

Australian National
Maritime Museum
Annual Report 2020–21

MU SEA UM



Australian Government




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Publication information

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Australian National Maritime Museum

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

During COVID-19 restriction periods in Sydney, the museum operates at reduced hours, from 10.30am to 4pm every day. The museum is also closed to staff and visitors when required by New South Wales Public Health Orders.

Closed 25 December.

Entry at 30 June 2021

All Exhibition Ticket (July 2020 – December 2020)

Includes: Top deck of HMAS *Vampire* & HMB *Endeavour*; all exhibitions; permanent galleries

Adults: \$25

Children (under 15): \$15

Concession: \$20

Family (2 adults and up to 3 Children): \$60

ERTH Ticket (December school holidays)

Includes: Access to EARTH's Prehistoric Aquarium

Adults: \$20

Children (under 15): \$20

Concession: \$20

Family (2 adults and up to 3 Children): \$50

See it All (December 2020 – March 2021)

Includes: Top deck of HMAS *Vampire*, HMB *Endeavour* and *Duyfken* (From January 2021); all exhibitions; permanent galleries

Adults: \$27

Children (under 15): \$17

Concession: \$22

Family (2 adults and up to 3 Children): \$65

See it All (March 2021 – June 2021)

Includes: Top deck of HMAS *Vampire*, HMB *Endeavour* and *Duyfken*; *James Craig*; all exhibitions; permanent galleries

Adults: \$25

Children (under 15): \$15

Concession: \$20

Family (2 adults and up to 3 Children): \$65

Mini Mariners Ticket

Adults: \$8

Children (under 15): \$12

Children (under 4): free

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

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Chairman's letter of transmittal

Hon Paul Fletcher MP
Minister for Communications, Urban Infrastructure, Cities 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 2021.

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 1 October 2021. The members of Council accept the report as a fair and accurate representation of the Museum's performance during the 2020–21 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 showcases the results achieved by the Museum's Director and staff in the 2020–21 financial year amidst the most trying of circumstances.

As with all aspects of business in 2020–21, the management of the COVID-19 pandemic was at the forefront of deliberations by the Museum's Council and Executive. As you would expect, we prioritised the safety of staff and the general public and moved quickly to provide Australians with 'COVID-19 safe' museum-quality experiences onsite, offsite and online.

Minister, the additional financial support provided by the Commonwealth to assist with COVID-19 in 2020–21 was vital. In 2020–21, total expenses were \$23.4M (excluding depreciation) and total revenue was \$37M, of which \$9M was self-generated, excluding non-cash income related to the donation of the *Duyfken* replica of \$3.5M and National Collecting Institutions (NCI) Cultural Grant income of \$2M. Overall, the museum made a profit of \$2.9M (including the *Duyfken* donation, NCI grant and COVID-19 assistance), however when the financial impact of the *Duyfken* donation and NCI grant are excluded, the museum made an underlying loss of \$(2.535)M. This amount was \$465K better than the museum's budgeted loss of \$(3.0)M and was fully supported by the COVID-19 assistance provided.


I am pleased to report that there were a total of 4.33M engagements with the Museum (onsite, offsite and online) in 2020–21. The results for education, for growing and providing access to the

National Maritime Collection, and for supporting Indigenous maritime heritage are also very pleasing. Also, progress was made on each of the strategic priorities in our corporate plan and securing the donation of the *Duyfken* replica, with your approval, is a most notable achievement.

Minister, the results and activities described in this report are a testament to the management, staff and volunteers of the museum who have weathered and continue to weather the COVID-19 storm. The Council thanks them for their passion and commitment.

I also acknowledge the contribution of my fellow Councillors and thank them for their diligence throughout this trying year. I especially thank the Hon Margaret White AO and VADM Jonathan Mead AO who completed their terms on this Council this year. I am pleased to formally welcome and acknowledge the contribution of the Councillors appointed this year - RADM Mark Hammond AM, Nyunggai Warren Mundine AO and Judy Potter.

As I foreshadowed in my report last year, the pandemic has reduced our self-generated revenue and this is a particularly bitter pill after so many years of hard work to forge a strong financial future. Minister, the Council appreciates your desire to deeply understand our operating environment and your championship of additional financial support for the Museum. We understand there are many calls on the public purse at this time and the additional funding provided by Government has been vital for the Museum. We are really hopeful that you will be able to extend a similar level of support to us in the year ahead. This would be deeply appreciated.



John P 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 Hon Paul Fletcher MP, Minister for Communications, Urban Infrastructure, Cities and the Arts.

This annual report covers operations for the first financial year of the Australian National Maritime Museum's Corporate Plan 2020–2024. 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.

A handwritten signature in blue ink, appearing to read 'KS2', followed by a horizontal line extending to the right.

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 the 2020–24 Corporate Plan 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

The museum enjoyed the following achievements over 2020–21:

- Total visitor engagement of 4,332,274, equalling 94% of the planned target
- On-site visitation was 407,924, including highest February visitation on record
- Visitor satisfaction rating of 91%
- Student participation in museum and partner websites reached 459,933 visits, nearly twice the target
- Toured 7 exhibitions at 15 international venues in the United States, Denmark and Singapore, plus 11 exhibitions that visited 46 venues throughout Australia
- Arrival of newest addition to our fleet, the replica 1606 vessel *Duyfken*, gifted to the museum by the Duyfken 1606 Foundation
- Former Welcome Wall elevated to formal status as Australia's National Monument to Migration
- Opened the Ben Lexcen Terrace and Sydney Harbour Gallery
- Enhanced integration into the museum's wider precinct via incorporation into the Sydney Festival 2021
- Exceeded 150,000 objects in the National Maritime Collection
- Philanthropic donations of cash, in-kind and objects valued at a total of \$4.7M
- Awarded grants totalling more than \$2.2M to support the museum's collections and programs
- Won two categories at the Museums & Galleries National Awards 2021, for *Mariw Minaral (Spiritual Patterns)* and *Cook's Voyages – the View from the Shore*.

Grants and awards received

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

- National Cultural Heritage Account to acquire a collection of significant objects associated with Lieutenant Hubert Edward 'Ted' Carse and Operation Jaywick, an Allied commando raid against Japanese shipping in Singapore Harbour in September 1943: \$43,359.
- City of Sydney's CBD Activation Grant 2020–21 (COVID-19 Round 2) to support the development and performances of Ocean Spirit Rising, a spectacular live show combining water, light, music and dance: \$40,000.
- Destination NSW to support the presentation of Harbour Garden, a vibrant, giant inflatable installation as part of Sydney Solstice: \$95,000.
- Sydney Festival to support a range of events and exhibitions as part of Sydney Festival 2021: \$20,000.
- Capital funding of \$2M 2020–21 NCI Phase 2 Capital Works Budget \$2,000,000 Measure – 2nd instalment (an additional \$2M will be received in FY22).
- \$12,865 Norwegian Embassy Grant for Ocean Symposium.

Teams across the museum earned the following awards during the reporting period.

Museums & Galleries National Awards 2021

Mariw Minaral (Spiritual Patterns)

Winner, Indigenous Projects

Cook's Voyages – the View from the Shore

Winner, Interpretation, Learning and Audience Engagement

Museums Australasia Multimedia & Publication Design Awards 2021

What's On at the Australian National Maritime Museum

Winner, Information Brochure

Beach Couture

Winner, Poster

Art Directors Club für Deutschland 2021

PS Herald VR Experience – PS Herald Virtueller Tauchgang (with Hochschuler Kaiserslautern)

'Golden Nail' Winner, Term Paper

Director's report

It is with great pride that I introduce my final annual report for the Australian National Maritime Museum.

It is a bittersweet moment as I reflect on all that the museum has achieved throughout my tenure, particularly an extraordinary performance in this most unusual year.

In a year that saw great disruption from the COVID-19 pandemic, the museum's resilience has been strongly tested. The commitment of staff and volunteers during this time has been a testament to their strength and passion. I would like to start this report by thanking them from the bottom of my heart.

The pandemic has seen projects cancelled, delayed and postponed. Even when able to go ahead, our initiatives were subject to constantly changing rules on numbers, distancing and the many other factors of operating in a COVID-safe environment. It has meant a disrupted year both physically and mentally for the entire organisation.

Even with all this uncertainty and change, the museum has enjoyed a successful year.

Results

Even with the disruption brought about by the pandemic, approximately 4.3 million people engaged with the museum onsite, offsite or online. The key contributors to this strong result in extraordinary circumstances were strong touring exhibitions, a varied and engaging online offer in collaboration with our partners, and some special initiatives at the museum including our Free February offer.

The key results for the year were:

- Total visitor engagement of 4,332,274, equalling 94% of the planned target
- Total visitation of 1,145,715 which includes
 - 407,924 visitors on site
 - 737,791 visitors off site
- 91% visitor satisfaction
- 1,651,580 visits to the website and 598,525 engagements with social media
- 772,089 Encounters 2020 engagements
- 459,933 students participating in public programs.

The museum piloted Free February to entice people back in to the museum. This proved to be a record-breaking initiative. We experienced the highest February visitation on record with 20,248 visitors on site. We are pleased with the record results, had positive feedback from visitors and have commissioned follow-up research to better understand the audience we attracted.

Financial position

As mentioned by the Chairman, total expenses last year were \$23.5M (excluding depreciation), which were 27% lower than budget. Total revenue was \$37M, of which \$9M was self-generated, excluding a NCI capital works grant of \$2M and replica *Duyfken* donation valued at \$3.5M. A 'profit' of \$2.9M was obtained (including the *Duyfken*, the NCI grant and COVID-19 assistance) but when one-offs are excluded it results in an underlying 'loss' of \$(2.535)M. This figure is \$465K better than

the museum's budgeted loss of \$(3.0)M and was supported by the COVID-19 assistance provided by the Australian Government.

This was a successful year for the museum's philanthropy program with generous donations to the museum and to the Australian National Maritime Museum Foundation. These donations enhanced the National Maritime Collection and supported the delivery of a range of important museum programs. This year cash donations totalled \$587K, while 28 objects valued at \$3.83M were donated and a further \$310K was raised in cash or in-kind support for Migration Heritage Fund projects. I particularly acknowledge major donations from Christine Sadler, Valerie Taylor AM, David and Jennie Sutherland, the Carse family and the Duyfken 1606 Foundation. The ANMM Foundation disbursed over \$200K to the museum this year.

National Maritime Collection

We are pleased to be able to announce that the National Maritime Collection has hit a milestone of exceeding 150,000 objects. This is of course a result of excellent and diligent work by many people and departments over the past 30 years. This year we accessioned 833 objects, across all areas of Australian maritime history, to the National Maritime Collection. My personal highlights were the high-profile *Duyfken* replica, several artefacts related to the MV *Krait*, a collection of over 9000 photographs representing the life's work of Ron and Valerie Taylor AM, and the Westpac Little Ripper drone.

Duyfken

This year we saw the gifting of the replica *Duyfken* to the museum by the Duyfken 1606 Foundation in Western Australia. An event to formally acknowledge the donation and transfer the vessel to the museum originally planned for December 2020 was held on 29 March 2021. It was attended by Vikki Baldwin (Foundation Chair), Peter Bowman (Foundation CEO), the Ambassador, Consul General and Deputy Consul of the Netherlands, plus representatives of sponsors Smit Lamnalco and Tyrell's Wines. Reflecting the pivotal role of the late Michael Kailis in the *Duyfken* project, it was very fitting that George Kailis and Amanda Kailis from MG Kailis Group could also attend.

The *Duyfken* is continuing to attract significant visitor interest and the inaugural sailing season has been well booked. We look forward to continuing to sail this wonderful vessel on the harbour throughout the year. We are investigating ocean touring possibilities for the future.

Ben Lexcen Terrace and Sydney Harbour Gallery

The Minister for Communications, Cyber Safety and the Arts officially opened the Ben Lexcen Terrace and Sydney Harbour Gallery on 4 November 2020.

The new Sydney Harbour Gallery now occupies the former South Gallery. It is a major step forward in the overall gallery redevelopment plan and will be one of a series of new long-term galleries. We have long wanted to improve the overall ambience in the building by opening up this space to light and views of the harbour, thus creating a brighter, more welcoming museum experience. The exhibits displayed in the space have been designed to be robust enough to withstand higher light levels and to operate as an evening function space with direct access to the Ben Lexcen Terrace. A feature of the new gallery is the Little Ripper uncrewed aerial vehicle, a new Australian-designed lifesaving system.

The gallery was sponsored by the Port Authority of NSW and delivered in collaboration with the Sydney Institute of Marine Science, Reef Design Lab and The Little Ripper Group. It interprets the changing face of Sydney Harbour, exploring both the biodiversity and health of the harbour and its history as a working port. The effect of opening the space up to the outside views is transformative for the museum and we are delighted with the effect of this work and the associated Ben Lexcen Terrace upgrade.

National Monument to Migration

On 22 March 2021 the Governor-General, His Excellency General the Honourable David Hurley AC DSC (Retd), was the guest of honour at the Welcome Wall unveiling. His Excellency announced the elevation of the wall to Australia's National Monument to Migration. This was wonderful recognition of the work that the museum has put into our migration program over many years.

On this occasion, 850 names from 400 registrations were added to National Monument. These additions, which included migrants from 54 different countries, enhance the 30,000 names already inscribed on the wall. In addition to several Councillors and Foundation Board Directors, 13 staff had their names added to the National Monument to Migration.

Sydney Festival 2021 and Other Public Events

The museum achieved a long-standing transformational opportunity when several of our activities were included in the Sydney Festival 2021. To have *A Mile in My Shoes* and the Alick Tipoti exhibition *Mariw Minaral (Spiritual Patterns)* incorporated into the program enabled the museum to reach a much wider audience. We are working closely with Sydney Festival – as well as with City of Sydney, Sydney Solstice and VIVID – to enable the museum to attract new audiences under a broader umbrella. Initiatives such as *Sunday Stir*, *Ocean Spirit Rising* and *Harbour Garden* have formed part of this planning.

In conjunction with the London-based Empathy Museum, the museum staged *A Mile in My Shoes* – an immersive exhibition focused on the migrant experience and representing 35 countries of origin. The exhibition has garnered support from a diverse range of supporters, including: the City of Sydney, SBS, the Kingdom of the Netherlands, the Kytherian Association of Australia, Assyrian Australian National Federation, Australian Arab Chamber of Commerce, Chinese Australian Historical Society, Diversity Council Australia, Federation of Australian Indian Associations, Fraternal Society of Tripoli and Mena, Greek Orthodox Community of NSW, Indonesian Association of NSW, the NSW Jewish Board of Deputies, Organisation of African Communities, Quebec Club, Slovakian Embassy and the Union of French Abroad.

Krait Flag, Lt Carse medals and knife

The museum was successful in acquiring at auction a collection of objects, including medals awarded to Lieutenant Hubert Edward 'Ted' Carse, plus a knife and a faux-Japanese ensign relating to the World War II raid 'Operation Jaywick'.

Ted Carse was the master of MV *Krait* during Operation Jaywick, an association which would in itself make the collection nationally significant. However, while the medals and the knife are very important additions to our collection of *Krait*-related material, the flag is arguably the most significant of the items.

The MV *Krait* has been loaned to the museum by the Australian War Memorial since 1988 and was recently restored to its 1943 configuration. These newly acquired objects will be an invaluable part of interpreting the vessel.

We could not have funded this acquisition without the National Cultural Heritage Account, and we are deeply appreciative that it is available to keep important cultural heritage objects such as these in Australia. We are also extremely grateful to the family of Ted Carse's brothers for their gift of \$45K towards the acquisition. Daina Fletcher, Head of Acquisitions Development, liaised with the family regarding this extremely generous donation.

Capital grant for pontoons

The museum was pleased to enter into a memorandum of understanding with the Department of Infrastructure, Transport, Regional Development and Communications for additional funding of \$4M (\$2M in 2020–21 and \$2M in 2021–22) for the replacement of pontoons and associated safety compliance works. We continue to develop plans for this exciting and significant upgrade to the museum facilities.

Encounters 2020

Due to the ongoing disruption caused by the pandemic, the *Encounters 2020* touring exhibition and circumnavigation by the museum's *Endeavour* replica could not proceed. This was of course a great disappointment as a great deal of work has taken place in the organisation of the program. All voyaging patrons were refunded. The 'view from the shore' documentary *Looky Looky Here Comes Cooky* produced for NITV, with principal funding from the museum, was very successful and won Best Documentary at the Australian International Documentary Conference. It was also nominated for Best Documentary at the annual Australian Academy of Cinema and Television Arts Awards.

Brand Award

The museum and Frost*collective received the gold award in the 'best brand evolution' category at *Transform* magazine's Australia and New Zealand awards. The award recognises 'the brand that best moves its identity into the future while maintaining links with the past and evolving in a clear and creative way'.

Organisational realignment

Building on last year's realignment of the Strategy and External Relations Division, changes to other Executive responsibilities were made this year. One key change included combining corporate services and the key revenue-generating sections (front of house, venues and retail) into a new division named Commercial and Operation Services. We also transferred volunteer management to the People and Culture Division. Teams within the Experience Division were also realigned to focus on visitor experience, developing new programs and exhibitions, and delivering excellent research and curatorial outcomes.

In closing, I would like to acknowledge the many individuals and organisations I have worked with during my tenure. I would also thank all my colleagues at the museum, including the Executive Team. I am also very appreciative of the guidance and support of Peter Dexter AM and John Mullen AM, the Chairs of Council throughout my appointment. I also appreciate the input of all of the men and women who have served on the Council, its Committees and the Foundation Board throughout

my time at the Australian National Maritime Museum. I must pay especial tribute to the museum's volunteers: their passion and enthusiasm for the museum provides all of us with extra resolve to get the job done. The museum couldn't function without them. I would like to acknowledge my colleagues in the arts and culture sector – both in Australia and around the world – who have supported me over the past nine years.

Finally, I must acknowledge with a deep appreciation the love and support of my wife, Anne-Maree, and my children Alice and Harry.

A handwritten signature in blue ink, appearing to read 'KS2', followed by a horizontal line extending to the right.

Kevin Sumption PSM

Director

Director's highlight

Museum Director & CEO Kevin Sumption PSM singles out the success of the online educational game, *Cook's Voyages*, as his highlight for 2020–21.

Cook's Voyages, launched on the 250th anniversary of James Cook's landing at Kamay Botany Bay, has proven an enormous success during the uncertainties of the past year.

Central to the game's design was a key message from the anniversary program – that we recognise both 'the view from the ship' and 'the view from the shore' in 1770. As a result, player choices in *Cook's Voyages* highlight a First Nations perspective on that profound encounter.

The game entices students to take command of an 18th-century voyage into the Pacific Ocean, which at that time was largely unmapped by Europeans. For the first time, players can engage with two perspectives. They can consider the British sailors who first encountered Australia's east coast and its Indigenous peoples, as well as the First Nations peoples who observed this novel vessel approaching their shores.

These dual visions ensure that *Cook's Voyages* is a landmark game that responds to our dynamic understanding of the early interactions between British voyagers and Australia's First Peoples. If players choose to act responsibly, they can learn language from five different Indigenous nations as they sail along the continent's east coast. Echoing the scientific importance of the *Endeavour* voyage, players can also record the local plants and animals on Country at each location.

The museum worked closely with specialists Roar Educate to develop the game. In 2021 it was awarded a Museums and Galleries National Award (MAGNA) for Interpretation, Learning and Audience Engagement.

The choice to focus on gamified learning experiences is a considered and important one for the museum. This digital-first approach reflects the evolving nature of classroom learning in Australia. Having recently launched *Wreck Seeker*, the museum now offers three maritime-themed games aligned with the national curriculum. This initiative positions us as a global leader in this field among cultural institutions.

We know that well-designed games play an important role in engaging players – not only with content, but also in developing skills and empathy. Unique to digital games is the capacity to transport players into powerful scenarios, while giving them agency to interact in these spaces. In these virtual environments they can learn to deal, in a realistic way, with the consequences of their actions. Games also allow players to replay scenarios, refining their reactions and skills to reach a desired outcome.

A side effect of the remote learning practices forced upon us during the COVID-19 pandemic has been a growing student and teacher comfort with digital learning technologies. At the museum, we have seen this enthusiasm play out in the skyrocketing popularity of our suite of online games and resources.

In its first year, *Cook's Voyages* attracted 18,000 users over 30,000 sessions – an amazing result. This achievement follows the success of our first digital game – *The Voyage* – which has registered over 1 million plays since we launched it in 2015.

Investment in online games has allowed the museum to reach students across the country – and around the world. This strategy has been a major contributor to the impressive growth of our annual educational outreach, rising from 65,000 to over 450,000 interactions over a four-year period.

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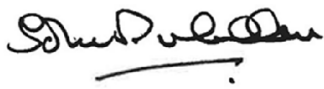
Kevin Sumption PSM

Director

Annual Performance Statement

Introductory statement

The Council of the Australian National Maritime Museum, as the accountable authority of the Australian National Maritime Museum, present the 2020–21 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 museum's functions are set out on section 6 of the *Australian National Maritime Museum Act 1990*.

The museum is responsible for leading the promotion and conservation of Australia's maritime heritage and culture. This is achieved 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 2020–24 Corporate Plan 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.

Location of major activities and facilities

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

Results for 2020-21

Analysis of results and overall performance against purpose

Implementation of the 2020–24 Corporate Plan directly contributed to the achievement of our purpose and portfolio budget statement **Program 1.1 management of maritime heritage** and **Outcome 1: Increased knowledge, appreciation and enjoyment of Australia’s maritime heritage by managing the National Maritime Collection and staging programs, exhibitions and events.**

Overall performance against targets and related corporate plan priorities in 2020–21 aligned with two key measures:

1. Engage, educate and inspire – continue to increase engagement with national and international visitors through innovative exhibitions and programs that are accessed in a variety of ways.

In 2020–21 the museum’s overall performance against this measure, related targets and corporate plan priorities included headline achievement of 4.33M total visitor engagements, just 6% under target (4.6M).

On-site paid visitation recovery was slow during 2020, stalled with a Greater Sydney COVID-19 outbreak in Q2, then rebounded in Q3 with a record-breaking Free February initiative. Strong visitation results were achieved in Q4 in paid ticketed visitation (47% of annual results), public programs (33%), education programs (54%) and website visitation (42%). These achievements came despite the museum and peer institutions closing in response to COVID-19 NSW Public Health Orders issued on 25 June 2021. Above-target ratings were maintained for visitor satisfaction (91%) and teacher satisfaction (96%).

The museum continued to share Australia’s maritime story and deliver compelling experiences on-site, off-site and online with the following highlights:

- A new *Sydney Harbour Gallery* was opened in November 2020 and six major indoor exhibitions were delivered, including *Sea Monsters*, *Mariw Minaral (Spiritual Patterns)*, *Defying Empire*, *Wildlife Photographer of the Year (55 & 56)* and *Map It!*
- Major activations included the Sunday Stir (March 2021) and Ocean Spirit Rising (May 2021), while free outdoor exhibition offers included *Ship and Shore* and *Fire on Water’s Edge*.
- Touring exhibitions including *Container*, *Submerged* and *Remarkable* reached 46 venues across regional and metropolitan Australia.
- A new online game, *Wreck Seeker*, was launched for students in 2021. Our total student engagement – including museum and ABC Education co-developed content – reached nearly 460,000. This record figure was most welcome while on-site school student visits fell below target.
- *Looky Looky Here Comes Cooky*, a multi award-winning documentary funded by the museum as part of Encounters 2020, attracted significant audience engagement.
- *James Cameron* and *Voyages to the Deep* were amongst six touring exhibitions reaching audiences in the US, Singapore and Denmark.

COVID-19 was the most significant factor constraining performance throughout 2020–21. The museum continuously adapted its operations in response to dynamic Public Health Orders. These regulations affected visitation, indoor and outdoor exhibits, venue operations, and school and

volunteer programs. Major public events including the unveiling of the National Monument to Migration, the Sunday Stir and exhibition openings were rescheduled as a result of COVID-19 outbreaks. Due to travel restrictions, there were almost no international visitors in 2020–21, in contrast to a peak of 89,000 visitors in 2018–19.

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

The museum remains a trusted custodian of the National Maritime Collection which exceeded a milestone of 150,000 objects during 2020–21. This figure included 338 acquisitions and 833 accessions, both well above target levels. Major acquisitions included a collection of over 9,000 images donated by Valerie Taylor AM, an Honorary Fellow of the museum. Another key accession was an important collection of objects related to MV *Krait*, including medals awarded to Lieutenant Hubert Edward ‘Ted’ Carse, thanks to a generous donation by the Carse family and the National Cultural Heritage Account.

The percentage of the collection digitised (62%) and available to the public (71%) continued to grow and exceed targets. Expenditure on Indigenous acquisitions was likewise above the museum’s targets. The museum maintained a strong focus on delivery and review of our Reconciliation Action Plan.

Organisational performance

During 2020–21, the museum was focussed on its operational and financial recovery from the ongoing impacts of COVID-19. The museum maintained a relatively high level of own-source revenue of 27.7% (excluding one-offs). This figure was down from 42.8% in 2019–20, despite challenging conditions. COVID-19 has stopped international tourism revenues and constrained commercial venue hire. These factors prevented full realisation of the benefits from a major upgrade to the Ben Lexcen Terrace, which reopened in November 2020. The operating environment and ongoing uncertainty have been challenging for museum staff, resulting in organisational realignment and reduced levels of staff satisfaction as evidenced in the Australian Public Service Commission Census results. Improving staff satisfaction and engagement is a continuing focus of the executive and leadership teams.

The museum largely delivered on its Statement of Intent for the year. We contributed to national leadership and recovery of cultural institutions, fostering regional outreach and social cohesion by showcasing Indigenous culture and ensuring financial sustainability.

The re-emergence of the COVID-19 pandemic and the resulting temporary closure of the museum will ensure that 2021–22 is even more challenging. The museum is scenario planning our reopening, maintaining a focus on core functions and ensuring that employees and volunteers are safe, engaged and supported. We look forward to resuming our recovery and reinvention, and to further contributing to Australian’s knowledge, appreciation and enjoyment of our maritime heritage.

Priority 1 Sharing the National Maritime Story

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

As the 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 (on-site, including programs; travelling; online via website and social media; education; Encounters 2020)
- Total number of annual off-site visitors to the organisation
- Total number of annual online visits (website and social media)
- Total number of students participating in educational programs (on-site, off-site and online).

Encounters 2020

- Number of participants, visitors and viewers in the Encounters 2020 program.

Collection digitisation and online accessibility

- Percentage of the total collection available to the public online by 2023
- Percentage of the total collection digitised.

Criterion source

2020–21 Portfolio Budget Statements, p.223.

2020–24 Corporate Plan, p.7.

Engagement

Results

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual
Total visitation	926,386	1,145,715*	1,852,771	2,107,611	1,873,751
Student participation (excluding via museum website)	248,000	164,365	69,886	30,747	36,893
Online visitation [#]	2,489,113	1,651,580	1,716,504	1,146,980	1,163,352
Social media	578,665	598,525	487,157	NR [†]	NR
Subtotal	4,242,164	3,560,185	4,126,318	3,286,598	3,067,850
Encounters 2020	357,836	772,089	3,439,730	N/A	N/A
Total visitor engagement	4,600,000	4,332,274	7,556,048	3,286,598	3,067,850

* Includes estimate of number of unpaid on-site visitors.

[#] Includes visits to museum website education resources.

[†] NR = not reported.

Total visitation

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual
Number of visitors to the museum (off-site)	660,000	737,791	936,192	1,089,592	1,051,330
Number of visitors to the museum (on-site)	266,386	407,924*	916,579	1,018,019	822,421
Total visitation	926,386	1,145,715*	1,852,771	2,107,611	1,873,751

* Includes estimate of number of unpaid on-site visitors

Student participation

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual
Number of students participating on-site	19,660	6,467	14,083	20,039	29,505
Number of students participating off-site	9,535	1,314	10,945	10,221	7,388
Number of students participating online (partner website)	218,805	156,584	44,858	NR	NR
Students participating online (museum website)	-	295,568	309,657	NR	NR
Total	248,000	459,933	379,543	30,747	36,893

Online participation

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual
Visits to the website (non-educational)	Not set	1,356,012	1,406,847	NR	NR
Education visits to the website	Not set	295,568	309,657	NR	NR
Total visits to the website	2,489,113	1,651,580	1,716,504	1,146,980	1,163,352
Social media engagements	578,665	598,525	487,157	NR	NR

Methodology

Total Engagement

Total visitor engagements is the aggregate of the key engagement elements of total visitation, student participation (on-site, off-site 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 *The Voyage*, *Cook's Voyages* and *Wreck Seeker* games, and teacher resources. This is to ensure that these elements are not double-counted as they are included under online visitation.

Total visitation

Total visitation is calculated by aggregating on-site visitation to the museum and visitation to the museum's off-site exhibitions and programs, including voyaging. On-site and off-site visitation are separately reported. The framework for on-site visitation is detailed at Annex A.

Off-site visitation

Off-site visitation is determined through aggregation of actual attendance data provided by various borrowing institutions.

On-site visitation

On-site visitation is determined by aggregating actual ticket sales and membership visitation recorded at front of house. These data were collected through the AXPOS system and Vivaticket (introduced in December 2020), actual venue client data collected in the customer relationship management (CRM) system and the Events Perfect catering system, and unpaid on-site visitation. In 2020–21 a reasonable and representative estimate of on-site unpaid visitation to the museum's free outdoor offerings has been established. This figure was calculated by multiplying the actual number of paid on-site visitors (104,091) by 3.41, an average multiplier derived from the ratio of paid:unpaid visitor data reported in 2018–19 and 2019–20. The estimate has been reduced by a discount factor of 14.3% to ensure conservatism. A review identified outages and anomalies affecting on-site counting cameras, which diminished the accuracy and reliability of data during significant periods of 2020–21. New visitor-counting technologies and systems are being explored for implementation during 2021–22.

Student participation

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

On-site participation in school programs is determined by aggregating data regarding actual numbers, as collected by front-of-house staff from the museum's educators. Off-site 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 (e.g. ABC Education) and user

sessions on the following pages of the museum’s website: all pages that include curriculum-linked resources, *The Voyage*, *Cook’s Voyages* and ‘Virtual Endeavour’. ABC Education provides data on visitation to museum-developed content on its website.

Online visitation

Online visitation is the number of visits to the museum’s website (www.sea.museum), calculated by using the sessions metric in Google Analytics. This is calculated retrospectively by reviewing the data for the financial year for all digital properties, then adding the elements together. As the website receives over 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 the following initiatives separately: online education programs, virtual excursions, *The Voyage*, *Cook’s Voyages* and *Wreck Seeker*. These programs are included in total online visitation. Online visitation does not include visitors to the museum’s social media pages or downloads of the museum app.

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.

Notes:

Note 1: The datasets in this Annual Performance Statement are compiled by the relevant business unit applying the data definitions in the National Cultural Institutions Key Performance Indicator Framework, as compiled by the Office for the Arts within the Department of Infrastructure, Transport, Regional Development and Communications. Refinements are applied where appropriate.

Note 2: Data for performance in past years is sourced from the relevant Annual Report, incorporating any adjustments.

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

Analysis

Total visitor engagement in 2020–21 was 4.33M or 94% of target (4.60M) indicating recovery from the COVID-19 pandemic was broadly as anticipated. Stronger on-site visitation figures in the final quarter – including school and public programs – uplifted full-year performance. Overall, website visitation fell short of a highly ambitious leap target, and COVID-19 limited the number of schools and students able to engage in on-site or off-site learning programs in 2020. However, online learning content – including museum games, virtual tours and co-created ABC education content – attracted larger overall audiences in 2020–21.

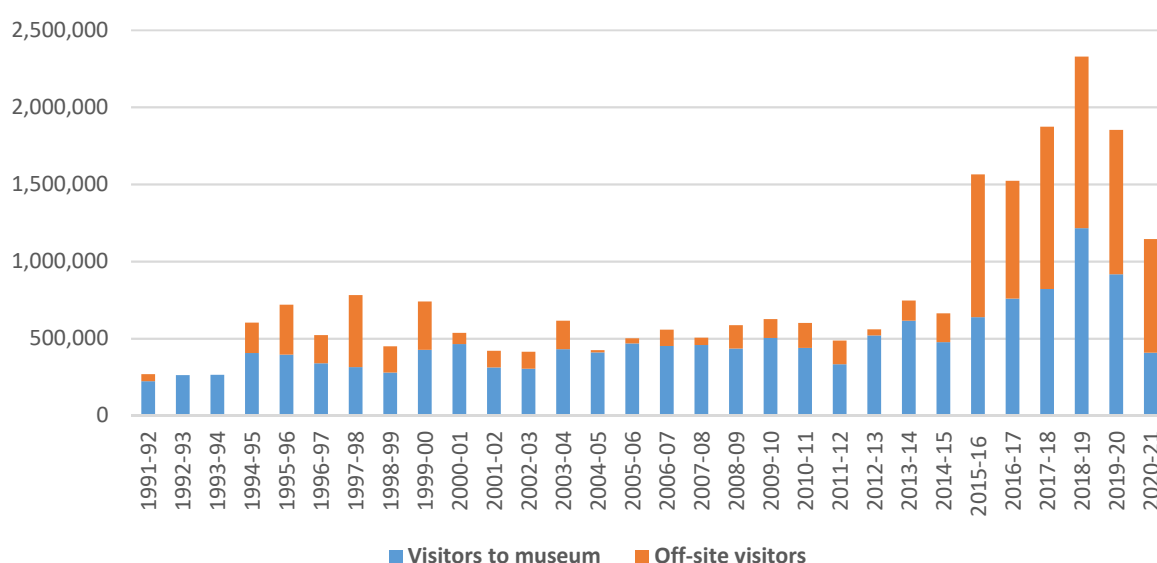
Total visitation

Total visitation for the year was 1.15M, which was 24% above target (0.93M).

Recovery during late 2020 was impacted by a further Greater Sydney COVID-19 outbreak in December, which constrained peak summer school holiday visitation. A rebound in visitation was prompted by an experiment – our Free February initiative resulted in a record-breaking 20,000 visitors. Final quarter visitation was strongly driven by the NSW Government’s ‘Dine and Discover’ voucher program, part of its COVID-19 business support package. Adjusted museum ticket pricing enabled NSW adult residents to use one of their \$25 Discover vouchers to enter the museum without a gap payment. Almost half (47%) of paid ticketed visitation occurred between April and 25 June, before the museum and other cultural institutions in Sydney were closed in response to NSW Public Health Orders.

The contribution of off-site visitation is analysed below and on-site visitation is analysed under Priority 2.

Total visitation to the museum since 1991

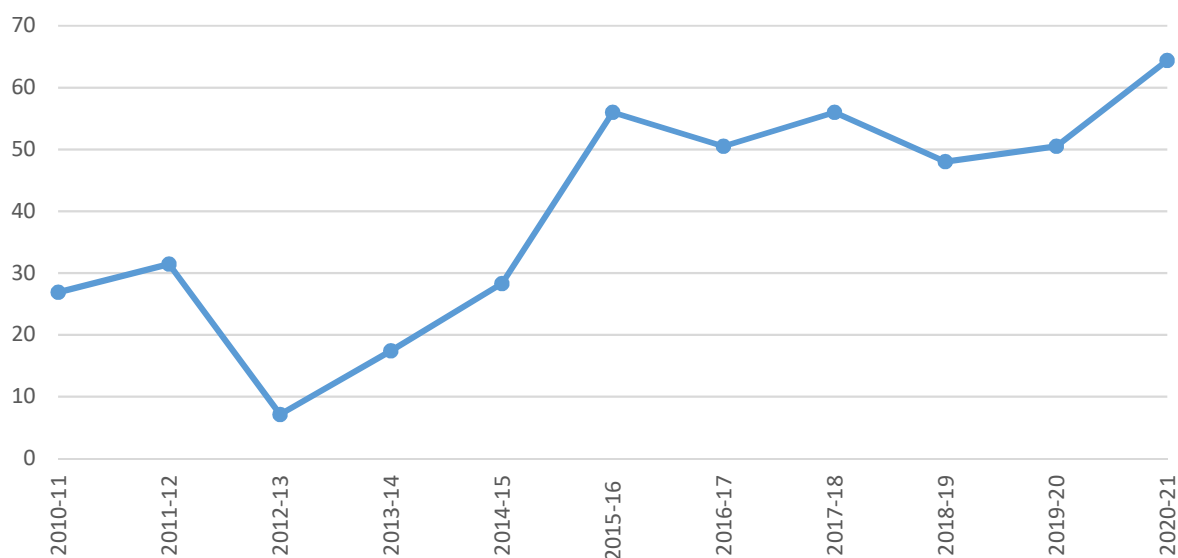


Off-site visitation

There were 738K off-site visitors this year, which was 12% ahead of target. This achievement can be attributed to a final-quarter uplift in visitation to domestic and international touring exhibitions.

Off-site visitation contributed over 64% to the museum’s total visitation this year, demonstrating that the challenge of sharing the national maritime story is being met.

Percentage off-site visitation 2010-11 to 2020–21



Touring exhibitions

In 2020–21 there were 737,791 visitors to the museum’s travelling exhibitions in Australia (325,335) and overseas (401,056). These numbers were down on 2019–20 figures, but stronger than anticipated despite the ongoing disruption caused by lockdowns, travel bans and freight delays. Final-quarter off-site visitation was stronger with 273,238 visitors, representing 37% of annual off-site visitation.

	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual
Number of travelling exhibitions	18	16	20	17
Number of exhibitions in Australia	11	11	18	15
Number of venues in Australia	46	64	82	92
Number of exhibitions overseas	7	10	6	3
Number of venues overseas	15	17	12	10

Information about the museum’s touring exhibitions is included under the ‘Exhibitions and attractions’ section of this report. This year the museum toured 18 exhibitions in total, including 7 displayed at 15 international venues in the United States, Denmark and Singapore. Another 11 exhibitions were displayed at 46 venues throughout Australia, with distribution set out in the following table:

Touring exhibitions in 2020–21	NSW	QLD	NT	WA	SA	VIC	TAS	ACT	Total
Total number of venues (flat pack exhibitions)	8	9	0	8	11	4	0	0	40
Number of venues (other touring exhibitions)	0	2	1	1	0	0	2	0	6
TOTAL	8	11	1	9	11	4	2	0	46

This year the museum’s Speakers Bureau delivered 174 talks to a total audience of 5,869. While audience numbers were down marginally on last year, there was a shift back to ‘in person’ talks during 2021.

Student participation

Almost 460K students participated in on-site, off-site and online learning programs this year, up from 380K in 2019–20. On-site and off-site student participation was lower than target due to COVID-19 limiting school excursions, plus the cancellation of Science Week programming. However, participation rebounded in the final quarter, while online student participation via the museum website and ABC Education partnership was also strong. The co-developed ABC Education HMB *Endeavour* and First Nations content continues to perform well and reached an audience of 157K, up from 45K in 2019-20. *Cook’s Voyages* and *The Voyage* pages were amongst the most visited content.

Just under 296K students and teachers used the resources on the museum’s website this year. This total included all pages that provide teacher resources, *The Voyage*, *Cook’s Voyages* and the museum’s ‘Virtual *Endeavour*’ virtual reality tour. The original *The Voyage* game remains a favourite with 248K visits.

Online visitation

There were 1.65M online visitors and 599K social media engagements this year. Online visitation fell short of a very ambitious target of 2.49M website visits, established during the 2020 COVID-19 museum closure. The results closed strongly, however, coinciding with peak on-site ticketed visitation. There is a strong correlation between intention to visit and website visitation, with 65% of web visits from Sydney residents seeking information on museum activities. Anticipating that the December 2020 Greater Sydney COVID-19 outbreak would heavily impact January visitation, the museum paused its normal marketing campaign, which reduced website visitation during Q2 and Q3. The final quarter reflected strong overall website visits (almost 700K) and coincided with the launch of a refreshed museum website. The museum is increasingly focusing on social media, achieving 22% growth through social media channels during the year.

Encounters 2020

Results

	2020–21 Target	2020–21 Actual	2019–20 Actual
Engagement with Encounters 2020	357,836	772,089	3,439,730

Methodology

The *Encounters 2020* program, scheduled over the 2019–20 and 2020–21 financial years, included on-site and off-site exhibitions and educational programs, plus a film, an art fair commission and a digital game (*Cook's Voyages*). The original proposed circumnavigation voyage of the replica *Endeavour* was suspended in early 2020. An alternative commemorative voyage did not proceed as a result of the ongoing risks associated with the COVID-19 pandemic. As a result, the funding agreement relating to Encounters 2020 with the Department of Infrastructure, Transport, Regional Development and Communications was terminated. Therefore, in 2020–21 this measure is confined to viewers of the broadcast of the funded film (*Looky Looky Here Comes Cooky*), incorporating multi-channel audience and social media engagement data for the film sourced from the broadcaster.

Analysis

The engagement target for the *Encounters 2020* program was exceeded by 115% on the strength of engagement with the *Looky Here Comes Cooky* documentary. The museum was a principal funder of the documentary, which provided an Indigenous perspective of the east coast encounters with James Cook and his crew in 1770. It aired on NITV in August 2020 and has remained accessible through the SBS On Demand streaming service. Combined metropolitan and regional audiences and streaming chapter views exceeded 376K. Indicating the quality of this production, *Looky Looky Here Comes Cooky* won Best Documentary at the annual Australian Academy of Cinema and Television Arts Awards.

In addition, the *Cook's Voyages* educational game, developed under the Encounters 2020 program and launched in April 2020, attracted almost 30,000 engagements during 2020–21 (note these players are counted towards the student participation targets).

Collection digitisation and online accessibility

Results

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual
Percentage of total collection available to public online	70%	70.29%	70.28%	68.14%	67.90%
Percentage of the total collection digitised	61%	62.44%	61.65%	61.23%	61.32%

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 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 2021, there were 105,831 objects available online. There were 88,551 visits to the online collection this year (up from 83,636 last year).

As at 30 June 2021, 62.44% of the objects in the National Maritime Collection had been digitised. This result was above 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. 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 on-site 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 on-site visitors to the organisation
- Annual number of international visitors (ticketed)
- Number of participants in public participation programs on-site.

Exhibitions

- Number of major temporary exhibitions on site.

Visitor satisfaction

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

Criterion source

2020–21 Portfolio Budget Statements, p.223.

2020–24 Corporate Plan, p.8.

Visitation

Results

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual	2016–17 Actual
Number of on-site visitors to the museum	266,386	407,924	916,579	1,018,019	822,421	760,009
Number of paid on-site visitors to the museum	101,155	104,091	202,310	236,832	217,124	213,346
Number of unpaid on-site visitors to the museum	165,231	303,833	714,269	781,187	605,297	546,663
Number of international visitors to the museum	3,125	27	64,607	89,329	80,068	73,412
Number of people participating in public programs	27,323	27,590	34,577	43,717	81,329	57,134

Methodology

The methodology for calculation of on-site visitation is described above and in the framework for on-site visitation, provided at Annex A.

Visitors comprise paid ticketed visitors (i.e. visitors who have purchased an entry ticket, including tourism and group booking tickets) and unpaid ticketed visitors (i.e. visitors who have received a free gallery ticket, including tourism and group booking tickets for the galleries only). The number of international visitors on-site is the number of ticketed visitors who identify as foreigners at front of house (collected through the AXPOS system). In 2020–21 a reasonable and representative estimate of on-site unpaid visitation to the museum’s free outdoor offerings has been established by multiplying the actual number of paid on-site visitors (104,091) by an average multiplier of 3.41. This figure is derived from the ratio of comparable on-site paid:unpaid visitor data reported in 2018–19 and 2019–20. The estimate has been reduced by a discount factor of 14.3% to ensure conservatism. A review identified data outages and anomalies which affected on-site counting cameras and data reliability during significant periods of 2020–21. New visitor counting technologies and systems are being explored for implementation during 2021–22.

Public programs include special event programs (e.g. Lunar New Year, NAIDOC week), creative workshops, family activity spaces (e.g. Ocean Lab, Kids on Deck), trails, performance programs (e.g. *Badu* by EARTH), through to toddler tours and stroller tours for new parents. They exclude school learning programs. On-site public program participant numbers are determined by aggregating data of actual participation collected on-site by manual counting. These data are compiled and aggregated at the operational level.

Analysis

On-site visitation was 407,924 against a target of 266,386. The target was adopted in anticipation that COVID-19 would significantly constrain visitation. The starting assumption was that paid visitation to be just half of actual 2019–20 results, while it was also anticipated that unpaid visitation would be heavily impacted.

Recovery in visitation was slow and stalled with the Greater Sydney COVID-19 outbreak in December 2020. A rebound in visitation commenced with a Free February initiative leading to the highest February visitation on record of 20,248 visitors, more than all of Q2 combined. Final quarter paid ticketed visitation was strong as a result of the NSW Government’s COVID-19 Dine and Discover voucher scheme. The museum contributed to sector advocacy, supporting extension of the scheme through participation in the Sydney Visitor Collective.

The estimate of unpaid on-site visitors in 2020–21 is less than half the actual unpaid on-site visitors during 2019–20. This shortfall is accounted for by 2019–20 including a normal peak summer holiday visitation period, followed by COVID-19 closure over March to June 2020. The museum expects an average of 3.4 on-site unpaid visitors for every on-site paying visitor, based on reported visitor counts in 2019–20 and 2018–19.

The museum conducted COVID-safe public programs for 27,590 people, just ahead of a modest target. Reflecting recovery in overall visitation, participation in public programs was strongest during the second half the year and particularly the final quarter. The most popular programs were Kids on Deck family workshops (10,800) and the *Ocean Lab* – a drop-in ocean science activity space (11,700). In addition, a significant number of visitors participated in activity trails and collected take-home pack resources.

As a result of Australian Government international travel restrictions to limit the spread of COVID-19, visitation by international tourists effectively ceased during 2020–21.

Exhibitions

Results

The following table summarises the museum's exhibition offer this year.

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual
Number of major exhibitions delivered annually	3	6	6	7	9

	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual
On-site exhibitions	18	32	31	36
Major exhibitions	6	6	7	9
Minor exhibitions	12	20	13	17
Rooftop projections	2	5	11	10

Methodology

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

Analysis

The major exhibitions in 2020–21 included *Wildlife Photographer of the Year (55 and 56)*, *Sea Monsters*, *Mariw Minaral (Spiritual Patterns)*, *Defying Empire* and *Map It!* In addition, a new permanent Sydney Harbour Gallery was opened in November 2020.

In 2020–21, entry fees applied to major exhibitions including *Sea Monsters*, *Wildlife Photographer of the Year* and *Map It!* Entry was also charged for *Action Stations* and the *Endeavour* replica.

As part of the museum's COVID-19 safe plan, our submarine HMAS *Onslow*, below deck visits on the *Endeavour* replica and HMAS *Vampire*, Cape Bowling Green Lighthouse and 3D Cinema were all closed and unavailable for visitors for the majority of the year.

Action Stations provided visitors with restricted top-deck access to the museum's naval vessels, HMAS *Onslow* and HMAS *Vampire*, subject to COVID-safe operations. Paying visitors could also visit the top deck of the *Endeavour* replica, which was berthed at the museum throughout the year. The other vessels in the museum's floating collection could be observed by all visitors from the museum's wharves for no charge.

Some highlights of the free offer included *A Mile in My Shoes* – an installation during the Sydney Festival 2021 – and *Fire on Water's Edge*. Ocean Spirit Rising, a free activation during May 2021, showcased Indigenous performers and storytellers sharing their connection to Sydney Harbour in a light, music and dance show.

As part of the Sydney Festival 2021 program, the *Waves of Migration* and *Threads of Migration* rooftop projections were displayed nightly from 8–26 January 2021. These dynamic light shows explored the migration stories that have helped shape Australia today.

Visitor satisfaction

Results

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual	2016–17 Actual
% visitor satisfaction	90%	91%	94%	98%	92%	95%

Methodology

Visitor satisfaction is measured via post-visit monthly surveys sent to online ticket holders. Visitors are asked to rate their experience on a scale of 1 (poor) to 10 (outstanding). The level of satisfaction is the proportion of respondents who rate the museum as 7 or higher.

Analysis

Visitor satisfaction is ahead of target at 91%. Of the 692 people surveyed, 627 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

2020–24 Corporate Plan, p.9.

Results

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual	2016–17 Actual
Expenditure on major Indigenous acquisitions	\$80K	\$101K	\$189K	\$35K	\$295K	\$378K
% staff and volunteers who have completed cultural awareness training	85%	100%	100%	100%	95%	100%
Aboriginal and Torres Strait Islander Advisory Committee satisfaction with progress	80%	80%	85%	N/A	N/A	N/A

Methodology

Expenditure on Indigenous acquisitions is compiled by the Finance section from the finance system records.

Cultural awareness training is recorded in the museum's 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 objects valued at \$101,293. New acquisitions included four new works of art by Torres Strait Islander artist Alick Tipoti for the *Mariw Minaral (Spiritual Patterns)* exhibition. This acquisition was made possible by donations through the Australian National Maritime Museum Foundation, particularly by the Sid Faithfull and Christine Sadler Program.

All new staff and volunteers are required to complete a cultural awareness training course through the Learning Management System as part of the induction process. The museum supplements this formal program 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 surveys and NAIDOC week activities.

The Chairperson of the Aboriginal and Torres Strait Islander Advisory Committee has reported 80% satisfaction with the museum's progress with reconciliation. The museum is in the third year of its Reconciliation Action Plan, and has reported on progress to Council and the Aboriginal and Torres Strait Islander Advisory Committee and commenced preparation of a new Reconciliation Action Plan in consultation with the Committee and Reconciliation Australia.

Some of the highlights achieved under our Reconciliation Action Plan in 2020–21 include:

- Strong engagement with Indigenous communities or organisations, particularly in respect of acquisitions; exhibitions; museum programs; and NAIDOC Week and Indigenous art fairs.
- *Defying Empire*, a touring exhibition from the National Gallery of Australia opened in November 2020. The exhibition commemorated the 50th anniversary of the 1967 Referendum recognised Aboriginal and Torres Strait Islander people as Australian citizens for the first time. Profiling 30 works, it was delivered as part of the Encounters 2020 program.
- The *Ship and Shore* outdoor exhibition explored James Cook's voyage and its legacy, incorporating the perspectives of those aboard the *Endeavour* and also the Indigenous peoples watching it from the shore.
- *Mariw Minaral (Spiritual Patterns)* a retrospective of works by Alick Tipoti, opened at the museum in 2020 after significant artist consultation.
- 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.

Further details on progress with reconciliation including development of a new action plan is included in Appendix 4.

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 on-site
- 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

2020–21 Portfolio Budget Statements, p.223.

2020–24 Corporate Plan, p.10.

Results*Learning*

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual
Number of students participating in school programs (on-site, off-site, online)	248,000	459,933	379,543	195,809	148,104
Number of educational institutions participating in organised school learning programs on-site	486	129	287	456	577
% of teachers reporting relevance to the classroom curriculum	95%	96%	93%	98%	96%
% of teachers reporting overall positive experience	90%	100%	98%	100%	96%

Partnerships

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual
Number of formal partnerships with educational and research institutions in place	10	25	56	38	28

National Maritime Collection

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual
Number of acquisitions	100	338	122	133	132
Number of objects accessioned	100	833	711	1,099	1,080
% of the total collection available to the public	70.00%	71.45%	71.14%	69.36%	69.26%

Actual at 30 June	2021	2020	2019	2018
Number of objects in the National Maritime Collection	150,564	149,559	148,480	147,354

Learning

Methodology

The methodology for student participation is described above (see Priority 1). 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 on-site is calculated by aggregating information from the museum's customer relationship management system and front of house records.

Teacher satisfaction and curriculum relevance is measured by evaluating visiting teacher feedback received by the Learning team through online survey at completion of on-site visits.

Analysis

Learning

The analysis of student participation is included above (see Priority 1). This year, 459,933 students participated in programs. They included 6,467 students who participated in on-site face-to-face formal learning, down from 25,028 students last year. A further 1,314 participated in off-site visits and 293,403 engaged with the museum's online educational resources. This included online gamified resources, principally *The Voyage* (247,940) and *Cooks Voyages* (29,837), plus virtual tours of the replica *Endeavour* (18,383). Additionally, 156,584 students viewed classroom materials and curriculum-focused video content developed collaboratively with ABC Education.

The COVID-19 pandemic heavily impacted the delivery of on-site formal learning programs during 2020, with school visits resuming in November, just before the summer school holidays. Overall the number of schools visiting the museum was well below target. Reflecting the broader visitation trend, more than half the number of school students visiting the museum during the year did so in the final quarter.

Teacher satisfaction is pleasing at 100% (from 67 respondents) against a target of 90%. Furthermore, 96% of teachers report that the museum's learning programs are relevant to the curriculum (against a target of 95%).

Partnerships

The number of formal partnerships with educational and research institutions, excluding Maritime Museums of Australia Project Support Scheme grant agreements, is recorded at the operational level. A formal contractual collaboration is one where a signed memorandum of understanding or a written contract is in place. A national or international cultural or 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 reported reflects those operable during the year.

Analysis

The museum had 35 formal partnerships with various educational and research institutions this year, comprising 25 based in Australia and 10 overseas. Partnership agreements typically relate to object loans, inbound or outboard exhibitions, maritime archaeology projects, cultural diplomacy projects, education or acquisitions. In 2020–21 the partnerships included a memorandum of understanding with Settlement Services International, an agreement with the Embassy of Sweden relating to the exhibition *Paradise Lost: Daniel Solander's legacy* and with the Schmidt Ocean Institute relating to the upcoming *One Ocean – Our Future* exhibition. The museum also maintained a large number of 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 (e.g. 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 150,564 objects in the National Maritime Collection at 30 June 2021. This year, 833 objects were accessioned to the collection against a target of 100. The number of new acquisitions was 338 against a target of 100. A total of 36 acquisitions comprised 26 gifts, including one donated under the Cultural Gifts Program, plus 10 purchases.

Major acquisitions this year included a collection of over 9000 images donated by Valerie Taylor AM, an Honorary Fellow of the museum. This priceless collection represents the career arc of filmmakers and ocean conservationists Valerie Taylor AM (born 1935) and her late husband Ron Taylor AM (1934–2012), who began their underwater career as spear fishers. The couple pioneered skin-diving, scuba diving and underwater photography and cinematography in Australia.

The museum secured an important collection of MV *Krait* related objects, including medals awarded to Lieutenant Hubert Edward 'Ted' Carse, plus a knife and a faux Japanese ensign relating to the World War II raid, 'Operation Jaywick'. These purchases were made possible via the support of a donation from the Carse family and the Australian Government's National Cultural Heritage Account. The acquisition was accepted into the collection by the Hon Paul Fletcher MP, Minister for Communications, Urban Infrastructure, Cities and the Arts, on 20 April 2021.

The percentage of the collection available to the public (71%) is ahead of target (70%).

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 one offs and Encounters 2020 revenue).

Criterion source

2020–24 Corporate Plan, p.11.

Results

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual
Percentage self-generated revenue (excluding one-offs and Encounters 2020)	National Cultural Institution Average	27.7%	42.8%	45.0%	43.6%

Methodology

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

The 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 for *Duyfken* (\$3.832M) and National Cultural Institution grant funding (\$2M) received from the Australian Government.

Analysis

Total self-generated revenue was \$14.5M, which is ahead of target by 20.6% (\$2.47M).

	2020–21 Portfolio Budget Statement Target \$'000	2020–21 Actual \$'000	2019–20 Actual \$'000	2018–19 Actual \$'000	2017–18 Actual \$'000
Total self-generated revenue	12,008	14,478	19,681	18,948	17,440
• Grants	3,993	2,765	3,461	1,704	884
• Donations	1,027	4,419	664	668	2,114
• Sponsorship	426	912	993	1,902	1,914
• Interest	150	116	378	898	744
• Admissions and retail	1,735	2,015	4,441	4,739	4,331
• Venue hire	895	564	1,542	2,283	1,769
• Leasing	2,558	2,472	2,693	2,651	2,177
• Other	1,224	1,215	5,509	4,103	3,507

Most self-generated revenue items were severely affected by the ongoing restrictions of COVID-19 (including the loss of international visitors) in comparison to previous years' results. However, the NSW Government's Dine & Discover program assisted with better than budgeted admission figures, and cash donations exceeded budget.

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 Australian Public Service Commission (APSC) State of the Service Survey.

Criterion source

2020–24 Corporate Plan, p.12.

Results

	2020–21 Target	2020–21 Actual	2019–20 Actual	2018–19 Actual	2017–18 Actual
Priority measures in the APSC State of the Service survey	>APS average 75% (2020)	51%	Survey postponed*	64%	68%

* 2019–20 APSC survey was postponed until October–November 2020 due to COVID-19.

Methodology

The museum encourages Australian Public Service (APS) staff to participate in the Australian Public Service Commission’s annual Employee Census. The APSC’s report on the response to the repeat question ‘Considering everything, I am satisfied with my job’ is used for this criterion.

Analysis

The 2020 APSC Employee Census was delayed due to COVID-19 and conducted during October–November 2020. The response rate of 76% was comparable with the APS average of 78%. The decline in reported job satisfaction since 2018–19 is anticipated to reflect the impact of workforce changes and organisational realignment implemented in response to the pandemic to underpin the museum’s financial sustainability and retain APS positions. Short-term labour hire contract roles were vacated upon closure of the museum in March 2020. APS administrative staff from across the museum business areas were redeployed to meet visitor experience and customer service needs following the reopening of the museum in June 2020 and these arrangements extended into 2021. Re-engagement of short-term labour hire to reduce impacts on APS staff was being planned prior to closure of the museum on 25 June 2021.

Delivery of the museum’s Statement of Intent for 2020-21

In 2020, the museum provided a ‘Statement of Intent’ for 2020–21 in response to the Government’s ‘Statement of Expectations’. The following table summarises key actions taken to deliver on the ‘Statement of Intent’.

Statement of Intent	Actions
Providing national leadership and fostering collegiality within the museum sector to assist with its recovery from COVID-19	<ul style="list-style-type: none"> • Ongoing Director participation in Council of Australian Museum Directors and Museum and Galleries NSW recovery discussions. • Participation in the Sydney Visitor Collective advancing the recovery of cultural and tourist attractions and dialogue with the NSW Government to aid museum recovery.

Contributing to economic activity and recovery as social restrictions ease, particularly in regional centres, through touring and other outreach activities

- Under the Maritime Museums of Australia Project Support Scheme, 19 projects received grants totalling \$135K, two internships were supported, and a further 10 projects received ‘in kind’ support from museum experts.
- 11 touring exhibitions reached 46 venues nationally, visiting all states and territories except the ACT.
- Director participation on the Norfolk Island, Kingston and Arthur Vale Historic Area Advisory Committee.

Focusing on how the museum’s activities can further encourage social cohesion and foster diversity and inclusion

- *A Mile in My Shoes* launched on January as part of the Sydney Festival 2021 and extended to April 2021.
- Negotiation of memorandum of understanding with Settlement Services International and exhibition of *Motherland – Exile/Refuge – Migration (repeat)*.
- Negotiation of in-kind support for migration projects with SBS including Welcome Wall (now National Monument to Migration) and Sunday Stir events in March 2021.
- Strong engagement with migrant and diplomatic organisations and ethnic media regarding migration projects including *Haenyeo*, an exhibition celebrating the sea women of Jeju Island to commemorate the 60th anniversary of diplomatic relations with the Republic of Korea.

Continuing to champion and showcase our Indigenous cultures for the education, enrichment and benefit of all Australians

- *Defying Empire: 3rd National Indigenous Art Triennial and Mariw Minaral (Spiritual Patterns)* opened on 25 November.
- Ocean Talks, including ‘A fish-eye view of Warrane / Sydney Harbour’ and ‘Connected to Sea Country’ in NAIDOC Week, plus *Badu* by Erth.
- *Ship and Shore* opened outside Wharf 7.
- *Looky Looky Here Comes Cooky* aired on NITV and SBS on 20 August 2020. The museum was the principal funder as part of the *Encounters 2020* program.

Maintaining the museum’s financial sustainability, including through exploring opportunities to further grow private sector support and increase own-source revenue

- Implementation of recovery and reinvention plan.
- Continued prudent budget management including reduction in supplies and services expenses.
- Implementation of organisational structure changes to support recovery.
- Philanthropic revenue of \$587K exceeding target of \$515K despite challenging economic conditions.

Annex A: Framework for measurement of total onsite visitation

Total on-site visitation			Other on-site interactions
<ul style="list-style-type: none"> • Paid ticketed visitors • Lighthouse tour visitors • Members visiting • Participants in museum events and programs (other than school programs) for which a fee is charged (e.g. Family Fun Day) • Participants at events in museum venues (venue hire includes access to museum) 	<p>Paid</p>	<p>Unpaid*</p>	<ul style="list-style-type: none"> • Students participating in school programs (these are separately reported under the Learning key performance indicators) • People <i>only</i> using the museum’s store • People <i>only</i> using the museum’s coffee container or restaurant • People <i>only</i> using the museum’s amenities • People <i>only</i> requesting information (e.g. about non-museum matters)
	<p>Ticketed visitation</p>		
	<p>Paid ticketed visitors</p> <ul style="list-style-type: none"> • Visitors who have purchased a paid ticket (Big Ticket, Special exhibition, 3D theatre) • Tourism and group booking tickets (except where only visiting galleries) • First purchase of membership 	<p>Unpaid ticketed visitors</p> <ul style="list-style-type: none"> • Visitors who have received a free Galleries ticket • Tourism and group booking tickets for galleries only • Complimentary tickets 	
	<p>International visitors</p> <ul style="list-style-type: none"> • Individuals who reside overseas and tourism group bookings (either paid ticketed or unpaid ticketed) 		
		<ul style="list-style-type: none"> • Visitors to Wharf 7 foyer and tours • Visitors to free outdoor exhibitions (e.g. <i>Ship and Shore</i>) • Visitors to free events and programs (National Monument to Migration unveilings) • People engaging with the outdoor offer • People viewing the museum’s rooftop projections from Pymont Bridge, Cockle Bay and Darling Harbour 	

Exhibitions and attractions

In July 2020 the museum quickly adapted plans in light of the COVID-19 pandemic. Some exhibitions were extended beyond their original display period, including *Sea Monsters* and *Wildlife: Photographer of the Year*. These extensions enabled visitors to attend exhibitions that were closed during the March to June 2020 lockdown in Sydney, ensuring that the financial and staff investment in these exhibits were maximised.

The museum was delighted to host *HERE: Kupe to Cook* from the Pataka Art Museum in New Zealand as part of our *Encounters 2020* program. This exhibit consisted of artworks by twenty leading Aotearoa New Zealand and Australian contemporary artists investigating and reacting to the long and varied histories of South Pacific voyaging – from Kupe to the arrival of James Cook in 1769. Other exhibits that formed part of the *Encounters 2020* program included *Cook and the Pacific*, a condensed version of a larger exhibit shown at the National Library of Australia, plus the intimate exhibit *Paradise Lost* produced in conjunction with the Solander Gallery in New Zealand and the Swedish Embassy. The exhibit commemorated the legacy of the *Endeavour* botanist Daniel Solander. It featured fine art prints by ten leading contemporary New Zealand artists, selected to bring a unique vision to this historical event and Solander's legacy. *Paradise Lost* also featured Australian Indigenous scientific knowledge as a framework to explore engravings of botanical specimens collected in Australia by Solander and Joseph Banks, which were drawn from the National Maritime Collection.

While the planned *Endeavour* voyage was cancelled, museum staff successfully reimagined the exhibition for display in the Wharf 7 Forecourt, as *Ship and Shore*. This exhibition was originally intended to travel in a truck and be displayed at ports alongside the *Endeavour* replica. This display examined Cook's voyage and its legacy, incorporating perspectives both of those aboard *Endeavour* and the Indigenous peoples watching it from the shore. The museum team worked with the National Gallery of Australia to bring the exhibit *Defying Empire: the Third Indigenous Art Triennial* to audiences over the summer period. The exhibit, first launched in 2017, commemorated the 50th anniversary of the 1967 Referendum that first recognised Aboriginal and Torres Strait Islander peoples as Australian citizens. It explored the ongoing resilience of Australia's Indigenous people since first contact, through to the historical fight for recognition and ongoing activism in the present day.

The latter half of 2020 saw the opening of Sydney Harbour Gallery, which overlooks the upgraded Ben Lexcen Terrace. This new gallery focuses on ocean science and the rhythms of maritime life around the harbour. Architectural, structural and content changes were made to the Passengers Gallery in order to increase the size of the Eora Gallery. These modifications enabled the *Mariw Minaral: Spiritual Patterns* exhibition to feature larger works by renowned Torres Strait Islander artist Alick Tipoti. This exhibition opened in November 2020 and was awarded an Indigenous Project Award at the 2021 Australian Museum and Galleries Association Awards.

The Museum shifted its focus toward the United Nations Decade of Ocean Science for Sustainable Development with the opening of the Sydney Harbour Gallery and an exhibition titled *Beach Couture: a Haute Mess*. It featured a collection of wearable pieces made from rubbish collected from the beaches and oceans by artist Marina DeBris.

A Mile in My Shoes was launched as part of the Sydney Festival in January 2021. Supported by the ANMM Foundation, the exhibition was developed in conjunction with the Empathy Museum in the UK. This exhibit was housed in a modified shipping container and incorporated 34 pairs of shoes, each representing the story of one migrant to Australia. Numerous logistical challenges associated with operating a participatory experience in the age of COVID-19 were overcome by staff.

The next iteration of *Wildlife Photographer of the Year*, licensed from the Natural History Museum in the UK, opened in April 2021. Younger visitors were encouraged to solve interactive navigational challenges in the exhibit *Map It!*, developed by Scitech in WA. It opened in March 21 but unfortunately closed early owing to the renewed lockdown in Sydney. *Haenyeo: the Sea Women of Jeju Island* photographic exhibit opened in March 2021. It was developed in partnership with the Korean Cultural Centre to share the amazing story of these female free divers.

In April 2021 the museum launched *Fire on Water's Edge* in the Wharf 7 Forecourt. This outdoor exhibit tells the story of the disastrous bushfires of summer 2020, through words and images supplied by Royal Australian Navy (RAN) personnel, beach lifesavers and members of coastal communities. The exhibition was created in close consultation with curators and staff working in regional museums in bushfire affected regions. The final temporary exhibit to open in the reporting period was *War and Peace: the Atomic Bombing of Hiroshima and Nagasaki*. Based on an exhibition from the Hiroshima Peace Memorial Museum and the cities of Hiroshima and Nagasaki, it was presented as part of the 'War and Peace in the Pacific 75' program, supported by the USA Bicentennial Gift Fund.

The exhibition team and museum staff more broadly demonstrated their ability to adapt schedules, work plans and budgets at very short notice during the reporting period. The team collaborated to provide visitors with a range of diverse, engaging and compelling exhibitions to enjoy. The effects of sporadic COVID-19 lockdowns and the reduction in visitors to the Darling Harbour precinct was disappointing. Fortunately many of the exhibits will have prolonged display periods or will tour in future years, ensuring that more Australians have the opportunity to experience these wonderful exhibitions.

Beach Couture and 'The Inconvenience Store' installation

Beach Couture: a Haute Mess is a collection of wearable pieces, made by Marina DeBris from trash collected from the beaches and oceans. It makes visible, in grotesquely amusing fashion, what is often overlooked – but shouldn't be. Ideally, viewers will walk away aware of this growing problem and provoked to take some action. Lower Gallery, 19 December 2020 – 18 April 2021.

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 exhibition produced by the National Library of Australia. Tasman Light Gallery, 31 March 2020 – 15 September 2020.

Defying Empire: 3rd National Indigenous Art Triennial

Defying Empire: 3rd National Indigenous Art Triennial brought the works of 30 contemporary Aboriginal and Torres Strait Islander artists from across the country into the national spotlight. The

exhibit commemorated the 50th anniversary of the 1967 Referendum that recognised Aboriginal and Torres Strait Islander peoples as Australians for the first time. It explored the ongoing resilience of Australia's Indigenous people since first contact, through to the historical fight for recognition and ongoing activism in the present day. North Gallery, 26 November 2020 – 7 February 2021.

Fire on Water's Edge

Through the words and images of RAN personnel and surf life-savers, this exhibition documents the bushfires that devastated vast tracts of coastal Victoria and New South Wales over the summer of 2019–20. It also examines the immediate response to the events through the artists of the Bushfire Brandalism Collective. Wharf 7 forecourt, launched 22 April 2021.

Haenyeo: the Sea Women of Jeju Island

Opening just before International Women's Day, this is the story of the *Haenyeo* – female free divers of Korea who dive for hours at a time to harvest food from the sea floor. Tasman Light Gallery, launched 8 March 2021.

HERE: Kupe to Cook

Showcased artworks by twenty leading Aotearoa New Zealand and Australian contemporary artists who investigate the long and varied histories of South Pacific voyaging. Its subjects ranged from Kupe to the arrival of James Cook in 1769. Lower Gallery, 15 June 2020 – 29 November 2020.

Map it!

Children were able to undertake a quest across land, sea and space to explore the role of mapping and navigation in everyday life. Visitors could find seven 'quest' stations to solve puzzles and collect different parts of their own map, which could then be viewed and brought to life through augmented reality. Exhibition developed by SciTech and produced by Imagine Exhibitions. North Gallery, 27 March 2021 – 25 June 2021.

Mariw Minaral (spiritual patterns)

Mariw Minaral brings together some of the finest examples of Torres Strait Islander Alick Tipoti's unique and intricate linocut printmaking practice. The exhibition also showcases some of his award-winning sculptural works. Guided by the traditional cultural practices of his people, Tipoti's storytelling encompasses traditional cosmology, marine environments and ocean conservation. Eora Gallery, launched 25 November 2020.

Mile in my Shoes

A Mile in My Shoes provided an insight into the lives of 34 extraordinary people through a performance walking tour with recorded storytelling. Developed in partnership with the Empathy Museum and the ANMM Foundation. Darling Harbour, 6 January 2021 – 2 May 2021.

Motherland – Exile/Refuge – Migration (repeat)

The exhibition brought together artists who have experience as refugees or asylum seekers, and artists exploring themes of migration, motherland, and displacement. Curated and produced by Settlement Services International. Terrace Room, 6–27 January 2021.

Outbreak: Epidemics in a Connected World

Banner exhibition from the Smithsonian National Museum of Natural History on how viruses connect our world. Supported by the USA Bicentennial Gift Fund. South Gallery, 20 August – 22 September 2020 and Tasman Light Gallery, 22 September – 14 December 2020.

Paradise Lost: Daniel Solander's Legacy

This exhibition commemorated the legacy of *Endeavour's* botanist, Daniel Solander, and the first encounter between Sweden and the Pacific region. A touring exhibition from the Embassy of Sweden, Canberra and the Solander Gallery, Wellington, New Zealand. Tasman Light Gallery, 12 October 2020 – 14 February 2021.

Sea Monsters – Prehistoric Ocean Predators

The *Sea Monsters* exhibition combined real fossils from millions of years ago with gigantic replicas including a 13m long elasmosaurus and 9m long prognathodon. It also featured a 180-degree immersive video that put visitors inside the action, plus hands-on interactives to make their own monsters. North Gallery, 26 September 2019 – 24 March 2020 and 15 June – 11 October 2020.

Ship and Shore

This banner exhibition, on display in the Wharf 7 Forecourt, examined Cook's voyage and its legacy. It incorporated the perspectives of those aboard *Endeavour* and the Indigenous peoples watching it from the shore. Wharf 7 Forecourt, 2 July 2020 – 8 April 2021.

Sydney Harbour Gallery

Visitors immerse themselves with historical and contemporary stories of Sydney Harbour – both above and below the waterline. This gallery is sponsored by the Port Authority of NSW. Sydney Harbour Gallery, launched 4 October 2020.

War and Peace in the Pacific: the Atomic Bombing of Hiroshima and Nagasaki

Exploring stories of destruction, recovery and prosperity, this exhibition highlights the importance of achieving a peaceful world without nuclear weapons. The exhibition is from the Hiroshima Peace Memorial Museum and the cities of Hiroshima and Nagasaki. Lower Gallery, launched 21 May 2021.

Wildlife Photographer of the Year 55 (2019)

The internationally-acclaimed *Wildlife Photographer of the Year* exhibition returned to the museum, bigger and better than ever in 2020. A new installation saw the use of backlit panels to give the photographs even more pizzazz. Tall Gallery, 5 March – 24 March 2020 and 15 June 2021 – 28 January 2022.

Wildlife Photographer of the Year 56 (2020)

Selected from over 49,000 entries from around the world, the winners of the Wildlife Photographer of the Year competition were backlit on large panels. Tall Gallery, launched 1 April 2021.

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 takes people 'on board' the historic MV *Krait*. New acquisitions to

the National Maritime Collection were integrated into a renewed exhibition in 2021. *Action Stations*, 27 September 2018 – 24 March 2020, updated 22 June 2021.

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, with photos and content updated regularly. Tall Gallery platform, launched 14 June 2017.

Your Story is Our Story

An outdoor exhibition of photographic portraits of migrants was created to showcase the diversity of people honoured on the National Monument to Migration. The portraits by Andrew Frolows were bookended by historic photographs from the Museum’s collection. This exhibit included QR codes to connect visitors to the migration stories of the subjects.

Touring exhibitions

The year began with staff focused on rescheduling touring exhibits due to COVID-19 and ended in much the same way. *Submerged: Stories of Australian Shipwrecks*, developed in conjunction with the Australian Maritime Museums Council (AMMC), continued its four-year tour to smaller venues in regional Australia. The *Remarkable: Stories of Australians and Their Boats* banner exhibition also developed in conjunction with the AMMC launched in May 2021. These smaller banner exhibitions are designed for display in regional towns; venues are encouraged to display their own collection material to supplement the themes explored in each exhibit. Numerous banner exhibits that were developed for display in previous years such as *Nawi* and *War at Sea* continued to attract audiences. Other exhibits developed as part of the five-year USA War and Peace in the Pacific 75 program were shown at interested venues in Australia and the United States.

Container opened at the Museum and Art Gallery of the Northern Territory in May 2021, after a period of extended storage in Fremantle, Western Australia. The *Sea Monsters* exhibition was displayed at Queensland Museum in Brisbane from November 2020 and was then transported to Auckland, New Zealand, in June 2021. *Sea Monsters* was installed by host venue teams, with our staff providing installation support by Zoom and delivering detailed documentation and instructions in advance of the exhibit’s arrival.

The museum’s large international touring exhibitions are managed by third-party agents, Flying Fish, to take advantage of their strong networks and USA-based installation staff. *Voyage to the Deep*, an interactive exhibit designed for young children, was first shown at our museum in 2014 and this year delighted younger audiences at Nauticus, a maritime museum in Virginia. It is currently on display at the Doseum in San Antonio, Texas.

James Cameron – Challenging the Deep made its North American debut at Durham Museum, Nebraska, in late May 2021. This is the first venue on the North American tour. The exhibition features large-scale audiovisual installations and object loans from many private and institutional lenders. Significant preparation work by museum staff from the registration, conservation and touring exhibition team was required to ensure the exhibition design documentation and plans were

transferred to Flying Fish, while the physical exhibit contents were transported from Sydney to the United States.

In summary, the touring exhibitions team coordinated the sharing of a diverse array of exhibitions with colleagues at host venues throughout Australia. They worked closely with colleagues from the production and installation, curatorial, marketing, registration and conservation teams to reach over 700,000 visitors in another busy and productive year.

Container – the box that changed the world

Museum and Art Gallery of the Northern Territory, Darwin Northern Territory,
21 May 2021 – 25 July 2021.

Escape from Pompeii: the Untold Roman Rescue

Produced in conjunction with Expona.

Mosegaard Museum of Aarhus, Denmark, 1 July 2020 – 13 September 2020.

Haenyeo: the Sea Women of Jeju Island

Tasmanian Museum and Art Gallery, Hobart, Tasmania 7 May 2021 – 6 June 2021.

James Cameron – Challenging the Deep

Durham Museum, Nebraska, United States of America, 22 May 2021 – 12 September 2021.

Little shipmates – Cats and Dogs all at Sea

Bass Strait Maritime Centre, Devonport, Tasmania, 1 October 2020 – 31 July 2021.

Sea Monsters

Museum of Queensland, Brisbane, Queensland, 20 November 2020 – 3 May 2021.

Voyage to the Deep

Nauticus, Virginia, United States of America, 13 September 2020 – 3 January 2021.

Doseum San Antonio, Texas, United States of America, 8 May 2021 – 25 September 2021.

Banner Exhibitions

The museum has continued to tour banner exhibitions, enabling the museum to share the maritime stories about Indigenous watercraft, shipwrecks and naval history. These banner exhibitions reach Australians visiting local libraries, trade shows, historical societies, naval bases and clubs throughout the nation. During the reporting period the museum developed a new offering with the members of the Australian Maritime Museums Council. *Remarkable: Stories of Australians and Their Boats* was launched in April 2021, thanks to funding provided by the Australian Government's Visions of Australia program. Numerous banner exhibits that were developed for display as part of the five-year USA War and Peace in the Pacific Program were shown at interested venues in Australia and the United States.

Submerged: Stories of Australia's Shipwrecks

21 venues around Australia.

Redcliffe Library, Queensland, 16 March – 31 August 2020.

Shire of Broome, Western Australia, 1 June – 13 July 2020.

Roma Library, Queensland, 25 June – 7 August 2020.
Edenhope Library, Victoria, 11 August – 27 January 2021.
Karoonda Area School, South Australia, 14 August – 18 September 2020.
Cummins School Community Library, South Australia, 2 September – 14 October 2020.
Kimba School Community Library, South Australia, 21 September – 2 November 2020.
Roxby Downs Library, South Australia, 13 October – 25 November 2020.
Art Geo Complex, Western Australia, 13 October– 25 November 2020.
City of Port Lincoln, South Australia, 2 November 2020 – 8 January 2021.
Carnarvon Library, Western Australia, 23 November 2020 – 28 January 2021.
City of Burnside, South Australia, 9 December 2020 – 21 January 2021.
Port Stephens Historical Society, New South Wales, 21 December 2020 – 8 January 2021.
Surat City Library, Queensland, 23 December 2020 – 22 January 2021.
City of Unley, South Australia, 1–31 March 2021.
Gladstone Library, Queensland, 25 March – 18 May 2021.
Cambridge Library, Western Australia, 1 April – 1 May 2021.
Logan North Library, Queensland, 19 April – 25 June 2021.
Logan Central Library, Queensland, 19 April – 25 June 2021.
City of Marion, Core Civic Centre, South Australia, 3–16 May 2021.
North Rockhampton Regional Library, Queensland, 24 May – 4 June 2021.

Remarkable: Stories of Australians and Their Boats

10 venues around Australia.

Harbour Trust, Subbase Platypus, New South Wales, 1 April – 9 May 2021.
Irwin District Historical Society, Western Australia, 8 April – 31 May 2021.
Beachport Wool and Grain Museum, South Australia, 15 April – 31 May 2021.
Wentworth Council, Victoria, 1–31 May 2021.
Hervey Bay Historical District and Museum, Queensland, 8 May – 08 June 2021.
Ballina Naval Museum, New South Wales, 7 June – 28 July 2021.
Echuca Historical Society, Victoria, 14 June – 31 August 2021.
Albany Historic Whaling Station, Western Australia, 14 June – 30 July 2021.
Millicent Branch of the National Trust, South Australia, 14 June – 31 July 2021.
Cundletown Museum, New South Wales, 25 June – 6 August 2021.

War at Sea – the Australian Navy in WWI

Shopfront Imlay St Eden, New South Wales.
Tathra Wharf Museum, New South Wales.

Nawi Indigenous Watercraft

National Marine Science Centre, Southern Cross University, Coffs Harbour, New South Wales, 1 August – 1 December 2020.
Kingston National Trust, South Australia, 26 December 2020 – 26 January 2021.

Battle of the Coral Sea (banner display and film)

Townsville Maritime Museum, Queensland, 1 July 2020 – 30 June 2021.

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

National Museum of Singapore, Singapore, 1 July 2020 – 30 June 2021.

City of Mandurah Community Museum, Western Australia, 7–28 April 2021.

Guardians of Sunda Strait

Battleship *New Jersey*, Camden, New Jersey, United States of America, 1 June – 30 September 2020.

Perth Town Hall, Western Australia, 26 February – 8 March 2021.

War and Peace in the Pacific

USS *Kidd* Veteran’s Museum, Baton Rouge, New Orleans, United States of America,
7 September 2020 – 31 May 2021.

Shopping Centre exhibits

Beach Couture

Wynyard Shopping Centre, Sydney.

Greenwood Shopping Centre North Sydney.

Aussie Cossie

Harbourside Shopping Centre.

Interactives and multimedia

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

Rooftop Projections

Queensland Tourism Campaign, 3–5 December 2020.

Waves of Migration

Part of Sydney Festival, 6–26 January 2021.

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. The Council of the ANMM (the Council) ensures the proper and efficient performance of its functions.

At 30 June 2020 the Council comprised 12 members, including the museum's Director and a representative of the Royal Australian Navy. The full Council met five times during the reporting period. The Council is also served by three committees, the Audit Committee, the Remuneration Committee, and the Aboriginal and Torres Strait Islander Advisory Committee.

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 the Department of Infrastructure, Transport, Regional Development and Communications (the 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 and Chief Financial Officer

Zena Habib Chief People Officer

Michael Harvey Assistant Director, Public Engagement and Research, and Chief Experience Officer

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, Urban Infrastructure, Cities 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)
- appoint a member of the Council to act as chairperson of the Council or appoint an acting member of Council where there is a vacancy (Section 18)
- approve guidelines for the leave of absence to Council members (Section 19)
- convene a meeting of the Council at any time (Section 23)
- approve the Director engaging in paid employment outside the duties of the Director's office (Section 32)
- approve leave of absence to the Director on such terms or conditions as she or he determines (Section 34)
- appoint a person (not a member of Council) to act as Director during a vacancy with such appointment not to exceed 12 months (Section 38)
- approve financial transactions including acquisition or disposal of material or property, right or privilege exceeding the amounts specified in the Australian National Maritime Museum Regulations 2018 (Section 47)
- enter into a lease of land exceeding 10 years (Section 47)
- give directions of a general nature to the Council about the performance of its functions or the exercise of its powers (Section 53A)

- delegate powers to the Secretary of the Department or an Senior Executive Service employee in the Department of Infrastructure, Transport, Regional Development and Communications (Section 53B).

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.

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), 2016 (Act No 61) and 2021 (Act No 20).

The *National Collecting Institutions Legislation Amendment Act 2021* included amendments to the *Australian National Maritime Museum Act 1990*, to provide broader investment opportunities for donated revenue and streamline administration. The legislative reforms included standard delegation powers, removed ministerial approvals for routine financial transactions and standardised corporate planning across all collecting institutions.

The *Australian National Maritime Museum Regulations 2018* were made on 14 September 2018 (F2018L02194) and amended in May 2021 to implement the legislative reforms.

Outcome and programme structure

As outlined in the Portfolio Budget Statements 2020–21, 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.

Australian National Maritime Museum Council

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

Chairman

John Mullen AM

Term: 18 August 2019 – 18 August 2022

Mr Mullen is the Chairman of Telstra and Toll Holdings Ltd and a former 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, Western Australia.

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 Foundation, Mr Mullen's appointment strengthens communication and relationships between the Council and the Foundation. He was named a member (AM) in the Order of Australia for significant service to business, and to the community, in 2020.

Director & CEO

Kevin Sumption PSM

Term: 15 February 2012 – 14 February 2022

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

Members

Hon Ian Campbell

Term: 12 December 2014 – 16 February 2024

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

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

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

Hon Justice Sarah C Derrington**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 holds a PhD in the field of marine insurance law, has an extensive history of involvement in maritime organisations and has served on a range of boards and councils, including the Australian Maritime College and the Australian Maritime Safety Authority.

Rear Admiral Mark Hammond AM**Term: from 17 November 2020**

Rear Admiral Mark Hammond assumed the position of Commander Australian Fleet in November 2020. RADM Hammond joined the Royal Australian Navy in 1986 as an electronics technician. He was commissioned as a Naval Officer in 1988 and is a graduate of the RAN Recruit School (1986), the Australian Defence Force Academy (1990), Australian Command and Staff College (2004) and the Centre for Defence Strategic Studies (2014). RADM Hammond completed seamanship and navigation training in various ships then volunteered for submarine service. Qualifying in Oberon class submarines in 1994, Hammond joined HMAS *Collins* as Navigating Officer in 1996 (during First of Class Trials), and was selected as Flag Lieutenant to the Chief of Navy. He subsequently completed the Principal Warfare Officer's Course and Submarine Warfare Course in 1998, and served as the commissioning Operations Officer in HMAS Waller. In 2001, RADM Hammond instructed the Submarine Warfare Officer Course and assumed duties as Executive Officer in HMAS *Sheean*. In 2003 Hammond completed the Netherlands Submarine Command Course (Perisher) and the US Navy's Prospective Commanding Officer Course.

RADM Hammond served as Staff Officer Future Concepts at Naval Headquarters in late 2003, and graduated from Command and Staff Course in 2004. He then deployed on operations with the Royal

Navy Submarine force, before assuming command of HMAS *Farncomb* and completing two years of demanding operations in the Indo-Pacific region. Subsequent shore postings included: Assistant Naval Attaché – Washington DC, USA; Director Future Submarines – Operational Requirements; Joint Exercise Director (J75) at Joint Operations Command; Director Submarine Sub-Program (Collins and Future Submarines); and Chief of Staff to the Chief of the Defence Force, performing the latter role for General David Hurley from November 2012 to December 2013. In late 2014, RADM Hammond was appointed as Director General Maritime Operations, exercising operational control of the Navy's ships, submarines and detachments. In 2017, RADM Hammond was posted to the United States for duties in the Pentagon as the Chief of Defence Force Liaison Officer to General Joseph Dunford, the Chairman of the US Joint Chiefs of Staff and he was awarded the United States Legion of Merit (Officer) for his distinguished performance in this role.

RADM Hammond returned to Australia in March 2018 to assume duties as the Deputy Chief of Navy. On Australia Day 2018, RADM Hammond was appointed a Member of the Order of Australia (AM) for exceptional service to the Australian Defence Force in senior command and staff roles. RADM Hammond assumed the role of Commander Australian Fleet in November 2020. RADM Hammond has sea experience in French, British and US nuclear attack submarines, Australian and Dutch conventional submarines, and multiple surface vessels. Academic qualifications include: Bachelor of Science (UNSW, ADFA, 1991), Masters in Management (Defence Studies, University of Canberra, 2004) and Masters in Maritime Studies (University of Wollongong, 2005). RADM Hammond's interests include cricket, rugby, AFL (Port Adelaide), chess and submarine warfare in World War II. He is the proud restorer of a 1958 American Chris-Craft mahogany speedboat.

John Longley AM

Term: 6 May 2019 – 5 May 2022

John Longley has had a long career in sailing, initially in dinghies and then in ocean racing. This led to his involvement in the America's Cup, which saw him competing in five matches from 1974 to 1987, including being project manager and crewman on *Australia II* during the successful challenge for the Cup in 1983. He was subsequently charged with managing the build of *Endeavour*, a museum-standard replica of Captain James Cook's famous ship of discovery, HMB *Endeavour*. After the six-year build he continued to manage the project as the ship circumnavigated the globe visiting 149 ports. John was a Board Member and later Chair of the Duyfken 1606 Foundation and managed *Duyfken's* tour of Australia in 2006 that marked the 400th anniversary of the first recorded landing of a European ship on the continent. More recently, John was the Event Director of Perth 2011, World Sailing's Olympic Classes World Championship, which attracted 1200 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.

Warren Mundine AO**Term: 29 April 2021 – 29 April 2024**

Nyunggai Warren Mundine AO lives in Sydney and is a descendant of Australia's Bundjalung, Gumbaynggirr and Yuin First Nations. He sits on the Board of SBS and is a businessman, entrepreneur, company director, advisor to governments and businesses, media commentator, TV and webinar show host, author and opinion writer. He is a political strategist and advocate for Australian economic reform and growth, empowering the First Nations people of Australia to build businesses and sustainable economies. Mr Mundine's life and career is shaped by a personal commitment to regional and Indigenous economic development. He has over 40 years' experience working in the public, business, policy, arts and community sectors.

Judy Potter**Term: 13 May 2021 – 13 May 2024**

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

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.

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. Ms Tansey is married with two daughters.

Dr Ian J Watt AC

Term: 22 March 2019 – 21 March 2022

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

Dr Watt is Chair of the International Centre for Democratic Partnerships and Chair of the ADC Advisory Council. He is also the recently retired Chair of BAE Systems Australia. He serves on the Boards of Citibank, Smartgroup Corporation, the Grattan Institute (University of Melbourne), O'Connell Street Associates and the Committee for Economic Development of Australia. 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 Australia and New Zealand School of Government, 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.

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

Dillon Kombumerri

Current Term: 4 March 2020 – 30 June 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. Mr Kombumerri 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, Deputy Chairperson of the La Perouse Local Aboriginal Land Council and leads language, culture and research activities within his community.

Professor John Maynard

Current Term: 4 March 2020 – 30 June 2021

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

Nicholas Wappett

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, Mr Wappett participated in the NAB Graduate Program and in Career Trackers Indigenous Internship Program. He has a Bachelor of Business from the University of Technology Sydney, a Diploma of Stockbroking from Deakin University and is an accredited Foreign Exchange Advisor.

Council meetings and committees

The Museum's Council held five ordinary meetings this year, as well as dealing with various matters out of session. The Council's focus has been on various strategic priorities, including the museum's funding and recovery. Some of the significant matters considered by Council include COVID-19 impacts, regional outreach, the visitor experience and the corporate plan for 2021–24.

Australian National Maritime Museum Council committees

There are currently three committees of Council:

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

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

2020–21 Council and committee meetings and attendance

Councillors	Number of meetings attended			
	Museum Council (5 meetings held)	Audit Committee (4 meetings held)	Aboriginal and Torres Strait Islander Advisory Committee (3 meetings held)	Remuneration Committee (1 meeting held)
John Mullen ²	5	3*	0	1
Ian Campbell ¹	5	3	0	0
Stephen Coutts	5	4	0	0
Sarah Derrington ²	4	4	0	1
Mark Hammond (Appointed 18 November 2020)	4	0	0	0
John Longley	5	4	0	0
Warren Mundine (Appointed 29 April 2021)	0	0	0	0
Jonathan Mead (Appointment ceased 17 November 2020)	1	0	0	0
Alison Page ^{1,3}	5	4	3	0
Judy Potter (Appointed 13 May 2021)	0	0	0	0
Kevin Sumption	5	4*	3	-
Arlene Tansey ¹	3	3	0	0
Ian Watt ¹	5	4	0	0
Margaret White (Appointment ceased 9 August 2020)	0	0	0	0
<i>Committee members</i>				
Kenny Bedford ³	-	-	2	-
Raymond Ingrey ³	-	-	2	-
Dillon Kombumerri ³	-	-	1	-
John Maynard ³	-	-	1	-
Nicholas Wappett ³	-	-	0	-

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

² Remuneration Committee appointed member

³ Aboriginal and Torres Strait Island Advisory Committee appointed member

* Observer

Legal and compliance

Freedom of information

The Director has authorised the Deputy Director and the Senior Executive, Strategy and External Relations to make decisions under s23(1) of the *Freedom of Information Act 1982* and s39(1) of the *Australian National Maritime Act 1990*.

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

Judicial decisions and reviews by outside bodies

There were no judicial decisions of which the museum was aware that affected the museum during the reporting period. There were also no reports on museum operations by the Auditor-General, the Office of the Australian Information Commissioner or the Commonwealth Ombudsman. The Senate Environment and Communications Legislation Committee conducted an inquiry into the National Collecting Institutions Legislation Amendment Bill 2020 and reported in February 2021.

Ministerial directions and expectations

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

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

The Portfolio Minister's Statement of Expectations for 2020–21 identifying the government's strategic priorities and the museum's corresponding Statement of Intent are published on the museum's website.

Government Policy Orders

The museum was not subject to any government policy orders during the reporting period.

Government Policy Orders are made by the Finance Minister in accordance with section 22 of the *Public Governance, Performance and Accountability Act 2013*.

Indemnities and insurance premiums for officers

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

Non-compliance with Finance law

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

Subsidiary entities

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

Capability reviews

There were no capability reviews released during the reporting period.

Fraud control

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

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 2021, the number of staff employed under the *Public Service Act 1999* totalled 115 (60 ongoing full-time, 11 ongoing part-time, 38 non-ongoing full-time, 3 non-ongoing part-time and 3 non-ongoing casual). All employees were located at the museum's Sydney premises.

Enterprise Agreements/Individual Flexibility Agreements (IFAs)

At 30 June 2021, the number of APS staff covered by an Enterprise Agreement was SES 1 and non-SES 114. The number of staff covered by an IFA was SES nil and non-SES 51.

Salary rates and benefits

The salary rates available for APS staff by classification structure (as at 30 June 2021) are as follows:

Classification	Pay point	30 June 2021
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 2020–21 was \$16,000.

Effectiveness in managing people and culture

The APS ongoing staff turnover rate in 2020–21 was 24.2% compared with 8.1% in 2019–20 and 5.8% in 2018–19.

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 HR Summit 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 museum 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 museum's Enterprise Agreement for 2017–20 commenced on 11 September 2017 and was due to cease on 10 September 2020. Negotiations for a new Enterprise Agreement have been placed on hold due to the COVID-19 pandemic.

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 2021 there is 1 ongoing employee who identifies as an Indigenous employee.

Industrial democracy

The museum's Joint Consultative Council (JCC) met once 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

	2020-21	2019-20	2018-19
Average staff level	108.93	114.43	119.94

Staff by gender

	2020-21			2019-20			2018-19		
	Male	Female	NI	Male	Female	NI	Male	Female	NI
Senior management (EL 2 & SES)	10	7	-	8	4	-	9	6	-
Middle management (EL 1)	12	10	-	15	13	1	16	12	1
Other	32	44	-	35	44	-	35	46	-
Total	54	61	-	58	61	1	60	64	1

NI = not identified

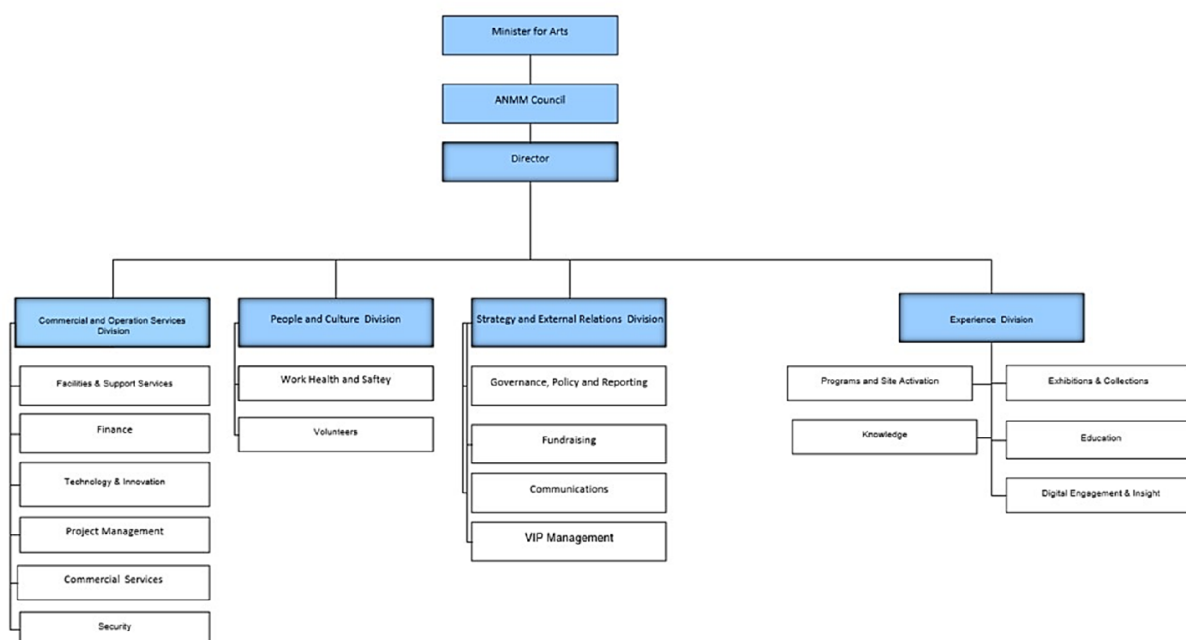
Staff by division

Division	2020-21	2019-20	2018-19
Executive	1	4	7
Experience	66	88	60
Commercial and Operation Services	30	17	16
Strategy and External Relations	10	4	Division created in 2020
People and Culture	8	6	Division created in 2020
Encounters 2020	Division ceased in 2020	1	Division created in 2020
Commercial and Visitor Services	Division ceased in 2020	Division ceased in 2020	11
Operations	Division ceased in 2020	Division ceased in 2020	31
Total	115	120	125

Salaries

Division	2020-21	2019-20	2018-19
Executive	587,098	945,366	1,008,438
Experience	7,127,552	8,089,648	6,203,421
Commercial and Operation Services	3,313,842	3,015,024	2,216,072
Strategy and External Relations	1,137,102	759,218	Division created in 2020
People and Culture	1,031,504	357,739	Division created in 2020
Encounters 2020	Division ceased in 2020	417,218	Division created in 2020
Commercial and Visitor Services	Division ceased in 2020	Division ceased in 2020	1,215,037
Operations	Division ceased in 2020	Division ceased in 2020	2,538,360
Total	13,197,098	13,584,213	13,181,328

Organisation structure



Work health and safety (WHS) performance

The museum underwent several WHS audits over the last year, outlining areas for improvement and recalibrating the museum as a whole to focus on safety. With a number of personnel changes, the museum is now focussed on increasing the number of Health and Safety Representatives (HSRs) across the site, with the WHS committee to be re-established following the appointments of the HSRs. Both HSRs and the WHS Committee are vital to the focus and implementation of safety standards across the museum. There was one new workers compensation claim over the period with the worker returning to full pre-injury duties.

Other information

Assessment of effectiveness of asset management

As part of the strategic planning process, the museum engages independent reviews of its Strategic Asset Management Plan (SAMP) to identify upcoming capital enhancement, capitalised maintenance and regular and reactive maintenance requirements in line with contemporary cost management processes and sound engineering practices. The SAMP is forward-looking over 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 a warehouse to be maintained as part of the SAMP. It also requires individual maintenance plans for each of the floating vessels due to their exposure to harsh marine environmental conditions. Plans are regularly assessed by the executive team and presented to Council as required.

Assessment of purchasing against core policies and principles

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

Contracts and consultancies

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

Productivity gains

The museum's long-standing commitment to continuous improvement continued throughout the reporting period. The museum implemented the following initiatives to enhance productivity and visitor experience:

- implemented Vivaticket, which enables the museum to sell tickets itself and capture better information and insights about its visitors
- completely renovated the Shop.

Other planned improvements were deferred owing to the COVID-19 pandemic.

Correction of material errors to the 2019–20 Annual Report

In the museum's 2019–20 Annual Report, 'Appendix 11 – Index' should have read 'Appendix 13 – Index'.

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

In the 2020–21 financial year, the Brand, Marketing & Digital team spent the following amounts on marketing design and strategy, media buying and advertising and market research agencies.

Creative agencies for developing advertising campaigns or strategies

A Mile in My Shoes campaign creative: Limehouse Creative \$1,500.

Defying Empire campaign creative: Grainger Films \$1,400.

Duyfken campaign creative: Grainger Films \$1,500.

General museum marketing: Slade Smith Design \$120.

Map It! campaign creative: Slade Smith Design \$120.

School holiday campaign creative: Cassandra Hannagan Photography \$3,300, Grainger Films \$17,300, Limehouse Creative \$3,300, Slade Smith Design \$240.

Wildlife Photographer of the Year campaign creative: Slade Smith Design \$210, Grainger Films \$3,300.

Fundraising videos for the Migration Heritage Fund: \$32,004 towards outgoings.

National Monument to Migration community service announcement and promo editing with SBS Media: \$4,100.

Design of the Gift to the Nation/Foundation achievements brochure: Austen Kaupe \$1,800.

Market research

Exhibition concept testing: YouGov \$11,200.

Pricing research: Lynda Kelly Networks \$9,355.

NB Communications brand strategy and planning: \$27,175.

Media advertising organisations

General museum advertising: Digital Advertising \$3,898, Efficient \$22,279, Facebook \$17,272, Google \$5,455, LinkedIn \$1,299, TimeOut \$5,500.

Interstate tourism advertising: The Informed Tourist \$9,750, What's On in Sydney \$4,800.

Map It! advertising: ArtsHub \$550, Ella's List \$1,700, Innerwest Mums \$529, North Shore Mums \$199, What's On Sydney \$80.

School holiday advertising: Efficient \$12,500, North Shore Mums \$199.

Venues advertising: Efficient \$7,500, general advertising \$14,158.

Wildlife Photographer of the Year advertising: APN Outdoor \$50,044, News Ltd \$3,333, TimeOut \$4,950.

National Monument to Migration campaign on SBS as community service announcement at no cost, valued at \$40,000.

National Monument to Migration campaign on SBS TV \$9,050, SBS Radio \$1,850, SBS On Demand \$5,000.

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

Ecologically Sustainable Development (ESD) Report

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

	staff and visitors to come by bicycle	
Waste management, including onsite rubbish recycling, composting and glass recovery	Waste recycling minimises adverse impact to the environment as well as the energy required to process waste and sub-products	Reduces the amount of waste going to landfill and reduces operational expenditure associated with waste disposal

Environmental Performance Report

Theme	Steps taken to reduce environmental impact	Measures to review and improve the reducing effect
Energy efficiency	235kW solar panel system (Wharf 7 Building)	Comparison of electricity consumption to pre-solar energy baseline
	Heating, ventilation and air conditioning transitional change from sea-water to cooling tower heat-rejection system	Comparison of electricity and water consumption to pre-cooling tower baseline
	Seasonal adjustment of temperature and relative humidity	Comparison of current usage to historical data to determine effectiveness of implemented strategy, plus continue seasonal adjustments in response to results of analysis
	LED lighting upgrade	Comparison of electricity usage to pre-upgrade baseline, and extend LED upgrade to cover exhibition and high-level lighting
	Building management and control systems upgrade and rezoning	Comparison of electricity consumption to pre-upgrade rezoning energy baseline
	Voltage power optimisation and power factor correction units to be completed by June 2022	Comparison of values for power factor and demand to historical data
Water conservation	Installation of water-saving taps and devices	Comparison of water consumption to pre-device baseline.
Waste management	Waste audit completed	Comparison of waste landfill diversion figures to prior years
	Installation of onsite recycling stations	Comparison of waste landfill diversion figures to prior years
	Provision of 20 secure bicycle parking facilities for	Visual observation of usage levels and visitor feedback through front of house and social media

museum visitors at the
Exhibition Building

Environmental Performance Indicator Report

Theme	Performance measure	Indicators	2019–20	2020–21	
Energy efficiency	Total consumption of electricity across all facilities	Amount of electricity consumed in kWh	3,601,921	3,583,698	
		Cost of electricity purchased in \$	\$662,758	\$583,081	
	Total cost of electricity purchased across all facilities	Amount of gas consumed in MJ	7,172,934	448,128 ⁱ	
		Cost of gas purchased in MJ	\$160,828	\$11,164	
	Greenhouse gas emissions	Amount of greenhouse gases produced (tonnes)	920	29	
	Water	Total consumption of water across all facilities	Amount of water consumed across all facilities in kL	13,344	13,820
Total cost of water across all facilities		Cost of water purchased in \$	\$58,201	\$62,976	
Total trade-waste water generated		Amount of grey water captured in kL	12,421	13,075	
Waste	Total co-mingled waste production	Amount of co-mingled waste produced (tonnes)	102	81 ⁱⁱ	
		Amount of co-mingled waste diverted from landfill (tonnes)	20	18	
	Total co-mingled waste diverted from landfill	Amount of waste not recorded	Nil	Nil	
	Unrecyclable waste production	Amount of waste going to landfill (tonnes) as stated by current service provider	82	63	
	Recyclable waste production:	Amount of waste going to recycling facilities (tonnes)			
		Recycled glass		6.4	0 ⁱⁱⁱ
Comingled recycling			3.1	4.8	
Paper and cardboard			8.5	17.5	
Organics			2.3	0.6	
Return and Earn		0	0.3 ^{iv}		

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

- i. 2020–21 figures less than previous year due to overcharge in previous year and faulty gas meter that required replacing.
- ii. Total waste production only includes waste generated by the museum’s business as usual. Waste generated by the Wharf tenant was extracted from the data based on the figures provided by an external waste audit conducted in 2019. Tenant produces 33% of the waste generated across the site.
- iii. Glass now being collected as a part of the NSW ‘Return and Earn’ scheme (refer iv below) to obtain refunds on eligible containers.
- iv. Return and Earn scheme commenced in July 2020. All eligible containers and all glass bottles collected and recycled. Refunds for eligible containers returned to the museum.

Grant programs

MMAPSS grants and internships

The museum’s Maritime Museums of Australia Project Support Scheme (MMAPSS) provides grants of up to \$15,000 to non-profit organisations, such as museums and historical societies, that care for Australia’s maritime heritage. Usually these are community-based and often run by volunteers. The grants are designed to fund a range of projects, including those related to restoration, conservation, collection management and exhibition development. MMAPSS is administered by the museum and jointly funded by the Australian Government with support provided by the Department of 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 \$1.95 million and supported organisations across Australia to run more than 480 projects and over 65 internships.

Funding available in 2020–21 was \$125,000, with a maximum allocation of \$15,000 to any one grant. We received 44 project applications, requesting a total of \$480,000 in funding, and two internship applications. The selection committee awarded grants to 19 organisations, and in-kind support was offered to six organisations. The maximum amount of \$15,000 was awarded to two organisations and internships were offered to the two applicants.

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

Information on grants awarded to the museum is available at sea.museum and in the ‘Year in Review’ section of this report.

MMAPSS Grants	2020–21 YTD actual	2019–20 actual	2018–19 actual	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Value of grants	\$125,000	\$125,000	\$125,000	\$125,000	\$125,000	\$135,000	\$135,353
Number of project grants	19	17	16	11	22	19	19
Number of projects supported in kind	6	9	3	6	4	12	10
Number of internships	2	10	4	7	3	3	3

Number of grants and in-kind support under MMAPSS	NSW	QLD	NT	WA	SA	VIC	TAS	ACT
2020–21	7	4	0	2	4	6	2	0
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

Central Coast Marine Discovery Centre Inc – in-kind support

Central Coast Marine Discovery Centre (CCMDC) maritime heritage permanent display: Lord Ashley shipwreck and Schwanberg's Siebe Gorman dive suit

The CCMDC possesses a range of artefacts, including; heritage shipbuilding tools, books and shipwrecks relics. In-kind support is awarded for representative/s of the Australian National Maritime Museum to provide professional collection management database and/or interpretation and design advice, plus assistance with furthering this museum's collection and interpretive displays.

Clyde River & Batemans Bay Historical Society Inc – \$6,525

Delivering the Goods – Stages 1 and 2

This project develops a public program to make South Coast maritime heritage more accessible by conducting a thematic analysis of data from the digitalised Illawarra Steam Navigation Company's

(ISNC) Nelligen shipping ledgers, mid 1860-early1880s, and cultivating an in-depth understanding of ISNC's strategic role in the growth of coastal industries and commerce. MMAPSS funding is awarded for professional fees for a historian and IT consultancy.

Cundletown and Lower Manning Historical Society and Cundletown Museum – in-kind support

Saving the Sunlight

In-kind support is offered for one of the Australian National Maritime Museum's curatorial team to conduct an inspection of *Sunlight* and assist in the preparation of a Vessel Management Plan. This cream/milk vessel is the last of its kind left on the Manning River and this organisation's long-term plan is to undertake conservation work on *Sunlight* to bring it back to its original condition as much as possible, so that it is preserved for members of the public to view.

Jervis Bay Maritime Museum – \$12,273

Re-float the Kingfisher

Kingfisher is a 9.23m wooden motor launch launched in 1946 by the Settree family, boat builders in Huskisson for three generations. This project follows the Vessel Management Plan developed by the Australian National Maritime Museum's Curator – Historic Vessels, for the preservation, restoration and reconstruction of *Kingfisher*. It has the objective of refloating the vessel. MMAPSS funding will allow restoration work to continue. This project is part of a plan to open the Jervis Bay Maritime Museum's pond to become a living estuary from which both *Kingfisher* and *Crest* can enter Currumbene Creek. The museum will then be able to conduct traditional boat festivals and take visitors for trips on these two historic vessels.

Lawrence Historical Society Inc – \$13,010

Conservation of the Clarence River flood boat, Cedar Queen

Funding is awarded for conservation and interpretation work of the Clarence River flood boat *Cedar Queen*, currently on display at the Lawrence Museum, in Lawrence NSW. The flood boat has strong significance for the Clarence River district. Last year MMAPSS supported the development of a Vessel Conservation Plan and this plan will now guide the project work and any subsequent maintenance and display of the vessel.

Nelson Head Lighthouse and Rescue Station Reserve Trust – \$5,400

Light room refurbishment

This project is for the restoration and refurbishment of the inner light room to restore it to its original condition. The original light room was designed to provide lights for the safe entry of vessels into Port Stephens. The restoration plans to position new lights – both inside and outside the light room – and coloured glass in the windows to reflect the original conditions. A presentation will also show visitors, particularly school groups, how the lights operated.

Port Macquarie Historical Society Inc – \$5,409

A preservation needs assessment of the maritime collection at the Port Macquarie Museum

Funding is awarded for a professional conservator to undertake a preservation needs assessment which will assist the Port Macquarie Museum to identify at-risk or vulnerable Maritime items in the collection. It will also prioritise conservation work, identify storage and exhibition needs, and develop a conservation program.

Internship – South West Rocks Maritime Precinct Inc.

Volunteer – up to \$3,000 for one week at the Australian National Maritime Museum.

Queensland

*Cairns Historical Society T/A Cairns Museum – in-kind support**Windows to the reef*

This project aims to conserve the only remaining fabric of the world's first underwater observatory, formerly on Green Island off Cairns. In February 2020, the observatory was removed from Green Island due to safety concerns. The 74 tonne solid steel structure was scrapped but 4 portholes – the windows to the reef – have been gifted to the Cairns Museum. In-kind support is offered for one of the Australian National Maritime Museum's conservation team to assist with assessing the viability of the project's aims and to provide advice to guide the development of a Conservation Management Plan for the portholes.

*Emu Park Historical Museum Society Inc – in-kind support**Protection, documentation and display of maritime collection*

In-kind support is offered for one of the Australian National Maritime Museum's interpretation and design team to provide professional interpretation and design advice. They will also offer assistance with furthering the Emu Park Historical Museum's collection and interpretive displays. The project will also investigate whether an appropriate ex-Australian National Maritime Museum showcase could be delivered to this organisation.

*National Trust Australia Queensland – James Cook Museum – \$12,924**James Cook Museum – Maritime Endeavour gallery refresh*

The Maritime Endeavour gallery refresh brings together narratives on environment, contact between Bama and Europeans, and the challenges experienced by early mariners who visited Cooktown. At present the entire space is dedicated to the narrative of James Cook and HMB *Endeavour*. Realignment of museum display spaces will ensure visitors on entry encounter the First Nations Bama story first. Subsequent galleries will all display dual Bama/European narratives. These displays have been developed and agreed to through extensive community consultation. Funding is awarded for a commissioned art work, plus design and production of interpretation displays for 'Voyages and Trade', '48 Days at Endeavour River', 'Local Waters Ecology & Science' and 'Endeavour's Anchor and Cannon'.

*Queensland Maritime Museum Association – \$7,680**Queensland Maritime Museum digital transformation project*

Queensland Maritime Museum is undertaking a major three-stage digital transformation project. This will consolidate and photographically digitise its historically significant collection into a centralised collection management system. Funding is awarded for consultancy and project management costs.

Rockhampton Art Gallery – \$3,636

Maritime self-guided tour: digital access

In 2019–20, through MMAPSS, Rockhampton Art Gallery developed a Maritime Interpretation Plan for Quay Street Cultural Precinct, Rockhampton. The Maritime Interpretation Plan identified seven key recommendations and this project seeks support to progress on several of those recommendations by way of a self-guided tour. This tour could begin at Customs House and take visitors to key locations from Quay Lane to Quay Street, such as the Bond Store and Stables, then to the Riverside and views of the former wharves area and the Fitzroy River (Tunuba). Funding is awarded for graphics and signage fabrication.

South Australia

Kangaroo Island Pioneers Association Inc – \$3,200

Replacement of interpretive sign – contemplation seat memorial, Penneshaw, Kangaroo Island

The Contemplation Seat site was developed as a place of reflection and a memorial to the Aboriginal women brought to Kangaroo Island by seamen in the early 19th century. It incorporates a handcrafted wooden seat at the top of a hill overlooking Hog Bay, Penneshaw and is approached via concrete steps etched with the names of these women. An interpretive sign details the contribution these women made to the early settlement of Kangaroo Island. The entire site requires upgrading which will be staged over several years as funding becomes available. MMAPSS funding is awarded for Stage 1, to replace the interpretive sign.

Mannum Dock Museum of River History – \$10,000 and in-kind support

Captain William Randell’s entrance welcome to the Mannum Dock Museum

The Mannum Dock Museum of River History exhibits a series of displays. These span the Miocene era, when the Murray River was an inland sea, to Aboriginal occupation, birthplace of the paddle steamer and the commencement of river trade. A new entrance statement incorporating a ‘Pepper’s Ghost’ effect featuring Captain William will welcome prospective patrons to explore the extensive interactive displays at the Mannum Dock Museum. This interactive technology will also be incorporated into the adjacent Aboriginal river life and river trade displays. Funding is awarded for design and final production elements of the project. In-kind support is also offered for one of the Australian National Maritime Museum’s interpretation and design team to assist by investigating if there is appropriate ex-museum AV equipment which can be delivered to this organisation.

Port Adelaide Historical Society – in-kind support

*Preservation of the *Falie* wheelhouse and cabins*

Falie is a 46 metre ketch that traded for many years in Australian waters and saw service as a commissioned Royal Australian Navy (RAN) vessel during World War II. It was retired in 1982 as the last ketch to operate commercially in South Australian waters and the last sail-powered trading vessel in Australian waters. In-kind support is offered for one of the Australian National Maritime Museum’s conservation team to assist with an inspection of the *Falie* wheelhouse and cabins and the preparation of a Conservation Management Plan (CMP). The development of a CMP will assist

this organisation to develop sound documentation and planning toward ensuring the viability of both the planned restoration program and the object once restored.

Murray Bridge River Boat, Rail & Steam Group Inc – in-kind support

Historic milk boat *Union* restoration

The *Union* was one of four vessels used as ‘milk boats’ traversing the River Murray between Mannum and Wellington in South Australia, from 1919 to the mid-1940s. The long-term plan for the vessel is for restoration for display with interpretive signage, in a prominent position under a shelter near to the town wharf and railway precinct. In-kind support is offered for one of the Australian National Maritime Museum’s curatorial team assist with an inspection of the vessel and the preparation of a Vessel Management Plan.

Tasmania

Bass Strait Maritime Centre – \$6,364

Bass Strait: above, below and in-between

This project is for the development and display of a touring exhibition and educational program based around the social, natural, scientific, and family histories of the Bass Strait. It will feature eight institutions along the Bass Strait coast of Tasmania. The exhibition and educational program explores stories from each region and collection, bringing together staff and volunteers from each institution to network and develop the resources, including the exhibition and education program kit. Funding is awarded for the continuation of development workshops, graphic design for the exhibition and educational kits, and the printing of the exhibition and associated construction of materials.

Maritime Museum of Tasmania – \$8,600

Regional digital vessel recording and training project

The key purpose of the project is to facilitate the recording and documenting of historic and significant vessels in Tasmania. Funding will support the development of a photogrammetry kit for free loan, and provision of dedicated workshops and training to allow regional museums and historical societies to independently record vessels in their communities. Archive digitisation will be undertaken centrally by the Maritime Museum of Tasmania, utilising the voluntary services of a professional naval architect using proprietary software.

Victoria

Islamic Museum of Australia – \$7,847 and in-kind support

The Makassans’ story – the perahu

This project aims to tell the story of the Muslim fishermen from Makassar in Indonesia. It explores their connection with the Indigenous communities along the northern and north-western shores of Australia from the early 1700s. The project will take place in the Australia’s Muslims history gallery. It will include display and exhibit of the perahu model of the vessel which was used by the Makassans in their journey to Australia. Funding is awarded towards several elements of this project

including design, graphic art, installation and a showcase for the perahu model. In-kind support is also offered for one of the Australian National Maritime Museum's interpretation and design team to assist by investigating if there is an appropriate ex-museum showcase and/or an AV interactive screen which can be delivered to this organisation.

Mallacoota and District Historical Society Inc (Bunker Museum) – \$2,500 and in-kind support

SS Riverina lifeboat

The wreck of the SS *Riverina* near Mallacoota in 1927, along with the rescue of all passengers and crew, has legendary status in Gippsland. The Bunker Museum has a collection of *Riverina* artefacts, principally a sideboard from the salon and a lifeboat which had been converted to a cabin cruiser on the Gippsland Lakes. MMAPSS in-kind support is awarded for one of the Australian National Maritime Museum's curatorial team to assist with an inspection of the vessel and the preparation of a Vessel Management Plan (VMP) for the *Riverina* lifeboat. This VMP will provide sound documentation and planning toward ensuring the viability of both the restoration program and the vessel once restored. Funding is also awarded for a diorama to better present the lifeboat in a form as near as possible to its original.

Mission to Seafarers Victoria – \$5,000

Ship to shore: the colonial gaze in Port Phillip

This project will work with RMIT University early career artists in a multidisciplinary research program, linking theory and practice. It will result in a unique body of photographic works that will engage audiences, and deliver a post-modern interpretation of European visual encounters with local maritime environments, through exploration and mapping (1798–1850). Funding is awarded for several elements of this project, including production of 30 large photographic artworks on metal, and for exhibition design and installation for public exhibition. This project is designed to create new audiences of maritime histories and a platform for community collaboration across maritime culture, the arts, heritage and academia. The resultant artistic content and research will be channelled into travelling exhibitions, education workshops, forums and talks across several cultural institutions and RMIT University.

National Trust of Australia (Victoria) – \$3,000

All hands on deck – the Polly Woodside shares her stories

An internationally significant three masted barque, *Polly Woodside* is a key story in Melbourne's maritime history. The vessel is also of historical, scientific, technological and social significance to the State of Victoria. As a popular tourist destination, icon for the community, and educational site for school children, the ship and its associated stories provide rich and intriguing information about the past. This project is designed to discover, share and celebrate the hidden stories of the many communities involved with the *Polly Woodside*, from its early sailing days to its most recent journey. It will also provide a vehicle for increasing contemporary public engagement with the past and future of maritime history. Funding is awarded for one element of the planned project activities – for a researcher and writer to research and develop new and refreshed stories.

Port of Echuca Discovery Centre – \$3,532

'Caring for the Collection' – a preservation workshop at the Port of Echuca Discovery Centre

In 2019 the Port of Echuca Discovery Centre, with the support of a MMAPSS grant, engaged a

professional to undertake a preservation needs assessment of the existing collection. This assessment identified many projects that the Discovery Centre will need to undertake. However, a high priority rating was given to conducting a workshop for staff and volunteers to assist with the preservation of the collection.

Queenscliffe Maritime Museum Inc – In-kind Support

*Pilot Vessel *Mavis III* and the evolution in technology and design of the pilot vessels at Queenscliff and Port Phillip from the 1970s to 2020*

Setting off from Queenscliff, Victoria, pilots have guided vessels through the dangerous entrance between Port Phillip and Bass Strait since 1839 when George Tobin was granted the first pilot licence for the Port Phillip District. In March 2020, the Pilot Vessel *Mavis III* was donated to Queenscliffe Maritime Museum. This vessel served 26 years in ‘the Rip’ and exemplifies the shore-based launch service that began in 1979, ending the era of ships having to stop to transfer pilots. In-kind support is offered for one of the Australian National Maritime Museum’s curatorial team to assist with the preparation of a Vessel Management Plan for *Mavis III*.

Internship – Mission to Seafarers Victoria

Volunteer Curator – up to \$3,000 for 1 week at the Australian National Maritime Museum.

Western Australia

Albany’s Historic Whaling Station – \$4,500

The art of scrimshaw: a whaler’s pastime

This project follows on from the 2019–20 MMAPSS project: ‘Whaler’s Tales: Oral Histories of Albany’s Past Whaling Community’, using content from one of the interviewees, Gary Tonkin. Tonkin started his career as a meat inspector at the Cheynes Beach Whaling Company and transitioned to a world-renowned scrimshaw artist. The current project will use artefacts in the collection of Albany’s Historic Whaling Station to showcase the maritime significance of scrimshaw craft, with the support of Tonkin’s in-depth knowledge. Albany’s Historic Whaling Station aims to enrich their scrimshaw exhibition and to enhance engagement with the addition of interpretive panels and visual presentations. Funding is awarded for design elements of this project.

Irwin Districts Historical Society – \$3,600

Pullin’ the Pots oral history program

‘Pullin’ the Pots – a History of the Port Denison Fisheries and their Environs on Western Australia’s Abrolhos Coast’ is an overarching project focused on the histories of the local ‘cray culture’ in Port Denison. It encompasses the customs and traditional practices of fishers and fishing communities, plus boat building and maintenance, changing marine environments, and the cultural extent of historical and contemporary fisheries. The Pullin’ the Pots oral history program, within the larger project, will conduct interviews with twelve people who have been engaged in the cray fishing industry out of Port Denison since the late 1950s and early 1960s. It will include both fishers who ventured out to sea as well as fisher-partners who stayed ashore. Funding has been awarded for transcriptions of the interviews.

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 \$254,157 raised. Cultural gifts valued at \$3,832,000, including the magnificent replica of the *Duyfken*. An additional, \$310,000 (cash and in-kind) was raised to support Migration Heritage Fund activities.

This year the Foundation disbursed \$202,500 to the Museum for a variety of priorities, including the acquisition of Alick Tipoti artworks for the National Maritime Collection and the *A Mile in My Shoes* exhibition.

Ambassadors

Ms Christine Sadler, our inaugural Ambassador, has continued to be a strong supporter of the Museum. The Museum Council agreed to make Dr David and Mrs Jennie Sutherland, plus Mr Norman Banham, Ambassadors in recognition of the significant gifts they have made to the Museum. Dr and Mrs Sutherland have donated over \$100,000 in support of *SY Ena*, while Mr Banham has bequeathed four replica Harrison chronometers to the museum. Two of the chronometers are currently on loan and displayed in the *Under Southern Skies* gallery.

National Monument to Migration

On 21 March 2021, Harmony Day, the Governor-General elevated the Welcome Wall to the National Monument to Migration. With 412 registrations, 846 migrants from 54 countries were honoured at this ceremony. The ceremony was combined with the Sunday Stir, a collaboration with Blacktown Arts and Settlement Services International that brought together artists and story-tellers in various disciplines to celebrate migration and our multicultural nation on Harmony Day.

The support of the multicultural sector, and particularly SBS, in the promotion of the National Monument is much appreciated. We also acknowledge the extraordinary in-kind support provided by Guilty Content.

Significant Object Acquisitions

This year a collection of over 9000 images were donated to the Museum by Valerie Taylor AM, an Honorary Fellow of the Museum. This priceless collection represents the career arc of filmmakers and ocean conservationists Valerie Taylor AM (born 1935) and her late husband Ron Taylor AM (1934–2012), who began their underwater career as spear fishers. The couple pioneered skin-diving, scuba diving and underwater photography and cinematography in Australia.

The Museum also secured an important collection of MV *Krait* related objects, including medals awarded to Lieutenant Hubert Edward Carse, plus a knife and a faux Japanese ensign relating to the World War II raid, 'Operation Jaywick'. These purchases were made possible via the support of a donation from the Carse family and the Australian Government's National Cultural Heritage Account. The acquisition was accepted into the collection by the Hon Paul Fletcher MP (Minister for the Arts) on 20 April 2021.

Bequest

Mr Norman Banham has agreed to bequeath his collection of four replica Harrison chronometers to the museum in his will. This set of replica chronometers is the only set in the world made by one single clockmaker. The chronometers are a remarkable tribute to both Norman Banham and John Harrison, the famed clockmaker who pursued the design of an accurate mechanical timekeeper at sea in the 18th century in the effort to solve the problem of longitude. Mr Banham's two-decade program to replicate Harrison's chronometers mirrors the patience and tenacity exhibited by John Harrison more than two hundred years earlier. The replica chronometers draw links across the seas between astronomy and timekeeping, between the Royal Observatory in Greenwich and Mount Stromlo Observatory in Canberra, and the tenacity and achievement of curious mechanical minds across the centuries.

New air conditioning solution for HMAS Onslow

Mr Ashak Nathwani AM kindly designed a new air-conditioning system for HMAS *Onslow* which will enable the Museum to keep the vessel open to the public on hot summer days and also provide a higher standard of air quality. A donation by the Nathwani family, made in honour of the late Mrs Samim Nathwani, covered the costs of this important work, which will be completed in the next reporting period.

Governance and administration

The Board met three times this year: 1 September 2020, 18 November 2020, and 3 March 2021.

List of directors and number of meetings attended:

- Daniel Janes 3 (Chair)
- John Mullen 2 (ex-officio Board Member)
- Kevin Sumption 3 (ex-officio Board Member)
- Arlene Tansey 3
- Peter Dexter 2
- David Mathlin 3
- Jeanne-Claude Strong 3
- Tom O'Donnell 3
- David Blackley 3
- Simon Chan 1 (appointed 2 February 2021)

Paul McCarthy, Senior Executive Strategy and External Relations, had the day-to-day responsibility for management of the Foundation and supporting the Foundation Board in 2020–21.

Directors of the Board of the Australian National Maritime Museum Foundation

Biographies of Kevin Sumption (Director and ex-officio member), John Mullen (Council Chair and ex-officio member) and Arlene Tansey (Council member) are available in the report section entitled 'Australian National Maritime Museum Council'.

Dan Janes**Term: 17 August 2019 – 17 August 2022**

Dan 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 (Australia and New Zealand) at Bank of America, 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, Mr Janes has advised and led, on behalf of clients, a wide range of high-profile transactions. These have involved many of Australia's landmark transactions, including over \$120 billion successful mergers and acquisitions transactions, and over \$60 billion of capital markets transactions. He is also a Fellow of the Institute of Chartered Accountant of England and Wales. Mr Janes has studied maritime history and maintains an avid interest in this field.

David Blackley**Term: 3 June 2020 – 3 June 2023**

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 the group's interests across Australia, New Zealand and Asia. 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. Mr Blackley was a Councillor of the Museum from 2017–20.

Simon Chan**Term: 2 February 2021 – 2 February 2024**

Simon Chan is the Director and Founder of Art Atrium, an art gallery exhibiting contemporary Australian, Asian and Aboriginal art with a special focus on cross-cultural collaboration and expression in art as a reflection of our multicultural society in a globalised world. Mr Chan is also a practising architect and Director of SCA Architects. He has been involved in a broad range of not-for-profit foundations and community organisations. He is a Director on the Board of VisAsia at Art Gallery of NSW, supporting and promoting Asian art and culture, and a Council member of the Power Institute Foundation for Art and Visual Culture at the University of Sydney. As a member of the Multicultural NSW Advisory Board and Chair of Sydney South Regional Advisory Council, Mr Chan is also a Director on the Board of Parramasala, an annual multicultural arts and culture festival. He is also an executive committee member of Contemporary Asian Australian Performance, supporting and promoting Asian Australians in performing arts.

Mr Chan is a Director and former Chair on the Board of Aboriginal Benefits Foundation, fundraising for various Aboriginal communities throughout Australia, with a focus on art and culture. In his role as the President of Haymarket Chamber of Commerce, he is actively involved in representing and acting as a conduit between businesses and residents of the Haymarket and Chinatown area in Sydney and all Federal, State and Local government authorities. Mr Chan is also a Committee Member of the NSW Government Chinese Garden of Friendship Advisory Committee working with

NSW Government to improve community engagement with the garden, as well as a Board member of the NSW Government Geographical Names Board. He has also been involved as a community ambassador for the Art Gallery of NSW, acting as volunteer guide of the gallery for the Chinese community, as well as a community representative and member of the Woollahra Council Cultural Committee. He is also a member of the Sydney Water Community Advisory Committee and the Public Officer and Executive Committee member of Chinese Australian Forum. Mr Chan was the recipient of the inaugural NSW Premier's Multicultural Award for Arts and Culture in 2013.

Peter Dexter AM

Term: 18 August 2019 – 18 August 2022

Mr Dexter 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 former Chairman of the Australian National Maritime Museum. He is a fellow 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. Mr Dexter was named a member (AM) in the Order of Australia in 2005 for services to the development of the shipping and maritime industries through leadership roles, to international relations and to the community.

David Mathlin

Term: 6 December 2019 – 6 December 2022

An avid sailor, Mr David Mathlin has a strong interest in maritime history. He has qualifications in Science, Engineering and Business, and served with Sinclair Knight Merz Ltd for many years becoming senior principal and chairing the Australian arm. He has served as a director of the listed Transfield Services Infrastructure Fund, as a director of the Muscular Dystrophy Foundation and has served on various advisory Boards. He is currently a member of the Chairman's Council at the Australian Chamber Orchestra. Mr Mathlin is a Fellow of the Institution of Engineers Australia and the Australian Institute of Company Directors.

Tom O'Donnell

Term: 6 December 2019 – 6 December 2022

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

Dr Jeanne-Claude Strong**Term: 6 December 2019 – 6 December 2022**

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

Financial statements 2020–21



INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications, Urban Infrastructure, Cities and the Arts

Opinion

In my opinion, the financial statements of the Australian National Maritime Museum and subsidiaries (together Consolidated Entity) for the year ended 30 June 2021:

- (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 2021 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 2021 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 Consolidated Entity's operations will cease as a result of an administrative restructure or for any other reason. The Council is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

Australian National Audit Office



Rahul Tejani
Executive Director
Delegate of the Auditor-General

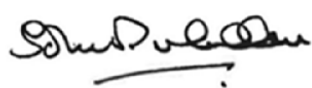
Canberra
16 September 2021

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

In our opinion, the attached financial statements for the year ended 30 June 2021 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

15 September 2020



Kevin Sumption PSM
Director and Chief
Executive Officer

15 September 2021



Tanya Bush
Deputy Director, Corporate
Services & Chief Financial
Officer

15 September 2021

Statement of Comprehensive Income for the period ended 30 June 2021

	Notes	2021 \$'000	2020 \$'000	Original Budget \$'000
NET COST OF SERVICES				
EXPENSES				
Employee benefits	3A	13,418	16,687	12,120
Suppliers	3B	9,892	14,990	15,484
Grants	3C	125	120	118
Depreciation and amortisation	6A	10,626	10,881	10,590
Impairment loss on financial instruments	3D	–	65	–
Write-down and impairment of other assets	3E	5	281	–
Losses from asset sales	3F	–	1	–
Total expenses		34,066	43,025	38,312
LESS:				
OWN-SOURCE INCOME				
Own-source revenue				
Revenue from contracts with customers	4A	3,144	8,848	3,144
Interest	4B	116	378	150
Rental income	4C	2,472	2,692	2,558
Other revenue	4D	4,919	7,650	6,156
Total own-source revenue		10,651	19,568	12,008
Gains				
Other gains	4E	3,832	113	756
Total gains		3,832	113	756
Total own-source income		14,483	19,681	12,764
Net cost of services		19,583	23,344	25,548
Revenue from Government	4F	22,548	21,217	22,548
Surplus (deficit) attributable to the Australian Government on continuing operations		2,965	(2,127)	(3,000)
OTHER COMPREHENSIVE INCOME				
Total other comprehensive income		–	–	–
Total comprehensive income (deficit) attributable to the Australian Government		2,965	(2,127)	(3,000)

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

Budget Variances Commentary

Statement of Comprehensive Income

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

Explanation of variance	Line item	Amount
The increase in expenditure explained by the museum performing a realignment and undergoing active recruitment during the year. This included establishing new roles in line with achieving objectives of the museums corporate plan.	Employee benefits	1,298
The savings in expenditure is primarily due to COVID-19 in particular this is a result of strict saving measures across the museum and reduced cost of sales.	Suppliers	(5,592)
Decrease in other revenue primarily explained by reduced business activities due to COVID-19 restrictions including revenue from exhibition hire and reduction in volunteer labour as the majority of the demographic of the volunteers are aged 60 years+. Additionally, the museum received insurance proceeds from its insurer of \$1.2 million for 2020 for business interruption caused by COVID-19.	Other revenue	1,237
Decrease in own-source income primarily due to slower recovery from COVID-19 in particular COVID-19 outbreak over Christmas which reduced admissions revenue and had ongoing significant impact on venue bookings offset by increase in non-cash donations to the museum including the donation of the <i>Duyfken</i> replica ship.	Own-source income	1,719
Increase represents the non-cash donations received by the museum during the year including the <i>Duyfken</i> replica ship.	Other gains	(3,076)

Statement of Financial Position as at 30 June 2021

	Notes	2021 \$'000	2020 \$'000	Original Budget \$'000
ASSETS				
Financial assets				
Cash and cash equivalents	5A	30,062	24,058	17,254
Trade and other receivables	5B	824	2,580	1,370
Total financial assets		30,886	26,638	18,624
Non-financial assets¹				
Land and buildings	6A	155,389	156,839	161,883
Infrastructure, plant and equipment	6A	7,638	8,778	8,267
Heritage and cultural assets	6A	75,402	72,870	73,497
Intangibles	6A	4,532	4,690	6,237
Inventories	6B	271	403	403
Other non-financial assets	6C	833	658	658
Total non-financial assets		244,065	244,238	250,945
Total Assets		274,951	270,876	269,569
LIABILITIES				
Payables				
Suppliers	7A	1,674	1,606	1,606
Other payables	7B	1,586	1,855	1,855
Total payables		3,260	3,461	3,461
Provisions				
Employee provisions	9A	2,865	3,248	3,248
Provision for makegood obligations	8B	78	78	78
Total provisions		2,943	3,326	3,326
Total Liabilities		6,203	6,787	6,787
Net Assets		268,748	264,089	262,782
EQUITY				
Contributed equity		36,285	34,591	36,285
Reserves		180,016	180,016	180,016
Retained surplus		52,447	49,482	46,481
Total Equity		268,748	264,089	262,782

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

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

Budget Variances Commentary

Statement of Financial Position

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

Explanation of variance	Line item	Amount
A higher cash balance at year end explained by delays in capital works expenditure caused by COVID-19 and restructure and realignment across the divisions of museum.	Cash and cash equivalents	12,808
As mentioned above, these variances are explained by delays in the museum's capital works expenditure program, relating to upgrades and improvements to the museum's buildings and infrastructure and collection and digitisation of heritage and cultural assets. The variance in heritage and cultural assets represents the non-cash donations received by the museum during the year including a 1606 Dutch Replica ship, the <i>Duyfken</i> which was donated to the museum by the Duyfken 1606 Replica Foundation. The variance in intangible is primarily explained by timing re delays in relation to new business system implementations.	Land and buildings	(6,494)
	Heritage and cultural assets	1,905
	Intangibles	(1,705)

Statement of Changes in Equity for the period ended 30 June 2021

	Notes	2021 \$'000	2020 \$'000	Original Budget \$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		34,591	31,438	34,591
Transaction with owners				
Contributions by owners				
Equity injection		1,694	3,153	1,694
Total transactions with owners		1,694	3,153	1,694
Closing balance as at 30 June		36,285	34,591	36,285
RETAINED EARNINGS				
Opening balance				
Balance carried forward from previous period		49,482	51,609	49,481
Comprehensive income				
Surplus/(Deficit) for the period		2,965	(2,127)	(3,000)
Total comprehensive income		2,965	(2,127)	(3,000)
Closing balance as at 30 June		52,447	49,482	46,481
ASSET REVALUATION RESERVE				
Opening balance				
Balance carried forward from previous period		180,016	180,016	180,016
Comprehensive income				
Total comprehensive income		–	–	–
Closing balance as at 30 June		180,016	180,016	180,016
TOTAL EQUITY				
Opening balance				
Balance carried forward from previous period		264,089	263,063	264,088
Comprehensive income				
Surplus/(Deficit) for the period		2,965	(2,127)	(3,000)
Total comprehensive income		2,965	(2,127)	(3,000)
Transactions with owners				
Contributions by owners				
Equity injection		1,694	3,153	1,694
Total transactions with owners		1,694	3,153	1,694
Closing balance as at 30 June		268,748	264,089	262,782

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 2020 (due to 2020 activity) and the deficit for the period (discussed in the Statement of Comprehensive Income).

Cash Flow Statement for the period ended 30 June 2021

	Notes	2021 \$'000	2020 \$'000	Original Budget \$'000
OPERATING ACTIVITIES				
Cash received				
Sale of goods and rendering services		5,428	9,471	4,332
Receipts from Government		22,548	21,217	22,548
Interest		121	462	150
Rental income		2,419	2,488	2,558
GST received		1,159	2,314	1,145
Other		7,328	4,761	6,159
Total cash received		39,003	40,713	36,892
Cash used				
Employees		(13,085)	(15,455)	(12,120)
Suppliers		(14,792)	(20,192)	(16,610)
Other		(125)	(144)	(118)
Total cash used		(28,002)	(35,791)	(28,848)
Net cash from operating activities		11,001	4,922	8,044
INVESTING ACTIVITIES				
Cash received				
Sales of property, plant and equipment		–	45	–
Total cash received		–	45	–
Cash used				
Purchase of property, plant and equipment		(4,093)	(6,679)	(10,824)
Purchase of heritage and cultural items		(1,712)	(1,590)	(2,870)
Purchase of intangibles		(886)	(1,150)	(2,847)
Total cash used		(6,691)	(9,419)	(16,541)
Net cash from / (used by) investing activities		(6,691)	(9,374)	(16,541)
FINANCING ACTIVITIES				
Cash received				
Contributed equity		1,694	3,153	1,694
Total cash received		1,694	3,153	1,694
Net cash from / (used by) financing activities		1,694	3,153	1,694
Net increase (decrease) in cash held		6,004	(1,299)	(6,803)
Cash and cash equivalents at the beginning of the reporting period		24,058	25,357	24,058
Cash and cash equivalents at the end of the reporting period	5A	30,062	24,058	17,255

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

Budget Variances Commentary

Cashflow Statement

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

Explanation of variance	Line item	Amount
This variance explained by the strict saving measures applied across the museum in lieu of COVID-19 ensuring receivables balances were paid in a timely manner.	Sale of goods and rendering services	1,259
Decrease in other cash primarily explained by reduced business activities because of COVID-19 restrictions.	Other cash received	(2,826)
The increase in expenditure explained by the museum performing a realignment and undergoing active recruitment during the year. This included establishing new roles in line with achieving objectives of the museums corporate plan.	Employees	965
The savings in expenditure is primarily due to COVID-19 in particular this is a result of strict saving measures across the museum and lower cost of sales.	Suppliers	(12,341)
As already mentioned above, these variances are explained by delays in the museum's capital works expenditure program, relating to upgrades and improvements to the museum's buildings and infrastructure and collection and digitisation of heritage and cultural assets. The variance in intangibles is primarily explained by timing re delays in relation to new business system implementations.	Purchase of assets	3,159

Notes to and forming part of the financial statements for the period ended 30 June 2021

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

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 considering 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 (2021:\$1,694; 2020: \$3,153).

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 2021 or are indicative of conditions that arose after the date that require adjustment to, or disclosure in, these financial statements.

3. Expenses

3A: Employee benefits

	2021	2020
	\$'000	\$'000
Wages and salaries	11,729	8,421
Superannuation		
Defined contribution plans	–	1,358
Defined benefit plans	–	547
Leave and other entitlements	(382)	1,334
Volunteer resources, free of charge	654	1,436
Workers Compensation	222	282
Labour Hire	915	2,981
Other employee expenses	280	328
Total employee benefits	13,418	16,687

Accounting Policy

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

3B: Suppliers**Goods and services supplied or rendered**

Cost of goods sold	213	401
Brand and marketing	798	2,082
Collections	78	238
Contractors	3,380	4,262
Consultants	866	1,337
Inventory consumed	–	–
Utilities	657	887
Functions, exhibition, events	1,171	1,997
Staff related expenses	329	1,170
Technology and telecommunication	1,032	728
Vessels	140	340
Other	1,034	1,396
Total goods and services supplied or rendered	9,698	14,838
Goods supplied	1,380	2,051
Services rendered	8,318	12,787
Total goods and services supplied or rendered	9,698	14,838
Other suppliers		
Short-term leases	194	152
Total other suppliers	194	152
Total suppliers	9,892	14,990

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

*Accounting Policy***Short-term leases and leases of low-value assets**

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

3C: Grants

	2021	2020
	\$'000	\$'000
Non-profit institutions	125	120
Total grants	125	120

3D: Impairment loss on financial instruments

	2021	2020
	\$'000	\$'000
Impairment on trade and other receivables	–	65
Bad debt write off	–	–
Total impairment on financial instruments	–	65

See note 5B for details of assessment of impairment.

3E: Write-down and impairment of other assets

	2021	2020
	\$'000	\$'000
Write-down on infrastructure, plant and equipment	5	108
Impairment on intangible assets	–	173
Total write-down and impairment of other assets	5	281

3F: Losses from asset sales

	2021	2020
	\$'000	\$'000
Loss from sale of property, plant and equipment		1
Total losses from asset sales	–	1

4. Income*Own-source revenue***4A: Revenue from contracts with customers**

Sale of goods	438	866
Rendering of services	2,706	7,982
Total revenue from contracts with customers	3,144	8,848

Disaggregation of revenue from contracts with customers

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

	2021	2020
	\$'000	\$'000
Major product/service line:		
Chartering/hiring fees and berth sales	213	2,083
Public admissions, memberships and programs	1,921	4,339
Sale of inventory	437	865
Venues and events	564	1,543
Other	11	18
	3,144	8,848
Timing of transfer of goods and services:		
Over time	397	1,887
Point in time	2,747	6,961
	3,144	8,848

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

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

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

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

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

4B: Interest

Deposits	116	378
Total interest	116	378

Accounting Policy

Interest revenue is recognised using the effective interest method.

4C: Rental income

	2021	2020
	\$'000	\$'000
Operating lease		
Lease income	2,472	2,692
Total rental income	2,472	2,692

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

	2021
	\$'000
Within 1 year	2,291
One to two years	1,286
Two to three years	
Total undiscounted lease payments receivable	3,577

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 2021 and operating lease income receivables within 1 year have been reduced accordingly.

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

4D: Other revenue

Donations	587	550
Grants	2,766	3,461
Resources received free of charge	654	1,436
Sponsorship	912	993
Other	–	1,210
Total other revenue	4,919	7,650

The museum received insurance proceeds from its insurer of \$1.2 million for 2020 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*. The museum is in the process of lodging its insurance claim for business interruption caused by COVID-19 for 2021 and a final amount is yet to be determined, which will also depend on the date the Museum can reopen. An estimate using last year's claim method and analysis shows expected insurance proceeds will bring the revenue in line with the budget for FY22. The grant amount above includes a \$2 million grant the museum received for the replacement of the pontoons.

Accounting Policy

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

Cash donations with no commitments are recognised when received.

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

4E: Other gains

	2021	2020
	\$'000	\$'000
Donated assets - heritage and cultural	3,832	113
Total other gains	3,832	113

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 because of a restructuring of administrative arrangements.

Gains from disposal of assets are recognised when control of the asset has passed to the buyer. The amount above includes the 1606 Dutch replica ship, the *Duyfken*, which was donated to the museum during the year from the Duyfken 1606 Replica Foundation.

*Revenue from Government***4F: Revenue from Government**

Corporate Commonwealth Entity payments from the Department of Infrastructure, Transport, Regional Development and Communications

	22,548	21,217
Total revenue from Government	22,548	21,217

Accounting Policy

Funding received or receivable from non-corporate Commonwealth entities is recognised as Revenue from Government by the museum unless the funding is an equity injection or a loan. An amount of \$2 million for COVID-19 funding has been included in the above amount.

5. Financial assets

5A: Cash and cash equivalents

Cash on hand or on deposit	30,062	24,058
Total cash and cash equivalents	30,062	24,058

5B: Trade and other receivables

	2021	2020
	\$'000	\$'000
Goods and services		
Goods and services	555	304
Total receivables for goods and services	555	304
Other receivables:		
GST receivable from the ATO	144	142
Interest	11	16
Other	214	2,218
Total other receivables	369	2,376
Total trade and other receivables (gross)	924	2,680
Less impairment loss allowance	(100)	(100)
Total trade and other receivables (net)	824	2,580

Reconciliation of the Impairment Allowance

Movements in relation to 2021	Goods & services	Total
	\$'000	\$'000
As at 1 July 2020	100	100
Increase/(Decrease) recognised in net cost of services	–	–
Total as at 30 June 2021	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.

Other movements of right-of-use assets								
Transfers								
Total as at 30 June 2021	52,380	103,009	155,389	7,638	75,402	4,532	242,961	
Total as at 30 June 2021 represented by								
Gross book value	52,380	110,672	163,052	18,475	86,271	17,872	285,670	
Accumulated depreciation/amortisation		(7,663)	(7,663)	(10,837)	(10,869)	(13,340)	(42,709)	
Total as at 30 June 2021	52,380	103,009	155,389	7,638	75,402	4,532	242,961	
Carrying amount of right-of-use assets	52,380	107,021	159,401	229	–	–	159,630	

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

The asset class, Total Land, Building & 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 2021 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 2021. Asset carrying values will continue to be reviewed as further information about the impacts of COVID 19 (if any) become available.

No indications of impairments were identified for software assets (intangibles) for the period 30 June 2021.

The museum has contractual commitments for acquisitions of property, plant, equipment and intangibles of \$1.6 million (2020: \$2.7 million). 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 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.

No indications of impairments were identified for the Right of Use assets for the period 30 June 2021.

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 enough frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reversed a previous

revaluation decrement of the same asset class that was previously recognised in the operating results. Revaluation decrements for a class of assets are recognised directly in the operating results except to the extent they reverse a previous revaluation increment for that class.

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

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

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

Depreciation

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

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

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

	2021	2020
Wharves	5–10 years	5–60 years
Building	5–10 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 2021. 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 (2020: 3 to 20 years).

All software assets were assessed for indications of impairment as at 30 June 2021.

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 2021 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 2021 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.

6B: Inventories

	2021	2020
	\$'000	\$'000
Inventories held for sale	271	403
Total inventories	271	403

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.

6C: Other non-financial assets

Prepayments	833	658
Total other non-financial assets	833	658

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

7. Payables

7A: Suppliers

Trade creditors and accruals	1,674	1,606
Total suppliers	1,674	1,606

All suppliers are expected to be settled within 12 months.

7B: Other payables

Salaries and wages	252	190
Superannuation	–	–
Deferred revenue	1,001	1,410
Other	333	255
Total other payables	1,586	1,855

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

Accounting Policy

All financial liabilities are classified as other financial liabilities.

Financial liabilities at amortised cost

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

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. Provisions

8A: Employee provisions

Leave	2,865	3,248
Total employee provisions	2,865	3,248

Employee provisions expected to be settled:

No more than 12 months	1,167	1,316
More than 12 months	1,698	1,932
Total employee provisions	2,865	3,248

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 considers 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 (2021: nil; 2020: 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 enough to meet the current cost to the Government. The museum accounts for the contributions as if they were contributions to defined contribution plans.

8B: Provision for makegood obligations

	2021	2020
	\$’000	\$’000
Provision for makegood obligations	78	78
Total other provisions	78	78

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

9. 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 (2020: 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.

10. 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.

	2021	2020
	\$	\$
Short-term employee benefits		
Salary	1,383,879	1,594,155
Performance bonus	34,211	92,221
Other short-term benefits	132,607	152,617
Total short-term employee benefits	1,550,697	1,838,993
Post-employment benefits		
Superannuation	297,762	238,210
Total post-employment benefits	297,762	238,210
Other long-term employee benefits		
Long service leave	38,631	45,827
Total other long-term employee benefits	38,631	45,827
Termination Benefits		127,265
Total Termination Benefits	–	127,265
Total senior executive remuneration expenses	1,887,090	2,250,295

The total number of key management personnel included in the above table is 17 including 12 Councillors (2020: 20 including 12 Councillors). One Councillor's term ceased and then returned during the year and two new Councillors were appointed.

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

11. Contingent liabilities

At 30 June 2021 the museum had two unquantifiable contingent liabilities in respect of legal actions commenced against it.

Firstly, legal actions commenced against the museum 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).

Secondly, a legal action commenced in the NSW District Court against the museum in relation to an injury to contractor.

It is not possible to estimate the amount of any eventual payments that may be required in relation to these events. The museum holds current insurance policies in relation to the events. 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.

12. Current/non-current distinction for assets and liabilities

12A: Current/non-current distinction for assets and liabilities

	2021	2020
	\$'000	\$'000
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	30,062	24,058
Trade and other receivables	824	2,580
Inventory	271	403
Prepayment	833	658
Total no more than 12 months	31,990	27,699
More than 12 months		
Land	52,380	52,380
Buildings	103,009	104,459
Heritage and cultural	75,402	72,870
Infrastructure, plant and equipment	7,638	8,778
Other intangibles	4,532	4,690
Total more than 12 months	242,961	243,177
Total assets	274,951	270,876
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	1,674	1,606
Other payables	1,586	1,855
Leases	–	–
Employee provisions	1,167	1,316
Total no more than 12 months	4,427	4,777
More than 12 months		
Leases	–	–
Employee provisions	1,698	1,932
Other provisions	78	78
Total more than 12 months	1,776	2,010
Total liabilities	6,203	6,787

13. 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:

	2021	2020
	\$'000	\$'000
Opening balance at 1 July	1,336	1,108
Revenues: Interest	–	–
Revenues: Donations	254	234
	1,590	1,342
Less Expenses: Suppliers	6	6
Contribution to Museum collection	203	–
Closing Balance at 30 June	1,381	1,336
Represented by:		
Cash at bank	1,428	1,339
Receivables	–	1
Payables	(47)	(4)
	1,381	1,336

14. 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.

2021	2020
\$'000	\$'000

14A: USA Bicentennial Gift Fund

A gift was received to develop and maintain the USA Gallery at the museum and upon completion of the fitout, the assets were transferred to the museum. The residual of the gift is held in trust and the financial position of the Fund is as follows:

Opening balance as at 1 July	2,996	3,666
Receipts: Distributions/Interest	21	66
	3,017	3,732
Other expenses	300	736
Closing balance at 30 June	2,717	2,996
Represented by:		
Cash at bank	2,838	3,968
Distributions/Interest receivable	–	4
Payable to the museum	(121)	(976)
	2,717	2,996

14B: NZ Bicentennial Gift Fund

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

The financial position of the Fund is as follows:

Opening balance at 1 July	96	94
Receipts: Interest	–	2
Closing balance at 30 June	96	96
Represented by Investment	96	96

14C: Louis Vuitton Fund

A fund was created to set up the Louis Vuitton Collection and for the acquisition of materials relating to the maritime association between France and Australia.

The financial position of the Fund is as follows:

Opening balance at 1 July	28	27
Receipts: Interest	–	1
Closing balance at 30 June	28	28
Represented by Investment	28	28

15. Net cash appropriation arrangements

Total comprehensive income/(loss) – as per the Statement of Comprehensive Income	2,965	(2,127)
Plus: depreciation/amortisation of assets funded through appropriations (departmental capital budget funding and/or equity injections)	10,626	10,881
Plus: depreciation of right-of-use assets	–	–
Less: lease principal repayments	–	–
Net Cash Operating Surplus/ (Deficit)	13,591	8,754

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

Appendixes

1 Selected acquisitions to the Australian National Maritime Collection

In the reporting period, 338 objects were added to the National Maritime Collection. A total of 36 acquisitions comprised 26 gifts, including one donated via the Cultural Heritage Account, plus 10 purchases, including one purchase using the National Cultural Gifts Program. Some of the more significant acquisitions are listed below.

Australian South Sea Islander Flag

The Australian South Sea Islander Flag was designed in 1994 in an attempt to achieve recognition and equity for the descendants of the Pacific islanders brought to Australia in the 19th Century, to work mainly in the sugarcane and timber industries. Symbolically the blue, white, green, and gold represent the people of the Solomon Islands; green, gold and black represent the people of Vanuatu; while blue and white represent First Nations peoples from other parts of the South Pacific. This particular flag was flown at the Australian National Maritime Museum in 1994, to commemorate the 25th Anniversary of formal recognition of the decedents of Australia's blackbirding history. ANMM Collection 20201008-1. Gift from Waskam Emelda Davis.

White Shells, Black Heart (Aunty Esme Timbery)

Artist Blak Douglas (Adam Hill) pays homage to Bidjigal Clan woman and matriarch shell artist from La Perouse, New South Wales. *White Shells, Black Heart (Aunty Esme Timbery)* was a 2019 Finalist in the Archibald Prize. Douglas notes that 'Aunty Esme gifted me a bucket of shells too large to use in her own ornate works. I always entertained the thought of adding shells for the ultimate homage. My trademark cracking represents antiquity of culture and in this case, the colouring directly reflects Aunt's choice in many of her gorgeous creations'. ANMM Collection 20190603-9. Purchase from Art Atrium.

Collection of textile works from Love Welcomes

This collection of textile works from *Love Welcomes* includes a welcome mat, clutch purse and tote bag woven out of strips of lifejackets washed up on the beaches of the Mediterranean. Many such lifejackets are cheap fakes sold by people smugglers and do not offer any protection to refugees. These works were handmade by Syrian refugee women on the Greek island of Lesbos, helping to upcycle and reduce waste, clean the beaches and provide refugee women with an income. ANMM Collection 20201027-2. Purchase from Love Welcomes.

Guykuḍa's Aquarium

A selection of 19 contemporary sculptures and carvings of various fish species by Yolŋu artist Guykuḍa Mununggurr. Guykuḍa is the only artist in his homeland of Garrthalala (Caledon Bay) in North-East Arnhem Land. Guykuḍa distinguishes himself as a completely innovative sculptor who pioneers new materials and techniques. ANMM Collection 20191124-1. Purchase from Buku-Larrnggay Mulka Art Centre.

Tony Albert You Wreck Me Series

Tony Albert's practice explores contemporary legacies of colonialism in ways which prompt audiences to contemplate elements of the human condition. His work *You Wreck Me* was developed as a response to the 250th anniversary of James Cook's arrival on Australian soil in 2020. Albert's farcical interpretation asks the viewer to reflect not only on who is written into history, but who is written out and why. The depiction is not so much a call to action, but rather the act of a trickster, imploring us to rethink national narratives through humour. In the artist's words: 'if you can't laugh with me, at least have a laugh at me'. ANMM Collection 20200708-1. Purchase from Sullivan+Strumpf Gallery.

Three works selected from the 2020 Cairns Indigenous Arts Fair

Three works selected from the 2020 Cairns Indigenous Arts Fair reflecting voices of First Nations peoples in truth telling, in response to the conversations around of the 250th anniversary of James Cook's voyage to the east coast of Australia. The three works address the imbalance of written colonial history versus First Peoples' oral history, through various art mediums. Artists surveyed the impact of Cook and what he symbolises to First Peoples of Queensland. ANMM Collection 20200821-1. Purchase from Cairns Indigenous Art Fair Limited.

The Voyage of the First Fleeters

This children's game, targeted from ages ten and older, explores the 1787–88 voyage of the British First Fleet to Australia under the command of Captain Arthur Phillip. It features a fold-out map of the world with the game track punctuated by ports of call and events on such a voyage including provisioning, lost seamen, a lost cow, lost topmasts, strong headwinds, cargo shifts and convict breakouts. The rule book features considerable actual historical detail about the ships and the voyage from Portsmouth to Sydney Cove that has value in exploring foundation narratives of Australian history. ANMM Collection 20200710-2. Gift from Barry Groom.

'Field Sports of the Native Inhabitants of NSW' Aquatints

Set of 10 aquatints depicting 'field sports' and day-to-day life of Indigenous Australian communities. As an early 19th century European interpretation of Indigenous Australians, there are many representative inaccuracies to the aquatints. The works are attributed to John Heaviside Clark, and it has been suggested that the drawings are based off original sketches by John Lewin. The aquatints are credited as being plated, cut, and printed by M. Dubourg. The aquatints were first printed in 1813, this series identified as printed in 1818. ANMM Collection 20200131-1. Purchase from Day Gallery.

John William Trigg silver teapot

Carried through six generations of the Trigg family, this ornate silver teapot is a window into the perils of early 19th-century travel by sea. Gifted to John William Trigg, Chief Officer of *Sesostris*, the teapot is inscribed with sentiment of thanks for his conduct in protecting passengers during a voyage to Sydney in 1839. On arrival, Trigg was tried for manslaughter for the shooting of a disorderly seaman. The teapot provides an interesting case study into the complexities of legal enforcement for acts carried out at sea during the 19th century. ANMM Collection 20200909-1. Gift from Peter De Low.

Wooden letter opener from SS Great Britain

This wooden letter opener made of timber from *SS Great Britain* belonged to Harold Gregory Percival OBE, who served in the RAN during World War II on a Fairmile ship. It was common for relics or timbers from deteriorating ships to be fashioned into souvenirs and sold to fund the vessel's ongoing maintenance or restoration. ANMM Collection 20201027-1. Gift from Julie Percival.

Journal from the Blackwall ship Shannon

The *Shannon* journal provides a snapshot into life aboard a Blackwall trading vessel during the 1860s. The journal notably chronicles a complete round trip voyage to Kolkata (1862–63) through the words of officer F.J Marshall. This includes detailed crew and passenger lists, navigational observations, and records of Marshall's duties throughout the voyage. Falling at the tail end of the East India Company's operation, the *Shannon* journal is an important document profiling a new period of trade and passenger transport from the UK to India, Australia and New Zealand. The journal is paired with a series of generational photos of Moultrie Salt, a highly experienced senior officer that served aboard the *Shannon* in 1866. ANMM Collection 20201007-1. Gift from Sandra Davies.

Collection of documents relating to German marine engineer Alfred Edward Engelbert Erlemann, 1880s

This collection of documents traces the maritime career and naturalisation of German immigrant Alfred Edward Engelbert Erlemann, as well as his courtship of Eliza Marshall, in the 1880s. Alfred Erlemann arrived in Sydney in 1884, having sailed from England as an engineer on *Warwick*. On board the ship he met 15-year-old Eliza Marshall, who was emigrating from England with her parents and five younger siblings. ANMM Collection 20200522-1. Gift from Deborah Bushell.

Nossiter material additions

A group of items related to the Nossiter family voyage around the world in 1935, including reloading tool and material for the Winchester rifle used on the voyage, correspondence between Harold Nossiter and the Duke of Edinburgh, Ricard Nossiter's yachtsman certificate, and a fishing rod. The Nossiter voyage is a benchmark in Australian blue water cruising history, the first of its kind. The objects make a rare combination of items associated with this voyage and the Nossiter family history in the museum photographic collection. ANMM Collection 20190619-1. Gift from Tim Nossiter.

Collection relating to the migration of the Mihkelson family from Estonia to Australia, via Sweden, in 1948

This collection relates to the migration of the Mihkelson family from Estonia to Australia, via Sweden, in 1948. It includes family heirlooms, household objects, handicrafts, clothing and personal items packed when Oskar and Magda Mihkelson fled Estonia, items relating to their lives as part of a vibrant Estonian exile community in Sweden, objects and images connected with their voyage to Australia on *Toscana*, and items relating to the family's early years working in the migrant communities of Tully and Mount Isa in Queensland. ANMM Collection 20200312-1. Gift from Dr Anu Mihkelson.

B&W film documenting migration of brothers Vasyi and Mikulas Grega in 1950

These 29 rolls of film document the lives of Vasyi Grega and his brother Mikulas Grega in Czechoslovakia at the end of World War II, their time in the Ludwigsburg and Delmenhorst displaced persons camps in Germany, plus their migration to Australia on *Anna Salen* in 1950. Vasyi Grega was

an avid photographer from the village of Ninžá Pisaná, now north-eastern Slovakia, who later settled in Tully, Queensland. ANMM Collection 20190731-1. Gift from Karen Grega.

Two scripts and photos from television series Gidget, swimming program from the Stockholm Olympic Games 1912, and a collector's rookie card for swimmer Duke Kahanamoku c1913

This group of scripts and photos from the cult classic television series *Gidget* from 1965, and the collector's rookie card for swimmer and later surfing demi-god Hawaiian Duke Paoa Kahanamoku, shows cross-cultural exchange in American and Australian popular culture in the 20th century. Similarly, the Olympic swimming program from the Stockholm Games in 1912 shows the international field of medallists including Duke Kahanamoku, Cecil Healy and William Longworth. It also features Fanny Durack and Mina Wylie – Australia's first women competitors at the Olympic Games who won gold and silver respectively in the 100 yards distance competition. ANMM Collection 20200813-1. Purchase from Bonhams & Butterfields Auctioneers Corporation.

Valerie Taylor photographic collection

This photographic collection represents the career arc of filmmakers and ocean conservationists Valerie Taylor AM (born 1935) and her late husband Ron Taylor AM (1934–2012) who began their underwater career as spear fishers. The couple pioneered skin-diving, scuba diving, and underwater photography and cinematography in Australia. Valerie and Ron's research into shark behaviour and their vocal defence of sharks and the marine environment resulted in the protection of grey nurse and great white sharks in Australian waters. Valerie continues to take a lead role in marine conservation issues in Australia and overseas. ANMM Collection 20201105-1. Gift from Valerie Taylor.

Sydney to Hobart yacht race photographs

This Richard Bennett photographic series captures the challenge, drama and diversity of the Sydney to Hobart Yacht Race from the mid-1970s to the late 2000s. Bennett's photographs have become synonymous with the history of Australia's premier blue water classic, which has been held every year since 1945. Highlights include the award-winning photograph of *Midnight Rambler* taken during the tragic 1998 race and the champion yachts *Kialoa*, 1975, *Ragamuffin*, 1980, and more recently, the record-breaking supermaxis, *Wild Oats XI* in 2011 and *Comanche* in 2015. ANMM Collection 20191101-1. Gift from Richard Bennett OAM.

Private Journals of Gunner William H. Bound detailing service aboard HM Schooner Sandfly, 1872–76

Two hard-bound private journals kept by Royal Navy Gunner William H. Bound relating to his outbound voyage to Australia aboard the ship *Clara*, and subsequent three-year service aboard the anti-blackbirding vessel, HM Schooner *Sandfly*. ANMM Collection 20210430-1. Gift from Shirley Dentith.

Items Souvenired from SMS Emden by Raymond Victor Cranfield

Objects souvenired from German light cruiser SMS *Emden* during the First World War by Stoker Petty Officer Raymond Victor Cranfield, RAN. The collection includes a partial *Emden* tally band, one copper-alloy *Emden* canteen token, one Mexican silver dollar, an *Emden* leave ticket, and a dinner plate that appears to be manufactured from either silver-plated 'Alpaca' or 'German silver'. ANMM Collection 20201001-1. Gift from Judy Bull.

Collection of Operation Jaywick Memorabilia belonging to Lieutenant H.E. 'Ted' Carse

Collection of military memorabilia associated with Lieutenant Hubert Edward 'Ted' Carse, Royal Australian Naval Volunteer Reserve, including a group of five Second World War service medals, a Special Operations Australia-issued 'knuckle knife', faux Japanese 'meatball' ensign reportedly flown aboard MV *Krait* during Operation Jaywick, and a small section of timber reportedly removed from *Krait's* hull. As commander of the mission's 'mother ship' *Krait*, Carse was responsible for safely delivering and extracting six covert operatives, and in doing so, ensured its success. ANMM Collection 20201207-1. Purchased by the Australian National Maritime Foundation and the National Cultural Heritage Account.

Boat cloak and tea and coffee set belonging to LCDR Michael Varley

Items belonging to Lieutenant Commander Michael Varley, RAN (and RAN Reserve) during his service between 1947 and 1987. It includes a British-manufactured officer's optional navy blue waist-length boat cloak, 25-piece English-manufactured naval officer's tea set and four-piece English-manufactured silver plated tea/coffee service set. ANMM Collection 20181119-1. Gift from Ann Varley.

Naval service photographs of Harry Francis Knight and Peg Trevor

The naval service photographs of cousins Harry Francis Knight and Peg Trevor are representative of two miraculous unique wartime stories. A telegraphist and Petty Officer aboard HMAS *Perth*, Knight survived the ill-fated Battle of Sunda Strait in 1942, before enduring three separate prisoner of war camps and returning to Australia in 1945. Margaret 'Peg' Trevor served with the Women's Royal Australian Naval Service (WRANS) at HMAS *Penguin* in 1945. Ranked as an assistant writer, her photographs provide valuable insight into her duties and social activities. ANMM Collection 20200501-1. Gift from Heather Andrews.

Personal materials relating to John Withers' Naval Service

Personal materials, including photographs, publications, telegrams, newspaper clippings, clothing, and a Zippo lighter relating to John Withers' Naval Service. The documents primarily focus on John's service on HMAS *Voyager*, its collision with HMAS *Melbourne*, and the impacts of the disaster. Complimented by an oral history recording with John, this material acts as a highly personal and invaluable insight into the *Voyager* tragedy, and John's own recovery from the event. ANMM Collection 20200210-1. Gift from John Withers OAM.

RAN commissioning pennant, possibly from HMAS Voyager (II)

Cold War-era RAN commissioning pennant, possibly associated with HMAS *Voyager* (II). ANMM Collection 20200928-1. Gift from Cliff Winnett.

Dana medal

In June 1928 the research ship *Dana* set sail on a two-year expedition financed by Denmark's largest scientific fund, the Carlsberg Foundation. Starting in Copenhagen, *Dana* circled the globe from a westerly direction stopping at a total of 661 stations, collectively travelling 65,000 miles by the trip's end in June 1930. It revealed that there was an oxygen-free layer of intermediate water with an unknown horizontal distribution in the eastern waters of the Pacific. *Dana* obtained specimens of eels at different life stages near the equator, as well as sailing through the southern Atlantic to collect detailed data on ocean conditions. ANMM Collection 20210218-1. Gift from Judith Wood.

Bluebottle Nemo unmanned surface vessel and test propulsion models

The Bluebottle series of unmanned surface vessels (USV) use rigid opening sails and hybrid marine power in order to carry out operations in areas of oceanography, defence, security, hydrography, and oil and gas surveillance. Developed by 'solar sailor' advocates Ocius, the Bluebottle prototype vessel *Nemo* and its partnered test propulsion design models stand as innovative examples of USV watercraft design and sustainable oceanographic practice. ANMM Collection 20200302-1. Cultural Gift Program donation from Ocius Technology Ltd.

CSIRO oceanographic and hydrographic equipment

Two collections of CSIRO material trace the evolution of hydrographic and oceanographic research equipment over time. The collection represents some of the more pressing issues, and progressive approaches, within the field of oceanography, as conducted in the deep sea. This is evident through the MUFTI-2 tow body and fishery management, and the MRV Solo II Array for real-time geostrophic oceanography (Argo) float, an autonomous, and continually operating piece of ocean research equipment. The second group of acquisitions depict the evolving history of water sampling in ocean science practice from the 19th and 20th centuries. ANMM Collection 20190605-2 and 20210211-1. Gift from CSIRO.

Continuous Plankton Recorder

The Continuous Plankton Recorder (CPR) Survey is the longest-running marine biological survey in the world. The Australian Continuous Plankton Recorder (AusCPR) survey measures plankton communities as a guide to the health of Australia's oceans. The unique design of the CPR Type 2 Mk 1 means that it is one of the first two CPRs ever sent to Australia from the UK: either CPR 13 (circa 1939–40) or CPR 105 (1966). ANMM Collection 20210225-1. Gift from CSIRO, Oceans and Atmosphere.

Australian Antarctic Division

Objects associated with post-World War II Australian National Antarctic Research Expedition operations create a tangible link between the museum's exceptional pre-war Antarctic collections and the scientific and technological advancements throughout the twentieth century. ANMM Collection 20210223-2. Gift from Australian Antarctic Division.

Stationary Electromagnetic Current Meter and Tide Gauge

This donation contains two key pieces of equipment used for monitoring coastlines. Collectively the objects create quantifiable data within a global context about the currents and tide changes of the ocean. ANMM Collection 20210223-1. Gift from the University of Sydney.

Defence Science and Technology Group

This donation includes scientific instruments from the mid-twentieth century that measure qualities of the ocean. The items are associated with coastal operations conducted by the RAN Experimental Laboratory through to the establishment of the Defence, Science and Technology Group in 1984. This collection represents the types of equipment used on smaller coastal research vessels. These include various technological innovations, including an adapted salinometer for deck-based analysis designed by noted Australian ocean engineer Neil Brown. The instruments in this acquisition are able to measure salinity, dissolved oxygen, particulate matter, chemical compositions, conductivity and pressure. ANMM Collection 20210222-1. Gift from the Defence Science and Technology Group.

'The South Coast is Calling' bushfire recovery tourism posters

Canberra Times cartoonist artist David Pope created these posters drawing on traditions of Japanese woodblock printing, mid-twentieth century vintage travel poster design, and modern comic book graphics. While they present alluring holiday destinations, several carry a subtle black tinge, the echo of bushfire. The series was commissioned in response to the bushfire crisis in the summer of 2019–20 by Australian Community Media to assist communities on the far south coast of New South Wales, an area within the publisher's readership. ANMM Collection 20200601-3. Purchase from Redbubble.

2 Objects deaccessioned from the NMC

This annual report must include particulars of any disposals of material included in the national maritime collection, in compliance with section 48 of the *Australian National Maritime Museum Act 1990*.

No objects were approved for deaccessioning during the reporting period.

3 Australian National Maritime Museum publications

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 2019–20, ISSN 1039-4036 (print) / 2204-678X (online), 172 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, Neale Philip, Jenny Patel, Brooke Twyford and David van Kool, published quarterly online. Free to museum volunteers, staff and Council members, and to volunteers at maritime-related museums Australia wide.

Education resource materials

As the pandemic restricted our capacity to host students on site at the museum, we continued to focus on the development of online resources to support teachers and students in their homes and classrooms. As teacher comfort with digital resource use in their classroom has increased, so has the number of platforms and resource styles that are being used. It has been important for the museum to understand these trends and follow the audience as their preferences shift.

This focus has allowed the museum to achieve extremely pleasing results in terms of online engagement. New resources developed during the reporting period include:

- *Wreck Seeker* online game.
- *Creating a Nation*: six videos exploring the post-war migrant experience (a collaboration with ABC Education).

Teacher resources for each of our three, sector-leading games:

- *The Voyage*
- *Cook's Voyages*
- *Wreck Seeker*

On Patrol with Bailey online resource.

Internet

The museum's website: sea.museum/

The museum's blog: sea.museum/explore/blog

The museum's digital stories: sea.museum/explore

Facebook: facebook.com/sea.museum/

Google Arts and Culture: artsandculture.google.com/partner/australia-national-maritime-museum

Instagram: instagram.com/sea.museum/

Twitter: twitter.com/seamuseum/

YouTube: youtube.com/user/MaritimeMuseum

4 Reconciliation Action Plan implementation progress (as at 30 June 2021)

Relationships

Action	Deliverable	Timeline	Milestones achieved
RAP Working Group (RWG) actively monitors Reconciliation Action Plan (RAP) development and implementation of actions, tracking progress and reporting	RWG oversees the development, endorsement and launch of the RAP	February 2019	Completed RWG established and all Aboriginal and Torres Strait Islander staff are members All four meetings for the 2019 calendar year have now been held
	Establish Terms of Reference for the RWG	February 2019	Meetings for 2020 have been held in March, June, September and November. An additional meeting to review the RAP took place on 16 April 2020
	Ensure Aboriginal and Torres Strait Islander peoples are represented on the RWG	February 2019, 2020	Meetings for 2021 were held in March and June
	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	Organise and hold at least one event each year for museum employees to celebrate NRW	May 2019 and 2020	Completed for 2019, 2020 and 2021 All staff were given the opportunity to

build and maintain relationships between Aboriginal and Torres Strait Islander peoples and other Australians	Register all events via Reconciliation Australia's NRW website	May 2019 May 2020	participate in a cultural experience on-board Tribal Warrior's <i>Mari Nawi</i> The <i>Remembering Mabo</i> rooftop projection was featured during NRW In May 2020, due to COVID-19, the Museum launched a Welcome to Country video on the website, in partnership with the Metropolitan Local Aboriginal Land Council
	Support an external NRW event	May 2019 May 2020	
	Ensure our RWG participates in an external event to recognise and celebrate NRW	May 2019 May 2020	
Develop and maintain mutually beneficial relationships between the museum and Aboriginal and Torres Strait Islander peoples, communities and organisations to support and ensure positive outcomes	Develop and implement a plan to engage and work with the museum's Aboriginal and Torres Strait Islander stakeholders	June 2019	Planning is off-track but engagement still occurs as needed. Principles and procedures are yet to be codified. Meetings and engagement have occurred, particularly in the context of the Encounters 2020 project. Preliminary work in identifying current contacts and priority organisations has occurred.
	Hold meetings with local Aboriginal and Torres Strait Islander organisations to develop guiding principles for future engagement	March 2019	
	Establish a network of Aboriginal and Torres Strait Islander communities and organisations that have direct links to maritime activities, histories and cultures	June 2020	
Raise internal and external awareness of our RAP to promote reconciliation within the museum and to all its stakeholders and those working and engaging with the cultural sector generally	Launch the museum's RAP on site with all employees, volunteers and other stakeholders in attendance	February 2019	RAP launched on 6 March 2019 Draft communications strategy commenced; in the interim, information shared through formal mechanisms (such as annual report) and informal mechanisms (team and whole staff meetings) Implementation ideas for use as appropriate: <ul style="list-style-type: none"> • Divisional meetings • KPIs (referring back to operational plan) • Next volunteers forum • Volunteers briefings
	Develop, implement and review a strategy for the communication and promotion of the museum's RAP and progress made on its implementation to all internal and external stakeholders	February 2019, 2020	

	Ensure the RAP is effectively promoted by the ongoing and regular engagement by the museum and the RWG with internal and external stakeholders in relevant elements of the plan	March, June, September, December, 2019, 2020, 2021	<ul style="list-style-type: none"> 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 museum's 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 2021 Council Meeting Appointments to the committee are ongoing
	Appoint the members of the Indigenous and Torres Strait Islander advisory committee	July 2019	
	Convene the first meeting of the Indigenous and Torres Strait Islander advisory committee	August 2019	
	Convene meetings of the Indigenous and Torres Strait Islander advisory committee	August 2020	

Respect

Action	Deliverable	Timeline	Milestones achieved
Engage employees in continuous cultural learning opportunities to increase understanding and appreciation of Aboriginal and Torres Strait Islander cultures, histories and achievements	Develop and implement a cultural awareness training strategy which defines and addresses the Aboriginal and Torres Strait Islander cultural learning needs of museum employees, volunteers and contractors, working in all areas, and provides various options for learning (for example, online, face to face workshops and cultural immersion)	June 2019 and ongoing	Strategy yet to be formalised. However, staff have participated in cultural awareness training (face to face and online), as well as procurement training (including Indigenous procurement). Volunteers have had access to online training. The Museum leveraged the <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 31 December 2019	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 RWG members participated in an <i>Australian Dream</i> screening and discussion on 12 December 2019 Terri Janke and Company, Aboriginal Legal firm delivered specific training open to all staff on the Australian Museums Art Galleries Association Indigenous Roadmap
	Provide opportunities for RWG members and other key managers to participate in advanced cultural awareness training, experiences and immersion	December 2019	
Engage employees in understanding the significance of Aboriginal and Torres Strait Islander cultural protocols such as Welcome to Country and Acknowledgement of Country to ensure there is a shared meaning	Develop, implement and communicate a cultural protocol document for Welcome to Country and Acknowledgement of Country	February 2019	Acknowledgement of Country incorporated into the Bamal Badu worldscape Formal cultural protocol document will be developed Completed
	Prepare a list of key contacts for organising and delivering a Welcome to Country and maintaining respectful partnerships	February 2019 and 2020	Ongoing Ongoing Ongoing Completed
	Invite a Traditional Owner to provide a Welcome to Country at all significant museum 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 museum'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 May 2020	Review yet to commence but current practice is to encourage participation in NAIDOC Week initiatives 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 July 2020	Drafted for inclusion in leave policy – potential enterprise bargaining agreement 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"> – Celebrate the maritime culture and heritages of Aboriginal and Torres Strait Islander peoples – Promote the use of National Maritime Collection material by Aboriginal and Torres Strait Islander Peoples to support cultural maintenance – Mark Aboriginal and Torres Strait Islander dates of significance on an annual basis – Present positive, diverse images of Aboriginal and Torres Strait Islander Peoples on our website and in publications Work with Aboriginal and Torres Strait Islander Peoples and organisations to continue to develop and care for the National	February 2019 and ongoing February 2019, 2020, 2021 November 2020	Bamal Badu, a work by Brett Leavy, was launched during NAIDOC week Aboriginal perspectives of Sydney Harbour talks and cruises offered to guests <i>Kanalaritja: An Unbroken String</i> , a touring exhibition from the Tasmanian Museum and Art Gallery was exhibited in 2019 <i>Mariw Minaral</i> , a retrospective of works by Alick Tipoti, opened at the museum in 2020 after significant artist consultation <i>Defying Empire</i> , a touring exhibition from the NGA

Maritime Collection, including enhancing information about language in our collection records	Ongoing changes to TMS (registration) entries are occurring
Work closely with community to ensure our approach to <i>Encounters 2020</i> is respectful, balanced and committed to truth telling	A number of community groups from the locations of the <i>Endeavour</i> voyage ports were engaged with The Museum delivered <i>Defying Empire</i> and <i>Ship and Shore</i> onsite as part of the <i>Encounters 2020</i> program
Deliver at least two exhibitions on site, as part of <i>Encounters 2020</i> , which give voice to contemporary Aboriginal and Torres Strait Islander peoples on the themes of the program	

Opportunities

Action	Deliverable	Timeline	Milestones achieved
Investigate opportunities to improve and increase Aboriginal and Torres Strait Islander employment opportunities at the museum	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 review policies, these elements are being taken into consideration on an ongoing basis. Informal consultation with staff regarding retention and ways to develop staff are ongoing
	Develop and implement an Aboriginal and Torres Strait Islander employment and retention strategy	June 2019 May 2020	
	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 museum	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 museum	June 2019 June 2020	Supply Nation membership has been reviewed and renewed Best endeavours to comply with the Commonwealth Indigenous Procurement Policy have been embedded in the museum's Procurement Policy September 2019 report circulated in November 2019 Completed Exceeded target already this year: two companies contracted to supply uniforms and several new firms contracted for Shop Renewed until February 2022 Underway and ongoing
	Provide a list of Aboriginal and Torres Strait Islander businesses that have supplied goods and services to the museum in the last financial year to all staff involved in procurement	March and 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 museum staff involved in procurement	March and September 2019	
	Develop at least one additional commercial relationship with an Aboriginal and/or Torres Strait Islander owned business each year	March and September 2019	
	Review Supply Nation membership	February 2019 and 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 museum 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 museum staff to promote the Australian National Maritime Museum 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 Formalisation of this program is on hold due to restrictions for visiting schools and communities during COVID-19
	Develop a short-term internship program, of 1–2 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 June 2020	People and Culture are 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

Governance, tracking, progress and reporting

Action	Deliverable	Timeline	Milestones achieved
Report RAP achievements, challenges and learnings to Reconciliation Australia	Collate information/data on RAP achievements, challenges and learnings for consideration by the RWG	July 2019 July 2020	Discussions have commenced by RWG to look at challenges, achievements and learnings
	Complete and submit the RAP Impact Questionnaire to the museum's Executive Group for approval	August 2019 August 2020	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 museum RAP Impact Measurement Questionnaire to Reconciliation Australia	September 2019 September 2020	Reporting completed for 2020; reporting for 2021 against the current RAP will take place as per requirement
	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 the museum's RAP achievements, challenges and learnings at regular all-staff meetings, in the annual report, on the website and in <i>Signals</i> .	July 2019 July 2020	
Review the RAP and develop new RAP	<p>Liase with Reconciliation Australia to develop a new RAP based on learnings, challenges and achievements</p> <p>Send draft RAP to Reconciliation Australia for review and feedback</p> <p>Submit draft RAP to Reconciliation Australia for formal endorsement.</p>	<p>April 2020</p> <p>May 2020</p> <p>January 2021</p>	<p>Next RAP in progress – comments from Reconciliation Australia have been actioned, edits made and the final document sent to Reconciliation Australia for review with Advisory Committee approval</p>

5 Director and staff overseas travel

Due to the COVID-19 pandemic, neither the Director nor any other ANMM Staff travelled overseas between 1 July 2020 and 30 June 2021.

6 Sponsors, partners and supporters

Major Sponsors

Commonwealth Superannuation Corporation
 Nine Network
 Port Authority of NSW

Partners

Evan Powis Entertainment
 Guilty (Aust) Pty Ltd
 Laissez-faire Catering

Sponsors

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Lockheed Martin Australia
Multicultural NSW
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Smit Lamnalco
Sydney.com
Sydney by Sail
Sydney Festival
Tyrrell's Vineyards Pty Ltd

Supporters

Arts Centre Melbourne
Challis & Company
Colin Biggers & Paisley
National Collecting Institution Touring and Outreach Program
National Gallery of Australia
National Geographic
Queensland Museum Network
SBS
Shipping Australia
Silent World Foundation
Sydney Fish Market
Tomra
Visions of Australia

7 Donors and benefactors

Benefactors

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Louise Taggart
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Martin Rathbone
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Arlene Tansey
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Peter Dexter AM
Campbell Edmondson
Nicholas Yates
Doyle Cook – Port Kembla Gateway
Paul Binsted
Dr Gary Holmes
Dr Anne Reeckmann
Nigel Stoke
Dr Hamish Foster
Simon Chan

Major donors

Christine Sadler
David and Jennie Sutherland Foundation
The families of Ted Carse's brothers
Jeanne-Claude Strong
Rehana Nathwani
Amyr Nathwani
Sydney Restaurant Group
David Mathlin

Donors (\$2,000–\$10,000)

Charles Whitfield
Christopher Roberts Mr
MK Global PTY LTD
Paul Harris
Emmanuel Alfieris
Joanne Hogan

Mamoona Hussain
Peter Dexter AM
Daniel Paul Janes
Nick Andriotakis
Louise Taggart
Susan Doenau
Arthur Cunningham

8 Corporate Members

Epson Australia Pty Ltd
Musée Du Quai Branly Mediatheque
Port Authority of NSW

9 Recognising individuals of distinction

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

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

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

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

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

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

This year four new Honorary Life Members were appointed by the Council – Kieran Hosty, Matt Lee, Ron McJannett, Jonathan Mead AO VADM RAN

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

Honorary Fellowships

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

Ambassadors

Christine Sadler
 David and Jennie Sutherland
 Norman Banham

Honorary Research Associates (year appointed)

Lindsey Shaw, former ANMM curator (2014)
 Jeffrey Mellefont, former ANMM *Signals* editor (2014)
 Paul Hundley, former ANMM curator (2015)
 RADM Peter Briggs AO CSC (2015)
 Dr Ian MacLeod (2016)
 Dr Nigel Erskine (2019)
 David Payne (2020)
 John Dikkenberg (2020)

Honorary Life Members (date conferred)

Yvonne Abadee 22/7/16	Helen Coulson OAM 5/9/97
Kathy Abbass 22/6/18	Russell Crane AO CSM 5/11/16
Robert Albert AO RFD RD 6/1/92	John Cunneen 21/10/92
Bob Allan 1/6/14	Laurie Dilks 18/2/94
Vivian Balmer 6/11/16	Leonard Ely 23/6/95
Tim Barrett AO CSC RAN 5/11/16	Nigel Erskine 6/3/19
Maria Bentley 6/1/92	John Farrell 5/11/16
Mark Bethwaite AM 18/10/16	Kevin Fewster CBE AM FRSA 3/12/91
Paul Binsted 18/10/16	Bernard Flack 9/12/91
David Blackley 22/4/20	Daina Fletcher 6/11/16
Marcus Blackmore AM 18/10/16	Sally Fletcher 29/11/16
John Blanchfield 6/11/16	Teresia Fors 5/6/19
Alexander Books 15/9/16	Derek Freeman 1/10/16
Ian Bowie 11/8/95	Geoff Geraghty CDR AM 5/11/16
Ron Brown OAM 5/11/16	Anthony Gibbs 5/9/16
Paul Bruce 10/2/92	Stephen Gilmore AM CSC 5/1/16
Anthony Buckley 15/4/93	Paul Gorrick 22/3/94
Richard Bunting 1/10/15	Lee Graham 29/11/16
Richard Burgess AM 24/2/92	Macklan Gridley 6/1/92
Kevin Byrne 4/1/92	James Hardy KBE OBE 5/9/97
Sue Calwell 10/12/92	Simon Harrington AM 24/3/92
David Campbell AM 5/9/97	Christopher Harry 28/12/19
Marion Carter 29/11/16	Gaye Hart AM 15/11/16
Victor Chiang 1/1/16	Peter Harvie 5/11/16
Robert Clifford AO 5/11/16	Janita Hercus 20/9/93
Helen Clift 5/2/18	Robyn Holt 5/11/16
Peter Collins AM QC 6/11/16	William Hopkins OAM JP 22/9/92
John Coombs 22/11/16	Julia Horne PhD 5/11/16
Kay Cottee AO 2/12/91	Kieran Hosty 25/11/20

Tony Hunt AO 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
Tricia Kavanagh 14/10/92	Eda Ritchie AM 6/11/16
John Keelty 21/12/92	John Rothwell AO 6/11/16
Kristine Klugman OAM 10/12/92	Kay Saunders AM 5/9/97
Judy Lee 21/1/92	Kevin Scarce AC CSC RAN (Rtd) 6/11/16
Matt Lee 25/11/20	David Scott-Smith 23/12/91
David Leigh 5/7/16	Sergio Sergi 18/10/16
Keith Leleu OAM 6/1/92	Ann Sherry AO 6/11/16
Andrew Lishmund 7/4/95	Shane Simpson AM 6/11/16
James Litten 14/4/92	Peter John Sinclair AM CSC 6/11/16
Hugo Llorens 11/8/16	Peter Ross Sinclair 29/6/99
Tim Lloyd 18/12/91	John Singleton AM 6/11/16
Ian David Mackinder 21/1/92	Brian Skingsley 10/10/16
Stuart Mayer 4/10/18	Eva Skira 6/11/16
Bruce McDonald AM 5/11/16	Bruce Stannard AM 26/11/93
Lyn McHale 17/10/18	JJ Stephens OAM 29/1/93
Jonathan Mead AO VADM RAN 25/11/20	Michael Stevens 9/12/93
Arthur Moss 23/12/91	Neville Stevens AO 6/11/16
Patrick Moss 5/11/16	Frank Talbot AM 20/8/96
Rob Mundle OAM 6/11/16	Mitchell Turner 26/10/94
Alwyn Murray 17/10/18	Adam Watson 18/2/92
Martin Nakata 5/11/16	Jeanette Wheildon 6/11/16
David O'Connor 24/10/95	Hon Margaret White AO 22/4/20
Gary Paquet 2/10/92	Mary-Louise Williams 2/3/93
David Payne 2/9/20	Nerolie Withnall 6/11/16
John Penrose AM 6/11/16	Cecilia Woolford 5/11/16

10 Volunteers

There were 449 active volunteers during this reporting period. The decline in numbers is attributed to the ongoing COVID-19 crisis. Of the 449 active volunteers, 223 contributed 23,513 hours to the museum. Their contributions involved:

- marshalling visitors
- monitoring and controlling numbers in exhibitions
- static guides for *A Mile in My Shoes* exhibition
- developing and training for 'white gloves' behind-the-scenes tours of Wharf 7
- static guides on the top deck on HMB *Endeavour* and at the gangway
- static guides and conducting limited tours of HMAS *Vampire* by special request
- static guides, conducting tours and acting as crew on *Duyfken* when it is sailing
- static guides and conducting limited-size tours on HMAS *Onslow*

- collecting oral history stories from volunteers with a nautical background, plus selected migrants honoured on the National Monument to Migration
- producing an in-house volunteers magazine, *All Hands*, four times per year
- delivering presentations to various community groups via face-to-face or electronically via Zoom.

Volunteers conducted 1207 tours of the vessels for a total of 8381 visitors.

During Chinese Lunar New Year, 17 Mandarin- and/or Cantonese-speaking volunteers conducted 14 tours for a total of 52 visitors.

Since sailing trips on *Duyfken* commenced in January 2021, 68 volunteers were trained to assist as crew. They completed 33 sails on Sydney Harbour, comprising 243 shifts for a total of 1215 hours sailing.

The volunteer Speakers Group continued to operate during difficult times, delivering 174 presentations to an audience of 7913 attendees. They presented to Probus, Rotary, U3A, sailing clubs, seniors' groups and historical societies.

We would like to pay tribute to those volunteers who died during the year, including Ron McJannett, Hugh Murray, Tony Reid, Derek Herbert, Anthony Dignan, Vera Taylor, Ron Miller, Peter Bennett and Jack McBurney. We acknowledge their service and dedication to the museum and offer our condolences to their families

Darling Harbour volunteers

Steve Adamantidis	Marisa Bishop	Barbara Burton
Harold Adolphe	Claire Bissett	Orm Butler
Merinda Air	Ian Bissett	Stephen Butt
Hazel Allen	John Black	Brent Button
John Allen	Steve Black	Leba Cagica
Ellen Andrews	Marilyn Blackett	Isis Cai
Graeme Andrews	Alex Books	Nadia Campbell
Ian Anstee	John Booth	MaryAlice Campbell
Phillip Armstrong	Ian Boothroyd	Graeme Campbell
Ryan Atkins	Martin Borri	Ray Carden
Majd Babik	Ron Bowrey	Brian Carney
Les Bailey	Colin Boyd	Marion Carter
Mark Baker	Kel Boyd	Mohamed Chami
Peter Baldridge	John Braniff	Mary Champion
Juliette Banerjee	Chris Bremner	Peter Chan
Ann Barlow	Don Brian	Hoifung Chan
Geoff Barnes	Sue Brian	Anthony Chandler
Megan Barnes	Elizabeth Bridgman	Lindsay Charman
Ricardo Bauermann	Ian Brissett	Geoffrey Chisholm
Lyndyl Beard	Ric Broniman	Bob Clampett
Keith Beattie	John Brownhill	Christopher Clarke
Erina Leigh Bennett	Greg Buddle	Bob Claxton
Tony Bennett	Terry Burns	Fairlie Clifton

Graham Close	Lindsey Edgar	Margaret Grimes
Bryan Coates	Emily Edwards	Douglas Grinter
Georgina Collado	Doug Edwards	Dirk Gruene
Lauren Collins	Alex Edwards	Bob Guest
Stephen Comer	Derrick Ee	Bill Gunnee
Michael Connor	Karen Eldridge	Chris Guy
Mike Connors	John Emdin	Janet Halliday
Guy Cooper	David English	Dean Hansen
John Cornish	Ron Eslick	Michael Hanson
Ken Cox	Aysen Esso	Janice Harbison
David Crawford	Officer Exhibition	Peter Hardy
Gavin Crawford	Hugh Farmer	Debbie Hardy
Peter Crawley	Peter Farr	Richard Harper
Leon Cremer	John Favaloro	Emily Harper
Peter Cribb	Bill Fleming	Roger Harradence
Darryl Cross	Pam Forbes	Ron Harris
Pat Cullen	Nastaran Forouzes	Jane Harris
David Cunningham	Noelene Forrest	Anthony Harris
Ivan Daly	Neill Francis	Chris Harry
Edward Dam	Peter French	Dudley Hartgrove
Ewan Dare	Greg Frewer	Karim Marc Hasanic
Roger Dawson	Randolf Fricke	Martin Hastings
Natalia De Francisco Vela	Bronwyn Fritz	Jim Hawkins
Tamara De Silva	Rebecca Fung	Breck Hayward
Trevor Dean	Sandra Funnell	Issa He
Richard deGrijs	Les Gade	Theresa He
Diego del Hoyo	Terry Gaffney	Liam Heery
Colin Delaney	Paul Gale	Trish Heffernan
Michael (Xin) Deng	Vince Garcia	Wayne Herdman
Jim Dennis	Paul Gardiner	Bob Hetherington
Eric Deshon	John Gardiner	Kevin Hewitson
David Diment	Allan Garrick	Harry Hicks
Dixie Dixon	Roz Gatwood	Annette Hicks
Herman Djohan	Rebecca Georgiades	Logann Higgins
Roger Doenau	Elizabeth Gewandt	Peter Higgs
Vincent Dorahy	John Gibbins	Melissa Hill
Richard Doss	Tony Gibbs	Gregory Hill
Russell Down	Col Gibson	Neil Hird
Richard Downer	Szczepan Glewicz	Jenny Ho
Peter Allan Driscoll	Pauline Goddard	Roger Hoare
Muzhgan Durrani	Steven Goh	Uli Holmes
Peter Dzubieli	Warren Gold	Justin Holmwood
John Eades	Tony Goode	Matthew Honeybrook
Anthony Eastley	Kade Gordon	Peter Hooker
John Ebner	Eddie Gordon	Peter Hopkins

Peter Housego	Wenting (Tina) Liang	Steve Mountain
Frank Howarth	Ivy (Yiwen) Liao	Jill Mueller
Charles Hughes	Jet (Guoyong) Liu	David Mueller
Paul Hundley	Joseph Llaneta	David Muir
Richard Hurley	Terry Lloyd	Peter Murphy
Martin Husty	Mike Lockwood	Alwyn Murray
Dahyana Irarrazabal	Norman Lorens	Sulekha Nahar
Greg Jackson	Margaret Love	Gavin Napier
Burkhard Jahncke	Ian Alfred Lucas	Doug Neall
Jim Jeans	Ernest Lui	Janos Nemeth
Ian Jenkins	Xin (Cynthia) Ma	Barry Nesbitt
Jan Jensen	John MacDonald	Chiu Ng
Stan Jodeikin	Matthew Machuca	Danni Nguyen
Heather Johnston	Rex Malin	Paul Nolan
John Jones	Irini Malliaros	Georgina Nolan
Terry Jones	Roy Marchant	Iffat Nonee
Dennis Joseph	Stephen Martin	David Norvill
Gabriella Kaldy	Christian Martin	Werner Obernier
Jenny Kang	Tony Martin	Barry O'Regan
Poppy Katsikaros	David Matley	David O'Sullivan
Daniel Kelly	Hevi Mattini	John Oxley
John Kelly	Margaret McDonald	Nicholas Paetzholdt
Keith Kennedy	Mark McDonald	Shally Pais
Richard Keyes	Raymond McHannan	Emily Palmer
Lewis Klipin	Ken McKenzie	John Papenhuyzen
Kay Knight	Scott D McKenzie	John Pascall
Renata Kontrec	John McKeown	Jenny Patel
Tanya Kwee	Colleen McLean	Arthur Pearce
Andre Lagadec	Anthony McNaughton	Martin Peebles
John Laing	Peter Mellor	Stuart Pendlebury
Allan Lambert	Barry Mews	Sandra Pericles
Terry Lancaster	Tony Michaels	Gavril Peter
Brett Langlands	Owen Michaels-Hardy	Ian Peters
Jan Larsen	John Minns	Marie Pham
Penny Laver	Maureen Mitchell	Noel Phelan
Jon Lawrence	Deborah Mitchell	Neale Philip
Terri Lawrence	Joseph Monk	Andrew Phippen
Owen Laws	Myles Mooney	Trevor Pickering
Graham Lawson	Danny Moore	John Pickhaver
John Lea	Tessie Mooring	Pauline Plowright
Oliver Lennon	Bob Moroney	Roger Pottie
Edmund Leong	John Morony	George Poularas
Gillian Lewis	Tony Mosman	Geoff Pow
Julie Lewis	Oliver Moss	Judy Powell
Lisa Li	David John Moss	Sonia Prasad

Ishwari Prasad	John Shirvington	David van Kool
Lily Price	David Simpson	Imeldo Ventura
Len Price	Gillian Simpson	Anthony Viviani
Donna Priest	Merideth Sindel	Gerry Wagemans
Mark Pulley	Brian Skingsley	Christopher Wallbank
Lily (Jing) Qian	Roslyn Slade	Susanna Waller
Keith Radford	Kevin Smith	Raymond Walsh
Alessandra Ranalli	Roger J Smith	Michael Ward
Ron Ray	Allana Smith	James Warrant
Pamela Reddy	Ross Smith	Liz Watts
Leonard Regan	Roger Smith	Kimberly Webber
David Reid	Julius Spencer	Ted Wei
Graham Rhind	Ross Spirou	Reuben Wesek
Alun Richards	Heather Stevens	Brian West
Cheryl Riley	Ian Stevens	Bill West
Maddy Riley	Colleen Suter	Brian Wheatley
Rhonda Riley	Ruby Sutherland	Jeannette Wheildon
Judith Roach	Eric Tan	Tim Wilson
Jane Roberts	Michael Tanner	Bruce Wilson
Jay Robertson	Kristen Joy Taylor	Graeme Wilson
Wal Robson	Janice Taylor	Bill Wilson
John Rohde	David Taylor	Robert Winkler
John Ronczka	Ken Thomas	John Withers
Mervyn Rosen	Joanne Lisa Thomas	Karl-Heinz Wittge
Barney Ross	Max Thomas	Tony Wober
Jan Russell	Eric Tilt	Ian Wood
Brett Ryall	Greg Timms	Judith Woodroffe
Terry Ryan	Paula Tinney	John Worth
Jill Saffron	Esther Toland	Anita Wright
Mark Salmon	Hugh Tranter	Grahame Yager
Joy Salvetti	Cassandra Traucki	Kit Yee
Dana Sattler	Madilina Tresca	Peiyan Zhang
John Schattiger	Guy Tuplin	Ivy Zhang
Stephen Schmidt	Richard Twigg	Nina Zhao
Caroline Scott	Brooke Twyford	Eunice Zhao
Harry Seccombe	John Tylor	
Ken Sherwell	Ann Usher	

National volunteers

Colin Aburrow	Bill Alford	Sarah Amesz
Robert Adamson	Terry Allen	Ricardo Anasco
Casper Adson	Lisa Allen	Andrew Anastasios
Fay Agee	Gloria Allen	Murray Anderson
Jung Hyoun Ahn	Bryan Amarant	Colin Andrews

Kari Arason	Amelia Birnie	Tony Caruana
Csilla Ariese	Gayle Black	Susan Caslake
Melissa Armstrong	Janet Blacklock	Connie Cecys
Phillip Armstrong	Paul Blackman	Barry Chambers
Michael Armytage	Raymond Blackshaw	Mary Champion
Patricia Arnold	Jill Blaikie	Yuen Yi Chan
Uschi Artym	Sally-Ann Blakers	Lucille Chapuis
Peter Ashburn	Ron Blanchard	Peter Charlton
Jason Atkins	Michael Bloomfield	Wei-Lin Chen
Andrew Attack	Jennie-Maree Bock	Rodney Chiapello
David Austin	Jane Boland	Lauren Churchill
John Aveyard	Alan Bold	Derek Churchill
Dr Marie-Louise Ayres	Noel Bond	Raymond Clarke
Joanna Bailey	Mark Booth	Suzanne Clayton-Pearson
Sally Bailey	Linda Bootheystone	Tony Clegg
Claire Baillie	Karl Borth	Michael Clementson
Leslie Baker	Rex Brady	Eric Coates
Jonno Ballard	Ken Brice	Christine Cockayne
Richard Balsillie	Garth Briggs	Ross Cockle
Greg Barber	Stephanie Briggs	Lyndon Cole
Howard Barker	Peter Brilliant	Barrie Cole
David Barnes	Tegan Brinkman	Margaret Coleman
Rodney Barnett	Josh Brockbank	Kevin Colless
Kym Barrett	Ric Broniman	Ian Collinson
Roger Bartlett	Robert Broughton	Michael Collyer
Warwick Barton	Susan Brown	Joshua Connelly
Peter Bate	Sholto Brown	John Connors
Helen Bate	John Buckland	Barry Cook
Ebony Battersby	Judith Bull	Robert Cooke
Tom Baurley	Greg Bullen	John Coombs
Nigel Beeke	Rob Burgess	Harlan Cooper
Pam Beinssen	Mandie Burgess	Cynthia Cordingley
Margaret Bell	Dominique Burgett-Leonard	Andrew Cornell-Trapp
Simon Bell	Brian Burn	Eveline Cornell-Trapp
Lawrence Benbow	Mark Burton	Laura Coulton
Peter Bennett	Roy Butterfield	Sophie Couzos
Geoff Bennett	John Buxton-Rella	Jinene Coyle
Keira Bennett	Terry Cain	Robert Craven
Anne-Marie Bensley	Alex Campbell	Mary Crawford
David Bentley	John Campbell	Alyson Crawford
Ronald Bergman	Colin Campbell	Peter Cribb
Danielle Berry	Ernest Carey	Brian Crisp
Barend Bester	Bernard Carr	Dennis Croft
Fiona Betts	Danielle Carroll	Sandy Crone
Chris Bingham	David Carter	David Cropley

Robert Crouch	Jane Elek	Ross Gates
Laura Cunningham	Owen Ellem	John Gaul
Barrie Dallas	Bill Ellemor	Denis George
Aaron Darrell	John Elliott	Patrick Gibbons
Craig Davey	Stewart Elston	Tony Gibbs
Graeme Davey	Phil Elvery	Debbie Gibson
Bianca Davis	Kay England	Ray Gibson
Diane Davis	Jenifer English	Anne Gibson
Roger Dawson	Terry Evans	Lynette Giddings
Annaliese Deitch	Grant Eyre	Sarah Gilbert
Sue Delaney	Colin Fabish	Peter Giles
Janet Dennant	Loretta Fanning	Gordon Gill
Patricia Dennis	Erica Farag	John Gill
Emi Dews	Kira Fareso	Mark Gillow
Graham Dimmitt	Erin Farley	Erin Giulieri
Frank Dingle	Kerrie Farnsworth	Brian Glover
Sarah Dix	Bernadette Farrell	Stan Glowacki
Mo Dobbie	Debra Fasano	Lindsay Godson
Michael Dockerty	Douglas Faunt	Peter Gonder
Ruth Dodd	Julie Fedele	John Gorton
Colleen Donovan	Russell Fielden	Jonathon Goss
Michael Dowd	Jennifer Filmer	Joe Gough
William Dowd	Peter Filmer	Sandra Graham
Glenn Dowey	Fiona Finke	Geoffrey Grant
Peter Downes	Don Firth	Tania Grasbon
Brian Dowse	Matthew Fitzgibbon	Rhys Gray
James Doyle	Jennifer Fitzpatrick	Denise Green
Leah Drummond	Liam Flanagan	Emma Grieve
Brett Duck	Yvonne Flanagan	Christopher Griffin
John Dugard	Lloyd Fletcher	Helen Griffin
Linda Dumbleton	Jim Forbes	Stephen Groch
Joshua Dunn	Robert Fortier	Jennifer Groch
Tony Duvollet	Elizabeth Frank	Douglas Haack
Jane Dykstra	Ann Fraser	David Habershon
Purdey Eades	Thomas Fraser	Rebecca Hackett
Lynda Earney	Richard Freeman	Tony Hacking
Mike Earnshaw	Rupert French	Martin Hales
John Easton	Christine Fudge	Cathy Hall
David Edward	Paul Fuller	Susan Halliwell
Adrian Edwards	Jason Gale	Iain Hamilton
Caitlin Edwards	Sally Gallacher	Doug Hamilton
Kit Edwards	Marie Galloway	Rhona Hamilton
Alex Edwards	Helen Gane	Ian Hamilton
James Egan	George Gardiner	Joanne Hammond
Barbra Eipper	Allan Garrick	Elizabeth Hanna

Peter Harding	Richard Jackson	Ruth Knowles
Tim Harley	Judith Jackson	Terrance Knowles
Nancy Harrison	Pamela Jacobs	Horst Koerner
Dr Cameron Hartnell	Sari Jacobsen	Adrian Koolhof
Peter Harvey	Brian Jacobsen	Christopher Korvin
Caroline Hayden	David James	Adrian Kraft
Ron Hayward	Ross James	Kerry Kyle-Little
Claire Heath	Emily Jateff	Kerry Lamb
Norman Heath	Jalal Jazayeri	Trudy Lambertson
Anista Hely	Zack Jenkin	Dorothy Lane
Travis Hendrix	Bob Jenkins	David Lanyon
Margaret Henry	Carla Jenkins	Joan Latham
Bob Hetherington	Jan Jensen	Gerald Latham
Paul Heyward	Ken Johnson	Kathleen Le Fevre
Dennis Hilder	Philip Johnson	Hannah Lee
Tony Hillier	Norman Johnson	Connor Leech
Adrian Hinds	Roz Johnston	Alan Lepp
Nicole Ho	Kingsley Joliffe	Alison Lepp
Matthew Hochman	Christine Jones	Martin Lewis
Christine Hodgson	Kylie Jones	Melinda Lewis
Barbara Hogbin	Katrina Jones	Sarah Liddiard
Ruth Holberton	Daniel Jones	David Liddle
Tony Holbrook	Elizabeth Jones	Robyn Liddle
Gilbert Hollamby	Alvina Judkins	John Livesley
Gerald Holmes	Robert Kaberry	Robin Loblins
John Honeywill	Marian Kay	Geoffrey Lock
James Hood	Janet Keese	Jill Lockerbie
Edmund Hore	Jack Keir	Carmen Lockerbie
Jill Horton	Pamela Kelly	Kathryn Lockier
Graham Houghton	Des Kelly	Norma Lodge
Julia Houghton	Perryn Kember	Niklas Lohse
Diana Howard	David Kemp	Kathleen Loncar
Dave Hume	Bryan Kendrick	Graham Long
Ricky Hung	Keith Kennedy	Russell Luckock
Ching-Ho Hung	Bill Kennedy	Juliet Ludbrook
Rick Hunt	Peter Kenny	Maureen Lum
James Hunter	Phyl Kerridge	Lai-Shy Lye
Feng Huo	Peter Kervin	Pey-Shy Lye
Stanley Hutchings	Hazel Kewin	David Mackay
Bill Hutchison	Anthony Kimber	Damian Macrae
Jacqueline Hyde	Ron Kirby	Rex Malin
David l'Anson	Graham Kirby	David Malton
Peter Illidge	Colin Kline	Hailey Mannell
Tammy Irvine	John Klopp	Tony Manning
Reg Jackson	Roger Knowles	Barry Marks

Ric Marley	Margaret Muir	Scott Perry
Darka Marotte	Ian Munday	Barry Peters
Robyn Marsden	Lila Murgatroyd	Louise Phelps
Katrina Matuszkiewicz	John Murphy	Neale Philip
Debbie McBride	Kelly Needham	Peter Phillips
Peter McCabe	Jeff Nemec	Mirabai Phillips
Terence McCall	Karen Nemec	Bruce Phillips
Bill McCarthy	Selah Newall	Julie Pinel
David McCuaig	Robert Newbury	John Pinel
David McEwan	Dr Jonathan Newbury	Ernest Pitts
Julie McGilvray	Yoke-Leng Ng	Hugh Pitty
Kay McGowan	Adrian Nicoll	Louise Plug
Bernie McIntosh	Karen Nicoll	Mark Polzer
Kevin McIntosh	Malcolm Nicolson	Peter Pomi
Meg McKavanagh	Christine Nimmo	Jessie Poon
Isabelle McKenna	Louisa Norman	Andrew Porteous
John McKernan	Paul Nutt	Bill Porter
Jono McLaren	Shenae O'Brien	Bob Potter
Michael McLean	John O'Brien	Bill Potts
Marilyn McLean	Shane O'Brien	Lorraine Potts
Ian McMaster	Barry O'Driscoll	Lauren Powell
Lynne McNaughton	Veronica O'Keefe	Ian Powell
Keith Mellis	Oladipupo Olubowale	Rick Price
Steve Merson	Bryce Onions	Lily Price
Tony Metcalf	Wayne Onions	Roy Priest
Evelyn Michell	Denis O'Reilly	Lea Priestley
Terry Michell	Danielle Ostarek-Gammon	Sandra Pugh
Michael Michie	Dennis O'Sullivan	Reg Pugh
Amanda Midlam	Dianne Page	Edward Purcell
Naomi Miles	Michael Paget	Sally Rackham
John Mill	Debra Paini	Kevin Radcliffe
Donald Millar	Doug Palmer	Greg Raffin
Bruce Millinger	Nina Park	Ron Ray
Austin Mills	Doug Parker	Heather Redman
Jason Milton	Craig Parker	Carolyn Reeve
Andrew Mirtschin	Ray Parks	Trevor Reeve
Don Mitchell	Suzanne-Jo Patterson	Catherine Reeves
Peter Moffat	Tony Peace	Martin Regis
Arene Moir	Alan Pead	Helen Reis
Thomas Moorhead	Ian Pearce	Dr John Renney
John Morony	Richard Pearce	Adrian Rhodes
Florian Morris	Bruce Pearson	Christopher Rice
Rick Morris	Danielle Pender	Brian Richardson
David Moss	Frank Penistan	Alana Richardson
Robyn Mounster	Meg Pennington	Mathew Richmond

David Rickard	Michael Sheridan	Brayden Stum
Maria Riedl	Narelle Sheridan	Jo Sullivan
Jillian Riethmuller	Michael Shreeve	Mike Sumerling
Peter Rigby	Howard Simcoe	Shane Sutton
Patrick Riley	Merv Simmons	Anthea Swann
Kingsley Riley	Peter Simon	Barbara Sweet
Wayne Rizzi	Campbell Sinclair	Stephanie Syme
Keith Roberts	Carmel Sinnott	Robert Symington
Emma Roberts	Dianne Skaines	Wendy Takos
Richard Rogers	Donald Skerman	Ian Tarry
Vivian Rogers	Peter Slattery	Christine Taylor
David Rollins	Rachel Slatyer	Fran Taylor
Yara Rood	Tracy Sleeman	David Taylor
Colin Rose	Anthony Sly	Frank Taylor
Sandra Rose	Peter Small	Diane Taylor
Kathleen Rousseaux	Robert Smallman	Zheng-Yi Teoh
David Rout	Christopher Smith	John Thiele
Stephen Rowse	Laura Smith	Chris Thomas
Stefan Rucinski	Serenity Smith	Greg Thomas
Daphne Rudd	Alan Smith	Peter Thomas
Jan Russell	Graham Smith	John Thomas
Tony Ruth	Roger Smith	Peter Thompson
Trish Ryan	Robert Smith	Jeff Thompson
Warren Sahr	Valda Smith OAM	Katherine Thomson
Mark Salmon	Susan Sneddon	Wendy Thornton
Richard Salom	Jillian Snell	Gail Thornton
Catherine Sandland	Bill Snooks	Christopher Thorpe
Charles Sapsford	Xiaohan Song	Lyndon Thurlow
Irene Schaffer	Colin South	Cindy Tilbrook
Jodie Schipper	John Spooner	Karen Tiller
Shirley Schlesinger	Edwin Spriggins	Howard Timbury
Norman Scholes	George Springhall	Cheryl Timbury
Dennis Schram	Adrian Stagg	Michael Todd
Peter Scrine	Chris Stain	Joel Torison
Wendy Sekuloff	Robert Stanley	Corine Toune
Sophie Sexton	Kate Starr	Gary Towart
Susan Seymor	Sheryl Stead	Marian Trafalski
Christopher Sharp	Kay Stehn	Charles Trafford
Dr Peter Sharp	Mark Stephenson	Peter Tredgett
Kevin Shaw	Jeanne-Marie Stevens	Madalina Tresca
Glen Shaw	Gordon Stokes	Shane Trimby
David Shea	Jon Strachan	Allan Trotter
Jill Shearman	Muriel Strahm	Zoi Tsa Tsembelis
Ken Sheehan	Brian Stronach	Lyn Tucker
Robin Shepperson	Russell Stuckey	Nazim Tuncay

John Turnwald	Susan Westwood	Elizabeth Williams
David Twitchen	Harry Wetherall	Raymond Willing
Eddie Utberg	Jodie Whan	Odette Willows
George Vajda	Jodie Whan	Ian Wilson
John van de Lustgraaf	David Wharington	Robert Wilson
Stephanie van den Hoek	Victoria Whitcomb	David Wilson
Bob Vellacott	Judith White	Kelvin Wilson
Plony Verkerk	Bob White	Dorothy Winchester
Con Vervaart	Bari Whitehouse	John Winchester
John Villanti	Monissa Whiteley	David Winter
Nicola Vragalis	Michael Whiting	David Winterforde-Young
Richard Waddy	Stuart Whiting	Emilia Wisniewski
Dennis Wagstaff	Tallulah Whiting	Jaimy Wisse
Elizabeth Walker	Jeffrey Whittington	Bruce Wood
Ron Wall	Eric Whyatt	Reg Wood
Phil Wallbank	William Wiadowski	Graham Woodall
Robert Walsh	Graeme Wiencke	Jack Woods
Joy Walterfang	Vivienne Wigg	Alison Worrell
Donna-Maree Ware	Tabetha Wilkes	Mike Wraith
Rik Watson	Alastair Will	Lew Wray
Dennis Watt	John Williams	Marilyn Anne Wright
Ian Watts	Rex Williams	Gai Wright
John Watts	Philippa Williams	Betty Wright
Georgia Watts	Rhianna Williams	Madeline Wright
Shirley Way	Geoff Williams	Mark Wyborn
Vincent Weafer	Patrice Williams	Greg Youdale
Lawrie Webb	Wendy Williams	Maggie Youett
Claire Webber	Alan Williams	Anne Young
Geoffrey Weeks	Dennis Williams	Antonia Zavone
David Westwood	Fred Williams	Sonia Zhu

11 Key management personnel and remuneration

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

The following table identifies the key management personnel during the reporting period, excluding two Councillors who did not receive additional remuneration (Hon Justice S C Derrington and RADM Mark Hammond AM).

	Position title	Short-term benefits			Post employment benefits	Other long-term benefits		Termination benefits	Total remuneration
		Base salary	Bonuses	Other benefits & allowances	Superannuation contributions	Long service leave	Other long-term benefits		
MULLEN, John Patrick	Chairman	44,350	–	–	6,830	–	–	–	51,180
CAMPBELL, Ian Gordon	Councillor	18,154	–	–	2,796	–	–	–	20,950
COUTTS, Stephen William	Councillor	22,180	–	–	3,416	–	–	–	25,596
LONGLEY, John Francis	Councillor	22,180	–	–	3,416	–	–	–	25,596
MUNDINE, Nyunggai Warren	Councillor	3,160	–	–	487	–	–	–	3,647
PAGE, Alison Joy	Councillor	22,180	–	–	3,416	–	–	–	25,596
POTTER, Judith	Councillor	2,309	–	–	–	–	–	–	2,309
TANSEY, Arlene May	Councillor	22,180	–	–	3,416	–	–	–	25,596
WATT, Ian James	Councillor	22,180	–	–	3,416	–	–	–	25,596
WHITE, Margaret Jean	Councillor	3,124	–	–	481	–	–	–	3,606
SUMPTION, Kevin Stuart	Director/CEO	277,057	20,711	–	32,481	10,685	–	–	340,935
BUSH, Tanya Maree	Deputy Director, Commercial	198,707	–	26,287	47,029	6,125	–	–	278,148

	Operations Services/CFO								
HABIB, Zena	Chief People Officer	198,280	–	26,285	35,083	4,901	–	–	264,550
HARRIS, William	Program Director <i>Encounters 2020</i>	64,941	13,500	10,109	13,687	1,678	–	–	103,915
HARVEY, Michael	Chief Experience Officer	170,723	–	25,778	67,632	6,301	–	–	270,434
MCCARTHY, Paul Joseph	Senior Executive, Strategy & External Relations	177,335	–	26,366	50,492	5,925	–	–	260,118
WESLEY, Richard	Chief Experience Officer	10,933	–	1,606	1,787	332	–	–	14,657
Total		1,279,973	34,211	116,431	275,865	35,947	–	–	1,742,427

Note on key management personnel and remuneration

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

The museum executive comprised six KMP at the start of 2020–21 and this was reduced to five KMP following the closure of the *Encounters 2020* program in November 2020. William Harris was Program Director *Encounters 2020* during part of the reporting period from 1 July 2020 to 11 November 2020 and then transferred to a non-KMP role as Head of Programs and Site Activation.

Michael Harvey was Chief Experience Officer for part of the reporting period from 1 July 2020 to 25 June 2021.

Richard Wesley was Chief Experience Officer for part of the reporting period from 31 May 2021 to 30 June 2021. There was a handover period between Mr Harvey and Mr Wesley.

The KMP total remuneration reported above is \$144,664 less than disclosed in the Financial Statements under Note 10 Key Management Personnel Remuneration, which overstate KMP remuneration benefits for William Harris. The above disclosure table reflects only remuneration Mr Harris received while a KMP between 1 July 2020 and 11 November 2020, consistent with guidance contained within Resource Management Guide No. 138 – Commonwealth Entities Executive Remuneration Reporting Guide for Annual Reports.

No senior executives are employed by the Museum, other than the Director/CEO and Deputy Director whose remuneration is disclosed above under key management personnel. There were no other employees who met the criteria for ‘other highly paid staff’ remuneration disclosure during 2020–21.

12 Glossary of acronyms

AASB	Australian Accounting Standards Board
AIATSIS	Australian Institute of Aboriginal and Torres Strait Islander Studies
AMMC	Australian Maritime Museums Council
ANMM	Australian National Maritime Museum
APS	Australian Public Service
APSC	Australian Public Service Commission
AusCPR	Australian Continuous Plankton Recorder
CDAB	Collection Development Acquisition Budget
CMP	Conservation Management Plan
CPR	Continuous Plankton Recorder
CRM	Customer Relationship Management
ESD	Ecologically Sustainable Development
FBT	Fringe Benefits Tax
FCP	Fraud control plan
FOI Act	<i>Freedom of Information Act 1982</i>
FRA	Fraud risk assessment
GST	Goods and Services Tax
HSR	Health and Safety Representative
IFA	Individual Flexibility Agreement
JCC	Joint Consultative Council
KMP	Key Management Personnel
MAGNA	Museums and Galleries National Award
MMAPSS	Maritime Museums of Australia Project Support Scheme
NAIDOC	National Aboriginals and Islanders Day Observance Committee
NCI	National Collecting Institutions
NRW	National Reconciliation Week
PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
RAN	Royal Australian Navy
RAP	Reconciliation Action Plan
ROP	Right of Use
RWG	Reconciliation Action Plan Working Group
SAMP	Strategic Asset Management Plan
TMS	The Museum System
USV	Unmanned Surface Vessel
VMP	Vessel Management Plan
WHS	Work Health and Safety
WRANS	Women's Royal Australian Naval Service

13 List of Requirements

PGPA Rule Reference	Part of Report	Description	Requirement
17BE	<i>Contents of annual report</i>		
17BE(a)	Legislation	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	Roles and functions of the museum	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	Purpose of the museum Results for 2020-21	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE(c)	Corporate governance	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)	Legal and compliance	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
17BE(e)	Legal and compliance	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)	Legal and compliance	Particulars of non-compliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(g)	Delivery of the museum's Statement of Intent for 2020-21	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE(h), 17BE(i)	Legal and compliance	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)	ANMM Council	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	Organisation structure	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE(ka)	Staffing overview	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: (a) statistics on full-time employees; (b) statistics on part-time employees; (c) statistics on gender; (d) statistics on staff location	Mandatory
17BE(l)	Location of major activities and facilities	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17BE(m)	Corporate governance Legal and compliance	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory

17BE(n), 17BE(o)	Legal and compliance	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): (a) the decision-making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions	If applicable, mandatory
17BE(p)	Chairman's letter of transmittal Director's overview Results for 2020-21	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory
17BE(q)	Legal and compliance	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)	Legal and compliance	Particulars of any reports on the entity given by: (a) the Auditor-General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner	If applicable, mandatory
17BE(s)	N/A	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory
17BE(t)	Legal and compliance	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(ta)	Appendix 11	Information about executive remuneration	Mandatory
17BE(taa)	https://www.sea.museum/about/about-the-museum/our-people/museum-council 2020-21 Council and committee meetings Appendix 11	The following information about the audit committee for the entity: (a) a direct electronic address of the charter determining the functions of the audit committee; (b) the name of each member of the audit committee; (c) the qualifications, knowledge, skills or experience of each member of the audit committee; (d) information about each member's attendance at meetings of the audit committee; (e) the remuneration of each member of the audit committee	Mandatory

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