit's 2019 Kinetic Bloom collection**

Produced by Newtown-based ethical fashion brand The Social Outfit, the Kinetic Bloom collection features the sealife-themed 'Fairfield' digital print. It was created in collaboration with newly arrived teenage refugees and migrants at the Fairfield High School Intensive English Centre in western Sydney and sewn by women from Burma, Afghanistan, Iran and Syria. ANMM Collection 20190920-1 The Social Outfit Purchase

### **Collection of posters by Peter Drew**

Adelaide street artist Peter Drew addresses themes in Australia's immigration history over the past century: the 'AUSSIE' series, inspired by Certificates of Exemption from the Dictation Test; the 'Stop the Boats' series, a response to former Prime Minister Tony Abbott's 2013 campaign and the introduction of Operation Sovereign Borders; and the 'Real Australians Say Welcome' series inspired by the oft-forgotten second verse of Australia's national anthem, particularly the line 'courage to combine' – a sentiment that the artist notes as strangely absent from Australia's treatment of asylum seekers. ANMM Collection 20191021-1 Peter Drew Arts

### **Collection of items relating to Bob Manderson's migration from England to Australia on SS ORONTES in 1961**

Film footage and shipboard souvenirs relating to 23-year-old Bob Manderson's migration to Australia with his friend Bob Mitchell as a 'ten-pound Pom' on the Orient Line's SS *Orontes* in 1961. This was one of the ship's final voyages before it was scrapped in 1962. He recorded the journey with a camera he had purchased on route in Aden. ANMM Collection 20190731-3 Bob Manderson Gift

### **Tablecloth associated with SS *Orontes*, WREN service and immigration to Australia in WWII**

WREN Dr Elizabeth 'Betty' Hall embroidered the tablecloth on her voyage from England to Sydney on the SS *Orontes* in 1944, in company with returning Australian servicemen and POWs. The uneven flower work reveals the privations of wartime, when thread was scarce. Betty demobbed in Australia and returned to her original craft of floristry. This evocative item brings into focus themes such as the flow of Allied defence personnel, post-war immigration

policy and the careers of 20th-century immigrant ships. ANMM Collection 20190304-1 Dr Elizabeth (Betty) Kate Hall Gift

### **Bluebird class yacht model**

The 1:16 scale model of the Bluebird class yacht is an accurate representation of an amateur-built plywood version of this popular Australian class of yacht designed by Sydney naval architect Ken Watts during World War II. ANMM Collection 20190715-1 Model commissioned from Sydney Heritage Fleet by the ANMM Foundation; funded by a bequest from Dr Keith Jones

### **Bluebird class yacht plans for *Kotare***

*Kotare* was designed by Ken Watts as one of the popular class of Australian day sailing yachts after World War II. Robert Brown, its owner, built *Kotare* in his backyard from the late 1970s and launched it in 1982. It is an example of an Australian folkboat classic. ANMM Collection 20190603-5 Robert Brown Gift

### **Dugong bones**

Dugong skeleton from Bardi Jawi country at One Arm Point, Western Australia, collected after a traditional hunt by local man Bruce Wiggan. ANMM Collection 20170804-1 Sylvia Adam Gift

### **Garara (fishing spear) and crab wire**

The fishing spear and crab wire are examples of intergenerational and familial knowledge transmission from the south coast of New South Wales, made by late Aboriginal elder James (Jimmy) Scott of Bega on the far south coast of NSW. ANMM Collection 20191206-1 Gift

### **Ningher canoe model**

Ningher canoes are the unique traditional watercraft of Tasmanian Aboriginal people. The design is highly functional in its local environment. ANMM Collection 20200212-1 Sheldon Thomas Commissioned by ANMM

### **Ghost net sculptures**

Artwork made from discarded fishing nets by Lynnette Griffiths in collaboration with Erub Arts. In northern Australia local artists use these 'ghost nets' to highlight the danger to sea life by creating representations of animals often caught in the nets. ANMM Collection 20190122-1 Martin Browne Contemporary Purchase

### **Artworks by prominent Torres Strait Islander artists Billy Missi, Job Kusu and Claude Mabo**

This important group includes a linocut, a dugong hunting platform and harpoon, a spinning top and a war club, all artworks and artefacts used in ceremony, cultural practices and sport and social activities. Titles are *Mawan Wasal – Mawa Ceremony II*, *Nath aw Wap*, *Gubugab* and *Kolap*. ANMM Collection 20190604-1 Michael Kershaw and Diane Kershaw Cultural Gifts Program

### ***Yanyuwa People of the Sea***

Poster by Australian artist Chips McKinolty to celebrate the return of the islands to the Yanyuwa traditional owners in 1986 by then Aboriginal Affairs minister Clyde Holding. The poster contains printed signatures of the traditional owners. The key text on the poster reads: LI-ANTHAWIRRIYAR RA, which translates to mean 'people of the sea'. ANMM Collection 20191113-1 Chips Mackinolty Gift

### ***Captain James Cook (unmasked)***

This bronze bust of Captain James Cook by artist Jason Wing takes the form of a classical bronze portrait. This contemporary piece challenges foundation narratives of the colonial history of Australia from an Aboriginal perspective and is a companion work to *Captain James Cook (4/4)*, a bust overlaid with a very modern balaclava. ANMM Collection 20191119-1 Arterial Gallery Purchase

### ***Invasion (Evening Standard)***

*Invasion* explores an alien attack as metaphor. This fictional newspaper accompanies Michael Cook's photographic series highlighting the brutal treatment that Australian Aboriginal people have suffered at the hands of British colonists. ANMM Collection 20191212-1 Michael Cook Cultural Gifts Program

### ***Invasion, photographic series by Michael Cook, 2019***

*Invasion* explores an alien attack as metaphor. Michael Cook's work is leavened by irony, flawless beauty and a retro look that emphasises its fictional role reversal highlighting the brutal treatment that Australian Aboriginal people have suffered at the hands of British colonists. ANMM Collection 20190901-1 Andrew Baker Gallery Purchase

### ***Bedhan Lag: Land of the Kaiwalagal, Brian Robinson, Linocut, 2019***

Robinson, of the Kala Lagaw Ya and Wuthathi language groups of the Torres Strait and Cape York Peninsula, created this work in response to the 250th anniversary of Cook's voyage to Australia in 2020, interpreting Cook's act of taking possession on Bedhan Lag, an island he named Possession Island. ANMM Collection 20190603-2 Brian Robinson Purchase

### **Artworks by leading Torres Strait Islander artist Alick Tipoti**

*Maza Mawa (Wapiya) I* mask made from fibreglass, resin, fibre, beads, rope, feathers; four linocuts depicting cultural stories, ceremonies and totems from Torres Strait entitled *Wadth*, *Zigin Ar Kusikus*, *Koedal Kazil Garr Yatharmik*, *Warul Ar Bidhiyal* and *Kuyku Garpathamai Mabaig*. ANMM Collection 20190603-1 Alick Tipoti Cultural Gifts Program

### ***Mawa III (Kisay) mask by Alick Tipoti***

Ancient turtle-shell masks made by ancestors are sacred in Torres Strait Islander cultures. In this impressive work Tipoti continues the cultural practice of mask making through a contemporary lens. Masks created today are not sacred, but their use observes the same cultural protocols as in former times. ANMM Collection 20191202-2 The Australian Art Network Purchase



***Danagi Waaru (Blind Turtle) by Alick Tipoti***

This sculptural work explores the significance of the green turtle to Torres Strait Islander cultures and highlights ongoing threats of ocean pollution and its impact on sustainability.

ANMM Collection 20200110-1 Purchased with funds from the Sid Faithfull and Christine Sadler program supporting Contemporary Indigenous Maritime Heritage in Far North Queensland and the Torres Strait Islands through the ANMM Foundation

***Ngay***

This linocut, the first self-portrait by leading Torres Strait Islander artist Alick Tipoti, is informed in iconography, style and form by the traditional cultural practices of his people. ANMM Collection 20190605-1 The Australian Art Network Purchase

**Model of Wuvulu Island canoe from the Sepik River coast, Papua New Guinea, made c2000**

Made from local wood, including driftwood, Wuvulu canoes are today used for racing and ceremonial purposes. Originally they also had a warring role. The model demonstrates the diverse technology of the many different outrigger canoes found in the Pacific and Papua New Guinea. ANMM Collection 20190319-1 Theodore Bruce Auctions Purchase

***Waga Hot* canoe model from Panaeati Island, Papua New Guinea**

Rare, highly accurate model of the single outrigger canoes used by the Panaeati and related communities in the Calvados Chain of the Louisiade Archipelago for trade, transport and their part of the Kula circle exchange for community and culture. Made of local woods, fibres, cowrie shells and carvings, with a pandanus sail. *Waga Hot* means 'true canoe'. This style of canoe is no longer made in the region. ANMM Collection 20190701-1 Graeme Baxter Gift

**Kalipoula model canoe**

A model *kenu* made by Jack Molugutola of Tukwaukwa village in the Trobriand Islands of Papua New Guinea, one of three main types of canoe from the area – the middle-sized canoe called *kalipoula*. They are built for fishing and transporting cargo such as loading new house materials from nearby islands. ANMM Collection 20191115-1 Dickson Lige Purchase

**Note**

As flagged in the 2018–19 Annual Report, the deaccession of the museum's Royal Australian Navy Westland Wessex Mark 31B anti-submarine helicopter (collection number 00015660) was approved by the Minister in this reporting period.

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 Wessex helicopter was transferred to the Australian War Memorial.

## Appendix 2 – ANMM publications

### Books

*Bligh – Hero or Villain?*, ISBN 978-0-9775471-7-3, 104 pp, author Dr Nigel Erskine

### Serials

*Signals*, quarterly journal of the Australian National Maritime Museum, Nos 127–131, ISSN 1033-4688, 80 pp, editor Janine Flew, published September, December, March, June. Free to Members

*Australian National Maritime Museum Annual Report 2018–19*, ISSN 1039-4036 (print) / 2204-678X (online), 188 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, Brooke Twyford and David van Kool, published quarterly online. Free to ANMM Volunteers, staff and Council members and volunteers at maritime-related museums Australia wide

### Education resource materials

This year the museum placed a clear focus on engaging learners not just onsite, but also in classrooms and in their homes. The result was a set of sector-leading resources that have driven extremely pleasing online engagement numbers. Resources developed include:

- The *Cook's Voyages* online game
- *Encounters 2020* teacher resources. A set of 26 digitally hosted resources to support primary and secondary learners in understanding the importance, complexity and lasting impacts of Cook's visit to Australia's east coast
- Journey along the East Australian Current. A digital collaboration with ABC Education that includes eight videos and classroom activities
- Pirate School. A digitally hosted adventure for students exploring the history and science of pirate life
- War and Peace in the Pacific 75. The third instalment of the international education program bringing students from Australia, Japan and the USA toward the goals of peace and cooperation
- Sea Monsters. Primary and secondary resources to support onsite programs and travelling exhibition learning experiences
- Navigators, Explorers and Traders. A new onsite program to engage students with the Under Southern Skies gallery.
- EARTH's Prehistoric Aquarium. Onsite, live action puppet show for Summer 19–20
- Public programs: quarterly, onsite family engagements.

## Corporate publications

*Shaped by the Sea: Australian National Maritime Corporate Plan 2019–23*, ISSN 1320 6656, 32 pp

*2020 program*, 48 pp

## 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)

## Appendix 3 – Reconciliation Action Plan implementation progress (as at 30 June 2020)

| 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                                      | Completed.<br>RWG established and all Aboriginal and Torres Strait Islander staff are members.  |
|   | Establish Terms of Reference for the RWG   | February 2019                                      | All four meetings for the 2019 calendar year have now been held.  |
|   | Ensure Aboriginal and Torres Strait Islander peoples are represented on the RWG                                    | February 2019, 2020                                | March and June meetings for 2020 were held on 31 March and 18 June. An additional meeting to review the RAP took place on 16 April.                       |
|   | Meet quarterly (with minutes taken) to review and report on RAP implementation                                     | March, June, September, December 2019, 2020 & 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 & 2020                                    | Completed for 2019 and 2020.<br>All staff were given the opportunity to participate in a cultural experience on board Tribal Warrior's <i>Mari Nawi</i> . |
|   | Register all events via Reconciliation Australia's NRW website   | May 2019<br>May 2020                               |   |
|   | Support an external National Reconciliation Week event   | May 2019<br>May 2020                               | The <i>Remembering Mabo</i> rooftop projection was featured during National Reconciliation Week.  |
|   | Ensure our RWG participates in an external event to recognise and celebrate NRW                                    | May 2019<br>May 2020                               | In May 2020, due to COVID-19, the museum launched a Welcome to Country video on the website, in partnership with the Metropolitan Land Council.           |
| Develop and maintain mutually beneficial relationships between the ANMM and Aboriginal and Torres Strait Islander peoples, communities and  | Develop and implement a plan to engage and work with the ANMM's Aboriginal and Torres Strait Islander stakeholders | June 2019  | Planning is off track but engagement still occurs as needed.<br>Principles and procedures are yet to be codified.   |
|   | Hold meetings with local Aboriginal and Torres Strait Islander organisations to                                    | March 2019   | Meetings and engagement have  |

|  |  |  |   |
|--|--|--|---|
| organisations to support and ensure positive outcomes  | develop guiding principles for future engagement   |  | occurred, particularly in the context of the <i>Encounters 2020</i> project.  |
|  | Establish a network of Aboriginal and Torres Strait Islander communities and organisations that have direct links to maritime activities, histories and cultures                                       | June 2020  | Preliminary work in identifying current contacts and priority organisations has occurred.   |
| 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 onsite with all employees, volunteers and other stakeholders in attendance   | February 2019                                      | RAP launched on 6 March 2019.<br><br>Draft communications strategy commenced. In the interim, information shared through formal mechanisms (such as annual report) and informal mechanisms (team and whole staff meetings). |
|  | 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, 2020                                | Implementation ideas for use as appropriate:<br>· Divisional meetings<br>· KPIs (referring back to operational plan)<br>· Next volunteers' forum<br>· Volunteers' briefings   |
|  | 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, 2021 | Promotion of RAP and achievements to museum partners.   |
|  | 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 the ANMM Council | June 2019  | The Aboriginal and Torres Strait Islander Advisory Committee has been established and met for the first time at the June Council Meeting. It will meet again prior to the November Council meeting.                         |
|  | Appoint the members of the Indigenous and Torres Strait Islander advisory committee  | July 2019  | Appointments to the committee are ongoing.  |
|  | 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  |   |
| <b>Respect</b>   |  |  |   |
| Engage employees in continuous cultural learning opportunities to  | Develop and implement a cultural awareness training strategy which defines and   | June 2019 and ongoing                              | Strategy yet to be formalised. However, staff have participated in  |

|  |   |                                    |   |
|--|---|------------------------------------|---|
| increase understanding and appreciation of Aboriginal and Torres Strait Islander cultures, histories and achievements  | 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) |                                    | cultural awareness training (face-to-face and online), as well as procurement training (including Indigenous procurement). Volunteers have had access to online training. Further training will be provided related to <i>Encounters 2020</i> .                               |
|  | 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<br>31 December 2019 | The museum will leverage the <i>Encounters 2020</i> exhibitions for cultural awareness training. Councillors participated in cultural training focused around truth telling. The museum has leveraged connections with local groups such as Tribal Warrior.                   |
|  | Provide opportunities for RWG members and other key managers to participate in advanced cultural awareness training, experiences and immersion  | December 2019                      | RWG members participated in an <i>Australian Dream</i> screening and discussion on 12 December 2019. Terri Janke and Company, an Aboriginal legal firm, delivered specific training open to all staff on the Australian Museums Art Galleries Association Indigenous Roadmap. |
| 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 incorporated into the <i>Bamal Badu</i> worldscape. Completed.   |
|  | Prepare a list of key contacts for organising and delivering a Welcome to Country and maintaining respectful partnerships   | February 2019 & 2020               | Ongoing<br>Ongoing<br>Ongoing<br>Completed.   |
|  | 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                 |  |
| Provide opportunities for Aboriginal and Torres Strait Islander employees to engage with their cultures and communities by celebrating NAIDOC Week   | Review and update People and 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<br>May 2020      | Review yet to commence but current practice is to encourage participation in NAIDOC Week initiatives.<br><br>Paid day approved by organisation 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<br>July 2020    | Drafted for inclusion in leave policy. Potential EBA inclusion.  |
| 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: <ul style="list-style-type: none"> <li>- celebrate the maritime culture and heritages of Aboriginal and Torres Strait Islander peoples</li> <li>- promote the use of National Maritime Collection material by Aboriginal and Torres Strait Islander peoples to support cultural maintenance</li> <li>- mark Aboriginal and Torres Strait Islander dates of significance on an annual basis</li> <li>- present positive, diverse images of Aboriginal and Torres Strait Islander peoples on our website and in publications.</li> </ul> | February 2019 and ongoing | <i>Bamal Badu</i> , a work by Brett Leavy, was launched during NAIDOC Week.<br><br>Aboriginal perspectives of Sydney Harbour talks and cruises offered to guests.<br><br><i>Kanalaritja: An unbroken string</i> , a touring exhibition from TMAG, was exhibited in 2019.<br><br><i>Mariw Minaral</i> , a retrospective of works by Alick Tipoti, is in planning, with significant artist consultation.<br><br><i>Defying Empire</i> , a touring exhibition from the National Gallery of Australia, will open to the Museum in the first half of FY2020–21. |
|  | 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 | Ongoing changes to TMS (registration) entries are occurring.<br><br>A number of community groups from the locations of the <i>Endeavour</i> voyage ports were engaged with.  |
|  | Work closely with community to ensure our approach to   | February 2019, 2020, 2021 |  |

*Encounters 2020* is respectful, balanced and committed to truth telling.

Due to COVID-19, the delivery of onsite exhibitions is currently in abeyance.

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

### Opportunities

Investigate opportunities to improve and increase Aboriginal and Torres Strait Islander employment opportunities at the ANMM.

Annually review (and revise as necessary) People and 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  
May 2020

As People and Culture policies are reviewed, this element is being considered.

Informal consultation with staff regarding retention and ways to develop staff.

Develop and implement an Aboriginal and Torres Strait Islander employment and retention strategy

June 2019  
May 2020

Under way and ongoing.

Consult with Existing Aboriginal and Torres Strait Islander staff on employment strategies and on development opportunities.

May 2019  
May 2020

Advertise vacancies that are required to be advertised, across all classifications, in Aboriginal and Torres Strait Islander media

June 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

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 2019–20 FY.

Best endeavours to comply with the Commonwealth

Indigenous Procurement Policy have been imbedded in the museum's procurement policy.

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 & September 2019



|   |   |                        |   |
|---|---|------------------------|---|
|   | 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 & September 2019 | September 2019 report circulated in November 2019.<br>Completed.<br>Exceeded target already this year. Two companies contracted to supply uniforms. Several new firms contracted for Store.   |
|   | Develop at least one additional commercial relationship with an Aboriginal and/or Torres Strait Islander-owned business each year   | March & September 2019 | Renewed until February 2020.<br>Under way and ongoing.  |
|   | Review Supply Nation membership   | February 2019 & 2020   |   |
|   | Use best endeavours to comply with the Commonwealth's Indigenous Procurement Policy   | February 2019          |   |
| 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 ANMM and potential careers in the cultural sector to Aboriginal and Torres Strait Islander students  | June 2019              | Currently occurs informally – we are encouraging consideration of employment in the cultural sector at the conclusion of tours for Indigenous students and interns.   |
|   | 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                      | June 2019<br>June 2020 | Formalisation of this program is on hold due to restrictions for visiting schools and communities during COVID-19.<br>People and Culture is reviewing the internship framework at the museum, and will consider this as an element. |
| 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   | Collate information/data on RAP achievements, challenges and learnings for consideration by the RWG   | July 2019<br>July 2020 | Discussions have commenced by RWG to look at challenges, achievements and   |

|   |   |  |   |
|---|---|--|---|
| learnings to Reconciliation Australia                                       | Complete and submit the RAP Impact Questionnaire to the ANMM executive group for approval   | August 2019<br>August 2020                   | learnings, and this will be completed in Q4.<br>Not commenced. Reconciliation Australia advised that reporting was not required in July 2019 as the RAP had not been in place for a year. |
|   | Submit the approved and completed ANMM RAP Impact Measurement Questionnaire to Reconciliation Australia.  | September 2019<br>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, 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<br>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                                   | On track.   |
|   | Send draft RAP to Reconciliation Australia for review and feedback  | May 2020                                     |   |
|   | Submit draft RAP to Reconciliation Australia for formal endorsement.  | January 2021                                 |   |

## Appendix 4 – Director and staff overseas travel

### Anne **DORAN**

Tokyo, Sendai, Hiroshima and Kuri, Japan, 6–16/19: War and Peace in the Pacific 75 Youth Program chaperone

### Stephen **GAPPS**

London, UK, 9–18/11/19: to attend *Shaped by the Sea* design workshop, and British Museum object loan discussions.

Wellington, NZ, 19–22/8/19: to attend Te Papa Museum curatorial discussions on *Shaped by the Sea* and inspect *HERE: Kupe to Cook* exhibition at Pataka Museum & Gallery.

### Michael **HARVEY**

Wellington, NZ, 30–31/11/19: to join meetings with Avatar Alliance Foundation and James Cameron, and courtesy calls at Te Papa Tongarewa Museum of New Zealand.

London, UK, 13–16/10/19: to join design workshop for *Shaped by the Sea* project and attend *Wildlife Photographer of the Year* meetings and events at the Natural History Museum and UK Parliament (partially self-funded).

### David **PAYNE**

Alotau and Port Moresby, Papua New Guinea, 22/10–6/11/2019: to attend opening of *Massim Canoe* plans exhibition at Massim Museum Alotau, to attend Huhu Bay War Canoe Festival and Kenu and Kundu Festival, then meet Director of National Museum PNG in Port Moresby.

### Kevin **SUMPTION**

Wellington & Dunedin New Zealand, 17–21/7/19: to attend meetings with the director of TePapa Museum, Wellington, and Director of the NMC concerning the *Endeavour* charter for the *Tuia 250* events; participate in the launch event of the ANMM travelling exhibition *James Cameron – Challenging the Deep* at the Otago Museum, Dunedin.

US, Europe and Kuwait, 5–25/9/19: Meetings in the US concerning the search for HMB *Endeavour*, field research for new exhibition space and venue business models; attendance and presentation at the International Conference of Maritime Museums, Stockholm; discussions with Empathy Museum Directors concerning touring exhibition *A Mile in My Shoes*.

Whangarei, Bay of Islands, New Zealand, 2-9/11/19: Attended *Tuia 250* cultural events in Waitangi and Kerikeri and participated in voyage as a crew member aboard HMB *Endeavour* as part of the *Tuia 250* flotilla.

Jakarta, Indonesia 12–14/11/19: Presented at the launch of the *Black Armada – Two Nations* exhibition at the National Museum of Jakarta and provided a workshop, How to Build a Public Brand, for local museum directors and curators.

Kuwait, Saudi Arabia and Korea, 28/11–7/12/19: Attended the launch of our travelling exhibition *Alan Villiers & the Sons of Sindbad* with the Australian Ambassador in Kuwait; accompanied by Embassy staff, met with Directors of cultural institutions in Riyadh concerning *Villiers* travelling exhibition; discussions with Ambassador James Choi in Seoul concerning possible collaborative projects with Korean cultural institutions; met the Director of the Busan Maritime Museum to develop an MoU between the two institutions.

Tokyo, Japan, 2–10/2/20: participated in a study program hosted by the Japanese Ministry of Foreign Affairs. The program is designed to build new strategic relationships between Japanese Research and Cultural organisations and their Australian counterparts.

Middle East and London, 7–16/3/20: Accompanied by the First Secretary of the Australian Embassy Riyadh, participated in a series of meetings with directors of cultural institutions in Dammam, Bahrain and Oman regarding the *Alan Villiers & the Sons of Sindbad* travelling exhibition; attended the International Congress of Maritime Museums meetings in Bristol. (Planned travel to France to meet with Australian Embassy staff and the Director of the Musée de la Marine regarding touring exhibitions and collaboration on a submarine exhibition was cancelled due to COVID-19.)

## Appendix 5 – Sponsors, partners and supporters

### Major Sponsors

Commonwealth Superannuation Corporation  
 Nine Network  
 NSW Ports  
 Port Authority of NSW

### Partners

Collin Biggers & Paisley  
 Evan Powis Entertainment  
 Laissez-faire Catering  
 Ovolo 1888

### Sponsors

ACFS Port Logistics  
 Aurora Expeditions  
 DP World  
 Lockheed Martin  
 Maritime Container Services  
 National Geographic  
 Nova Professional Systems  
 Royal Wolf  
 Smit Lamnalco  
 Sydney by Sail  
 Transport for NSW  
 White Umbrella

Supporters

Challis & Company  
 Douglas Fabian Productions  
 Fairfax  
 NITV  
 Property NSW  
 SBS

Shipping Australia Limited  
 Silentworld Foundation  
 Sydney Fish Markets  
 TimeOut  
 TOMRA  
 Tyrrells  
 Vintage House Wines

## Appendix 6 – Donors and benefactors

Benefactors

Basil Jenkins  
 Dr Keith Jones  
 Janette Parkinson

Captain's Circle Members

Dan Janes  
 Peter Poland  
 Jonathon Casson  
 David Mathlin  
 Mark Bethwaite AM  
 John Jeremy AM  
 Dawn Bradner  
 William Hopkins  
 Louise Taggart  
 Dr Jeff Hughes  
 Judy Lee  
 Jaz Stephens  
 Martin Rathbone  
 Hon Margaret White AO  
 Arlene Tansey  
 David N Blackley  
 Peter Dexter AM  
 Campbell Edmondson  
 Nicholas Yates

Doyle Cook – Port Kembla Gateway  
 Paul Binsted  
 Dr Gary Holmes  
 Dr Anne Reeckmann  
 Nigel Stoke

Major donors

David and Jennie Sutherland Foundation  
 Christine Sadler  
 Turnbull Foundation  
 Sgt Douglas Herps and Patricia Herps  
 Jonathan and Xanthe Herps  
 The Sun Foundation  
 Alfieris Foundation  
 John Mullen  
 Arlene Tansey  
 Jeanne-Claude Strong  
 Judy Lee  
 Dr Gary Holmes  
 Dr Anne Reekmann  
 Susan Doenau  
 Mary-Louise Williams  
 Arthur Cunningham  
 John Aveyard  
 John Rowe  
 John C Jeremy AM

## Appendix 7 – Corporate Members

Bayer Australia Ltd  
Christine Cheung  
Epson Australia Pty Ltd  
Ingham Institute  
Maritime Mining & Power Credit Union  
Musée Du Quai Branly Mediatheque  
Port Authority of NSW  
Regimental Trust Fund, Victoria Barracks

## 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 four new Honorary Life Members were appointed by the Council – David Blackley, Christopher Harry, Ron Miller and Hon Margaret White AO.

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

## Honorary Fellowships

Mr John Mullen

Mr Peter Dexter AM FAICD

## Ambassadors

Christine Sadler

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)

Dr Nigel Erskine (appointed 2019)

## Honorary Life Members

| Member                  | Date conferred |                      |          |
|-------------------------|----------------|----------------------|----------|
|                         |                | Richard Bunting      | 1/10/15  |
| Yvonne Abadee           | 22/7/16        | Richard Burgess      | 24/2/92  |
| Kathy Abbass            | 22/6/18        | Kevin Byrne          | 4/1/92   |
| Robert Albert AO RFD RD | 6/1/92         | Sue Calwell          | 10/12/92 |
| Bob Allan               | 1/6/14         | David Campbell AM    | 5/9/97   |
| Alwyn Murray            | 17/10/18       | Marion Carter        | 29/11/16 |
| Vivian Balmer           | 6/11/16        | Victor Chiang        | 1/1/16   |
| Tim Barrett AO CSC RAN  | 5/11/16        | Robert Clifford      | 5/11/16  |
| Maria Bentley           | 6/1/92         | Helen Clift          | 5/2/18   |
| Mark Bethwaite AM       | 18/10/16       | Peter Collins AM QC  | 6/11/16  |
| Paul Binsted            | 18/10/16       | John Coombs          | 22/11/16 |
| David Blackley          | 22/4/20        | Kay Cottee AO        | 2/12/91  |
| Marcus Blackmore AM     | 18/10/16       | Helen Coulson OAM    | 5/9/97   |
| John Blanchfield        | 6/11/16        | Russell Crane AO CSM | 5/11/16  |
| Alexander Books         | 15/9/16        | John Cunneen         | 21/10/92 |
| Ian Bowie               | 11/8/95        | Laurie Dilks         | 18/2/94  |
| Ron Brown OAM           | 5/11/16        | Anthony Duignan      | 17/1/92  |
| Paul Bruce              | 10/2/92        | Leonard Ely          | 23/6/95  |
| Anthony Buckley         | 15/4/93        | Nigel Erskine        | 6/3/19   |

|                        |          |                               |          |
|------------------------|----------|-------------------------------|----------|
| John Farrell           | 5/11/16  | Jean Lane                     | 6/12/91  |
| Kevin Fewster AM       | 3/12/91  | Judy Lee                      | 21/1/92  |
| Bernard Flack          | 9/12/91  | David Leigh                   | 5/7/16   |
| Daina Fletcher         | 6/11/16  | Keith Leleu                   | 6/1/92   |
| Sally Fletcher         | 29/11/16 | Andrew Lishmund               | 7/4/95   |
| Derek Freeman          | 1/10/16  | James Litten                  | 14/4/92  |
| Geoff Geraghty CDR AM  | 5/11/16  | Hugo Llorens                  | 11/8/16  |
| Anthony Gibbs          | 5/9/16   | Tim Lloyd                     | 18/12/91 |
| Stephen Gilmore AM CSC | 5/1/16   | Ian David Mackinder           | 21/1/92  |
| Paul Gorrick           | 22/3/94  | Stuart Mayer                  | 4/10/18  |
| Lee Graham             | 29/11/16 | Jack McBurney                 | 6/11/16  |
| Macklan Gridley        | 6/1/92   | Bruce McDonald AM             | 5/11/16  |
| James Hardy KBE OBE    | 5/9/97   | Lyn McHale                    | 17/10/18 |
| Simon Harrington       | 24/3/92  | Ronald McJannett              | 12/12/19 |
| Christopher Harry      | 28/12/19 | Ron Miller                    | 6/12/19  |
| Gaye Hart AM           | 15/11/16 | Arthur Moss                   | 23/12/91 |
| Peter Harvie           | 5/11/16  | Patrick Moss                  | 5/11/16  |
| Janita Hercus          | 20/9/93  | Rob Mundle OAM                | 6/11/16  |
| Philip Hercus          | 20/9/93  | Martin Nakata                 | 5/11/16  |
| Robyn Holt             | 5/11/16  | David O'Connor                | 24/10/95 |
| William Hopkins OAM JP | 22/9/92  | Gary Paquet                   | 2/10/92  |
| Julia Horne PhD        | 5/11/16  | John Penrose AM               | 6/11/16  |
| Tony Hunt              | 16/6/95  | Neville Perry                 | 17/5/94  |
| Marilyn Jenner         | 11/2/92  | Hon Justice Anthe Philippides | 6/11/16  |
| John Jeremy AM         | 22/12/91 | Peter Pigott AM               | 18/10/16 |
| Peter Jones AO DSC     | 5/11/16  | Len Price                     | 5/2/18   |
| Michael Kailis         | 11/12/92 | Eda Ritchie AM                | 6/11/16  |
| Tricia Kavanagh        | 14/10/92 | Peter Ross Sinclair           | 29/6/99  |
| John Keelty            | 21/12/92 | John Rothwell AO              | 6/11/16  |
| Helen Kenny            | 16/9/15  | Kay Saunders AM               | 5/9/97   |
| Kristine Klugman OAM   | 10/12/92 | Kevin Scarce AC CSC RAN (Rtd) | 6/11/16  |



|                            |          |                       |          |
|----------------------------|----------|-----------------------|----------|
| David Scott-Smith          | 23/12/91 | Michael Stevens       | 9/12/93  |
| Sergio Sergi               | 18/10/16 | Neville Stevens AO    | 6/11/16  |
| Mervyn Sheehan             | 7/1/92   | Frank Talbot AM       | 20/8/96  |
| Ann Sherry AO              | 6/11/16  | Mitchell Turner       | 26/10/94 |
| Shane Simpson AM           | 6/11/16  | Adam Watson           | 18/2/92  |
| Peter John Sinclair AM CSC | 6/11/16  | Jeanette Wheildon     | 6/11/16  |
| John Singleton AM          | 6/11/16  | Mary-Louise Williams  | 2/3/93   |
| Brian Skingsley            | 10/10/16 | Nerolie Withnall      | 6/11/16  |
| Eva Skira                  | 6/11/16  | Cecilia Woolford      | 5/11/16  |
| Bruce Stannard AM          | 26/11/93 | Hon Margaret White AO | 22/4/20  |
| JJ Stephens OAM            | 29/1/93  |                       |          |

## Appendix 9 – Volunteers

In this reporting period, more than 600 active volunteers committed 48,919 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.

Volunteer guides conducted 4,833 tours of museum vessels, the galleries and behind the scenes of the Wharf 7 building, for a total of 49,660 visitors.

The volunteer Speakers Group continued to grow in numbers of speakers, presentations and overall audience. This year they addressed 123 groups and a total audience of 6,321. Typically, they visit groups and societies such as 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 Colin Adam, George Bambagiotti, George Brown, John Corry, Ian Davidson, Philip Long, Maggie Muncaster, Ray Spinks, Bill Starkey and Geoffrey Tonkin. We acknowledge their service and dedication to the museum and offer our condolences to their families.

---

**Darling Harbour volunteers**


---

|                     |                    |                           |                       |
|---------------------|--------------------|---------------------------|-----------------------|
| Steve Adamantidis   | Kel Boyd           | Bob Claxton               | Trevor Dean           |
| Harold Adolphe      | Colin Boyd         | Helen Clift               | Richard deGrijs       |
| Merinda Air         | John Braniff       | Fairlie Clifton           | Diego del Hoyo        |
| Hazel Allen         | Chris Bremner      | Graham Close              | Colin Delaney         |
| John Allen          | Don Brian          | Bryan Coates              | Michael (Xin) Deng    |
| Graeme Andrews      | Sue Brian          | Georgina Collado          | Jim Dennis            |
| Ellen Andrews       | Elizabeth Bridgman | Lauren Collins            | Eric Deshon           |
| Ian Anstee          | Bob Bright         | Stephen Comer             | Martin Dirs           |
| Phillip Armstrong   | Ian Brissett       | Michael Connor            | Dixie Dixon           |
| Ryan Atkins         | Ric Broniman       | Mike Connors              | Herman Djohan         |
| Mark Baker          | Luka Brown         | Guy Cooper                | Roger Doenau          |
| Peter Baldridge     | John Brownhill     | John Cornish              | Margaret Dolling      |
| Juliette Banerjee   | Greg Buddle        | Katherine Cousins         | Vincent Dorahy        |
| Ann Barlow          | Barbara Burton     | Ken Cox                   | Richard Doss          |
| Geoff Barnes        | Orm Butler         | David Crawford            | Russell Down          |
| Megan Barnes        | Isis Cai           | Gavin Crawford            | Richard Downer        |
| Lyndyl Beard        | Nadia Campbell     | Leon Cremer               | Peter Allan Driscoll  |
| Keith Beattie       | Graeme Campbell    | Peter Cribb               | Anthony Duignan       |
| Peter Bennett       | MaryAlice Campbell | Darryl Cross              | Peter Dzubiel         |
| Erina Leigh Bennett | Ray Carden         | Pat Cullen                | John Eades            |
| Tony Bennett        | Brian Carney       | David Cunningham          | John Ebner            |
| Marisa Bishop       | Marion Carter      | Nicole Dahlberg           | Lindsey Edgar         |
| Claire Bissett      | Mohamed Chami      | Tom Dalton                | Emily Edwards         |
| Steve Black         | Mary Champion      | Ivan Daly                 | Alex Edwards          |
| John Black          | Hoifung Chan       | Ewan Dare                 | Doug Edwards          |
| Marilyn Blackett    | Peter Chan         | Roger Dawson              | Derrick Ee            |
| Alex Books          | Anthony Chandler   | Germaine De Castro        | Karen Eldridge        |
| John Booth          | Lindsay Charman    | Basto                     | Noura Refaat El-Hajje |
| Ian Boothroyd       | Geoffrey Chisholm  | Dina De Dios              |                       |
| Martin Borri        | Bob Clampett       | Natalia De Francisco Vela | John Emdin            |
| Ron Bowrey          | Christopher Clark  | Tamara De Silva           | Ron Eslick            |
|                     |                    |                           | Officer Exhibition    |

|                    |                     |                     |                 |
|--------------------|---------------------|---------------------|-----------------|
| Hugh Farmer        | Robert Goode        | Bob Hetherington    | John Jones      |
| Peter Farr         | Tony Goode          | Kevin Hewitson      | Terry Jones     |
| John Favalaro      | Kade Gordon         | Logann Higgins      | Dennis Joseph   |
| Diane Finlay       | Eddie Gordon        | Peter Higgs         | Chandra Jothy   |
| Bill Fleming       | Margaret Grimes     | Gregory Hill        | Gabriella Kaldy |
| Pam Forbes         | Douglas Grinter     | Neil Hird           | Jenny Kang      |
| Nastaran Forouzes  | Dirk Gruene         | Jenny Ho            | Christine Kelly |
| Noelene Forrest    | Bob Guest           | Roger Hoare         | John Kelly      |
| Neill Francis      | Bill Gunnee         | David Hoglund       | Keith Kennedy   |
| Peter French       | Chris Guy           | Uli Holmes          | Richard Keyes   |
| Greg Frewer        | Alexandra Hackforth | Justin Holmwood     | Bruce Kingsford |
| Randolf Fricke     | Janet Halliday      | Matthew Honeybrook  | Lewis Klipin    |
| Bronwyn Fritz      | Sue Hanckel         | Peter Hooker        | Kay Knight      |
| Rebecca Fung       | Michael Hanson      | Chris Hordern       | Alfred Knight   |
| Sandra Funnell     | Janice Harbison     | Peter Housego       | Tanya Kwee      |
| Les Gade           | Debbie Hardy        | Frank Howarth       | Andre Lagadec   |
| Terry Gaffney      | Peter Hardy         | Peter Huber         | John Laing      |
| Paul Gale          | Richard Harper      | Charles Hughes      | Allan Lambert   |
| Paul Gardiner      | Roger Harradence    | Don Humphrey        | Alanah Lamont   |
| John Gardiner      | Ron Harris          | Paul Hundley        | Terry Lancaster |
| Allan Garrick      | Jane Harris         | Richard Hurley      | William Langert |
| Roz Gatwood        | Anthony Harris      | Zhyan Hussein       | Brett Langlands |
| Rebecca Georgiades | Chris Harry         | Martin Husty        | Jan Larsen      |
| Elizabeth Gewandt  | Dudley Hartgrove    | Dahyana Irarrazabal | Judith Laurence |
| John Gibbins       | Karim Marc Hasanic  | David Ireland       | Penny Laver     |
| Tony Gibbs         | Martin Hastings     | Greg Jackson        | Jon Lawrence    |
| Col Gibson         | Jim Hawkins         | Burkhard Jahnicke   | Terri Lawrence  |
| Bruce Gill         | Breck Hayward       | Derek James         | Owen Laws       |
| Szczepan Glewicz   | Theresa He          | Jim Jeans           | Graham Lawson   |
| Pauline Goddard    | Issa He             | Ian Jenkins         | John Lea        |
| Steven Goh         | Trish Heffernan     | Jan Jensen          | Amy Lee         |
| Warren Gold        | Derek Herbert       | Heather Johnston    | Oliver Lennon   |
|                    | Wayne Herdman       |                     | Edmund Leong    |

|                   |                  |                   |                    |
|-------------------|------------------|-------------------|--------------------|
| Julie Lewis       | Raymond          | Janos Nemeth      | Ishwari Prasad     |
| Gillian Lewis     | McHannan         | Barry Nesbitt     | Lily Price         |
| Lisa Li           | Ron McJannett    | Chiu Ng           | Len Price          |
| Wenting (Tina)    | Ken McKenzie     | John Nobel        | Donna Priest       |
| Liang             | John McKeown     | Paul Nolan        | Mark Pulley        |
| Ivy (Yiwen) Liao  | Colleen McLean   | Georgina Nolan    | Lily (Jing) Qian   |
| Jet (Guoyong) Liu | Anthony          | Iffat Nonee       | Keith Radford      |
| Joseph Llaneta    | McNaughton       | David Norvill     | Duncan Raith       |
| Terry Lloyd       | Peter Mellor     | Werner Obernier   | Alessandra Ranalli |
| Doug Logan        | Barry Mews       | Barry O'Regan     | Ron Ray            |
| Norman Lorens     | Tony Michaels    | David O'Sullivan  | Leonard Regan      |
| Margaret Love     | Owen Michaels-   | John Oxley        | David Reid         |
| Ernest Lui        | Hardy            | Shally Pais       | Tony Reid          |
| Xin (Cynthia) Ma  | John Minns       | John Papenhuyzen  | Alun Richards      |
| John MacDonald    | Maureen Mitchell | John Pascall      | James Rickards     |
| Matthew Machuca   | Deborah Mitchell | Jenny Patel       | Maddy Riley        |
| Rex Malin         | Joseph Monk      | Arthur Pearce     | Rhonda Riley       |
| Irini Malliaros   | Myles Mooney     | Martin Peebles    | Cheryl Riley       |
| Roy Marchant      | Danny Moore      | Stuart Pendlebury | Judith Roach       |
| Stephen Martin    | Tessie Mooring   | Sandra Pericles   | Jane Roberts       |
| Christian Martin  | John Morony      | Gavril Peter      | Jay Robertson      |
| Tony Martin       | Tony Mosman      | Marie Pham        | Wal Robson         |
| David Matley      | David John Moss  | Noel Phelan       | Gill Rogers        |
| Hevi Mattini      | Oliver Moss      | Neale Philip      | John Rohde         |
| Oliver McBeath    | Jill Mueller     | Andrew Phippen    | John Ronczka       |
| Jack McBurney     | David Mueller    | Trevor Pickering  | Mervyn Rosen       |
| Rosemary          | Ross Muller      | John Pickhaver    | Barney Ross        |
| McCulloch         | Peter Murphy     | Jon Pioch         | Lorraine Ruming    |
| Mark McDonald     | Alwyn Murray     | Pauline Plowright | James (Jim) Ruming |
| Margaret McDonald | Hugh Murray      | Roger Pottie      | Jan Russell        |
| Lesley McFadzean  | Sulekha Nahar    | George Poularas   | Stephen L Ryan     |
| Frank McHale      | Michael Napier   | Geoff Pow         | Terry Ryan         |
| Lyn McHale        | Gavin Napier     | Judy Powell       | Jill Saffron       |
|                   | Doug Neall       |                   |                    |

---

|                    |                      |                   |
|--------------------|----------------------|-------------------|
| Mark Salmon        | Casandra Traucki     | Robert Winkler    |
| Joy Salvetti       | Victor Treleaven     | John Withers      |
| Dana Sattler       | Madilina Tresca      | Karl-Heinz Wittge |
| Rick Scarr         | Guy Tuplin           | Tony Wober        |
| John Schattiger    | Richard Twigg        | Ian Wood          |
| Stephen Schmidt    | Brooke Twyford       | Judith Woodroffe  |
| Peter Scutts       | John Tylor           | John Worth        |
| Ken Sherwell       | Ann Usher            | David Wright      |
| John Shirvington   | David van Kool       | Anita Wright      |
| David Simpson      | Imeldo Ventura       | Kit Yee           |
| Gillian Simpson    | Christie Verney      | Nathan Zadro      |
| Merideth Sindel    | Anthony Viviani      | Ivy Zhang         |
| Roslyn Slade       | CNY Vols             | Peiyan Zhang      |
| Ross Smith         | Gerry Wagemans       | Longfei Zhao      |
| Kevin Smith        | Christopher Wallbank | Nina Zhao         |
| Ross Spirou        | Susanna Waller       | Eunice Zhao       |
| Bill Starkey       | Raymond Walsh        |                   |
| Barbara Stein      | Michael Ward         |                   |
| Heather Stevens    | James Warrand        |                   |
| Ian Stevens        | Liz Watts            |                   |
| Colleen Suter      | Kimberly Webber      |                   |
| Ruby Sutherland    | Ted Wei              |                   |
| Eric Tan           | Reuben Wesek         |                   |
| Kristen Joy Taylor | Bill West            |                   |
| David Taylor       | Brian West           |                   |
| Janice Taylor      | Brian Wheatley       |                   |
| Max Thomas         | Jeannette Wheildon   |                   |
| Ken Thomas         | David E Williams     |                   |
| Eric Tilt          | Graeme Wilson        |                   |
| Greg Timms         | Tim Wilson           |                   |
| Esther Toland      | Bruce Wilson         |                   |
| Carrie Towers      | Bill Wilson          |                   |
| Hugh Tranter       |                      |                   |

---

**National volunteers**


---

|                       |                    |                     |                           |
|-----------------------|--------------------|---------------------|---------------------------|
| Colin Aburrow         | Leslie Baker       | Amelia Birnie       | Mandie Burgess            |
| Robert Adamson        | Jonno Ballard      | Gayle Black         | Rob Burgess               |
| Casper Adson          | Richard Balsillie  | Janet Blacklock     | Dominique Burgett-Leonard |
| Fay Agee              | Ross Bannister     | Paul Blackman       | Brian Burn                |
| Jung Hyoun Ahn        | Greg Barber        | Raymond Blackshaw   | Mark Burton               |
| Bill Alford           | Howard Barker      | Jill Blaikie        | Roy Butterfield           |
| Gloria Allen          | Peter Barker       | Sally-Ann Blakers   | John Buxton-Rella         |
| Terry Allen           | David Barnes       | Ron Blanchard       | Terry Cain                |
| Lisa Allen            | Rodney Barnett     | Michael Bloomfield  | John Campbell             |
| Bryan Amarant         | Kym Barrett        | Jennie-Maree Bock   | Colin Campbell            |
| Sarah Amesz           | Roger Bartlett     | Jane Boland         | Alex Campbell             |
| Ricardo Anasco        | Warwick Barton     | Alan Bold           | Ernest Carey              |
| Andrew Anastasios     | Helen Bate         | Noel Bond           | Bernard Carr              |
| Murray Anderson       | Peter Bate         | Mark Booth          | Danielle Carroll          |
| Colin Andrews         | Ebony Battersby    | Linda Bootheirstone | David Carter              |
| Kari Arason           | Tom Baurley        | Karl Borth          | Tony Caruana              |
| Csilla Ariese         | Nigel Beeke        | Rex Brady           | Susan Caslake             |
| Melissa Armstrong     | Pam Beinssen       | Cate Brand          | Connie Cecys              |
| Phillip Armstrong     | Margaret Bell      | Ken Brice           | Barry Chambers            |
| Michael Armytage      | Simon Bell         | Stephanie Briggs    | Mary Champion             |
| Patricia Arnold       | Lawrence Benbow    | Garth Briggs        | Yuen Yi Chan              |
| Uschi Artym           | Keira Bennett      | Peter Brilliant     | Lucille Chapuis           |
| Peter Ashburn         | Peter Bennett      | Tegan Brinkman      | Peter Charlton            |
| Jason Atkins          | Geoff Bennett      | Josh Brockbank      | Wei-Lin Chen              |
| Andrew Attack         | Anne-Marie Bensley | Ric Broniman        | Rodney Chiapello          |
| David Austin          | David Bentley      | Robert Broughton    | Lauren Churchill          |
| John Aveyard          | Ronald Bergman     | Sholto Brown        | Derek Churchill           |
| Dr Marie-Louise Ayres | Danielle Berry     | Susan Brown         | Raymond Clarke            |
| Sally Bailey          | Barend Bester      | John Buckland       | Suzanne Clayton-Pearson   |
| Joanna Bailey         | Fiona Betts        | Judith Bull         | Tony Clegg                |
| Claire Baillie        | Chris Bingham      | Greg Bullen         |                           |

---

|                           |                  |                    |                      |
|---------------------------|------------------|--------------------|----------------------|
| Michael Clementson        | Robert Crouch    | Tony Duvollet      | Russell Fielden      |
| Eric Coates               | Laura Cunningham | Jane Dykstra       | Peter Filmer         |
| Christine Cockayne        | Barrie Dallas    | Purdey Eades       | Jennifer Filmer      |
| Ross Cockle               | Aaron Darrell    | Lynda Earney       | Fiona Finke          |
| Lyndon Cole               | Graeme Davey     | Mike Earnshaw      | Don Firth            |
| Barrie Cole               | Craig Davey      | John Easton        | Matthew Fitzgibbon   |
| Margaret Coleman          | Diane Davis      | David Edward       | Jennifer Fitzpatrick |
| Kevin Colless             | Bianca Davis     | Caitlin Edwards    | Yvonne Flanagan      |
| Ali Collier               | Roger Dawson     | Adrian Edwards     | Liam Flanagan        |
| Ian Collinson             | Annaliese Deitch | Kit Edwards        | Lloyd Fletcher       |
| Michael Collyer           | Sue Delaney      | Alex Edwards       | Jim Forbes           |
| Joshua Connelly           | Jenny Demkin     | James Egan         | Robert Fortier       |
| John Connors              | Janet Dennant    | Barbra Eipper      | Elizabeth Frank      |
| Barry Cook                | Patricia Dennis  | Jane Elek          | Thomas Fraser        |
| Robert Cooke              | Emi Dews         | Owen Ellem         | Ann Fraser           |
| John Coombs               | Graham Dimmitt   | Bill Ellemor       | Richard Freeman      |
| Harlan Cooper             | Frank Dingle     | John Elliott       | Rupert French        |
| Cynthia Cordingley        | Sarah Dix        | Stewart Elston     | Christine Fudge      |
| Eveline Cornell-<br>Trapp | Mo Dobbie        | Phil Elvery        | Paul Fuller          |
| Andrew Cornell-<br>Trapp  | Michael Dockerty | Kay England        | Jason Gale           |
| Laura Coulton             | Ruth Dodd        | Jenifer English    | Sally Gallacher      |
| Sophie Couzos             | Colleen Donovan  | Terry Evans        | Marie Galloway       |
| Jinene Coyle              | Michael Dowd     | Grant Eyre         | Helen Gane           |
| Robert Craven             | William Dowd     | Colin Fabish       | George Gardiner      |
| Alyson Crawford           | Glenn Dowe       | Loretta Fanning    | Allan Garrick        |
| Mary Crawford             | Peter Downes     | Erica Farag        | Ross Gates           |
| Peter Cribb               | Brian Dowse      | Kira Fareso        | John Gaul            |
| Brian Crisp               | James Doyle      | Erin Farley        | Denis George         |
| Dennis Croft              | Leah Drummond    | Kerrie Farnsworth  | Patrick Gibbons      |
| Sandy Crone               | Brett Duck       | Bernadette Farrell | Tony Gibbs           |
| David Cropley             | John Dugard      | Debra Fasano       | Anne Gibson          |
|                           | Linda Dumbleton  | Douglas Faunt      | Ray Gibson           |
|                           | Joshua Dunn      | Julie Fedele       | Debbie Gibson        |

|                     |                      |                   |                  |
|---------------------|----------------------|-------------------|------------------|
| Lynette Giddings    | Rhona Hamilton       | James Hood        | Norman Johnson   |
| Sarah Gilbert       | Iain Hamilton        | Edmund Hore       | Ken Johnson      |
| Peter Giles         | Joanne Hammond       | Jill Horton       | Philip Johnson   |
| Gordon Gill         | Elizabeth Hanna      | Graham Houghton   | Roz Johnston     |
| John Gill           | Peter Harding        | Julia Houghton    | Kingsley Joliffe |
| Mark Gillow         | Tim Harley           | Diana Howard      | Christine Jones  |
| Erin Giulieri       | Nancy Harrison       | Dave Hume         | Katrina Jones    |
| Brian Glover        | Dr. Cameron Hartnell | Graham Humphreys  | Kylie Jones      |
| Stan Glowacki       | Peter Harvey         | Ching-Ho Hung     | Elizabeth Jones  |
| Lindsay Godson      | Caroline Hayden      | Ricky Hung        | Daniel Jones     |
| Peter Gonder        | Ron Hayward          | Rick Hunt         | Alvina Judkins   |
| John Gorton         | Norman Heath         | James Hunter      | Robert Kaberry   |
| Jonathon Goss       | Claire Heath         | Feng Huo          | Marian Kay       |
| Joe Gough           | Anista Hely          | Stanley Hutchings | Janet Keese      |
| Sandra Graham       | Travis Hendrix       | Bill Hutchison    | Jack Keir        |
| Geoffrey Grant      | Margaret Henry       | Jacqueline Hyde   | Des Kelly        |
| Tania Grasbon       | Bob Hetherington     | David I'Anson     | Pamela Kelly     |
| Rhys Gray           | Paul Heyward         | Peter Illidge     | Perryn Kember    |
| Denise Green        | Dennis Hilder        | Tammy Irvine      | David Kemp       |
| Emma Grieve         | Ryan Hiley           | Richard Jackson   | Bryan Kendrick   |
| Christopher Griffin | Tony Hillier         | Reg Jackson       | Keith Kennedy    |
| Helen Griffin       | Adrian Hinds         | Judith Jackson    | Bill Kennedy     |
| Jennifer Groch      | Nicole Ho            | Pamela Jacobs     | Peter Kenny      |
| Stephen Groch       | Matthew Hochman      | Brian Jacobsen    | Phyl Kerridge    |
| Douglas Haack       | Tess Hocking         | Sari Jacobsen     | Peter Kervin     |
| David Habershon     | Christine Hodgson    | Ross James        | Hazel Kewin      |
| Rebecca Hackett     | Barbara Hogbin       | David James       | Anthony Kimber   |
| Tony Hacking        | Ruth Holberton       | Emily Jateff      | Graham Kirby     |
| Martin Hales        | Tony Holbrook        | Jalal Jazayeri    | Ron Kirby        |
| Cathy Hall          | Gilbert Hollamby     | Zack Jenkin       | Colin Kline      |
| Susan Halliwell     | Gerald Holmes        | Carla Jenkins     | John Klopp       |
| Doug Hamilton       | John Honeywill       | Bob Jenkins       | Terrance Knowles |
| Ian Hamilton        |                      | Jan Jensen        | Ruth Knowles     |



|                    |                       |                  |                         |
|--------------------|-----------------------|------------------|-------------------------|
| Roger Knowles      | Juliet Ludbrook       | Lynne McNaughton | Robert Newbury          |
| Horst Koerner      | Maureen Lum           | Irene Meager     | Dr Jonathan Newbury     |
| Adrian Koolhof     | Lai-Shy Lye           | Keith Mellis     | Yoke-Leng Ng            |
| Christopher Korvin | Pey-Shy Lye           | Steve Merson     | Adrian Nicoll           |
| Adrian Kraft       | David Mackay          | Tony Metcalf     | Karen Nicoll            |
| Kerry Kyle-Little  | Damian Macrae         | Evelyn Michell   | Malcolm Nicolson        |
| Kerry Lamb         | Rex Malin             | Terry Michell    | Christine Nimmo         |
| Trudy Lamberton    | David Malton          | Michael Michie   | Louisa Norman           |
| Dorothy Lane       | Hailey Mannell        | Amanda Midlam    | Paul Nutt               |
| David Lanyon       | Tony Manning          | Naomi Miles      | John O'Brien            |
| Joan Latham        | Barry Marks           | John Mill        | Shane O'Brien           |
| Gerald Latham      | Ric Marley            | Donald Millar    | Shenae O'Brien          |
| Kathleen Le Fevre  | Darka Marotte         | Bruce Millinger  | Barry O'Driscoll        |
| Hannah Lee         | Robyn Marsden         | Austin Mills     | Veronica O'Keefe        |
| Connor Leech       | Katrina Matuszkiewicz | Jason Milton     | Oladipupo Olubowale     |
| Alison Lepp        | Debbie McBride        | Andrew Mirtschin | Bryce Onions            |
| Alan Lepp          | Peter McCabe          | Don Mitchell     | Wayne Onions            |
| Melinda Lewis      | Terence McCall        | Peter Moffat     | Denis O'Reilly          |
| Martin Lewis       | Bill McCarthy         | Arene Moir       | Danielle Ostarek-Gammon |
| Sarah Liddiard     | David McCuaig         | Thomas Moorhead  | Dennis O'Sullivan       |
| Robyn Liddle       | David McEwan          | John Morony      | Janet Pagan             |
| David Liddle       | Julie McGilvray       | Florian Morris   | Dianne Page             |
| John Livesley      | Kay McGowan           | Rick Morris      | Michael Paget           |
| Robin Loblinks     | Kevin McIntosh        | David Moss       | Debra Paini             |
| Geoffrey Lock      | Bernie McIntosh       | Robyn Mounster   | Doug Palmer             |
| Carmen Lockerbie   | Meg McKavanagh        | Margaret Muir    | Nina Park               |
| Jill Lockerbie     | Isabelle McKenna      | Ian Munday       | Doug Parker             |
| Kathryn Lockier    | John McKernan         | Lila Murgatroyd  | Craig Parker            |
| Norma Lodge        | Jono McLaren          | John Murphy      | Ray Parks               |
| Niklas Lohse       | Marilyn McLean        | Kelly Needham    | Suzanne-Jo Patterson    |
| Kathleen Loncar    | Michael McLean        | Jeff Nemec       |                         |
| Graham Long        | Ian McMaster          | Karen Nemec      |                         |
| Russell Luckock    |                       | Selah Newall     |                         |

|                  |                     |                     |                   |
|------------------|---------------------|---------------------|-------------------|
| Tony Peace       | Roy Priest          | Yara Rood           | David Shea        |
| Alan Pead        | Lea Priestley       | Colin Rose          | Jill Shearman     |
| Ian Pearce       | Reg Pugh            | Sandra Rose         | Ken Sheehan       |
| Richard Pearce   | Sandra Pugh         | Kathleen Rousseaux  | Robin Shepperson  |
| Bruce Pearson    | Edward Purcell      | David Rout          | Michael Sheridan  |
| Danielle Pender  | Sally Rackham       | Stephen Rowse       | Narelle Sheridan  |
| Frank Penistan   | Kevin Radcliffe     | Stefan Rucinski     | Michael Shreeve   |
| Meg Pennington   | Greg Raffin         | Daphne Rudd         | Howard Simcoe     |
| Scott Perry      | Ron Ray             | Jan Russell         | Merv Simmons      |
| Barry Peters     | Heather Redman      | Tony Ruth           | Peter Simon       |
| Louise Phelps    | Trevor Reeve        | Trish Ryan          | Campbell Sinclair |
| Neale Philip     | Carolyn Reeve       | Warren Sahr         | Carmel Sinnott    |
| Bruce Phillips   | Catherine Reeves    | Mark Salmon         | Dianne Skaines    |
| Peter Phillips   | Martin Regis        | Richard Salom       | Donald Skerman    |
| Mirabai Phillips | Helen Reis          | Colin Samuels       | Louise Slattery   |
| Julie Pinel      | Dr John Renney      | John Sanders        | Peter Slattery    |
| John Pinel       | Adrian Rhodes       | Kenneth Sanderson   | Rachel Slatyer    |
| Ernest Pitts     | Christopher Rice    | Catherine Sandland  | Tracy Sleeman     |
| Hugh Pitty       | Alana Richardson    | Charles Sapsford    | Anthony Sly       |
| Louise Plug      | Brian Richardson    | Irene Schaffer      | Peter Small       |
| Mark Polzer      | Mathew Richmond     | Jodie Schipper      | Robert Smallman   |
| Peter Pomi       | David Rickard       | Shirley Schlesinger | Alan Smith        |
| Jessie Poon      | Maria Riedl         | Norman Scholes      | Christopher Smith |
| Andrew Porteous  | Jillian Riethmuller | Dennis Schram       | Roger Smith       |
| Bill Porter      | Peter Rigby         | Peter Scrine        | Robert Smith      |
| Bob Potter       | Patrick Riley       | Debbie Seabrook     | Serenity Smith    |
| Bill Potts       | Kingsley Riley      | Wendy Sekuloff      | Laura Smith       |
| Lorraine Potts   | Wayne Rizzi         | Sophie Sexton       | Graham Smith      |
| Ian Powell       | Emma Roberts        | Susan Seymor        | Valda Smith OAM   |
| Lauren Powell    | Keith Roberts       | Christopher Sharp   | Susan Sneddon     |
| Jim Poynter      | Richard Rogers      | Dr Peter Sharp      | Jillian Snell     |
| Rick Price       | Vivian Rogers       | Kevin Shaw          | Martin Snook      |
| Lily Price       | David Rollins       | Glen Shaw           | Bill Snooks       |

|                         |                    |                           |                     |
|-------------------------|--------------------|---------------------------|---------------------|
| Xiaohan Song            | Christine Taylor   | Allan Trotter             | Claire Webber       |
| Colin South             | Fran Taylor        | Zoi Tsa Tsembelis         | Geoffrey Weeks      |
| Christopher Speight     | Caron Taylor       | Lyn Tucker                | Susan Westwood      |
| John Spooner            | Frank Taylor       | Nazim Tuncay              | David Westwood      |
| Edwin Spriggins         | Diane Taylor       | John Turnwald             | Harry Wetherall     |
| George Springhall       | David Taylor       | David Twitchen            | Jodie Whan          |
| Kathryn Spry            | Zheng-Yi Teoh      | Eddie Utberg              | Jodie Whan          |
| Adrian Stagg            | John Thiele        | George Vajda              | David Wharington    |
| Chris Stain             | Greg Thomas        | John van de<br>Lustgraaf  | Victoria Whitcomb   |
| Robert Stanley          | Peter Thomas       | Stephanie van den<br>Hoek | Judith White        |
| Kate Starr              | John Thomas        | Bob Vellacott             | Bob White           |
| Sheryl Stead            | Chris Thomas       | Plony Verkerk             | Bari Whitehouse     |
| Kay Stehn               | Peter Thompson     | Con Vervaart              | Monissa Whiteley    |
| Mark Stephenson         | Alan Thompson      | John Villanti             | Michael Whiting     |
| Peter Sterling          | Jeff Thompson      | Nicola Vragalis           | Stuart Whiting      |
| Jeanne-Marie<br>Stevens | Katherine Thomson  | Richard Waddy             | Tallulah Whiting    |
| Gordon Stokes           | Wendy Thornton     | Dennis Wagstaff           | Jeffrey Whittington |
| Jon Strachan            | Gail Thornton      | Elizabeth Walker          | Eric Whyatt         |
| Muriel Strahm           | Christopher Thorpe | Ron Wall                  | William Wiadrowski  |
| Brian Stronach          | Lyndon Thurlow     | Phil Wallbank             | Graeme Wiencke      |
| Russell Stuckey         | Cindy Tilbrook     | Robert Walsh              | Vivienne Wigg       |
| Brayden Stum            | Karen Tiller       | Joy Walterfang            | Tabetha Wilkes      |
| Jo Sullivan             | Cheryl Timbury     | Donna-Maree Ware          | Alastair Will       |
| Mike Sumerling          | Howard Timbury     | Rik Watson                | Rhianna Williams    |
| Patricia Sutcliffe      | Michael Todd       | Dennis Watt               | Patrice Williams    |
| Shane Sutton            | Joel Torison       | Ian Watts                 | John Williams       |
| Anthea Swann            | Corine Toune       | John Watts                | Geoff Williams      |
| Barbara Sweet           | Gary Towart        | Georgia Watts             | Alan Williams       |
| Stephanie Syme          | Marian Trafalski   | Shirley Way               | Philippa Williams   |
| Robert Symington        | Charles Trafford   | Vincent Weafer            | Wendy Williams      |
| Wendy Takos             | Peter Tredgett     | Lawrie Webb               | Elizabeth Williams  |
| Ian Tarry               | Madalina Tresca    |                           | Fred Williams       |
|                         | Shane Trimby       |                           | Rex Williams        |

|                 |                         |                 |                     |
|-----------------|-------------------------|-----------------|---------------------|
| Dennis Williams | John Winchester         | Reg Wood        | Gai Wright          |
| Raymond Willing | Dorothy Winchester      | Graham Woodall  | Marilyn Anne Wright |
| Odette Willows  | David Winter            | Jack Woods      | Mark Wyborn         |
| Ian Wilson      | David Winterforde-Young | Alison Worrell  | Greg Youdale        |
| Robert Wilson   | Emilia Wisniewski       | Mike Wraith     | Maggie Youett       |
| Kelvin Wilson   | Jaimy Wisse             | Lew Wray        | Anne Young          |
| David Wilson    | Bruce Wood              | Betty Wright    | Antonia Zavone      |
|                 |                         | Madeline Wright | Sonia Zhu           |

## Appendix 10 – Key management personnel and 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.

The following table identifies the key management personnel during the reporting period.

| Name                         | Position title           | Short-term benefits |         |                             | Post-employment benefits      | Other long-term benefits |                          | Termination benefits | Total remuneration |
|------------------------------|--------------------------|---------------------|---------|-----------------------------|-------------------------------|--------------------------|--------------------------|----------------------|--------------------|
|                              |                          | Base salary         | Bonuses | Other benefits & allowances | Super-annuation contributions | Long service leave       | Other long-term benefits |                      |                    |
| MULLEN<br>John<br>Patrick    | Chairman /<br>Councillor | 40,798              | -       | -                           | 6,283                         | -                        | -                        | -                    | 47,081             |
| BLACKLEY<br>David Neale      | Councillor               | 18,115              | -       | -                           | 2,789                         | -                        | -                        | -                    | 20,904             |
| CAMPBELL<br>Ian Gordon       | Councillor               | 22,141              | -       | -                           | 3,409                         | -                        | -                        | -                    | 25,550             |
| COUTTS<br>Stephen<br>William | Councillor               | 1,398               | -       | -                           | 215                           | -                        | -                        | -                    | 1,613              |
| DEXTER<br>Peter Alan         | Chairman                 | 6,950               | -       | -                           | 1,070                         | -                        | -                        | -                    | 8,020              |

|                            |  |                  |               |                |                |               |          |                |                  |
|----------------------------|--|------------------|---------------|----------------|----------------|---------------|----------|----------------|------------------|
| LONGLEY<br>John<br>Francis | Councillor   | 22,141           | -             | -              | 3,409          | -             | -        | -              | 25,550           |
| PAGE<br>Alison Joy         | Councillor   | 22,141           | -             | -              | 3,409          | -             | -        | -              | 25,550           |
| TANSEY<br>Arlene May       | Councillor   | 22,141           | -             | -              | 3,409          | -             | -        | -              | 25,550           |
| WATT<br>Ian James          | Councillor   | 22,141           | -             | -              | 1,701          | -             | -        | -              | 23,842           |
| WHITE<br>Margaret<br>Jean  | Councillor   | 22,141           | -             | -              | 3,409          | -             | -        | -              | 25,550           |
| SUMPTION<br>Kevin Stuart   | Director/CEO   | 273,833          | 38,471        | -              | 32,727         | 10,151        | -        | -              | 355,182          |
| BUSH<br>Tanya<br>Maree     | Deputy Director,<br>Corporate<br>Services/CFO                  | 196,446          | 10,000        | 25,831         | 31,606         | 5,717         |          |                | 269,600          |
| HABIB<br>Zena              | Head of People<br>and Culture                                  | 158,440          | 15,000        | 24,058         | 24,001         | 3,384         | -        | -              | 224,882          |
| HARRIS<br>William          | Project Director   | 163,994          | -             | 26,027         | 24,872         | 4,698         | -        | -              | 219,591          |
| HARVEY<br>Michael          | Assistant<br>Director, Public<br>Engagement &<br>Research      | 171,177          | 10,000        | 25,832         | 28,369         | 6,512         | -        | -              | 241,889          |
| MCCARTHY<br>Paul Joseph    | Executive<br>Manager,<br>Governance &<br>Corporate<br>Strategy | 143,341          | 10,000        | 25,841         | 23,615         | 5,576         | -        | -              | 208,373          |
| MOIR<br>Malcolm<br>Robert  | Head of<br>Foundation &<br>Development                         | 135,159          | 8,750         | 22,471         | 18,914         | 3,080         | -        | -              | 188,373          |
| ROUT<br>Peter Gavin        | Assistant<br>Director,<br>Operations                           | 151,659          | -             | 2,558          | 25,003         | 6,710         | -        | 127,265        | 313,195          |
| <b>Total</b>               |  | <b>1,594,155</b> | <b>92,221</b> | <b>152,617</b> | <b>238,210</b> | <b>45,827</b> | <b>-</b> | <b>127,265</b> | <b>2,250,295</b> |

## Appendix 11 – Glossary of acronyms

|          |   |
|----------|---|
| AIATSIS  | Australian Institute of Aboriginal and Torres Strait Islander Studies |
| AMMC     | Australian Maritime Museums Council                                   |
| ANIC     | Australian National Imams Council                                     |
| ANMM     | Australian National Maritime Museum                                   |
| APSC     | Australian Public Service Commission                                  |
| ARHV     | Australian Register of Historic Vessels                               |
| AWBF     | Australian Wooden Boat Festival                                       |
| BMCS     | Building Management Control System                                    |
| CDAB     | Collection Development Acquisition Budget                             |
| CRM      | Customer Relationship Management                                      |
| CSC      | Commonwealth Superannuation Corporation                               |
| CWBF     | Classic & Wooden Boat Festival  |
| ESD      | Ecologically Sustainable Development                                  |
| FCP      | Fraud control plan  |
| FOI Act  | <i>Freedom of Information Act 1982</i>                                |
| FRA      | Fraud risk assessment   |
| GHG      | Greenhouse gas  |
| HSR      | Health and Safety Representative                                      |
| HVAC     | Heating, ventilation and air conditioning                             |
| IPS      | Information Publication Scheme  |
| LMS      | Learning Management System  |
| MAGNT    | Museum and Gallery of the Northern Territory                          |
| MMAPSS   | Maritime Museums of Australia Project Support Scheme                  |
| MMC      | Maritime Museums Council  |
| MOU      | Memorandum of Understanding   |
| NAIDOC   | National Aborigines and Islanders Day Observance Committee            |
| NRW      | National Reconciliation Week  |
| PCOL     | Protection of Cultural Objects on Loan                                |
| PGPA Act | <i>Public Governance, Performance and Accountability Act 2013</i>     |
| PSMF     | Public Service Modernisation Fund                                     |
| RAN      | Royal Australian Navy   |
| RAP      | Reconciliation Action Plan  |
| RIMAP    | Rhode Island Marine Archaeology Project                               |
| RWG      | RAP (Reconciliation Action Plan) Working Group                        |
| SAMP     | Strategic Asset Management Plan                                       |
| TMAG     | Tasmanian Museum and Art Gallery                                      |
| TMS      | The Museum System (the museum's collection management system)         |
| VMP      | Vessel Management Plan  |
| WAPIP75  | 'War and Peace in the Pacific 75' Commemorative Program               |
| WHS      | Work Health and Safety  |

## Appendix 12 – List of requirements

| PGPA Rule Reference | Page of Report            | Description   | Requirement              |
|---------------------|---------------------------|---|--------------------------|
| 17BE                | Contents of annual report |   |                          |
| 17BE(a)             | 55                        | Details of the legislation establishing the body  | Mandatory                |
| 17BE(b)(i)          | 53–54                     | A summary of the objects and functions of the entity as set out in legislation  | Mandatory                |
| 17BE(b)(ii)         | 7, 13–14                  | The purposes of the entity as included in the entity's corporate plan for the reporting period  | Mandatory                |
| 17BE(c)             | 54                        | The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers   | Mandatory                |
| 17BE(d)             | 65 (NA)                   | Directions given to the entity by the Minister under an Act or instrument during the reporting period   | If applicable, mandatory |
| 17BE(e)             | 65 (NA)                   | Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act  | If applicable, mandatory |
| 17BE(f)             | 65 (NA)<br>65 (NA)        | Particulars of non-compliance with:<br>(a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or<br>(b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act | If applicable, mandatory |
| 17BE(g)             | 13–43                     | Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule  | Mandatory                |
| 17BE(h),<br>17BE(i) | 65 (NA)                   | A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance  | If applicable, mandatory |
| 17BE(j)             | 56–64                     | Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period  | Mandatory                |
| 17BE(k)             | 72                        | Outline of the organisational structure of the entity (including any subsidiaries of the entity)  | Mandatory                |
| 17BE(ka)            | 67                        | Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following:<br>(a) statistics on full-time employees;<br>(b) statistics on part-time employees;<br>(c) statistics on gender;   | Mandatory                |

| (d) statistics on staff location |   |   |                          |
|----------------------------------|---|---|--------------------------|
| 17BE(l)                          | 14  | Outline of the location (whether or not in Australia) of major activities or facilities of the entity   | Mandatory                |
| 17BE(m)                          | 52, 65–66   | Information relating to the main corporate governance practices used by the entity during the reporting period  | Mandatory                |
| 17BE(n),<br>17BE(o)              | 66 (NA)   | For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST):<br><br>(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<br><br>(b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions | If applicable, mandatory |
| 17BE(p)                          | 3–4, 9–11,<br>14  | Any significant activities and changes that affected the operation or structure of the entity during the reporting period [such as COVID-19]  | If applicable, mandatory |
| 17BE(q)                          | 65 (NA)   | Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity   | If applicable, mandatory |
| 17BE(r)                          | 65 (NA)   | Particulars of any reports on the entity given by:<br><br>(a) the Auditor-General (other than a report under section 43 of the Act); or<br><br>(b) a Parliamentary Committee; or<br><br>(c) the Commonwealth Ombudsman; or<br><br>(d) the Office of the Australian Information Commissioner   | If applicable, mandatory |
| 17BE(s)                          | NA  | An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report  | If applicable, mandatory |
| 17BE(t)                          | 65 (NA)   | Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)  | If applicable, mandatory |
| 17BE(taa)                        | <a href="https://www.sea.museum/about/about-the-museum/our-people/museum-council">https://www.sea.museum/about/about-the-museum/our-people/museum-council</a><br><br>63 | The following information about the audit committee for the entity:<br><br>(a) a direct electronic address of the charter determining the functions of the audit committee;   | Mandatory                |



---

|          |       |  |           |
|----------|-------|--|-----------|
|          |       | (b) the name of each member of the audit committee;  |           |
|          | 56    | (c) the qualifications, knowledge, skills or experience of each member of the audit committee; |           |
|          | 63    | (d) information about each member's attendance at meetings of the audit committee;             |           |
|          | 162–3 | (e) the remuneration of each member of the audit committee                                     |           |
| 17BE(ta) | 162–3 | Information about executive remuneration   | Mandatory |

---

## Appendix 11 – Index

- A Mile in My Shoes* 87
- ABC digibooks 21
- ABC Education 9, 21
- Aboriginal and Torres Strait Islander Advisory Committee 27–9, 63
- Aboriginal and Torres Strait Islander peoples 10, 11–12, 23, 44
  - supporting reconciliation 27–9
- Acronyms 164
- Across five decades* 45
- Acquisitions and donations 130
- Action Stations* 26, 46
- Adrift – planktonic journeys* 51
- Alan Villiers & the Sons of Sindbad* 49
- Alotau Museum, Papua New Guinea 46, 48, 49
- Ambassadors (museum) 149
- American Friends of the ANMM 88
- ANMM Accessibility Action Plan 69
- ANMM Council 52
  - Aboriginal and Torres Strait Islander Advisory Committee 63
  - Audit Committee 63
  - committees 52, 62–4
  - meetings 62–4
  - members 52, 56–62
  - Remuneration Committee 63
- ANMM Enterprise Agreement for 2017–2020 69
- ANMM publications 138
- Antarctica VR Experience* 26, 51
- APSC State of the Service Survey 36
- Aquatic Imaginarium* 45
- The Art of Navy* 45
- Asset management 73
- Audit Committee 63
- AusTender 73
- The Australian Dream* 29
- Australian Maritime College, University of Tasmania 35
- Australian National Imams Council (ANIC) 27
- Australian National Maritime Museum
  - acquisitions and donations 130
  - annual performance statement 13
  - closure due to COVID-19 9, 14
  - Council see ANMM Council
  - digitisation strategy 23
  - entry fees 26
  - functions 13, 53
  - grants received 8
  - highlights 8
  - location 14
  - mission 7, 13–14
  - organisation structure 72
  - outcome and program structure 56
  - priorities 7
  - publications 136
  - purpose 13
  - results 2019–20 14
  - roles 53
  - site masterplan 10
  - subsidiary entities 65
  - vision 7
  - year in review 8
- Australian National Maritime Museum Act 1990* (the ANMM Act) 52
  - history of legislation 55
  - section 6 53
  - section 7 53
- Australian National Maritime Museum Foundation 28, 34, 65, 87–90
  - governance and administration 88
- Australian National Maritime Museum Regulations 2018 55
- Australian Sailing Hall of Fame 45, 50
- Australian South Sea Islanders National Recognition Day 29
- Aw, Michael 46
- Bamal Badu* 51
- Banner exhibitions 50
- 'Barangaroo boat' 10
- Bedford, Kenny 61
- Bedhan Lag: Land of the Kaiwalagal* 134
- Benefactors 147
- Black Armada/Two Nations: A friendship is born* 48, 50
- Blackley, David 57, 88, 89, 151, 162
- Bligh: Hero or Villain?* 9, 26, 40, 45, 136
- Bluebird class yacht model 133
- Boundless Plains* 51
- Bradley Log 12
- Briggs, Peter 149
- Bush, Tanya 162
- Bushfire-affected areas 8
- Cairns Indigenous Arts Fair 10, 22–3
- Cameron, James 130
- Campbell, Hon Ian 57, 162
- Capability review 65
- Capturing the home front* 26, 27, 44, 45

- Chairman's letter of transmittal 3
- China 25
- Christchurch mosque shootings 27, 51
- Clash of the Carriers/The Battle of the Coral Sea* 50
- Classic & Wooden Boat Festival 9, 14, 25
- Collection digitisation 15, 23
- Collins, Hon Peter, AM QC 61, 88
- Comcover 65
- Commonwealth Disability Strategy 69
- Commonwealth entities  
large transactions with 66
- Commonwealth Procurement Rules 73
- Communicating the Arts conference 8
- Conflict, pirates and storms: 'Tiger 75'* 51
- Constellations* 12
- Container: the box that changed the world* 8, 48, 49
- Contracts and consultancies 73
- Cook, James 8, 11–12, 23, 46, 51  
bronze bust of 134  
first Pacific voyage 10, 22, 44, 62  
narrative about 10
- Cook and the Pacific* 22, 44, 46
- Cook, Michael 33, 44, 48, 134
- Cook's Voyages* game 8, 9, 21–3, 41, 44
- Corporate governance 52
- Corporate members 148
- Corporate publications 137
- Coutts, Stephen 57, 162
- COVID-19 pandemic 9, 10–11, 14, 19–22, 25, 27, 32, 41, 44, 62  
closure due to 40, 44  
delay in staff survey 36  
impact on revenue 41  
insurable event 35  
work-related training activities 69
- Cultural awareness training course 28
- Cultural Gifts Program 28
- Danagai Waaru (Blind Turtle)* 87, 135
- Dark Victory* 44, 46, 50
- Darling Harbour 10, 27, 51
- David and Jennie Sutherland  
Foundation 88
- DEEPSEA CHALLENGER** 130
- Defying Empire* 44
- Department of Foreign Affairs and Trade 8, 48
- Department of Infrastructure, Transport, Regional Development and Communications 8, 9
- Derrington, Hon Justice Sarah C 58
- Dexter, Peter, AM FAICD 56, 88, 89, 149, 162
- Digital learning 9
- Director  
highlight of 11  
overseas travel 145  
report 9  
statement 6
- Disability reporting 70
- Donors 147
- Drew, Peter 162
- Ecologically sustainable development 76
- Education resource materials 138
- Elysium Arctic* 27, 44, 46
- Emmerichs, Bern 33, 132
- Encounters 2020* program 8, 9, 14–18, 27, 29, 35, 51, 62  
elements 22  
major attraction 44
- Endeavour replica* 10, 14, 19, 44  
circumnavigation 22  
entry fees 26  
voyage to New Zealand 8, 9, 21, 41
- Environmental performance indicator  
report 78
- Environmental performance report 77
- Enterprise Agreements 67, 69
- Eora Gallery 29, 46
- Erskine, Dr Nigel 149
- Erub Arts 45
- Escape from Pompeii* 48, 49
- Ethical standards 70
- Exhibitions 24, 40, 44–8  
major 26  
temporary 26
- Farrelly, Bernard 'Midget' 47
- Finance law, compliance with 65
- Financial statements 2019–2020 91–131
- Fletcher, Hon Paul MP 54
- France 48
- Francolini, Andrea 47
- Fraud control plan (FCP) 66
- Freak* 130
- Freedom of information 65, 73
- Fremantle 8, 49
- Fremantle Ports 48
- Garara (fishing spear) and crab wire 133
- Garling, Frederick 130
- Ghost net sculptures 133
- Ghost Nets of the Ocean* 45
- Glossary of acronyms 164
- Government Policy Orders 65
- Grants programs 79
- Gretel* 133
- Griffiths, Lynnette 133
- Guardians of Sunda Strait* 50

- Habib, Zena 52, 162  
 Hall, Dr Elizabeth 'Betty' 132  
 Hamburg Sud model ships 131  
 Harry, Christopher 148  
 Harvey, Michael 53, 162  
*HERE: Kupe to Cook* 22, 26, 27, 44, 46  
 Herps, Patricia 88  
 Herps, Douglas 88  
 HMAS *Advance* 26  
 HMAS *Endeavour* 26  
 HMAS *Onslow* 26  
 HMAS *Vampire* 26  
 HMB *Endeavour* 10, 51  
 HMS *Sirius* 12  
 Honorary Fellowships 148, 149  
 Honorary Life Members 149–51  
 Honorary Research Associates 149  
*Horrible Histories® Pirates – the exhibition* 48, 49  
 Hundley, Paul 149
- ICT infrastructure upgrade projects 10  
 Inaugural gala dinner 87  
 Indemnities for officers 65  
 Indigenous acquisitions 28  
 Indigenous Art Code 29  
 Indigenous collection 41  
 Indigenous employment 69  
 Indigenous maritime heritage 10  
 Indigenous Pacific navigators 12  
 Indigenous Procurement Policy 29  
 Individual Flexibility Agreements (IFAs) 67  
 Individuals of distinction 148  
 Indonesia 8, 12, 44, 48  
 Industrial democracy 69  
 Information Publication Scheme (IPS) 73  
 Ingre, Ray 61  
 Internal audit 66  
 Internet publications 137  
*Invasion* 33, 134  
 Irwin, Robert 48  
 Islamic navigators 11, 44
- James Cameron – Challenging the Deep* 48, 49  
 Janes, Daniel 87, 88, 89, 147  
 Japan 48  
 Joint Consultative Council (JCC) 69  
 Judicial decisions 65
- Kalipoula model canoe 135  
*Kanalaritja: an unbroken string*  
 exhibition 29, 44,  
 46
- Kerle, Ralph 45  
 Key management personnel 162–3  
 remuneration 162–3  
 Kinetic Bloom collection 132  
 Kombumerri, Dillon 61  
*Koori Art Expressions* 44, 46  
*Kotare* 133  
 Kusu, Job 133  
 Kuwait City 48
- Lange, Dorothea 45  
 Leavy, Brett 51  
 Legal and compliance 65  
 List of requirements 165–7  
*Little shipmates* 49  
 Longley, John, AM 60, 162  
*Looking Back Looking Forward* exhibition 8  
*Looky Looky Here Comes Cooky* 8, 23, 44
- Mabo, Claude 133  
 Mabo, Gail 12  
 McCarthy, Paul 53, 162  
 Chips McKinolty 134  
 MacLeod, Ian 149  
 McMullen, Jeff, AM 88  
 Maersk tugboat model 131  
 Major sponsors 146  
 Makaha surfing contest 47  
 Makassar sailors 11, 47  
 Manderson, Bob 132  
 Maritime Museums of Australia Project  
 Support Scheme (MMAPSS) 62,  
 79–86  
*Mariw Minaral (Spiritual Patterns)* 87  
*Massim Canoes* 8, 44, 46, 48, 49  
 Massim cultures 8  
 Mathlin, David 88, 89  
 Maynard, Professor John 62  
 Mead, Rear Admiral Jonathan 58  
 Mellefont, Jeffrey 149  
 Minister  
 role and functions 54–5  
 Statement of Expectations 2019–20 65  
 Ministerial directions 65  
 Missi, Billy 133  
 Miyatake, Toyo 45  
 Moir, Malcolm 89, 162  
 Molugutola, Jack 137  
 Mullen, John, AM 56, 88, 149, 162  
 Multicultural NSW 8  
 Multimedia 50  
 Mundle, Rob, OAM 89  
 MV *Bulolo* 131  
 MV *Krait* 46, 88

- NAIDOC Week 29, 143  
2019 theme 46
- National Library of Australia 46
- National Maritime Collection 10, 12, 14, 30–1  
acquisitions and donations to 132–8  
digitisation 23  
growth in 41  
item management 33  
major acquisitions 33  
objects in 33
- National Museum of Singapore 46
- Navigators Gallery 11, 26, 44, 48
- Navy Gallery 44
- Nawi Indigenous watercraft* 50
- New Zealand 8, 9, 21, 41, 48
- Newport, Rhode Island 10
- Ngay* 135
- Ningher canoes 133
- O'Donnell, Tom 88, 90
- Oatley, Bob, AO 133
- Oliver Cromwell* 130
- Online accessibility 15, 23
- Online participation 16
- Operation Jaywick 46, 50, 88
- Organisation structure 72
- Otago Museum 48
- Out of Hawaii – surfing goes global* 47
- Overseas travel, staff 145
- Page, Alison 58, 162
- Panaeati Island 33, 135
- Papua New Guinea 8, 12, 33, 44, 46, 48, 135
- Paradise Lost – Daniel Solander's legacy* 44
- Partners 146
- Partnerships 30–2
- People and Culture 10, 67–72  
achievement, assessment of 69  
effectiveness in managing 69
- Performance bonus payment 69
- Pop-Up Australian National Maritime Museum 49
- Priorities  
compelling experiences 7, 24–7  
people first 7, 36  
sharing national maritime story 7, 14–23  
strong financial future 7, 34–5  
supporting reconciliation 7, 27–9  
trusted voice and custodian 7, 30–3
- Privacy legislation 65
- Procurement policy 73
- Productivity gains 73
- Protection of Cultural Objects on Loan Scheme 10
- Public Governance, Performance and Accountability Act 2013* 65
- Public programs 25
- Public Service Modernisation Fund (PSMF) 8, 9
- Reconciliation Action Plan 10, 28–9, 44, 138–44
- Recycling 44
- Remarkable: Australians and their vessels* 8
- Remuneration Committee 63
- The Return and Earn Kraken* 44
- Rhode Island Marine Archaeology Project 62
- Robinson, Brian 134
- Rooftop projections 27, 50
- Rout, Peter 162
- Royal Australian Navy 45, 51, 52
- Royal Navy Museum, Portsmouth 48, 49
- Royal Wolf Australia 49
- RSV *Nuyina* LEGO model 47
- Sadler, Christine 87, 151
- Salaries 71  
non-salary benefits 68  
rates and benefits 67
- Sea Monsters – Prehistoric ocean predators* 9, 26, 40, 44, 47
- Seabin 44
- Seahawk helicopter 47, 51
- Seascapes* 44
- Self-generated revenue 10, 34–5, 41
- Serials, ANMM 136
- Shaw, Lindsey 149
- Ship and Shore* 22–3, 44, 51
- Silentworld Foundation 10
- Singapore 48
- Sir Thomas Stewart Gordon 130
- Social Outfit 132
- South Sea Islander flag-raising event 29
- Speakers Group 21, 151
- Sponsors, partners and supporters 146–7
- SS *Orantes* 132
- Staff 36, 70  
division, by 71  
gender, by 70  
good governance 52  
overseas travel 145  
satisfaction 36  
staffing overview 67  
training and development initiatives 69  
turnover rate 69

- 'Statement of Intent', 2019–20  
 delivery against 37–41
- Steytler, Georgina 48
- Strange big canoe* 23, 27, 51
- Strategic Asset Management Plan (SAMP) 73
- Strong, Jeanne-Claude 88, 90
- Student  
 education 41  
 participation 16, 17, 21, 32  
 resource materials 136
- Submerged: Stories of Australia's shipwrecks* 49, 50
- Sumption, Kevin, PSM 11–12, 52, 59, 88, 162
- Supply Nation 29
- Sutherland, David and Jennie 88, 151
- SY Ena* 88
- Sydney Harbour 12
- Sydney Metro 10
- Sydney to Hobart 75 years* 47
- Tansey, Arlene 59, 162
- Teacher satisfaction 32
- Threads of Migration* 50
- Tipoti, Alick 28, 33, 87, 134, 135
- Torres Strait Islander artists 132, 134
- Touring exhibitions 20, 48
- Tuia 250* 8, 9, 21, 41
- Two Nations* 8
- 'Uluru Statement of the Heart' 46
- Under Southern Skies* 8, 10, 22, 26, 44–5, 47  
 Director's highlight 11–12
- Undiscovered: Photographic works by Michael Cook* 44, 48
- United Nations Decade of Ocean Science 10
- 'Unlocking the Collection' 23
- UNSW School of Naval Architecture Stream 131
- USA 48
- USA Bicentennial Gift Fund 44, 45
- Videos 51
- 'View from the ship and view from the shore' 10, 23
- Viola, Jill 88
- 'Virtual *Endeavour*' VR tour 9, 21
- Virtual reality 51
- Visions of Australia grant 8
- Visitation 24  
 COVID-19 9  
 offsite 9, 17, 20, 40  
 online 9, 18, 21, 40  
 onsite 9, 17, 25, 40, 42  
 record-breaking 8  
 total 9, 17, 19
- Visitors  
 international 25  
 satisfaction 24, 27, 40
- VIVID* festival 9, 14, 27
- Volunteers 36, 151–162  
 at-risk, standing down 11
- The Voyage Game* 9, 21
- W Bartleet & Sons 33  
 fishing tackle display box 130
- Waga Hot canoe model 33, 135
- Wappett, Nicholas 62
- War and Peace in the Pacific* 41, 44, 50
- Watt, Dr Ian J, AC 60, 162
- Watts, Ken 135
- We are Many – Stories of Australia's migrants* 8, 10
- Welcome to Country 29
- Welcome Wall 87  
 unveiling 8
- Western Australian Maritime Museum 49
- Westland Wessex helicopter 135
- Westpac Little Ripper Lifesaver UAV 131
- White, Hon Margaret, AO 59, 151, 162
- White, Surgeon John 33  
 journal of 131
- Wild Oats XI* 33  
 model of 131
- Wildlife Photographer of the Year* 9, 26, 40, 44  
 54 (2018) 48  
 55 (2019) 48
- Wing, Jason 136
- Women in Science 41
- Work health and safety performance 72
- Wuvulu Island canoe, model of 135
- Yanyuwa People of the Sea* 134



**MU  
SEA  
UM**