



AUSTRALIAN NATIONAL  
MARITIME MUSEUM  
ANNUAL REPORT **2017-18**





AUSTRALIAN NATIONAL  
MARITIME MUSEUM  
ANNUAL REPORT **2017-18**



Australian Government



Australian National Maritime Museum  
Annual Report 2017–18  
© Commonwealth of Australia 2018

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

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

#### AUSTRALIAN NATIONAL MARITIME MUSEUM

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

#### ENTRY AT 30 JUNE 2018

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

**Special Exhibitions ticket:** admission to special exhibitions such as *Wildlife Photographer of the Year* and *James Cameron – Challenging the Deep*:

Adult \$20, child (4–15)/concession/pensioner \$12,  
Members/child under 4 free

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

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

**Activities ticket:** Adult \$8, child \$6, Members free

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

#### MAILING ADDRESS

Wharf 7, 58 Pirrama Road, Pyrmont NSW 2009 Australia  
Ph (02) 9298 3777  
Fax (02) 9298 3780  
Website (including this annual report) [anmm.gov.au](http://anmm.gov.au)

#### CONTACT OFFICER

For enquiries about this report please contact the Publications Officer, Janine Flew  
Ph (02) 9298 3777  
Fax (02) 9298 3670  
Email [publications@anmm.gov.au](mailto:publications@anmm.gov.au)  
Editor Janine Flew  
Staff photographer Andrew Frolows  
Designers Austen Kaupe  
Printed in Australia by Pegasus Print Group

**cover** In December 2017, a team including members of the Australian National Maritime Museum found the wreck of Australia's first submarine, *AE1*, off New Guinea. This image shows *AE1*'s disarticulated skag and rudder lying on the seabed beneath the port propeller. Image Paul G Allen, Find AE1 Ltd, ANMM and Curtin University. © Navigea Ltd

**page 1** Harold Cazneaux, *Old Houseboat Kerosene Bay, 1907*. ANMM Collection 00054648

**page 3** Classic & Wooden Boat Festival, April 2018. Image Andrew Frolows/ANMM



# 2017–18

## CHAIRMAN'S MESSAGE AND LETTER OF TRANSMITTAL

Dear Minister

On behalf of the Council of the Australian National Maritime Museum, I am pleased to submit our annual report for the financial year ended 30 June 2018. The Council is responsible for the preparation and content of the report of operations of the Australian National Maritime Museum.

The 2017–18 annual report has been prepared and is submitted to you in accordance with relevant legislation and guidelines, including the *Public Governance, Performance and Accountability Act 2013*, the *Public Governance, Performance and Accountability Rule 2014*, the *Work Health and Safety Act 2011*, the *Commonwealth Electoral Act 1918* and the *Environment Protection and Biodiversity Conservation Act 1999*, as well as the *Guidelines for the Presentation of Documents to the Parliament prepared by the Department of Prime Minister and Cabinet and the Department of Finance's Resource Management Guide No 136 – Annual reports for corporate Commonwealth entities*. This report was presented to Council on 19 September 2018. The members of Council accept this report as being a fair and accurate representation of the organisation's performance during the 2017–8 financial year.

The museum's performance in 2017–18 has been exceptional in many respects. Despite site disruptions, the key performance measures for visitation, outreach, education, growing and providing access to the National Maritime Collection and supporting Indigenous maritime heritage have been met or exceeded and progress has been made on each of the six strategic priorities set out in *Shaped by the Sea*, the museum's corporate plan for 2017–21.

This year, the Council's focus has been on various strategic priorities, including the museum's funding and growth. Some of the matters considered by Council include major capital projects, the proposed maritime heritage precinct, the museum's brand, the ANMM Regulations, the policy for deaccession of objects in the National Maritime Collection and the rationalisation of the museum's fleet, volunteering, the HMB *Endeavour* replica and marking the 250th anniversary of Captain James Cook's first Pacific voyage.

The Council gives the closest attention to the museum's financial performance. This year the museum earned 43.6% of revenue from own sources (excluding one-offs), compared to 39.2% in 2016–17, 36.2% in 2015–16 and 33.1% in 2014–15. While revenue from philanthropy, sponsorship, grants, rental and interest all exceeded target this year, the positive impact was offset by corresponding expenditure in these areas and ongoing Commonwealth Budget savings measures.

The Council thanks you for your support for the museum and acknowledges the supplementation provided from 2018–19 to mark the 250th anniversary of Cook's first Pacific voyage. Given the sensitivities and complexity related to this important event in Australia's maritime history, overseeing this project will be a priority for Council until 2021.



top Hon Scott Morrison MP, Prime Minister, visited the museum in his capacity as the Member for Cook in February 2017. Mr Morrison met with Peter Dexter AM FAICD. The model of HMB *Endeavour*, in the photograph, was donated to the museum by Ms Hollie Turner on behalf of her late father Mr Robert Turner

bottom Minister for Communications and the Arts, the Hon Mitch Fifield co-hosted a function for the major supporters for the Foundation's Find AE1 fundraising campaign which enabled the vessel to be found after 103 years. Images Andrew Frolows/ANMM



I am delighted to report that the government's decision to invest \$13.9 million over three years in various capital projects at the museum under the Public Service Modernisation Fund (PSMF), which I acknowledged in last year's report, is already delivering results. In 2017–18, important compliance and safety issues with the museum's foyer and theatre were addressed and HMAS *Onslow*, the museum's Oberon class submarine, was painted with a new solution that will extend the period between dockings. Planning is well advanced for several other projects supported by the PSMF. However, as I foreshadowed last year, these major capital projects, while transformative, have the potential for short-term adverse impact on revenue due to site disruption. They also give rise to depreciation expenses.

The Council considers that it will be extremely challenging for the museum to maintain growth in visitation, outreach, programs and the National Maritime Collection without supplementation of operational funding, and the Council will continue to direct its efforts to achieving income growth.

This year the Council welcomed one new member, RADM Jonathan Mead AM RAN. Appointed by the Chief of the Defence Force, RADM Mead succeeds RADM Stuart Mayer AO CSC AND BAR who retired from Council in March after almost four years. The Hon Margaret White AO and the Hon Ian Campbell were reappointed to Council this year.

The Council is indebted to the Hon Peter Collins AM QC, a long-time supporter of the museum, who has led discussions on a partnership with the New South Wales Government to construct a new maritime heritage precinct on site. Mr Collins' appointment to Council expired this year. He will continue to chair the Council's Committee on the Maritime Heritage Precinct and has also accepted the position of inaugural Chairman of the American Friends of the Australian National Maritime Museum.

The Council acknowledges with appreciation the Board of the Australian National Maritime Foundation, which administers the Foundation and has a key role in fundraising to support the museum, including in respect of growing the National Maritime Collection.

In closing I also thank the director and staff and every volunteer, Member of the museum and supporter for their efforts this year. As always, I am grateful to each Council member who has brought their considerable expertise to the governance of the museum.

**Peter Dexter AM FAICD**

Chairman

Australian National Maritime Museum Council

2017–18

## DIRECTOR'S STATEMENT

The Australian National Maritime Museum is a statutory authority established by the *Australian National Maritime Museum Act 1990* and responsible to the Minister for Communications and the Arts. During this reporting period, the Minister was Senator The Hon Mitch Fifield.

This annual report is a report of operations for the first financial year of the *Australian National Maritime Museum's Corporate Plan 2017–2021*. It has been made in accordance with a resolution of the directors of the Australian National Maritime Museum, those directors being responsible under Section 9 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) for the preparation and content of the report. The report was prepared in accordance with the relevant statutory and government requirements.

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



**Kevin Sumption PSM**  
Director and CEO

This annual report is structured to provide a transparent and comprehensive overview of the museum's performance against the targets in 2017–18 Corporate Plan and Portfolio Budget Statements and the deliverables in the museum's Statement of Intent for the year.

The museum's Manager of Maritime Archaeology, Kieran Hosty, examines the wreck of HMAS *Perth* (1) in Indonesian waters. Image James Hunter, ANMM/Pusat Penelitian Arkeologi Nasional



# CONTENTS



## STRATEGIC PRIORITIES

Chairman's message and letter of transmittal	4	Our vision	69
Director's statement	6	Our mission	69
		Our priorities	69
		Priority 1	71
		Priority 2	73
		Priority 3	74
		Priority 4	77
		Priority 5	78
		Priority 6	81
		Priority 7	82



## YEAR IN REVIEW

Highlights	13
Awards	14
Director's overview	16
Director's highlight	20
Annual performance statement	22
Exhibitions and attractions	50
Travelling exhibitions	58
Interactives and multimedia	64



## GOVERNANCE AND ACCOUNTABILITY

Corporate governance	86
Legal and compliance	98
Other information	103
Grant programs	109
Australian National Maritime Foundation	112



## FINANCIAL REPORT

Statement by the Chairman, Chief Executive Officer and Chief Financial Officer	117
Independent Auditor's Report	118
ANMM Statement of Comprehensive Income	120
ANMM Statement of Financial Position	122
ANMM Statement of Change in Equity	124
ANMM Cash Flow Statement	126
ANMM Notes to and forming part of the Financial Statements	128



## APPENDIXES

Selected donations and acquisitions to the National Maritime Collection	152
ANMM publications	156
Director and staff overseas travel	157
Sponsors, partners and supporters	160
Donors and benefactors	161
Corporate Members	161
Recognising individuals of distinction	162
Volunteers	165
Glossary	171
List of requirements	172
Index	174



2017–18

## YEAR IN REVIEW

In another record-breaking year, the museum met or exceeded almost all key performance indicators and successfully delivered against the government's strategic priorities for the Arts Portfolio, including access, relevance, vibrancy, education and national leadership

Model of *SS Orontes*, purchased with the assistance of the Australian National Maritime Foundation. Image Andrew Frolovs/ANMM

left Sara Cole (USA), Nanari Minegishi (Japan) and Millicent Sarginson (Australia), student ambassadors of the 2017 War and Peace in the Pacific 75 Learning Program, at the friendship ceremony on board the Battleship Missouri Memorial.

Image David Foley right Djambawa Marawili AM at the opening of *Gapu-Monuk Saltwater – Journey to Sea Country*. Image Andrew Frolows/ANMM bottom *Container: the box that changed the world* is the museum's first outdoor exhibition, and is free to the public. Image Andrew Frolows/ANMM



## 2017–18 HIGHLIGHTS

**Achieved** highest ever visitation of 1.87 million, including over 800,000 on-site visitors

**Attracted** more than 1 million visitors to our 17 touring exhibitions in 102 venues throughout Australia and overseas

**Engaged** more than 148,000 students in learning programs

**Achieved** 92% visitor satisfaction

**Fundraised** to enable the successful search for HMAS *AE1*, Australia's first submarine

**Advocated** successfully for the designation of a maritime protected zone surrounding the site of HMAS *Perth*

**Won** a Museums and Galleries National Award for *Gapu-Monuk Saltwater – Journey to Sea Country*

**Won** Silver in the 2018 Sydney Design awards for *Container – the box that changed the world*

**Initiated** new long-term partnerships with the Australian Maritime College and Australian Sailing

**Added** more than 1,000 objects to the National Maritime Collection

**Earned** 43.6% own-source revenue (excluding one-offs) compared to 39.2% last year

**Raised** more than \$3.3M in admissions revenue and almost \$1M in retail sales revenue

**Attracted** sponsorship worth more than \$1.9M



# 2017–18 AWARDS

## Museums & Galleries National Awards

*Gapu-Monuk Saltwater – Journey to Sea Country*  
Winner: Indigenous Project or Keeping Place

## 2018 Communicator Awards, The Academy of Interactive & Visual Arts

*Pompeii Trader*  
Produced by Milk Digital  
Winner: 2018 Award of Excellence  
Category: Websites – General – Education

## Sydney Design Awards

*Container: the box that changed the world*  
Winner: Silver  
Category: Pop-up Display, Exhibit and Set Design

## Australasian Reporting Awards

*Australian National Maritime Museum Annual Report 2016–17*  
Winner: Silver

## Museums & Galleries National Awards

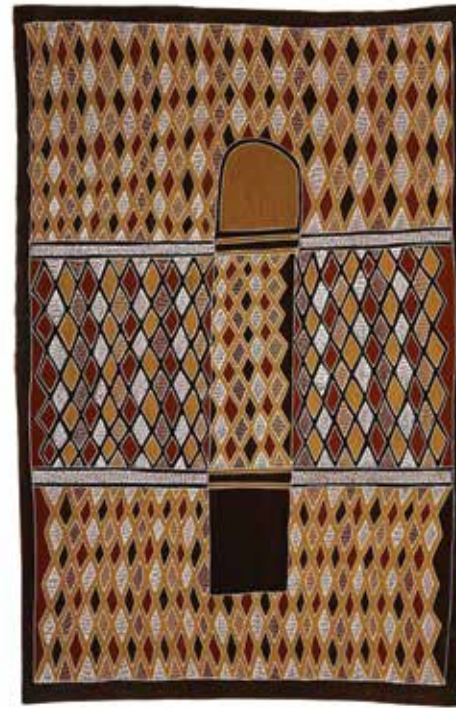
*War & Peace in the Pacific*  
Shortlisted: Interpretation, Learning & Audience Engagement

*Container: the box that changed the world* features six shipping converted containers, each examining one aspect of containerisation. Image Andrew Frolows/ANMM



2017–18

## DIRECTOR'S OVERVIEW



left Opening of *Guardians of Sunda Strait* at the Julia Ideson Building, Houston, Texas. Image Ashley Patranella  
right *Yathikpa after Wakuthi*, Donald Nuwandjali Marawili, 1998. ANMM Collection 00033786 Purchased with the assistance of Stephen Grant of the GrantPirrie Gallery  
bottom James Cameron (centre) with museum staff members who helped to develop and produce the exhibition *James Cameron – Challenging the Deep*. Image Andrew Frolows/ANMM

This annual report is structured to provide a transparent and comprehensive overview of the museum's performance against the targets in 2017–18 Corporate Plan and Portfolio Budget Statements and the deliverables in the museum's Statement of Intent for the year. The reports and analyses in the Annual Performance Statement and Financial Statements are complemented by the description of the activities undertaken in the delivery of our statutory functions.

I am delighted to report that 2017–18 was another record-breaking year for the Australian National Maritime Museum. We met or exceeded almost all key performance indicators and were successful in delivering against the government's cultural and broader strategic priorities for the Arts Portfolio, including access, relevance, vibrancy, education and national leadership. Our exhibitions, programs, activities and investments helped to foster creativity and promote innovation across the community.

Forging a strong financial future is a strategic priority for the museum. This year \$17.4M in revenue (43.6% excluding one-offs) was self-generated. All of our self-generated revenue lines but one exceeded PBS targets. There were very strong results for philanthropy (\$2.1M), sponsorship (\$1.9M) and rental (\$2.2M). The revenue results for admissions (\$3.3M) are particularly commendable given the site disruptions this year. In 2017–18, total expenses were \$39.8M, which was 7% higher than budgeted, primarily due to corresponding expenditure related to higher philanthropy and sponsorship income.

As reported last year, the Australian Government has provided the museum with an additional \$13.9M over three years for various capital projects to address compliance, safety and sustainability issues. This investment is already delivering results. The museum's theatre and foyer were upgraded this year to make them compliant and accessible and a new paint solution was applied to HMAS *Onslow*,

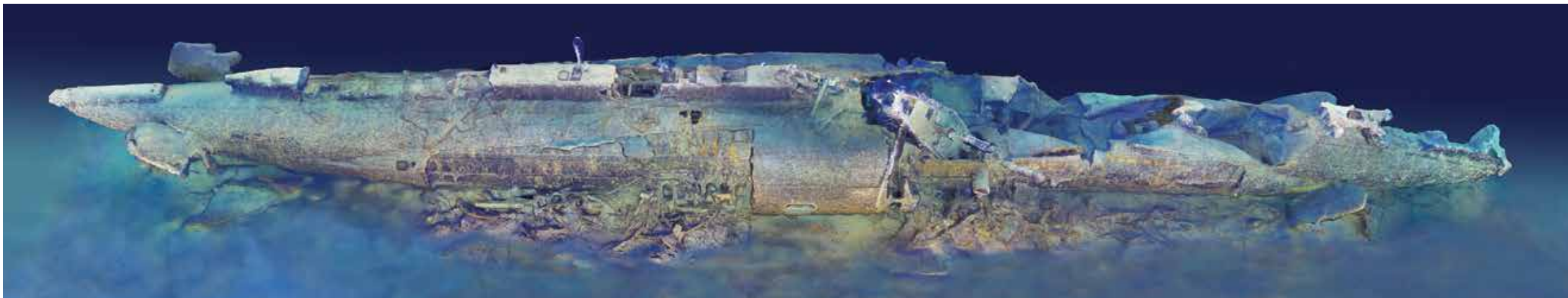
the museum's Oberon class submarine, in order to reduce the frequency of docking and therefore cost. The disruption caused by these projects was significant but was effectively managed.

The strategic transformation of the museum's approach to exhibitions and programs over the last few years is delivering growth in audiences, as well as critical acclaim. Total visitation to the museum, onsite and offsite, was over 1.8 million last year. This was 58% ahead of target and more than 300,000 ahead of the next best year on record.

The museum's diverse exhibitions have been central to our success in 2017–18. Particularly noteworthy are *Escape from Pompeii*, *Gapu-Monuk Saltwater – Journey to Sea Country*, *Container – the box that changed the world* and *James Cameron – Challenging the Deep*. Individually and collectively these exhibitions have had strong visitation and visitor appeal, good curriculum alignment, attractive programming, and opportunities for publicity, commercial return, reputational benefit and stakeholder engagement. I am also delighted to report that *Gapu-Monuk* was the national winner of the prestigious MAGNA Award for an Indigenous Project or Keeping Place and that *War and Peace in the Pacific 75* was highly commended.

Our investment in programs is also driving strong participation. This year we established the Australian Sailing Hall of Fame, hosted the most successful Classic & Wooden Boat Festival ever and participated in *Vivid Sydney*. There were also two Welcome Wall ceremonies, unveiling a further 697 names.

The museum's contribution to student education reflects high-quality curriculum-aligned programs on site and online. Highlights of the year include the Hawaiian Friendship Ceremony marking 75 years of War and Peace in the Pacific, our annual Women in Science event and the second national symposium on Indigenous watercraft.



A major achievement this year was fundraising for and participating in the search that found HMAS AE1 – Australia’s first submarine – after 103 years. Other highlights include the designation of the HMAS Perth site in Indonesian waters as a Maritime Protected Zone, the Archaeology of War Conference and the Nawi Symposium. A new memorandum of understanding with the Rhode Island Maritime Archaeology Project (RIMAP) paves the way to positively identifying the resting place of the *Lord Sandwich* (James Cook’s HMB *Endeavour*).

Of particular note is the museum’s strong performance on various indicators of national outreach in 2017–18. This year we exceeded targets and delivered record-breaking results in respect of visitation to our touring exhibitions (over 1 million visitors to 17 exhibitions in 102 venues in Australia and overseas), visits to our website (over 1 million visits), and the percentage of our collection available to the public online (93% ahead of target) and on tour (269% ahead of target). Pending the launch of a new website, we have not actively marketed the images of 88,564 objects that have been digitised. Nevertheless, we had over 50,000 visits to the online collection.

Supporting Indigenous maritime heritage is a high priority for the museum, because to understand Australia fully, one must understand its many and varied links to its waterways and seas – and no people have longer or deeper links than Indigenous Australians. As reported elsewhere, we have supported Indigenous maritime heritage in various ways this year, including the delivery of exhibitions and programs both onsite and offsite, and several important new acquisitions. Our investment in Indigenous maritime heritage continues to be strong

thanks to philanthropic support, particularly from our Ambassador, Christine Sadler. This year our small Indigenous Programs Unit had deep engagement with 17 Indigenous communities or organisations around Australia.

The year ahead will involve several significant challenges for the museum as we progress master planning, roll out major capital projects, prepare for Encounters 2020 and refresh our brand. The transformation of Darling Harbour, where the museum is located, and the substantial uplift in investment in our competitors, create additional challenges and opportunities for us.

The museum will focus on its future capital needs in the next reporting period, including the particular issues associated with the museum building and the marine environment in which we operate.

I have implemented various changes to the structure and operations of the museum this year to position the museum for the challenges ahead. Most notable is the appointment of a Deputy Director, Corporate Services, to enhance leadership capability at the executive level. A stronger focus on enhancing organisational excellence will need to occur next year now that the museum has engaged staff with necessary expertise to lead this priority.

**Kevin Sumption PSM**  
Director and CEO



The museum partnered with Find AE1 Ltd, the Royal Australian Navy, Silentworld Foundation, Submarine Institute of Australia and Fugro to search for AE1 in an attempt to provide closure to the many families of the lost crew

top Interim photogrammetric 3D model of HMAS AE1, showing starboard side (stern on left and bow on right). 3D model by Curtin University from images courtesy of Paul G Allen, Find AE1 Ltd, ANMM and Curtin University. © Curtin University centre Implosion of AE1’s forward hull has caused the fin to collapse into the remains of the submarine’s control room. Image Paul G Allen, Find AE1 Ltd, ANMM and Curtin University. © Navigea Ltd bottom Another view of the collapsed fin and the remains of the hull. Image Paul G Allen, Find AE1 Ltd, ANMM and Curtin University. © Navigea Ltd

2017–18

## DIRECTOR'S HIGHLIGHT

Museum director Kevin Sumption PSM singles out *Gapu-Monuk Saltwater – Journey to Sea Country* as the highlight of 2017–18.

In November 2017, the museum opened what I consider to be the most important exhibition in its history: *Gapu-Monuk Saltwater – Journey to Sea Country*. This free exhibition invites visitors to discover how the Yolŋu people of north-east Arnhem Land fought for and won their case for Indigenous sea rights by creating the Yirrkala Bark Paintings of Sea Country.

The museum is most fortunate to be the custodian of 80 historic Saltwater Barks – paintings produced by the Yolŋu people in response to a call from Djambawa Marawili AM in 1997 to use traditional art to document ownership of Sea Country following the discovery of illegal fishing on a sacred site in his clan estate. *Gapu-Monuk Saltwater* features about half of these historic paintings. But, as Djambawa says, the paintings are more than just beautiful artworks; they are spiritual and legal documents.

Some of the paintings in the exhibition were used in evidence in a legal case in the High Court of Australia which confirmed, in July 2008, that traditional owners of the Blue Mud Bay region in north-east Arnhem Land, together with traditional owners of almost the entire Northern Territory coastline, have exclusive access rights to tidal waters overlying Aboriginal land.

The stories and knowledge in the artworks were traditionally very tightly held by the Yolŋu, who have graciously given them to the nation so that non-Indigenous people can better understand them and their connection to Sea Country.

What visitors find captivating about these paintings is their size, complexity and intricacy, and also the details and the amount of images and patterns that they display. The paintings map the coastline so that by looking at them, and the accompanying audio-visuals and objects, visitors get a sense of what that part of the world and its communities are like.

What is different about this exhibition is that it immerses the visitor in the important stories of the communities behind the paintings to provide a richer understanding of their connection to Sea Country. It uses oral histories, aerial photography, interactives and traditional and contemporary Indigenous objects to delve deeper and to provide an insight into the beliefs, languages and traditions of the communities as well as the unique landscape of north-east Arnhem Land.

2018 marks the 10th anniversary of the landmark Blue Mud Bay Sea Rights Case. The museum is the first place in Sydney to fly the Blue Mud Bay Flag, which is also on display in the exhibition. This flag recognises Aboriginal Sea Rights and highlights our strong commitment to reconciliation, acknowledgement and respect of Australia's Aboriginal and Torres Strait Islander maritime culture and heritage.

The paintings were purchased with the assistance of Stephen Grant of the GrantPirrie Gallery. Mr Grant's generous support in acquiring this very significant collection has made this exhibition possible.

I particularly thank artists of the Buku Larrngay Mulka Centre, Yirrkala, NT, for their support and assistance with the exhibition, along with the Yolŋu community, the Yirrkala Rangers and the Northern Land Council. I am also delighted to acknowledge the sponsorship of the exhibition by the University of NSW Sydney and the media support provided by NITV and Time Out Sydney.

**'... this exhibit blows away Dior, Bowie, Mapplethorpe – ALL of it. And it's ours from the Yolŋu people – their Dreamtime on bark paintings. I'm in total awe!'**

Wendy Harmer, ABC Radio

left At the launch of *Gapu-Monuk Saltwater – Journey to Sea Country*, visiting artists from Yolŋu country shared their culture through traditional dance. Image Andrew Frolows/ANMM right *Bul'manydji at Gurala* by Buŋbatjwuy Dhamarrandji, 1998. ANMM Collection 00033806 Purchased with the assistance of Stephen Grant of the GrantPirrie Gallery bottom *Gapu-Monuk Saltwater – Journey to Sea Country*. Image Andrew Frolows/ANMM



2017–18

ANNUAL PERFORMANCE  
STATEMENT

## Introduction

The Council of the Australian National Maritime Museum, as the accountable authority of the Australian National Maritime Museum, presents the 2017–18 annual performance statement 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, the annual performance statement is based on properly maintained records, accurately reflects the performance of the entity, and complies with section 39(2) of the PGPA Act.

**Peter Dexter** AM FAICD  
Chairman, Council of the Australian National Maritime Museum

## Purpose

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

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

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

This purpose is elaborated in our Corporate Plan for 2017–2021 as follows:

- » develop, preserve and showcase collections to expand our knowledge of, and expertise in, maritime heritage and to share it with the Australian public and the world;
- » understand our audiences and communities, support their aspirations to express and protect their heritage, and include them in decisions about museum programs;

- » partner with communities, educational institutions, other museums and researchers to create and share knowledge about our maritime heritage and ongoing interaction with the sea and waterways;
- » identify and capitalise on entrepreneurial, media and marketing opportunities to drive a sustainable financial future;
- » collaborate with Indigenous communities and organisations to protect and promote their cultural heritage and to increase Indigenous participation in the museum's activities;
- » work collaboratively with partners to increase our influence in decision making, deliver results to communities across the nation, and promote ourselves internationally; and
- » implement best-practice governance and continue to meet our budget.

## Results for 2017–18

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

**Ghost net installation by Marion Gaemers, one of a number that has been commissioned for the museum's foyer. Image Andrew Frolows/ANMM**

### Priority 0 – Maximise total visitation to the organisation

It is longstanding policy that the ANMM is to be primarily an exhibition-focused institution with a heavy emphasis on public programs.

#### Performance criterion

The key measures for this priority are:

- » total number of visits to the organisation (onsite and offsite)
- » total number of visits to the organisation’s website.

#### Criterion source

2017–18 Portfolio Budget Statements (PBS), p 143

#### Results against performance

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Total visitation	1,189,724	1,873,751	1,523,197	1,564,172	665,217
Website visits	717,751	1,163,352	939,939	703,608	424,105

#### Methodology

Total visitation is calculated by aggregating onsite visitation to the museum and visitation to the museum’s offsite exhibitions and programs. Onsite and offsite visitation are separately reported (see Priority 1, Share the national maritime story across Australia, page 26, and Priority 3, Must-visit exhibitions, attractions, programs and events, page 30).

Total online visitation is the number of visits to the museum’s website (anmm.gov.au), including sub-sites, calculated by Google Analytics. Online visitation does not include visitors to the museum’s social media pages or blog or downloads of the museum app. Online visitation does not include visits by ANMM staff.

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

Note 2 Data for performance past years is sourced from the relevant annual report. Data for past years was reviewed in the compilation of this report and Annex B (page 49) sets out the adjustments to 2016–17 results. Changes to prior years have been incorporated into this report as appropriate.

#### Analysis

Total visitation to the museum was 57.5% ahead of target this year due to very strong onsite and offsite visitation. This was the highest year on record for total visitation (about 300,000 ahead of the second-highest-performing year) and is the result of several years of strategic planning and investment in diverse exhibitions and programs.

The graph below demonstrates the museum’s success in growing total visitation in recent years. The total number of visitors since the museum opened in 1991 is now approaching 18 million (almost 11.8 million onsite visitors and 6 million visitors to our touring exhibitions).

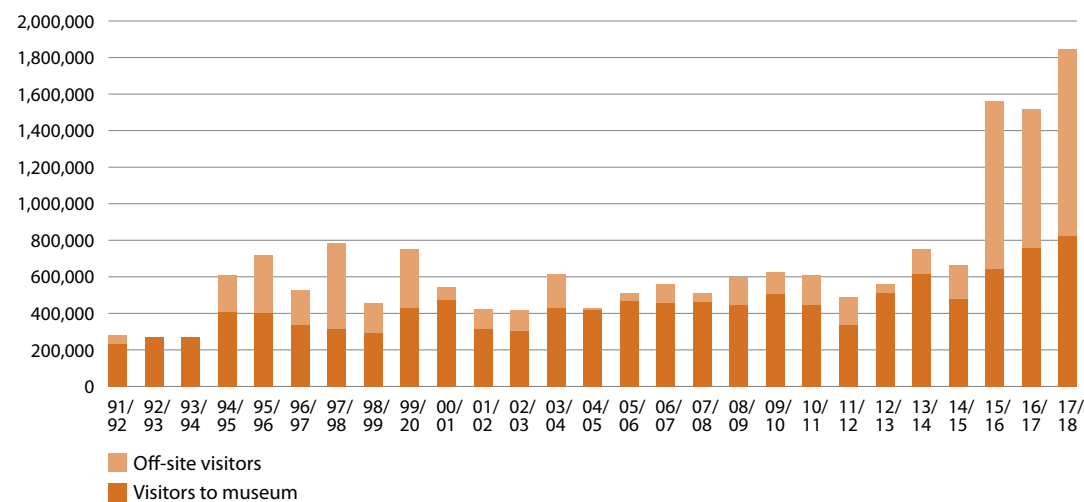
The results for onsite and offsite visitation are separately analysed later (see pages 31 and 27 respectively).

Online visitation was the highest on record and 62% ahead of target this year due to several major initiatives: strong public relations; online marketing of the museum’s exhibitions and programs (including the Classic & Wooden Boat Festival) and of digital stories; the online collection; and, most significantly, the extraordinary popularity of *The Voyage Game*.

Set in 1830, *The Voyage Game* allows school children to take on the role of Surgeon Superintendent aboard a convict vessel transporting its human cargo from Britain to the far reaches of the known world – Van Diemen’s Land. In 2017–18, there were 211,962 visits to *The Voyage Game* website with an average dwell time of more than 24 minutes.

In 2017–18, there were about 8 million page views of the museum’s websites, compared to 5.8 million in 2016–17.

Total visitation to the museum since 1991



Visits to the museum’s website in 2017–18

ANMM websites	Number of visitors 2017–18 actual	Number of visitors 2016–17 actual
anmm.gov.au	714,498	631,167
voyage.anmm.gov.au	211,962	116,934
waves.anmm.gov.au	87,187	95,446
collections.anmm.gov.au (live since November 2016)	51,107	28,885
stories.anmm.gov.au	46,388	23,997
store.anmm.gov.au	13,319	17,608
arhv.anmm.gov.au (live since January 2017)	25,163	9,613
britainschildmigrants.com	7,330	8,025
actionstations.sydney	5,272	6,954
Waves of Migration message board	1,126	1,310
<b>Total</b>	<b>1,163,352</b>	<b>939,939</b>

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

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

#### Performance criterion

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

- » total number of offsite visitors to the organisation
- » total number of visits to the online collection
- » percentage of the total collection digitised.

#### Criterion source

2017–18 Portfolio Budget Statements (PBS), p 143  
 2017–21 Corporate Plan, pp 17

### Results against performance

#### Offsite visitation

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Visitors to the museum (offsite)	500,000	1,051,330	763,188	925,330	188,781

#### Digital access to the National Maritime Collection

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of visits to the online collection	35,000	51,107	28,885	N/A	N/A
Percentage of the total collection digitised	65%	61.32%	60.48%	58.39%	52%

#### Methodology

Offsite visitation is determined through aggregation of actual attendance data provided by various borrowing institutions. It also includes attendees to talks given by the museum’s volunteer-led ANMM Speakers group.

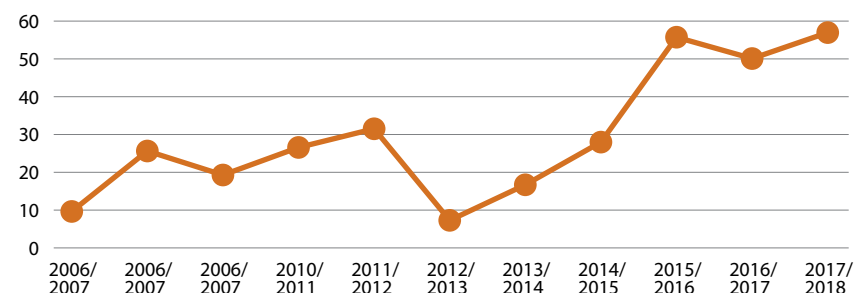
Total visits to the online collection are the number of visits to the museum’s online collection website (collections.anmm.gov.au) calculated by Google Analytics. All data pertaining to collection item management (eg objects, object locations, digital images) are recorded in or derived from the museum’s collection management system (TMS). The percentage of collection objects for which there is at least one digital image at 30 June is calculated by the museum’s collection management system (TMS). All supporting data for the analysis are actuals collected at the operational level.

### Analysis

#### Offsite visitation

The museum’s strategy to increase its national and international presence has been effective. This year 56% of total visitors were offsite – which is ahead of last year (50%) and well ahead of the average over the last decade (32%).

Percentage offsite visitation 2007–08 to 2017–18



#### Touring exhibitions

In 2017–18 there were 1,051,330 visitors to the museum’s travelling exhibitions in Australia and overseas and to talks by the volunteer-led ANMM Speakers group. This was the highest year on record for the museum and more than double the target of 500,000.

#### Travelling exhibitions

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

The standout exhibitions were *Undiscovered – Photographic works by Michael Cook*, which toured to three venues in the Northern Territory (59,321); *Escape from Pompeii – the untold Roman rescue*, which was exhibited in Western Australia (42,342); and *Horrible Histories® Pirates – the exhibition*, which toured to Townsville QLD and Perth WA (65,928).

Flat-pack exhibitions have proven to be a popular and cost-effective way of sharing the maritime story. *Guardians of Sunda Strait*, which toured the USA, was the most popular (237,107) and *Shackleton: Escape from Antarctica*, which toured every Australian state, was also a great success (171,198). The *War at Sea* flat-pack was seen by almost 100,000 people in five jurisdictions this year, and the *Battle of the Coral Sea* flat-pack was accessed by 130,000 people in Australia and overseas.

The decision in 2013 to ensure that every exhibition curated by the museum is suitable for touring in some form also contributed to offsite visitation, with *Voyage to the Deep* and *Horrible Histories® Pirates* travelling to three venues this year.

Information about the museum’s touring exhibitions is included in this report (see pages 58–63). This year the museum toured three exhibitions to 10 international venues and 15 exhibitions to 92 venues throughout Australia, with distribution set out in the following table:

**Venues hosting travelling exhibitions**

ANMM touring exhibitions in 2017–18	NSW	QLD	NT	WA	SA	VIC	TAS	ACT	OS
Total number of venues (flat-pack exhibitions)	25	15	1	15	10	8	5	3	10
Number of venues (other touring exhibitions)	1	2	3	1	1	0	1	1	0
<b>Total</b>	<b>26</b>	<b>17</b>	<b>4</b>	<b>16</b>	<b>11</b>	<b>8</b>	<b>6</b>	<b>4</b>	<b>10</b>

This year the ANMM Speakers group delivered 137 talks in 133 locations with a total audience of 6,846.

**Visits to the online collection**

In November 2016, the museum officially launched the ‘Unlocking the Collection’ initiative, which provides the public with access to digital images and information about objects in the collection. As at 30 June, 100,099 objects were available online. Pending the introduction of a new website, the museum has not actively promoted online access to the collection. Nevertheless, there were over 50,000 visits to the online collection this year.

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

There were 2,444 objects digitised in 2017–18. As at 30 June 2018, 88,564 objects, or 61.32% of the objects in the National Maritime Collection, had been digitised. This proportion was ahead of last year (60%) but below target (65%). The slower rate of progress was attributable to vacancies and reallocation of staff to higher-priority projects. The priorities of digitisation are determined by the museum’s digitisation strategy. All high-value items and new acquisitions have been digitised. The museum will investigate options to strengthen digitisation going forward.

The percentages of the collection available online and on tour are discussed under ‘Priority 5, Research, share knowledge and inspire’ (see page 36).

In past years, the number and quality of regional projects supported through our funding base under the Maritime Museums of Australia Project Support Scheme (MMAPSS) has been reported on under this priority. Information regarding this matter is included at page 109.



The museum received more than 822,000 onsite visitors during the reporting period, including over 148,000 school students.  
Image Zoe McMahon/ANMM

**Priority 2 – A world-class, compelling museum precinct**

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

**Criterion**

The key measure of performance is:

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

**Criterion source**

2017–18 Portfolio Budget Statements (PBS), p 143  
2017–21 Corporate Plan, p 19

**Results against performance criterion**

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
% visitor satisfaction	90%	92%	95%	97%	90%

**Methodology**

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

**Analysis**

Visitor satisfaction is ahead of target at 92%. Of the 289 people surveyed, 267 were satisfied or very satisfied with the museum. This is a very good result considering that disruptive capital works were carried out in the museum’s foyer between 29 January and 29 March 2018, necessitating closure of the main entrance. While directed at safety and statutory compliance, these works have also significantly enhanced visitor amenity by addressing the appearance and functionality of the museum’s theatre and foyer.

The museum continued to work, in the background, on the Maritime Heritage Precinct and other site enhancements. These initiatives will be transformational for the museum and enhance visitor satisfaction further.

The museum’s newest attraction, *Action Stations*, which opened in December 2015, has continued to be popular with paying visitors and has now won 12 awards. *Action Stations* provides visitors with access to the museum’s naval vessels, HMAS *Onslow* and HMAS *Vampire*. Paying visitors can also visit the HMB *Endeavour* replica, which was berthed at the museum for most of the year. The other vessels in the museum’s floating collection can be observed by all visitors from the museum’s wharves for no charge.



### Priority 3 – Must-visit exhibitions, attractions, programs and events

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

#### Criterion

The key measures of performance are:

- » total number of onsite visits to the organisation
- » number of people participating in public programs
- » percentage of international visitors onsite.

#### Criterion source

2017–18 Portfolio Budget Statements (PBS), p 143

2017–21 Corporate Plan, p 21

#### Results against performance criterion

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of onsite visitors to the museum	690,000	822,421	760,009	638,842	476,436
Percentage of international visitors onsite	30%	33%	33%	30%	26%
Number of people participating in public programs	55,000	81,329	57,134	54,550	37,518

#### Methodology

Onsite visitation is determined by aggregating actual ticket sales and membership visitation recorded at front of house (collected through the AXPOS system), actual venue client data (collected in the CRM system and Events Perfect catering system), manual counting of actual visitors to Wharf 7 exhibits, an estimate of museum footprint visitation (based on a standard formula derived from onsite counting camera data over a week of sampling) and, for rooftop projections, an estimate of viewers on the Pyrmont Bridge (based on a formula which has regard to data provided by Property NSW and the results of sampling using camera counting and manual counting). Onsite visitation excludes people using only the museum’s store, coffee kiosk, restaurant or facilities. Consistent with past years, it includes participants in public programs onsite but excludes 148,104 participants in organised school programs onsite and online (these are counted under a separate KPI; see page 37). The framework for onsite visitation is at Annex A (page 48).

Onsite ‘public program’ participation is determined by aggregating data of actual participation collected onsite by manual counting. The data is compiled and aggregated at the operational level.

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

#### Analysis

##### Onsite visitation

Onsite visitation in 2017–18 was the highest on record (822,421) principally due to our major winter exhibition (*Escape from Pompeii*), several free exhibitions and free entry to the public galleries and rooftop projections.

The following table summarises the museum’s exhibition offer this year. Information about the exhibitions, including rooftop projections, is included at pages 50–65.

#### Exhibition offer

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

#### Visitation and revenue

The following table compares onsite visitation and admission revenue over the last four years:

Onsite visitation and admission revenue	Paid visitation	Paid ticketed visitation	Unpaid visitation	Total visitation
2017–18	217,124	161,093 \$3.343M	605,297	822,421
2016–17	213,346	150,197 \$3.07M	546,663	760,009
2015–16	215,624	143,177 \$2.77M	423,218	638,842
2014–15	220,391	160,470 \$2.49M	256,045	476,436

See Annex A, page 48, for a discussion of paid visitation vs paid ticketed visitation.

Visitation was ahead of last year because of the appeal of the diverse exhibition and events offer. Since the introduction of free entry to the museum in November 2015, and a new pricing structure, unpaid visitation has significantly increased, paid visitation has remained flat, but ticket revenue has significantly increased.

In 2017–18, entry fees applied to five major exhibitions and to *Action Stations* and *HMB Endeavour*. The exhibitions for which entry fees were charged were: *Escape from Pompeii*, *Wildlife Photographer of the Year* (2017 and 2018), *Arctic Voices* and *James Cameron – Challenging the Deep*.

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

Paid onsite visitation was only 5,876 behind target, which is an extraordinary result considering the museum’s summer exhibition (*Arctic Voices*), major capital works requiring closure of the museum’s foyer for two months (29 January to 29 March 2018) and works in the museum’s theatre for four weeks (29 January to 4 March 2018), and the visitor offer being diminished by the absence of *HMAS Onslow*, the museum’s Oberon class submarine, for four weeks (29 January to 27 February 2018).

Unpaid onsite visitation to the museum increased this year due to free entry to the public galleries, the attractive range of free exhibitions and the museum’s involvement in various events. Some highlights of the free offer this year included the outdoor exhibition *Container – the box that changed the world* and the critically acclaimed exhibition *Gapu-Monuk Saltwater – Journey to Sea Country*. Events conducted this year included a New Year’s Eve event and two Welcome Wall unveilings. However, the standout event was *Vivid Sydney*, which attracted about 60,000 visitors to the precinct over 22 days (25 May to 16 June 2018).

**International visitors**

The proportion of international visitors to the museum (33%) exceeded the target (30%) and the total number of international visitors (80,068) was well ahead of target (69,600) and ahead of 2016–17 (73,412). This year’s result is particularly strong given the growth in total ticketed visitation and considering that last year there was an uplift from a one-off incentive program. The museum’s ‘China-ready’ tourism initiatives (such as signage and a guidebook both in Simplified Chinese, and Mandarin-speaking guides) again contributed to China being the highest source of international visitors for the third year running, followed by the United Kingdom, United States of America and New Zealand.

**International visitors**

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of international visitors to the museum	69,600	80,068	73,412	57,998	40,288

**Participation in public programs**

The museum conducted 198 public programs in 2017–18 for more than 80,000 people. The number of participants was 48% ahead of target.

The diverse program offer ranged from monthly stroller tours for babies and their carers, to a NAIDOC Week bush tucker food stand and cultural cruise of the harbour, to science workshops involving the visiting vessel *Wild Oats XI*. However, the key contributor to the very strong result this year was the popularity of the 2018 Classic & Wooden Boat Festival, which attracted more than 33,000 people. This free biennial festival celebrated the beauty and diversity of over 100 of Australia’s heritage vessels.

left Crew of Sydney–Hobart race entrant *Derucci*, from China, gave tours for attendees of a seminar titled ‘We have the wind in our sails’, hosted by the museum to promote Chinese–Australian sailing links. Image Kate Pentecost/ANMM right A Chinese guidebook has been produced for the increasing numbers of Chinese tourists who now visit the museum. ANMM image



**Priority 4 – Support and promote Indigenous maritime heritage**

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

**Criterion**

The key performance measures are:

- » the number of Indigenous programs supported by the museum
- » expenditure on Indigenous arts and culture.

**Criterion source**

2017–21 Corporate Plan, p 22

**Results against performance criterion**

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual
Number of Indigenous programs supported by the museum	5	5	5	5
Expenditure on major Indigenous acquisitions	\$80,000	\$295,000	\$378,000	\$87,000

	2017–18 actual	2016–17 actual	2015–16 actual
Total expenditure on Indigenous arts and culture	\$444,000	\$431,000	\$293,000
Number of Indigenous artists and organisations in receipt of museum expenditure	38	27	17
Number of new Indigenous acquisitions	10	8	9
% of new acquisition transactions that are Indigenous	29%	28.6%	26.5%
Value of new Indigenous-themed acquisitions	\$295,433	\$378,412	\$86,561
% value of new acquisitions that are Indigenous	58%*	66.5%*	15.95%

\*Adjusted to exclude high-value donation items (*SY Ena*, *HMS Sirius* log)

**Methodology**

The museum has established five programs for Indigenous maritime heritage:

- » Indigenous exhibitions
- » Indigenous onsite program and collection
- » Indigenous community engagement and community development
- » Indigenous-themed education
- » Indigenous employment and workplace program and RAP initiatives.

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

All data pertaining to collection item management (eg acquisitions, loans, object locations) is recorded in or derived from the museum's collection management system (TMS). The number of new acquisitions is the number of new acquisition *transactions*, rather than the number of *objects* acquired. A single transaction may relate to several objects.

### Analysis

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

Some of the highlights of 2017–18 include:

- » delivery of several major Indigenous-themed exhibitions and programs at the museum and touring, including *Gapu-Monuk Saltwater – Journey to Sea Country*, *Undiscovered – Photographic Works by Michael Cook*, the second national symposium on Indigenous watercraft (Nawi 2017, 'Travelling our Waters') and a rooftop projection titled *Remembering Eddie Mabo*
- » a strategic program of acquisitions (principally funded with philanthropic support) resulting in significant growth in the number of Indigenous items in the National Maritime Collection
- » significant expenditure on Indigenous arts and culture (\$444,000 to 38 Indigenous organisations or artists), including \$295,000 on acquisitions (against a target of \$80,000). Indigenous-themed acquisitions this year included works by Erub Erwer Meta Arts Centre, Karla Dickens, Lisa Fehily, Buku-Larrnggay Mulka Art Centre, Robert Tommy Pau, Amanda Holt and Chips Mackinolty.
- » strong engagement with 17 Indigenous communities or organisations, including in respect of acquisitions, exhibitions, museum programs, NAIDOC Week and attendance at Indigenous art fairs
- » development of 12 new curriculum-aligned Indigenous-themed education initiatives.
- » participation in various international engagements to highlight Indigenous maritime heritage, including the 2017 World Indigenous Peoples Conference in Toronto, Canada.

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

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

At the end of the reporting period the exhibition *Gapu-Monuk Saltwater* won the prestigious Museums and Galleries National Award (MAGNA) for an Indigenous Project or Keeping Place.

The museum has not been successful in establishing Indigenous internships and traineeships to date.

The Australian National Maritime Foundation has not been successful in fundraising for an Indigenous education position to help close the gap between Indigenous and non-Indigenous students. However, these matters will continue to be pursued in 2018–19.

### 'Probably the finest exhibition of Aboriginal art on in Sydney currently'

Jeremy Eccles, [news.aboriginalartdirectory.com/2018/02/gapumonuk-saltwater-barks.php](http://news.aboriginalartdirectory.com/2018/02/gapumonuk-saltwater-barks.php) posted 20/2/18

*Mokuy* spirit carvings by Nawurapu Wunungmurra from Arnhem Land, NT. These feature in the exhibition *Gapu-Monuk Saltwater – Journey to Sea Country*. Image Janine Flew/ANMM



### Priority 5 – Research, share knowledge and inspire

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

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

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

#### Criterion

The key performance measures of success are:

#### Learning

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

#### Partnerships

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

#### National Maritime Collection

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

#### Criterion source

2017–18 Portfolio Budget Statements (PBS), p 143  
 2017–21 Corporate Plan, p 25



The Learning team developed numerous programs themed around our popular exhibition *Escape from Pompeii – the unknown Roman rescue*. ANMM image

### Results against performance criterion

#### Learning

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

#### Partnerships

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

#### National Maritime Collection

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual	2014–15 actual
Number of acquisitions	200	132	889	416	199
Number of objects accessioned	500	1,080	1,007	978	2,012
% of the total collection available to the public	21%	69.26%	66.63%	23.55%	23%
% of the total collection available to the public on display	1%	1.3%	1.36%	1.40%	2%
% of the total collection available to the public on tour	0.02%	0.06%	0.14%	0.15%	0.07%
% of the total collection available to the public online	35%	67.90%	65.13%	22%	21%

#### Objects in the National Maritime Collection

	Actual at 30 June 2018	Actual at 30 June 2017	Actual at 30 June 2016
Number of objects	147,354	146,262	145,766

### Methodology

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

Participation in school programs is the aggregate of onsite and online participation. Onsite participation in school programs is determined by aggregating data regarding actual student numbers collected by front of house from the museum educators. As the data is also used to compile invoices for payment for school visits, there is an additional check involved. Online participation in school programs is calculated using a range of methods (Google Analytics is used to count the number of unique users of *The Voyage Game*; schools advise on the number of students participating in video-conferencing; participants in web-streaming are estimated using classroom views calculated by the Digital and Remote Technology System of the New South Wales Department of Education or equivalent).

The number of school programs delivered onsite are actuals recorded by the Learning team. The museum maintains a range of content-rich online programs and the Learning team reports on the number of such programs available online as at 30 June. To make transparent movements throughout the year, quarterly results for this indicator are also reported.

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

The number of formal partnerships with educational and research institutions is recorded at the operational level.

### Analysis

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

#### Learning

The number of students participating in school learning programs is 97% ahead of target, largely due to the strong appeal of the online learning programs, including *The Voyage Game* and strong alignment of exhibitions with the curriculum, particularly the *Escape from Pompeii* exhibition.

The number of programs delivered onsite (n=569) is 42% ahead of target (n=400) largely due to demand for programs related to the *Escape from Pompeii* exhibition. Because of the strong curriculum alignment of *Escape from Pompeii*, the number of onsite student visitors also exceeded targets, although a smaller number of institutions engaged with the museum on formal learning programs because the group sizes were larger.

The number of program packages online at 30 June was 31 – seven below target – reflecting program alignment with exhibitions. The offer included video, online games, teacher resources, VR walkthroughs and planning material. Given demand for the programs, it was not necessary to direct resources to increasing the number of products available online this year. As with past years, there were variations in the number of programs across the quarters.

Teacher satisfaction remains very high (96%) but the methodology will be revised in 2018–19 in order to deepen our understanding of the teacher experience of the museum.

#### Partnerships

The museum had double the target number of formal partnerships with educational and research institutions this year, with 13 in Australia and seven overseas. Six of these partnerships related to the exhibition *The Art of Science – Baudin’s Voyagers 1800–1804*.

### National Maritime Collection

There were 147,354 objects in the National Maritime Collection at 30 June 2018, an increase of 1,092. One thousand and eighty objects were accessioned to the collection against a target of 500. The number of new acquisitions was 132 against a target of 200 (ie 34% below target). This result reflected a deliberate, but unexpected, focus on a smaller number of priority objects, including the log of HMS *Sirius*. To put this result into context, the museum was 345% ahead of target last year due to the acquisition of several collections with a large number of objects.

The major acquisitions this year included the log of HMS *Sirius* 1789–1792 (20180209-1), the builder’s model of SS *Orontes* 1929 (20170816-1), the commissioning axe for HMAS *AE1* and HMAS *AE2* (2017307-2), service medals belonging to *AE1* crewman Able Seaman James Thomas (20171208-1), *Au Karem ira Lamar Lu* (Ghost Nets of the Ocean) (20180206-1), *Emeret Nar* (ghost net outrigger canoe) (20161206-1), the Imari dish with Dutchman late 19th century (20171117-1) and the *Australia II* model and replica America’s Cup trophy (20171101-1).

The percentage of the collection available to the public (69.26%) is ahead of last year (66.63%) and well ahead of target (21%). This growth is because of the ‘Unlocking the collection’ online initiative.

The following table compares the accessibility of the collection across the year:

#### National Maritime Collection accessibility

	Q1	Q2	Q3	Q4
% of collection available to the public	67.81	68.96	69.30	69.26
% of collection available to the public online	66.31	67.49	67.89	67.90
% on display	1.37	1.41	1.35	1.30
% on tour	0.12	0.06	0.06	0.06

**100,053 objects from the National Maritime Collection were available online at 30 June 2018, up from 95,253 in 2017 and 31,953 in 2016**

### Priority 6 – Forge a strong financial future

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

#### Criterion

The key measures of performance are:

- » self-generated revenue of \$13.8M (including revenue achieved through alternative sources, including sponsorship, grants and philanthropic support)
- » number of formal partnerships with government and industry stakeholders within Australia and internationally.

#### Criterion source

2017–21 Corporate Plan, p 27

#### Results against performance criterion

	2017–18 PBS target \$'000	2017–18 actual \$'000	2016–17 actual \$'000	2015–16 actual \$'000
Total self-generated revenue	13,808	17,440	17,780	12,429
Grants	501	884	749	653
Donations	346	2,114	3,580	164
Sponsorship	770	1,914	1,160	958
Interest	360	744	499	484
Admissions	3,113	3,343	3,072	2,765
Retail	934	988	950	822
Venue hire	2,699	1,769	2,000	1,287
Rental	1,669	2,177	1,861	1,962
Other	3,416	3,507	3,909	3,334

Partnerships that strengthen ties with other countries	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual
Number of formal initiatives	–	44	62	31
Number of other initiatives	–	37	41	38
<b>Total</b>	<b>30</b>	<b>81</b>	<b>103</b>	<b>69</b>

#### Methodology

Financial data, including about the Australian National Maritime Foundation, is derived from the museum’s systems and has been audited and agreed to in the Financial Statements (see pages 117–148).

Data regarding partnerships is compiled at the operational level following consultation throughout the organisation. Formal initiatives are those initiatives that involve official representatives (eg ambassador, politician, representative of leading cultural institution). Other initiatives include exhibition exchanges, visits to and from, participation (speakers, panels etc) in conferences/workshops, consultancies/advice, supply of information/materials to diplomatic missions/residences, collaborative programs, repatriation and loans/exchange of works with overseas collecting institutions.

#### Analysis

Self-generated revenue was \$17.4M, well ahead of target (\$13.8M). Excluding one-off items, adjusted self-generated revenue was \$16M, which is still \$2.2M ahead of target and \$2.5M better than 2016–17 and \$3.5M better than 2015–16 adjusted results.

All the self-generated revenue lines, except venue hire, were near or ahead of budget. Most were better than last year. Some highlights include:

- » admissions revenue was near target despite the capital works program which closed the museum’s foyer for two months
- » sponsorship receipts are better than budget largely due to the *Container – the box that changed the world* exhibition
- » fifty-one commercial and government sponsors contributing a total cash and in-kind revenue of \$1.9M in the 2018 financial year (compared to 33 sponsors as at 30 June 2017 and 15 as at 30 June 2016)
- » venue hire receipts are below a significant stretch target, largely due to lease of the conference centre (a former venue), significant disruptions caused by onsite construction activity and the competitive nature of the market. In 2016–17, the museum also secured a one-off major event which significantly improved the result for that year.

The Australian National Maritime Foundation raised \$857,000 cash this year, which was more than double the target. This included the funds raised for the search of HMAS *AE1*, major donations for the conservation of *SY Ena* and *MV Krait* and a further major donation to the Sadler Faithfull Program supporting Indigenous maritime heritage in Far North Queensland and the Torres Strait Islands. The total amount of donations this year was \$2.1M due, in part, to several high-value objects. The overall result for philanthropy is exceptionally good and exceeded only by last year’s result (which was high due to the donation of *SY Ena*).

To assure additional revenue, this year the museum entered into long-term arrangements to accommodate Google and the Australian Maritime College (University of Tasmania) onsite.

The number of initiatives with other countries is well ahead of target. This is principally due to the museum’s increased cultural diplomatic initiatives and the development and presentation of a series of international exhibitions relating to Italy, France, the USA, and Indonesia. The museum’s USA Gallery program and its focus on the 75th anniversary of World War II in the Pacific, together with early planning for the upcoming 250th anniversary of Captain James Cook’s first Pacific voyage, has resulted in increased engagement with the USA and New Zealand.



Former Australian Maritime College (AMC) Principal Neil Bose, ANMM Director Kevin Sumption PSM, AMC General Manager Phil Leersen and University of Tasmania Vice-Chancellor (Research) Brigid Heywood, with AMC’s flagship vessel *Bluefin*. Image Quentin Jones

**Priority 7 – Enhance our organisational excellence**

Maximising opportunities and delivering the best possible outcomes require a creative, efficient and progressive organisation. We will develop our people, implement our legal and regulatory obligations and manage our financial resources and assets to ensure our organisation maintains its strength and sustainability.

**Criterion**

The key measures of performance are:

- » percentage of staff who have completed training using the online Learning Management System, including Workplace Health and Safety training
- » WHS incidents involving staff compared to benchmark organisations
- » number of adverse audit findings.

**Criterion source**

2017–21 Corporate Plan, p 29  
 2017–18 Annual Operational Plan, Items 7.1 and 7.2

**Results against performance criterion**

2017–18 actual				
WHS injuries involving ANMM staff		13	7	12

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual
Adverse audit findings	0	0	0	2

	2017–18 target	2017–18 actual	2016–17 actual	2015–16 actual
Percentage of staff who have completed at least one training course using the Learning Management System	90%	95%	100%	N/A

**Methodology**

All workplace incidents and hazards are recorded in a dedicated online system (Risk Wizard). The system generates reports on the number of incidents and hazards reported and the actions taken in respect of those incidents and hazards. The injuries involving ANMM staff are extracted from the system. An injury is considered significant if it requires notification to the regulator.

The number of adverse audit findings is as per the Australian National Audit Office closing reports. The Learning Management System is used to generate reports of staff usage and course completion.

**Analysis**

Organisational structural changes and new senior appointments will increase the focus on human resources strategic planning going forward.

The level of remuneration for ANMM staff has been an issue for some years and has adversely affected morale. After a protracted period of negotiations, a new Enterprise Agreement, providing for a 6% increase in remuneration over three years, came into effect on 11 September 2017.

This was the second year of museum’s Learning Management System (LMS). In 2017–18, the museum offered 36 courses via the LMS. A total of 13 courses were undertaken via the LMS, and 95% of staff completed at least one LMS course.

Workplace health and safety is a standing item for the meetings of the museum’s Executive Management and the Council’s Audit Committee. Councillors have toured the high-risk areas of the site. The workplace injuries involving staff were generally minor and none required reporting to the regulator.

The museum’s preparedness for a crisis was independently reviewed this year. New crisis management procedures and protocols were developed and the museum’s Crisis Management Team workshopped two scenarios to test the application of the procedures and enhance capability.

There were no adverse audit findings by ANAO in 2017–18. There are no issues outstanding from previous years. The museum’s internal audit program has continued to be effective in proactively identifying areas for improvement.

A comprehensive review of delegations under the *Australian National Maritime Museum Act 1990* was undertaken and a new instrument of delegation made by the Council.

A review of the charters and operations of the Council’s committees was also undertaken and new charters approved in February 2018.

The most significant policy change related to a new Deaccessioning and Disposal Policy for objects in the National Maritime Collection, which was approved in March 2018.



Funds provided by the Australian Government under the Public Sector Modernisation Fund enabled the completion of important disability access and safety compliance works and the refurbishment of the museum’s theatre. ANMM image

### Delivery against the museum's 'Statement of Intent' for 2017–18

In 2017, the museum provided a Statement of Intent for 2017–18 in response to the government's 'Statement of Expectations'. The following table summarises progress in delivering the Statement of Intent.

#### Progress in delivering the Statement of Intent

Intentions	Actions and results
<b>Innovation agenda</b>	<b>Strong results achieved and good progress:</b>
<p>In 2017–18, ANMM will contribute to the government's innovation agenda through investment in innovative outreach and digital education activities, particularly:</p> <ul style="list-style-type: none"> <li>implementation of the museum's Virtual <i>Endeavour</i> digital outreach program</li> <li>development of a proposition for a new educational game building on the success of <i>The Voyage Game</i></li> <li>creation of panorama screen content for use in the museum's <i>Action Stations</i> Pavilion and online</li> </ul>	<ul style="list-style-type: none"> <li>The Virtual <i>Endeavour</i> program has now been implemented, with multiple versions for use by schools with different levels of technical capacity and broadband access. More than 10,000 students have visited the site and 1,539 classrooms have taken a virtual tour</li> <li>The new game <i>Wreck Seeker</i> is now in development and fundraising stages. The concept development is complete, and educational animatics are in development. Full development will be reliant on funding from outside the museum, and grant applications are in development</li> <li><i>Clash of the Carriers</i>, created for the 75th anniversary of the Battle of the Coral Sea, was developed last year and is now part of the <i>Action Stations</i> onsite program. A new film for the 75th anniversary of Operation Jaywick is in development, as a co-production with the National Museum of Singapore</li> </ul>
<b>Diversity and inclusion</b>	<b>Strong results achieved and good progress:</b>
<p>Contribute to the government's diversity and inclusion objectives, including Closing the Gap, through the museum's programs, processes and Council membership, including:</p> <ul style="list-style-type: none"> <li>establish an additional ongoing Indigenous curatorial/ education position</li> <li>introduce Indigenous traineeships and internships.</li> <li>work closely with community to deliver the <i>Gapu-Monuk</i> exhibition and NAWI Conference</li> </ul>	<ul style="list-style-type: none"> <li>One member of ANMM Council is Indigenous</li> <li>The Indigenous Programs Team is staffed by two officers who are Indigenous</li> <li>Attempts to recruit additional Indigenous officers were not successful in 2017–18. However, two Indigenous people will commence in 2018 under the IAGDP graduate program and four will commence in front-of-house roles</li> <li>There was very strong engagement with community to deliver the exhibition <i>Gapu-Monuk Saltwater – Journey to Sea Country</i></li> </ul>
<b>Growth in self-generated revenue</b>	<b>Strong results achieved and good progress:</b>
<p>In 2017–18, ANMM will build on the success to date in pursuing opportunities for own-source income by a stronger focus in the museum on identifying and implementing alternative revenue, including:</p> <ul style="list-style-type: none"> <li>Implementing the agreed plan to increase revenue from unpaid visitors</li> <li>Continuing to grow cultural tourist visitors to museum</li> <li>Reviewing the museum's membership program</li> <li>Meeting fundraising targets to support agreed priority projects for the Foundation Board</li> <li>Seeking opportunities for cooperation with the NSW Government to enhance our revenue</li> </ul>	<ul style="list-style-type: none"> <li>Total self-generated revenue was \$17.4M against a target of \$13.8M</li> <li>Various strategies were implemented to increase revenue from unpaid visitors</li> <li>The Australian National Maritime Foundation raised \$857,000 and total donations, including assets donated to the museum, were \$2.1M (against a target of \$346,000)</li> <li>33% of visitors to the museum were from overseas (against a target of 30%)</li> <li>Significant liaison took place with the NSW Government regarding the proposed Maritime Heritage Precinct and another potential project</li> </ul>

<b>Budget repair</b>	<b>Some good results:</b>
<p>In 2017–18, ANMM will continue to identify and implement operational efficiencies in line with the expectation that all departments and agencies assist the government in achieving budget repair. In particular, the museum will:</p> <ul style="list-style-type: none"> <li>deliver targeted savings in the ANMM floating fleet budget</li> <li>complete implementation of new paint solution for HMAS <i>Onslow</i> and HMAS <i>Vampire</i> to deliver savings in refit costs through reduced frequency of docking</li> <li>progress public sector modernisation energy projects as per approved project plan</li> </ul>	<ul style="list-style-type: none"> <li>A new paint solution was implemented for HMAS <i>Onslow</i>. Refit of HMAS <i>Vampire</i> was deferred to 2018–19 year to accommodate RAN vessels</li> <li>Refurbishment of museum foyer and theatre was completed. Other modernisation projects will be completed in 2018–19</li> <li>Consultation and investigations are under way to deliver fleet rationalisation savings</li> </ul>
<b>International cultural diplomacy outcomes</b>	<b>Strong results achieved:</b>
<p>In 2017–18, ANMM will contribute to the government's cultural diplomacy outcomes within existing resources, with particular focus on the USA and Indonesia and a secondary focus on China, Singapore, India, Germany and Japan</p>	<ul style="list-style-type: none"> <li>USA – USA Gallery and Programs, particularly 'War and Peace in the Pacific 75', including the Hawaiian Friendship Ceremony, and various touring exhibitions</li> <li>Japan – schools involved in the 'War and Peace in the Pacific 75' online education activities and Friendship Ceremony</li> <li>Indonesia – successful advocacy and advice re protection of HMAS <i>Perth</i>; negotiation of a new memorandum of understanding with ARKENAS is progressing</li> <li>China – three senior staff visited China, including to deliver conference papers. A major Chinese exhibition is being organised for 2018</li> <li>Singapore – an MOU was signed with National Museum of Singapore to co-fund an interpretive project for MV <i>Krait</i> to be shown in both countries</li> <li>India – ANMM hosted the India Australia Business Council Awards in August 2017; two keynote speakers attended a major maritime museums conference in Kochi</li> </ul>



### Analysis of overall performance against purpose

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

The National Maritime Collection is growing well, as is the percentage of the collection available to the public. The museum is succeeding in attracting visitors onsite, offsite and online and visitor satisfaction is very high.

The museum's diverse exhibitions have been central to our success. Particularly noteworthy are *Escape from Pompeii – the unknown Roman rescue*, *Gapu-Monuk Saltwater – Journey to Sea Country*, *Container – the box that changed the world* and *James Cameron – Challenging the Deep*. Individually and collectively these exhibitions have had strong visitation and visitor appeal, good curriculum alignment, attractive programming, and opportunities for publicity, commercial return, reputational benefit and stakeholder engagement.

Our investment in programs is also attracting strong participation. This year we established the Australian Sailing Hall of Fame, hosted the Classic & Wooden Boat Festival and participated in *Vivid Sydney*. There were also two Welcome Wall ceremonies, unveiling a further 697 names.

The museum's contribution to student education reflects high-quality, curriculum-aligned programs onsite and online. Highlights of the year include the Hawaiian Friendship Ceremony marking 75 years of War and Peace in the Pacific, our annual Women in Science event and the second national symposium on Indigenous watercraft.

The museum's investment in Indigenous maritime heritage continues to be strong thanks to philanthropic support. And engagement with community will always be a priority, as demonstrated by our respectful and collaborative approach to the *Gapu-Monuk* exhibition. This exhibition was the national winner of the prestigious MAGNA Award for an Indigenous Project or Keeping Place.

The Public Sector Modernisation Fund enabled the museum's foyer and theatre to be refreshed and HMAS *Onslow* to be refitted, contributing to the appeal of our precinct. While these investments addressed statutory compliance and access issues, they have also contributed to visitor amenity and the museum's sustainability. Despite the significant disruption created by these capital works, the museum managed to meet revenue targets.

This year the museum earned 43.6% of revenue from own source (excluding one-offs), compared to 39.2% in 2016–17 and 36.2% in 2015–16. Revenue from admissions, retail, sponsorship, leasing, grants, donations and interest all exceeded target. The positive impact was partially offset by increased depreciation expenditure and a reduction in venue hire activity, which was affected by onsite construction work occurring during the year. Arrangements entered into this year with Google and the Australian Maritime College will have a significant financial and strategic benefit.

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

A stronger focus on enhancing organisational excellence will need to occur next year now that the museum has engaged staff with necessary expertise to lead this priority.

Finally, the museum fully delivered on its Statement of Intent for the year. Particularly notable achievements include raising the necessary funds to find HMAS *AE1* – Australia's first submarine – and the designation by Indonesia of the maritime protected zone around HMAS *Perth*.

Themed, character-led tours by both day and night are popular with younger visitors. ANMM image



**Annex A**

**Framework for measurement of total onsite visitation**

Total onsite visitation			
Paid		Unpaid	
<ul style="list-style-type: none"> <li>• Paid ticketed visitors</li> <li>• Lighthouse tour visitors</li> <li>• Members visiting</li> <li>• Participants in museum events and programs (other than school programs) for which a fee is charged (eg Family Fun Day)</li> <li>• Participants at events in museum venues (venue hire includes access to museum)</li> </ul>	<b>Ticketed visitation</b>	<ul style="list-style-type: none"> <li>• Visitors to Wharf 7 foyer and tours</li> <li>• Visitors to free outdoor exhibitions (eg <i>Container</i>)</li> <li>• Visitors to free events and programs (eg Classic &amp; Wooden Boat Festival, Welcome Wall unveilings)</li> <li>• People engaging with the outdoor offer</li> <li>• People viewing the museum's rooftop projections from Pymont Bridge, Cockle Bay and Darling Harbour</li> </ul>	
	<b>Paid ticketed visitors</b>		<b>Unpaid ticketed visitors</b>
	<ul style="list-style-type: none"> <li>• Visitors who have purchased a paid ticket (Big Ticket, Special exhibition, 3D theatre)</li> <li>• Tourism and group booking tickets (except where only visiting galleries)</li> <li>• First purchase of membership</li> </ul>		<ul style="list-style-type: none"> <li>• Visitors who have received a free Galleries ticket</li> <li>• Tourism and group booking tickets for galleries only</li> <li>• Complimentary tickets</li> </ul>
	<b>International visitors</b>		
	<ul style="list-style-type: none"> <li>• Individuals who reside overseas and tourism group bookings (either paid ticketed or unpaid ticketed)</li> </ul>		
Other onsite interactions			
<ul style="list-style-type: none"> <li>• Students participating in school programs (these are separately reported under the education KPIs; see page 37)</li> <li>• People only using the museum's store</li> <li>• People only using the museum's coffee kiosk or restaurant</li> <li>• People only using the museum's amenities</li> <li>• People only requesting information (eg about non-museum matters)</li> </ul>			



At the New Beginnings festival in Randwick, Sydney, staff member Sabina Peritore promotes the Welcome Wall to a visitor from the Afghan Hazara refugee community. ANMM image

**Annex B**

**Adjustments and corrections to the results for 2016–17 in the previous Annual Performance Statement**

The following corrections are required to the 2016–17 results in the Annual Performance Statement published in the Australian National Maritime Museum's Annual Report for 2016–17. These changes have been incorporated in the 2017–18 Annual Performance Statement, along with some minor or consequential changes to some results for earlier years.

Page	Correction	Explanation
23	<b>Table 1</b> The 2016–17 actual result for total visitation was 1,523,197 (not 1,512,029)	The total visitation result is the aggregate of onsite and offsite visitation, including for exhibitions and other attractions. There was an arithmetical error in the calculation of total visitation (under-counting). Also, as discussed below, the museum was advised of additional offsite visitation after the 2016–17 Annual Performance Statement was compiled.
25	<b>Table 3</b> The 2016–17 actual result for visitors to the museum (offsite) was 763,188 (not 758,964)	The museum was advised of additional offsite visitation related to offsite attractions (n=4,224) after the 2016–17 Annual Performance Statement was compiled.
27	<b>Table 7</b> 2016–17 actual result for the % visitor satisfaction was 96% (not 95%)	This was a rounding error. The actual result was 95.58%.
28	2016–17 actual result for the % of international visitation was 33% (not 32%)	This was a rounding error. The actual result was 32.9%.
31	<b>Table 11</b> Key measures The percentage of the collection available to the public was 66.63% (not 58%)	The adjustment reflects a change in the methodology to report on the result on 30 June 2017. Quarterly results are now also reported. For completeness, the quarterly results for 2016–17 are included below.
31	<b>Table 11</b> Secondary measures The percentage of the total collection available to the public online was 65.13% (not 57%) The percentage of the total collection available to the public on tour was 0.14% (not 0.15%)	The adjustment reflects a change in the methodology to report on the result on 30 June 2017. Quarterly results are now also reported. For completeness, the quarterly results for 2016–17 are included below.
31	<b>Table 11</b> Secondary measures The number of program packages online was 20 (not 31)	The adjustment reflects a change in the methodology to report on the result on 30 June 2017 and addresses an arithmetical error. There was significant variation in the number of programs across quarters (ranging from 20 to 40).
33	<b>Table 13</b> 2016–17 actual result for donations was \$3,580K (not \$3.58K) 2016–17 actual result for sponsorship was \$1,160K (not \$1.16K).	The adjustment is a clarification to remove any doubt as to the results.

**2016–17 quarterly results for Table 11 measures**

	Q1	Q2	Q3	Q4
% of collection available to the public	58.34%	64.50%	65.57%	66.63%
% of collection available to the public online	56.78%	63%	64.08%	65.13%
% on display	1.40%	1.34%	1.34%	1.36%
% on tour	0.16%	0.16%	0.15%	0.14%

2017–18

## EXHIBITIONS AND ATTRACTIONS



The museum's diverse exhibitions have been central our success. Particularly noteworthy are *Escape from Pompeii*, *Gapu-Monuk Saltwater*, *Container* and *James Cameron – Challenging the Deep*.

*The Ice Monster* by Laurent Ballesta, winner in the Environments category in the 53rd *Wildlife Photographer of the Year* competition. © Laurent Ballesta/ *Wildlife Photographer of the Year*

This year the museum displayed 28 temporary exhibitions, gallery refreshes and topical exhibits onsite and toured 17 exhibitions to all seven Australian states and territories, and overseas, with the aim of sharing the national maritime story. Two of our exhibitions won major awards and we received \$220,000 in grants for upcoming exhibitions.

The MAGNA 2018 award-winning exhibition *Gapu-Monuk Saltwater – Journey to Sea Country* opened in early November. This exhibition was the result of a tremendous amount of work from our Indigenous Programs Unit working in close consultation with the Yolŋu community in north-east Arnhem Land. The exhibition was designed by Nicole Monks of blackandwhite creative, who has Aboriginal, Dutch and English Heritage. The exhibition was developed with the Buku-Larrngay Mulka arts centre. Wendy Harmer from ABC Radio said '...this exhibit blows away Dior, Bowie, Mapplethorpe – ALL of it. And it's ours from the Yolŋu people – their Dreamtime on bark paintings. I'm in total awe!'

*Container – the box that shaped the world* won Silver in the 2018 Sydney Design awards. The eye-popping exhibition went beyond the corrugated steel of the humble shipping container to reveal the fascinating story of this revolutionary maritime invention. The major sponsor was NSW Ports.

In May James Cameron opened our major new immersive exhibition *James Cameron – challenging the deep* to a huge response from the public and media. The exhibition examined James Cameron's

achievements as deep-ocean explorer, inventor and technological catalyst. It was developed by the museum in collaboration with the Avatar Alliance Foundation and was funded by the museum's USA Bicentennial Gift Fund.

*The Art of Science – Baudin's Voyagers 1800–1804* is a collaboration between ourselves, South Australian Maritime Museum, Queen Victoria Museum and Art Gallery, Tasmanian Museum and Art Gallery, National Museum of Australia and Western Australian Museum. The exhibition is being funded by the National Collecting Institution Touring Organisation (NCITO) and this year it was our turn to host this priceless collection from the Museum D'Histoire Naturelle in Le Havre, France.

In the summer we displayed *Arctic Voices*, an environmental exhibition from Science North in Canada. We also hosted *Wildlife Photographer of the Year 52 and 53* from the Natural History Museum, London, a popular exhibition that encourages increased visitation every year. This year the photographs were supplemented by underwater cameras and diving equipment donated to the National Maritime Collection by Ron and Valerie Taylor.

We put on a record-breaking 26 onsite exhibitions and exhibits this year. Included in this figure were *Remembering Skaubryn*, which commemorated the 60th anniversary of the sinking of this migrant ship, and an exhibit about the recent discovery of the wreck of HMAS *AE1*. We also had some fun over Christmas with *Maritime Moustaches* and we gave *Mini Mariners: Play* a makeover, which is proving popular with our under-fives.

**AE1 Found**

On 21 December 2017 the museum's maritime archaeology team announced they had discovered the wreck of Australia's first submarine, HMAS *AE1*. This display looks at the history of *AE1* and shows images from the recent find.

Tasman Light and Navy Gallery, 13 March–20 March 2017 and from 21 June ongoing

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

This series of ten composite photographs reflects on the Greek campaign and the Battle of Crete, fought by Anzacs during World War II. Using period photographs overlaying her own images, artist Cheryl Ward turns back the clock 75 years, returning Anzacs to the Acropolis and German paratroopers to the skies of Crete. *The Lookout*, from 18 April 2016, ongoing

**Arctic Voices**

*Arctic Voices* provided visitors with the content and context to explore, and ultimately be inspired to protect, this fragile and special region. Developed by Science North, Canada.

North Gallery, 14 December 2017–30 April 2018

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

Original sketches and paintings created by Nicolas Baudin's artists Charles-Alexandre Lesueur and Nicolas-Martin Petit during the voyage of 1800–1804.

A collaboration between South Australian Maritime Museum, Tasmanian Museum and Art Gallery, Queen Victoria Museum and Art Gallery, Western Australian Museum, National Museum of Australian and Australian National Maritime Museum.

South Gallery, 31 August–26 November 2017

**Australian Sailing Hall of Fame**

This panel display graphic exhibition features the stories of the honourees in the inaugural Australian Sailing Hall of Fame, greats of the sport who have helped to produce some of Australia's finest sporting moments – in the America's Cup, the Olympics, blue-water racing and world sailing. The exhibition was developed by the museum in partnership with Australian Sailing.

Wharf 7 and Classic & Wooden Boat Festival 2018, 11 December 2017–15 April 2018

**The Batavia Tapestry**

An epic large-scale embroidered work by Melbourne textile artist Melinda Piesse illustrating the tragic story of the wreck of the VOC flagship *Batavia* in 1629.

Tasman Light Gallery, 5 May–29 October 2017

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

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

Action Stations, from 6 May 2017

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

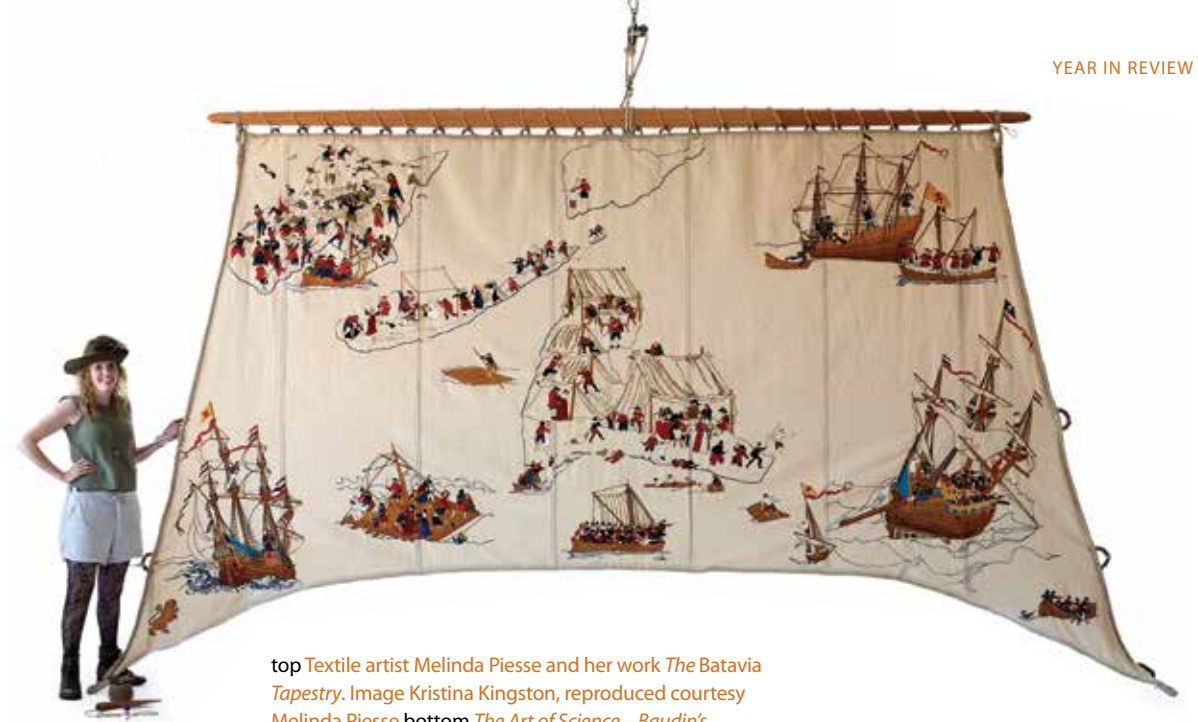
The museum's first-ever outdoor exhibition is dedicated entirely to the history and impact of the humble shipping container. Housed in six specially adapted shipping containers, the exhibition goes beyond the corrugated steel to reveal the fascinating story of this revolutionary maritime invention.

Museum entrance and Wharf 7 forecourt, 25 October 2017–27 October 2018

**Escape from Pompeii – the untold Roman rescue**

One of the first recorded rescues by sea of civilians by a military force occurred after Mt Vesuvius erupted in 79AD. *Escape from Pompeii* was developed by the Australian National Maritime Museum in association with Expona and Contemporanea Progetti.

North Gallery, 31 March–3 September 2017



top Textile artist Melinda Piesse and her work *The Batavia Tapestry*. Image Kristina Kingston, reproduced courtesy Melinda Piesse bottom *The Art of Science – Baudin's voyagers 1800–1804*. Image Andrew Frolovs/ANMM



top *Maritime Moustaches* took a light-hearted look at hirsutely masculine portraits from our collection. ANMM image  
 bottom *James Cameron – Challenging the Deep* looked at James Cameron’s deep-sea expeditions and the technologies he designed to realise them. Image Andrew Frolows/ANMM



**Gapu-Monuk Saltwater – Journey to Sea Country**

‘It is time for non-Aboriginal people to learn about this land, learn about the waters. So if we are living the way of reconciliation, you must learn about Native Title and Sea Right.’ Djambawa Marawili AM, 1999

*Gapu-Monuk Saltwater – Journey to Sea Country* tells the powerful story of the Yolŋu people of north-east Arnhem Land, their fight for recognition of Indigenous sea rights and the Blue Mud Bay legal case. The exhibition was designed by Indigenous designer Nicole Monks from blackandwhite Creative.

Tall Gallery, 8 November 2017– February 2019

**Guardians of Sunda Strait**

This exhibition, about the World War II loss of HMAS *Perth* and USS *Houston*, was a USA Program supported by the USA Bicentennial Gift Fund.

USA Gallery, 28 September– 19 November 2017

**The Hartog Plate**

A rare chance to see the original Hartog plate, on loan from Amsterdam’s Rijksmuseum to mark 400 years since Dirk Hartog’s historic landing on the coast of Western Australia.

Navigators Gallery, 5 May–29 October 2017

**James Cameron – Challenging the Deep**

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

North Gallery, 29 May 2018– 30 January 2019

**Lustre: Pearlring & Australia**

This exhibition traces the fascinating heritage of pearling across the north of Australia, from Shark Bay to the Torres Strait Islands. Developed and designed by Western Australian Museum and Nyamba Buru Yawuru

South Gallery, 18 February– 13 August 2017

**Our Languages Matter**

Drawings of a selection of vessels with their names in Indigenous languages to highlight the range of Indigenous watercraft across Australia. This exhibition celebrates this year’s NAIDOC theme ‘Our Languages Matter’.

Tasman Light Gallery, 6 July–13 November 2017

**Maritime Moustaches**

The museum’s collection has hundreds of images of salty men – sometimes with outrageous moustaches – proudly displaying their hirsute masculinity. This small selection provided inspiration for future generations of facial hair arrangements at sea.

Tasman Light Gallery, 18 November 2017–13 March 2018

**Mini Mariners Play!**

Created to meet the needs of our youngest learners. Kids and carers alike will enjoy a mix of modern equipment and toys (as well as timeless favourites) that help to develop literacy, numeracy, spatial awareness and movement skills.

Mini Mariners play space, from 29 May 2018

**Out of Hawaii – surfing goes global**

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

Tall Gallery, from 14 June 2017

**‘Plucky little ship Aurora’**

20 June 2017 marked 100 years since the famous polar vessel *Aurora* left Newcastle, Australia, with a cargo of coal – never to be seen again.

Tasman Light Gallery, 20 June–November 2017

**Remembering Skaubryn**

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

Tasman Light Gallery and South Gallery, 27 March–7 October 2018

**Submerged**

This panel display highlights shipwrecks of national, regional and local importance. The museum partnered with the Australian Maritime Museums Council and ran workshops to bring together staff and volunteers from diverse museums to develop and produce the final exhibit. Many host venues will display objects from their own historic collections in conjunction with the panel display. The development costs and exhibition tour have been supported by Visions of Australia.

Wharf 7, 23 February 2018–19 March 2018

**Treasures of the American Collection**

*Treasures* celebrates the 25th year of the USA Gallery and interprets the historical Australian–American maritime connection over almost 250 years. The exhibition includes 145 significant objects purchased with the USA Bicentennial Gift Fund or donated to the collection. USA Gallery, from 28 June 2016

**Waves and water**

Iconic photographs capturing Australian beach culture from the 1930s to today. Sunbathers, swimmers, surfers and surf life savers were depicted in this collection of photographs from the museum’s collection.

South Gallery, 22 December 2017–10 June 2018

**Wildlife Photographer of the Year 52 (2016)**

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

Tall Gallery, 31 May–9 October 2017

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

This world-renowned exhibition from the Natural History Museum in London showcases 100 awe-inspiring photographs. *Wildlife Photographer of the Year* champions ethical photography; images are chosen for their artistic composition, technical innovation and truthful interpretation of the natural world. Also on display in the gallery are cameras and diving equipment related to the conservation work of Ron and Valerie Taylor, from the Australian National Maritime collection.

Lower Gallery, 13 April–14 October 2017

**Women of the River Country**

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

Wharf 7 foyer and Vaughan Evans Library, 20 June–20 September 2018

**Rapid Response foyer showcases**

**‘Let’s Take the Next Steps’: Marking National Reconciliation Week 27 May–3 June 2017**

In 2017 we reflected on a significant anniversary in Australia’s reconciliation journey – 25 years since the historic Mabo decision on 3 June 1992.

Foyer, 27 May–30 November 2017

**AE1 found**

On 21 December 2017 the museum’s maritime archaeology team announced they had found the wreck of *AE1*. This rapidly produced exhibit alerted visitors to the discovery.

Foyer, 1 December 2017–29 January 2018



top *Surf Sirens*, Ray Leighton, 1946. ANMM Collection 00032015 centre *Untitled*, Narelle Autio, 1999–2000. ANM Collection 00033567 Reproduced courtesy Narelle Autio and Trent Parke bottom *Wildlife Photographer of the Year* is now a popular annual event at the museum. Image Andrew Frolovs/ANMM



2017–18

## TRAVELLING EXHIBITIONS

More than 1 million visitors saw our touring exhibitions this year, a record for the museum

As part of our strategic objective to extend our reach and outreach, the museum has an extensive program of travelling exhibitions that tour to regional areas and interstate. For the second year in a row, we toured exhibitions to all Australian states and territories. More than one million visitors saw our touring exhibitions this year, a record for the museum.

One of the success stories this year has been our 'War and Peace in the Pacific 75' program, which is being funded from our USA Bicentennial Fund. Banner exhibitions *Battle of the Coral Sea*, *Guardians of Sunda Strait* and *Battle of Java Sea* have toured to the USA, Indonesia and Australia. The exhibitions on display in heritage navy vessels in the USA attracted large visitor numbers.

Meanwhile our flat-pack exhibitions have continued to be popular with visitors in remote and regional Australia. *Shackleton: Escape from Antarctica*, *War at Sea*, *Submerged: stories of Australia's shipwrecks* and *Australian Sailing Hall of Fame* have toured around Australia. We also had displays at events in Sydney, including the Sydney International Boat Show, NAIDOC Week in Hyde Park and various commemorations.

Our large family-friendly interactive exhibitions have also been touring. *Horrible Histories® Pirates – the exhibition* went to the Museum of Tropical Queensland in Townsville and the Western Australian Maritime Museum in Fremantle. *Pirates* proved particularly popular at these two venues: WAM reported 15% extra in visitation above budget. The Museum of Tropical Queensland in Townsville reported a 30% increase in

visitation on the same period last year, and noted a 50% rise in visitation during the exhibition's opening month in October 2017, which continued over the summer period.

*War at Sea – the Navy in WWI* is at its final venue at Queensland Maritime Museum, which extended the run of the exhibition until November 2018. The flat-pack version finished its Australian tour in March.

*Undiscovered: Photographic works by Michael Cook* went on display at the Museum and Art Gallery of the Northern Territory, Darwin NT, the Godinmayin Yijard Rivers Art and Culture Centre, Katherine NT and the Araluen Arts Centre, Alice Springs NT. This touring exhibition was supported by a National Collecting Institution Touring Organisation (NCITO) grant, enabling the museum to offer it to other institutions for a very modest fee, making it more affordable for small and regional venues. Clare Armitage, Curator and Retail Manager of Godinmayin Yijard Rivers Centre, said, 'The themes explored by Michael in this show are so relevant in a place like this, and it is particularly poignant that so many Indigenous school children came to see an exhibition that foregrounds an Aboriginal person in the Australian history narrative.'

**Flat-pack exhibitions have proven to be a popular and cost-effective way of sharing the maritime story**

*Horrible Histories® Pirates – the exhibition* on show at ANMM. It proved particularly popular when it toured to the Western Australian Museum, increasing admission numbers 15% above budget. ANMM image



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

Tasmanian Museum and Art Gallery, Hobart, TAS, 7 April–9 July 2017

National Museum of Australia, Canberra, ACT, 30 March–24 June 2018

**Australian Sailing Hall of Fame**

Twelve venues in ACT, NSW, QLD, SA, TAS, VIC and WA

**Battle of the Java Sea**

Museum Bahari, Jakarta, Indonesia, 28 February 2017–16 January 2018

**Battle of Coral Sea banner display and film**

WWII aircraft carrier USS Yorktown, Patriots Point, South Carolina, July–September 2017

Airborne and Special Operations Museum, Fayetteville, North Carolina, 31 October 2017–February 2018

Maritime Museum of Tasmania, Hobart, 4 August–12 November 2017

RAN Maritime Day, Fremantle, 4 November 2017

HMAS Stirling, WA, January 2018

WNC Military History Museum, Brevard North Carolina, March–May 2018

**Escape from Pompeii – the untold Roman Rescue**

Western Australian Museum, Fremantle, 22 September 2017–18 February 2018

**Flat-pack exhibitions on the museum's collections including our vessels, the virtual reality tour of HMAS Onslow and the Welcome Wall**

Giants multicultural event – Welcome Wall, July 2017

Sydney International Boat Sydney – display on boats, August 2017

Randwick, NSW – Welcome Wall, 4 April 2018

Commemoration of 200th anniversary of Chinese Migration, Sydney Town Hall – Welcome Wall, 19 May 2018

**Guardians of Sunda Strait**

Western Australian Museum, Fremantle, 22 February–8 April 2018

**Guardians of Sunda Strait banner display and film**

Six venues in the USA

**Horrible Histories® Pirates – the exhibition**

Museum of Tropical Queensland, Townsville, 16 September 2017–4 February 2018

Western Australian Museum, Fremantle, 24 March–12 August 2018

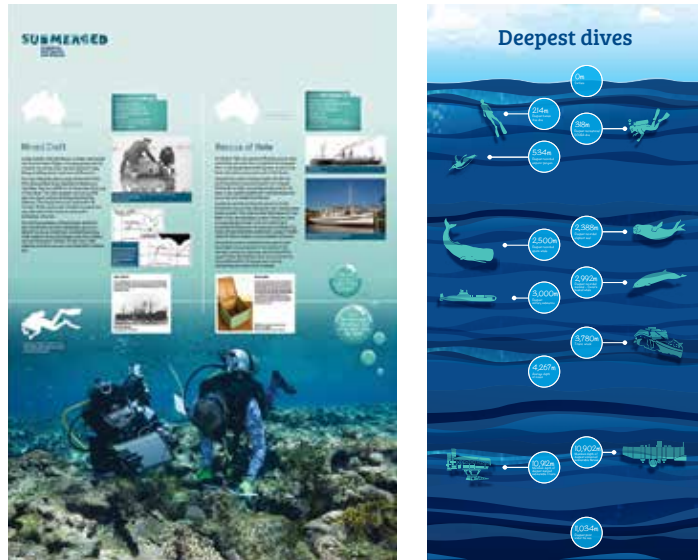
left Golden snake bracelet from Pompeii, 1st century AD. © Museo Archeologico Nazionale, Naples centre Rostrum (ram) from a Roman warship, 3rd century AD. © Soprintendenza dal Mare right Mosaic from Pompeii, 1st century AD. © Ministero dei Beni Culturali e del Turismo – Museo Archeologico di Napoli bottom Exhibition view of *The Art of Science*. Image Andrew Frolows/ANMM



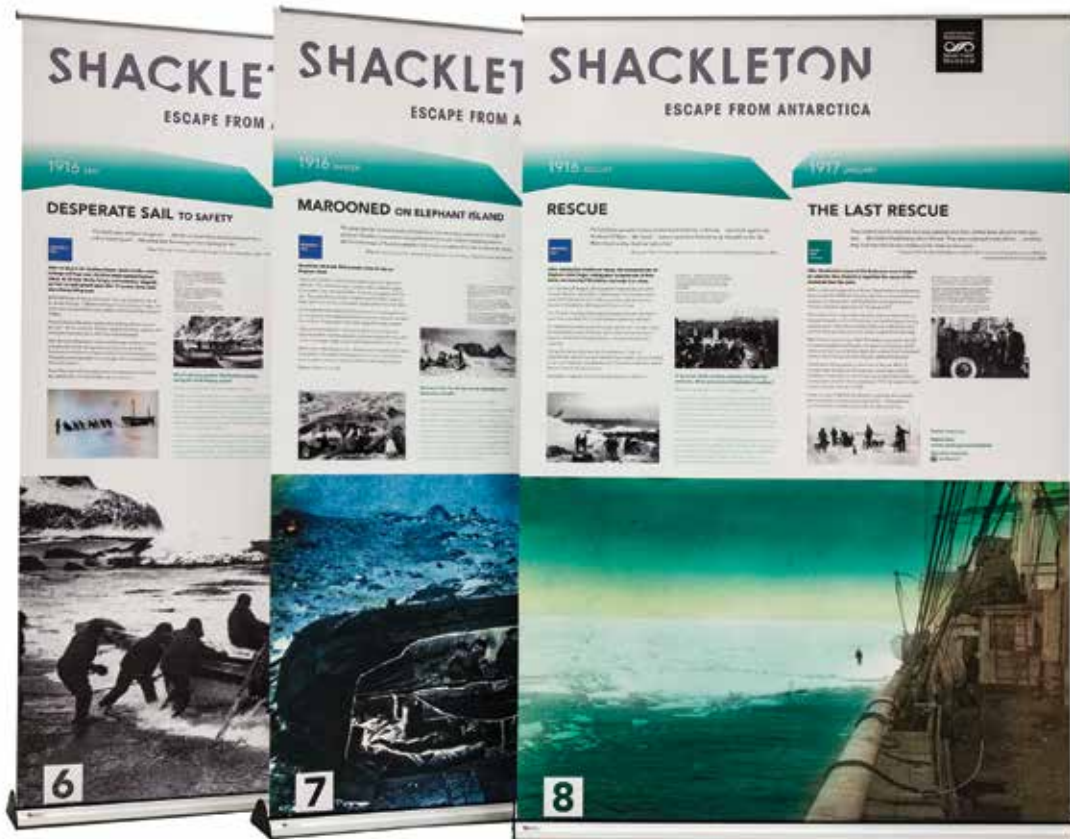


'We had 420 visitors since [Submerged] opened, not including the 100+ for the opening and two school groups of 25 each. That is an incredible attendance for our small gallery.'

Staff member, Dover Gallery and Museum, Dover, TAS



opposite left *Submerged* travelling exhibition banners, 2018. The graphic panel display consists of pull-up banners opposite right Panel from *Voyage to the Deep* opposite bottom The *Shackleton* banner display toured to 26 venues in six states. Above images Andrew Frolovs/ANMM left *Aurora* in McMurdo Sound, 1915, from the *Shackleton* banner display. Photograph by Keith Jack. Courtesy State Library of Victoria, Estate of Andrew Keith Jack, 1967



**Indigenous watercraft flat-pack display**

Highlighting the diversity of Indigenous watercraft across Australia.

NAIDOC Week, Hyde Park, Sydney, 2 July 2017

**Shackleton: Escape from Antarctica flat-pack display**

26 venues in NSW, SA, TAS, QLD, WA, VIC

**Submerged: stories of Australia's shipwrecks**

Thirteen venues in NSW, NT, QLD, TAS, VIC, SA and WA

**Through a different lens – Cazneaux by the water**

South Australian Maritime Museum, 16 June–15 October

**Undiscovered: Photographic works by Michael Cook**

Museum and Art Gallery of the Northern Territory, 17 June–27 August 2017

Godinyamin Yijard Rivers Art Centre, Katherine, NT, 2 February–31 March 2018

Araluen Arts Centre, Alice Springs, NT, 18 May–24 June 2018

**Voyage to the Deep**

Western Australian Museum, Fremantle, 26 May–20 August 2017

**War at Sea – the Navy in WW1**

Jervis Bay Maritime Museum, NSW, 1 July–15 October 2017

Queensland Maritime Museum, 27 October–12 November 2018

**War at Sea panel display**

25 venues in NSW, QLD, VIC, ACT and WA

'The [Shackleton] exhibition was much admired and there were many comments such as: "I didn't realise how hard it was for them" and "this is an area of history I need to learn more about". I think having the exhibition sparked a lot of interest in history.'

Staff member, Cairns Library, Cairns, QLD

2017–18

## INTERACTIVES AND MULTIMEDIA



The museum's iconic rooftop, evoking sails and waves, is the perfect canvas for illuminated projections of important stories in Australia's maritime history

#### *Festive Seasons Greetings*

Designed and animated by Toby and Pete, Creative Artists Studio Assembly for Place Management New South Wales. A graphic treatment of Christmas baubles that floated and bounced across the museum's rooftop.

1–24 December 2017

#### *Remembering Mabo*

Designed, produced and animated by Jake Duczynsik; score by Jake Duczynsik in collaboration with Jono Delbridge. This projection on the museum's rooftop shared the important story of the 1992 case for native title in Australia known as *Mabo v Queensland (No 2)*. Eddie Mabo, a Torres Strait Islander, was the lead plaintiff in the case that challenged the notion of *terra nullius* in the High Court.

26 January 2017–11 February 2018

#### *Classic & Wooden Boat Festival*

Animated promo designed, produced and animated by Engine. Boats from the museum's collection were animated and set on the water in iconic Sydney locations. This projection on the museum's rooftop ran across two weekends.

5–8 and 12–14 April 2018

#### *Take a Deep Breath*

In partnership with BBC for *Vivid Sydney*, this spectacular ten-minute excerpt from BBC Earth and Sir David Attenborough's *Blue Planet II* was projected onto the museum's rooftop. It featured superb cinematography of sea life captured by high-tech submersibles and drones.

25 May–16 June 2018

#### *Thank you to our donors*

Images of works acquired with the assistance of the Sid Faithfull and Christine Sadler Program supporting contemporary Indigenous maritime heritage in Far North Queensland and the Torres Strait Islands were used in a rooftop projection to thank donors to the Australian National Maritime Foundation in 2016–17.

8 July 2017

'Take a Deep Breath' from *Blue Planet II* screening on the museum's rooftop.  
Image Keith McInnes/Destination NSW



**2017–18**

## STRATEGIC PRIORITIES

The strategic transformation of the museum's approach to exhibitions and programs over the last few years is delivering growth in audiences, as well as critical acclaim. Total visitation to the museum, onsite and offsite, was over 1.8 million – 58% ahead of target

1:25 scale model of *Australia II* made by Frank Allen in the 1980s. ANMM Collection 20171101-1 Donated through the Australian Government's Cultural Gifts Program by Mr Albert Y L Wong AM and Mrs Sophie Wong. Image Jasmine Poole/ANMM

## OUR VISION

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

## OUR MISSION

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

Developing and sharing our collections, knowledge and expertise;

Motivating learning through research, educational programs and products;

Supporting community participation to retain our maritime heritage; and

Exploring contemporary issues of public interest and maritime relevance.

## OUR PRIORITIES

Since its establishment in 1991, the museum has been a leader in the preservation, promotion and sharing of Australia's maritime heritage. The museum has set seven priorities in its corporate plan for 2017–21 to build upon this proud history and to guide the museum's path and programs towards a longer-term future:

**Priority 1** Share the national maritime story across Australia

**Priority 2** A world-class, compelling museum precinct

**Priority 3** Must-visit exhibitions, attractions, programs and events

**Priority 4** Support and promote Indigenous maritime heritage

**Priority 5** Research, share knowledge and inspire

**Priority 6** Forge a strong financial future

**Priority 7** Enhance our organisational excellence

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

ANMM staff collaborated in the creation of a video for the annual Museum Dance-Off 2018 competition. Now in its 5th year, the competition gives museums around the world the opportunity to show off in a light-hearted way. The museum's entry was organised by Kate Pentecost and Luci Ronai as a museum-wide team-building activity. Image Kate Pentecost/ANMM





opposite *Undiscovered #4* by Michael Cook. The ten works in the *Undiscovered* series reflect upon the discovery and occupation of Australia by the British. ANMM Collection 00054261 Image Andrew Frolows  
left Visitors to *Undiscovered: Photographic works by Michael Cook* at Godinyamayin Yijard Rivers Arts and Culture Centre, Katherine, NT. Image courtesy of Godinyamayin Yijard Rivers Arts and Culture Centre

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

**Example: Travelling exhibition**  
*Undiscovered: Photographs by Michael Cook* provides a contemporary Indigenous perspective of European settlement in Australia, a land already populated.

This year it travelled to three venues in the Northern Territory, a destination to which few of our exhibitions have toured previously. The touring exhibition was supported by a National Collecting Institution Touring Organisation (NCITO) grant, enabling the museum to offer it to other institutions for a very modest fee, making it more affordable for small and regional venues.

The three venues were Museum and Art Gallery of the Northern Territory, Darwin; Godinyamin Yijard Rivers Art Centre, Katherine; and Araluen Arts Centre, Alice Springs. Between them, *Undiscovered* was visited by 59,115 people.

The exhibition received excellent feedback. Clare Armitage, Curator and Retail Manager of Godinyamin, said:

‘We have a population of 11,000 people in Katherine, and about 40,000 in the region. More than half of the population is Indigenous.

Although there are many good things that happen in Katherine, cultural divisions still run deep. The themes explored by Michael in this show are so relevant in a place like this, and it is particularly poignant that so many Indigenous school children came to see an exhibition that foregrounds an Aboriginal person in the Australian history narrative.

The exhibition was a fantastic talking point for our small community, and inspired us to run a panel discussion as a public program. This discussion invited respected members of our community, both Indigenous and non-Indigenous, to talk about the date of Australia Day. It included our mayor, the CEO of our Town Council, the chair of a major local indigenous corporation, and was attended by a diverse audience.’

One of the challenges of this exhibition was sending it to places that might not have the same level of environmental conditions in courier transport and galleries as major museums in state and territory capitals. We negotiated with Michael Cook that if any of the works were damaged during their NT tour, he would replace them. This generous gesture by the artist enabled us to offer the exhibition to smaller and more remote venues.



The additional provided support under the Public Sector Modernisation Fund enabled the trial of a new paint solution to reduce the frequency of dockings and save money

**Priority 2 – A world-class, compelling museum precinct**

**Example: Refit of HMAS Onslow**

A major attraction at the museum, and a significant visual presence on our waterfront, is the ex-navy submarine HMAS Onslow.

The museum’s Oberon class submarine HMAS Onslow clocked up nearly 360,000 nautical miles in its 30-year service with the Royal Australian Navy. It took part in many international naval exercises, represented Australia on goodwill visits around the world and, with its five sister submarines, provided the RAN with a formidable submarine force. Since 1999, it has been a prominent and popular attraction on the museum’s waterfront.

Onslow was last docked in May 2012, and its usual three-yearly docking has been delayed since mid-2015 due to issues outside the museum’s control. This delay led to a deterioration in the vessel’s appearance as well as significant corrosion of the hull. Accordingly, the docking was considered urgent for this reporting period and took place over a month in early 2018.

The museum’s Fleet section undertook preliminary works before the submarine was dry docked and further works completed by Thales to remove, replace or repair damaged fittings and paint the underwater hull and topsides. All works were done within the existing budget. These tasks were funded by the Public Sector Modernisation Funding (PSMF). The paint applied was of a type that will allow longer periods between dockings, thus saving money and enabling the vessel to spend more time open to visitors.



top left The museum’s Oberon class submarine HMAS Onslow at its berth outside the Action Stations pavilion. Image Andrew Frolows/ANMM top right Museum Director Kevin Sumption PSM with HMAS Onslow. Image Andrew Frolows/ANMM left HMAS Onslow in dry dock for refit in early 2018. Image Damien Allen/ANMM

### Priority 3 – Must-visit exhibitions, attractions, programs and events

#### Example: Classic & Wooden Boat Festival

The second in our current series of biennial Classic & Wooden Boat Festivals attracted more than 33,000 people to the museum precinct, more than double the number who attended the 2016 event.

The festival was held on Friday 13 April to Sunday 15 April 2018 at the museum and nearby Cockle Bay Marina. It built upon the 2016 event and continues to showcase Australian maritime tradition, history and craftsmanship.

More than 130 vessels attended, many of them open for visitors to inspect. Ashore, maritime workshops and competitions included sculling demonstrations, line throwing competitions, and the popular Quick & Dirty and Novice Canoe building competitions. Entertainment included a nautical magic show, reggae band, swimwear through the ages fashion parade, children's choir, roving musicians, inflatable characters (turtle, lighthouse and penguin), 1920s street theatre group, kids' boat shed, face painting, and a bubble artist. Other activities included plein-air artists, a jib-boom climb on *James Craig*, and tall ship harbour cruises on *Southern Swan*.

For boating enthusiasts, 13 expert suppliers of wood crafts and boating equipment and accessories attended the festival. There were five food stalls and 13 quality artisan market stalls adding another dimension to the festival for visitors. A further 10 stalls included information and festival utility stalls, business information and complimentary stalls.

The Australian Maritime Foundation's end of financial year fundraising campaign, for the conservation of Steam Yacht *Ena*, was launched at the festival. The festival also provided an opportunity to thank the David and Jennie Sutherland Foundation for their major donation towards *Ena's* conservation.

A survey of visitors indicated that 94% would recommend the festival to others, 88% would visit a future festival, and, on a scale of 1 (poor) to 5 (very good), 90% of visitors rated the festival either 4 or 5.

opposite left Matthew Doyle and Brock Tutt performed a Welcome to Country during the opening of the Classic & Wooden Boat Festival opposite right Museum staff and friends donned vintage costumes from the Education Collection for the popular Swimsuits Through the Ages fashion parade below The vessels on display during the Classic & Wooden Boat Festival included (from centre) *Akarana*, *Jenny Wren* and *Kelpie*, three of the oldest yachts on Sydney Harbour. All images Andrew Frolows/ANMM





**‘The Indigenous people are the key to understanding how to approach life on this continent – watch, listen, hear, understand.’**

*Gerard Dovey, live streaming audience member*

**Priority 4 – Support and promote Indigenous maritime heritage**

**Example: Second Nawi Symposium, ‘Travelling our Waters’**

For several years, the museum has been working with Aboriginal and Torres Strait Islander communities and educators to research Aboriginal and Torres Strait Islander watercraft. On 9 November 2017 the museum hosted the second Nawi Symposium, ‘Travelling our Waters,’ focusing on these watercraft and saltwater and freshwater cultures.

This conference built on existing scholarship and practical knowledge to create a national picture of this significant area of Australia’s maritime history. This second event brought together more than 90 traditional owners, community members, supporters and researchers from across the country to extend the foundations laid five years ago at the first conference, in 2012. This symposium took a wider view, looking not only at traditional watercraft but also delving into broader themes of sea rights, public art projects and youth engagement. The full-day symposium and onsite displays, demonstrations and exhibits explored fundamental themes celebrating the intrinsic connection that Aboriginal and Torres Strait Islanders have with both saltwater and freshwater.

During the symposium speakers investigated the difficulties faces by traditional owners in obtaining recognition of traditional water rights via the Western

legal system. Inspiring young leaders from all over the country shared their voices and their knowledge of their communities’ diverse traditional watercraft. Artists from Erub in the Torres Straits Islands spoke about how they have revitalised the island’s traditional stories and practices by repurposing an environmental problem known as ‘ghost nets’ (abandoned fishing nets) into beautiful pieces of contemporary art.

The museum also engaged Aboriginal organisations to support the symposium. These included NITV, Tribal Warrior Association and 33 Creative, who were the event coordinators.

More than 230 people attended the opening Nawi Symposium event, in conjunction with an event for the *Gapu-Monuk Saltwater* exhibition, and 95 people attended the full-day symposium the next day. Through our media partnership with NITV we had 47,000 viewers following us on NITV Live Facebook stream for both of these events, with over 200 people also sharing it with their own personal networks.

top left *Canoe builders from Lake Macquarie, NSW, construct a tied-bark canoe outside the museum during the second Nawi conference. Image Andrew Frolows/ANMM*  
 top right *Jannawi dancers perform at the opening of the Nawi conference. Andrew Frolows/ANMM*  
 bottom *Seminar speakers and delegates gather by the nearly completed canoe while its builders apply the finishing touches. Image Beau James/ANMM*





### Priority 5 – Research, share knowledge and inspire

This year two outstanding examples of research and the sharing of knowledge have come from the museum's Learning Team and the Maritime Archaeology Research Centre.

#### Example 1: 'War and Peace in the Pacific 75' Learning Program

The WAPIP 75 Learning program uses a project-based international cooperation model of learning to engage students from three countries with significant anniversaries of the war in the Pacific. The program is a strong illustration of the museum's pivot towards engaging students within the digital sphere and maintains the relevance of the museum to the 21st-century global classroom. The 2017 WAPIP75 International Learning Program was the result of a partnership between the museum and the NSW Department of Education Learning Directorate and has piloted a series of innovative measures for engaging students from diverse locations and time zones in working together towards shared understanding.

Each year of this five-year program presents new opportunities to commemorate, explore and investigate the experiences, lasting impacts and key events of World War II in the Pacific. In 2017, eight schools from Australia, the USA and Japan participated in the learning program using an online, project-based learning process leading to the development of video works outlining their research findings. These student-produced documentaries will eventually sit on the museum's WAPIP75 web page as part of a cumulative collection of products as a long-term resource for teachers and students. This year the education program has reached out to and engaged a series of other cultural institutions in the delivery of the program, including USS *Missouri*, the Pacific Aviation Museum, the WWII Valor in the Pacific National Monument, the National Memorial Cemetery of the Pacific and the Bishop Museum. The 2017 program culminated in a powerful Friendship Agreement signing aboard the USS *Missouri* in December 2017 involving students from each nation and a series of military and government dignitaries.

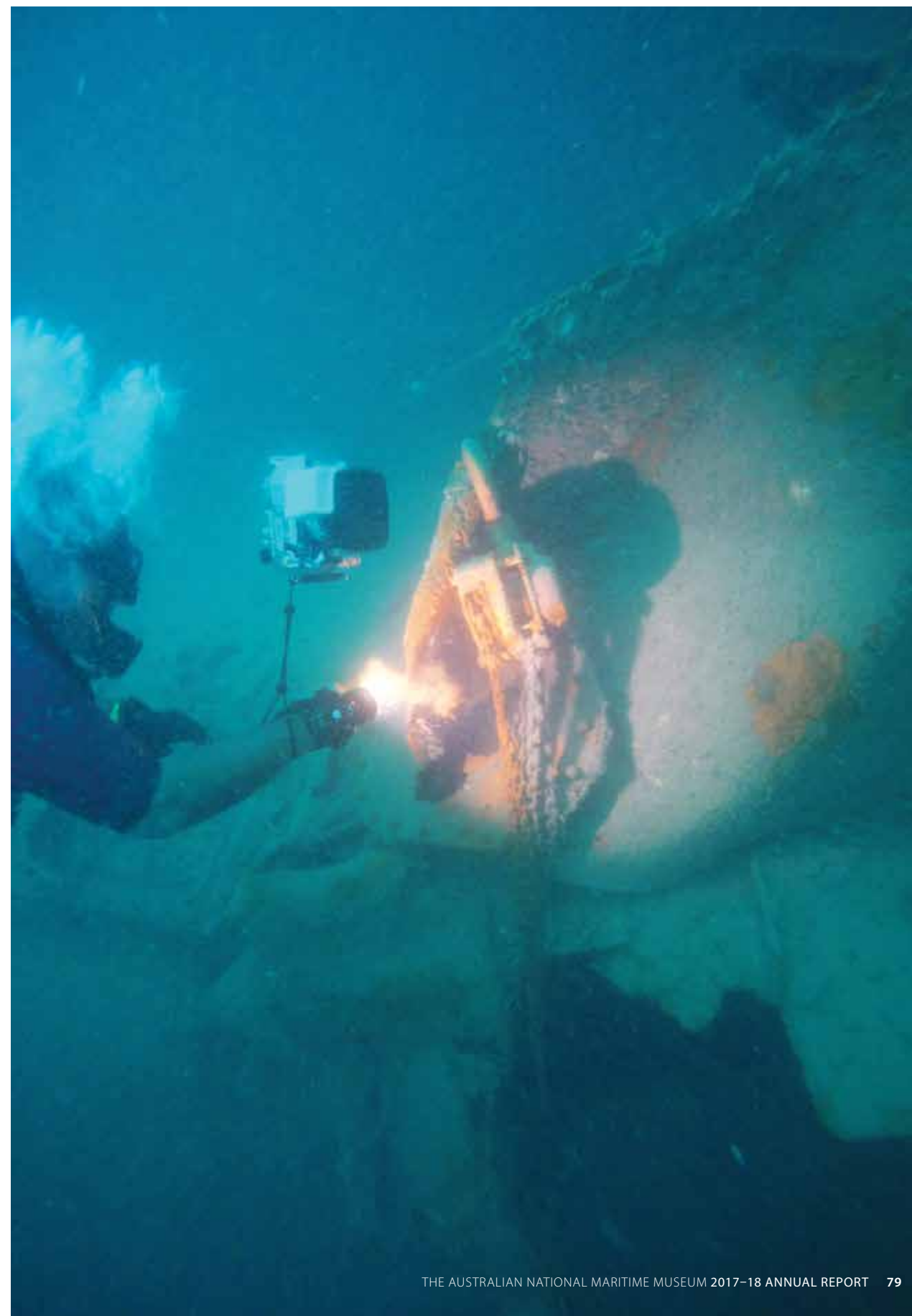
#### Example 2: HMAS *Perth* (I) Project

Over the last 12 months the museum's Maritime Archaeology Research Centre has been involved in a number of exciting archaeological projects both locally and overseas. The centre has continued to work with our major sponsor, research associate and partner Silentworld Foundation as well as establishing new partnerships with the South Australian Maritime Museum, Department of Water and Environment (SA), Flinders University (SA) and Bournemouth University (UK).

A major project was an expedition to the wreck of HMAS *Perth* (1) and the subsequent production of a detailed report on its status, which has led to increased protection for the wreck. In recent years *Perth's* wreck site has been the target of commercial salvors. This story was picked up by national and international media, and many people – including those whose family members died on the cruiser – were dismayed to learn that *Perth* was not protected under heritage legislation. The Royal Australian Navy asked the museum to lead a maritime archaeological survey of *Perth* to assess the site and document damage to its surviving hull, artefacts and features. Maritime archaeologists from the museum, in association with Pusat Penelitian Arkeologi Nasional Indonesia (ARKENAS), conducted an in-water survey of *Perth's* wreck site. They found evidence of deliberate industrial-level salvage, including the removal of *Perth's* two forward 6-inch turrets, which weighed more than 90 tonnes apiece, and some 60 per cent of *Perth's* starboard hull plating.

The team reported back to ARKENAS, the Indonesian Ministry of Marine Affairs and Fisheries and the Australian Department of Foreign Affairs and Trade, who began to collaborate in developing a Conservation Management Plan for the wreck site. In March 2018 – and coinciding with the 75th anniversary of the ship's loss – the site of HMAS *Perth* (I) was declared Indonesia's first Marine Conservation Protected Zone. The one-kilometre circular zone, located in Banten Bay on the northwest coast of Java, controls access to the site and prohibits all activities that are detrimental to its ongoing conservation.

[Shinatria Adhityatama inspects the wreck of HMAS \*Perth\* \(1\).](#)  
Image Kieran Hosty, ANMM/Pusat Penelitian Arkeologi Nasional





**Priority 6 – Forge a strong financial future**

The museum continues to vigorously pursue a range of non-government revenue streams. This year the museum earned 43.6% of revenue from own source (excluding one-offs), compared to 39.2% in 2016–17 and 36.2% in 2015–16. Total self-generated revenue was \$17.4M against a target of \$13.8M.

**Example 1: Container: the box that changed the world**

The museum secured funding worth more than \$500,000 from major players in Australia’s shipping and transport industry for *Container: the box that changed the world*. This free outdoor exhibition – the museum’s first – was housed in six shipping containers across the museum precinct, and explored the ways in which this humble steel box revolutionised the global economy.

The major sponsor was NSW Ports. Other sponsors were ACFS Port Logistics, Maritime Container Services, DP World Australia & Smit Lamnalco. Supporters for the exhibition were Transport for NSW, Shipping Australia & TT Club, container supplier Royal Wolf and precinct partner Property NSW.

top Media briefing announcing that the wreckage of the World War I submarine *AE1* had been located off the coast of Papua New Guinea after a 103-year search, December 2017: Peter Dexter AM (Chairman of the museum), Kevin Sumption PSM (Director), VADM Tim Barrett AO CSC (Chief of Navy), Senator the Honourable Marise Payne (Minister for Defence) and John Mullen (Chairman, Australian National Maritime Foundation).  
bottom Exhibition opening *Container: the box that changed the world*, ANMM, 25 October 2017, ANMM Chairman and Director and special dignitaries: Kevin Sumption PSM (CEO and Director, ANMM), Neil Littlewood (CEO of Royal Wolf Holdings Ltd), Craig Thomson (Chief Human Resources Officer, DP World), Peter Dexter AM (ANMM Chairman), Melinda Pavey (NSW Minister for Roads, Maritime and Freight), Mary-Elizabeth Andrews (ANMM exhibition curator), Paul McClintock (Chair NSW Ports), Marika Calfas (CEO, NSW Ports) and James Wright (Director of Operations, Maritime Container Services).  
Images Andrew Frolows/ANMM

**Example 2: Fundraising to successfully find HMAS *AE1***

The Australian National Maritime Foundation is the fundraising arm of the museum. Established in 2000 and overseen by a board chaired by Mr John Mullen, it holds funds to be used in accordance with its constitution: to acquire and conserve major objects for the National Maritime Collection.

The Foundation’s major achievement this year was fundraising for the successful search for HMAS *AE1*, Australia’s first submarine, which went missing while on patrol off Papua New Guinea on 14 September 1914. On board were 35 Australian, New Zealand and British crew.

A research team involving the museum, the Silentworld Foundation, Find AE1 Ltd and the RAN found the wreck of *AE1* on 19 December 2017. This search – the 13th over the course of a century – was conducted from the advanced survey vessel *Fugro Equator*, using a state-of-the-art multibeam sonar for a bathymetric survey as well as a sophisticated autonomous underwater vehicle for close-up examination of the wreck.

The search, costing more than \$1 million, was jointly funded by the Foundation and the RAN. Foundation Board Chairman John Mullen underwrote the Foundation contribution to the search and personally conducted the fundraising campaign for the Foundation. In addition to John and Jacqui Mullen, the major donors for the search were News Corp, the Commonwealth Bank, Fugro, Goodman Group, Tzaneros family, Macquarie Group and Directors, Macquarie Group Foundation, Goldman Sachs Gives on behalf of Christian Johnston, Australian Capital Equity, Navantia Australia, Qantas Airways Limited, Malcolm Broomhead, Peter Dexter AM, the Janes family and the Templeton family. The search was undertaken by Fugro at a significantly reduced fee and pro-bono legal advice was provided to the Foundation by Collins, Biggers and Paisley.





**Priority 7 – Enhance our organisational excellence**

Leadership capability was broadened this year through the recruitment of a new Deputy Director, Corporate Services and senior leadership roles in Foundation and Development and Marketing and Communications. Organisational structural changes and new senior appointments this year will increase the focus on human resources strategic planning going forward.

The level of remuneration for ANMM staff has been an issue for some years and has adversely impacted on morale. After a protracted period of negotiations, a new Enterprise Agreement, providing for a 6% increase in remuneration over three years, came into effect on 11 September 2017.

This was the second year of the museum's Learning Management System. In 2017–18, the museum offered 36 courses via the LMS. A total of 13 courses were undertaken via the LMS. 95% of staff completed at least one LMS course.

Workplace health and safety is a standing item for the meetings of the museum's Executive Management and the Council's Audit Committee.

Councillors have toured the high-risk areas of the site. The workplace injuries involving staff were generally minor and none required reporting to the regulator. The museum hired a full-time Work, Health and Safety Manager in January 2018 to support it in providing a healthy and safe place of work for its employees, volunteers, contractors, and other stakeholders, and to provide sites, facilities and services for its visitors and paying customers that are safe. The Work, Health and Safety Manager also assists with ensuring ANMM's compliance with the *Work Health and Safety Act 2011* and associated regulations and guidelines.

The museum's preparedness for a crisis was independently reviewed this year. New crisis management procedures and protocols were developed and the museum's Crisis Management Team workshopped two scenarios to test the application of the procedures and enhance capability.

There were no adverse audit findings by ANAO in 2017–18. There are no issues outstanding from 2015–16. The museum's internal audit program has continued to be effective in proactively identifying areas for improvement. An internal audit was undertaken on ICT security and governance with areas identified for improvement in light of the current cybersecurity environment.



Efficiencies were found in end-to-end processes, from front of house to finance, to improve business operations.

A comprehensive review of delegations under the *Australian National Maritime Museum Act 1990* was undertaken and a new instrument of delegation made by the Council.

A review of the charters and operations of the Council's committees was also undertaken and new charters approved in February 2018.

The most significant policy change related to a new Deaccessioning and Disposal Policy for objects in the National Maritime Collection, which was approved in March 2018.

opposite [Inaugural Australian Sailing Hall of Fame inductees and their representatives](#). ANMM image top left [Mr Anthony Gannon presents Dr Nigel Erskine with the logbook of William Bradley, which he has generously donated to the museum](#). Image [Nigel Erskine/ANMM](#) bottom left [Dr David and Mrs Jennie Sutherland, benefactors of the SY Ena Conservation Fund](#). Image [Kimberley Webber/ANMM](#) right [In recognition of his contribution to the successful search for HMAS AE1, Mr John Mullen is presented with the axe that launched both AE1 and AE2 by the Governor-General, His Excellency General the Honourable Sir Peter Cosgrove AK.MC](#). Image [Andrew Frolows/ANMM](#)

**ANMM grants received**

- » \$196,850 from Visions of Australia for 2018–2020 for the national tour of *Submerged: Stories of Australia's Shipwrecks*
- » \$167,355 from National Collecting Institution Touring Organisation for *The Art of Science: Baudin's voyagers 1800–1804*
- » \$90,909 under the Saluting their Service (STS) Commemorations Program (Major Commemorative Grants category) administered by the Department of Veterans Affairs to create a documentary about *MV Kraik*
- » \$67,000 from Visions of Australia to develop the exhibition *Sanyo Maru*
- » \$47,989 Export Market Development grant from the Australian Trade & Investment Commission, Austrade/Australian Government, for the amount of revenue the museum generates from international tourists
- » For grants awarded by the museum under the MMAPSS scheme, see page 109.



**2017-18**

## GOVERNANCE AND ACCOUNTABILITY

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

New acquisition: Imari dish with Dutchman (late 19th century)  
– a significant example of the European influence on Japanese art and design resulting from the Dutch concession of 1609.  
ANMM Collection 20171117-1 Image Andrew Frolows/ANMM

### Corporate governance

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

At 30 June 2018, the Council comprised 10 members, including the museum's Director and a representative of the Royal Australian Navy.

The full Council met three times during the reporting period. Business is facilitated through five committees (see pages 96–97). They meet in advance of each full Council meeting, and additionally if required, providing advice on the matters identified in their respective charters. Each committee apart from the Audit Committee comprises the Director and at least two other councillors, one of whom acts as chair. All councillors are welcome to attend any committee meeting in an ex-officio capacity.

The Council operates under a governance policy that includes a requirement for periodic self-assessment. The Council is committed to continuous improvement, and various changes were implemented throughout the course of the year. A number of councillors are members of the Australian Institute of Company Directors and subject to its code of conduct. All councillors are aware of the need to comply with both the letter and the spirit of relevant legislation. Operations are informed by the highest museological standards and codes of practice and all staff are bound by the Australian Public Service Values and Code of Conduct.

The museum prepares 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 subsequently provided to the Minister and department. The museum is subject to the *Public Governance, Performance and Accountability Act 2013* (PGPA Act).

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

The names of the museum's executives and their responsibilities, as at 30 June 2018, are:

**Kevin Sumption** PSM Director and CEO

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

**Michael Harvey** Assistant Director, Public Engagement and Research

**Matt Lee** Acting Assistant Director, Commercial and Visitor Services

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

**Malcolm Moir** Head of Foundation and Development

**Peter Rout** Assistant Director, Operations

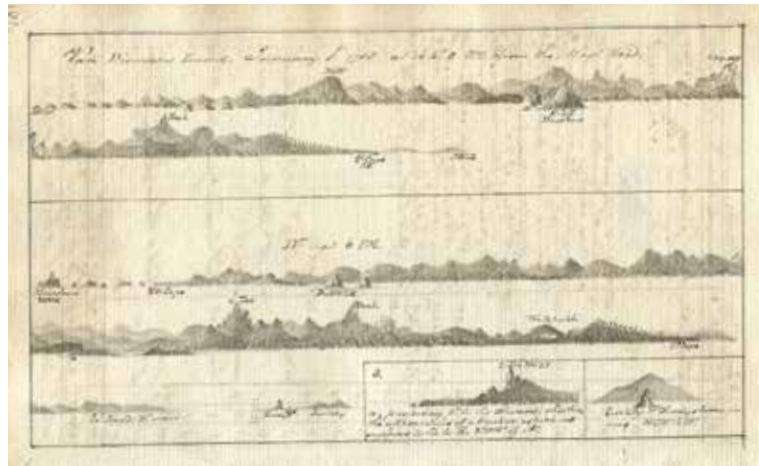
**Support from Defence, the Australian War Memorial and donors enabled significant conservation work to be undertaken on MV *Krait***

left and right Renovations to bring MV *Krait* back to its 1943 configuration. Images Andrew Frolovs bottom *Krait* back at its berth, with its external refit complete. Its internal refit continues. Image Andrew Frolovs/ANMM



top William Bradley's notes and coastal profiles of Van Diemens Land (now Tasmania), made three weeks before the First Fleet arrived in Sydney Cove. bottom Bradley's log covers the period from May 1787 to April 1792. Images Andrew Frolovs/ANMM

The donation of the William Bradley's log of the *Sirius*, by the descendants of Vice-Admirals Harry Edmund Edgell CB and Sir John Augustine Edgell KBE CB RFS, is one of the most important and generous in the history of the museum



### Role and functions of the museum

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

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

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

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

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

- » to purchase, commission the creation of or take on hire, deposit or loan, maritime historical material
- » to lend or hire out or otherwise deal with maritime historical material
- » to recover, or to arrange for or assist in the recovery of, maritime historical material from the Australian marine environment and from other areas
- » to dispose of, in accordance with section 10, material included in the National Maritime Collection and to dispose of maritime historical material that is otherwise in the possession of the museum
- » from time to time as the occasion requires, to exhibit in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country

- » to accept gifts, devises, bequests or assignments made to the museum, whether on trust or otherwise, and whether unconditionally or subject to a condition and, if a gift, devise, bequest or assignment is accepted by the Museum on trust or subject to a condition, to act as trustee or to comply with the condition, as the case may be
- » to acquire and operate vessels, whether in Australian waters or otherwise and whether or not the vessels are maritime historical material
- » to collect, and make available (whether in writing or in any other form and whether by sale or otherwise), information relating to Australian maritime history
- » to make available information relating to the museum and its functions
- » to make available (whether by sale or otherwise) reproductions, replicas or other representations (whether in writing or in any other form) of maritime historical material
- » to arrange for the manufacture and distribution (whether by sale or otherwise) of any article or thing bearing a mark, symbol or writing that is associated with the museum
- » to enter into contracts
- » to acquire, hold and dispose of real or personal property
- » to erect buildings and structures and carry out works
- » to take on leases of land or buildings and to grant leases and sub leases of land or buildings
- » to fix charges for entry onto any land or water, or into any building, structure or vessel, owned by, or under the control of the Museum, being charges that:
  - are in addition to the charges fixed by the regulations; and
  - relate to special exhibitions or other special events
- » to purchase or take on hire, deposit or loan, and to dispose of or otherwise deal with, furnishings, equipment and other goods
- » to raise money for the purposes of the museum by appropriate means, having regard to the proper performance of the functions of the museum

- » to charge such fees and impose such charges (in addition to the charges fixed by regulations) as are reasonable in respect of services rendered by the museum
- » to act on behalf of the Commonwealth or of an authority of the Commonwealth in the administration of a trust relating to maritime historical material or related matters; and
- » to appoint agents and attorneys and act as an agent for other persons.

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

**Role and functions of the Minister**

The Minister responsible for the Australian National Maritime Museum during the reporting period was Senator The Hon Mitch Fifield, Minister for Communications and the Arts.

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

- » transfer property, real or personal, held on lease or otherwise by the Commonwealth, to the museum for its use or for inclusion in the National Maritime Collection (Section 8)
- » approve criteria and guidelines for the National Maritime Collection (Section 9)
- » approve the disposal of material in the National Maritime Collection with value exceeding \$20,000 (Section 10(4)(b))
- » give direction to the Council with respect to the performance of the functions or the exercise of the powers of the museum (Section 14)
- » appoint a member to act as chairperson of the Council or appoint an acting member of Council where there is a vacancy (Section 18)
- » approve guidelines for the leave of absence to Council members (Section 19)
- » convene a meeting of the Council at any time (Section 23)

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

**Legislation**

The museum was established by the *Australian National Maritime Museum Act 1990* (No 90 of 1990), where its functions and powers are set out. The legislation history is published as End Note 3 in the reprint of the Act on the website [legislation.gov.au](http://legislation.gov.au).

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

The Australian National Maritime Museum Regulations (Statutory Rules 1991 No 10) under Section 54 of the Act were made by the Governor-General in Council on 29 January 1991, and notified in the *Commonwealth of Australia Gazette* on 5 February 1991. The regulations were amended subsequently and the legislation history is published as Note 1 in the reprint of the regulation on the website [legislation.gov.au](http://legislation.gov.au).

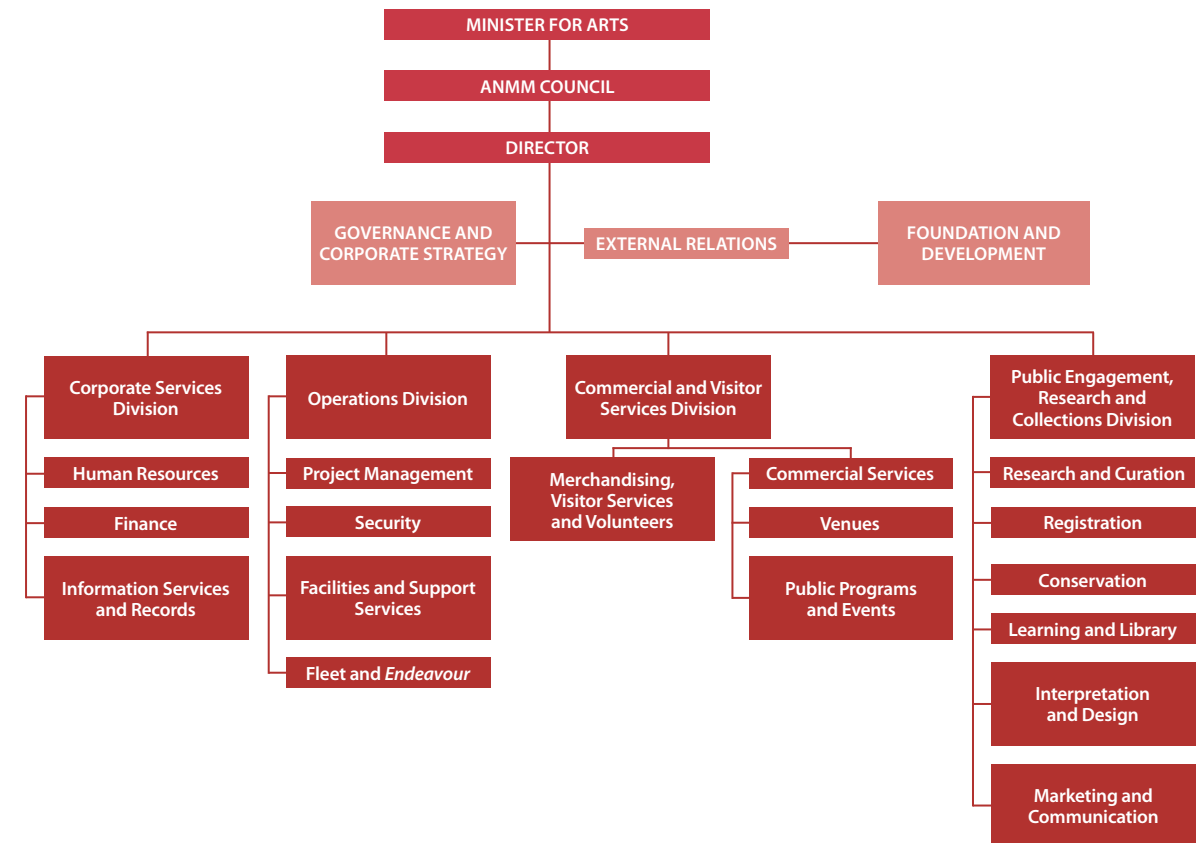
**Outcome and programme structure**

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

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

Program 1.1: Management of maritime heritage.

**Organisational structure**



Various changes to the structure and operations of the museum have been made this year to position us for the challenges ahead

### ANMM Council

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

### Chairman

Peter Dexter AM FAICD

Term: 19 July 2010–16 August 2019

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

### Director and CEO

Kevin Sumption PSM

Term: 15 November 2012–14 February 2022

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

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

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

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

### Members

David Blackley

Term: 13 April 2017–12 April 2020

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

### Hon Ian Campbell

Term: 11 December 2014–10 December 2020

Mr Campbell is the ASG Group Deputy Chairman and Group Executive at Brookfield Asset Management. Mr Campbell served as Minister for Human Services in 2007, Minister for Environment and Heritage from 2004 to 2007 and Minister for Roads, Territories and Local Government from 2003 to 2004. Mr Campbell has extensive offshore and inshore yacht racing experience, including the Sydney to Hobart Race, and has competed successfully in state, national and world championships. He recently completed a circumnavigation of Australia and crossed the Tasman Sea from Sydney to Auckland in his own boat. In 2016 he sailed through the Beagle Channel and around Cape Horn. As Minister for Heritage he initiated *Duyfken's* voyage around Australia to commemorate the 400th anniversary of the 1606 mapping of Cape York and advocated for the purchase of the HMB *Endeavour* replica. He has also been the Chairman of ISAF World Sailing Championships held in Fremantle in 2011. Mr Campbell is Chairman of the Perth Children's Hospital Foundation.



### Hon Peter Collins AM QC

Term: 11 December 2014–10 December 2017

The Hon Peter Collins is the current Chairman of the American Friends of the Australian National Maritime Museum, Industry Super Australia and Nepean Blue Mountains Local Health District. He also currently holds Directorships with Hostplus and Invictus Games 2018. Mr Collins has chaired several public authorities and most recently chaired Barton Deakin Government Relations, Cruise Ship Industry Reference Group and Night Time Economy Commission.

Mr Collins has extensive experience in politics, governance and military and naval service. He served as a reserve officer in both the army and navy; was the first reserve officer to act as Fleet Legal Officer; saw active service in Iraq in 2007; and transferred to the retired list as a captain in 2012.

Mr Collins served 22 years in the New South Wales Parliament, including seven years in various senior Ministries and then as Leader of the Opposition. He was made a Member of the Order of Australia 2003.

*Blue Planet II* documentary excerpt screening on the museum's rooftop. Image Keith McInnes/Destination NSW

### Hon Justice Sarah C Derrington

Term: 11 February 2016–10 February 2019

Justice Derrington is currently President of the Australian Law Reform Commission and a Judge of the Federal Court. She was previously head of School and Dean of Law at TC Beirne School of Law, University of Queensland, and has also had a distinguished academic career overseas. She is a PhD in the field of marine insurance law, has an extensive history of involvement in maritime organisations and has served on a range of boards and councils, including the Australian Maritime College and the Australian Maritime Safety Authority. Ms Derrington was previously appointed on a temporary basis from 4 November 2015 to 29 January 2016.

### Maria Teresia Fors

Term: 5 May 2016–4 May 2019

Ms Fors is Vice President – Marketing and Communications for Volvo Group Australia and has extensive experience in sales, marketing, governance and tourism. She has an MBA from the University of Technology Sydney, a Diploma in Business Communication from IHM Business School and a Diploma in Language Studies from Stockholm University, Sweden. She is also a 2015 graduate of the Australian Institute of Company Directors and has been Director of the Swedish Australia Chamber of Commerce since 2011. Ms Fors was previously appointed on a temporary basis from 9 March to 30 June 2016.



**Rear Admiral Stuart Mayer AO CSC and BAR RAN**

Term: 1 July 2014–13 March 2018

RADM Stuart Mayer joined the Royal Australian Navy in 1984. He served aboard HMAS *Sydney* during the 1990–91 Gulf War and HMAS *Adelaide* during Australian Defence Force operations in support of East Timorese independence and in the United States as the first ADF Liaison office to US Joint Forces Command based in Norfolk, Virginia.

He has commanded the Guided Missile Frigate HMAS *Canberra* and held the position of Chief Staff Officer (Operations) at Maritime Headquarters Australia.

He became Commander of the multi-national International Stabilisation Force in East Timor on 24 October 2009, the first non-army officer to hold this command.

RADM Mayer was Commander of the Australian Fleet from June 2014 to January 2018.

RADM May is a graduate of the Centre for Defence and Strategic Studies, RAN Staff College, holds a BA from the University of New South Wales, an MBA from the University of Southern Queensland and an MBA from Deakin University, and is a graduate of the Australian Institute of Company Directors (GAICD).

**Rear Admiral Jonathan Mead AM RAN**

Term: from 13 March 2018

RADM Mead joined the Royal Australian Navy in 1984 and proceeded to sea in 1986. He specialised in Mine Clearance Diving and Explosive Ordnance Disposal and after serving as Executive Officer of Clearance Diving Team One he undertook Principal Warfare Officer (ASW) training.

A succession of warfare postings then followed, including Anti-Submarine Warfare Officer in HMAS *Melbourne* and HMAS *Arunta*, Fleet Anti-Submarine Warfare Officer and Executive Officer of HMAS *Arunta*.

In 2005, he commanded HMAS *Parramatta* and saw active service in the North Arabian Gulf as part of Operation Catalyst; for this his ship was awarded a Meritorious Unit Citation and he was appointed a Member of the Order of Australia.

He undertook studies at the Indian National Defence College in 2007 after which he assumed the appointment as Australia's Defence Adviser to India. Promoted to Commodore in July 2011,

Commodore Mead deployed to the Middle East where he commanded Combined Task Force 150, responsible for maritime counter terrorism.

Upon his return to Fleet Headquarters in 2012, he served as Commander Surface Force. In January 2015, he was promoted to Rear Admiral and assumed the position as Head Navy Capability.

Rear Admiral Mead became Commander Australian Fleet on 19 January 2018.

Rear Admiral Mead holds a Master's Degree in International Relations, a Master's Degree in Management and a PhD in International Relations. He has published a book on Indian national security.

**John Mullen**

Term: 5 May 2016–4 May 2019

Mr Mullen is the Chairman of Telstra and Toll Holdings Ltd. Until recently, Mr Mullen was the Chief Executive Officer of Asciano Ltd. He has worked in the logistics industry for more than two decades, including roles as global CEO of DHL Express and global CEO of TNT Express Worldwide. He is currently on the board of Kimberley Foundation Australia and is co-founder of the Silentworld Foundation, which supports maritime archaeology in Australia. Mr Mullen is passionate about maritime exploration and indigenous rock art in the Kimberley, WA. He spends his spare time diving for colonial shipwrecks and maintains a private museum dedicated to historical material from early maritime voyages to the Pacific. Mr Mullen brings his expertise in philanthropy, maritime archaeology, leadership and management to the Council. As the Chair of the Australian National Maritime Foundation, Mr Mullen's appointment strengthens communication and relationships between the Council and the Foundation.

**Alison Page**

Term: 13 April 2017–12 April 2020

Ms Page is currently Chair of the National Centre of Indigenous Excellence and Indigenous research company Ninti Pty Ltd. She has also served as a member of numerous boards, including the Expert Panel for Constitutional Recognition of Indigenous Peoples, the Museums and Galleries NSW Board and the Australian Museum Trust. Ms Page has substantial experience in design, communications and marketing and was a panellist for eight years

on the ABC television program *The New Inventors*, which showcased Australian innovation.

She is currently an Adjunct Associate Professor at the UNSW Faculty of the Built environment.

**Hon Margaret White AO**

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

Ms White is the current Chair of the Queensland Catholic Education Commission. Ms White was the Commissioner for the Royal Commission into the Protection and Detention of Children in the Northern Territory, which concluded in December 2017. She has a distinguished legal career over more than three decades. She was a Judge of the Supreme Court of Queensland for almost 20 years before her appointment to the Court of Appeal in Queensland in 2010. Ms White has also been a Deputy President of the Defence Force Discipline Appeals Tribunal and was Commissioner for the Queensland Racing Commission of Inquiry. She has been the Chair of the Winston Churchill Memorial Trust, Deputy Chancellor and Member of the Senate of the University of Queensland and Chair of the Supreme Court of Queensland Library Committee. Ms White was appointed an Officer of the Order of Australia in 2013 for distinguished service to the judiciary and to the law particularly in Queensland, as a leading contributor to legal education and reform, and to professional development and training. Ms White is a retired officer of the Royal Australian Naval Reserve, and has a deep and longstanding interest in maritime law and history.

**Other committee members****Paul Binsted – Audit Committee Chairman**

Terms: 1 August 2015–30 June 2018, 1 July 2018–31 December 2018

Mr Binsted worked as a Corporate Financial Adviser from 1982 until 2009, including holding senior roles at Lloyds Bank, Schrodgers, Salomon Smith Barney/Citigroup and Lazard. He has also been Chairman of both the State Rail Authority of NSW and Sydney Ports Corporation. Mr Binsted was a Member of the Australian Government's Shipping Reform Task Force in 2011 and a Member of the Johnson Inquiry into the Australian Financial Services Industry. He is presently Chairman of the Financial Services Advisory Council

and Ariadne Capital Pty Ltd. At Council's request, Mr Binsted continued to be chair of the FRACWAS committee (and subsequently the Audit Committee) after the cessation of his appointment to council in December 2016. Mr Binsted's appointment as Chair of the Audit Committee was extended in June to 31 December 2018.

**Hon Peter Collins AM QC – MHP Committee Chairman**

Term: 12 December 2017–30 June 2019

See biography on page 93.

**Council meetings and committees**

The ANMM Council met three times this year, as well as conducting a strategy day and dealing with various matters out of session. This year, the Council's focus has been on various strategic priorities, including the museum's funding and growth. Some of the significant matters considered by Council include the museum's financial strategy and capital strategy, various major capital projects, the proposed Maritime Heritage Precinct, the museum's brand, volunteering, the ANMM Regulations, the policy for deaccession of objects in the National Maritime Collection, the rationalisation of the museum's fleet, the HMB *Endeavour* replica and marking the 250th anniversary of Cook's first Pacific voyage. The Council also reviewed its committee structure and considered various planning and reporting matters.

**ANMM Council Committees**

The Council reviewed its committees in February 2018. There are currently five committees of Council:

- » Audit Committee
- » Public Engagement, Research, Commercial and Visitor Services Committee
- » Infrastructure, Fleet and Operations Committee
- » Maritime Heritage Precinct Committee
- » Remuneration Committee.

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

### 2017–18 meetings ANMM Council

Meeting No	Date
128	13 September 2017
129	6 December 2017
130	13 March 2018

Met three times

The Virtual *Endeavour* program enables remote access to the ship via a 360-degree camera. This image was taken from the deck while the ship's main mast was down. Image Pippa Hambling/ANMM

### Members' attendance

Peter Dexter AM 3  
Kevin Sumption PSM 3  
David Blackley 3  
Hon Ian Campbell 3  
Justice S C Derrington 3  
Maria-Teresia Fors 2  
RADM Stuart Mayer AO CSC and BAR RAN 2  
RADM Jonathan Mead AM RAN 1  
John Mullen 2  
Alison Page 3  
Hon Margaret White AO 2  
Hon Peter Collins AM QC 2

### Audit Committee

Met four times

### Members' attendance

Paul Binsted (Chairperson) 4  
Hon Ian Campbell 4  
Alison Page 2  
Maria-Teresia Fors 1

### Observers' attendance

Peter Dexter AM 4  
Kevin Sumption PSM 4

### Public Engagement, Research, Commercial and Visitor Services Committee

Met four times

### Members' attendance

Hon Margaret White AO (Chairperson) 4  
Kevin Sumption PSM 3  
David Blackley 3  
Maria-Teresia Fors 1  
Peter Dexter AM 3  
Hon Ian Campbell 2  
Hon Peter Collins AM QC 1

### Infrastructure, Fleet and Operations Committee

Met four times

### Members' attendance

Hon Justice S C Derrington 3  
Alison Page 1  
RADM Stuart Mayer AO CSC and BAR RAN 0  
RADM Jonathan Mead AM RAN 1  
Kevin Sumption PSM 2  
Peter Dexter AM 4  
Hon Peter Collins AM QC 2  
Hon Margaret White AO 2  
Maria-Teresia Fors 1

### Maritime Heritage Precinct Committee

Met three times

### Members' attendance

Hon Peter Collins AM QC (Chairperson) 3  
Peter Dexter AM 3  
Kevin Sumption PSM 3  
Hon Justice S C Derrington 1

### Remuneration Committee

Met once

### Members' attendance

Peter Dexter AM (Chairperson) 1  
Hon Justice S C Derrington 1  
John Mullen 1





far left Staff members boogie on board SY *Ena* while filming our entry for Museum Dance-Off 2018. The ANMM was an Australian finalist and came second in the People's Choice award. ANMM image left Seaside Strollers tours have been a popular addition to our family offering. They offer guided tours of our latest exhibitions plus themed play sessions for babies aged up to 18 months and their carers. Image Andrew Frolows/ANMM

## Legal and compliance

### Privacy legislation

The museum provides information as required to the Privacy Commissioner for inclusion in the Personal Information Digest. Number of privacy reports was nil.

### Freedom of Information

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

### Judicial decisions and reviews by outside bodies

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

### Ministerial directions and Government Policy Orders

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

The Minister's Statement of Expectations for 2017–18, dated 27 June 2017, and the museum's Statement of Intent are published on the ANMM website.

### Indemnities and insurance premiums for officers

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

### Non-compliance with Finance law

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

### Subsidiary entities

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

### Capability reviews

There were no capability reviews released during the reporting period.

### Government Policy Orders

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

### Fraud control

The museum maintains a fraud control plan, which includes an enterprise-wide fraud risk assessment, as well as fraud prevention, detection, investigation, reporting and data collection procedures and processes.

All reasonable measures have been taken to minimise incidents of fraud, including commissioning an internal audit to assess the museum's fraud control framework during the financial year, as part of its ongoing internal audit program.

### Internal audit

The museum has a five-year internal audit plan, which is designed to identify and address the highest areas of financial and operational risk on a rolling basis. The plan is agreed and updated annually in consultation with the museum's internal audit provider, museum management and the Council's Audit Committee. The museum commissioned two internal audits during the financial year to assess its ICT governance and security arrangements and fraud control framework.

### Contribution of risk management in achieving objectives

The museum regularly undertakes both enterprise wide and project/program risk assessments as part of its normal business practices to assess, mitigate and minimise risk. The museum maintains a workplace health and safety program (see page 103) through which accidents and incidents are managed. The museum's insurance requirements are developed and reviewed in collaboration with Comcover and Comcare, and overseen by the Council's Audit Committee.

### Establishment and maintenance of appropriate ethical standards

At induction all staff are briefed on the APS Values and Code of Conduct. Refresher training in Code of Conduct responsibilities is conducted periodically and all supervisors are required to sign off annually on the conduct of their subordinate staff as part of the performance management process.

### 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.

### Reports by the Auditor-General, a Parliamentary Committee, the Commonwealth Ombudsman or an agency capability review

There were no reports regarding the museum during the reporting period.

## Management of Human Resources

### Staffing overview

At 30 June 2018, the number of staff employed under the *Public Service Act 1999* totalled 130 (76 ongoing full-time, nine ongoing part-time, 32 non-ongoing full-time, six non-ongoing part-time and seven non-ongoing casual).

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

At 30 June 2018, the number of APS employees covered by an Enterprise Agreement was SES 1, non-SES 129. The number of staff covered by an AWA was SES nil, non-SES nil. The number of staff covered by an IFA was SES nil, non-SES 24. One SES was employed under Subsection 24(1) of the *Australian Public Service Act 1999*.

### Salary rates and benefits

The salary rates available for APS employees by classification structure (as at 30 June 2018) are as follows:

Classification	Pay Point	30 June 2018
APS Level 1	1.1	\$41,685
	1.2	\$43,087
	1.3	\$44,253
	1.4	\$46,062
	1.5	\$46,993
APS Level 2	2.1	\$47,176
	2.2	\$48,477
	2.3	\$49,751
	2.4	\$51,042
	2.5	\$52,316
	2.6	\$53,361
APS Level 3	3.1	\$53,736
	3.2	\$55,130
	3.3	\$56,533
	3.4	\$57,997
	3.5	\$59,159
APS Level 4	4.1	\$59,889
	4.2	\$61,794
	4.3	\$63,403
	4.4	\$65,026
	4.5	\$66,325
APS Level 5	5.1	\$66,799
	5.2	\$68,894
	5.3	\$70,832
	5.4	\$72,107
APS Level 6	6.1	\$72,146
	6.2	\$73,944
	6.3	\$75,969
	6.4	\$79,787
	6.5	\$82,876
	6.6	\$84,534
Executive Level 1	1.1	\$92,489
	1.2	\$99,872
	1.3	\$101,871
Executive Level 2	2.1	\$106,674
	2.2	\$112,538
	2.3	\$120,940

### Senior management remuneration

Remuneration rates for members of the Council and the Director are determined by the Remuneration Tribunal. The remuneration of the APS members of the museum's executive is addressed in the table (opposite) or in Individual Flexibility Agreements.

### Non-salary benefits provided to employees

- » access to confidential professional counselling service through Employee Assistance Program
- » reimbursement of costs for APS staff for vaccinations
- » bulk influenza vaccinations on site for staff
- » eyesight testing for APS staff and reimbursement for cost of spectacles
- » provision of prescription sunglasses to employees who regularly work outdoors
- » access to salary sacrifice – laptop computers, additional superannuation, novated and associate motor vehicle leases for staff
- » studies assistance for ongoing APS staff
- » access to relevant training for APS staff including first aid, fire warden, work health and safety representatives
- » access to purchased leave scheme for ongoing APS staff
- » flexible working hours and a range of family-friendly initiatives, such as working from home and payment of child care fees if staff are required to travel away from home for museum business
- » annual staff regatta
- » health check onsite through Plaquecheck.

### Performance bonus payment

The aggregate performance bonus payment to APS staff for the agency as a whole in 2017–18 was nil.

### Effectiveness in managing human resources

The APS ongoing staff turnover rate in 2018–17 was 6.5% compared with 4.3% in 2016–17 and 12.7% in 2015–16.

### Key training and development initiatives

Staff undertook a range of work-related training activities, courses and conferences, including a face-to-face cultural awareness workshop attended by all employees, volunteers, teacher guides and security.

The leadership team and section managers attended various courses across the areas of public interest disclosures, WH&S manual handling, supervisor's role in early intervention and rehabilitation. One senior leader attended the Getty leadership Institute GLI program. The HR team attended various technical training courses, including Effective Business Partnering and Investigating Misconduct in the Public Sector.

All employees continue to undertake training as required in induction, compliance, fire warden, first aid, work health and safety, APS code of conduct, bullying and harassment and diversity.

### National disability strategy

A new ANMM Accessibility Action Plan is to be developed.

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

Human Resources management policies have been developed, updated and implemented to meet workforce requirements.

### The enterprise agreement

The ANMM Enterprise Agreement for 2017–2020 was approved and commenced on 11 September 2017.

The new Enterprise Agreement covers the following:

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

### Indigenous employment

As at 30 June 2018 there were two ongoing staff who identified as Indigenous. There were nil non-ongoing staff who identified as Indigenous. Recruitment for additional two graduate Indigenous employees was under way at the end of the reporting period.

### Industrial democracy

The museum's Joint Consultative Council (JCC) met once, to discuss the continuing transformation of the museum. The JCC consisted of three elected representatives.

### Workplace diversity policy

The museum maintains Silver Membership of the Australian Network on Disability.

### Staffing

	2015-16	2016-17	2017-18
Average staff level	106.70	109.85	119.14

### Staff by gender

	2015-16			2016-17			2017-18		
	Male	Female	Not identified	Male	Female	Not identified	Male	Female	Not identified
Senior management (EL 2 & SES)	7	4	0	7	3	0	10	4	0
Middle management (EL 1)	12	12	0	10	14	0	16	13	1
Other	33	47	0	40	49	0	36	50	0
<b>Total</b>	<b>52</b>	<b>63</b>	<b>0</b>	<b>57</b>	<b>66</b>	<b>0</b>	<b>62</b>	<b>67</b>	<b>1</b>

### Staff by division

Division	2015-16	2016-17	2017-18
Executive	5	6	9
Finance and Information Communication & Technology	5	7	Division ceased 2017
Corporate Services	Division created 2017	0	19
Public Engagement & Research	40	40	57
Commercial & Visitor Services	18	21	14
Operations	47	49	31
<b>Total</b>	<b>115</b>	<b>123</b>	<b>130</b>

### Salaries

Division	2015-16*	2016-17	2017-18
Executive	\$484,699	\$613,952	\$724,115
Finance and Information Communication & Technology	\$731,091	\$742,732	0
Corporate Services	Division created 2017	0	\$1,669,056
Public Engagement, Research & Collection	\$3,733,328	\$3,577,659	\$4,646,755
Commercial and Visitor Services	\$1,503,373	\$1,706,878	\$1,448,444
Operations	\$4,623,356	\$4,241,321	\$2,519,614
<b>Total</b>	<b>\$11,075,846</b>	<b>10,882,542</b>	<b>\$11,008,014</b>

\* There were 27 pay periods in 2015-16.

### Work health and safety performance

The museum complies with obligations under the WHS Act and Regulation 2011. The WHS safety management system and safety procedures have been developed and are maintained in line with Australian Standard 4801 (Safety Management System). This will provide a safe working environment for all museum workers and volunteers by following best practice.

ANMM safety management systems and framework are currently under development to ensure that the museum has a sustainable and consistent way of managing safety within the workplace.

This will benefit all staff who participate in museum-related activities as well as visitors to our museum's exhibitions, vessels, programs and services.

The ANMM's WHS committee meets bi-monthly to assist with the development, assessment and review of the WHS policies, systems and procedures. The committee also monitors and reviews the museum's risk management system and its response to identifying hazards and incidents that have occurred in the period between meetings. The committee consists of elected staff representatives from all workgroups across the museum.

Procedures for working alone in isolation have been created in consultation with Fleet Services and implemented to ensure shipkeepers' safety while working alone in isolation on vessels. A radio sign-in and sign-out register is now located in the Security office and increased contact throughout shifts has been implemented.

ANMM has had two worker's compensation claims lodged in this period. These are medical expense only claims with no lost time recorded. Both incidents were investigated and managed appropriately. One claim has been closed and is pending finalisation; the other is currently being managed through rehabilitation processes. Both of the workers are expected to return to pre-injury duties.

There was one notifiable incident to Comcare in this reporting period. The incident, on 7 February 2018, involved injury to a sub-contractor while working on the foyer upgrade. The WHS Manager assisted Comcare and supplied all safety documentation and internal investigation. Comcare was satisfied that all risk management processes and all actions taken were appropriate at the time of the incident. Comcare has subsequently closed this matter.

### Other information

#### Assessment of effectiveness of asset management

As part of the strategic planning process, the Australian National Maritime Museum engages independent reviews of its Strategic Asset Management Plan (SAMP) to identify upcoming capital enhancement, capitalised maintenance and regular and reactive maintenance requirements in line with contemporary cost management processes and sound engineering practices. The Strategic Asset Management Plan is forward-looking over 10 years and budget is made available for this purpose. The plan is current.

The management of heritage and collection assets, including the floating vessels, involves dedicated Conservation and Registration teams, museum-grade environmental conditions for the galleries and warehouse to be maintained as part of the SAMP, and individual maintenance plans for each of the floating vessels due to their exposure to harsh marine environmental conditions.

Plans are regularly assessed by the executive team and presented to Council as required.

#### Assessment of purchasing against core policies and principles

The Australian National Maritime Museum has a procurement policy, a delegations framework and procurement guidelines. These have been developed in line with the Commonwealth Procurement Rules and processes. The procurement policy is regularly reviewed and is due to be revised in the 2018-19 financial year. The ANMM processes are transparent and competitive and designed to ensure value-for-money outcomes.

#### Contracts and consultancies

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

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

#### Contracts exempted from publication in AusTender

There were no exemptions as per the AusTender requirements.

### Procurement initiatives to support small business

The Australian National Maritime Museum supports small business participation in the Commonwealth Government procurement market. Examples of small businesses that we employ are teacher guides, other small contractors and small businesses around niche services. The museum recognises the importance of ensuring that small businesses are paid on time. Small and Medium Enterprises (SME) and Small Enterprise participation statistics are available on the Department of Finance's website: [finance.gov.au/procurement/statistics-on-commonwealth-purchasing-contracts/](http://finance.gov.au/procurement/statistics-on-commonwealth-purchasing-contracts/)

### Information Publication Scheme statement

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

### Productivity gains

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

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

### Correction of material errors

Corrections to the 2016–17 Annual Report

Annex B to the Annual Performance Statement (page 49) identifies various corrections to last year's results in the Annual Performance Statement published in the Australian National Maritime Museum's Annual Report for 2016–17.

The consequential changes to other parts of the 2016–17 Annual Report are as follows:

Page 17 – 2016–17 actual result for total visitation (onsite and offsite) was 1,523,197 (not 1,512,029).

Page 39 – As per the 2017–18 Annual Performance Statement, the 2016–17 actual result for onsite exhibitions was 30 (not 23) and the total was 47 (not 40).

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

In the 2017–18 financial year, the Marketing team spent the following amounts on marketing design and strategy, media buying and advertising and market research agencies:

Creative agencies for developing advertising campaigns and strategies

*Action Stations* campaign creative: **Mediabrand** \$11,337.50

*Arctic Voices* campaign creative: **The Certainty Principal** \$61,760

*Container* campaign creative: **Christie Fearn** \$7,200, **Salt** \$12,109.50

*Escape from Pompeii* campaign creative: **The Certainty Principal** \$2,057.50

*Gapu-Monuk Saltwater* campaign creative: **Carbon Creative** \$46,510

Tourism marketing: **Northern Exposure** \$875, **Salt** \$4593.91

*James Cameron – Challenging the Deep* campaign creative: **Carbon Creative** \$12,325, **Luscious** \$86,501, **MacDougall Photography** \$960, **Tinka** \$1610

Museum brand project: **The Frost Collective** \$104,471.20

*Vikings* campaign creative: **The Certainty Principal** \$1,600

*Waves & Water* campaign creative: **The Certainty Principal** \$1,895

Quarterly *What's On* creative: **Slingshot Design** \$8,000  
*Wildlife Photographer of the Year* campaign creative: **The Certainty Principal** \$26,076.25

### Market research

Market research for quarterly school holiday exit surveys including visitor feedback for *Escape from Pompeii*, *Wildlife Photographer of the Year*, *Arctic Voices* and the vessel experience: **Strategy 8 Consulting** \$24,750

Collection of exit survey data: **Lyndall Linaker** \$560

### Media advertising organisations

*Archaeology of War* symposium advertising: **Facebook** \$353.82

*Arctic Voices* exhibition media buying and advertising: **APN Outdoor** \$32,650, **Enigma Communications** \$104,515.91, **Property NSW** \$2,250

*Container* exhibition media buying and advertising: **Enigma Communications** \$30,198.97

*Classic & Wooden Boat Festival* media buying and advertising: **Facebook** \$159.93

*Escape from Pompeii* exhibition media buying and advertising: **APN Outdoor** \$4,500, **Enigma Communications** \$4,600

*Gapu-Monuk Saltwater* exhibition media buying and advertising: **Enigma Communications** \$45,275.62, **News Ltd** \$12,225, **TimeOut** \$3,000

General museum marketing advertising: **Facebook** \$668.08

*James Cameron – Challenging the Deep* exhibition media buying and advertising: **Enigma Communications** \$24,177.20

New Year's Eve Event: **Facebook** \$884.95

Tourism Advertising: **Facebook** \$515, **MiniCards Sydney** \$3,600, **My Bus JTB Australia (Japanese)** \$770, **Oz Compass Guide Book (Japanese)** \$272.73, **The Official Sydney Guide (Chinese)** \$6,180, **The Official Sydney Guide (English)** \$31,580, **Travellers Companion to Sydney** \$5,631.82, **What's On in Sydney** \$14,200, **Tabi No Goannai (Nippon Travel Agency)** \$318.18

*Vivid* advertising: **Facebook** \$109.68

*Welcome Wall* advertising: **Facebook** \$515

*Wildlife Photographer of the Year* exhibition media buying and advertising: **APN Outdoor** \$33,048.57, **Enigma Communications** \$50,438.50, **Property NSW** \$2,200, **TimeOut** \$10,030

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

### Design

Virtual *Endeavour* flyer design: **Kimberlin Education** \$1,595

### Media advertising organisations

Virtual *Endeavour* social media advertising campaign: **Enigma Communications** \$9,944

Virtual *Endeavour* email advertising campaign: **Kimberlin Education** \$9,915

School program promotional faxes: **Faxem Holdings** \$2,925

School program promotional advertisement: **Australian Teachers Magazine** \$4,000

In the 2017–18 financial year, the Members team spent the following amounts on marketing design and strategy, media advertising and market research:

Creative agencies for developing advertising campaigns and strategies

New Year's Eve digital campaign: **Enigma Communications** \$2,772

### Media advertising organisations

Classic & Wooden Boat Festival print advertising: **Afloat Magazine** \$11,707

Classic & Wooden Boat Festival digital advertising in Afloat Magazine: **Enigma Communications** \$2,271

Classic & Wooden Boat Festival social media campaign: **Facebook** and **Twitter** \$3,000

New Year's Eve DL flyer printing: **Kwik Kopy** \$691

New Year's Eve social media campaign: **Facebook**, **Twitter** \$1,100

Member brochures printing: **Pegasus Print Group** \$2,050

Members anniversary lunch printing: **Pegasus Print Group** \$1,633

Members social media: **Facebook** \$807

Classic & Wooden Boat Festival DL flyer printing: **Pegasus Print Group** \$264

Classic & Wooden Boat Festival program: **Pegasus Print Group** \$2,453

Classic & Wooden Boat Festival external banners design and print: **Cactus Imaging** \$2,884

Design

Classic & Wooden Boat Festival collateral graphic design: **Salt Advertising** \$5,913

New Year's Eve media promo video: **Simpatico Industries** \$1,000

New Year's Eve graphic design: **Christie Fearnis Graphic Design** \$990

Classic & Wooden Boat Festival DL flyers print and design: \$500

Classic & Wooden Boat Festival video edit for digital campaign: **Salt Advertising** \$1,705

Classic & Wooden Boat Festival brass plaques: **Sundowner Souvenirs & Promotions** \$1,810

Market research

Classic & Wooden Boat Festival survey staff: **Lyndall Linaker** \$350

Classic & Wooden Boat Festival survey patron vouchers: **Laissez-Faire Catering** \$225

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

Media advertising organisations

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

Design

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

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

Ecological Sustainable Development Report

Activity	How it accords with the principles of ESD	How it furthers or advances ESD principles
Compliance to Section J of the BCA in the design and procurement of new projects or modification to existing facilities.	Ensures that any change/addition to our facilities takes into account and implements energy efficiency initiatives that will minimise environmental footprint related to energy usage and/or GHG emissions.	Minimises adverse environmental impact with the aim of reducing overall GHG emissions.
Electricity reduction by the implementation of new energy-saving technologies/products: LED lighting, solar panels, VSD, VPO/PFC units, etc.	Planned and innovative upgrade to new energy-efficient technologies reduces overall electricity usage associated with power-hungry items of equipment.	Reduces overall electricity usage and extends life cycle of associated plant equipment.
Water reduction by implementation of new water-saving devices/features: water-efficient taps, green toilets, sensor-activated urinals, etc.	Preserves water by reducing its usage within our facilities to acceptable levels.	Reduces overall usage of both water and cleaning products associated with the upkeep and operations of our amenities.
Compliant chemical management by the deployment of several initiatives, including Chemwatch, bundled flammable containers, SDSs Register, etc.	Protects the environment by minimising the risk of spillage/contamination by providing necessary equipment, tools and training.	Provides a safe workplace for staff, visitors and contractors as well as protecting the environment and sealife where the museum operates.
Provision of bicycle parking facilities for staff and visitors who come to the museum to work or visit.	Reduces the use of private/public transport by encouraging staff and visitors to commute/visit the museum by bicycle.	Encourages a healthier alternative for people to come to visit or work at the museum; alleviates traffic burden on public roads, which translates to greener environments.
Waste management, including rubbish recycling and proper disposal of refurbishment/construction materials.	Waste recycling minimises adverse impact to the environment as a consequence of day-to-day operations as well as new projects.	Reduces the amount of waste going to landfill.

Environmental Performance Report

Theme	Steps taken to reduce effect	Measures to review and improve the reducing effect
Energy efficiency	HVAC performance assessment	Analyse energy data (electricity vs human comfort) once air balancing and rezoning exercises are concluded
	HVAC transitional change from sea-water to cooling tower heat-rejection system	Analyse electricity and water consumption once cooling towers are installed and in operation (12 months' worth of data required)
	Seasonal adjustment of temperature and relative humidity	Compare current results to historical data and mean values to determine effectiveness of implemented strategy
	LED lighting upgrade (base building)	Electricity usage profile comparison to previous years. Extend LED upgrade to cover Exhibition Building lighting
	BMCS upgrade and rezoning	Electricity usage profile comparison to previous years.
	Solar panel system (feasibility study completed, implementation phase in progress)	Compare historical electricity data vs new power consumption
	VPO/PFC units (partially completed)	Compare values for power factor and demand to previous years
Water conservation	Installation of water-saving taps/devices (in progress)	Compare historical water data vs new water consumption
	Upgrade from traditional bathroom features to new water-efficient technologies (design phase in progress)	Analyse water consumption once new features are installed and in operation (12 months' worth of data required)
Waste management	Deployment of material/waste sorting equipment	Start recording data for future comparison
	Implementation of new equipment to be able to sort more waste products	Start recording data for future comparison
Transport	Provision of 10 onsite bicycle parking facilities for museum staff (Administration Building)	Track number of commutes home-work-home from staff using these facilities
	Provision of 20 secure bicycle parking facilities for museum visitors (Exhibition Building)	Track number of visitors using these facilities during open hours



The International Seabin Project held the first Australian demonstration of its unique 'sea bins' on World Oceans Day (8 June) at the museum. Image courtesy Seabin

### Environmental Performance Indicator Report

Theme	Performance measure	Indicator(s)	2016–17	2017–18
Energy efficiency	Total consumption of electricity across all facilities	Amount of electricity consumed in kWh	4,602,427	4,306,831
	Total cost of electricity purchased across all facilities	Cost of electricity purchased in \$ From 1/7/2017 the cost of kWh went from \$0.13 to \$0.18 per kWh	\$584,224	\$852,955
	Total consumption of gas across all facilities	Amount of gas consumed in MJ	7,635	7,982
	Total cost of gas across all facilities	Cost of gas purchased in MJ	\$128,508	\$151,731
Water	Greenhouse gas emissions	Amount of greenhouse gases produced (tonnes)	3,956	3,533
	Total consumption of water across all facilities	Amount of water consumed across all facilities in KL	8,954	9,901
	Total cost of water across all facilities	Cost of water purchased in \$	\$43,634	\$51,010
Waste	Total trade -waste water generated	Amount of grey water captured in KL	1,976	1,976
	Total co-mingled waste production	Amount of co-mingle waste produced (tonnes)	N/A	104
	Total co-mingle waste diverted from landfill	Amount of co-mingle waste diverted from landfill (tonnes) Amount of waste wasn't recorded	N/A	78
	Un-recyclable waste production	Amount of waste going to landfills (tonnes) as stated by current service provider	N/A	26
Transport	Recyclable waste production: recycled glass	Amount of glass going to recycling facilities (tonnes)	N/A	5.6
	Number of onsite parking facilities for employees	Number of onsite bicycle parking spots	N/A	10
	Number of parking facilities for visitors	Number of bicycle parking spots	N/A	20

The MMAPSS program has so far distributed more than \$1.63 million and supported organisations across Australia to run more than 400 projects and over 50 internships

### Grant programs

#### MMAPSS grants and internships

Since 1995, the Maritime Museums of Australia Project Support Scheme (MMAPSS), jointly funded with the Ministry for the Arts, has provided small grants to non-profit organisations (such as museums and historical societies) that care for Australia's maritime heritage, as well as in-kind support and internships. The program has so far distributed more than \$1.63 million and supported organisations across Australia to run more than 400 projects and over 50 internships.

Grants are made on a competitive basis following a call for applications. Funding available in 2017–2018

was \$125,000, with a maximum allocation of \$15,000 to any one grant. All program funds were allocated in 2017–18. We received 29 project applications requesting more than \$324,000 in funding and seven internship applications. The selection committee awarded grants to 11 organisations and offered in-kind support to six organisations. The maximum amount of \$15,000 was awarded to three organisations and internships were offered to all seven applicants. A summary of each project funded under MMAPSS is published below.

Information on grants awarded to ANMM is available at [anmm.gov.au](http://anmm.gov.au)

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

The following table demonstrates the national reach of MMAPSS:

Number of grants and in-kind support under MMAPSS	NSW	QLD	NT	WA	SA	VIC	TAS	ACT
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

#### 2017 MMAPSS Grants

##### ACT

Submarine Institute of Australia Inc – in-kind support

The Submarine Institute (SIA) intends to establish an online Australian National Submarine Museum whose purpose is to present to the public the story of submarines in Australia. In-kind support was awarded to investigate ways that the ANMM can assist with this project.

Norfolk Island Regional Council – internships

Up to \$2,500 each for two one-week internships at the ANMM.

##### NSW

Ballina Naval and Maritime Museum – in-kind support

In-kind support was provided for an ANMM exhibition designer to assist with planning the *Florrie* display to highlight historical aspects of timber vessel construction. It will feature of the story of *Florrie's* place in the social history of the Port of Ballina and the Richmond River.

Ballina Naval and Maritime Museum – internship

Up to \$2,000 for a one-week internship at the ANMM.



**Camperdown Cemetery Trust – \$15,000**

The *Dunbar* tomb and precinct (1858), located in Camperdown Cemetery, is a mass grave memorial for the victims of the *Dunbar* shipwreck, a tragedy of great maritime significance. Conservation works to the ship's anchor were planned in time for a 160th year memorial service.

**Jervis Bay Maritime Museum – in-kind support**

To mark its 30th anniversary in December 2018, the museum aims to re-launch *Crest* and to have *Kingfisher* 80% complete to showcase vessels built in the Huskisson boat yards. In-kind support was awarded for an ANMM curator to inspect *Kingfisher* and assist in the development of a conservation management plan.

**Lake Macquarie City Council – \$13,000**

To engage a suitably qualified museum historian/curator to undertake interpretive research so that signage could be constructed and installed on the Lake Macquarie foreshore promenade detailing the area's significant maritime heritage.

**Richmond River Historical Society Inc – \$5,750**

To reorganise the maritime display to contemporary professional standard, including interpretive media to explain the role of the North Coast Steam Navigation Company in the maritime history of the region.

**Tathra Pig and Whistle Line Museum – \$2,720**

For preservation, interpretation and exhibition of the wooden-framed, canvas-covered, double-ended Tathra Surf Boat, a rare and important part of the museum's collection.

top Aerial shot of Tasman Island. Rachel Chesmer is a volunteer with the Friends of Tasman Island and was awarded an internship to the ANMM in the 2017–18 round of MMAPSS. Image Lyndon O'Grady centre Workers from the Friends of Tasman Island explore the island. Image Ian Ross bottom Four interns who came to the museum in the 2017–18 round of MMAPSS were (from left) Katelyn Weinert (Albany's Historic Whaling Station WA), Gordan MacMillan (Mission to Seafarers VIC), Rachel Chesmer (Friends of Tasman Island TAS), Natasha Arnold (Norfolk Island Museum ACT). Here they discuss conservation with Sue Frost, Senior Conservator, Textiles (right). Image Andrew Frolows/ANMM

**QLD****Bwngcolman Community School – \$15,000**

To engage students and members of the Palm Island Community in a maritime heritage project. Aims included assisting students to develop research skills, record oral histories, engage with practical boat building and develop boat repairs skills development as well as to develop teaching and learning resources.

**Discovery Coast Tourism and Commerce Inc – \$15,000**

To develop an interpretation concept plan for the '1770 Experience'. The community plans to mark Cook 250 in 1770 by creating a community asset including a monument, a botanic parkland and an interpretive centre, which tells the story of Indigenous cultural heritage, environmental significance and Australian maritime history.

**Townsville Maritime Museum Limited – \$5,000**

For professional support in the development of a vessel management plan and vessel interpretation program for HMAS *Townsville* (II).

**North Stradbroke Island Historical Museum Inc – internship**

Up to \$1,500 for a two-week internship at the Queensland Maritime Museum.

**SA****Alexandrina Council/Friends of PS *Oscar W* – in-kind support**

Bringing the Barge Dart back to the River – a project of restoration and community engagement.

For an ANMM curator to visit Goolwa to conduct an inspection of the boat and assist in preparing a vessel management plan.

**Port Vincent Progress Association Inc – \$3,000**

To engage an exhibition designer to help plan a weatherproof display in a prominent position on the foreshore, adjacent to the original town wharf and jetty, to demonstrate the significance of shipping to the town of Port Vincent and its importance to the development of South Australia.

**TAS****Maritime Museum of Tasmania – \$12,173**

For the repair and conservation of two significant oil paintings in the Maritime Museum of Tasmania's collection. The works, created by Chinese artists in Hong Kong, are ship's portraits of the *Mary Blair* and *Wild Wave*, two Tasmanian vessels engaged in the China trade around the 1860s.

**Friends of Tasman Island Wildcare Inc – internship**  
Up to \$2,500 for a one-week internship at the ANMM.**VIC****Echuca Historical Society Inc – in-kind support**

In-kind support was awarded for ANMM assistance and freight costs to deliver an ex-ANMM showcase to house some of the society's artefacts relating to the many paddle steamers that were part of the early and busy Murray River trading history of the Port of Echuca.

**Golden City Paddle Steamer Museum Society – in-kind support**

To upgrade this organisation's museum, boat sheds, and paddle steamer *Golden City*, and improve its presentation to attract schools and tourists. In-kind support was awarded for a site visit from an ANMM expert to help plan this project.

**Paynesville Maritime Museum – \$1,849**

This project aimed to bring the presence and efforts of the Paynesville Maritime Museum to the attention of people attending public events by obtaining a flexible set of display materials that could be set up at venues.

**Mission to Seafarers Victoria – internship**

Up to \$2,000 for a one-week internship at the ANMM.

**WA****Albany's Historic Whaling Station – \$13,546**

To develop an attraction in which visitors are able to 'experience' a whale chase as if they were the whale harpoonist, through a variety of senses: visual, proprioceptual, auditory and touch.

**Albany's Historic Whaling Station – internship**

Up to \$2,500 for a one-week internship at the ANMM.



### Australian National Maritime Foundation

The Australian National Maritime Foundation is the fundraising arm of the museum. It is overseen by a board chaired by Mr John Mullen. In the past year \$857,000 was raised, more than double the fundraising target.

In December 2017, Mr Mullen led the fundraising campaign to enable the search for Australia's first submarine, HMAS *AE1*, which disappeared in the waters off Papua New Guinea on 14 September 1914. Close to \$500,000 was raised to match funds given by the Department of Defence and, as a result, Fugro was engaged to conduct the search using a range of advanced technologies. On 19 December 2017 the submarine was found off the Duke of York Islands in Papua New Guinea and two days later the Minister for Defence, Senator the Hon Marise Payne, held a press conference at the museum to announce the discovery.

The Foundation runs two major fundraising campaigns each year, at the end of the financial year and the end of the calendar year. The 2017 end-of-calendar-year campaign had prioritised the acquisition and conservation of an important 1929 ship model of the Orient Line's *SS Orontes*. The *SY Ena* Conservation Fund was launched during the Classic & Wooden Boat Festival in April 2018 with a very generous gift of \$50,000 from the David and Jennie Sutherland Foundation. The *Ena* fund was also the focus of the end-of-financial-year campaign, which raised more than \$25,000.

In March 2018 *MV Krait* returned to the museum after extensive conservation work on the hull and decks to return it to its 1943 configuration. It now once again resembles the Japanese fishing boat whose appearance allowed it to move unnoticed through enemy territory. The support of the Australian War Memorial, and the generosity of Mr Michael Chaney AO and donors to our annual fundraising campaigns, have made this possible. Stage two of the restoration will commence shortly. It involves completing a detailed layout above and below decks, including installation of the radio compartment, galley and tanks, along with the addition of new spars and rigging.

The National Maritime Collection continues to be supported by the Foundation and in 2017–18 donations made possible some significant acquisitions. These included the *SS Orontes* model, two works by Indigenous artist Helen Tiernan – *Colonial Wallpapers: Pacific Encounters 2017* and *Heroes of Colonial Encounters 2017* – and a major ghost-net

installation *Au Karem ira Lamar Lu* (Ghost Nets of the Ocean) by artists from the Erub Arts Centre on Darnley Island in Torres Strait. The museum is particularly grateful to the museum's founding Ambassador, Ms Chris Sadler, and to Justice Anthe Philippides and Mr Peter Dexter AM for enabling the purchase of this powerful work. Its installation in the foyer will serve as a reminder of the importance of our seas and waterways to Aboriginal and Torres Strait Islanders and the environmental damage caused by abandoned fishing nets.

In September 2017, the museum launched its bequest program with the release of a brochure and online information. In December 2017, we were advised that Dr Keith Jones had left a major gift to the museum. A passionate sailor, he asked that the funds be used to recognise the achievements of Australia's Bluebird yachts and, in consultation with Mr Jones's children, curator David Payne is developing an education and research program to do just that.

Other new initiatives included sending out an occasional newsletter to donors outlining the projects made possible by their support and a series of special behind-the-scenes events to ensure they are aware of the important outcomes of their generosity. Events have included a tour of *The Art of Science: Baudin's Voyagers* by curator Dr Nigel Erskine; the opportunity to go below decks on Sydney–Hobart supermaxi *Wild Oats XI*; an inspection of *MV Krait* as it underwent restoration; a tour of highlights of the Classic & Wooden Boat Festival led by curator David Payne; and an inspection of the *SS Orontes* model with international expert Simon Stephens, a curator from the National Maritime Museum, Greenwich, UK.

In 14 December 2017, the Hon Peter Collins AM QC was appointed as the inaugural Chairman of the American Friends of the Australian National Maritime Museum. Their annual general meeting was held on 26 March 2018 and in June Mr Collins travelled to New York to meet with fellow director, Mr Robert Moore II, and discuss fundraising opportunities in the United States.

The Foundation Board met four times this year. There were no changes in the membership of the Foundation Board. This year, the Foundation was administered by Mr Paul McCarthy (Executive Manager, Governance and Corporate Strategy) and Dr Kimberley Webber (Acting Head of Foundation). At the end of the reporting period, responsibility for the Foundation was transferred to Mr Malcolm Moir, Head of Foundation and Development.



above *Emeret Nar*, ghost net outrigger canoe by Erub Erwer Meta Arts Centre, 2017. ANMM Collection 20161206-1 left Turtle made from ghost nets. Erwer Meta Arts Centre, 2017. ANMM Collection. Canoe and turtle both purchased through the ANMM Foundation with the assistance of the Sid Faithfull and Christine Sadler Program supporting contemporary Indigenous maritime heritage in Far North Queensland and the Torres Strait Islands bottom Detail of model of *SS Orontes*, purchased with funds raised by the Australian National Maritime Foundation. ANMM images





### Annual General Meeting

24 November 2017

Members' attendance

John Mullen 1  
 Peter Dexter AM FAICD 1  
 Daniel Janes 1  
 Jeff McMullen AM 1  
 Rob Mundle OAM 1  
 Frank Shapter 1  
 Kevin Sumption PSM 1  
 Arlene Tansey 1  
 Kay Cottee 0  
 Mary-Louise Williams 0

Board meetings

17 August 2017  
 24 November 2018  
 13 March 2018  
 18 June 2018

Directors' attendance

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



### Chairman of the ANM Foundation

John Mullen

Term: 12 June 2015

### Ex-officio directors

Peter Dexter AM FAICD

Kevin Sumption PSM

### Other directors

Daniel Janes

Term: 4 April 2017–4 April 2020

Daniel Janes is the Managing Director, Head of Investment Banking Coverage at the Bank of America Merrill Lynch. He 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 in successful M&A transactions and over \$60 billion of capital markets transactions. He is also a Fellow of the Institute of Chartered Accountants of England and Wales.

Jeff McMullen AM

Term: 4 April 2017–4 April 2020

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

top *Unwelcome*, Karla Dickens, 2015

bottom *Hammerhead shark*, Guykuḍa

Munungurr. ANMM Collection 20180426-1

Images Andrew Frolovs/ANMM

Rob Mundle OAM

Term: 4 April 2017–4 April 2020

Rob Mundle is the author of 16 sailing and maritime history-related books (including a biography of Bob Oatley and the international bestseller *Fatal Storm*). Seven of his other titles have been national bestsellers. Mr Mundle has been a journalist for more than 40 years. In that time he has reported on seven America's Cup matches, four Olympics and 45 Sydney–Hobart races. He has competed in the Sydney–Hobart race three times, won local, state and Australian sailing championships, and contested many major international offshore events. Mr Mundle is currently the media manager for the *Wild Oats XI* Sydney–Hobart yacht race campaign and an organiser of Australia's largest keelboat regatta, Hamilton Island Race Week. He was also the founder of the acclaimed Hayman Island Big Boat Series. He has been an Ambassador for the Cure Cancer Australia Foundation and is the only Australian member of the America's Cup Hall of Fame Selection Committee. Between 2010 and 2012 he was the Commodore of Southport Yacht Club on the Gold Coast. His previous association with the ANMM was as a director of the museum's Foundation from 2001 to 2013.

Arlene Tansey

Term: 4 April 2017–4 April 2020

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



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

## 2017–18

# FINANCIAL REPORT

**Australian National Maritime Museum**

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

In our opinion, the attached financial statements for the year ended 30 June 2018 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

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

**Peter Dexter AM**  
Chairman  
19 September 2018

**Kevin Sumption PSM**  
Chief Executive Officer  
19 September 2018

**Tanya Bush**  
Deputy Director, Corporate Services  
Chief Financial Officer  
19 September 2018

Medal awarded to William King for his efforts to rescue those affected by the *Admella* disaster of 1859, which remains South Australia's worst shipwreck. ANMM Collection 20170713-1 Purchase Downies Australian Coin Auctions. ANMM image



## INDEPENDENT AUDITOR'S REPORT

### To the Minister for Communications and the Arts

#### Opinion

In my opinion, the financial statements of the Australian National Maritime Museum and its subsidiary (together the consolidated entity) for the year ended 30 June 2018:

- (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 2018 and its financial performance and cash flows for the year then ended.

The financial statements of the consolidated entity, which I have audited, comprise the following statements as at 30 June 2018 and for the year then ended:

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

#### Basis for Opinion

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

#### Accountable Authority's Responsibility for the Financial Statements

As the Accountable Authority of the Australian National Maritime Museum, the Council is responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under that Act. The Council is also responsible for such internal control as the Council determines is necessary to enable the preparation and fair presentation 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 consolidated entity's ability to continue as a going concern, taking into account whether the entity's operations will cease as a result of an administrative restructure or for any other reason. The Council is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

#### Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

I communicate with those charged with governance 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

Acting Executive Director

Delegate of the Auditor-General

Canberra

20 September 2018

AUSTRALIAN NATIONAL MARITIME MUSEUM  
STATEMENT OF COMPREHENSIVE INCOME  
for the period ended 30 June 2018

	Notes	2018 \$'000	2017 \$'000	Original Budget \$'000
<b>NET COST OF SERVICES EXPENSES</b>				
Employee benefits	3A	14,806	13,841	13,836
Supplier expenses	3B	14,811	14,199	13,323
Depreciation and amortisation	6A	10,113	9,573	9,839
Write-down and impairment of assets	3C	-	81	-
Grants	3D	104	111	118
<b>Total expenses</b>		<b>39,834</b>	<b>37,805</b>	<b>37,116</b>
<b>LESS:</b>				
<b>OWN-SOURCE INCOME</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services	4A	7,594	8,211	8,539
Interest	4B	744	499	360
Rental Income	4C	2,177	1,861	1,669
Other Revenue	4D	5,687	4,128	3,240
<b>Total own-source revenue</b>		<b>16,202</b>	<b>14,699</b>	<b>13,808</b>
<b>Gains</b>				
Other gains	4E	1,238	3,086	-
<b>Total gains</b>		<b>1,238</b>	<b>3,086</b>	<b>-</b>
<b>Total own-source income</b>		<b>17,440</b>	<b>17,785</b>	<b>13,808</b>
<b>Net cost of services</b>		<b>22,394</b>	<b>20,020</b>	<b>23,308</b>
Revenue from Government	4F	20,727	21,075	20,727
<b>Surplus (deficit) attributable to the Australian Government on continuing operations</b>		<b>(1,667)</b>	<b>1,055</b>	<b>(2,581)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Changes in asset revaluation surplus (deficit)		-	(7,697)	-
<b>Total other comprehensive income</b>		<b>-</b>	<b>(7,697)</b>	<b>-</b>
<b>Total comprehensive income (deficit) attributable to the Australian Government</b>		<b>(1,667)</b>	<b>(6,642)</b>	<b>(2,581)</b>

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

AUSTRALIAN NATIONAL MARITIME MUSEUM  
STATEMENT OF COMPREHENSIVE INCOME  
for the period ended 30 June 2018

<b>Budget Variances Commentary</b>		
<b>Statement of Comprehensive Income</b>		
Commentary is provided where the variance between budget and actual is greater than \$500/10% and greater than 1% of the relevant category (Expense, Revenue, Asset etc.).		
<b>Explanation of variance</b>	<b>Line item</b>	<b>Amount</b>
Includes a higher number and value of in-kind sponsorship arrangements and an increase in the use of volunteers across the museum – both items have full revenue offsets	Supplier expenses	(1,488)
Includes a reduction in venue hire activity as a result of disruptions caused by on-site capital works program	Sale of goods & services	(945)
Includes the signing of a commercial rental licence agreement over space in the main museum building, which took effect from 18 December 2017	Rental income	508
Includes a higher number and value of in-kind sponsorship arrangements, an increase in the use of volunteers across the museum (both items have full expenditure offsets) and higher than anticipated donation revenue	Other income	2,447
Donations of cultural and heritage assets to the museum – no allowance is made for these types of gains in the annual budget	Other gains	1,238

AUSTRALIAN NATIONAL MARITIME MUSEUM  
STATEMENT OF FINANCIAL POSITION  
as at 30 June 2018

	Notes	2018 \$'000	2017 \$'000	Original Budget \$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents	5A	21,428	16,192	13,202
Trade and other receivables	5B	1,491	938	1,126
<b>Total financial assets</b>		<b>22,919</b>	17,130	14,328
<b>Non-financial assets</b>				
Land and buildings	6A	153,744	152,516	147,361
Infrastructure, plant and equipment	6A	10,875	11,665	17,893
Heritage and cultural assets	6A	71,242	69,257	80,699
Intangibles	6A	5,012	5,401	6,241
Inventories	6B	350	323	253
Other non-financial assets	6C	248	416	593
<b>Total non-financial assets</b>		<b>241,471</b>	239,578	253,040
<b>Total Assets</b>		<b>264,390</b>	256,708	267,368
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	7A	2,425	1,770	2,800
Other payables	7B	2,396	1,856	2,189
<b>Total payables</b>		<b>4,821</b>	3,626	4,989
<b>Interest bearing liabilities</b>				
Leases	8	60	96	-
<b>Total interest bearing liabilities</b>		<b>60</b>	96	-
<b>Provisions</b>				
Employee provisions	9	2,841	2,631	2,350
<b>Total provisions</b>		<b>2,841</b>	2,631	2,350
<b>Total Liabilities</b>		<b>7,722</b>	6,353	7,339
<b>Net Assets</b>		<b>256,668</b>	250,355	260,029
<b>EQUITY</b>				
Contributed equity		23,617	15,637	23,617
Reserves		180,016	180,016	187,713
Retained surplus		53,035	54,702	48,699
<b>Total Equity</b>		<b>256,668</b>	250,355	260,029

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

AUSTRALIAN NATIONAL MARITIME MUSEUM  
STATEMENT OF FINANCIAL POSITION  
as at 30 June 2018

<b>Budget Variances Commentary</b>		
<b>Statement of Financial Position</b>		
Commentary is provided where the variance between budget and actual is greater than \$500/10% and greater than 1% of the relevant category (Expense, Revenue, Asset etc.).		
<b>Explanation of variance</b>	<b>Line item</b>	<b>Amount</b>
Includes a higher opening cash balance a 1 July 2017 and delays in capital works program expenditure (discussed below)	Cash at bank	8,226
Includes the upward revaluation of assets at 30 June 2017 and changes in allocation of capital works expenditure between categories for 2018 activity against budget	Land & Building	6,383
Includes delays in capital works expenditure relating to upgrades to the museum's buildings and infrastructure and changes in allocation of capital works expenditure between categories for 2018 activity against budget	Infrastructure, Plant & Equipment	(7,018)
Includes downward revaluation of assets at 30 June 2017 and delays in capital works program expenditure relating to refurbishment of vessels	Heritage & Cultural	(9,457)
Includes lower opening net asset balance as at 1 July 2017 due to activity variances in 2017 and less capitalised expenditure during 2018	Intangibles	(1,229)

AUSTRALIAN NATIONAL MARITIME MUSEUM  
STATEMENT OF CHANGE IN EQUITY  
for the period ended 30 June 2018

	Notes	2018 \$'000	2017 \$'000	Original Budget \$'000
<b>CONTRIBUTED EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		15,637	13,933	15,637
<b>Transaction with owners</b>				
<b>Contributions by owners</b>				
Equity injection		7,980	1,704	7,980
<b>Total transactions with owners</b>		<b>7,980</b>	<b>1,704</b>	<b>7,980</b>
<b>Closing balance as at 30 June</b>		<b>23,617</b>	<b>15,637</b>	<b>23,617</b>
<b>RETAINED EARNINGS</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		54,702	53,647	51,280
<b>Comprehensive income</b>				
Surplus/(Deficit) for the period		(1,667)	1,055	(2,581)
<b>Total comprehensive income</b>		<b>(1,667)</b>	<b>1,055</b>	<b>(2,581)</b>
<b>Closing balance as at 30 June</b>		<b>53,035</b>	<b>54,702</b>	<b>48,699</b>
<b>ASSET REVALUATION RESERVE</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		180,016	187,713	187,713
<b>Comprehensive income</b>				
Other comprehensive income		-	(7,697)	-
<b>Total comprehensive income</b>		<b>-</b>	<b>(7,697)</b>	<b>-</b>
<b>Closing balance as at 30 June</b>		<b>180,016</b>	<b>180,016</b>	<b>187,713</b>
<b>TOTAL EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		250,355	255,293	254,630
<b>Comprehensive income</b>				
Surplus/(Deficit) for the period		(1,667)	1,055	(2,581)
Other comprehensive income		-	(7,697)	-
<b>Total comprehensive income</b>		<b>(1,667)</b>	<b>(6,642)</b>	<b>(2,581)</b>
<b>Transactions with owners</b>				
<b>Contributions by owners</b>				
Equity injection		7,980	1,704	7,980
<b>Total transactions with owners</b>		<b>7,980</b>	<b>1,704</b>	<b>7,980</b>
<b>Closing balance as at 30 June</b>		<b>256,668</b>	<b>250,355</b>	<b>260,029</b>

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

AUSTRALIAN NATIONAL MARITIME MUSEUM  
STATEMENT OF CHANGE IN EQUITY  
for the period ended 30 June 2018

**Budget Variances Commentary**

**Statement of Changes in Equity**

The variances in the statement of changes in equity relate largely to variances between the budgeted and actual balances of retained earnings and the asset revaluation reserve at 1 July 2017, as a result of 2017 activity.



AUSTRALIAN NATIONAL MARITIME MUSEUM  
CASH FLOW STATEMENT  
for the period ended 30 June 2018

	Notes	2018 \$'000	2017 \$'000	Original Budget \$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Sale of goods and rendering services		10,238	10,999	10,288
Receipts from Government		20,727	21,075	21,727
Interest		698	499	360
GST received		1,445	1,335	1,700
Other		2,522	1,149	1,660
<b>Total cash received</b>		<b>35,630</b>	35,057	35,735
<b>Cash used</b>				
Employees		(12,676)	(11,855)	(12,288)
Suppliers		(13,484)	(15,685)	(15,082)
Other		(215)	(289)	(118)
<b>Total cash used</b>		<b>(26,375)</b>	(27,829)	(27,488)
<b>Net cash from operating activities</b>		<b>9,255</b>	7,228	8,247
<b>INVESTING ACTIVITIES</b>				
<b>Cash used</b>				
Purchase of property, plant and equipment		(7,166)	(3,732)	(10,551)
Purchase of heritage and cultural items		(3,498)	(2,137)	(4,988)
Purchase of intangibles		(1,335)	(1,168)	(1,500)
<b>Total cash used</b>		<b>(11,999)</b>	(7,037)	(17,039)
<b>Net cash (used by) investing activities</b>		<b>(11,999)</b>	(7,037)	(17,039)
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Contributed equity		7,980	1,704	7,980
<b>Total cash received</b>		<b>7,980</b>	1,704	7,980
<b>Net cash from financing activities</b>		<b>7,980</b>	1,704	7,980
<b>Net increase (decrease) in cash held</b>		<b>5,236</b>	1,895	(812)
Cash and cash equivalents at the beginning of the reporting period		16,192	14,297	14,014
<b>Cash and cash equivalents at the end of the reporting period</b>	5A	<b>21,428</b>	16,192	13,202

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

AUSTRALIAN NATIONAL MARITIME MUSEUM  
CASH FLOW STATEMENT  
for the period ended 30 June 2018

<b>Budget Variances Commentary</b>		
<b>Cashflow Statement</b>		
Commentary is provided where the variance between budget and actual is greater than \$500/10% and greater than 1% of the relevant category (Expense, Revenue, Asset etc.).		
<b>Explanation of variance</b>	<b>Line item</b>	<b>Amount</b>
Timing of receipt of payments from government	Receipts from government	(1,000)
Includes higher than anticipated donation revenue and an improvement in grants receipts	Other cash received	757
Changes in allocation methodology between 2018 budget and 2018 actual activity	Payments to suppliers	(1,703)
Delays in the capital works program relating to upgrades and refurbishment of the museum's buildings and infrastructure	Purchases of property, plant and equipment	(3,385)
Delays in the capital works program relating to vessel restoration work	Purchases of heritage and cultural	(1,490)

AUSTRALIAN NATIONAL MARITIME MUSEUM  
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
*for the period ended 30 June 2018*

Notes to the financial statements

- 1 Summary of Significant Accounting Policies
- 2 Events after the reporting period
- 3 Expenses
- 4 Income
- 5 Financial Assets
- 6 Non-Financial Assets
- 7 Payables
- 8 Interest Bearing Liabilities
- 9 Provisions
- 10 Related Party Disclosures
- 11 Key Management Personnel Remuneration
- 12 Contingent Liabilities
- 13 The Australian National Maritime Foundation
- 14 Assets Held in Trust
- 15 Net Cash Appropriation Arrangements

AUSTRALIAN NATIONAL MARITIME MUSEUM  
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
*for the period ended 30 June 2018*

## 1. Summary of Significant Accounting Policies

### Objectives

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

The museum is structured to meet a single outcome:

Outcome 1 – Increased knowledge, appreciation and enjoyment of Australia's maritime heritage by managing the National Maritime Collection 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.

### 1.1 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 and values are rounded to the nearest thousand dollars unless otherwise specified (see note 1.18).

Assets and liabilities are recognised in the Statement of Financial Position when and only when it is probable that future economic benefits will flow to the entity or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. Liabilities and assets that are unrecognised are reported in the Contingency note.

Unless alternative treatment is specifically required by an accounting standard, income and expenses are recognised in the Statement of Comprehensive Income when and only when the flow, consumption or loss of economic benefit has occurred and can be reliably measured.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

*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 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 13.

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.

**1.2 Significant Accounting Judgement and Estimates**

In applying the accounting policies listed in these notes, the museum has made the following judgements that have a significant impact on the amounts recorded in the financial statements:

- The fair value of land has been determined by an independent valuer, with reference to the market value of similar properties, which is then discounted to recognise the restricted permitted use of the land under the terms of the lease. The significant unobservable inputs used in the fair value measurement is the subjective discount factor to reflect restricted use provisions.
- The fair value of the buildings, which are purpose built, has been determined by an independent valuer at depreciable replacement cost. The significant unobservable inputs used in the fair value measurement is the replacement cost of purpose-built buildings.
- The fair value of the wharves has been determined by an independent valuer using an income capitalisation approach, whereby a yield is applied to the potential income earning capacity of the underlying asset. The significant unobservable inputs used in the fair value measurement is the estimated market yields.
- The fair value of the vessels (a sub-set of heritage and cultural assets) has been determined by an independent valuer, using either the:
  - current replacement cost less accumulated depreciation (in the case of the HMB *Endeavour* replica) – the significant unobservable input used in fair value measurement is the cost of rebuilding the vessel; or
  - cost approach (in the case of all other vessels in the museum's fleet), taking into account both the residual (scrap) value of the vessel and indexed costs of planned maintenance – the significant unobservable inputs used in fair value measurement include the scrap value and required condition of the vessels.
- The fair value of heritage and cultural assets (excluding vessels) has been determined by either an independent valuer or museum curators at the market value of similar heritage and cultural assets. The significant unobservable inputs used in the fair value measurement are the market values of the individually valued items (those items assessed at over \$10,000) and the sample price of items valued by way of sampling.

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

No other accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to carrying amounts of assets and liabilities within the next accounting period.

**1.3 New Accounting Standards**

*Future Australian Accounting Standard Requirements*

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

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

**1.4 Revenue**

*Revenue from Government*

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

*Other Types of Revenue*

Revenue from the sale of goods or services is recognised upon the delivery of goods or services to customers.

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

Receivables for goods and services are recognised at the nominal amounts due less any provision for bad and doubtful debts. Collection of debts is reviewed at balance date. Provisions are made when collection of the debt is no longer probable.

Interest revenue is recognised using the effective interest method.

Rental income is recognised over the term of the contract according to the lease period terms.

*Resources Received Free of Charge*

Resources received free of charge are recognised as gains 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.

**1.5 Gains**

*Sale of Assets*

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

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

### 1.6 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 (2018: \$7,980; 2017: \$1,704).

### 1.7 Employee Benefits

#### Benefits

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

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.

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 entity'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 2018. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

#### Separation and Redundancy

Provision is made for separation and redundancy benefit payments. The entity recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out terminations (2018: nil; 2017: nil).

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

#### 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.

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

The liability for superannuation recognised as at 30 June represents outstanding contributions for the final week of this financial year.

### 1.8 Leases

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

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

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

### 1.9 Grants Expenses

The museum recognises grant liabilities as follows:

Most grant agreements require the grantee to perform services or provide facilities, or to meet eligibility criteria. In these cases, liabilities are recognised only to the extent that the services required have been performed or the eligibility criteria have been satisfied by the grantee.

In cases where grant agreements are made without conditions to be monitored, liabilities are recognised on signing of the agreement.

### 1.10 Financial Assets

All financial assets are measured at amortised costs and assessed for impairment at the end of each reporting period.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

*Loans and receivables*

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as 'loans and receivables'. Loans and receivables are measured at amortised cost using the effective interest method less impairment. The museum currently has no loans.

**1.11 Financial Liabilities**

All financial liabilities are measured at amortised costs.

*Suppliers and other payables*

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.

**1.12 Contingent Liabilities and Contingent Assets**

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.

**1.13 Non- Financial Assets**

*Acquisition of Assets*

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

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

*Asset Recognition Threshold*

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

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

*Revaluations*

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

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

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

- restated proportionately with the change in the gross carrying amount of the asset so that the carrying amount of the asset after revaluation equals its revalued amount. This method is often used when an asset is revalued by means of applying an index to determine its depreciated replacement cost; or
- eliminated against the gross carrying amount of the asset and the net amount restated to the revalued amount of the asset.

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

*Depreciation*

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

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

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

	2018	2017
Wharves	5–10 years	5–10 years
Buildings	10–60 years	10–60 years
Property, Plant & Equipment	3–20 years	3–20 years
Heritage & Cultural assets	10-400 years	10-400 years

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

*Impairment*

All assets were assessed for impairment at 30 June 2018. 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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

*Derecognition*

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

*Heritage and Cultural Assets*

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

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

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

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

*Intangibles*

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

Software and digital content is amortised on a straight-line basis over its anticipated useful life. The useful lives of the entity's software are 3 to 20 years (2017: 3 to 20 years).

All software assets were assessed for indications of impairment as at 30 June 2018.

**1.14 Inventories**

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.

**1.15 Taxation**

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

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

**1.16 Foreign Currency**

Transactions denominated in a foreign currency are converted at the exchange rate at the date of the transaction. Foreign currency receivables and payables (if any) are translated at the exchange rates current as at balance date. Associated currency gains and losses are not material.

**1.17 Comparative Figures**

Comparative figures have been adjusted to conform to changes in presentation in these financial statements where required. Accounting policies have been consistently applied, unless otherwise stated.

**1.18 Rounding**

Amounts are rounded to the nearest \$1,000, except key management personnel remuneration (note 11) which is not rounded.

**2. Events after the reporting period**

There were no events after the reporting period that provide evidence of conditions that existed as at 30 June 2018 or are indicative of conditions that arose after the date that require adjustment to, or disclosure in, these financial statements.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

<b>3. Expenses</b>		
	<b>2018</b>	2017
	<b>\$'000</b>	\$'000
<b>3A: Employee Benefits</b>		
Wages and salaries	<b>7,407</b>	6,922
Superannuation		
Defined contribution plans	<b>1,203</b>	1,008
Defined benefit plans	<b>584</b>	571
Leave and other entitlements	<b>1,591</b>	1,413
Volunteer resources, free of charge	<b>1,910</b>	1,643
Workers Compensation	<b>241</b>	241
Labour Hire	<b>1,692</b>	1,973
Other employee expenses	<b>178</b>	70
<b>Total employee benefits</b>	<b>14,806</b>	13,841
<b>3B: Suppliers</b>		
<b>Goods and Services supplied or rendered</b>		
Cost of goods sold	<b>467</b>	433
Brand and marketing	<b>2,069</b>	2,121
Collections	<b>67</b>	128
Contractors	<b>4,210</b>	4,260
Consultants	<b>1,026</b>	1,206
Utilities	<b>1,056</b>	756
Functions, exhibition, events	<b>2,584</b>	2,269
Staff related expenses	<b>885</b>	800
Technology and telecommunication	<b>586</b>	511
Vessels	<b>183</b>	141
Other	<b>1,612</b>	1,447
<b>Total goods and services supplied or rendered</b>	<b>14,745</b>	14,072
Goods supplied	<b>1,984</b>	2,857
Services rendered	<b>12,761</b>	11,215
<b>Total goods and services supplied or rendered</b>	<b>14,745</b>	14,072
<b>Other supplier expenses</b>		
Operating lease rentals	<b>66</b>	127
<b>Total other supplier expenses</b>	<b>66</b>	127
<b>Total supplier expenses</b>	<b>14,811</b>	14,199

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

	<b>2018</b>	2017
	<b>\$'000</b>	\$'000
<b>Leasing commitments</b>		
<b>Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:</b>		
Within 1 year	-	137
Between 1 to 5 years	-	-
<b>Total operating lease commitments</b>	<b>-</b>	<b>137</b>
The operating lease commitments in 2017 related to the lease for offsite storage facilities. The lease ended in January 2018 and the space is now rented on a month to month basis.		
<b>3C: Write-Down and Impairment of Assets</b>		
Write-down on infrastructure, plant and equipment	-	81
Impairment allowance on trade debtors	-	-
<b>Total write-down and impairment of assets</b>	<b>-</b>	<b>81</b>
<b>3D: Grants Expense</b>		
Non-profit institutions	<b>104</b>	111
<b>Total grants expense</b>	<b>104</b>	<b>111</b>

<b>4. Income</b>		
<b>OWN-SOURCE REVENUE</b>		
<b>4A: Sale of Goods and Rendering of Services</b>		
Sale of goods	<b>988</b>	1,026
Rendering of services	<b>6,606</b>	7,185
<b>Total sale of goods and rendering of services</b>	<b>7,594</b>	<b>8,211</b>
<b>4B: Interest</b>		
Deposits	<b>744</b>	499
<b>Total interest</b>	<b>744</b>	<b>499</b>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

	2018 \$'000	2017 \$'000
<b>4C: Rental Income</b>		
Lease income	2,177	1,861
<b>Total rental income</b>	<u>2,177</u>	<u>1,861</u>

**Subleasing rental / licence fee income commitments**

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

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

Within 1 year	2,414	1,789
Between 1 to 5 years	8,366	1,600
<b>Total sublease rental / licence fee income commitments</b>	<u>10,780</u>	<u>3,389</u>

**4D: Other Revenue**

Donations	876	498
Grants	884	749
Resources received free of charge	1,910	1,643
Sponsorship	1,914	1,156
Other	103	82
<b>Total other revenue</b>	<u>5,687</u>	<u>4,128</u>

**4E: Other Gains**

Donated assets	1,238	3,080
Other	-	6
<b>Total other gains</b>	<u>1,238</u>	<u>3,086</u>

**REVENUE FROM GOVERNMENT**

**4F: Revenue from Government**

Corporate Commonwealth Entity payments from the Department of Communication and the Arts	20,727	21,075
<b>Total revenue from Government</b>	<u>20,727</u>	<u>21,075</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

**5. Financial Assets**

	2018 \$'000	2017 \$'000
--	----------------	----------------

**5A: Cash and Cash Equivalents**

Cash at bank and on hand	21,428	16,192
<b>Total cash and cash equivalents</b>	<u>21,428</u>	<u>16,192</u>

**5B: Trade and Other Receivables**

<b>Goods and services</b>		
Goods and services	581	345
<b>Total receivables for goods and services</b>	<u>581</u>	<u>345</u>

**Other receivables:**

GST receivable from the ATO	236	179
Interest	87	41
Other	622	408
<b>Total other receivables</b>	<u>945</u>	<u>628</u>

<b>Total trade and other receivables (gross)</b>	<u>1,526</u>	973
Less Impairment allowance	(35)	(35)
<b>Total trade and other receivables (net)</b>	<u>1,491</u>	<u>938</u>

**Reconciliation of the Impairment Allowance**

	Goods and services \$'000	Total \$'000
<b>Movements in relation to 2018</b>		
As at 1 July 2017	35	35
Increase/(Decrease) recognised in net cost of services	-	-
<b>Total as at 30 June 2018</b>	<u>35</u>	<u>35</u>

**Movements in relation to 2017**

As at 1 July 2016	35	35
Increase/(Decrease) recognised in net cost of services	-	-
<b>Total as at 30 June 2017</b>	<u>35</u>	<u>35</u>



NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

6. Non-Financial Assets							
6A: Reconciliation of the opening and closing balances of Property, Plant and Equipment (2017-18)							
	Land \$'000	Buildings & Wharves \$'000	Total Land, Buildings & Wharves \$'000	Infrastructure, Plant & Equipment \$'000	Heritage & Cultural Assets \$'000	Intangibles \$'000	Total \$'000
<b>As at 1 July 2017</b>							
Gross book value	52,380	100,136	152,516	11,665	69,257	13,395	246,833
Accumulated depreciation, amortisation and impairment						(7,994)	(7,994)
<b>Total as at 1 July 2017</b>	<b>52,380</b>	<b>100,136</b>	<b>152,516</b>	<b>11,665</b>	<b>69,257</b>	<b>5,401</b>	<b>238,839</b>
Additions							
By cost including work in progress		4,232	4,232	2,283	3,399	995	10,909
In-kind at fair value					1,238		1,238
Revaluations							
Depreciation and amortisation		(3,004)	(3,004)	(3,073)	(2,652)	(1,384)	(10,113)
Disposals							
Disposals depreciation							
Write-down and impairment of asset							
Transfers							
<b>Total as at 30 June 2018</b>	<b>52,380</b>	<b>101,364</b>	<b>153,744</b>	<b>10,875</b>	<b>71,242</b>	<b>5,012</b>	<b>240,873</b>
<b>Total as at 30 June 2018 represented by</b>							
Gross book value	52,380	104,368	156,748	13,948	73,894	14,390	258,980
Accumulated depreciation/amortisation		(3,004)	(3,004)	(3,073)	(2,652)	(9,378)	(18,107)
<b>Total as at 30 June 2018</b>	<b>52,380</b>	<b>101,364</b>	<b>153,744</b>	<b>10,875</b>	<b>71,242</b>	<b>5,012</b>	<b>240,873</b>

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 asset class.

All revaluations of non-financial assets were conducted in accordance with the revaluation policy stated in Note 1.13. The last revaluation took place at 30 June 2017, with a desktop valuation undertaken at 30 June 2018 during which no material changes in fair value were identified.

No indications of impairment were identified for any of the asset classes identified above.

The museum has contractual commitments for acquisitions of property, plant, equipment and intangibles of \$1,568 (2017: \$2,480).

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

	<b>2018</b>	2017
	<b>\$'000</b>	\$'000

**6B: Inventories**

Inventories held at cost	<u>350</u>	<u>323</u>
<b>Total inventories</b>	<b>350</b>	<b>323</b>

During 2017-18 \$467 of inventory held for sale was recognised as an expense (2017: \$433). All inventories are current assets.

**6C: Other Non-Financial Assets**

Prepayments	<u>248</u>	<u>416</u>
<b>Total other non-financial assets</b>	<b>248</b>	<b>416</b>

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

**7. Payables**

**7A: Suppliers**

Trade creditors and accruals	<u>2,425</u>	<u>1,770</u>
<b>Total supplier payables</b>	<b>2,425</b>	<b>1,770</b>

Suppliers include trade creditors and accruals expected to be settled within 12 months.

**7B: Other Payables**

Salaries and wages	<u>96</u>	<u>86</u>
Superannuation	-	-
Deferred revenue	<u>1,715</u>	<u>1,457</u>
Other	<u>585</u>	<u>313</u>
<b>Total other payables</b>	<b>2,396</b>	<b>1,856</b>

All other payables are current.

Other payables expected to be settled:

No more than 12 months	<u>2,396</u>	<u>1,856</u>
<b>Total other payables</b>	<b>2,396</b>	<b>1,856</b>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

### 8. Interest Bearing Liabilities

	2018 \$'000	2017 \$'000
<b>Leases</b>		
Finance leases	60	96
<b>Total leases</b>	<b>60</b>	<b>96</b>
<b>Minimum lease payments expected to be settled</b>		
Within 1 year	38	36
Between 1 to 5 years	22	60
<b>Total leases</b>	<b>60</b>	<b>96</b>

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

### 9. Provisions

#### Employee Provisions

Leave	2,841	2,631
<b>Total employee provisions</b>	<b>2,841</b>	<b>2,631</b>
Employee provisions expected to be settled:		
No more than 12 months	1,115	1,055
More than 12 months	1,726	1,576
<b>Total employee provisions</b>	<b>2,841</b>	<b>2,631</b>

### 10. Related Party Disclosures

#### Related party relationships:

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

#### Transactions with related parties:

During the financial year, the museum's related party transactions were nil (2017: \$3 million).

It has been determined that there are no other related party transactions to be disclosed.

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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

### 11. Key Management Personnel Remuneration

	2018 \$	2017 \$
<b>Short-term employee benefits</b>		
Salary	1,452,457	1,170,428
Performance bonus	41,083	41,083
<b>Total short-term employee benefits</b>	<b>1,493,540</b>	<b>1,211,511</b>
<b>Post-employment benefits</b>		
Superannuation	200,586	169,418
<b>Total post-employment benefits</b>	<b>200,586</b>	<b>169,418</b>
<b>Other long-term employee benefits</b>		
Annual leave	90,791	75,313
Long service leave	40,856	33,891
<b>Total other long-term employee benefits</b>	<b>131,647</b>	<b>109,204</b>
<b>Total senior executive remuneration expenses</b>	<b>1,825,773</b>	<b>1,490,133</b>

The total number of key management personnel included in the above table is 19 including 11 Councillors (2017: 15 including 9 Councillors). Two Councillors' terms ceased during the year and two new Councillors were appointed.

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

### 12. Contingent Liabilities

At 30 June 2018 the museum had one unquantifiable contingent liability in respect of legal action commenced against it and multiple other parties in the United States of America. The action relates to damage to a submersible vehicle while in transit to the museum (the event). It is not possible to estimate the amount of any eventual payments that may be required in relation to the event. The museum holds a current insurance policy in relation to the event and is of the opinion that any cost or potential damages incurred in relation to the event would be reimbursable under that policy.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

### 13. The Australian National Maritime Foundation

The Australian National Maritime 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:

	2018	2017
	\$'000	\$'000
Opening balance at 1 July	766	741
Revenues: Interest	5	9
Revenues: Donations	856	165
	<u>1,627</u>	<u>915</u>
Less Expenses: Suppliers	506	6
Contribution to Museum collection	84	143
<b>Closing Balance at 30 June</b>	<u><b>1,037</b></u>	<u><b>766</b></u>
Represented by:		
Cash at bank	1,042	778
Receivables	-	-
Payables	(5)	(12)
	<u><b>1,037</b></u>	<u><b>766</b></u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

### 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.

	2018	2017
	\$'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	5,139	5,454
Receipts: Distributions/Interest	132	143
	<u>5,271</u>	<u>5,597</u>
Other expenses	1,020	458
<b>Closing balance at 30 June</b>	<u><b>4,251</b></u>	<u><b>5,139</b></u>
Represented by:		
Cash at bank	4,474	5,349
Distributions/Interest receivable	20	44
Payable to the museum	(243)	(254)
	<u><b>4,251</b></u>	<u><b>5,139</b></u>

#### 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	89	87
Receipts: Interest	3	2
<b>Closing balance at 30 June</b>	<u><b>92</b></u>	<u><b>89</b></u>
Represented by Investment	<u><b>92</b></u>	<u><b>89</b></u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
for the period ended 30 June 2018

**2018**      2017  
**\$'000**      \$'000

**14C: Maritime Museum Bequest Fund**

A fund was created to accommodate non-specific bequests made to the museum.  
The financial position of the Fund is as follows:

Opening balance at 1 July	-	215
Receipts: Interest		5
	<u>-</u>	<u>220</u>
Other Expenses		220
<b>Closing balance at 30 June</b>	<u>-</u>	<u>-</u>
Represented by Investment	<u>-</u>	<u>-</u>

Following approval from the controlling authority of the Maritime Museum Bequest Fund, the funds held were transferred to the museum in April 2017.

**14D: Louis Vuitton Fund**

A fund was created to set up the Louis Vuitton Collection and for the acquisition of materials relating to the maritime association between France and Australia.  
The financial position of the Fund is as follows:

Opening balance at 1 July	<b>25</b>	24
Receipts: Interest	<b>1</b>	1
<b>Closing balance at 30 June</b>	<b><u>26</u></b>	<u>25</u>
Represented by Investment	<b><u>26</u></b>	<u>25</u>

**15. Net Cash Appropriation Arrangements**

Total comprehensive income/(loss) less depreciation/amortisation expenses previously funded through revenue appropriation	<b>985</b>	(3,897)
Plus: Depreciation previously funded through revenue appropriation	<b>(2,652)</b>	(2,745)
<b>Total comprehensive income/(loss) as per the Statement of Comprehensive Income</b>	<b><u>(1,667)</u></b>	<u>(6,642)</u>

The museum receives a separate Collection Development Acquisition Budget (CDAB) provided through an equity appropriation to fund the growth of Heritage and Cultural assets.

Sailing 18th-century style aboard the  
HMB *Endeavour* replica. ANMM image





**2017-18**

## APPENDIXES

This year the museum raised over \$4M from sponsorship and philanthropy. Volunteers in Sydney and regional areas contributed over 67,000 hours

Insignia set awarded to CERA Leonard Charles Allen RAN.  
From left: Distinguished Service Medal, 1914-15 Star,  
British War Medal, Victory Medal, and Naval Long Service  
and Good Conduct medal. ANMM Collection 00055163  
Image Andrew Frolows/ANMM

## APPENDIX 1

## SELECTED DONATIONS AND ACQUISITIONS TO THE NATIONAL MARITIME COLLECTION

**Flowers of the Sea decorative shell and seaweed collage**

A large and ornate framed decorative shell and seaweed work featuring the popular 19th-century poem 'Flowers of the sea', written by Elizabeth Aveline of the UK as a eulogy to the sea and first published in Mary Matilda Howard's *Ocean flowers and their teachings*, 1846. ANMM Collection 20160527-3 Gift from Jean Piggott (nee Walker) and John Walker on behalf of the Walker family ancestors. ANMM Collection 00055180

**Emeret Nar ghost net outrigger canoe**

Sculpture of a Torres Strait double outrigger canoe including six paddles and a mast with sail. It is made from abandoned fishing net (ghost net) and rigging salvaged from the seas around Erub Island. Its significance lies in its historic canoe form, its expression of cultural identity and sustainability, the practice of canoe building and its environmental messaging. The Stars of Tagai, an important navigational and hunting constellation in Torres Strait, feature on the sail. ANMM Collection 20161206-1 Purchased with funds from the Sid Faithfull and Christine Sadler program supporting Contemporary Indigenous Maritime Heritage in Far North Queensland and the Torres Strait Islands through the ANM Foundation. ANMM Collection 00055188

**Commissioning axe used to launch HMAS AE1 and AE2**

The axe is engraved with the following notation: 'WITH THIS AXE Mr H Warton Successfully Launched Submarines AE1 & AE2 from the Works of Vickers Ltd, Barrow 22/5 & 18/6 1913'. HMAS AE1 and AE2 were Australia's first submarines, and the only two of their class ever constructed, built solely for the Royal Australian Navy. ANMM Collection 20170307-2 Gift from Tony Todd. ANMM Collection 00055185

**Service medals, CERA Leonard Charles Allen, RAN**

Set of five military service medals and some personal papers belonging to Chief Engine Room Artificer Leonard Charles Allen, representing his service in the Royal Australian Navy during World War I. Allen was assigned to both AE class submarines (AE1 and AE2), as well as the J-class submarines that were integrated into the Royal Australian Navy following loss of the two AE class boats. The medals are the Distinguished Service Medal, 1914–915 Star, British War Medal, Victory Medal and the Naval Long Service and Good Conduct Medal. ANMM Collection 20170507-1 Purchase Dix Noonan Webb

**Commemorative silver medallion – The Wreck of the Steamship Admella, 1859**

The intercolonial passenger steamer *Admella* was wrecked off Cape Northumberland en route from Adelaide to Melbourne on 6 August 1859. The protracted and horrendous rescue attempt captivated the colonial imagination. Only 24 of 113 on board were saved, making this South Australia's worst maritime disaster. Cast by De Gruchy and Leigh, Melbourne, this medal was awarded to William King by the Victoria Colonists for 'Heroic Exertions in Saving Life (under Divine Providence)'. The medal represents the spectre and the reality of shipwreck in the lives of colonists, the spirit of volunteering and the role of the rescue services along Australia's coastline. ANMM Collection 20170713-1 Purchase Downies Australian Coin Auctions

**Ceremonial gavel and oil painting of HMAS Tingira**

Ceremonial gavel made from wood salvaged from the Royal Australian Navy training ship HMAS *Tingira* to commemorate the service of Captain Rupert Garsia, *Tingira's* last commander, in 1941. The oil painting is by John Allcot, Australia's most prolific 20th-century maritime artist. ANMM Collection 20170718-1 Gift from Christina Pender

**1:48 scale builder's model of SS Orontes**

The model was built in 1929 by the workshop of the shipbuilder Vickers-Armstrongs Ltd, Barrow-in-Furness, UK, for the Orient Steam Navigation Co Ltd. *Orontes* was the last of five Orama class liners built in the 1920s for Orient Line's UK–Australia route. During World War II *Orontes* was requisitioned as a troopship for the Royal Navy, returning to the London–Sydney service in 1947 to carry assisted immigrants and child migrants. After an incredible 33 years' service the ageing liner was scrapped in 1962. ANMM Collection 0170816-1 Purchase Leonard Joel

**Walking stick made from the planking of SY Aurora**

Carved timber walking stick made from a piece of planking souvenired from the below-the-waterline timber from the polar vessel *SY Aurora* while it was undergoing repair in October 1913. Carved into the walking stick is 'from bottom plank of *SS Aurora* before leaving for South Pole Expdn', 'Docked Williamstown Dock Vic 18-10-1913', and the name HC Brown, allegedly the maker, a shipyard worker at Williamstown Dock in 1913. It is significant as one of the few remnants from the physical fabric of the famous polar vessel. ANMM Collection 20170929-2 Gift from Geoff Truscott

**Models of Australia II and the America's Cup**

1:25 scale model of *Australia II* made by Frank Allen in the 1980s and 3/4 scale electroplated silver model of the America's Cup trophy offered for sale by the Team New Zealand syndicate during the America's Cup defence in New Zealand in 2000. These objects represent both Australian achievement in the America's Cup and the history of the Cup campaigns since the historic win in 1983 – one of the defining moments in Australian sport. ANMM Collection 20171101-1 Donated through the Australian Government's Cultural Gifts Program by Mr Albert Y L Wong AM and Mrs Sophie Wong



top *HMAS Tingira*, John Allcot, c 1940. The ship is pictured in Sydney Harbour. bottom *Flowers of the Sea* collage. Images Andrew Frolovs/ANMM



#### Imari dish with Dutchmen

This large porcelain dish decorated in Imari style depicts Dutchmen and European ships. Made in the Meiji period (late 19th century), it was produced for export to Europe. The dish is significant as an example of the European influence on Japanese art and design resulting from the establishment of the Dutch trading concession in 1609. After 1637 the Dutch held a monopoly on European trade with Japan and established their factory at the former Portuguese base on Dejima Island in Nagasaki Harbour. ANMM Collection 20171117-1 Purchase Christie's New York

#### Wooden half-model of Manly Ferry South Steyne

This model was used to develop the plate layout as part of building the vessel in Scotland in 1938. It is a rare example, in very good condition, and shows exactly how the mark-up was done, to a high standard, by significant UK building firm Henry Robb Ltd. The ferry *South Steyne*, an important ferry from the Manly ferry route, survives on Sydney Harbour but is not in operational condition. ANMM Collection 20171201-1 Gift from Arthur Ferguson

#### Service medals belonging to HMAS AE1 crewman Able Seaman James Thomas

Three service medals posthumously awarded to Able Seaman James Thomas following his loss aboard the Australian submarine HMAS *AE1* in September 1914.

*AE1* was one of two submarines that served the Royal Australian Navy during the First World War, and has the dual distinction of being the first submarine commissioned for Australian military service, and the first Royal Australian Navy vessel lost in combat. Able Seaman Thomas' medals, sweetheart brooch, 'Death Penny' replica and photo are significant in that they provide a tangible link to *AE1* and its loss – an event that was the Royal Australian Navy's most enduring mystery for more than a century, and which still has resonance today. ANMM Collection 20171208-1 Purchase Noble Numismatics Pty Ltd

#### Historic documents relating to convict transportation to Australia

These documents are extremely rare. They include editions of the contemporary newspaper *The London Chronicle* from 1789 and 1791, and convict indents for Ann Norman, a convict in Van Diemen's Land, Convict Records Department, 1827, and Margaret Bradburn, a convict in Van Diemen's Land, Convict Records Department, 1852. They provide physical descriptions, anecdotal remarks and official information about the convicts and contemporary reports of the female convict transport *Lady Juliana* at Santa Cruz on 1 September 1789 and the impact of smallpox on Aboriginal people in 1791. ANMM Collection 20180117-1 Purchased from Mossgreen Auctions, Melbourne

#### Au Karem ira Lamar Lu (Ghost Nets of the Ocean)

Group of 72 works made from discarded fishing nets by artists from Erub Arts Centre, Erub (Darnley Island), Torres Strait. Ghost nets are nets discarded at sea by fishers that continue to float, often entangling turtles, dugong and other marine animals, before washing up on the shore. In northern Australia, where the problem is acute, local artists are using ghost nets as a medium for highlighting the problem, creating stunning works of animals caught in the nets. The works also reflect cultural stories and ways of life in the Torres Strait Islands. They speak of Indigenous cultural connections to the sea as well as Australian maritime culture, navigation, environmental issues, science, Indigenous languages and sustainability. ANMM Collection 20180206-1 Purchase Erub Erwer Meta Arts Centre

#### Log of HMS Sirius 1789–1792 by Lieutenant William Bradley

This important log of 810 pages provides a direct link to the life of William Bradley and is a precise record of HMS *Sirius* from the time it departed Portsmouth with the First Fleet in 1787 until its wrecking at Norfolk Island in March 1790. Written in Bradley's hand, it contains nine charts (including Botany Bay and Port Jackson) as well as several previously unknown coastal profiles. The log complements Bradley's narrative journal held in the State Library of New South Wales and is an acquisition of national importance.

This log is a fair copy. Logbooks were working documents subject to water damage, ink blotches and the varying physical state of the person entering the information during the voyage. This log exhibits no such signs of hard use and was undoubtedly copied from the original shipboard log some time after the events it records. ANMM Collection 20180209-1 Gift of descendants of Vice-Admirals Harry Edmund Edgell CB (1809–1876) and Sir John Augustine Edgell KBE CB FRS (1880–1962)

#### Karla Dickens, *Unwelcome*, 2016

The work consists of an upturned dinghy of about four metres in length with eight oars inscribed with text, constructed as crosses that are installed in holes in the hull. The text consists of slogans about identity, invasion, welcoming and unwelcoming and is significant as a powerful, contemporary Indigenous view of the impacts of colonisation and immigration. It has national import and is a rare work on this theme in the museum's collection. ANMM Collection 20180214-1 Donated through the Australian Government's Cultural Gifts Program by Karla Dickens

#### Jason Wing, bronze bust Captain James Cook, edition 4 of 4

Jason Wing is a Sydney-based Biripi artist from New South Wales who strongly identifies with his Chinese and Aboriginal heritage. By depicting Captain James Cook in bronze, in a balaclava, he challenges the colonial history of Australia from an Aboriginal perspective, reflecting on discourse about Cook's discovery of Australia, challenging the notion of ownership and *Terra Nullius*. ANMM Collection 20180418-1 Purchase Lisa Fehily Gallery

#### Photographic prints from the Fairfax archive on the themes of Antarctica and immigration

This selection of 650 Antarctic and immigration images is a significant research collection for the museum because it provides a unique window into these themes, in the subject and detail of the images and more broadly in how Antarctica and post-war immigration were viewed and articulated in the popular press. While the selection includes a small number of images from the 1920s, most were taken after World War II to the late 1980s. In the post-war decades Antarctica became a site for competing international initiatives that resulted in the Antarctic Treaty of 1959, and aggressive immigration programs orchestrated by the Australian Government included support for private organisations such as Fairbridge and Big Brother to 'populate or perish'. ANMM Collection 20180418-2 Purchase Daniel Miller Gallery

#### Two painted wooden sculptures of a hammerhead shark and Mana, a white-pointer shark from Yirrkala, by Yolŋu artist Guykuḍa Munungurr

The artist Guykuḍa Munungurr is Djapu clan and his totem is a shark. Within Yolŋu culture he can sing that identity and has responsibilities to sharks, land and water management, community and culture. In these pieces he expressly eschews any sacred interpretation in favour of form to carve the shapes that he sees as a hunter/artist/Yolŋu living at his coastal homeland of Garrthalala. ANMM Collection 20180426-1 Purchase Buku-Larrnggay Mulka Art Centre

Part of *Au Karem ira Lamar Lu* (Ghost Nets of the Ocean), made by Marion Gaemers. Purchased by the Australian National Maritime Foundation with the assistance of Peter Dexter AM. Image Andrew Frolows/ANMM

## APPENDIX 2

## ANMM PUBLICATIONS

## Serials

*Signals*, quarterly journal of the Australian National Maritime Museum, Nos 120–123, ISSN 1033-4688, 80 pp, editor Janine Flew, published September, December, March, June. Free to Members

*Australian National Maritime Museum Annual Report 2016–17*, ISSN 1039-4036 (print) / 2204-678X (online), 208 pp, editor Janine Flew

*All Hands*, e-magazine of Australian National Maritime Museum Volunteers, edited by a Volunteer committee: Geoff Barnes, Alex Books, Roz Gatwood, Bob Hetherington, John Lea, Doug Logan, Neale Philip, Jenny Patel and David van Kool, published quarterly online. Free to ANMM Volunteers, staff and Council members and volunteers at maritime-related museums Australia wide

## Educational resource kits

A range of educational resources for learners at all ages and levels were produced by the museum, including:

- » Australian Migration Stories: A series of digital and hard copy resources exploring the waves of migration to Australia and the personal stories attached.
- » Virtual *Endeavour*: A free, virtual, 360-degree learning experience that focuses on the scientific achievements of Cook's voyage on the *Endeavour*
- » *Gapu-Monuk*: Curriculum linked programs for primary and secondary students that cover, History, Geography, Indigenous Studies, Legal Studies & Creative Arts
- » WAPIP 75: Digitally hosted resources for teachers and students participating in the 2018–19 iteration of the program
- » *James Cameron – Challenging the Deep*: Curriculum-based resources for students exploring Maritime Archaeology, junior and senior Science, English & History
- » *Container – the box that changed the world*; Resources for learners of all ages
- » A range of engaging museum trails was designed and produced for young visitors to engage them with museum stories and objects including kids trails for *Gapu-Monuk* and *Container – the box that changed the world*.
- » An education kit for the travelling exhibition *Submerged*
- » Resources for an outreach program 'All Aboard' focused on students with disabilities who are unable to access the museum as a result.

The revision of all education programs is an ongoing process to ensure that learning experiences across the museum are rich, immersive and fun.

The museum's journal *Signals* is published quarterly, and contains articles by staff members and guest writers.

## Corporate publication

*Shaped by the Sea: Australian National Maritime Corporate Plan 2017–21*, ISSN 1320 6656, 32 pp

## Digital stories

*The Lucky Ship*, by Russell Dority: [stories.anmm.gov.au/lucky\\_ship/](http://stories.anmm.gov.au/lucky_ship/)

*Container*, by Dr Mary-Elizabeth Andrews: [stories.anmm.gov.au/container/](http://stories.anmm.gov.au/container/)

*The sinking of HMAS Armidale (I)*, by Lindsey Shaw: [stories.anmm.gov.au/hmasarmidale/](http://stories.anmm.gov.au/hmasarmidale/)

*Australian sailing*, by David Payne: [stories.anmm.gov.au/sailing](http://stories.anmm.gov.au/sailing)

*Spirit figures from Arnhem Land*, by Helen Anu: [stories.anmm.gov.au/spirit\\_figures](http://stories.anmm.gov.au/spirit_figures)

## Internet

ANMM website: [anmm.gov.au](http://anmm.gov.au)

ANMM blog: [anmm.blog](http://anmm.blog)

ANMM on Flickr Commons: [flickr.com/photos/anmm\\_thecommons/](https://www.flickr.com/photos/anmm_thecommons/)

ANMM on Flickr: [flickr.com/anmm](https://www.flickr.com/photos/anmm/)

ANMM on Twitter: [twitter.com/anmmuseum](https://twitter.com/anmmuseum)

ANMM on Facebook: [facebook.com/anmmuseum](https://www.facebook.com/anmmuseum)

ANMM on Instagram: [instagram.com/anmmuseum](https://www.instagram.com/anmmuseum)

Digital stories: [stories.anmm.gov.au](http://stories.anmm.gov.au)

Google arts and culture [anmm.gov.au/discover/google-arts-and-culture](http://anmm.gov.au/discover/google-arts-and-culture)

*Signals* iPad app



## APPENDIX 3

## DIRECTOR AND STAFF OVERSEAS TRAVEL

## Tanya BUSH

Los Angeles, California, 8–22/6/18: attended Getty Leadership Institute course for museum leaders

## Hyewon CHANG

Bali, Indonesia, 24–29/9/17: attended Walkabout South East Asia travel trade show to promote the museum with travel agents from Singapore, Malaysia and Indonesia

Shanghai, China, 29/10– 2/11/17: attended Greater China Roadshow travel trade show to promote the museum with appointments with travel agents from China, Taiwan and Hong Kong

Seoul and Ilsan, South Korea, 4–12/6/18: attended Hana Tour International Travel Show and made sales calls

Taipei, Taiwan, 13–16/6/18: made sales calls to travel agents to promote the museum's tour program

## Anne DORAN

Honolulu, Hawaii, 2–9/12/18: conducted the 'War and Peace in the Pacific 75' International Learning Program Student Ambassador ceremonies and cultural exchange



**Dr Nigel ERSKINE**

Hong Kong, 27/11–1/12/17: attended 3rd Asia Pacific Conference on Underwater Cultural Heritage

Papua New Guinea, 12/–22/12/17: participated in successful Find *AE1* expedition

London, UK, 14–28/1/18: accepted donated William Bradley logbook and undertook research in National Archives

**Jeff FLETCHER**

Honolulu, Hawaii, 2–9/12/18: conducted the 'War and Peace in the Pacific 75' International Learning Program Student Ambassador ceremonies and cultural exchange

**Dr Stephen GAPPS**

Ningbo, China, 8–12/7/17: delivered conference paper on Chinese watercraft built in Australia between 1870 and 1910 at the annual 'Sailing for More – China National Maritime Day Conference'

**Michael HARVEY**

Stuttgart, Innsbruck, Venice, Copenhagen, Stockholm, Uppsala, London, Beijing, Tianjin, 30/4/–16/5/18: visited design and exhibition firms, project partners and counterpart museums, establishing new partnerships and promoting ANMM exhibitions to potential host venues

**Kieran HOSTY**

Newport, Rhode Island, United States of America, 9–23 /9/17: participated in Rhode Island Marine Archaeology Project (RIMAP) and ongoing search for *Lord Sandwich* ex-HMB *Endeavour* shipwreck

**Dr James HUNTER**

Newport, Rhode Island, USA, 9–29/9/17: participated in Rhode Island Marine Archaeology Project (RIMAP) and ongoing search for *Lord Sandwich* ex-HMB *Endeavour* shipwreck

New Orleans, USA, 3–6/1/18: delivered two scholarly papers at the Society for Historical Archaeology's 51st Conference on Historical and Underwater Archaeology (partially self-funded)

Rabaul/Duke of York Islands, Papua New Guinea, 2–6/4/18: participated as an archaeological observer in the follow-up ROV examination of the *AE1* shipwreck site aboard RV *Petrel*

**Beau JAMES**

Kochi, India, 22–24/3/18: presented a paper for the Conference on Maritime Traditions of the Indian and Pacific Oceans

**Emily JATEFF**

New Orleans, Louisiana, USA, 3–6/1/18: attended conference (self-funded)

**Matt LEE**

Bangkok, Thailand, 17–19/7/17: visited suppliers and sourced new contacts (partially self-funded)

London, UK, 5–12/1/18: met with suppliers and counterparts at London Museums (partially self-funded)

Amsterdam, The Netherlands, 9–11/1/18: met with company for Travelling Trunks exhibition

Bangkok, Thailand, 12–13/3/18: visited suppliers and sourced new contacts (partially self-funded)

Wellington, New Zealand, 9–11/5/18: hosted Museum Shops Association of Australia & New Zealand (MSAANZ) Retail Forum at Space Place, Wellington Museums Trust (funded by MSAANZ); made sales calls for wholesale customer; attended supplier meetings

**Dr Ron MEEGODA**

Macau, 19–22/9/17: attended HPE/Aruba Networks APAC Atmosphere Conference

**David PAYNE**

Alotau, Louisiade Archipelago and northern Massim Islands, Papua New Guinea, 1–31/8/17: documenting Massim culture single outrigger canoes (jointly funded by ANMM and private researchers Dr Harry Beran and John Greenshields)

Rotterdam, The Netherlands, 15–22/2/18: presented at International Congress of Maritime Museums' International Historic and Traditional Ships panel meeting; discussed vessel management with Rotterdam Maritime Museum; reviewed PNG outrigger models with National Museum van Wereldculturen, Leiden

**Lucilla RONAI**

Montefiascone, Italy, 25/7–19/8/17: attended Montefiascone Book Conservation Summer School with Nicholas Hadgraft Scholarship to learn necessary skills (largely self-funded)

Houston, United States, 30/05/18–03/06/18: attended American Institute for Conservation of Historic and Artistic Works (AIC) 46th Annual Meeting and made professional connections (largely self-funded)

**Agata ROSTEK-ROBAK**

Warsaw, Poland, 11–14/4/18: delivered an oral presentation on the conservation work on MV *Krait* at conservators' conference 'Renovated, rebuilt, saved – how they survived WWII. Conservation, preservation and prevention of items from the years 1939–1945' at Warsaw Rising Museum

Gdansk, Poland, 16–17/4/18: visited the conservation facilities at Gdansk National Maritime Museum including the Shipwreck Conservation Centre in Trzew and made new professional contacts

Monaco, 19–24/4/2018: visited Monaco Oceanographic Museum to discuss the suitability of their facilities to host ANMM exhibitions

**Peter ROUT**

Hayward, San Francisco, California, USA, 4–10/10/17: to meet with insurance assessor to review state of *Deepsea Challenger* submersible and to discuss repairs

**Peter ROUT and Brigid TIPPING**

Wellington and Gisborne, New Zealand, 20–23/8/17: Meetings with New Zealand Ministry of Culture and Heritage TUIA Encounters 250 Commemoration team to discuss HMB *Endeavour* participation in the program, and with Te Ha 1769 Sestercentennial Trust to learn more about events planned for 2019 when HMB *Endeavour* will be visiting

**Kevin SUMPTION PSM**

Athens and Chile, 15–20/10/17: Met with key Greek ministry and defence personnel to discuss possible future collaborations including the proposed Nurses of Lemnos and Trireme projects. Attended and presented at the International Congress of Maritime Museums Conference in Chile, South America. Also participated in the IHTS Panel meeting

India, Paris, Monaco and the United States, 19/3–12/4/18: Keynote speaker at the Maritime Conference held at Kochi, India. Meetings in Paris and Monaco with leading museum directors centred on the possibility of our exhibitions *Gapu-Monuk* and *James Cameron – Challenging the Deep* travelling to Europe. Fundraising opportunities for the 'War and Peace in the Pacific 75' Learning Program were held in New York. Met with the Director of Centre for Creative Photography while in New York and senior staff onsite in Arizona in relation to loan of Ansel Adams and Dorothea Lange artwork

**Kim TAO**

UK and Sweden, 13–25/9/17: presented a paper at the Tenth International Conference on the Inclusive Museum, Manchester, and attended the ICOM International Conference on Difficult Issues, Helsingborg

**Vanessa WEEDON**

Venice, Italy, 6–7/6/18: attended Architecture Biennale and visited museums (partially self-funded)

**Richard WOOD**

Los Angeles, USA, 28/11–1/12/2017: to inspect objects for the *James Cameron – Challenging the Deep* exhibition

## APPENDIX 4

# SPONSORS, PARTNERS AND SUPPORTERS

### Major Sponsors

Destination NSW  
Nine Network  
NSW Ports  
Property NSW

### Partners

APN Outdoor  
Austal  
Fairfax  
Foxtel History Channel  
National Geographic  
Returned and Services League  
of Queensland

### Sponsors

Accor Hotels  
ACFS Port Logistics  
AHEPA NSW  
APN Outdoor  
Aurora Expeditions  
Australian Maritime Safety  
Authority  
BBC Earth  
Douglas Fabian Productions  
DP World  
La Fiamma  
Laissez-faire  
Maritime Container Services  
Panasonic  
Radio Rete Italia  
Royal Wolf  
Singapore Airlines  
Singapore Airlines Cargo  
Sony  
TimeOut Sydney  
Total E&P  
UNSW Sydney  
White Umbrella

### Supporters

Avatar Alliance Foundation  
City of Sydney  
Co.As.It  
Consulate General of Greece in  
Sydney  
Consul-General of the Kingdom  
of the Netherlands  
DAMEN  
Find AE1  
The Grace Hotel  
Groupama  
IAS Fine Art Logistics  
Italian Chamber of Commerce and  
Industry  
Italian Cultural Institute in Sydney  
Lakonia Group  
NITV  
Pan-Arcadian Association of NSW  
Rolex  
Shipping Australia Limited  
Silentworld Foundation  
Sydney by Sail  
Transport for NSW  
Vintage House Wines  
Zoi Georgakis (private individual)

## APPENDIX 5

# DONORS AND BENEFACTORS

### Benefactors

Basil Jenkins  
Dr Keith Jones  
Janette Parkinson

### Major Donors

Christine Sadler and the  
late Sid Faithfull  
Michael Chaney AO  
David and Jennie Sutherland  
Foundation  
Justice Anthe Philippides  
Peter Dexter AM  
Arlene Tansey  
Australian Commando Association  
(NSW) Inc  
Dougal Maple-Brown  
Returned & Services League of  
Australia, Bondi Junction –  
Waverley Sub-Branch

Mark Sampson  
Max Hemmy  
John Aveyard  
Anthony Buckley  
Arthur Cunningham  
Susan Doenau  
J Graham Henry  
Peter Hordern  
Janice Pattison  
Peter Poland  
Ian Pollard  
Kathrine Reynolds  
Louise Taggart  
John Tevelein  
Lois Walker

### Major Donors to Find AE1 Campaign

News Corp  
Commonwealth Bank  
Fugro  
Goodman Group  
John and Jacqueline Mullen  
Arthur Tzaneros  
Terry Tzaneros  
Macquarie Group and Directors  
Macquarie Group Foundation  
Goldman Sachs Gives on behalf  
of Christian Johnston  
Australian Capital Equity  
Navantia Australia  
Qantas Airways Limited  
Malcolm Broomhead  
Peter Dexter AM  
Daniel and Helene Janes  
Guy and Debbie Templeton  
Rob Sindel

## APPENDIX 6

# CORPORATE MEMBERS

Bayer Australia Ltd  
Epson Australia Pty Ltd  
HMAS *Vampire* Association  
Ingham Institute  
Maritime Mining & Power Credit  
Union  
Musée Du Quai Branly  
Mediatheque  
Port Authority of NSW  
Regimental Trust Fund, Victoria  
Barracks  
SVITZER Australia

Michael Chaney AO (right) and other donors and benefactors on a special tour of MV *Krait* while it undergoes restorations. ANMM image



## APPENDIX 7

## RECOGNISING INDIVIDUALS OF DISTINCTION

The museum's honours system recognises individuals who have made a significant contribution to the museum and to Australian maritime heritage and culture generally.

The five levels of recognition are:

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

**Ambassador** – awarded by Council to people who have donated \$100,000 or more to the National Maritime 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 ANM Foundation** – invited by Council to attend Foundation meetings and help meet its objectives.

Council has appointed Ms Christine Sadler as the first museum Ambassador in recognition of the major gift that she and her husband, the late Sid Faithfull, have made to support Indigenous Maritime Heritage in far north Queensland and the Torres Strait Islands. The first Honorary Fellowships have also been awarded, to RADM Andrew Robertson AO DSC RAN (Rtd) and Mr John Mullen.

This year four new Honorary Life Members were appointed by the Council (RADM Stuart Mayer AO CSC & BAR, Mr Bob Allan, Mr Len Price and Ms Helen Clift). Sadly, three Honorary Life Members passed away this year (Mr Philip Hercus, Mr Anders Hillerstrom and the Hon Brian Gibson AM).

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

**Honorary Fellowships**

RADM Andrew Robertson AO DSC RAN (Rtd)

Mr John Mullen

**Ambassador**

Christine Sadler

**Honorary Research Associates**

Lindsey Shaw, former ANMM curator (appointed 2014)

Jeffrey Mellefont, former ANMM *Signals* editor (appointed 2014)

Paul Hundley, former ANMM curator (appointed 2015)

RADM Peter Briggs AO CSC (appointed 2015)

Ian MacLeod (appointed 2016)



Helen Clift (left) and Len Price (right) receive Honorary Life Memberships from museum Director Kevin Sumption PSM in recognition of the 25 years they have given to the museum as volunteers. Image Andrew Frolows/ANMM

**Honorary Life Members**

Member	Date conferred
Yvonne Abadee	22/7/2016
Robert Albert AO RFD RD	6/1/1992
Bob Allan	11/10/2018
Vivian Balmer	6/7/2016
Vice Admiral Tim Barrett AO CSC	6/7/2016
Maria Bentley	6/1/1992
Mark Bethwaite AM	6/7/2016
Paul Binsted	6/7/2016
Marcus Blackmore AM	6/7/2016
John Blanchfield	6/7/2016
Alex Books	6/7/2016
Ian Bowie	11/8/1995
Ron Brown OAM	6/7/2016
Paul Bruce	10/2/1992
Anthony Buckley	15/4/1993
Richard Bunting	1/10/2015
Capt Richard Burgess AM	24/2/1992
Kevin Byrne	4/1/1992
Cecilia Woolford (Caffrey)	6/7/2016
Sue Calwell	10/12/1992
RADM David Campbell AM	5/9/1997
Marion Carter	6/7/2016
Victor Chiang	6/7/2016
Robert Clifford AO	6/7/2016
Helen Clift	6/12/2017
David Cochrane	7/7/1992
Peter Collins AM QC	6/7/2016
John Coombs	6/7/2016
Kay Cottee AO	2/12/1991
Helen Coulson OAM	5/9/1997
CMDR Russell Crane AO CSM	6/7/2016
John Cunneen	21/10/1992
Laurie Dilks	18/2/1994

Member	Date conferred
Anthony Duignan	17/1/1992
Leonard Ely	23/6/1995
John Farrell	6/7/2016
Dr Kevin Fewster AM FRSA	3/12/1991
Bernard Flack	9/12/1991
Daina Fletcher	6/7/2016
Sally Fletcher	6/7/2016
CDR Geoff Geraghty AM	6/7/2016
Tony Gibbs	6/7/2016
RADM Stephen Gilmore AM CSC	6/7/2016
Paul Gorrick	22/3/1994
Lee Graham	29/11/2016
Macklan Gridley	6/1/1992
Sir James Hardy KBE OBE	5/9/1997
RADM Simon Harrington AM	24/3/1992
Gaye Hart AM	6/7/2016
Peter Harvie	6/7/2016
Janita Hercus	20/9/1993
Robyn Holt	6/7/2016
William Hopkins	22/9/1992
Dr Julia Horne	6/7/2016
RADM Tony Hunt AO	16/6/1995
Marilyn Jenner	11/2/1992
John Jeremy AM	22/12/1991
Vice Admiral Peter Jones AO DSC	6/7/2016
Hon Dr Tricia Kavanagh	14/10/1992
John Keelty	21/12/1992
Helen Kenny	16/9/2015
Ian Kiernan AO	4/12/1998
Kris Klugman OAM	10/12/1992
Jean Lane	6/12/1991
Judy Lee	21/1/1992
Keith Leleu OAM	6/1/1992

Member	Date conferred
Andrew Lishmund	7/4/1995
James Litten	14/4/1992
Hugo Llorens	11/8/2016
Tim Lloyd	18/12/1991
Jack McBurney	6/7/2016
Bruce McDonald AM	6/7/2016
Ian Mackinder	21/1/1992
Casimiro Mattea	6/7/2016
RADM Stuart Mayer AO CSC and BAR	13/03/2018
Arthur Moss	23/12/1991
Patrick Moss	6/7/2016
Rob Mundle OAM	6/7/2016
Martin Nakata	6/7/2016
David O'Connor	24/10/1995
Gary Paquet	2/10/1992
Prof John Penrose AM	6/7/2016
Neville Perry	17/5/1994
Hon Justice Anthe Philippides	6/7/2016
Peter Pigott AM	6/7/2016
Len Price	6/12/2017
RADM Neil Ralph	14/10/1992
Eda Ritchie AM	6/7/2016
RADM Andrew Robertson AO DSC	3/12/1991
John Rothwell AO	6/11/2016
Kay Saunders AM	5/9/1997

Member	Date conferred
RADM the Hon Kevin Scarce AC CSC	6/7/2016
David Scott-Smith	23/12/1991
Sergio Sergi	6/7/2016
Mervyn Sheehan	7/1/1992
Ann Sherry AO	6/7/2016
John Simpson	6/7/2016
Shane Simpson AM	6/7/2016
Peter John Sinclair AM CSC	6/7/2016
RADM the Hon Peter R Sinclair AC AO (Mil)	29/6/1999
John Singleton AM	6/7/2016
Brian Skingsley	6/7/2016
Eva Skira	6/7/2016
Bruce Stannard AM	26/11/1993
J J Stephens OAM	29/1/1993
Michael Stevens	9/12/1993
Neville Stevens AO	6/7/2016
Dr Andrew Sutherland AM	6/7/2016
Dr Frank Talbot AM	20/8/1996
Mitchell Turner	26/10/1994
Adam Watson	18/2/1992
Jeanette Wheildon	6/7/2016
Mary-Louise Williams AM	2/3/1993
Nerolie Withnall	6/7/2016

## APPENDIX 8 VOLUNTEERS

During 2017–2018 the 557 active volunteers committed 67,581 volunteer hours to the museum, mainly in:

- » guiding visitors
- » maintaining the museum's fleet of vessels
- » hosting in the Members Lounge
- » assisting other museum departments
- » speaking at various clubs and institutions.

Volunteer guides conducted the following tours:

Vessel	Tours	Number of visitors
HMAS <i>Vampire</i>	1,438	5,736
HMAS <i>Advance</i>	612	10,727
<i>Blackmores First Lady</i>	1,218	8,658
Museum galleries	221	755
<i>SY Ena</i>	145	1,519
Wharf 7 (behind the scenes)	139	987
<b>Total</b>	<b>3,773</b>	<b>28,385</b>

The volunteer Speakers Group continued to grow in numbers of speakers, presentations and overall audience. This year they addressed 137 groups and an audience total of 6,843. This represents a 61% increase in talks given and 50% increase in audience numbers.

Typically, they visit groups and societies including Probus, Lions, Rotary, U3A, yacht clubs, seniors groups and historical societies. They spread the message of the work and role of the museum throughout the community and are increasingly successful in attracting these groups to visit the museum as paying customers via group tours or individually.

We would like to pay tribute to those volunteers who died during the year, including John York and Peter Wilson. We acknowledge their service and dedication to the museum and offer our condolences to their families.



left Ryan Atkins was a finalist in the NSW Young Volunteer of the Year awards. ANMM image right Museum volunteer Reuben Wesek guiding a visually impaired visitor from Vision Australia on the way to a special tour of HMAS *Onslow*. ANMM image

### Darling Harbour volunteers

Arnold Abicht	Phillip Armstrong	Paul Baxter	Thomas Boyce	Tony Brown
Colin Adam	Ryan Atkins	Lyndyl Beard	Colin Boyd	Kevin Brown
Steve Adamantidis	Fajar Azam	Keith Beattie	Kel Boyd	John Brownhill
Julie Adams	Mark Baker	Roslyn Bedford	Gary Boyle	Benn Bruce
Harold Adolphe	Peter Baldrige	Tony Bennett	Suzette Brandner	John Buckland
Asra Ahmad	George Bambagiotti	Peter Bennett	John Braniff	Lisa Buckle
Merinda Air	Indraneil (Neil)	Marisa Bishop	Chris Bremner	Greg Buddle
Satish Kumar Aitha	Banerjee	Claire Bissett	Sue Brian	Stephanie Buis
Hazel Allen	Juliette Banerjee	Marilyn Blackett	Don Brian	Peter Button
Madelaine Allum	Mitchell Barker	John Blanchfield	Elizabeth Bridgman	Isis Cai
Geoff Anderson	Ann Barlow	Alex Books	Bob Bright	Laura Callahan
Ellen Andrews	Geoff Barnes	John Booth	Ian Brissett	Mary Alice
Graeme Andrews	Colin Barnes	Ian Boothroyd	Ric Broniman	Campbell
Ian Anstee	Megan Barnes	Tim Bowra	Dolores Brooker	Graeme Campbell
Emma Anstee	Jeff Barrow	Ron Bowrey	Harry Brown	Ray Carden

Brian Carney	Germaine De	Pam Forbes	Roger Harradence	Jenny Kang	David Mancini	Myles Mooney	Nithya Pradeep	Ross Scott	Anthony Viviani
Willyn Carrascal	Castro Basto	Nastaran Forouzes	Ron Harris	John Kelly	Robert Mannell	Danny Moore	Kumar	Peter Scutts	Christopher
Marion Carter	Natalia De	Noelene Forrest	Anthony Harris	Christine Kelly	Hailey Mannell	Helen Moore	Len Price	Laurie Scutts	Wallbank
Gail Caruso	Francisco Vela	Sonya Forsberg	Jane Harris	Keith Kennedy	Roy Marchant	Tessie Mooring	Lily Price	Christina Seccombe	Susanna Waller
Francesca Castro	Maria (Cristina) de	Neill Francis	Chris Harry	Richard Keyes	John Marheine	Chisato Morikawa	Donna Priest	Siavash	Raymond Walsh
Ondrej Cervenc	Paz	Geoffrey Francis	Dudley Hartgrove	Ehsan Khaled	Tony Martin	John Morony	David Puckeridge	Shadsavaripour	Graham Walton
Mohamed Chami	Tamara De Silva	Peter French	Jim Hawkins	Judy Kim	Stephen Martin	Sepideh Moshrefi	Lily (Jing) Qian	Khoula Shafaq	Fang Wang
Mary Champion	Trevor Dean	Greg Frewer	Breck Hayward	Bruce Kingsford	Christian Martin	David John Moss	Zitong (Tina) Qin	Ken Sherwell	James Warrant
Hoifung Chan	Richard deGrijs	Lou Fuller	Anneliese Heasman	Colin Kline	Martino Masini	Jill Mueller	Sarah Quan	Yuka Shirayanagi	Liz Watts
Peter Chan	Diego del Hoyo	Sandra Funnell	Derek Herbert	Lewis Klipin	Robert Matchett	David Mueller	Keith Radford	John Shirvington	Malcolm Webb
Anthony Chandler	Colin Delaney	Les Gade	Bob Hetherington	Alfred Knight	Karl Matillano	Ross Muller	Duncan Raith	Nicola Simpson	Kimberly Webber
Lindsay Charman	Michael (Xin) Deng	Terry Gaffney	Peter Higgs	Kay Knight	Casimiro Mattea	Peter Murphy	Alessandra Ranalli	Gillian Simpson	Reuben Wesek
Radhika (Radhi)	Jim Dennis	Ge (Raul) Gao	Bill Hill	Caitlin Knightly	Hevi Mattini	Hugh Murray	Ron Ray	David Simpson	Brian West
Chathanath	Eric Deshon	John Gardiner	Gregory Hill	John Koutsodimas	Oliver McBeath	Alwyn Murray	Jarred Ray	Merideth Sindel	Thomas
James Chen	Eric Dillon	Allan Garrick	Neil Hird	Andre Lagadec	Jack McBurney	Kristina Musumeci	Leonard Regan	Michael Skibola	Westenberg
Aliza Chin	Steve Ding	Roz Gatwood	David Ho	John Laing	Stephanie	Helen Myers	David Reid	Brian Skingsley	Brian Wheatley
Geoffrey Chisholm	Martin Dirs	Rebecca	Roger Hoare	Alanah Lamont	McCarthy-Reece	Sulekha Nahar	Tony Reid	Roslyn Slade	Jeannette
Tay Chitsumran	Dixie Dixon	Georgiades	Jay Hoff	Terry Lancaster	Ken McCaul	Michael Napier	Alun Richards	Kevin Smith	Wheildon
Bob Clampett	Heidi Doak	Elizabeth Gewandt	David Hogleund	Alex Lang	Rosemary	Gavin Napier	James Rickards	Ian Smith	David E Williams
Lawrence Clarke	Roger Doenau	John Gibbins	Uli Holmes	William Langert	McCulloch	Doug Neall	Rhonda Riley	Ross Smith	Peter Williamson
Bob Claxton	Margaret Dolling	Tony Gibbs	Justin Holmwood	Judith Laurence	Mark McDonald	Janos Nemeth	Maddy Riley	Jia (Grace) Song	Graeme Wilson
Murray Claydon	Vincent Dorahy	Col Gibson	Peter Hooker	Terri Lawrence	Margaret	Barry Nesbitt	Cheryl Riley	Ray Spinks	Bruce Wilson
Helen Clift	Russell Down	Bruce Gill	Chris Hordern	Jon Lawrence	McDonald	Chiu Ng	Ray Ringhoff	Ross Spirou	Tim Wilson
Fairlie Clifton	Richard Downer	Maria Luisa Gleria	Raymond Horsey	Owen Laws	Kate McDonell	Stephen Nihill	Keith Rippon	Richard Squires	Bill Wilson
Graham Close	Robert Dros	Szczepan Glewicz	Jessica Horton	Graham Lawson	Clare McDowell	Frank Nimmett	Judith Roach	Bill Starkey	John Wilton
Bryan Coates	Peter Drummond	Pauline Goddard	Peter Housego	Chloe Le	Lesley McFadzean	Paul Nolan	Ben Robbins	Barbara Stein	Robert Winkler
Georgina Collado	Anthony Duignan	Tony Goode	Bruce Howland	John Lea	Peter McGraw	Ken Norris	Jane Roberts	Heather Stevens	John Withers
Alan Collins	Peter Dzubieli	Robert Goode	Anna Hueneke	Jessica Leafe	Frank McHale	David Norvill	Jay Robertson	Ian Stevens	Karl-Heinz Wittge
Michael Connor	John Eades	Tudor Goode	Charles Hughes	Amy Lee	Lyn McHale	Gloria On	Wal Robson	Jenny Su	Tony Wober
Julie Coolahan	John Ebner	Eddie Gordon	Don Humphrey	Tayyler Leon	Raymond	Ellen Oredsson	Francis Rodr	Colleen Suter	Ian Wood
Guy Cooper	Lindsey Edgar	Kade Gordon	Richard Hurley	Edmund Leong	McHannan	Barry O'Regan	Lorraine Rodriguez	Ruby Sutherland	John Worth
John Cornish	Alex Edwards	Edward (Ted) Gray	Zhyan Hussein	Julie Lewis	Ron McJannett	Bob Osborne	Andres Rodriguez	Janice Taylor	Anita Wright
John Corry	Emily Edwards	Katrina Griffin	Martin Husty	Gillian Lewis	Ken McKenzie	David O'Sullivan	Bermudez	Coral Taylor	David Wright
Katherine Cousins	Doug Edwards	Margaret Grimes	Dahyana Irarrazabal	Lisa Li	John McKeown	Jonathan Overall	Gill Rogers	David Taylor	Dolores (Xue) Yan
Ken Cox	Derrick Ee	Douglas Grinter	David Ireland	Wenting (Tina)	Colleen McLean	John Oxley	Ray Rogerson	Max Thomas	Sen Yu
David Crawford	Noura Refaat El-	Jonas Groom	Greg Jackson	Liang	Anthony	John Papenhuyzen	Kym Rohrlach	Meng (Tina) Tian	Tony Yun
Leon Cremer	Hajje	Dirk Gruene	Burkhard Jahnicke	Tianyue Liang	McNaughton	Jenny Patel	John Ronczka	Ann Tieu	Ivy Zhang
Peter Cribb	Supriya Eliezer	Bob Guest	Derek James	Shannon (Xiaojing)	Ken McRorie	Arthur Pearce	Tristan (Zhen) Rong	Eric Tilt	Eunice Zhao
Darryl Cross	Ron Ellis	Bill Gunnee	Jim Jeans	Liu	John Mees	Martin Peebles	Mervyn Rosen	Greg Timms	Longfei Zhao
Pat Cullen	Andrew Ellis	Cheryl Guo	Anna Jeffery	Terry Lloyd	Denise Mellor	Gavril Peter	Barney Ross	Esther Toland	Qu (Kathy) Zhao
David Cunningham	John Elphick	Alexandra	Ian Jenkins	Philip Lo	Peter Mellor	Marie Pham	James (Jim) Ruming	Carrie Towers	Angel Zhao
Nicole Dahlberg	John Emdin	Hackforth	Jan Jensen	Thomas Lockley	Barry Mews	Noel Phelan	Lorraine Ruming	Victor Treleaven	Henghui (Haley)
Tom Dalton	Ron Eslick	Janet Halliday	Jessica Jia	Doug Logan	Nicolina Miani	Neale Philip	Jan Russell	Madilina Tresca	Zheng
Ivan Daly	Giulia Evangelista	Kyran Hamilton	Amelie Jiang	Margaret Love	Tony Michaels	Andrew Hippen	Terry Ryan	Nicola Tullis	Neale Zietsch
Cindy Dang	Hugh Farmer	Sue Hanckel	Alf Johnson	Yue Lu	Owen Michaels-	Trevor Pickering	Stephen L. Ryan	Guy Tuplin	Nicole Zou
Ewan Dare	Peter Farr	Erik Hansen	John Jones	Ernest Lui	Hardy	John Pickhaver	Jill Saffron	John Tylor	
Elizabeth	Tina Faulk	Michael Hanson	Terry Jones	John MacDonald	Michele Middleton	Pauline Plowright	Mark Salmon	Ann Usher	
Daszkowska	John Favaloro	Janice Harbison	Russell Jordan	Bob Macoun	Ron Miller	Roger Pottie	Joy Salvetti	Roland van Balen	
Ian Davidson	Dona Fazah	Peter Hardy	Dennis Joseph	Eric Maddock	Maria Miloserdova	George Poularas	John Schattiger	David van Kool	
Pamela Davis	Diane Finlay	Debbie Hardy	Chandra Jothy	Rex Malin	John Minns	Geoff Pow	Alex Schembri	Imeldo Ventura	
Roger Dawson	Drew Fitzpatrick	Bianca Hardy	Gabriella Kaldy	Irini Malliaros	Maureen Mitchell	Judy Powell	Stephen Schmidt	Christie Verney	

## National volunteers

Colin Aburrow	Helen Bate	Judith Bull	Tricia Confoy	Michael Dowd	Jennifer Filmer	Geoffrey Grant	Christine Hodgson	Kingsley Joliffe	David Liddle
Nadia Adams	Ebony Battersby	Greg Bullen	Joshua Connelly	Glenn Dowe	Fiona Finke	Tania Grasbon	Barbara Hogbin	Elizabeth Jones	Robyn Liddle
Casper Adson	Tom Baurley	Robyn Bulley	John Connors	Peter Downes	Don Firth	Rhys Gray	Neil Hogstrom	Daniel Jones	John Livesley
Fay Agee	Nigel Beeke	Mandie Burgess	Barry Cook	Brian Dowse	Matthew Fitzgibbon	Denise Green	Ruth Holberton	Christine Jones	Robin Loblinks
Jung Hyoun Ahn	Pam Beinssen	Rob Burgess	Robert Cooke	Joanna Dowse	Jennifer Fitzpatrick	Ross Grenfell	Tony Holbrook	Kylie Jones	Geoffrey Lock
Bill Alford	Simon Bell	Dominique Burgett-Leonard	John Coombs	Marion Dowsett	Liam Flanagan	Emma Grieve	Gilbert Hollamby	Katrina Jones	Carmen Lockerbie
Lisa Allen	Margaret Bell	Brian Burn	Harlan Cooper	James Doyle	Yvonne Flanagan	Helen Griffin	Gerald Holmes	Alvina Judkins	Jill Lockerbie
Gloria Allen	Lawrence Benbow	Mark Burton	Cynthia Cordingley	Judy Drummond	Jenny Fleming	Christopher Griffin	John Honeywill	Robert Kaberry	Kathryn Lockier
Terry Allen	Geoff Bennett	Roy Butterfield	Andrew Cornell-Trapp	Leah Drummond	Lloyd Fletcher	Stephen Groch	James Hood	Marian Kay	Roslyn Lockyer
Bryan Amarant	Peter Bennett	John Buxton-Rella	Eveline Cornell-Trapp	Brett Duck	Jim Forbes	Jennifer Groch	Edmund Hore	Janet Keese	Norma Lodge
Clyde Ambrose	Keira Bennett	Terry Cain	Frank Coulson	John Dugard	Robert Fortier	Douglas Haack	Jill Horton	Jack Keir	Niklas Lohse
Sarah Amesz	Anne-Marie Bensley	Maureen Campain	Laura Coulton	Terry Duke	Elizabeth Frank	David Habershon	Graham Houghton	Pamela Kelly	Kathleen Loncar
Ricardo Anasco	David Bentley	Colin Campbell	Sophie Couzos	Linda Dumbleton	Ann Fraser	Rebecca Hackett	Julia Houghton	Des Kelly	Graham Long
Andrew Anastasios	Ronald Bergman	John Campbell	Jinene Coyle	Joshua Dunn	Thomas Fraser	Tony Hacking	Diana Howard	Perryn Kember	Russell Luckock
Murray Anderson	Danielle Berry	Alex Campbell	Robert Craven	Tony Duvolet	Richard Freeman	Martin Hales	Bruce Howland	David Kemp	Juliet Ludbrook
Colin Andrews	Barend Bester	Ernest Carey	Alyson Crawford	Jane Dykstra	Rupert French	Cathy Hall	Dave Hume	Bryan Kendrick	Maureen Lum
Kari Arason	Fiona Betts	Jeremy Carlile	Mary Crawford	Purdey Eades	Christine Fudge	Susan Halliwell	Graham Humphreys	Keith Kennedy	Pey-Shy Lye
Csilla Ariese	Chris Bingham	Bernard Carr	Peter Cribb	Lynda Earney	Paul Fuller	Ian Hamilton	Ricky Hung	Bill Kennedy	Lai-Shy Lye
Phillip Armstrong	Amelia Birnie	Danielle Carroll	Brian Crisp	Mike Earnshaw	Jason Gale	Rhona Hamilton	Ching-Ho Hung	Peter Kenny	David Mackay
Melissa Armstrong	Gayle Black	David Carter	Dennis Croft	John Easton	Sally Gallacher	Doug Hamilton	Rick Hunt	Phyl Kerridge	Damian Macrae
Michael Armytage	Janet Blacklock	Tony Caruana	Sandy Crone	David Edward	Marie Galloway	Iain Hamilton	Rick Hunter	Peter Kervin	Rex Malin
Harvey Arnold	Paul Blackman	Susan Caslake	David Croyley	Alex Edwards	Helen Gane	Joanne Hammond	James Hunter	Hazel Kewin	David Malton
Patricia Arnold	Raymond Blackshaw	Linda Castle	Robert Crouch	Kit Edwards	George Gardiner	Elizabeth Hanna	Feng Huo	Anthony Kimber	Hailey Mannell
Uschi Artym	Jill Blaikie	Connie Cecys	Caitlin Edwards	Adrian Edwards	Allan Garrick	Peter Harding	Katherine Hurley	Graham Kirby	Tony Manning
Peter Ashburn	Sally-Ann Blakers	Barry Chambers	Laura Cunningham	James Egan	Ross Gates	Tim Harley	Stanley Hutchings	Ron Kirby	Barry Marks
Jason Atkins	Ron Blanchard	Yuen Yi Chan	Barrie Dallas	Barbra Eipper	John Gaul	Eric Harris	Jodie Hutchins	Colin Kline	Ric Marley
Andrew Attack	Michael Bloomfield	Lucille Chapuis	Aaron Darrell	Jane Elek	Denis George	Nancy Harrison	Bill Hutchison	John Klopp	Darka Marotte
David Austin	Jennie-Maree Bock	Peter Charlton	Craig Davey	Owen Ellem	Patrick Gibbons	Dr Cameron Hartnell	Jacqueline Hyde	Ruth Knowles	Robyn Marsden
John Aveyard	Jane Boland	Wei-Lin Chen	Graeme Davey	Bill Ellemor	Tony Gibbs	Peter Harvey	David l'Anson	Terrance Knowles	Anthony Marston
Dr Marie-Louise Ayres	Alan Bold	Rodney Chiapello	Bob Davies	John Elliott	Anne Gibson	Caroline Hayden	Peter Illidge	Roger Knowles	Katrina Matuszkiewicz
Mohamed Azhar	Alan Bold	Derek Churchill	Bianca Davis	John Elliott	Ray Gibson	Ron Hayward	Tammy Irvine	Horst Koerner	Matuszkiewicz
Joanna Bailey	Noel Bond	Lauren Churchill	Diane Davis	Stewart Elston	Debbie Gibson	Claire Heath	Richard Jackson	Adrian Koolhof	Peter Maxwell
Sally Bailey	Mark Booth	Raymond Clarke	Jon Day	Phil Elvery	Lynette Giddings	Norman Heath	Reg Jackson	Christopher Korvin	Jan McAuliffe-Poznik
Claire Baillie	Linda Bootheystone	Suzanne Clayton-Pearson	Annaliese Deitch	Kay England	Sarah Gilbert	Warren Hellwig	Judith Jackson	Adrian Kraft	Debbie McBride
Leslie Baker	Karl Borth	Sue Delaney	Terry Evans	Jenifer English	Peter Giles	Anista Hely	Pamela Jacobs	Kerry Kyle-Little	Debbie McBride
John Balas	Rex Brady	Jenny Demkin	Grant Eyre	Terry Evans	Gordon Gill	Travis Hendrix	Sari Jacobsen	Kerry Lamb	Peter McCabe
Jonno Ballard	Cate Brand	Janet Dennant	Colin Fabish	Grant Eyre	John Gill	Margaret Henry	Brian Jacobsen	Trudy Lambertson	Terence McCall
Richard Balsillie	Ken Brice	Patricia Dennis	Loretta Fanning	Colin Fabish	Mark Gillow	Gary Herbert	Ross James	Dorothy Lane	Bill McCarthy
Ross Bannister	Garth Briggs	Eric Coates	Erica Farag	Loretta Fanning	Erin Giulieri	Bob Hetherington	David James	David Lanyon	David McCuaig
Greg Barber	Stephanie Briggs	Christine Cockayne	Kira Fareso	Erica Farag	Myriam Glorieux	Paul Heyward	Emily Jateff	David James	David McCuaig
Peter Barker	Peter Brilliant	Ross Cockle	Frank Dingle	Erica Farag	Brian Glover	Dennis Hilder	Jalal Jazayeri	Emily Jateff	David McCuaig
Howard Barker	Tegan Brinkman	Christine Cockayne	Graham Dimmitt	Kira Fareso	Stan Glowacki	Denise Green	Zack Jenkin	Gerald Latham	Julie McGilvray
David Barnes	Josh Brockbank	Ross Cockle	Frank Dingle	Erin Farley	Lindsay Godson	Ryan Hiley	Bob Jenkins	Joan Latham	Julie McGilvray
Rodney Barnett	Norm Broome	Barrie Cole	Sarah Dix	Kerrie Farnsworth	Peter Gonder	Adrian Hill	Carla Jenkins	Kathleen Le Fevre	Kay McGowan
Kym Barrett	Robert Broughton	Lyndon Cole	Mo Dobbie	Bernadette Farrell	John Gorton	Tony Hillier	Bob Jenkins	Hannah Lee	Bernie McIntosh
Roger Bartlett	Susan Brown	Margaret Coleman	Michael Dockerty	Debra Fasano	Jonathon Goss	Adrian Hinds	Carla Jenkins	Connor Leech	Kevin McIntosh
Warwick Barton	Sholto Brown	Kevin Colless	Ruth Dodd	Douglas Faunt	Joe Gough	Nicole Ho	Jan Jensen	Alison Lepp	Meg McKavanagh
Peter Bate	John Buckland	Ali Collier	Kimberley Dodd	Julie Fedele	Sandra Graham	Matthew Hochman	Philip Johnson	Alan Lepp	Isabelle McKenna
		Ian Collinson	Colleen Donovan	Russell Fielden		Tess Hocking	Ken Johnson	Melinda Lewis	John McKernan
		Michael Collyer	William Dowd	Peter Filmer			Norman Johnson	Martin Lewis	Jono McLaren
							Roz Johnston	Sarah Liddiard	Marilyn McLean

Michael McLean	John O'Brien	Bob Potter	Stefan Rucinski	Roger Smith	Frank Taylor	Peter Tredgett	Donna-Maree Ware	William Wiadrowski	Emilia Wisniewski
Ernest Mcleod	Shane O'Brien	Lorraine Potts	Daphne Rudd	Serenity Smith	Zheng-Yi Teoh	Shane Trimby	Graham Waters	Graeme Wiencke	Jaimy Wisse
Ian McMaster	Shenae O'Brien	Bill Potts	Jan Russell	Graham Smith	John Thiele	Allan Trotter	Rik Watson	Vivienne Wigg	Reg Wood
Lynne McNaughton	Barry O'Driscoll	Ian Powell	Tony Ruth	Alan Smith	Peter Thomas	Zoi Tsa Tsembelis	Dennis Watt	Tabetha Wilkes	Bruce Wood
Irene Meager	Veronica O'Keefe	Lauren Powell	Trish Ryan	Laura Smith	Greg Thomas	Lyn Tucker	Georgia Watts	Colleen Wilkie	Graham Woodall
Keith Mellis	Oladipupo	Jim Poynter	Warren Sahr	Barry Smith	John Thomas	Nazim Tuncay	Ian Watts	Alastair Will	Judy Woodlands
Steve Merson	Olubowale	Rick Price	Richard Salom	Robert Smith	Chris Thomas	John Turnwald	John Watts	Rhianna Williams	Jack Woods
Tony Metcalf	Bryce Onions	Jonathan Price	Colin Samuels	Valda Smith OAM	Jeff Thompson	David Twitchen	Shirley Way	John Williams	Capt. David Woods
Gary Meyers	Wayne Onions	Roy Priest	John Sanders	Susan Sneddon	Alan Thompson	Eddie Utberg	Vincent Weafer	Philippa Williams	Desmond Woolford
Evelyn Michell	Denis O'Reilly	Lea Priestley	Kenneth Sanderson	Jillian Snell	Peter Thompson	George Vajda	Lawrie Webb	Rex Williams	Alison Worrell
Terry Michell	Danielle Ostarek-	Reg Pugh	Catherine Sandland	Martin Snook	Katherine Thomson	John van de	Claire Webber	Patrice Williams	Mike Wraith
Michael Michie	Gammon	Sandra Pugh	Charles Sapsford	Bill Snooks	Allyn Thorburn	Lustgraaf	Geoffrey Weeks	Fred Williams	Lew Wray
Amanda Midlam	Dennis O'Sullivan	Edward Purcell	Irene Schaffer	Xiaohan Song	Wendy Thornton	Stephanie van den	David Westwood	Elizabeth Williams	Gai Wright
Naomi Miles	Janet Pagan	Sally Rackham	Jodie Schipper	Helen Sonnenburg	Gail Thornton	Hoek	Susan Westwood	Dennis Williams	Madeline Wright
John Mill	Dianne Page	Kevin Radcliffe	Shirley Schlesinger	Colin South	Christopher Thorpe	Bob Vellacott	Harry Wetherall	Alan Williams	Marilyn Anne
Donald Millar	Michael Paget	Greg Raffin	Norman Scholes	Christopher	Lyndon Thurlow	Plony Verkerk	Jodie Whan	Geoff Williams	Wright
Ron Miller	Debra Paine	Wally Rawlings	Dennis Schram	Speight	Cindy Tilbrook	Con Vervaart	David Wharington	Wendy Williams	Betty Wright
Robin Miller	Doug Palmer	Ron Ray	Peter Scrine	John Spooner	Karen Tiller	John Villanti	Victoria Whitcomb	Odette Willows	Mark Wyborn
Christine Miller	Nina Park	Heather Redman	Debbie Seabrook	Edwin Spriggins	Cheryl Timbury	Nicola Vragalis	Judith White	Robert Wilson	Greg Youdale
Bruce Millinger	Craig Parker	Diane Reece	Wendy Sekuloff	George Springhall	Howard Timbury	Richard Waddy	Bob White	Ian Wilson	Maggie Youett
Austin Mills	Doug Parker	Trevor Reeve	Sophie Sexton	Kathryn Spry	Michael Todd	Dennis Wagstaff	Bari Whitehouse	David Wilson	Anne Young
Jason Milton	Ray Parks	Carolyn Reeve	Susan Seymour	Adrian Stagg	Joel Torison	Bernie Waite	Monissa Whiteley	Kelvin Wilson	Antonia Zavone
Andrew Mirtschin	Suzanne-Jo	Catherine Reeves	Allan Seymour	Chris Stain	Corine Toune	Elizabeth Walker	Stuart Whiting	Dorothy Winchester	Sonia Zhu
Don Mitchell	Patterson	Martin Regis	Christopher Sharp	Robert Stanley	Gary Towart	Ron Wall	Tallulah Whiting	John Winchester	
Peter Moffat	Tony Peace	Helen Reis	Dr Peter Sharp	Kate Starr	Marian Trafalski	Phil Wallbank	Michael Whiting	David Winter	
Arene Moir	Alan Pead	Dr John Renney	Glen Shaw	Sheryl Stead	Tony Trafford	Robert Walsh	Jeffrey Whittington	David Winterforde-	
Thomas Moorhead	Richard Pearce	Adrian Rhodes	Kevin Shaw	Kay Stehn	Charles Trafford	Joy Walterfang	Eric Whyatt	Young	
John Morony	Ian Pearce	Christopher Rice	David Shea	Mark Stephenson					
Rachel Morris	James Pearson	Kay Richardson	Jill Shearman	Peter Sterling					
Florian Morris	Bruce Pearson	Alana Richardson	Ken Sheehan	Jeanne-Marie					
Rick Morris	Danielle Pender	Brian Richardson	Robin Shepperson	Stevens					
Richard Morris	Frank Penistan	Mathew Richmond	Narelle Sheridan	Gordon Stokes					
David Moss	Meg Pennington	David Rickard	Michael Sheridan	Jon Strachan					
Margaret Muir	Scott Perry	Jillian Riethmuller	Michael Shreeve	Muriel Strahm					
Ian Munday	Barry Peters	Peter Rigby	Peter Siebert	Brian Stronach					
Lila Murgatroyd	Captain Hien Pham	Kingsley Riley	Howard Simcoe	Russell Stuckey					
John Murphy	Van	Patrick Riley	Merv Simmons	Brayden Stum					
Kelly Needham	Louise Phelps	Wayne Rizzi	Peter Simon	Jo Sullivan					
Karen Nemec	Peter Phillips	Emma Roberts	Campbell Sinclair	Mike Sumerling					
Jeff Nemec	Mirabai Phillips	Peter Roche	Carmel Sinnott	Patricia Sutcliffe					
Selah Newall	Bruce Phillips	Vivian Rogers	Dianne Skaines	Shane Sutton					
Dr Jonathan	John Pinel	Richard Rogers	Donald Skerman	Anthea Swann					
Newbury	Julie Pinel	David Rollins	Louise Slattery	Barbara Sweet					
Robert Newbury	Ernest Pitts	Yara Rood	Peter Slattery	Stephanie Syme					
Yoke-Leng Ng	Hugh Pitty	Colin Rose	Rachel Slatyer	Robert Symington					
Adrian Nicoll	Louise Plug	Sandra Rose	Tracy Sleeman	Wendy Takos					
Karen Nicoll	Mark Polzer	Garry Ross	Anthony Sly	Ian Tarry					
Malcolm Nicolson	Peter Pomi	Kathleen	Peter Small	Caron Taylor					
Christine Nimmo	Jessie Poon	Rousseaux	Robert Smallman	Christine Taylor					
Louisa Norman	Andrew Porteous	David Rout	Cyril Smith	Fran Taylor					
Paul Nutt	Bill Porter	Stephen Rowse	Christopher Smith	Diane Taylor					

## APPENDIX 9

## GLOSSARY

## Acronyms

ARHV	Australian Register of Historic Vessels
CAVS	Commercial and Visitor Services
MMAPSS	Maritime Museums of Australia Project Support Scheme
NAIDOC	National Aborigines and Islanders Day Observance Committee
RAN	Royal Australian Navy
WAPIP75	War and Peace in the Pacific 75 Years Commemorative Program

## APPENDIX 10

## LIST OF REQUIREMENTS

Page	Requirement
4–5	Letter of transmittal
	<b>Requirements under section 17BE of Resource Management Guide No 136</b>
86, 90	(a) Details of establishing legislation
89	(b)(i) Objects and functions as set out in the legislation
23	(b)(ii) Purpose as included in the entity's corporate plan for the period
90	(c) Name and title of the responsible minister during the period
98	(d) Any directions given by a Minister under an Act or instrument during the period
98	(e) Any government policy orders applying during the period under section 22 of the Act
N/A	(f) Details of any non-compliance with a direction or order
22–49	(g) Annual performance statement
N/A	(h) Any significant issue reported to the responsible minister re non-compliance with finance law
23	(j)(i) Information on accountable authority: name
92–95	(j)(ii) Information on accountable authority: qualifications
92–95	(j)(iii) Information on accountable authority: experience
96	(j)(iv) Information on members of accountable authority: number of meetings attended during the period
92	(j)(v) Information on accountable authority: executive vs non-executive members
91	(k) Organisational structure
2	(l) Location of major activities and facilities
86	(m) Information relating to the main corporate governance practices used by the entity during the period
99	Large transactions: (n)(i) The decision-making process undertaken by the accountable authority for making a decision if the decision is to approve the entity paying for a good or service from another Commonwealth entity or a company, or providing a grant to another Commonwealth entity or a company (n)(ii) The decision-making process undertaken by the accountable authority for making a decision if the entity, and the other Commonwealth entity or the company, are related entities (n)(iii) The decision-making process undertaken by the accountable authority for making a decision if the value of the transaction or transactions is more than \$10,000 inc GST
N/A	(o) If a report under paragraph (n), value of transactions
N/A	(p) Significant activities and changes affecting the operations or structure of the entity during the period
98	(q) particulars of judicial decisions or decisions of administrative tribunals made during the period that have had, or may have, a significant effect on operations
98, 100	(r) Particulars of any report on the entity given during the period by the Auditor-General, other than under section 43 of the Act, the Ombudsman, the Information Committee or the Parliament or Committee of the Parliament
98	(s) if the accountable authority has been unable to obtain information from a subsidiary of the entity that is required to be included in the annual report—an explanation of the information that was not obtained and the effect of not having the information on the annual report
98	(t) details of any indemnity that applied during the 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)

Page	Requirement
174	(u) an index identifying where the requirements of this section and section 17BF (if applicable) are to be found
	<b>Aids to access</b>
8–9	Table of contents
174	Index
171	Glossary of abbreviations and acronyms
172–173	List of requirements
2	Contact officer
2	Entity's website address
2	Electronic address of report
99	Fraud risk assessments and control plans; fraud control prevention, detection and reporting mechanisms
99	A certification that all reasonable measures have been taken to deal appropriately with fraud
86	Structures and processes in place to implement principles and objectives of corporate governance
100–103	Management of human resources
101	Effectiveness in managing human resources
100	Statistics on the entity's APS employees on an ongoing and non-ongoing basis
100	Information on enterprise agreements, individual flexibility arrangements and Australian workplace agreements
101	The number of SES and non-SES employees covered by agreements etc identified in paragraph 17AD(4)(c)
103	Statistics of notifiable incidents
100	APS salary ranges by classification level
101	Non-salary benefits provided to employees
101	Details on performance pay
103	Assets management
103	An assessment of effectiveness of assets management
	<b>Purchasing</b>
103	An assessment of entity performance against the Commonwealth Procurement Rules
103	Information on contracts and consultancies
	<b>Small business</b>
104	Statement that ANMM supports small business participation
104	Outline of the ways in which procurement practices support small and medium enterprises
	<b>Financial statements</b>
116–149	Inclusion of the annual financial statements in accordance with subsection 43(4) of the Act
	<b>Other mandatory information</b>
108–109	Statement concerning advertising campaigns conducted by entity
109	A statement that 'Information on grants awarded to [name of entity] during [reporting period] is available at [address of entity's website]'
104	Website reference to where the entity's Information Publication Scheme statement can be found.
49, 104	Correction of material errors in previous annual report
104–106	Amounts paid to advertising, marketing and direct mail organisations
106–109	Details on ecologically sustainable development and environmental performance



## APPENDIX 11

# INDEX

- Aboriginal Sea Rights 20, 55  
ACFS Port Logistics 81  
Action Stations 29, 31, 44, 104  
Adhityatama, Shinatria 78  
Admella Medal 152  
Admissions revenue 13, 17, 41, 46  
Advertising 104  
Akarana 74  
All Hands 156  
Allen, Leonard Charles, RAN 151, 152  
Ambassador 162  
American Friends of the Australian National Maritime Museum 5, 112  
America's Cup 52, 153  
trophy 39  
Andrews, Dr Mary-Elizabeth 81  
ANMM Council 23, 83, 85  
chairman 92  
committees 86, 95, 96–7  
establishment 86  
meetings 86, 95, 96–7  
members 86  
*Anzacs in Greece – Then and Now* 52  
Archaeology of War Conference 18  
Arctic Voices 31, 51, 52, 104  
ARKENAS 45, 78  
*The Art of Science – Baudin's Voyagers 1800–1804* 38, 51, 52, 53, 60, 61, 83, 112  
Arts Portfolio 86  
Asset management 103  
*Au Karem ira Lamar Lu* 39, 112, 155  
Audit Committee 82, 86, 95, 98, 99  
Chairman 95  
Auditor-General 100  
Aurora 55, 153  
AusTender 103  
Austrade 83  
Australia II model 39, 67, 153  
Australian Defence Force 94  
Australian Government 17, 83  
Australian Institute of Company Directors 86, 92, 94  
Australian Maritime College 13, 41, 46  
Australian Migration Stories 156  
Australian National Audit Office 42, 82  
Australian National Maritime Foundation  
Annual General Meeting 114  
Board 5  
cash, raising 41  
donors, thanking 65  
financial data 40  
fundraising by 81, 112  
Indigenous education position, fundraising for 34  
meetings 112  
members 162  
Australian National Maritime Museum  
annual performance statement 22–49  
Council *see* ANMM Council  
executives 86  
financial performance 4  
Foundation *see* Australian National Maritime Foundation  
functions 23, 89, 90  
grants received 83  
highlights 13  
learning programs 13  
national outreach 18  
organisational excellence 42, 69, 82  
organisational structure 91  
outcome and program structure 90  
powers 89, 90  
precinct 29, 69, 73  
purpose 23  
rental revenue 17  
results 2017–18 23  
sales revenue 13  
statement of intent 17  
statutory authority 6, 85, 86  
strong financial future, forging 40, 69, 81  
website 18  
Australian National Maritime Museum Act 1990 6, 86, 89, 90  
amendments to 90  
delegations under 83  
history 90  
section 6 23, 89  
Australian National Maritime Museum Annual Report 2016–17 156  
adjustments and corrections 49, 104  
award 14  
Australian National Maritime Museum Regulations 90, 95  
Australian Network on Disability 102  
Australian Public Service Act 1999 100  
Australian Public Service Values and Code of Conduct 86, 98  
Australian Sailing 13, 52  
Australian Sailing Hall of Fame 17, 46, 52, 59, 60  
inaugural inductees 83  
Australian War Memorial 86, 112  
Avatar Alliance Foundation 51  
Awards 2017–18 14  
Barrett, VADM Tim, AO CSC 81  
Batavia 52  
The Batavia Tapestry 52, 53  
Battle of the Coral Sea 44, 52, 59  
banner display and film 60  
flat-pack 27  
Battle of the Java Sea 59, 60  
Benefactors 161  
Binsted, Paul 95, 96  
blackandwhite creative 51, 55  
Blackley, David 92, 96, 97  
Blue Mud Bay 20  
flag 20  
Sea Rights case 20, 55  
Blue Planet II 65, 93  
Bluefin 41  
Board meetings 114  
Bradley, William, logbook of 83, 88, 155  
Buku Larrngay Mulka Arts Centre 20, 34, 51  
*Bul'manydji at Gurala* 21  
Bush, Tanya 86, 98, 157  
Cameron, James 17, 51  
Campbell, Hon Ian 5, 92, 96, 97  
Canada 34, 51, 52  
Capability reviews 98  
Chaney, Michael, AO 112, 161  
China 32, 45, 157  
Chinese–Australian sailing links 32  
Clash of the Carriers 44, 52  
Classic & Wooden Boat Festival 17, 24, 32, 46, 48, 65, 74, 112  
Closing the Gap 44  
Collins, Hon Peter, AM QC 5, 93, 95, 96, 97, 112  
Comcare 99, 103  
Comcover 98, 99  
Commonwealth Electoral Act 1918 104  
Commonwealth Ombudsman 98, 100  
Commonwealth Procurement Rules 103  
Container: the box that changed the world 12, 13, 17, 32, 46, 48, 50, 51, 52, 81, 104  
award 14, 51  
educational resource kit 156  
Contracts and consultancies 103  
Convict transportation documents 154  
Cook, Captain James 4, 18, 41, 95  
Corporate governance 86  
Corporate members 161  
Corporate Plan 2017–2021 6  
purpose in 23  
Corporate publication 157  
Cosgrove, Hon Sir Peter, AK MC 83  
Council *see* ANMM Council  
Crisis Management Team 82  
Cultural Gifts Program 67, 153, 155  
Curtin University 19  
Darling Harbour 29  
transformation 18  
volunteers 165  
David and Jennie Sutherland Foundation 74, 112, 161  
Deaccessioning and Disposal Policy 83, 95  
DEEPSEA CHALLENGER 55  
Defence *see* Australian Defence Force;  
Department of Defence  
Department of Defence 86, 112  
Department of Finance 104  
Department of Foreign Affairs and Trade 78  
Department of Veterans Affairs 83  
Department of Water and Environment (SA) 78  
Derrington, Hon Justice Sarah 93, 96, 97  
Derucci 32  
Dexter, Peter, AM FAICD 5, 81, 92, 96, 97, 112, 115, 161  
Dhamarrandji, Bunbatjiwuy 21  
Dickens, Karla 34, 115, 155  
Digital stories 157  
Director's Highlight 20  
Director's Overview 16–18  
Director's Statement 6  
Directors 115  
ex-officio 115  
Donations 40, 41, 46, 112, 152  
Donors and benefactors 81, 112, 161  
thanking 65  
Duyfken's voyage 92  
Ecological Sustainable Development Report 106  
Educational resource kits 156  
Emeret nar 39, 113, 152  
Encounters 2020 18, 46  
Enterprise Agreement 42, 82, 100, 101  
Environment Protection and Biodiversity Conservation Act 1999  
section 516A 106  
Environmental Performance Indicator Report 108  
Environmental Performance Report 107  
Erskine, Dr Nigel 83, 112, 158  
Erub Erwer Meta Arts Centre 34, 112, 113, 115  
Escape from Pompeii – the untold Roman rescue 17, 27, 31, 36, 38, 46, 50, 52, 60, 61, 104  
Ethical standards 99  
Exhibitions 50–7  
flat-pack 27, 59–60  
international 41  
must-visit 30, 69, 74  
touring 28  
travelling 58–63  
Expona and Contemporanea Progetti 52  
Export Market Development grant 83  
Fairfax archives 155  
Faithfull, Sid 65, 152, 161, 162  
Fifield, Hon Mitch 6, 90  
Find AE1 Ltd 19, 81  
Finders University (SA) 78  
First Fleet 88  
Fors, Maria-Teresia 93, 96, 97  
Foundation *see* Australian National Maritime Foundation  
Fraud control 99  
Freedom of Information 98, 104  
Fugro Equator 19, 81, 112  
Gannon, Anthony 83  
Gapps, Dr Stephen 158  
*Gapu-Moꝋuk Saltwater – Journey to Sea Country* 12, 13, 17, 20, 32, 34, 44, 46, 50, 51, 55, 77, 104  
award 14, 17, 34, 46, 51  
educational resource kit 156  
Ghost net outrigger canoe 152  
Ghost Nets of the Ocean 3, 112, 155  
Godyinmayin Yijard Rivers Art and Culture Centre 59, 71  
Google 41, 46  
Google Analytics 24, 26, 38  
Governance and accountability 85–115  
Government Policy Orders 98  
Grants 46  
programs 109  
Guardians of Sunda Strait 16, 17, 27, 55, 59, 60  
Hartog Plate 55  
Harvey, Michael 86, 158  
Hawaiian Friendship Ceremony 17, 45, 46  
High Court of Australia 20, 65  
HMAS Adelaide 94  
HMAS Advance 31  
HMAS AE1 13, 18, 19, 39, 41, 46, 51, 52, 81, 83, 152, 154  
3D model 18–19  
AE1 Found 52, 56  
donors to search for 81, 161  
fundraising to find 81, 112  
images of 19  
HMAS AE2 39, 83, 152  
HMAS Arunta 94  
HMAS Canberra 94  
HMAS Melbourne 94  
HMAS Onslow 5, 17, 29, 31, 45, 46, 60, 73, 164  
HMAS Parramatta 94  
HMAS Perth 7, 18, 45, 46, 78  
Conservation Management Plan 78  
HMAS Stirling 60  
HMAS Sydney 94  
HMAS Tingira 152  
HMAS Vampire 29, 31, 45  
HMB Endeavour 18, 31  
replica 4, 29, 31, 92, 95  
HMS Sirius 39, 88, 155  
Honorary Fellowship 162  
Honorary Life Membership 162, 163–4  
Honorary Research Associate 162  
Horrible Histories® Pirates – The exhibition 27, 59, 60  
Hosty, Kieran 6, 158  
Human Resources Management 100, 101  
Hunter, Dr James 158  
Imari dish with Dutchman 39, 85, 154  
Immigration images 155  
Indemnities 98  
India Australia Business Council Awards 45  
Indigenous employment 101  
Indigenous languages 55  
Indigenous maritime heritage supporting 4, 18, 33–4, 41, 46, 65, 69, 77, 162  
Indigenous Programs Unit 18, 34, 44, 51  
Indigenous sea rights 20, 55  
Indigenous watercraft 17, 46, 55  
flat-pack display 63  
Indonesia 41, 45, 46, 59  
Industrial democracy 101  
Information Publication Scheme (IPS) statement 104  
Infrastructure, Fleet and Operations Committee 95  
Insurance premiums 98  
Interactives and multimedia 64–5  
Internal audit program 82, 99  
International Seabin Project 106  
International visitors 32, 44, 83

- James, Beau 158  
*James Cameron – Challenging the Deep* 17, 31, 46, 50, 51, 54, 55, 104  
 educational resource kit 156  
*James Craig* 74  
 Janes, Daniel 115  
 Japan 45, 78  
 Jateff, Emily 158  
*Jenny Wren* 74  
 Joint Consultative Council (JCC) 101  
 Judicial decisions 98
- Kelpie* 74
- Lady Juliana* 154  
 Learning 34, 35, 36, 38  
 Learning Management System (LMS) 42, 82  
 Leasing 46  
 Lee, Matt 86, 158  
 'Let's Take the Next Steps': Marking National Reconciliation Week 56  
 Letter of Transmittal 4  
*Lord Sandwich* 18  
*Lustre: Pearling & Australia* 55
- Mabo v Queensland (No 2)* (*Mabo* decision) 56, 65  
 Mabo, Eddie 65  
 McCarthy, Paul 86, 112  
 McMullen, Jeff, AM 115  
 Marawili, Djambawa, AM 12, 20, 55  
 Marawili, Donald Nuwandjali 16, 17  
 Marine Conservation Protected Zone 78  
 Maritime Archaeology Research Centre 78  
 Maritime Container Services 81  
 Maritime Heritage Precinct 29, 44, 95  
 Committee 95  
*Maritime Moustaches* 51, 54  
 Maritime Museums of Australia Project Support Scheme (MMAPSS) 28  
 Market research 104, 105  
 Mayer, Rear Admiral Stuart, AO CSC 5, 94, 96, 97, 162  
 Mead, Rear Admiral Jonathan, AM RAN 5, 94, 96, 97  
 Media advertising organisations 105  
*Mini Mariners: Play* 51, 55  
 Minister for Communications and the Arts 6, 86, 90  
 powers of 90  
 role and functions of 90  
 Ministerial directions 98  
 Ministry for the Arts 109  
 Moir, Malcolm 86, 112
- Mokuy* spirit carvings 34, 35  
 Mullen, Jacqui 81  
 Mullen, John 81, 83, 94, 97, 112, 115, 162  
 Mundle, Rob, OAM 115  
 Mununggurr, Guykuda 155  
 Murray–Darling Basin 56  
 Museum brand project 4, 18, 95, 104  
 Museum D'Histoire Naturelle, Le Havre 51  
 Museum Dance-Off 2018 competition 69, 98  
 Museums of Australia Project Support Scheme (MMAPSS) 109  
 2017 grants 109–12  
 grants and internships 109  
*MV Krait* 41, 45, 83, 86, 112
- NAIDOC Week 34, 55, 63  
 National Collecting Institution Touring Organisation (NCITO) 51, 59, 71, 83  
 National Disability Strategy 101  
 National Maritime Collection 5, 34, 35, 89  
 access to 4  
 accessibility 38  
 addition of objects to 13  
 deaccession of objects in 4, 83, 95  
 develop, preserve and maintain 89  
 digital access to 28  
 digitisation 28  
 disposal of objects in 90  
 growing 30, 46, 81  
 managing 90  
 objects in 37, 39  
 supporting 112  
 National maritime story, sharing 25–6, 69, 71  
 National Reconciliation Week 56  
 Natural History Museum, London 51, 56  
 Nawi Symposium 18, 77  
 Northern Land Council 20  
 NSW Ports 51, 81
- Oberon class submarine(s) 5, 17, 31, 73  
 Offsite visitation 25–6  
 Online collection, visits to 28  
 Online visitation 24  
 Onsite 'public program' participation 30  
 Onsite visitation 30, 31  
 Operation Jaywick 44  
 Organisational structure 91  
*Out of Hawaii – surfing goes global* 55  
 Overseas travel, staff 157–9
- Page, Alison 94–5, 96, 97  
 Papua New Guinea 81, 112  
 Partnerships 34, 35, 38  
 data regarding 40  
 Payne, Hon Marise, MP 81, 112  
 Personal Information Digest 98  
 PGPA Rule 2014, section 17BE(n) 99  
 Philanthropy 4, 17, 41, 46, 94, 151  
 Philippides, Justice Anthe 112, 161  
*Pirates see Horrible Histories®*  
*Pirates – the exhibition*  
 'Plucky little ship *Aurora*' 55  
*Pompeii Trader*, award 14  
 Portfolio Budget Statements 2017–18 90  
 Privacy legislation 98  
 Procurement policy 103  
 Productivity gains 104  
 Public Engagement, Research, Commercial and Visitor Services Committee 95  
*Public Governance, Performance and Accountability Act 2013* (PGPA Act) 6, 23, 86, 98  
 Public program participation 32  
*Public Service Act 1999* 100  
 Public Service Modernisation Fund (PSMF) 5, 18, 46, 73  
 Publications 156  
 Pusat Penelitian Arkeologi Nasional Indonesia (ARKENAS) 78
- Rapid Response foyer showcases 56  
*Remembering Eddie Mabo* 34, 65  
*Remembering Skaubryn* 51, 56  
 Remuneration Committee 95  
 Research excellence 36  
 Research, share knowledge and inspire 69, 78  
 Revenue 4, 13, 17, 46, 81  
 Rhode Island Maritime Archaeology Project (RIMAP) 18  
 Risk management 99, 103  
 Royal Australian Navy 18, 71, 78, 81, 86, 94, 154  
 Royal Wolf Holdings Ltd 81
- Sadler, Christine 18, 112, 161, 162  
 Sadler Faithfull Program 41, 65  
 Saluting their Service (STS) Commemorations Program 83  
*Sanyo Maru* 83  
 Sea Country 20  
 Seaside Strollers tours 98  
 Self-generated revenue 40–1, 44, 81  
 Senior management remuneration 101
- Service medals 150, 152, 154  
*Shackleton: Escape from Antarctica* 27, 59, 63  
*Shaped by the Sea* 4  
 Shipping Australia & TT Club 81  
*Signals* 156  
 Silentworld Foundation 18, 78, 81  
 Small business, supporting 104  
 South Australian Maritime Museum 51, 52, 78  
*South Steyne* 154  
 Sponsors, partners and supporters 160  
 Sponsorship 13, 17  
 Sponsorship receipts 41, 46, 151  
 SS *Orontes* 11, 39, 112, 113  
 builder's model 153
- Staff 102  
 AWA 100  
 division, by 102  
 Enterprise Agreement 42, 82, 100, 101  
 gender 102  
 good governance and 86  
 Individual Flexibility Agreements (IFAs) 100, 101  
 non-salary benefits 101  
 overseas travel 157–9  
 overview 100  
 performance bonus payment 101  
 remuneration 42, 82  
 salary rates and benefits 100  
 total number of 100  
 training and development initiatives 101
- Statement of Expectations 2017–18 98  
 Statement of Intent, delivery against 44, 46  
*Steam Yacht Ena see SY Ena*  
 Strategic Asset Management Plan (SAMP) 103  
 Strategic priorities 2017–18 67–83  
 Submarine Institute of Australia 19  
*Submerged: Stories of Australia's Shipwrecks* 56, 62, 63  
 educational resource kit 156  
 Subsidiary entities 98  
 Sumption, Kevin, PSM 6, 18, 41, 73, 81, 86, 92, 96, 97, 115, 159  
*Surf Sirens* 57  
 Sutherland, Dr David and Mrs Jennie 83  
 Foundation 74, 112  
 Swimsuits Through the Ages fashion parade 74  
 SY *Aurora* 153  
 SY *Ena* 41, 74, 83, 98  
 Conservation Fund 112
- Tansey, Arlene 115, 161  
 Tasmania 88  
 Taylor, Ron and Valerie 51, 56  
 Thomas, Able Seaman James 39, 154  
*Through a different lens – Cazneaux by the water* 63  
*Time Out* Sydney 20  
 Transport for NSW 81  
 'Travelling our Waters' 77  
 Treasures of the American Collection 56  
 Tribal Warrior Association 77
- Undiscovered – Photographic works by Michael Cook* 27, 34, 59, 63, 71  
*Undiscovered #4* 71  
*Unwelcome* 115, 155  
 USA 32, 41, 45, 59, 78, 96, 112  
 USA Bicentennial Gift Fund 51, 55, 56, 59  
 USA Gallery 41, 45, 55, 56  
 USS *Houston* 55  
 USS *Missouri* 78  
 USS *Yorktown* 60
- Van Diemens Land 88  
*The Voyage* Game 24–5, 38  
 Venue hire 48  
 activity 46  
 receipts 41  
 Virtual *Endeavour* program 44, 96, 104, 156  
 Visions of Australia 83  
 Visitation 13, 18  
 maximising 24  
 offsite 25–6, 46  
 online 24, 46  
 onsite 30, 31, 46, 48  
 ticketed 48  
 total 48, 67  
 unpaid 31, 44
- Visitors  
 international 32, 44, 83  
 visitor satisfaction 29, 46  
*Vivid Sydney* 17, 32, 46, 65  
 Volunteers 151, 165–71  
*Voyage to the Deep* 27, 63
- War and Peace in the Pacific* 75 45, 46, 59  
 award 14, 17  
 educational resource kit 156  
 Learning Program 12, 78  
*War at Sea – the Navy in WWI* 63  
 flat-pack 27, 59  
 panel display 63  
 Ward, Cheryl 52
- Waves and water 56  
 Welcome to Country ceremony 74  
 Welcome Wall 60  
 ceremonies 17, 32, 46, 48  
 Wharf 7 exhibits/foyer 30, 48, 52, 56  
 White, Hon Margaret, AO 5, 95, 96, 97  
 WHS incidents 42, 82  
*Wild Oats XI* 32, 112, 115  
*Wildlife Photographer of the Year* 31, 51, 56, 57, 105  
 Wing, Jason 155  
 Women in Science 17, 46  
*Women of the River Country* 56  
 Wong, Mr Albert YL AM and Mrs Sophie 67  
 Wood, Richard 159  
*Work Health and Safety Act 2011* 82, 103  
 Work Health and Safety Manager 82  
 Workers' compensation claims 103  
 Workplace diversity policy 102  
 Workplace Health and Safety 82  
 committee 103  
 injuries 42, 82  
 performance 103  
 training 42  
 World Indigenous Peoples Conference 2017 34  
 World War II 52, 55  
 75th anniversary 41  
*Wreck Seeker* game 42  
 Wunungmurra, Nawurapu 34
- Yathikpa after Wakuthi* 16, 17  
 Year in Review 11  
 Yirrkala Rangers 20  
 Yolŋu community 20, 51, 55
- back cover HMB *Endeavour* berthed at North Wharf. Image Ken Butti/ Ground Control

