

A close-up photograph of a person wearing a red wetsuit and a pink diving mask. A large, light-colored snake is draped over their head and shoulders. The background is a deep blue, suggesting an underwater environment.

Australian National
Maritime Museum
Annual Report
2023–24

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Australian Government

Australian National Maritime Museum Annual Report 2023–24

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2023–24*

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A character from Wonderwater site activations over summer 2023–24. Image Rhiannon Copley

Below: *Il Tabarro* opera on lightship *Carpentaria* during Vivid Sydney 2024.
Image Jacquie Manning

Opposite: Actor Emilia Higgs on our tour Tall Ships/Small Ships, which explores stories of the museum's vessels. Image Rhiannon Copley

Our purpose

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



Our vision

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

As an island nation – in the Asia Pacific – this nation has been shaped by sea. The Australian National Maritime Museum connects Australians with the past, present and future. Our work adds knowledge, seeks cohesion and promotes sustainability.

This is a journey for all Australians – and all Australians are invited to be part of it with us.

Daryl Karp AM, Director, Australian National Maritime Museum

Letter of Transmittal

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

Dear Minister

On behalf of the Council of the Australian National Maritime Museum, I am pleased to present the museum's annual report for the financial year ended 30 June 2024.

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

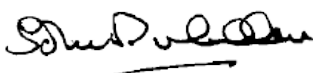
This report was considered by the Council on 11 September 2024 and accepted as a fair and accurate representation of the museum's performance during the 2023–24 financial year.

This report showcases the results achieved by the museum in the 2023–24 financial year.

We are grateful to have a government that understands the importance of cultural institutions. With the government's support, we aim to keep the Australian National Maritime Museum at the very forefront of national maritime museums around the world. The National Cultural Policy *Revive – A place for every story, a story for every place* aligns with our vision and we continue to engage the five pillars of the policy to achieve our purpose. The policy allows us to flourish and strengthens our work to connect our community and tell the stories of this nation shaped by sea.

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

I also acknowledge the contribution of my fellow Councillors and thank them for their diligence throughout this challenging year. I especially thank Hon Ian Campbell, Gisele Kapterian, Nyunggai Warren Mundine AO and Judith Potter, who completed their terms on the Council this year, and formally welcome Paddy Crumlin, Hon Hieu Van Le AC and Hon Leo McLeay to Council.


John Mullen AM
Chair

Year in review 2023–24

100%

teachers reporting overall positive experience with the museum's education programs



49,474

hours contributed to the museum by our 344 active volunteers



6,814,221

total visitor engagement – onsite, online, on social media and via educational programs



2,357,540

social media engagement

70,000+

social media reach celebrating *Australia II's* 1983 America's Cup win

155,000

visitors to our *Brickwrecks* touring exhibition at Stockholm's Vasa Museum

\$129,000

support provided via Maritime Museums of Australia Project Support Scheme

234

community presentations delivered by the Volunteer Speakers Group

235 kW

peak electricity delivered via solar panels on the Wharf 7 building



63,093

on-site visitors for the Wonderwater summer activation program



97%

visitors responding in a positive way to a visit to the museum

\$1,114,931

partnerships and sponsorships revenue



8,500+

handwritten responses to *Ocean Photographer of the Year* questions

34,000

individual names on the National Monument to Migration

2023

July

NAIDOC Week – NAIDOC family day
Museum delegation attends commissioning ceremony for new US Navy littoral combat ship, USS *Canberra*
Public whale-build activation for school holidays

August

Indonesian flag-raising event
Shallow Iridescence mural unveiled
Mariw Minaral (Spiritual Patterns) opens at Queen Victoria Museum & Art Gallery, Launceston

September

40th anniversary of *Australia II* winning the America's Cup – *Show us the Keel* exhibit opens
80th anniversary of Operation Jaywick – formal ceremony for descendants of operatives, with harbour sailing aboard MV *Krait*
Sea Monsters opens at Queensland Museum of the Tropics, Townsville
Voyage to the Deep opens at Reading Public Museum, Pennsylvania, USA
Bangarra Dance Company commence performing *Waru – Journey of the Small Turtle* in Melbourne, Sydney, Wyong, Geelong, Goulburn, Nowra, Cairns, Darwin and Thursday Island

2024

January

Museum hosts *Il Tabarro*, staged by the Victorian Opera aboard our lightship *Carpentaria* as part of the Sydney Festival
25th anniversary of the launch of the *Duyfken* replica
New Beginnings Festival in partnership with Settlement Services International
Cats & Dogs All at Sea opens at Western Plains Cultural Centre, Dubbo

February

Endeavour undertakes a 'follow the wind' sailing
Bidhiinja: Restoring our Oyster Reefs exhibition opens in Port Stephens
Voyage to the Deep opens at the Museum of Science & Discovery, Florida, USA
Brickwrecks: Sunken ships in LEGO® bricks opens at Vasa Museum, Sweden
Sea Monsters opens at Yarrila Arts and Museum, Coffs Harbour

March

Women in STEM activation for International Women's Day
Blue Solutions Summit hosted by the museum as part of the Ocean Lovers Festival
Bridge to the Future exhibit opens to mark the 100th anniversary of the contract to build the Sydney Harbour Bridge
James Cameron: Challenging the Deep opens at the Western Australian Maritime Museum
Bidhiinja: Restoring our Oyster Reefs opens at Ulladulla Civic Centre



October

Australian South Sea Islander event
Port Authority NSW family day hosted by the museum
Nawi-building workshop
Blueback exhibition opens

November

National Monument to Migration unveiling
Mariw Minaral (Spiritual Patterns) opens at Townsville City Galleries
Capturing the Home Front opens at Orange Regional Gallery
Inaugural *Ocean Photographer of the Year* opens
Valerie Taylor – An Underwater Life opens

December

30th anniversary of the launch of the *Endeavour*, marked by a new museum book, *Endeavour: Encounters, Stories and Objects of the Ship that Changed the World*
Octopus Garden opens
Great Southern LEGO® Reef opens
Launch of *Wonderwater*, a museum-wide summer program
Cats & Dogs All at Sea opens at Port of Echuca

April

The museum's waterside boardwalk closes for redevelopment
Ocean Youth Summit hosted by the museum
Book launch and visiting vessels to celebrate the legacies of naval architect Walter Reeks
Endeavour dry docking
Cats & Dogs All at Sea opens at the Maritime Museum of Townsville

May

Barani rooftop projection showcased for *Vivid Sydney*
National Monument to Migration unveiling
National Reconciliation Week
Bidhiinja: Restoring our Oyster Reefs opens at Narooma Library

June

Remix Summit Sydney hosted by the museum to showcase cutting-edge digital innovation
Wildlife Photographer of the Year opens
Guruwin with Erth opens
Bangarra Dance Company's *Waru – Journey of the Small Turtle* opens in Brisbane
Shipwreck Odyssey playscape opens at Cardinia Cultural Centre, Victoria

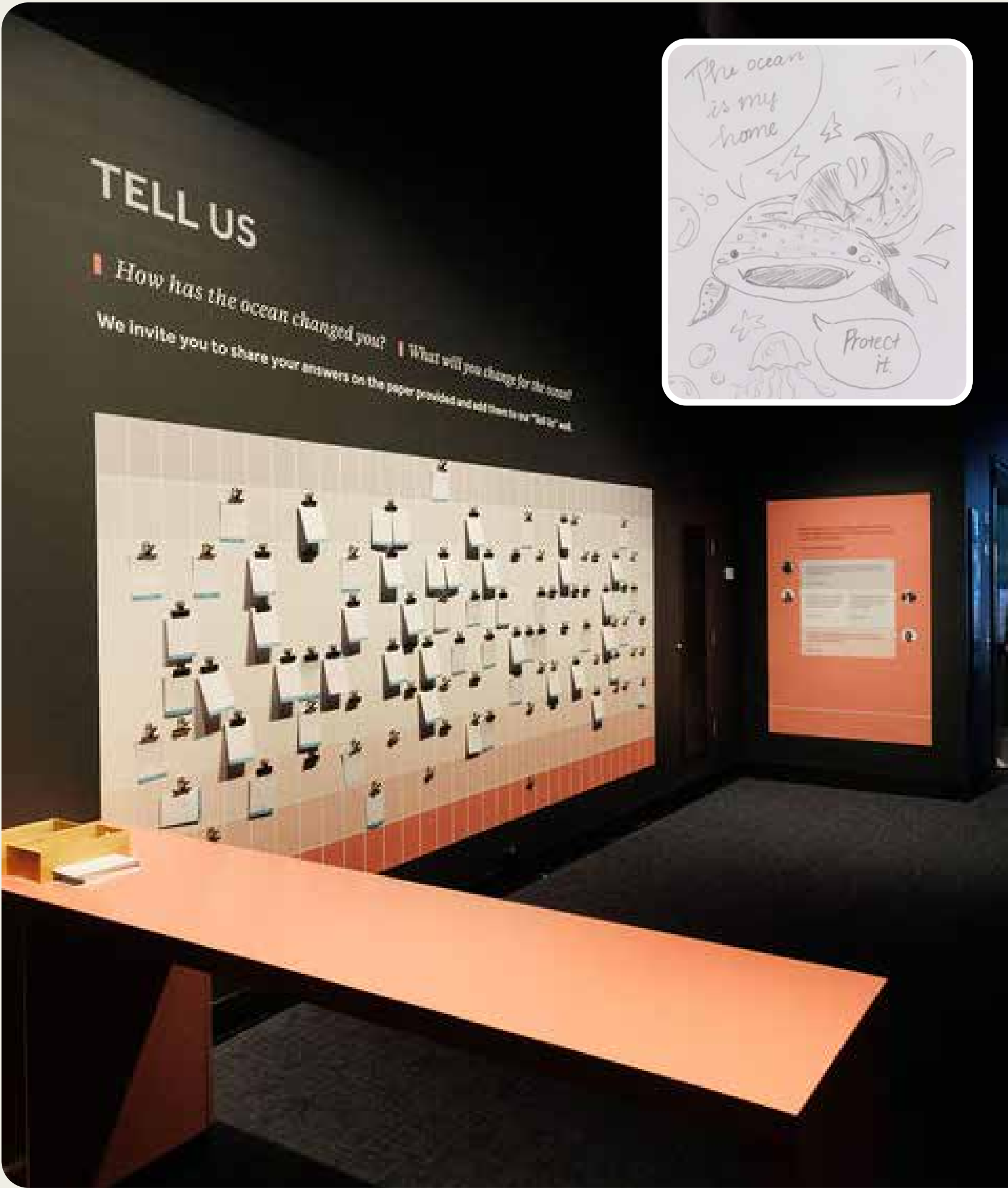
How our visitors connect with the ocean

In November 2023, the museum launched the world-premiere *Ocean Photographer of the Year* exhibition. We asked visitors two simple questions:

‘How has the ocean changed you?’

‘What will you change for the ocean?’

We received over 8,500 hand-written replies, expressing our visitors’ heartfelt connections with the oceans that surround us.



‘When I was looking [at] and reading the photos it encouraged me to become a marine biologist to see all these magnificent creatures and to help save lives’

‘The ocean changed a lot of my thinking. It represents nature, calmness and the beauty of our blue planet’

‘Throughout my youth, the ocean has been a safe haven for me to be happy and healthy. I hope that through education, the people responsible for contributing to its damage can reduce their impact to help our ocean recover and thrive’

‘The ocean makes me feel safe. I hope every person will try to save it so it can always be my safe place’

‘The ocean is a place of peace and beauty. I hope to be more environmentally conscious and educate myself’

‘I commit to looking [at] and partaking in restoration efforts and improving my free-diving skills to join conservation projects’

Image Tim Pascoe

Director’s report

A turning point

This past year represents a significant turning point for the Australian National Maritime Museum. We have introduced fresh business and financial systems, improved staff engagement, developed major new partnerships and received outstanding visitor satisfaction results in all key market segments.

Inspire, inform, influence, impact

This was the first year of the new strategic plan. It sets out an ambitious framework for storytelling, research and collection, education and engagement, systems and partnerships, and our Darling Harbour site in Sydney.

We aim to build on the unique position of trust that museums hold in Australia to inform, challenge and engage in conversations about our island nation shaped by sea.

This mission is underpinned by key changes to our systems and infrastructure undertaken this year, alongside a new Collection Development Policy based on our six core content pillars: First Nations, Australia in the Indo-Pacific, Migration, Ocean Futures, Maritime Archaeology, and Society and Water.

Staff engagement

Our people are at the heart of what we do, so staff engagement and wellbeing were a major focus area for the year. In a comparative review of Australian Public Service agencies, the museum recorded improved scores for staff engagement (at 73 per cent), an 11-point increase in job satisfaction (also to 73 per cent) and a 30-point improvement in enabling innovation.

A new enterprise agreement, providing greater transparency and consistency of pay and conditions across the agency, was supported by 94 per cent of staff.

Systems improvements

We are now a better, safer and more efficient place to work, following the redevelopment or replacement of many of our core operating systems, including finance, procurement, volunteer rostering and intranet. ICT systems



are now cloud-based and include a newly upgraded TMS collections database, a core function of the museum.

Our systems better support the hybrid work environment, while our overall risk profile for business continuity and cybersecurity has been greatly reduced. This financial year also saw the co-design and development of our new visitor-facing website, built on the Drupal platform. It will go live in the first quarter of 2024–25.

Meeting our visitors where they are

In an increasingly competitive and fragmented market, we aim to meet the visitor wherever they are: onsite, online, offsite and through partnerships that provide targeted market access. Year-on-year growth for visitor engagement was 10 per cent, with increases in travelling exhibition visitation, digital, social media and school activities.

Onsite visitation dropped slightly, due to our boardwalk development in the fourth quarter of the year. Overall visitor satisfaction remains very high: 100 per cent of teachers were satisfied or very satisfied with our schools learning offer, for instance. Visitors to our summer festival rated the experience 9.1 out of 10, while *Ocean Photographer of the Year* earned a 9.3 rating.

Our family-focused Wonderwater festival ran from 22 December 2023 to 5 February 2024, combining six exhibitions and interactive experiences, live performances, a mini film festival, fleet activations and opportunities for play, relaxation and discovery in, on and around the water.

Image Marinco Kojdanovski

Anchored by a new partnership with UK-based *Oceanographic* magazine, *Ocean Photographer of the Year* featured 118 award-winning images from photographers across the world. We sought to further engage visitors by asking them to answer two questions and received over 8,500 responses, a rich and pertinent resource that will inform future research, audience interaction and exhibitions.

Other exhibitions included *Valerie Taylor – An Underwater Life*, drawing on our collection of objects from the remarkable diving, film and conservation careers of Valerie and her late husband, Ron. We developed an interactive display inspired by Robert Connolly’s film of Tim Winton’s novel *Blueback*. A child-focused immersive experience, *Octopus Garden*, used play-based activity to inform visitors about these remarkable marine animals. A specially commissioned LEGO® build zone was developed with Ryan ‘The Brickman’ McNaught and the Great Southern Reef Foundation.

This was the second-highest summer attendance on record; visitation in February was the highest in six years.

Our partnerships also continue to expand. The museum hosted over 10,000 attendees as part of the Sydney Festival. Puccini’s opera *Il Tabarro* was performed on *Carpentaria* and we were again the venue for the New Beginnings Festival, in partnership with Settlement Services international.

Growth opportunities

Despite economic pressures and significant site redevelopment, the museum’s own-source commercial revenue exceeded target, generating 36 per cent of total revenue.

Of note was the five per cent increase in admissions revenue, reflecting the value for money of our onsite offer – an average four-hour outing on the \$75 family see-it-all ticket. However, the massive Harborside redevelopment adjacent to our site has resulted in a decline in opportunistic free-entry visitation.

Travelling exhibitions provide significant opportunities for growth. *Brickwrecks: Sunken ships in LEGO® bricks* began

its international travels at Vasa Museum in Stockholm and will travel to the UK and USA over 2024–25. A National Collecting Institutions Touring and Outreach grant enabled us to send *Mariw Minaral: Spiritual Patterns*, a powerful exhibition of Alick Tipoti’s artworks, across the nation. It joins 11 other touring exhibitions that ensure we maintain an Australia-wide presence.

To commemorate the 25th anniversary of the *Duyfken* replica, our schools programming launched an online education resource about Dutch captain Willem Janszoon’s historic journey to Australia and 1606 encounter with First Nations people. Over the coming years, we will increase our educational assets and expand our digital classroom in line with the new national curriculum.

Opening the doors wider

Regular family programs continue to provide stimulating educational opportunities. These include our weekly Mini Mariners, Kids on Deck and Stroller Tours, as well as creative workshops and in-gallery activations. Together, they provide year-round, hands-on interactive activities to sustain and grow our family audiences. The Tall Ships/ Small Ships program engaged younger audiences in the stories of our fleet. In total, these programs attracted more than 50,000 visitors to the museum.

We have also expanded our access program Sensory-friendly Sundays for visitors on the autism spectrum, and Seaside Stories for people with dementia and their carers. We expect to further develop these and related accessibility programs over the next two years.

Saltwater stories

We continue to ensure that stories of Sea Country remain centre stage. Our activities range from nawi (canoe) building to shell making, concurrently upgrading our Yolŋu art installation, while staging *Barani*, this year’s contribution to Vivid Sydney. This short animation, in collaboration with Studio Gilay, now features in our Bamal gallery, underscoring the ethos to make once, use many times. Other partnerships are with the Bangarra Dance Company, for the national tour of *Waru – Journey of a Small Turtle*, and education providers Deadly Ed.

With an increased team size of three dedicated First Nations staff, in addition to other personnel and partner organisations, we have expanded the impact and scope of our storytelling and engagement with community, both here and in the Indo-Pacific region.

Stories from across the seas

This year marked the 25th anniversary of the National Monument to Migration, the museum-hosted Welcome Wall carrying the names of almost 34,000 migrants to this country. Our twice-yearly ceremonies bring together thousands of Australians to celebrate the immense contribution of migrants to this country. In total, 1,726 new names from 47 countries were added over the past year. Everyone on the monument is an important part of our museum family.

Fleet

Fleet improvement continues. Following last year’s extensive HMAS *Vampire* work, this year has seen the *Endeavour* go into dry dock to for maintenance. The vessel was re-rigged and, by October 2024, it will have a complete engine rebuild. *Duyfken* was slipped, allowing for plank replacements in the stern castle and extra maintenance on the yards. SY *Ena* and MV *Krait* also benefited from comprehensive repairs undertaken at a local shipyard. The lightship *Carpentaria* received a once-in-a-decade full repaint and restoration, further enhancing this much-photographed vessel.

Coming up

The coming year promises to be as exciting as the last, with the boardwalk due for completion in late 2024, another great summer in the works and the arrival for restoration and display of Australia’s oldest surviving colonial vessel, known currently as the Barangaroo Boat. This year we seeded a future showcase for our work – and for Australia – by the winning the rights to host the International Congress of Maritime Museums in Sydney in 2026.

Acknowledgements

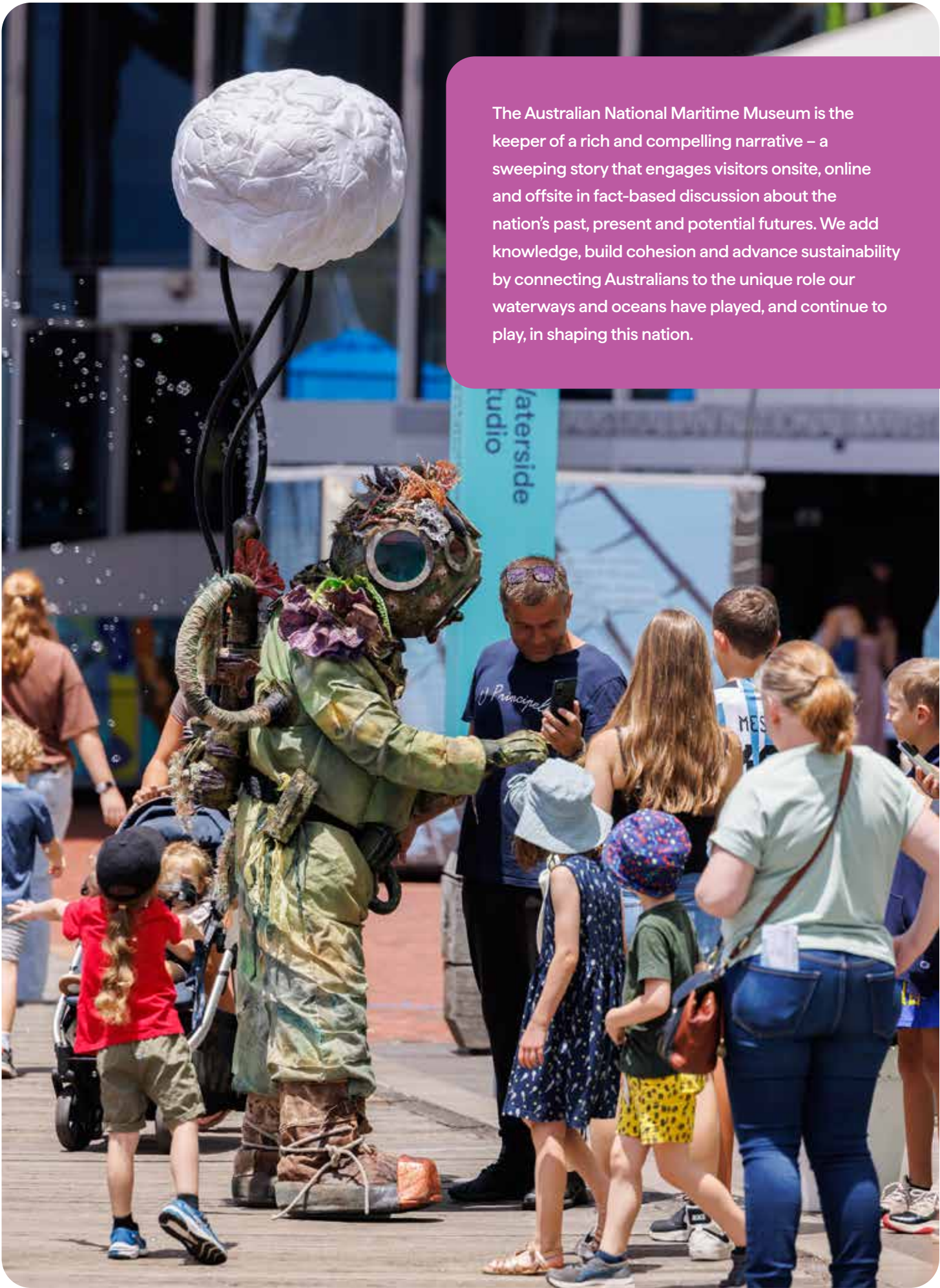
I am heartened to see the hard work and dedication of the museum’s Council, staff and volunteers paying off. I would especially like to thank our 344 active volunteers for their assistance. Their commitment makes the museum a special place for staff and visitors alike.



Daryl Karp AM
Director and CEO

Performers roved the museum precinct during Wonderwater, the main attraction over summer 2023–24. Image Tim Pascoe

The Australian National Maritime Museum is the keeper of a rich and compelling narrative – a sweeping story that engages visitors onsite, online and offsite in fact-based discussion about the nation’s past, present and potential futures. We add knowledge, build cohesion and advance sustainability by connecting Australians to the unique role our waterways and oceans have played, and continue to play, in shaping this nation.



Celebrations of Country and on Country

This year commenced with a celebration for First Nations peoples. Our Manager of Indigenous Programs, Matt Poll, visited Baniyala in eastern Arnhem Land to mark the 15th anniversary of the 2008 High Court case that granted Sea Rights to Yolŋu people. Others attending included representatives from the Royal Australian Navy, Northern Territory Government and the Australian National University. Together, participants shared an immersive learning experience on Country, adding much-needed consultation for the museum's custodianship of the Saltwater Bark paintings. These highly significant works provided critical cultural evidence for the High Court decision.

Matt then presented at the Garma Festival of Traditional Cultures in Darwin, and was honoured to serve as a judge in the 2023 Telstra Aboriginal and Torres Strait Islander Art Awards. These connections saw the museum hosting a stunning bark painting, *Spirit of Sea Rights*, which was presented by artist Djambawa Marawili to the Chief of Navy, Vice Admiral Mark Hammond AO.

Indigenous Curator Tyson Frigo continued his research into Aboriginal freshwater social ecology by participating in the 2023 Massive Murray Paddle. He joined over 350 students who navigated 415 kilometres along the Dhungalla (Murray River), inspiring many Aboriginal children along the way. Tyson also brought his artistic skills to the design of two Mirage Sea Kayaks 600 Doubles for Sydney Harbour Kayaks, each painted with a design relating to bamal (earth) or badu (water), to acknowledge enduring Gadigal custodianship of the museum's site.

The museum was also delighted to welcome a new Indigenous Programs Officer, Dakota Dixon. Dakota had recently been the project facilitator for Megan Cope, a Quandamooka artist whose work *Whispers* was commissioned to celebrate the 50th anniversary of the Sydney Opera House. This public artwork involved sourcing and preparing more than seven tonnes of Sydney rock oyster shells, an incredible effort that showcased the importance of our waterways to vibrant Aboriginal cultures.

The highlight for the year in the Indigenous Programs team was the collaborative project *Barani*. Set in Pirrama (Pyrmont) many generations ago, *Barani* means 'yesterday' in the Sydney language. Drawing upon many sources, the story was brought to life by Aboriginal-owned digital animation company, Studio Gilay. Initially launched as our contribution to Vivid Sydney 2024, this stunning seven-minute animation has now taken pride of place in the museum's Bamal Yarning Space.

Indigenous Curator Tyson Frigo with young visitors during a smoking ceremony for Naidoc Week 2024.
Image Annalice Creighton



Our flagship global partnership – *Ocean Photographer of the Year*



In 2023, the Australian National Maritime Museum partnered with *Oceanographic* magazine to stage the world's first museum-based *Ocean Photographer of the Year* (OPY) exhibition. Opening in November, it featured 118 awe-inspiring images plus museum-created content.

Drawing on our established success in hosting the Natural History Museum's *Wildlife Photographer of the Year*, we were confident that it would draw substantial audiences. We were not disappointed, with 68,639 paying visitors who contributed an estimated \$500,000 in ticket sales.

The images, drawn from photographers around the world, were captivating, while quotes from the winners inspired visitors to cherish and care for our oceans. To strengthen this message, the museum added three activations to the viewing experience.

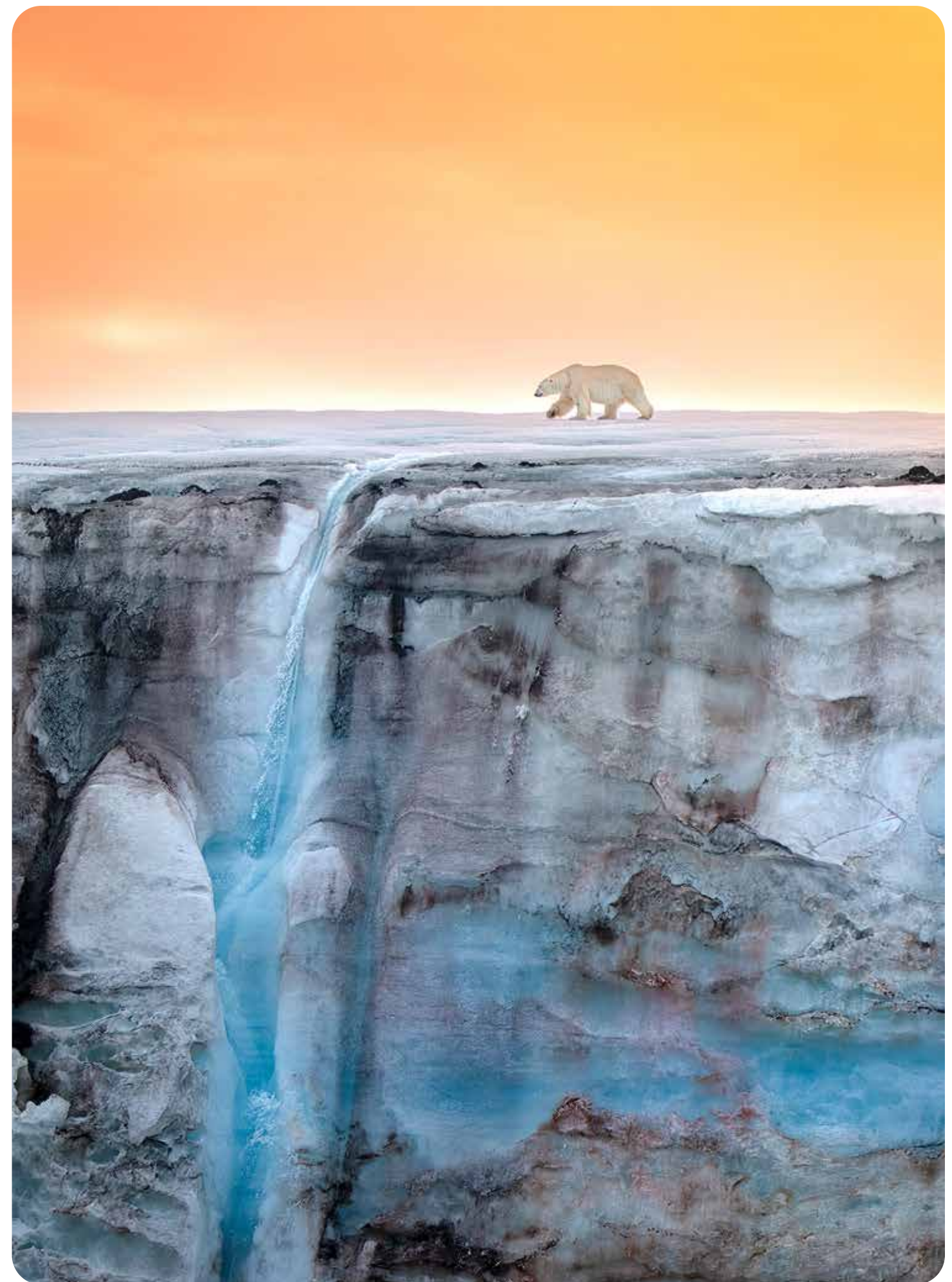
The first gave visitors blank cards and pencils, inviting them to answer two simple questions: 'How has the ocean changed you?' and 'What will you change for the ocean?'. More than 8,500 responded (see sample quotes on page 11). A large proportion expressed a personal commitment to preserving our oceans, while others shared their understanding of the most important collective actions we can undertake to protect our seas.

Our second activation was a digital quiz on ocean health, first accessed via QR code and then via a digital kiosk. In the third, the still images were complemented by a large video screen that featured aquatic environments captured in the photography.

The overall satisfaction rating of visitors to *Ocean Photographer of the Year* was 9.3/10, making it the most highly regarded of all of the museum's exhibitions over summer 2023–24.

Above: The entrance to *Ocean Photographer of the Year* 2023. ANMM image

Right: Michael Haluwana's image of a polar bear on a glacier, from *Ocean Photographer of the Year* 2023



Caring for the *Dunbar* collection



One of the greatest tragedies in colonial Australia was the loss of the ship *Dunbar* in 1857, when it struck cliffs off Sydney Heads. Of the 123 people aboard, only crewman James Johnson survived.

The museum has in its care 1,900 archaeological objects salvaged from the wreck. Funds raised by the museum's Foundation are now being used to conserve and research them.

Our conservation department has begun to archivally photograph and assess the extensive collection of coins, jewellery, homewares, ironwork and personal items to ascertain their current degree of degradation and stability, both aesthetically and structurally. Once stabilised, the collection will provide valuable insights into colonial life.

This conservation is proving particularly important as, with no ship manifest, many of these objects have lost their identity. Treatment can, to a degree, reverse the degradation caused by the ocean, stabilising the structure and revealing each object's composition. It also exposes details previously obscured by corrosion, providing insights into each object's purpose and use.

The pictured objects (above right) demonstrate the effect of corrosion treatment, which has broken down the oxide



deposits to reveal fine details of features and feathers. As a result, we have been able to identify them as bird-shaped cabinet handles, a common decorative feature of Victorian-era furniture.

Ongoing conservation and research are significant in maintaining the memory of the *Dunbar* and its passengers and crew and acknowledging the tragedy's place in the history of Sydney and colonial New South Wales.

Left: A selection of items from the *Dunbar* wreck site, including coins, shop tokens, keys, clock and watch parts, and the remains of a set of false teeth. Purchased with the assistance of the Andrew Thynne Reid Charitable Trust. Image Jenni Carter/ANMM

Above: Vaguely bird-shaped objects from the *Dunbar* collection revealed themselves, after conservation treatment, to be cabinet knobs. Images Jordan Aarsen/ANMM

Understanding and celebrating stories of hope, fear and courage

The museum is the proud home of the Welcome Wall, Australia's National Monument to Migration. This landmark weaves acknowledgement, commemoration, celebration and interpretation of migrant histories into a tangible site of identity. It features the names of thousands of migrants. Here is the story of one family, presented by Dr Tran Nguyen at a Welcome Wall ceremony in May 2024.

'Our journey began in early 1979 when my family decamped from a provincial city in the southwestern tail of Vietnam. The exodus consisted of 27 family members, together with 400 strangers, united in our mutual quest for survival.

We squeezed into a 15-metre unseaworthy vessel, fleeing for our lives. In the perilous waters, where every wave threatened to engulf our overcrowded boat, we clung onto hope amidst the shadows of despair. We felt enormously confronted and vulnerable, terrified we would be the next to die. Food was scarce and insufficient.

Following three days of drifting at sea, we encountered a group of pirate ships who gridlocked us, causing immense panic. At the same time a large storm suddenly erupted, causing our boat to nearly capsizes. Later, we encountered more pirates who took the scant possessions that we had tethered to our bodies.

Our uncharted voyage came to an end when we found solace on the desolate shores of an Indonesian island. Living in the makeshift camps and exposed to the scourge of illness, we lost one aunty before my birth in Galang. We lived in this refugee camp for 11 months until Australia accepted us for immigration.

My family sought to carve out a new beginning despite not knowing a word of English. We settled in Whyalla, South Australia. I pursued medical studies and became the first qualified Vietnamese gynaecologist in Adelaide. I am passionate about giving back to society and am a co-founder of Desert Flower South Australia, a not-for-profit organisation supporting survivors of female genital mutilation.

I am in awe of the bravery and resilience of my parents and family. I am thankful to this country and its people for welcoming us, giving us hope when there was none, and allowing us the privilege of contributing to the rich tapestry of a multicultural society. We are proud to call Australia home.'

The text of Dr Nguyen's presentation has been edited for publication.

Dr Tran Nguyen (second from right) and family members at the May unveiling of new names on the National Monument to Migration. Image Scott Cameron



Keeping *Endeavour* ship shape

Every five years the ocean-going *Endeavour* undergoes a full survey to ensure it meets the stringent requirements of the Australian Maritime Safety Authority. In preparation for the 2024 inspection, the museum's fleet team, assisted by technical advisors, carried out a wide range of equipment testing and maintenance tasks.

Central to this initiative was the slipping of *Endeavour* at Sydney City Marine. Works undertaken below the waterline included a full hull inspection, routine antifouling and repainting. The lead-ingot ballast and securing mechanisms were also inspected. Above the waterline, the upper hull and decorative details were repainted and timbers thoroughly checked.

Mechanically, the propellor shaft was realigned, new shaft bearings installed and the engine realigned. A complete upgrade of the electrical wiring commenced and will continue over the next 18 months to bring the 1990s system into a new era. Other areas for review included the vessel's firefighting system and the electronic navigation and satellite-based communication services.

Running in parallel with this work, extensive planning was undertaken to support a full servicing of the two Caterpillar engines in 2024–25. Another area of interest has been *Endeavour*'s rigging. Two skilled riggers commenced the systematic evaluation and, as necessary, the replacement of rigging using 18th-century techniques.

To highlight the importance of this work, and to satisfy the ongoing curiosity of the visiting public, the fleet team has upgraded the traditional trades demonstration area on the museum's North Wharf. In addition to inspecting the display of traditional tools and supplies, visitors can watch shipwrights and riggers at work.

For more than 30 years, *Endeavour* has highlighted the technological sophistication of 18th-century sailing ships and the skills necessary to maintain and operate them. The intense work program in 2023–24 ensured that our popular vessel will remain a critical living history asset capable of bluewater sailing.



Left: *Endeavour* slipped for maintenance at Sydney City Marine. Image Jeff Hodgson/ANMM. Right: Ready to return to bluewater sailing. Image Anthony Longhurst/ANMM



Ocean changemaker honoured

It is not an official title, but if Australia ever proclaimed a First Lady of the Underwater, it would be bestowed upon Valerie Taylor AM.

Over the past year, the museum has celebrated her six decades of depicting and protecting Australia's ocean habitats in the exhibition *Valerie Taylor – An Underwater Life*, alongside related digital, physical and research activities.

The exhibition drew on Valerie's 10,000 35mm transparencies that were recently added to the National Maritime Collection. It also featured a treasure trove of film equipment, diving gear and posters from movies such as Steven Spielberg's *Jaws*, which showcased underwater filming by Valerie and her late husband, Ron.

Marine science students from the University of New South Wales School of Biological, Earth and Environmental Studies also used the image archive to investigate changes in the marine environment and classify fauna and flora off the New South Wales coast.

Valerie is an ocean changemaker. She has captured a life underwater that – in some places – no longer exists. Her leadership has inspired many others to join the cause of ocean sustainability and was instrumental in ensuring that the grey nurse shark became a protected species.

Working with pioneers like Valerie is one way the museum promotes ocean literacy and a sustainable blue economy in the Indo-Pacific region. Through our Ocean Futures content pillar, we are also aligned with the Department of Climate Change, Energy, the Environment and Water's draft Sustainable Ocean Plan, and the United Nations Decade of Ocean Science for Sustainable Development.

Other programs and events promoting Ocean Futures in 2023-24 included the Ocean Impact Organisation's PitchFest, which recognises innovative solutions to sustainability, Women in STEM, the Blue Solutions Summit, the Marine Stewardship Council and Aquaculture Stewardship Council awards, the 'Litterarty' Schools Waste Art Competition and the Blue World Foundation Valerie Taylor Ocean Prizes.

Partnerships with key government departments and embassies further assist the museum in delivering exhibitions and programs. Supported by the NSW Department of Primary Industries – Fisheries, *Bidhiinja* shared the story of the successful restoration of oyster reefs along Australia's east coast. Assisted by the Minderoo Foundation and Arenamedia, we also developed *Blueback*, an exhibition focused on a friendly blue groper who became a lead character in Tim Winton's novel and Robert Connolly's film of that name.



Top: A light-hearted moment on set – Valerie Taylor reads *Jaws* while peeking out of a shark cage in full gear, Martha's Vineyard, USA, 1973–74. Image ANMS 1463[318]

Bottom left: Ocean Youth Summit. Image OceanEarth Foundation

Bottom right: A Blueback puppet being tested. Image Creature Technology Co

The *Duyfken* replica at the museum's Heritage Pontoon. Image Tim Pascoe

Strategic framework 2023–27

The museum developed a new strategic framework in July 2023, which guided our vision and activities across the year.



1. We inspire Storytelling and voice

Our work provokes thought, discussion and action. We entertain, stimulate and engage with our visitors. We shape conversations about the Australia we were, are and aspire to be.

Outcome

Our visitors leave aware, engaged and motivated to act.

Strategy

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

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

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

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

2. We inform Research, knowledge and education

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

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

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

Outcome

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

Strategy

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

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

Maximise impacts and opportunities from our work.

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

3. We influence Collaboration and thought-leadership

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

We lead with authority and collaborate with respect.

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

Outcome

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

Strategy

Collaborate strategically to maximise impact and leadership.

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

Develop a framework for measuring impact.

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

4. Our impact People, site and systems

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

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

Outcome

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

Strategy

A staged masterplan adds to story and increases accessibility.

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

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

Develop our capacity to generate funds.

Effective systems enable us to be our best.

Annual Performance Statement

The Council of the Australian National Maritime Museum, as the accountable authority of the Australian National Maritime Museum, presents the 2023–24 Annual Performance Statements of the Australian National Maritime Museum, as required under paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). In Council's opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of the entity and comply with section 39(2) of the PGPA Act.

PBS and Corporate Plan performance criteria and priorities

The Portfolio Budget Statement (PBS) for 2023–24 has a single outcome and one program for the museum as:

Outcome 1

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

Program 1.1

Management of maritime heritage that includes a variety of educational and engagement programs, exhibitions and events focusing on Australia's maritime heritage.

Within the PBS 2023–24 are two key performance measures:

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

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

These align with the key performance measures of the Corporate Plan 2023–26, which sets out the expected outcomes, key activities and key performance indicators for



the museum's four strategic priorities. Its implementation directly contributed to the achievement of our purpose and the government's strategic priorities. This Annual Performance Statement details the results for each priority.

The Australian National Maritime Museum has a vital role in helping Australians engage with past, present and future events, issues and challenges. As a trusted voice, we seek to inspire, inform and influence individuals, communities and nations, especially partners in the Indo-Pacific region. We seek to be inclusive and responsive to the needs of visitors, employees and other stakeholders.

In 2023–24, the museum's strategic priorities were:

1. Connect and engage with visitors wherever they are to promote participation and two-way conversation about our shared past, present and futures.
2. Develop research and educational partnerships, thought-leadership and programs to share information and understanding about Australia.
3. Grow and sustain our revenues and financial support to develop and deliver world-class programs, activities and partnerships.
4. Improve our site, collection accessibility and operational systems to enhance the experience for visitors and the working environment for employees.

Left: A panel from the travelling exhibition *Bidhiinja: Restoring our Oyster Reefs*. Image Tim Pascoe

Below: A summer play installation for younger visitors. Image Tim Pascoe

Supporting the National Cultural Policy

The museum is guided by the pillars and principles of the National Cultural Policy, *Revive*. We support the government's strategic priorities as outlined in *Revive* and the Minister's Statement of Expectations. Our Statement of Intent for 2024 is available on our website and sets out our key activities to meet the government's strategic priorities. Details of how we have met the expectations and supported *Revive* through the year are illustrated in the performance results reported against Corporate Plan priorities. Notable achievements include:

- Provided leadership and fostered collaboration within the museum sector to promote the five pillars of *Revive* with a dynamic national and international touring exhibition program that includes *Mariw Minaral* (Spiritual Patterns), *Sea Monsters: Prehistoric ocean predators*, *Bidhiinja: Restoring our Oyster Reefs* and *Brickwrecks: Sunken Ships in LEGO® Bricks*.
- Ensured a current Disability Inclusion Action Plan is in place to support people with disability to participate fully in Australia's cultural and creative life.
- Fostered appreciation and understanding of First Nations art, culture and knowledge systems by ensuring First Nations perspectives are integrated in everything we do. Examples this year include community consultation on our Saltwater Bark paintings, nawi (folded bark canoe) building workshops, learning experiences developed in partnership with Deadly Ed and exhibitions such as *Shaped by Sea*, *Serving Country* and *Māna and Bāru: The Sea Country of Guykuda Munungurr*.
- Supported and promoted artists and ensured they are remunerated appropriately through our site activation strategy, including the New Beginnings Festival and the *Il Tabarro* opera. We also commissioned art works such as the immersive space *Octopus Garden*, developed with Junior Major, and *Barani*, an immersive experience of animation, sound and storytelling by Studio Gilay.





Left: A nawi-building workshop introduces children to the techniques used to make folded-bark canoes. Image Annalice Creighton

Below: *Peter takes a moment* is one of a collection of photographs by Natalie Grono that document the devastating Northern Rivers floods of early 2022. Image © Natalie Grono ANMM Collection 00056551

Analysis of overall performance and results

The museum approached the year with a sense of optimism. With our unique collection, skilled workforce and commitment to storytelling, we connected visitors to the centrality of the oceans and waterways to our national story, delivering compelling experiences onsite, offsite and online.

The museum successfully engaged a broad audience in multiple ways, shared information and understanding about Australia, sustained financial growth, and improved our site and operational systems. Our visitor engagement surpassed our target for the year by 60 per cent, particularly through our education and social media activities and our travelling exhibitions. A major contributor was the international exhibition *Brickwrecks*, although visitors to regional travelling exhibitions have also grown. Onsite visitation remained strong; however, neighbouring construction work has reduced the flow of visitors from Darling Harbour to the museum.

Highlights for the year included:

- Our total visitor engagement of 6,814,221 was well above the target of 4,254,750

- Our education programs continued to grow in popularity, with 400,565 students and teachers engaged in our virtual excursions, online courses and onsite activations
- A hugely successful Wonderwater summer festival, with major activations as part of the Sydney Festival
- Two unveiling events for the National Monument to Migration were attended by 3,269 registrants and their families
- Our *Brickwrecks* exhibition attracted the highest ever number of visitors to Sweden’s Vasa Museum, with 155,000 in February and March 2024
- The *Mariw Minaral* exhibition, celebrating the Torres Strait arts and culture of Alick Tipoti, toured the country thanks to a National Collecting Institutions Touring and Outreach grant
- Upgrades to internal operating systems and processes, including the implementation of a new finance system
- Development of a new framework for the National Maritime Collection, including Collection Development Policy, strategy and priorities
- Development of a new Disability Inclusion Action Plan.

National Maritime Collection

	2023–24	2022–23	2021–22	2020–21
Number of acquisitions	34	213	157	338
Number of objects accessioned	1,539	1,867	4,994	833
Total number of objects in the National Maritime Collection	162,151	160,612	158,736	150,564

Analysis

The museum remains a trusted custodian of the National Maritime Collection, which totals 162,151 objects. This year, we focused on a comprehensive review and update of our Collection Development Framework, including a new Collection Development Policy, to guide our collecting strategy and priorities for the next three to five years.

Significant items acquired include:

- The *Blueback* movie memorabilia collection donated by Robert Connolly, including the world’s first underwater puppet
- Rare Bank of Australia share certificates issued to convict transport ship master Captain George Bunn in 1826
- A series of photographs by Natalie Grono depicting the impact of the historic eastern Australian floods in February–March 2022

- A collection of objects associated with Royal Australian Naval Reserve Able Seaman (Radar) Kaye Burton Smith, who served aboard HMAS *Australia* (II) during the Second World War
- A series of photographs of beaches, harbour and waterways by Harold Cazneaux
- Objects from Australian Customs Service relating to illegal fishing in Northern Australia in the early 2000s
- The UNIWAVE 200 model, a scale tank test model used for physical testing of wave to pneumatic power.

The museum ensures the National Maritime Collection is stored and managed appropriately, and works to make the collection available to the public. We continued our partnership with the National Film and Sound Archive to digitise at-risk audiovisual materials, ensuring ongoing access to these items, remaining on track to beat Deadline 2025.



Connect and engage with visitors wherever they are to promote participation and two-way conversation about our shared past, present and futures

Expected outcomes

- Our site is a must-visit destination in Darling Harbour and Sydney
- Our visitors leave aware, engaged and motivated to act on what they have learned
- We embrace and maximise current, emerging and future story-telling techniques
- We are a sought-after resource to promote ideas and challenge thinking.

Activities

- Integrate First Nations and diverse voices into everything we do
- Develop participatory storytelling approaches and partnerships to encourage visitors to engage with us on their terms
- Foster our national outreach and infrastructure programs across all platforms
- Develop our audience strategy that connects with our visitors at every level.

Analysis

The museum experienced strong visitor attendance across all platforms. The total visitor engagement figure of 6,814,221 was well above the target of 4,254,750 and represented a 59 per cent increase on the previous year. However, the impact of the adjacent Harbourside redevelopment can be seen in the decrease in onsite visitation. Total paid and unpaid visitors numbered 912,695, or 87 per cent of the target.

International visitors traditionally account for approximately one third of our onsite audience. Although this cohort has been slow to return to the museum, it has been pleasing to see numbers increase this year. Total international onsite visitation was 92,073, compared to 78,891 in 2022–23. They came mainly from the USA, New Zealand, the UK

and South Korea, although Chinese visitor numbers are returning to pre-pandemic levels.

In an increasingly competitive and fragmented market, we made the commitment to meet the visitor wherever they are, by providing unique experiences across all our platforms – onsite, online, digitally and through partnerships providing access to radio and television. As a result, we have seen stronger than expected results in social media engagement, visits to our website, travelling exhibitions and our education programs.

Onsite, the combination of *Brickwrecks* and *Wildlife Photographer of the Year* provided a strong winter school holiday offering. The museum also featured in Vivid Sydney from 24 May to 25 June 2024 with the coming-of-age First Nations story, *Barani*. This co-production with Studio Gilay was seen by 93,830 people during the 23 days of the festival.

Wonderwater

Our summer activity, Wonderwater, enlivened the whole site from 22 December 2023 to 5 February 2024. The festival included a collaborative LEGO® reef, powerful live performance events, First Nations video program, a mini film festival, fleet activations and opportunities to play, relax and discover on, in and around the water.

Although total summer admissions were 62 per cent of 2022–23, revenue was at 92 per cent, suggesting that we were only losing non-paying passers-by. Total summer visitation was 63,093 visitors, including 2,800 attendees to the Sydney Festival opera *Il Tabarro*, and 6,900 from the New Beginnings Festival on 27 January. This trend continued into February, which experienced the highest figures in five years.

Cornerstone exhibitions that filled our main galleries included:

- *Ocean Photographer of the Year*, a partnership with *Oceanographic* magazine, which opened on 17 November 2023

Performance measures	2023–24 actual	2023–24 target	2022–23 actual	2021–22 actual	2020–21 actual
Total visitor engagement*	6,814,221	4,254,750	4,284,566	2,624,198	4,332,274
Permanent galleries and site (unpaid visitors)	653,734	750,000	789,649	324,915	303,833
Special exhibitions and fleet (paid visitors)	258,961	300,000	303,426	110,497	104,091
Travelling exhibitions and activities	1,536,577	810,000	1,002,959	804,259	718,973
Education programs (onsite, offsite programs and online courses)	400,565	350,000	349,592	291,377	164,365
Visitors attending public programs	76,186	50,000	53,614	61,820	27,590
Visitors attending events and functions	15,955	19,000	NR	NR	NR
Digital experiences (visits to website)	1,606,844	1,200,000 (10% year-on-year increase)	1,083,078	925,535	1,651,580
Social media engagement	2,357,540	825,000	756,865	167,615	598,525
Percentage collection available online	75%	73%	75%	72%	71%
Number of venues hosting our touring exhibitions	24	17	41	27	61

NR = not reported.

* Total visitor engagement is calculated by aggregating total visitation (onsite and offsite) with visits to our website and engagement with our social media platforms, as well as the total participation in organised school programs, which is the aggregate of onsite, offsite and online participation by students and teachers.

- *Valerie Taylor: an Underwater Life*, which featured our significant collection of objects and photographs belonging to Valerie and Ron Taylor
- *Blueback: Sharing the Secrets* and *Octopus Garden* were interactive experiences, with the latter being an immersive digital playspace that let younger audience members experience a day in the life of the extraordinary octopus
- A specially commissioned LEGO® build zone, developed with Ryan ‘The Brickman’ McNaught and the Great Southern Reef Foundation.

Our regular family programs continue to provide stimulating educational opportunities. Mini Mariners, Kids on Deck, Stroller Tours, creative workshops and in-gallery activations encouraged participants to embrace the museum as a space for intergenerational learning, play and discovery. Our Kids on Deck participation more than doubled over the summer and autumn holiday periods.

Our accessible program offerings are designed for visitors with lived experience of disability and their families, friends and carers. They maximise museum access by providing a well-supported and welcoming environment. Programs included Sensory-friendly Sundays (for visitors on the autism spectrum and with sensory sensitivities), relaxed access sessions in our summer programs and for performances of *Guruwin: Sharks of Sydney Harbour*, plus *Seaside Stories* (for visitors with dementia and their carers).

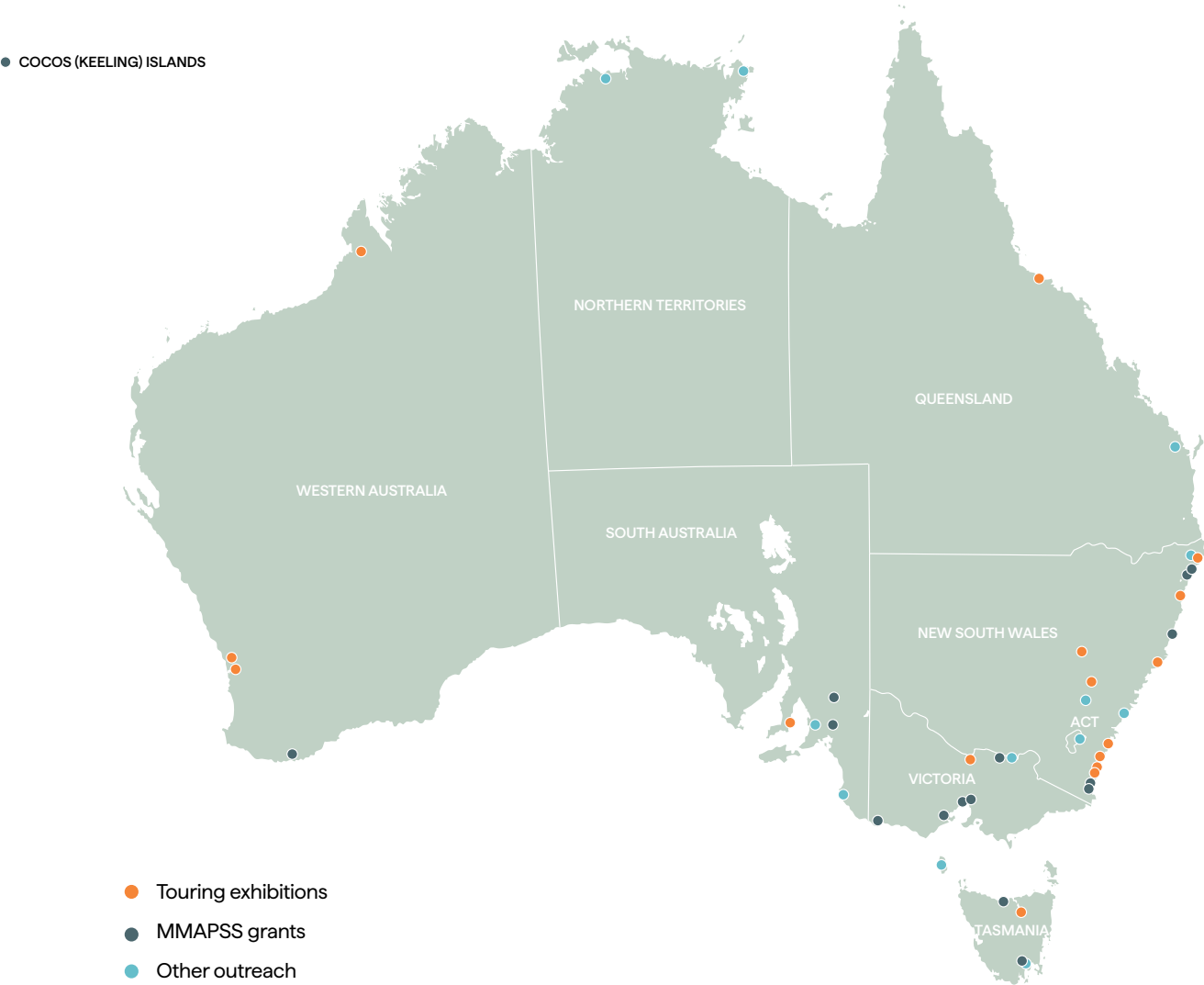
Connecting with our visitors wherever they are

Throughout the year we fostered our national outreach and infrastructure programs across all platforms. Over 1.5M people experienced our travelling exhibitions in Australia and overseas. Nationally, 12 exhibitions travelled to 24 venues, including *Mariw Minaral (Spiritual Patterns)* with the support of a National Collecting Institutions Touring and Outreach program grant of \$94,000, alongside *Sea Monsters*, *Capturing the Home Front*, *Cats & Dogs All at Sea* and *Bidhiinja: Restoring our Oyster Reefs*.

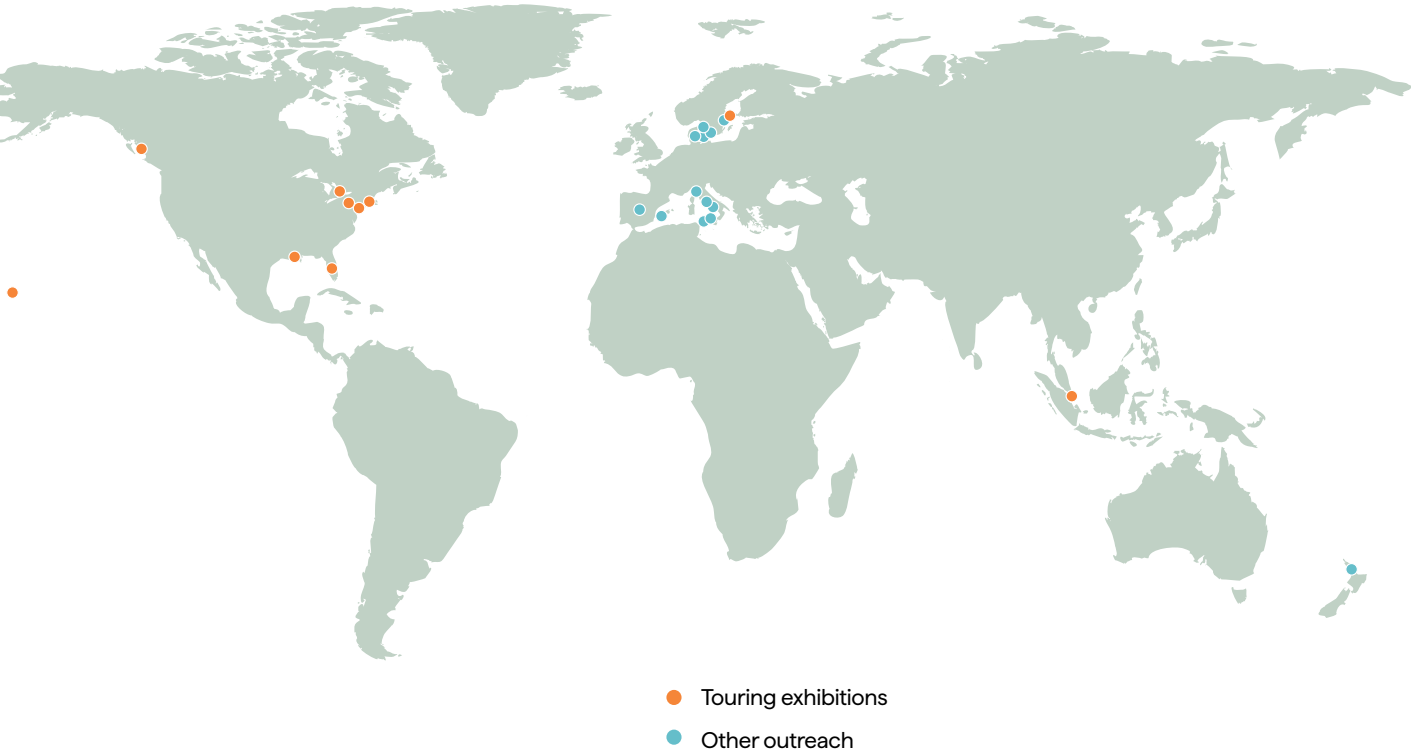
Social media and our website continue to grow, providing accessible, informative nuggets of information that allow for deep dives if desired. We cater to many distinct groups – including marketing, migration, ocean science, family entertainment, sailing and water leisure – to provide engaging content. Total social media engagement for the year was over 2.3M, more than double last year’s and almost three times our target of 825,000.

The museum’s grants and awards program, the Maritime Museums of Australia Project Support Scheme (MMAPSS), offers funding to regional museums and organisations. It aids with preserving or displaying objects of national and historical maritime significance. MMAPSS also supports staff or volunteers from remote or regional organisations to spend time learning specific skills and making valuable connections. Funding is provided by the Office for the Arts and the museum. Total funding available was \$129,085 with a maximum allocation of \$15,000 to any one grant. This year, grants and in-kind support were awarded to 14 projects and four training course applicants. Proposals included support for development of planning and restoration of significant vessels, First Nations storytelling, establishment of memorials to maritime events, education resources, and infrastructure to increase public engagement with maritime heritage places and programs.

Our national presence



Our international presence



Australasia
New Zealand: Auckland
Singapore

Europe
Denmark: Helsingør, Roskilde
Italy: Marsala, Naples, Palermo, Pisa, Rome
Spain: Formentera, Madrid
Sweden: Birka, Malmö, Mellbystrand, Stockholm

North America
Canada: Toronto, Vancouver
USA: Baton Rouge, Connecticut, Florida, Honolulu, New Jersey, Pennsylvania



Hip-hop artist L-Fresh the Lion performs at the New Beginnings Festival 2024. Image Settlement Services International

PRIORITY 2

Develop research and educational partnerships, thought-leadership and programs to share information and understanding about Australia

Expected outcomes

- We are renowned for the quality and impact of our research, collections and content
- We collaborate strategically and are partners of choice with key institutions to deliver impactful results
- Our work encourages communities to appreciate their relationship with oceans and waterways
- We are a trusted centre of expertise for media, educational institutions and the public.

Activities

- Implement a new collection development strategy and policy
- Showcase evidence-based, contemporary thinking from a range of perspectives
- Create learning experiences and opportunities for every Australian student
- Be part of research programs that build understanding of Australia's maritime heritage

- Work towards becoming a key collaborative learning centre for ocean science and sustainability
- Add to cultural understanding by drawing on our collections, research, archives and networks.

Analysis

Collection Development Policy

The museum's mission is to collect and share stories about people, objects and events that enable us to discover more about the nation's maritime history and heritage. Our collections are key to achieving this mission.

This year the museum undertook a full review of its Collection Development Policy, with a process of broad consultation and reflection on the significance of our National Maritime Collection. The resultant policy outlines the criteria used to determine what objects the museum collects and what is in the National Maritime Collection. It is supported by the Collection Strategy and Priorities.

Performance measures	2023-24 actual	2023-24 target	2022-23 actual	2021-22 actual
Percentage of teachers reporting overall positive experience	100%	95%	90%	NR
Percentage of teachers reporting relevance to curriculum	97%	95%	95%	NR
Implement new collection policy and strategy	Completed	Completed	NR	NR
Number of Australian Research Council (ARC) funded research projects	4	4	NR	NR
Number of research partnerships with other organisations	1	3	NR	NR

NR = not reported.



Learning experiences and partnerships

The continued success of our education strategies can be seen in the 400,565 teachers and students engaged in our educational activities (well above the target of 350,000). The quality of our education offerings is evident in the exceptional feedback we received from participating teachers, including concerning relevance to the curriculum.

This year, in celebration of the 25th anniversary of the launch of the *Duyfken* replica, the museum launched the *Duyfken* online education program. Developed in collaboration with Roar Films, and designed for use in the classroom, the resources are linked to the Australian Curriculum's Year 4 History content and the First Contacts unit in the NSW History Syllabus.

Partnerships are key to how we showcase evidence-based, contemporary thinking and in 2023-24 we worked with Deadly Ed to design primary and secondary First Nations education workshops at the museum. Meanwhile, our ongoing partnership with the Seabin Ocean Health Lab provides an onsite offering of daily tours to student groups and museum visitors. We are working with Seabin Foundation's educational initiatives to connect our visitors – young and old – to the richness and importance of our oceans. In March 2024, the Education team also ran activities for primary and secondary school students at the Bondi Ocean Lovers Festival. Students observed plankton under the microscope, made carabiners from recycled bottle tops, explored life beneath the surface with underwater drones and heard about the Seabin solution.

Our partnerships deliver unique experiences to our visitors. This year, we were able to offer heritage harbour tours on the Sydney Heritage Fleet's historic motor launch *Harman*, sailing with Sydney by Sail and kayaking with Sydney Harbour Kayaks.

Endeavour

This year we celebrated the 30th anniversary of the launch of *Endeavour*. In December we released a new book, *Endeavour: Encounters, Stories and Objects of the Ship that Changed the World*. With the preliminary report on the museum's investigations of the shipwreck of HMB *Endeavour* – known as *Lord Sandwich* when it was scuttled in 1778 – being available on the museum's website since February 2022, the archaeological team of Kieran Hosty and Dr James Hunter presented their findings in Australia and internationally. These included the International Congress for Underwater Archaeology, the International Symposium of Conservation for Underwater Archaeology, the Australian Advanced Diving Conference and to staff and students at the University of West Florida's maritime archaeology program. *Endeavour* itself also undertook a 'shake-down' cruise to establish its seagoing capabilities in the aftermath of the Covid-19 pandemic.

Crew aloft and ready to set sail during *Endeavour*'s 'follow the wind' voyage in February. Image Mike Jones

PRIORITY 3

Grow and sustain our revenues and financial support to develop and deliver world-class programs, activities and partnerships

Expected outcomes

- We increasingly generate funding from multiple sources
- We develop long-term funding partnerships
- Our programs and activations drive increased membership and invite return visitation.

Activities

- Develop a detailed plan linking increased funding with improved outcomes
- Investigate and grow revenue opportunities, including commercial spaces, partnerships, travelling exhibitions and consultancies
- Review structures and operations to enhance cost control and efficiency
- Develop a philanthropy and donations strategy that aligns with the strategic framework.

Analysis

Philanthropy and partnerships

A focus for the year has been the development of our philanthropy and donations strategy, including partnerships and the work of our Foundation to build revenue. As a result, we have also seen strong growth, with partnership revenue over \$1.11M this year, almost double that of 2022–23.

These relationships increase our capacity. The Commonwealth Superannuation Corporation supported the development of our defence volunteer program and the NSW Department of Primary Industries made possible the exhibition *Bidhiinja: Restoring our Oyster Reefs*. Strong media partnerships provide promotional support, including BBC and Time Out for Wonderwater and *Wildlife Photographer of the Year* and National Geographic for *Valerie Taylor: An Underwater Life*. These partnerships have led to successful activations such as our kids trail, reader events and special screenings.

Performance measures	2023–24 actual	2023–24 target	2022–23 actual	2021–22 actual
Actual own source revenue*	\$16.28M 38% of budget	Own source revenue > 30% of budget	\$16.09M	\$8.8M
Implement a philanthropy and donations strategy	Strategy developed	Develop the strategy	NR	NR
Growth in corporate partnerships and sponsorships	\$1,114,931 Exceeded target	> 3% increase	\$541,305	NR
Growth in the members program and family passes sold	2,237 memberships	Maintain 2022–23 level	NR	NR

NR = not reported.

* Self-generated revenue in 2023–24 was \$16,282,000, which was well above the original budget of \$12,566,000.



Partnerships have also led to the museum becoming the proud home of Big Blue Conversations, at the intersection of conservation, science, research, commerce and technology. In support of the UN Decade of Ocean Science for Sustainable Development, the museum has provided a unique meeting place for blue ideas to flourish in partnership with the Blue Solutions Summit, MSC/ASC Sustainable Seafood Awards, Ocean Youth Summit, Valerie Taylor Ocean Protection Prize, Innovocean and the NSW Sustainability Awards.

Our members program

In 2022–23 over 7,000 families took advantage of the NSW Government's Creative Kids Vouchers scheme to buy our family membership package. The reduction of the voucher scheme this year has seen a considerable drop in the number of new family memberships, and a return to figures more in line with previous years. In 2023–24, 733 memberships and annual family passes were sold, of which 368 used their Creative Kids vouchers.

We have offered an exciting program of 88 events and activities attended by 3,765 members. The most popular were 'An Evening with Dami Im', Indonesian Independence Day, Australia Day Cruise and the Heather Ewart book launch.

Travelling exhibitions

We are increasingly looking at the commercial opportunities provided by our travelling exhibition program. The success of *Brickwrecks* means we will be aiming to add further international venues, while *Voyage to the Deep* continues to tour through the USA. Our national touring exhibition program is expanding and we are exploring partnership opportunities to achieve further growth.

Brickwrecks: Sunken Ships in LEGO® Bricks at the Vasa Museum, Stockholm. Image Anneli Karlsson/Vasa Museum

PRIORITY 4

Improve our site, collection accessibility and operational systems to enhance the experience for visitors and the working environment for employees

Expected outcomes

- Our site assists and enhances our ambition to promote understanding, visitor participation and collaboration
- The systems we deploy enable us to be and do our best at all levels
- Our staff feel supported and valued by the systems we use and as members of the museum community
- Our site and organisation are sustainable.
- Rework the main gallery to better tell our shaped-by-sea story
- Improve signage, wayfinding and visitor amenities to make visiting the site more comfortable, comprehensible and enjoyable
- Continuously review and upgrade our systems in a planned and cost-effective way
- Develop and implement a fit-for-purpose organisational structure.

Activities

- Our staged masterplan adds to our storytelling capacities, increases accessibility in multiple ways and integrates all elements of the site
- Develop new spaces, galleries and opportunities to engage children and families

Analysis

This year has been one of foundational improvement and uplift across our systems, staff and site, with considerable progress in all operational areas setting the museum up well for achieving our strategic ambitions and government priorities in coming years.

Performance measures	2023–24 actual	2023–24 target	2022–23 actual	2021–22 actual
Visitors responding in a positive way to a visit to the museum	97%	90%	90%	91%
Percentage of collection available to the public	77%	74%	75%	72%
In the top 10% of APS employers in 3 years (by 2026)	Working towards target	Improve standing by 10%	–	–
Meet planned milestones for systems upgrade	Milestones met	Meet agreed project milestones – finance system implemented	–	–
Increased staff satisfaction on employee surveys	Achieved	Year-on-year increase from 2022–23 staff satisfaction survey	–	–
New Reconciliation Action Plan	Stretch RAP in development	Completed	–	–
Disability Inclusion Action Plan updated	Completed	Completed	–	–

NR = not reported.

Site improvements

We have improved signage, wayfinding, and visitor amenities across the site. In December we opened our new Heritage Pontoon in time for our summer program, with *Duyfken* and *SY Ena* berthed alongside a selection of historic vessels from the Sydney Heritage Fleet. In April we commenced a major capital project for the redevelopment of our boardwalk. This will be completed in December 2024 and aims to replace the harbourside timber boardwalk with a trafficable structure that can accommodate emergency vehicle access and maintenance plant. In addition, it will provide improved disabled accessibility, public amenity and visitor experience. There will be new paving, a performance platform, a wheelchair accessible ramp, seating, and First Nations design elements. The project will also benefit the museum by aligning its external areas with the adjacent development in Darling Harbour.

Operating systems

We have replaced or upgraded many of our core operating systems to improve our operational efficiency and streamline our business activities, including finance, procurement, volunteer rostering, intranet and TMS (our collections database). We have improved technology infrastructure and fraud control protections. ICT systems are now cloud-based and we have significantly enhanced our business continuity and cybersecurity. We continued updating our governance framework to meet requirements for compliance, accountability and transparency, as well as adding value to our strategic purpose. Policies and procedures have been updated, including the Service Charter and Complaints Handling procedures. We have made substantial progress in updating and maintaining information management practices that meet our business needs and accountability requirements, including our Information Governance Framework and Information Management Policy.

Our new Disability Inclusion Action Plan for 2024–27 is a significant part of our improved governance framework. The plan was developed by broad consultation with museum workers and the community with the support of Accessible Arts. It consolidates our existing policies and practices, and is part of our continuing commitment



A young visitor interacts with the playful Octopus Garden activation. Image Tim Pascoe

to provide all Australians with greater access to our programs, collections, exhibitions and research. It sets out clear actions to inspire positive change to empower and engage audiences, collaborators and museum workers, by improving and measuring access and inclusion across all areas of the museum.

Staff engagement

Uplifting staff engagement and wellbeing were a key focus in 2023–24. Internal surveys and the Australian Public Service (APS) census results indicate that there is significant improvement in overall staff engagement and satisfaction. This year 82 per cent of staff responded to the APS survey. In a comparative review of APS agencies, the museum recorded improved scores for staff engagement (at 73 per cent), an 11-point increase in Job Satisfaction (also to 73 per cent) and 30-point improvement in enabling innovation. Our new enterprise agreement, providing greater transparency and consistency of pay and conditions across the agency, was supported by 94 per cent of staff.

We are also improving the engagement of our volunteers, who remain central to the success of the museum. We established our Volunteers Reference Group to facilitate clear and effective communication pathways, and the sharing of feedback and goals with the aim of improving the volunteer and visitor experience.

Governance and Accountability

Corporate governance

The Australian National Maritime Museum is a statutory authority within the Arts Portfolio. The museum guides the delivery of its outputs through its corporate governance framework. This framework comprises the museum's enabling legislation, the *Australian National Maritime Museum Act 1990* (the ANMM Act), and other legislative instruments, managerial and organisational structures, corporate policies and strategies, and resource management practices. Its enabling legislation established a governing council.

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

The primary piece of Commonwealth resource management legislation governing the museum is the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). This Act establishes the guidelines of governance and accountability for public resources, with an emphasis on planning, performance and reporting. It requires the museum's Council, as the accountable authority of the museum, to prepare and give an annual report on the museum's activities for the period to the museum's responsible minister, for presentation to the Australian Parliament. The museum's annual report must comply with the requirements of the *Public Governance, Performance and Accountability Rule 2014* (the PGPA



Rule). In addition, the *Public Service Act 1999* covers the powers of the Director of the museum in relation to the management of human resources.

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

Location of major activities and facilities

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

Functions and powers of the museum

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

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

- to exhibit, or make available for exhibition by others, in Australia or elsewhere, material included in the National Maritime Collection or maritime historical material that is otherwise in the possession of the museum
- to 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.

Section 7 of the Act provides that the museum has power to do all things necessary or convenient to be done for or in connection with the performance of its functions.

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



Left: Valerie Taylor AM at the launch of *Valerie Taylor: An Underwater Life*. Image Tim Pascoe

Above: Coins from the *Dunbar* collection that recently underwent conservation treatment. Image Jordan Aarsen/ANMM

Australian National Maritime Museum Council

The Council of the Australian National Maritime Museum (the Council) is responsible for the overall performance of the organisation and ensures the proper and efficient performance of its functions. At 30 June 2024 the Council comprised ten members, including the Chair, the museum’s Director and an officer of the Royal Australian Navy.

Council members, other than the Director and the Naval member, are appointed by the Governor-General for a set term of up to three years, and can be appointed for up to three terms, not exceeding nine years. Appointment of members is based on knowledge or experience.

As the accountable authority, the Council oversees and endorses the strategic planning and performance framework, and monitors progress through regular reports on performance against the endorsed four-year corporate plan.

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

The museum’s Council held four ordinary meetings this year, as well as dealing with various matters out of session.

Chair

John Mullen AM

Term: 18 August 2019–28 May 2025

John Mullen is the Chair of Brambles Ltd and Treasury Wine Estates. 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. John was also previously Chairman of Telstra. He is co-founder of the Silentworld Foundation, which supports maritime archaeology in Australia.

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

Director & CEO

Daryl Karp AM

Term: 17 June 2022–16 June 2027

Daryl Karp has worked as a senior executive in the media and cultural industries for over 20 years. Prior to her appointment as Director and CEO of the Australian National Maritime Museum she was the Director of the Museum of Australian Democracy at Old Parliament House from 2013 to 2022. Daryl was the Chair of the Canberra Writers Festival and served as Chair of the Council of Australasian Museum Directors from 2017 to 2021. She has previously held executive roles in broadcast media, independent production houses and the public sector, including CEO and Managing Director of Film Australia, Head of Factual Programs (Television) at the ABC, and Non-Executive Director for SBS. She has also served on the boards of the Sydney Jewish Museum and the Australian Children’s Television Foundation.

Members

Hon Ian Campbell

Term: 12 December 2014–16 February 2024

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

Padraig (Paddy) Crumlin

Term: 20 August 2023–19 August 2026

Padraig (Paddy) Crumlin is the National Secretary of the Maritime Union of Australia and the President of the International Transport Workers Federation (ITF), representing 20 million transport workers across the globe. He chairs the ITF Dockers’ Section and is also the President of the Construction, Forestry, Maritime, Mining and Energy Union. He furthermore chairs a number of charitable and not-for-profit organisations, including the Tas Bull Seafarers Foundation, Hunterlink and the International Transport Workers Federation Seafarers Trust. Paddy represents workers at the International Labor Organisation on maritime-related labour governance matters. In addition, he is active in industry development and training, chairing Maritime Employee Training Limited, and has served as Chair of the former Maritime Super. He was a Director of Sydney Ports Corporation and a Councillor on the National Disability and Carer Council, which worked with government to formulate the National Disability Insurance Scheme.

Hon Justice Sarah C Derrington AM

Term: 4 November 2015–7 December 2024

Justice Sarah Derrington is a Judge of the Federal Court and has been the President of the Australian Law Reform Commission. She was previously Head of School and Dean of Law at TC Beirne School of Law, University of Queensland, and has also had a distinguished academic career overseas. She holds a PhD in the field of marine insurance law, has an extensive history of involvement in maritime organisations and has served on a range of boards and councils, including the Australian Maritime College and the Australian Maritime Safety Authority.

Giselle Kapterian

Term: 10 April 2022–10 November 2023

Gisele Kapterian is a senior executive at a global technology company, focusing on helping governments deliver services more effectively through technology. She previously practised as an international trade lawyer in Geneva and London, representing a number of governments before the World Trade Organization. Gisele advised three federal cabinet ministers on international affairs, trade, industry and innovation policy. She has a Masters of Law from the University of Cambridge and combined Arts/Law degree from Macquarie University. Gisele began her career as an international humanitarian lawyer serving in the Horn of Africa in the case between Ethiopia and Eritrea for breaches of the laws of war. She also lectured in International Trade Law and Finance at Macquarie University.

Hieu Van Le AC

Term: 18 February 2024–17 February 2027

Hieu Van Le is a former Governor of South Australia who arrived in Australia from Vietnam as a refugee in 1977. In addition to an almost two-decade career at the Australian Securities and Investment Commission, his previous roles include member and Deputy Chair of the South Australian Multicultural and Ethnic Affairs Commission (SAMEAC) 1995–2007, then Chair of SAMEAC from 2007 to 2014. In 2007 he was also appointed Lieutenant Governor of South Australia and held the position through to 2014, when he became Governor of South Australia until 2021. During seven years in his vice-regal role, Hieu was the patron of more than 230 charity and community organisations. He is currently serving in various roles with many public institutions and community-based and not-for-profit organisations.

John Longley AM CitWA

Term: 6 May 2019–5 May 2025

John Longley has had a long career in sailing, initially in dinghies and then in ocean racing. This led to his involvement in the America’s Cup, which saw him competing in five matches from 1974 to 1987, including being project manager and crewman on *Australia II* during the successful challenge for the Cup in 1983. He was subsequently charged with managing the build of *Endeavour*, a museum-standard replica of James Cook’s famous ship of discovery, HMB *Endeavour*. After the six-year build he continued to manage the project as the ship circumnavigated the globe, visiting 149 ports. John was a board member and later Chair of the Duyfken 1606 Replica Foundation and managed *Duyfken*’s tour of Australia in 2006 to mark the 400th anniversary of the first recorded landing of a European ship on the continent. More recently, he was the event director of Perth 2011, World Sailing’s Olympic Classes World Championship, which attracted 1,200 competitors from 80 nations. He was appointed a Member of the Order of Australia, was the West Australian Citizen of the Year (Sport) and has been inducted into the America’s Cup Hall of Fame.

Hon Leo McLeay

Term: 12 April 2024–11 April 2027

Leo McLeay was the Chair of the Catholic Metropolitan Cemeteries Trust and Deputy Chair of the Sydney Harbour Federation Trust. He has served on a number of not-for-profit boards and committees. Leo was a Member of the House of Representatives from 1979 to 2004, where he served as Speaker from 1989 to 1993. He has always had a deep interest in Australia’s maritime history and the significance of Australia in the Indo-Pacific region.

Nyunggai Warren Mundine AO

Term: 29 April 2021–28 April 2024

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

Alison Page

Term: 12 August 2017–28 March 2026

Alison Page is a descendant of the Dharawal and Yuin people whose career began in the late 1990s working in architecture and interior design, then expanded to urban design, sculpture and film. She is currently Associate Dean (Indigenous Leadership and Engagement) at UTS Faculty of Design, Architecture & Building, and a member of several cultural boards, including the National Australia Day Council, Sydney Harbour Federation Trust, and Aboriginal Hostels Ltd. She is the founder of the National Aboriginal Design Agency and in 2015 she was inducted into the Design Institute of Australia Hall of Fame. In 2022 Alison was the Interior Design Excellence Awards Gold Medal winner. Alison was a panelist for eight years on the ABC television program *The New Inventors*, which showcased Australian innovation.

Judy Potter

Term: 13 May 2021–12 May 2024

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

Rear Admiral Christopher Smith AM CSM RAN

Term: from 16 December 2022

Rear Admiral Christopher Smith assumed the role of Commander Australian Fleet on 16 December 2022. He joined the Royal Australian Naval College in 1989. His seagoing appointments have included HMA Ships *Stalwart*, *Parramatta* (III), *Brunei*, *Perth* (II), *Ipswich*, *Geraldton*, *Canberra* (II) and *Anzac* and Command of HMA Ships *Gladstone*, *Darwin* and *Canberra* (III). His shore appointments have included staff officer to the Chief of Defence Force, Deputy Director of Sailors’ Career Management, Director Navy Warfare Professional Requirements, 2015 Force Structure Review team, Commander Surface Force, Director General Littoral and most recently Deputy Chief of Navy. His operational deployments have included Operation HELPEM FREN in 2003, Operation CATALYST as the Australian Liaison Officer to the US Central Command Forward Headquarters in 2008 and the inaugural operational deployment in *Canberra* (III), providing humanitarian assistance and disaster relief in support of Operation FIJI ASSIST 2016. Chris completed the Australian Command and Staff Course in 2004 and the US Naval War College in 2013. He holds a Masters of Management in Defence Studies, a Masters in Maritime Studies and a Masters of Arts (International Relations).

Arlene Tansey

Term: 3 August 2018–29 September 2024

Arlene Tansey is a Director of Aristocrat Leisure, TPG Telecom, McMillan Shakespeare Group and Lendlease Investment Management. Before becoming a non-executive director, she worked in commercial and investment banking in Australia and in investment banking and law in the United States. She holds a Juris Doctor from the University of Southern California Law Centre and an MBA from New York University. She is a member of Chief Executive Women and a Fellow of the Australian Institute of Company Directors. Arlene is originally from New York and has lived and worked in the United States, South America and Europe. She has lived in Australia for the past 29 years and is an Australian citizen.

Australian National Maritime Museum Council committees

There are currently three committees of Council:

- Audit Finance and Risk Committee
- Aboriginal and Torres Strait Islander Advisory Committee
- Site Optimisation Committee.

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

Audit Finance and Risk Committee

The Council’s Audit Finance and Risk Committee is established under section 15 of the *Australian National Maritime Museum Act 1990* in compliance with section 45 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). The objective of the committee is to provide independent assurance and advice to the Council on a range of matters, including the museum’s risk, control and compliance framework as well as its financial statements and financial management responsibilities. The Audit Finance and Risk Committee is to comprise at least three people who are appointed by the Council having regard to section 17 of the Public Governance, Performance and Accountability Rule. In 2023–24 the Audit Committee members were:

- | | |
|-----------------|--------|
| • Arlene Tansey | Chair |
| • Alison Page | Member |
| • Ian Campbell | Member |
| • Judy Potter | Member |

The qualifications, knowledge, skills and experience of each member of the Audit Committee are outlined above under Council members (see pages 48–51). The Audit Finance and Risk Committee Charter allows for any member of the Council to attend Audit Committee meetings, and they will be taken to be a committee member for that meeting. The Audit Finance and Risk Committee Charter was reviewed and updated in 2022–23 and is published on the museum’s website. See <https://www.sea.museum/en/about/governance>.

Aboriginal and Torres Strait Islander Advisory Committee

The Council established the Aboriginal and Torres Strait Islander Advisory Committee under section 15 of the *Australian National Maritime Museum Act 1990*. The role of the committee is to provide expert advice to the Council regarding the museum’s activities that represent and serve the interests of Aboriginal and Torres Strait Islander peoples and the broader Australian community.

The Council authorises the committee, within its responsibilities, to advise Council on:

- the collection, interpretation and exhibition of historical material in relation to Aboriginal and Torres Strait Islander peoples
- all policies, programs, publications and events of significance to Aboriginal and Torres Strait Islander peoples
- any other matters referred to it by the Council or Director that are relevant to its role.

Members during 2023–24 were:

Councillor Alison Page – Chair (biography on page 50)

Councillor Warren Mundine AO (biography on page 50)

Kenny Bedford

Term: 4 March 2020–30 June 2026

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

Dillon Kombumerri

Term: 4 March 2020–18 March 2024

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

Ray Ingrey

Term: 4 March 2020–3 March 2024

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

Professor John Maynard

Term: 4 March 2020–30 June 2026

John Maynard is of the Worimi people of Port Stephens, New South Wales. He is the Director of the Purai Global Indigenous History Centre and Chair of Aboriginal History at the University of Newcastle. He completed a Diploma of Aboriginal Studies from the University of Newcastle in 1995 and a Bachelor of Arts from the University of South Australia in 1999. He was awarded a PhD from the University of Newcastle in 2003, examining the rise of early Aboriginal political activism. John was an Australian Research Council post-doctoral fellow and was Deputy Chairperson of Council with the Australian Institute of Aboriginal and Torres Strait Islander Studies in Canberra until 2016. He was the recipient of the Aboriginal History (Australian National University) Stanner Fellowship for 1996 and the New South Wales Premier’s Indigenous History

Fellowship for 2003–04. As a member of the executive committee of the Australian Historical Association 2000–02 and the Indigenous Higher Education Advisory Committee 2006–07, he has worked with and within many urban, rural and remote Aboriginal communities. John is the author of 12 books.

Nicholas Wappett

Term: 4 March 2020–30 June 2026

Nick Wappett is an investment professional who currently works as a research manager at Colonial First State. He has a background in private banking and multi-asset class investment advisory at JB Were and Wilsons. Nick has a Bachelor of Business from UTS, a Diploma of Stockbroking from Deakin University and is an accredited Foreign Exchange Advisor.

Site Optimisation Committee

The Council established the Site Optimisation Committee under section 15 of the *Australian National Maritime Museum Act 1990*. The role of the Committee is to provide strategic advice to management and the Council regarding the museum’s site at Darling Harbour. The committee explores opportunities to maximise the museum site, including:

- commercial opportunities for the site
- how the site connects to the wharves and surrounds
- its position within the developing Darling Harbour
- improving management of the museum’s built assets
- improving sustainability for the site.

Members during 2023–24 were:

- | | |
|-------------------|--------|
| • John Mullen | Chair |
| • Padraig Crumlin | Member |
| • Arlene Tansey | Member |

2023–24 Council and committee meetings and attendance

Councillors	Number of meetings attended			
	Museum Council (4 meetings held)	Audit Committee (4 meetings held)	Aboriginal and Torres Strait Islander Advisory Committee (3 meetings held)	Site Optimisation Committee (1 meeting held)
John Mullen	4	–	–	1
Ian Campbell ¹	2	2	–	–
Padraig Crumlin	3	–	–	1
Sarah Derrington	3	–	–	–
Gisele Kapterian	1	–	–	–
Daryl Karp	4	4	3	1
Hieu Van Le	2 of 2	1	–	–
John Longley	4	2	–	–
Leo McLeay	1 of 1	–	–	–
Warren Mundine ²	1	–	1	–
Alison Page ¹²	4	4	3	–
Judy Potter ¹	2	3	–	–
Christopher Smith	2	–	–	–
Arlene Tansey ¹	4	4	–	1
Committee members				
Kenny Bedford ²	–	–	3	–
Raymond Ingrey ²	–	–	–	–
Dillon Kombumerri ²	–	–	1	–
John Maynard ²	–	–	2	–
Nicholas Wappett ²	–	–	1	–

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

² Aboriginal and Torres Strait Island Advisory Committee appointed member.

Australian National Maritime Museum Foundation

The Australian National Maritime Museum Foundation is the fundraising arm of the museum and is overseen by a Board chaired by Daniel Janes. It focuses on building funds to support the National Maritime Collection, further development of our donor base and donor recognition. The Foundation also oversees the museum’s acquisition of works through the Commonwealth Cultural Gifts program.

Funds raised in 2023–24 made possible the employment of a conservator to document and stabilise the *Dunbar* collection, tangible reminders of the tragic loss of life following its sinking on 20 August 1857. The Foundation also supported the delivery of Seaside Stories, a program specially designed for people suffering from dementia and their carers. The 2024 fundraising campaigns enabled four young people to sail on HMB *Endeavour* to learn traditional sailing skills and supported the redevelopment of the museum’s learning centre.

The generosity of donors ensures that SY *Ena* remains a working vessel on Sydney Harbour. The Foundation greatly appreciates the ongoing support of museum Ambassadors, Dr David and Jennie Sutherland, and of the members of the *Ena* Sanctum. We were delighted they could join us at the launch of David Payne and Nicole Mays’ biography of the vessel’s designer, Walter Reeks, in April.

In addition to extending invitations to exhibition openings, this year the Foundation held a number of special events to recognise and thank donors. In August, John Mullen AM gave a detailed explanation of the Silentworld Foundation’s research which led to the discovery of the *Montevideo Maru*, a Japanese prisoner of war transport that sank on 1 July 1942 and remains Australia’s largest loss of life at sea. The Foundation has also organised behind-the-scenes tours to visit the Conservation Laboratory and

see the work being undertaken to restore the SS *Orontes* builder’s model, and to meet the conservator of the *Dunbar* collection. Members of the Chair’s Circle had the opportunity to inspect *Kathleen Gillett* and meet Jack Earl’s grandson, Ben Hawke. His grandfather was only the second Australian to sail around the world, in this gaff-rigged ketch that is now in the museum’s collection.

Three important collections were acquired through the Cultural Gifts program: 34 contemporary prints by First Nations artists, donated by Michael Kershaw; three works by Alick Tipoti, donated by the artist; and 77 objects, including puppets, props, the script and other materials, from the production of the film *Blueback*, donated by Robert Connolly. The museum also received a major bequest from the late Peter Whitsed.

In July 2023 Peter Dexter AM retired as a Director, following 15 years on the Foundation Board, including nine as Chair. His leadership and generous support of our initiatives have given us a sound basis for future growth.

In the coming year, the Foundation will be focusing on raising funds for key museum priorities. These include supporting the move of the Vietnamese fishing boat *Tu Do* into the new permanent gallery, *Journeys*, and the restoration and exhibition of the Barangaroo Boat. We will also be seeking support to engage a First Nations artist to design a permanent shade awning for the new amphitheatre that will represent the importance of Pirrama (Darling Harbour) to Aboriginal peoples.

Governance and administration

The Foundation Board met three times this year: 24 July 2023, 30 October 2023 (including the Annual General Meeting) and 18 April 2024.

Directors and number of meetings attended

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

Day-to-day responsibility for management of the Foundation and support of the Board was initially provided by the Deputy Director, Michael Baldwin. In April 2024, Tina Koutsogiannis assumed responsibility as the Head, Corporate & Community Partnerships.

Directors of the Board of the Australian National Maritime Museum Foundation

Daryl Karp AM
Director and *ex-officio* member

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

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

Daniel Janes
Term: 17 August 2019–16 August 2025

Dan Janes was appointed Chair of the Australian National Maritime Museum Foundation on 17 August 2019. He is the Managing Director and Head of Investment Banking (Australia and New Zealand) at Bank of America Securities, having previously held senior positions at Credit Suisse, Barclays and ABN AMRO. Dan is a Fellow of the Institution of Chartered Accountants of England and Wales. He has studied maritime history and maintains an active interest in this field.

Simon Chan AM
Term: 3 February 2021–2 February 2027

Simon Chan is the Director of Art Atrium, an art gallery exhibiting contemporary Australian, Asian and Aboriginal art, and Director of SCA Architects. He is involved in various arts and community organisations, including being Chair of VisAsia Advisory Council at the Art Gallery of NSW, Director and former Chair on the Board of the Aboriginal Benefits Foundation, Council Member of the Power Institute Foundation Council of the University of Sydney, Board Member of the Multicultural NSW Advisory Board, Board Member of the NSW Government Geographical Names Board, President of the Chinese Australian Forum,

Advisory Management Committee member of IAC at Western Sydney University, Woollahra Council Art & Culture Advisory Committee member and recipient in 2013 of the inaugural NSW Premier’s Multicultural Award for Arts and Culture. Simon was appointed a Member of the Order of Australia in 2023 for significant service to multiculturalism, to the Indigenous community and to the arts.

Peter Dexter AM
Term: 18 August 2019–17 August 2023

In 2005, Peter Dexter retired as Regional Director of Wallenius Wilhelmsen Logistics, Oceania, to take on a range of non-executive appointments. He has been a Councillor of the museum and is the longest-serving Chairman in the museum’s history (July 2010 to August 2019). A fellow of the Australian Institute of Company Directors, Peter was awarded the Royal Norwegian Order of Merit by the King of Norway for his contribution to Norwegian–Australian business and his work during the MV *Tampa* crisis. His services to shipping and maritime industries were recognised in his appointment as a Member of the Order of Australia.

David Mathlin
6 December 2019–6 December 2025

An avid sailor, David Mathlin has a strong interest in maritime history. With qualifications in science, engineering and business, he worked with Sinclair Knight Merz Ltd for many years, becoming senior principal and chairing the Australian arm. He has served as a Director of the Transfield Services Infrastructure Fund and of the Muscular Dystrophy Foundation and is on the Chairman’s Council of the Australian Chamber Orchestra. David is a Fellow of the Institution of Engineers Australia and the Australian Institute of Company Directors.

Dr Jeanne-Claude Strong
Term: 6 December 2019–6 December 2025

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

Legal and compliance

From left: Brigitte Ward, her mother Jane Vella, Martina Ripping and her mother Tineke at the November 2023 unveiling of new names on the National Monument to Migration. Image Scott Cameron



Freedom of information

The Director has authorised the Head of Governance, Policy and Reporting to make decisions under section 23(1) of the *Freedom of Information Act 1982* (FOI ACT) and section 39(1) of the *Australian National Maritime Museum Act 1990*.

Agencies subject to the FOI Act are required to publish information to the public as part of the Information Publication Scheme. This requirement is in Part II of the FOI Act and has replaced the former requirement to publish a Section 8 statement in an annual report. The museum's Information Publication Plan is published at sea.museum/en/about/reports-policies-and-plans.

Judicial decisions and reviews by outside bodies

There were no judicial decisions of which the museum was aware that affected the museum during the reporting period.

Ministerial directions and expectations

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

The portfolio Minister's Statement of Expectations identifying the government's strategic priorities during

the reporting period and the museum's corresponding Statement of Intent are published on the museum's website.

Government Policy Orders

Government Policy Orders are made by the Finance Minister in accordance with section 22 of the *Public Governance, Performance and Accountability Act 2013*. The museum was not subject to any government policy orders during the reporting period.

Indemnities and insurance premiums for officers

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

Non-compliance with finance law

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

Subsidiary entities

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

Capability reviews

There were no capability reviews released during the reporting period.

Fraud control

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

Internal audit

In 2023–24, the museum appointed Deloitte Touche Tohmatsu as the museum's independent internal audit service provider. A risk-based strategic three-year Internal Audit Plan was developed that is aligned to the museum's strategy and organisational risks. The plan is reviewed annually to ensure that ongoing internal audit activity remains relevant and aligned to the museum's risks, significant exposures and strategic priorities. The plan is agreed and updated annually in consultation with the museum's internal audit provider, museum management and the Council's Audit Finance and Risk Committee.

External audit

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

Risk management

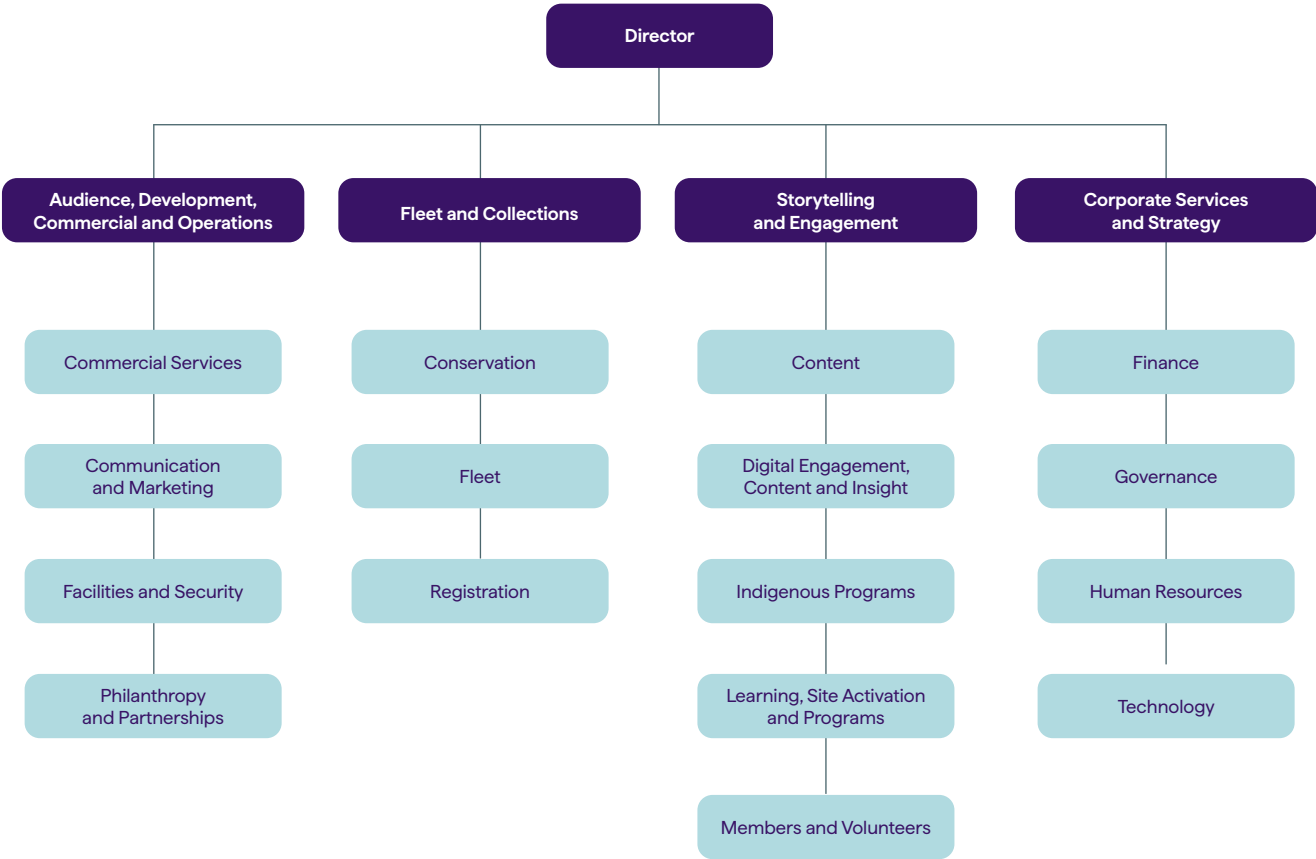
The museum has a Risk Management Policy and Framework that is compliant with the International Standard on Risk Management and aligns with government frameworks such as the Commonwealth Risk Management Policy. The framework articulates the museum's approach to risk across the whole organisation and ensures risk management practices are implemented and monitored. We ensure that risk management is embedded into all our policies, processes and systems and that we are making effective risk decisions in our complex and, at times, uncertain environment.

Large transactions with Commonwealth entities

There were no transactions of the kind specified in section 17BE(n) of the *Public Governance, Performance and Accountability Rule 2014* during the reporting period.

Human resources

Organisation structure



At 30 June 2024, the number of staff employed under the *Public Service Act* 1999 at the Australian National Maritime Museum totalled 111 (63 ongoing full-time, 4 ongoing part-time, 39 non-ongoing full-time, 3 non-ongoing part-time and 2 non-ongoing casual). All employees were located at the museum’s Sydney premises.

The museum’s Enterprise Agreement 2024–27 was approved by staff in March with a strong 94 per cent favourable vote – 98 from a possible 111 people. The agreement came into effect on 10 May following lodgment with and ratification by the Fair Work Commission.

Key staff-related policies and procedures were updated and implemented throughout the year, including a new Prevention of Bullying and Harassment Policy, Use of

Social Media Policy, Public Interest Disclosure Policy and Procedures, and Disability Inclusion Action Plan.

Regular staff surveys are used to track staff engagement and satisfaction, together with the APS census. These surveys are indicating significant improvement in the overall satisfaction and engagement of our workforce.

Work Health and Safety (WHS)

The museum values the health and safety of all its workers, including volunteers, contractors and staff, as well as its visitors. The museum’s Work Health and Safety (WHS) arrangements are in line with the requirements of the *Work Health and Safety Act* 2011 (WHS Act). All employees, volunteers and contractors are made aware of their

Number of staff employed under the Public Service Act 1999:	2023–24	2022–23	2021–22
Ongoing full-time	63	48	51
Ongoing part-time	4	6	8
Sub-total ongoing	67	54	59
Non-ongoing full-time	39	46	45
Non-ongoing part-time	3	2	4
Sub-total non-ongoing	42	48	49
Non-ongoing casual	2	3	2
Sub-total non-ongoing casual	2	3	2
Total staff	111	105	110

Staff by gender

2023–24 Staff level	Male	Female	Non-binary	Prefer not to answer
Senior management (EL 2 & SES)	7	5	–	–
Middle management (EL 1)	16	12	–	–
Other (APS 1–6)	32	39	–	–
Total	55	56	–	–

responsibilities under the WHS Act and WHS training is a mandatory module in the induction program for new staff. The museum’s WHS Committee meets monthly and updates are provided regularly to all staff through the museum’s intranet. We reviewed and updated our WHS Policy and Procedures in 2023–24 to ensure they remain up to date and aligned with changes in legislation.

There is a strong emphasis on prevention and on strengthening our positive safety culture. Monthly safety walks continue to be held to assist teams to maintain safety standards and work to deliver improved safety practices. We promote a culture of maintaining a healthy work and life balance for all our staff.

A Comcare inspection occurred in February 2024 as part of the Comcare Regional Engagement Plan. Comcare reviewed WHS policies and procedures as well as incident management and reporting. Comcare did not identify any non-compliance with the WHS Act/WHS Regulations and formed a reasonable belief that the museum had systems

in place to identify, review, control and manage incidents that occur at the workplace.

Training and development initiatives

Employees undertook a range of work-related training activities and courses, and attended conferences throughout the 2023–24 financial year. All employees continued to undertake compliance, fire warden, first aid, WHS, prevention of bullying and harassment, and diversity, equity and inclusion training as required. All new employees undertake induction training with the Australian Public Service (APS) Academy that includes modules about the APS Values and APS Framework, diversity and inclusion, fraud awareness, information management and WHS.

This year all staff were provided with emergency awareness training and the leadership team undertook workshops on performance management planning and risk management.

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

Key management personnel and executive remuneration

During the reporting period the museum had 15 key management personnel, including 13 Councillors. For 2023–24 the museum has determined the key management personnel to be the museum's Councillors, the Director and CEO, and the senior executive staff member.

The following table identifies the key management personnel remuneration during the reporting period, and therefore excludes Councillors who did not receive additional remuneration (Hon Justice Sarah Derrington and Rear Admiral Christopher Smith).

Key management personnel and executive remuneration

Name	Position title	Short-term benefits			Post-employment benefits	Other long-term benefits			
		Base salary	Other benefits and allowances	Bonuses	Superannuation contributions	Long service leave	Other long-term benefits	Termination benefits	Total Remuneration
John Mullen	Chair	\$47,400	–	–	–	–	–	–	\$47,400
Ian Campbell	Councillor	\$14,989	–	–	\$2,308	–	–	–	\$17,297
Gisele Kapterian	Councillor	\$8,562	–	–	\$1,319	–	–	–	\$9,881
John Longley	Councillor	\$23,710	–	–	\$3,651	–	–	–	\$27,361
Nyunggai Warren Mundine	Councillor	\$19,693	–	–	\$2,642	–	–	–	\$22,335
Alison Page	Councillor	\$23,710	–	–	\$3,651	–	–	–	\$27,361
Judith Potter	Councillor	\$20,587	–	–	\$3,170	–	–	–	\$23,757
Arlene Tansey	Councillor	\$23,710	–	–	\$3,651	–	–	–	\$27,361
Padraig Crumlin	Councillor	\$20,351	–	–	\$3,134	–	–	–	\$23,485
Hieu Van Le	Councillor	\$8,759	–	–	\$1,349	–	–	–	\$10,108
Leo McLeay	Councillor	\$5,203	–	–	\$801	–	–	–	\$6,004
Daryl Karp	Director and CEO	\$354,000	–	–	\$38,985	\$11,540	–	–	\$404,525
Michael Baldwin	Deputy Director	\$199,408	\$24,958	–	\$34,553	\$3,764	–	–	\$262,683
Total		\$770,082	\$24,958	\$0	\$99,214	\$15,304	\$0	\$0	\$909,558

Other highly paid staff remuneration

Total remuneration bands	Number of other highly paid staff	Short-term benefits			Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
		Average base salary	Average bonuses	Average other benefits and allowances	Average superannuation contributions	Average long service leave	Average other long-term benefit	Average termination benefits	Average total remuneration
\$250,000–\$270,000	1	\$191,312	\$0.00	\$29,700	\$33,961	\$5,582	–	–	\$260,556

Note on key management personnel and remuneration

The Audit Finance and Risk Committee consists exclusively of existing Councillors (part-time officer holders) and \$0 remuneration was paid in respect of Audit Committee during 2023–24.

Remuneration for the Director is determined by the Remuneration Tribunal for a Principal Executive Officer (PEO). The Deputy Director is the museum's only Senior Executive Service (SES) position and remuneration is disclosed above under Key Management Personnel. There was one other employee who met the criteria for 'other highly paid staff' remuneration disclosure during 2022–23 and they are included in the table above.



Reconciliation Action Plan

In 2023–24 the Australian National Maritime Museum completed our Innovate Reconciliation Action Plan (RAP). This required the museum to undertake an evaluation report for assessment by Reconciliation Australia. The impact survey was submitted to Reconciliation Australia on 30 September 2023.

The museum's 2024 Reconciliation Working Party consisted of 12 staff members who met four times during the year.

The four Reconciliation Action Plan types – Reflect, Innovate, Stretch and Elevate – allow organisations to continuously develop their reconciliation commitments. However, less than 20 per cent of organisations who begin the process move past the Innovate stage. The working party is currently reassessing its terms of reference towards commissioning the third-stage Stretch plan. The museum's Reconciliation Working Group has committed

to undertake the formation of our Stretch plan. This ambitious development is envisioned to challenge the organisation to implement worldwide partnerships with local Indigenous organisations.

The 2024 National Reconciliation Week theme was 'Now more than ever'. The week was celebrated on 29 May on the eastern forecourt. Attended by a large proportion of our staff, the event included a smoking ceremony by Yuin, Dharawal and Ngarigo custodian Uncle Les Mcleod, alongside Indigenous Curator Tyson Frigo. It provided a powerful and positive means of marking our ongoing commitment to reconciliation and truth telling.

Spirit of Sea Rights © Djambawa Marawili AM Reproduced courtesy of Djambawa Marawili AM. Lent by Sea Power Centre – Australia. Image Jasmine Powell/ANMM

Other information

Assessment of effectiveness of asset management

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

The management of heritage and collection assets, including the floating vessels, involves dedicated conservation and registration teams, museum-grade environmental conditions for the galleries and a warehouse to be maintained as part of the SAMP. It also requires individual maintenance plans for each of the floating vessels due to their exposure to harsh marine environmental conditions. Plans are regularly assessed by the executive team and presented to Council as required.

Assessment of purchasing against core policies and principles

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

Supplier	Type	Value
Efficient	Media agency	\$45,519
D&M Research	Market research	\$34,444
Google	Media advertising	\$69,450
Meta	Media advertising	\$51,328
Time Out	Media advertising	\$110,000

Contracts and consultancies

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

Objects deaccessioned from the National Maritime Collection

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

Advertising, design and market research expenditure

Section 311A of the *Commonwealth Electoral Act* 1918 requires annual reporting of expenditure on media advertising and market research. Payments above \$16,300 in 2023–24 are summarised in the table below.

Ecologically sustainable development and environmental performance

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

Ecologically sustainable development report

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

Environmental performance report

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

Environmental performance indicator report

Theme	Performance measure	Indicators	2023–24	2022–23
Energy efficiency	Total consumption of electricity across all facilities	Amount of electricity consumed (kWh)	3,723,976	3,508,980
	Total cost of electricity purchased across all facilities	Cost of electricity purchased	\$536,257	\$502,904
	Total consumption of gas across all facilities	Amount of gas consumed (MJ)	8,928,002	10,007,431
	Total cost of gas across all facilities	Cost of gas purchased	\$210,234	\$292,763
	Greenhouse gas emissions	Amount of greenhouse gases produced (tonnes)	459	523
Water	Total consumption of water across all facilities	Amount of water consumed across all facilities (kL)	13,700	13,435
	Total cost of water across all facilities	Cost of water purchased	\$80,030	\$81,150
	Total trade-waste water generated	Amount of grey water captured (kL)	13,012	12,761
Waste	Total co-mingled waste production	Amount of co-mingled waste produced (tonnes)	112	94
	Total co-mingled waste diverted from landfill	Amount of co-mingled waste diverted from landfill (tonnes)	38	23
	Unrecyclable waste production	Amount of waste going to landfill as stated by current service provider (tonnes)	67	71
	Recyclable waste production:	Amount of waste going to recycling facilities (tonnes)		
	Recycled glass		0	0
Transport	Combined recycling		5.3	4.9
	Paper and cardboard		22.0	19.6
	Number of onsite parking facilities for employees	Number of onsite bicycle parking spots	15	15
	Number of parking facilities for visitors	Number of bicycle parking spots	20	20

Greenhouse gas emissions inventory

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

2023–24 Greenhouse gas emissions inventory: location-based method

Emission source	Scope 1 t CO2-e	Scope 2 t CO2-e	Scope 3 t CO2-e	Total t CO2-e
Electricity (location-based approach)	N/A	2,506.595	199.994	2,706.589
Natural gas	460.060	N/A	116.957	577.017
Solid waste*	N/A	N/A	179.200	179.200
Refrigerants*†	0.000	N/A	N/A	0.000
Fleet and other vehicles	12.714	N/A	3.131	15.845
Domestic commercial flights	N/A	N/A	18.065	18.065
Domestic hire car*	N/A	N/A	0.000	0.000
Domestic travel accommodation*	N/A	N/A	0.000	0.000
Other energy	0.000	N/A	0.000	0.000
Total t CO2-e	472.773	2,506.595	517.347	3,496.715

Notes: the table above presents emissions related to electricity usage using the location-based accounting method. CO2-e = carbon dioxide equivalent. Not all accommodation data was available at the time of the report and amendments to data may be required in future reports. Emissions from hire cars for 2023–24 have been sourced from third-party providers and may be incomplete. The quality of data is expected to improve over time as emissions reporting matures.

* indicates emission sources collected for the first time in 2023–24.

† indicates optional emission source for 2023–24 emissions reporting.

2023–24 Electricity greenhouse gas emissions

Emission source	Scope 2 t CO2-e	Scope 3 t CO2-e	Total t CO2-e	Percentage of electricity use
Electricity (location-based approach)	2,506.595	199.994	2,706.589	100%
Market-based electricity emissions	2,438.330	301.028	2,739.359	81.28%
Total renewable electricity	–	–	–	18.72%
Mandatory renewables ¹	–	–	–	18.72%
Voluntary renewables ²	–	–	–	0.00%

Note: the table above presents emissions related to electricity usage using both the location-based and the market-based accounting methods. CO2-e = carbon dioxide equivalent.

¹ Mandatory renewables are the portion of electricity consumed from the grid generated by renewable sources. This includes the renewable power percentage.

² Voluntary renewables reflect the eligible carbon credit units surrendered by the entity. This may include purchased large-scale generation certificates, power purchasing agreements, GreenPower and the jurisdictional renewable power percentage.



Technicians install some of the 812 solar panels on the roof of the Wharf 7 building. Image Rene Hernandez/ANMM

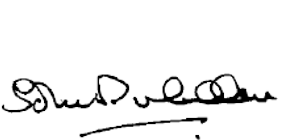
Financial statements

**Statement by the Chair, Director and Chief Executive Officer,
and Chief Financial Officer**

In our opinion, the attached financial statements for the year ended 30 June 2024 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41 (2) of the PGPA Act.

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

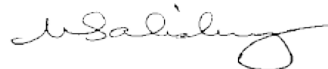
This statement is made in accordance with a resolution of the museum's Council.



John Mullen AM
Chair
30 September 2024



Daryl Karp
Director and
Chief Executive Officer
30 September 2024



Marea Salisbury
Assistant Director, Corporate
Chief Financial Officer
30 September 2024



The long-running program Kids on Deck, an art-making and creative space for primary-aged children. Image Tim Pascoe



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

Opinion

In my opinion, the financial statements of the Australian National Maritime Museum and its subsidiaries (together the Consolidated Entity) for the year ended 30 June 2024:

- (a) comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Consolidated Entity as at 30 June 2024 and its financial performance and cash flows for the year then ended.

The financial statements of the Consolidated Entity, which I have audited, comprise the following as at 30 June 2024 and for the year then ended:

- Statement by the Chair, Director and 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 material accounting information 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 their delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Consolidated Entity, the Council is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Simplified Disclosures and the rules made under the Act. The Council is also responsible for such internal control as the Council determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Council is responsible for assessing the ability of the Consolidated Entity to continue as a going concern, taking into account whether the entity's operations will cease as a result of an administrative restructure or for any other reason. The Council is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the assessment indicates that it is not appropriate.

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

Australian National Audit Office

Jeffrey Hobson

Executive Director

Delegate of the Auditor-General

Canberra

3 October 2024

Statement of comprehensive income for the period ended 30 June 2024

	Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
NET COST OF SERVICES EXPENSES				
Employee benefits	3A	15,950	14,026	20,212
Suppliers	3B	19,053	18,301	12,350
Grants	3C	206	146	145
Depreciation and amortisation	6A	10,306	9,470	9,253
Impairment loss on assets		9	179	-
Write-down (gain) and impairment of other assets	3D	2,143	617	-
Finance costs		20	25	-
Total expenses		47,687	42,764	41,960
LESS:				
OWN-SOURCE INCOME				
Own-source revenue				
Revenue from contracts with customers	4A	8,502	8,430	5,301
Interest	4B	1,484	843	1,173
Rental income	4C	2,009	2,022	2,000
Other revenue	4D	4,287	4,795	4,092
Total own-source revenue		16,282	16,090	12,566
Gains				
Other gains	4E	415	98	-
Total gains		415	98	-
Total own-source income		16,697	16,188	12,566
Net cost of services		(30,990)	(26,576)	(29,394)
Revenue from Government	4F	27,029	24,017	27,029
Surplus (deficit) attributable to the Australian Government on continuing operations		(3,961)	(2,559)	(2,365)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation surplus		-	-	-
Total other comprehensive income		-	-	-
Total comprehensive income (deficit) attributable to the Australian Government		(3,961)	(2,559)	(2,365)

The above statement should be read in conjunction with the accompanying notes. Refer to Note 1 for the details on comparative reclassification.

Statement of comprehensive income for the period ended 30 June 2024

Budget Variances Commentary

Statement of Comprehensive Income

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

Explanation of variance	Line item	Amount
Budget included labour hire positions, now is included in suppliers. Budget assumed more positions than were filled.	Employee benefits	(4,262)
Budget did not include labour hire expenses and was conservative in its assumptions.	Suppliers	6,703
Actual depreciation greater due to completion of new Heritage Pontoon and correction for fixed asset allocations.	Depreciation and amortisation	1,053
Impairment not budgeted for.	Impairment loss on assets	2,143
Stronger than anticipated visitations and a strong summer program and school holiday visitations continue to increase over time.	Revenue from contracts with customers	3,201
Higher interest rates than anticipated.	Interest	311
National Maritime Collection donations.	Other gains	(415)

Statement of financial position as at 30 June 2024

	Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
ASSETS				
Financial assets				
Cash and cash equivalents	5A	28,846	30,250	14,100
Trade and other receivables	5B	1,525	2,954	1,876
Total financial assets		30,371	33,204	15,976
Non-financial assets¹				
Land and buildings	6A	164,936	164,425	170,917
Infrastructure, plant and equipment	6A	14,002	9,883	16,555
Heritage and cultural assets	6A	87,791	87,052	88,108
Intangibles	6A	3,649	4,375	8,302
Inventories	6B	287	226	143
Other non-financial assets	6C	229	814	-
Total non-financial assets		270,894	266,775	284,025
Total Assets		301,265	299,979	300,001
LIABILITIES				
Payables				
Suppliers	7A	6,576	4,993	3,504
Other payables	7B	791	1,674	372
Total payables		7,367	6,667	3,876
Interest bearing liabilities				
Leases	8	442	592	440
Total interest bearing liabilities		442	592	440
Provisions				
Employee provisions	9A	3,050	2,253	3,616
Provision for makegood obligations	9B	78	78	78
Total provisions		3,128	2,331	1,694
Total Liabilities		10,937	9,590	8,010
Net Assets		290,328	290,389	291,991
EQUITY				
Contributed equity		43,592	39,697	42,492
Reserves		201,193	201,193	201,193
Retained surplus		45,543	49,499	48,306
Total Equity		290,328	290,389	291,991

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

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

Statement of financial position as at 30 June 2024

Budget Variances Commentary

Statement of Financial Position

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

Explanation of variance	Line item	Amount
Additional own-source revenue and capitalised expenditure not occurring in line with budget expectations.	Cash and cash equivalents	14,746
Budget parameters more favourable.	Trade and other receivables	(351)
Continued delays in the museum's capital works projects relating to the strategic management plan and capital projects.	Land and buildings	(5,981)
Less spend than forecast.	Infrastructure, plant, and equipment	(2,553)
Schedule of dry dock slipping due to access to shipyards.	Heritage and cultural assets	(317)
Expenditure for digital innovation projects has been recognised as operating costs and not capitalised.	Intangibles	(4,653)
Inventories – more stock on hand at year end.	Inventories	144
Other non-financial assets – prepayments not separated in budget.	Other non-financial assets	229
Budget was conservative and year end spend accrued at 30 June.	Suppliers	(3,072)
More venue hire and associated deposits received in FY2023–24 than budgeted.	Other payables	(419)
Reflects savings in employees leave provision due to encouragement to staff to use leave and the timing of vacant APS positions being backfilled.	Employee provisions	566

Statement of changes in equity for the period ended 30 June 2024

	Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		39,697	37,980	39,697
Transaction with owners				
Contributions by owners				
Equity injection		3,895	1,717	2,795
Total transactions with owners		3,895	1,717	2,795
Closing balance as at 30 June		43,592	39,697	42,492
RETAINED EARNINGS				
Opening balance				
Balance carried forward from previous period		49,499	52,062	50,671
Adjustment for rounding		5	(4)	-
Comprehensive income				
Surplus/(Deficit) for the period		(3,961)	(2,559)	(2,365)
Total comprehensive income		(3,961)	(2,559)	(2,365)
Closing balance as at 30 June		45,543	49,499	48,306
ASSET REVALUATION RESERVE				
Opening balance				
Balance carried forward from previous period		201,193	201,193	201,193
Comprehensive income				
Total comprehensive income		-	-	-
Closing balance as at 30 June		201,193	201,193	201,193
TOTAL EQUITY				
Opening balance				
Balance carried forward from previous period		290,389	291,235	291,561
Adjustment for rounding		5	(4)	-
Comprehensive income				
Surplus/(Deficit) for the period		(3,961)	(2,559)	(2,365)
Total comprehensive income		(3,961)	(2,559)	(2,365)
Transactions with owners				
Contributions by owners				
Equity injection		3,895	1,717	2,795
Total transactions with owners		3,895	1,717	2,795
Closing balance as at 30 June		290,328	290,389	291,991

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

Statement of changes in equity for the period ended 30 June 2024

Budget Variances Commentary

Statement of Changes in Equity

Consistent with previous years, the variances in the statement of changes in equity relates largely to differences between the budgeted and actual balances of the surplus/deficit for the period discussed in the statement of comprehensive income.

Cash flow statement for the period ended 30 June 2024

	Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
OPERATING ACTIVITIES				
Cash received				
Sale of goods and rendering services		8,798	8,882	7,235
Receipts from Government		27,029	24,017	27,174
Interest		1,484	843	1,176
Rental income		2,009	2,022	2,000
GST received		137	(338)	(150)
Other		1,903	901	1,842
Total cash received		41,360	36,327	39,277
Cash used				
Employees		(12,881)	(12,064)	(20,212)
Suppliers		(16,200)	(16,029)	(12,149)
Other		(206)	(146)	(145)
Total cash used		(29,287)	(28,239)	(32,506)
Net cash from operating activities		12,073	8,088	6,771
INVESTING ACTIVITIES				
Cash received				
Sales of property, plant and equipment		-	-	-
Total cash received		-	-	-
Cash used				
Purchase of buildings		(4,832)	-	(9,383)
Purchase of property, plant and equipment		(6,135)	(4,808)	(7,952)
Purchase of heritage and cultural items		(2,867)	(5,985)	(3,404)
Purchase of intangibles		(3,368)	(925)	(3,186)
Total cash used		(17,202)	(11,718)	(23,925)
Net cash from/(used by) investing activities		(17,202)	(11,718)	(23,925)
FINANCING ACTIVITIES				
Cash received				
Contributed equity		3,895	1,717	2,795
Total cash received		3,895	1,717	2,795
Cash used				
Principal payments of lease liabilities		(170)	(168)	-
Total cash received		(170)	(168)	-
Net cash from/(used by) financing activities		3,725	1,549	2,795
Net increase (decrease) in cash held		(1,404)	(2,081)	(14,360)
Cash and cash equivalents at the beginning of the reporting period		30,250	32,331	28,460
Cash and cash equivalents at the end of the reporting period	5A	28,846	30,250	14,100

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

Cash flow statement for the period ended 30 June 2024

Budget Variances Commentary

Cashflow Statement

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

Explanation of variance	Line item	Amount
Stronger than anticipated visitations and a strong summer program and school holiday visitations continue to increase over time.	Sale of goods and rendering services	1,563
Higher interest rates than anticipated.	Interest	308
Budgeted amount included labour hire spend. The remaning variance is due to vacant APS positions being temporarily backfilled by labour hire, casuals and volunteer labour.	Employees	(7,331)
Budgeted amount did not include labour hire spend.	Suppliers	4,051
Capital works program not undertaken in line with budget spend.	Land & buildings	4,609
Delays in the museum's capital works program, relating to the museum's infrastructure and plant and equipment.	Purchase of property, plant, and equipment	926
Fewer acquisitions than budgeted.	Purchase of heritage and cultural items	1,184

Notes to and forming part of the financial statements
for the period ended 30 June 2024

1. Summary of significant accounting policies

Australian National Maritime Museum (the ‘Company’ or ‘Museum’) is domiciled in Australia. The Company’s registered office is at 2 Murray Street, Darling Harbour, Sydney New South Wales 2000.

These consolidated financial statements comprise the Company and its subsidiaries (together referred to as the ‘Group’).

The Museum/Group is a not-for-profit entity and is structured to meet a single outcome:

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

The continued existence of the museum in its present form and with its present programmes is dependent on Government policy and on continuing funding by Parliament for the museum’s administration and programs.

Basis of preparation of the financial statements

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

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

- Public Governance, Performance and Accountability (Financial Reporting) Rule 2015 (FRR); and
- Australian Accounting Standards and Interpretations – AASB 1060-Simplified Disclosures For-Profit and Not-for-profit Tier 2 Entities issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars. Values are rounded to the nearest \$1,000, except key management personnel remuneration (Note 11) which is rounded to the nearest dollar.

Consolidation and associated company

The financial statements show information for the economic entity only; this reflects the consolidated results for the parent entity, the Australian National Maritime Museum, and its controlled entity, the Australian National Maritime Museum Foundation (the Foundation). The results of the parent entity do not differ materially from the economic entity and have therefore not been separately disclosed. The Foundation is a company limited by guarantee (see Note 14).

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

Functional and presentation currency and rounding

These consolidated financial statements are presented in Australian dollars, which is the Company’s functional currency. The Group is of a kind referred to in ASIC Corporations (Rounding in Financial/ Director’s Reports) Instrument 2016/191 and in accordance with that instrument, amounts in the consolidated financial statements have been rounded to the nearest \$1,000, unless otherwise stated.

Use of judgements and estimates

In preparing these consolidated financial statements, management has made judgements and estimates that affect the application of the Group’s accounting policies and the reported amounts of assets, liabilities, income and expenses. Actual results may differ from these estimates.

Estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to estimates are recognised prospectively.

New Accounting Standards

There were no new accounting standards applied in 2023–24.

Transactions by the Government as owner

Equity Injections

Amounts appropriated which are designated as ‘equity injections’ for the year, which include Collection Development Acquisition Budget (CDAB), are recognised directly in Contributed Equity in that year (2023–24: \$3,895; 2022–23: \$1,717).

Taxation

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

Breach of Section 83 of the Constitution

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

Reclassification – prior period error

Labour hire expenses have been reclassified from employee to suppliers to correctly reflect the requirements of AASB 119. The reclassification has no impact on the net cost of services and statement of financial position.

Account	Previously reported	Adjustment	Restated
	\$’000	\$’000	\$’000
Employee expenses	16,940	(2,914)	14,026
Supplier expenses	15,387	2,914	18,301
Cash used – employees	(14,978)	2,914	12,064
Cash used – suppliers	(13,115)	(2,914)	(16,029)

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 2024 or are indicative of conditions that arose after the date that require adjustment to, or disclosure in, these financial statements.

3. Expenses

	2024 \$'000	2023 \$'000
3A: Employee benefits		
Wages and salaries	10,526	10,143
Superannuation	1,959	1,594
Leave and other entitlements	802	(450)
Volunteer resources, free of charge	2,221	2,363
Workers compensation	137	115
Other employee expenses	305	261
Total employee benefits	15,950	14,026
Accounting Policy		
Accounting policies for employee related expenses are contained in Note 9A.		
3B: Suppliers		
Goods and services supplied or rendered		
Audit fees ¹	207	65
Cost of goods sold	270	229
Brand and marketing	564	1,164
Collections	97	265
Labour hire	3,775	2,914
Contractors	4,833	5,261
Consultants	1,326	1,686
Utilities	832	885
Functions, exhibition, events	1,677	1,594
Staff-related expenses	540	675
Technology and telecommunication	2,079	1,246
Vessels	475	492
Other	2,348	1,792
Total goods and services supplied or rendered	19,023	18,268
Goods supplied	952	1,585
Services rendered	18,071	16,683
Total goods and services supplied or rendered	19,023	18,268
Other suppliers		
Short-term leases	30	33
Total other suppliers	30	33
Total suppliers	19,053	18,301

The above lease disclosures should be read in conjunction with notes 8.

1. Included in the audit fees, the fee paid to the ANAO was \$65,000 (FY 2022–23 \$65,000).

Accounting Policy

Short-term leases and leases of low-value assets

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

	2024 \$'000	2023 \$'000
3C: Grants		
Non-profit institutions	206	146
Total grants	206	146
3D: Write-down and impairment of other assets		
Write-down (gain) on infrastructure, plant and equipment	(110)	617
Impairment on intangible assets	2,253	-
Total write-down and impairment of other assets	2,143	617

4. Income

OWN-SOURCE REVENUE

4A: Revenue from contracts with customers

Sale of goods	616	554
Rendering of services	7,886	7,876
Total revenue from contracts with customers	8,502	8,430

Disaggregation of revenue from contracts with customers

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

Major product/service line:

Chartering/hiring fees and berth sales	307	516
Public admissions, memberships and programs	6,005	5,743
Sale of inventory	616	554
Venues and events	1,418	1,598
Other	156	19
	8,502	8,430

Timing of transfer of goods and services:

Over time	210	1,288
Point in time	8,292	7,142
	8,502	8,430

The above lease disclosures should be read in conjunction with notes 8.

Accounting Policy

Revenue from the sale of goods is recognised when control has been transferred to the buyer or services have been rendered.		
The museum receives revenue from a number of different activities, which relate to AASB 15, as they involve a sufficiently specific performance obligation with the customer. These include admissions, retail and other related revenue from visitors to the museum, and revenue from the hire of museum facilities for events and functions. In most instances for revenue of this type, the performance obligation is satisfied at a point in time, namely when the customer consumes the service (i.e. visits the museum, or the event/function is held).		
Where the obligation occurs over time, for example annual memberships programs, the revenue is recognised as the customer gains control of the service over the period of the membership.		
The transaction price is the total amount of consideration to which the museum expects to be entitled in exchange for transferring promised goods or services to a customer.		
Receivables for goods and services, which have 30-day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at end of the reporting period. Allowances are made when collectability of the debt is no longer probable.		
	2024	2023
	\$'000	\$'000
4B: Interest		
Deposits	1,484	843
Total interest	1,484	843
Accounting Policy		
Interest revenue is recognised using the effective interest method.		
4C: Rental income		
Operating lease		
Lease income	2,009	2,022
Total rental income	2,009	2,022
Operating Leases		
In the capacity as a lessor, the museum leases space in Wharf 7, its wharves and its main museum on a commercial basis.		
Maturity analysis of operating lease income receivables		
Within 1 year	1,774	1,774
One to two years	1,795	1,774
Two to three years	1,858	1,800
Three to four years	1,858	1,879
Four to five years	1,267	1,288
Total undiscounted lease payments receivable	8,552	8,515

The museum has applied the National Cabinet Mandatory Code of Conduct SME Commercial Leasing Principles. The above lease disclosures should be read in conjunction with the accompanying notes 3B, 6A and 8.

	2024	2023
	\$'000	\$'000
4D: Other revenue		
Donations	766	523
Grants	326	396
Resources received free of charge	2,221	2,363
Sponsorship	974	329
Other	-	1,184
Total other revenue	4,287	4,795

Accounting Policy

Resources received free of charge are recognised as revenue when and only when a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense. Cash donations with no commitments are recognised when received. Grant revenue is recognised based on an assessment of the terms and obligations of the individual grant agreement.

4E: Other gains

Donated assets – heritage and cultural	415	98
Total other gains	415	98

Accounting policy

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

REVENUE FROM GOVERNMENT

4F: Revenue from Government

Corporate Commonwealth Entity payments from the Department of Communication and the Arts	27,029	24,017
Total revenue from Government	27,029	24,017

Accounting Policy

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

5. Financial assets

	2024 \$'000	2023 \$'000
5A: Cash and cash equivalents		
Cash on hand or on deposit	28,846	30,250
Total cash and cash equivalents	28,846	30,250
5B: Trade and other receivables		
Goods and services		
Goods and services	897	1,570
Total receivables for goods and services	897	1,570
Other receivables:		
GST receivable from the ATO	515	652
Interest	-	-
Other	113	889
Total other receivables	628	1,541
Total trade and other receivables (gross)	1,525	3,111
Less expected credit loss allowance	-	(157)
Total trade and other receivables (net)	1,525	2,954
Reconciliation of the Expected Credit Loss Allowance		
Movements in relation to 2024		
	Goods and services \$'000	Total \$'000
As at 1 July 2023	157	157
Increase/(Decrease) recognised in net cost of services	(157)	(157)
Total as at 30 June 2024	-	-

Accounting Policy

Financial assets

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

Trade receivables, loans and other receivables

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

The museum currently has no loans.

6. Non-financial assets

6A: Reconciliation of the opening and closing balances of property, plant and equipment and intangibles (2023–24)¹

	Land \$'000	Buildings & Wharves \$'000	Total Land, Buildings & Wharves \$'000	Infrastructure, Plant & Equipment \$'000	Heritage & Cultural Assets \$'000	Intangibles \$'000	Total \$'000
As at 1 July 2023							
Gross book value	65,660	103,029	168,689	11,969	89,920	13,710	284,288
Accumulated depreciation, amortisation and impairment	-	(4,264)	(4,264)	(2,086)	(2,868)	(9,335)	(18,553)
Total as at 1 July 2023	65,660	98,765	164,425	9,883	87,052	4,375	265,735
Additions							
By cost including work in progress		4,832	4,832	6,135	2,867	3,368	17,202
Right-of-use assets							
In-kind at fair value							
Revaluations							
Revaluations and impairments recognised in other comprehensive income for right-of-use assets							
Impairments on assets recognised in net cost of services						(2,253)	(2,253)
Depreciation and amortisation		(4,274)	(4,274)	(2,095)	(2,142)	(1,639)	(10,150)
Depreciation on right-of-use assets		(156)	(156)				(156)
Disposals				(108)	(468)		(576)
Disposals depreciation				108	468		576
Write-down and impairment of asset							
Other movements of right-of-use assets							
Transfers (reclassifications)		109	109	79	14	(202)	
Total as at 30 June 2024	65,660	99,276	164,936	14,002	87,791	3,649	270,378
Total as at 30 June 2024 represented by							
Gross book value	65,660	107,861	173,521	18,104	92,787	17,078	301,490
Accumulated depreciation/amortisation		(8,585)	(8,585)	(4,102)	(4,996)	(13,429)	(31,112)
Total as at 30 June 2024	65,660	99,276	164,936	14,002	87,791	3,649	270,378

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

6A notes continued

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

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

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

All revaluations of non-financial assets were conducted in accordance with the revaluation policy stated in this note. A desktop revaluation was undertaken by an independent valuer at 30 June 2024. A detailed revaluation was undertaken for the year ended 30 June 2022.

Accounting Policy

Acquisition of assets

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

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

Asset recognition threshold

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

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

Lease Right of Use (ROU) Assets

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

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

Revaluations

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

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

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

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

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

Depreciation

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

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

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

	2024	2023
Wharves	5–10 years	5–10 years
Buildings	5–60 years	5–60 years
Property, Plant & Equipment	3–50 years	3–50 years
Heritage & Cultural	3–400 years	3–400 years

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

Impairment

All assets were assessed for impairment at 30 June 2024. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the museum were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

Derecognition

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

Heritage and Cultural Assets

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

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

The museum has adopted appropriate curatorial and preservation policies for the heritage and cultural assets, which are depreciated according to the assessment of useful lives. Planned expenditure on the conservation and preservation of heritage and cultural assets is depreciated over the current planning period.

Intangibles

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

Software and digital content are amortised on a straight-line basis over its anticipated useful life. The useful lives of the museum's software are 3–20 years (2022–23: 3–20 years).

All software assets were assessed for indications of impairment as at 30 June 2024.

Significant estimates and judgements

The fair value of land has been determined by an independent valuer, with reference to the market value of similar properties, which is then discounted to recognise the restricted permitted use of the land under the terms of the lease. The significant unobservable inputs used in the fair value measurement is the subjective discount factor to reflect restricted use provisions.

The fair value of the buildings and wharves, which are purpose built, has been determined by an independent valuer at depreciable replacement cost. A desktop revaluation was undertaken by an independent valuer at 30 June 2024. A detailed independent revaluation of land and buildings were conducted as at last year 30 June 2022. The significant unobservable inputs used in the fair value measurement is the replacement cost of purpose built buildings.

The fair value of the wharves has been determined by an independent valuer using an income capitalisation approach, whereby a yield is applied to the potential income earning capacity of the underlying asset. The significant unobservable inputs used in the fair value measurement is the estimated market yields.

The fair value of the vessels (a sub set of Heritage & Cultural Assets) has been determined by an independent valuer, using either the:

- a) current replacement cost less accumulated depreciation (in the case of *Endeavour*) – the significant unobservable input used in fair value measurement is the cost of rebuilding the vessel; or
- b) 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 & Cultural Assets (excluding vessels) has been determined by either an independent valuer or museum curators at the market value of similar Heritage & Cultural Assets. An independent revaluation of Heritage & Cultural Assets was conducted as at last year 30 June 2022. A desktop valuation was undertaken by an independent valuer in the interim years during which no material changes in fair value were identified. The significant unobservable inputs used in the fair value measurement are the market values of the individually valued items (those items assessed at over \$10,000) and the sample price of items valued by way of sampling.

The valuation of the collection is subject to a high level of estimation uncertainty. The uncertainty arises from a number of factors, including: many of the collection items are unique and there are few comparable transactions; there is a limited active market for most of the items in the collection. The museum does not sell assets and therefore has no history of testing the marketplace, and the collection comprises many items and the valuation process depends on the sampling, as explained above and this gives risks inherent in sampling.

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

	2024 \$'000	2023 \$'000
6B: Inventories		
Inventories held for sale	287	226
Total inventories	287	226

During 2023–24 \$270,000 of inventory held for sale was recognised as an expense (2022–23: \$254,000). All inventories are current assets.

Accounting Policy

Inventories held for resale by the museum store are valued at the lower of cost and net realisable value. Inventories acquired at no cost or nominal consideration are initially measured at current replacement cost at the date of acquisition.

6C: Other non-financial assets

Prepayments	229	814
Total other non-financial assets	229	814

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

7. Payables

	2024 \$'000	2023 \$'000
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7A: Suppliers

Trade creditors and accruals	6,576	4,993
Total suppliers	6,576	4,993

All suppliers are expected to be settled within 12 months.

7B: Other payables

Salaries and wages	422	324
Deferred revenue	158	956
Other	211	394
Total other payables	791	1,674

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

8. Interest Bearing Liabilities

Lease liabilities	442	592
Total leases	442	592

Maturity analysis – contractual undiscounted cash flows

Within 1 year	171	169
Between 1 to 5 years	295	466
More than 5 years	-	-
Total leases	466	635

Accounting Policy

All financial liabilities are classified as other financial liabilities.

Financial liabilities at amortised cost

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

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

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

9. Provisions

	2024 \$'000	2023 \$'000
9A: Employee provisions		
Leave	3,050	2,253
Total employee provisions	3,050	2,253
Employee provisions expected to be settled:		
No more than 12 months	1,554	1,037
More than 12 months	1,496	1,216
Total employee provisions	3,050	2,253

Accounting Policy

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

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

Leave

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

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

The non-current portion of the liability for long service leave is recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at 30 June 2024. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Separation and redundancy

Provision is made for separation and redundancy benefit payments. The museum recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out terminations (2023–24: \$150,000; 2022–23: nil).

Superannuation

The museum’s staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government. The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance’s administered schedules and notes.

The museum makes employer contributions to the employees’ defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. The museum accounts for the contributions as if they were contributions to defined contribution plans.

	2024 \$'000	2023 \$'000
9B: Provision for makegood obligations		
Provision for makegood obligations	78	78
Total other provisions	78	78

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

10. Related party disclosures

Related party relationships

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

Transactions with related parties

The museum’s related party transactions during the financial year were nil (2022–23: nil).

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

11. Key management personnel remuneration

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

Consistent with prior years, the museum’s key management personnel are the museum’s Councillors, the Director and CEO, and the Deputy Director of Commercial Services.

Short-term employee benefits

Salary	770,082	590,399
Performance bonus	-	56,911
Other short-term benefits	24,958	7,227
Total short-term employee benefits	795,040	654,537

Post-employment benefits

Superannuation	99,214	72,512
Total post-employment benefits	99,214	72,512

Other long-term employee benefits

Long service leave	15,304	(12,261)
Total other long-term employee benefits	15,304	(12,261)

Termination Benefits	-	-
Total Termination Benefits	-	-

Total senior executive remuneration expenses	909,558	714,788
---	----------------	----------------

The total number of key management personnel included in the above table is 13 including 11 Councillors (2022–23: 11 including 9 Councillors). Four (4) Councillors’ terms ceased in 2023–24: one in November 2023, one in February 2024, one in April 2024 and another in May 2024. Three (3) Councillors were appointed in 2023–24: one in August 2023, one in February 2024 and one in April 2024.

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 2024 no contingent liabilities have been identified. In 2022–23, there was a quantifiable contingency of \$100,000.

Accounting Policy

Contingent liabilities and contingent assets are not recognised in the statement of financial position but are reported in the notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

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

	2024 \$'000	2023 \$'000
13A: Current/non-current distinction for assets and liabilities		
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	28,846	30,250
Trade and other receivables	1,525	2,954
Inventory	287	226
Prepayment	229	814
Total no more than 12 months	30,887	34,244
More than 12 months		
Land	65,660	65,660
Buildings	99,276	98,765
Heritage and cultural	87,791	87,052
Infrastructure, plant and equipment	14,002	9,883
Other intangibles	3,649	4,375
Total more than 12 months	270,378	265,735
Total assets	301,265	299,979
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	6,576	4,993
Other payables	791	1,674
Leases	157	149
Employee provisions	1,554	1,037
Total no more than 12 months	9,078	7,853

	2024 \$'000	2023 \$'000
More than 12 months		
Leases	285	443
Employee provisions	1,496	1,216
Other provisions	78	78
Total more than 12 months	1,859	1,737
Total liabilities	10,937	9,590

14. The Australian National Maritime Museum Foundation

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

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

- acquiring major additional items or collections of items to develop the National Maritime Collection;
- conserving the National Maritime Collection; and
- other activities which enhance the National Maritime Collection.

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

Opening balance at 1 July	1,599	1,499
Revenues: interest	58	25
Revenues: donations	299	121
	1,956	1,645
Less expenses	17	-
Contribution to museum collection	55	46
Closing Balance at 30 June	1,884	1,599
Represented by:		
Cash at bank	1,274	1,610
Short term receivable from the museum	625	-
Payables	(15)	(11)
	1,884	1,599

15. Assets held in trust

The museum has established a number of trust accounts which are detailed below.
Gifts and moneys received for specified purposes are placed in separate bank accounts and expended on those purposes in accordance with the trust terms. These moneys are not available for other purposes of the museum and not recognised in the financial statements.

	2024	2023
	\$'000	\$'000

15A: USA Bicentennial Gift Fund

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

Opening balance as at 1 July	2,417	2,527
Receipts: distributions/interest	154	81
	2,571	2,608
Other expenses	(198)	191
Closing balance at 30 June	2,373	2,417
Represented by:		
Cash at bank	2,377	2,845
Payable to the museum	(4)	(428)
	2,373	2,417

15B: NZ Bicentennial Gift Fund

A fund was created in respect of the yacht *Akarana*.
The financial position of the Fund is as follows:

Opening balance at 1 July	99	96
Receipts: Interest	6	3
Closing balance at 30 June	105	99
Represented by Investment	105	99

15C: Louis Vuitton Fund

A fund was created to set up the Louis Vuitton Collection and for the acquisition of materials relating to the maritime association between France and Australia.
The financial position of the Fund is as follows:

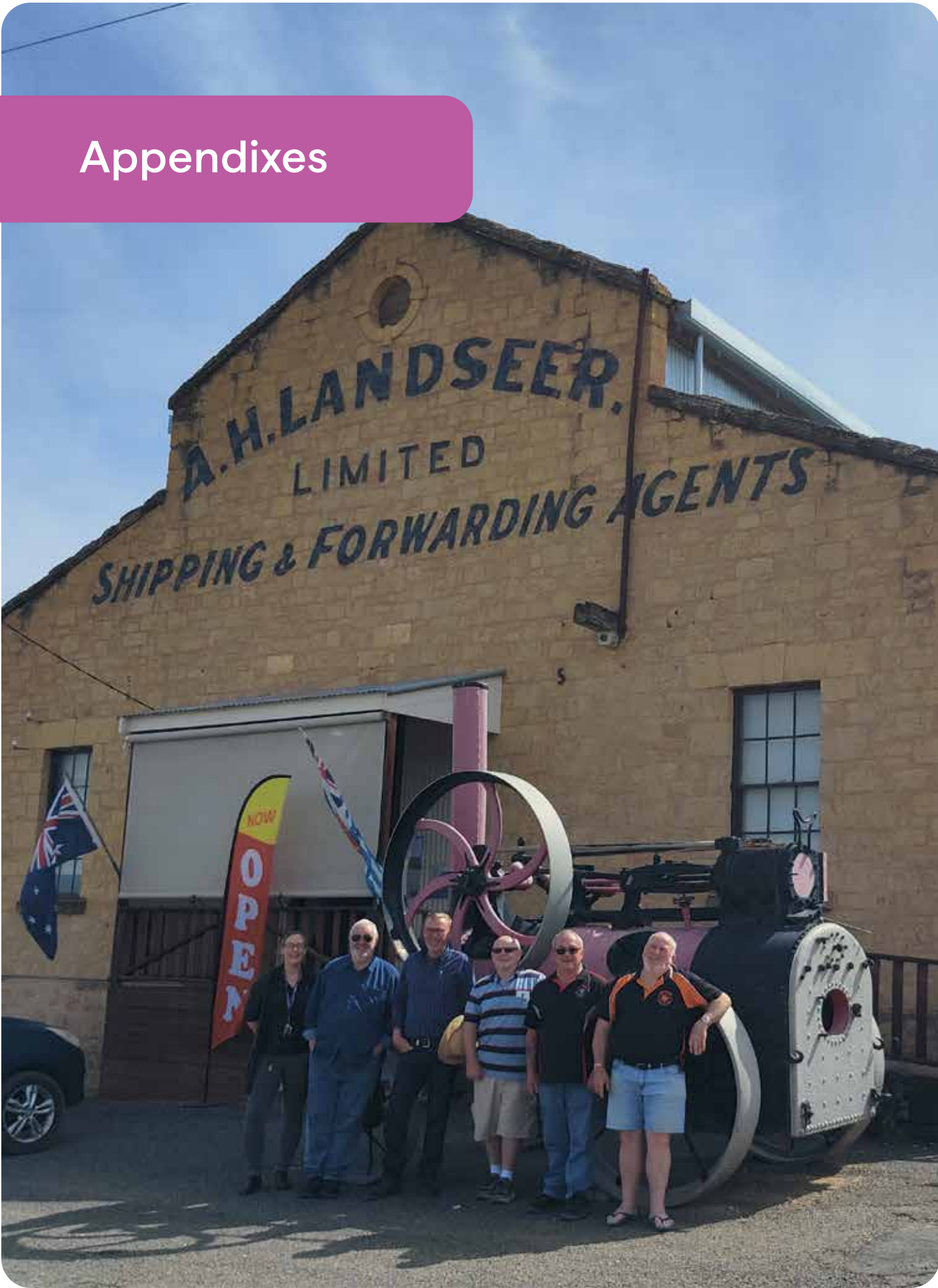
Opening balance at 1 July	3	3
Receipts: interest	-	-
Other expenses	(3)	-
Closing balance at 30 June	-	3
Represented by:		
Cash at bank	-	28
Payable to the museum	-	(25)
Represented by investment	-	3

16. Net cash appropriation arrangements

	2024	2023
	\$'000	\$'000
Total comprehensive income/(loss) – as per the Statement of Comprehensive Income	(3,961)	(2,559)
Plus: depreciation/amortisation of assets funded through appropriations (Departmental capital budget funding and/or equity injections)	2,142	2,498
Plus: depreciation of right-of-use assets	156	156
Less: lease principal repayments	(170)	(168)
Net Cash Operating Surplus/(Deficit)	(1,833)	(73)

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

Appendixes



Maritime Museums of Australia Project Support Scheme (MMAPSS)

The museum’s Maritime Museums of Australia Project Support Scheme (MMAPSS) provides grants of up to \$15,000 to not-for-profit organisations, such as museums and historical societies, that care for Australia’s maritime heritage. Usually these are community-based and often run by volunteers.

The grants are designed to fund a range of projects, including those related to restoration, conservation, collection management and exhibition development. MMAPSS is administered by the museum and jointly funded by the Australian Government with support provided by the Department of Infrastructure, Transport, Regional Development, Communications and the Arts. MMAPSS demonstrates the diversity of the nation’s maritime heritage and the important role that these local organisations play in preserving it.

The scheme was initiated in 1995 and has since distributed more than \$2.53M and supported organisations across Australia to run more than 551 projects and provide over 85 museological training opportunities.

Funding available in 2023–24 was more than \$129,000, with a maximum allocation of \$15,000 to any one grant. We received 17 project applications, requesting over \$179,000 in funding, and five applications for museological training. The selection committee awarded grants and in-kind support to 14 organisations. Awards were made to the four applicants to attend a one-week course at the Australian National Maritime Museum, developing skills in collections management and museum administration. Funding was paid, and projects undertaken or funding expended, in this reporting period.

MMAPSS grants

	2023–24	2022–23	2021–22
Value of grants	\$129,000	\$160,000	\$151,500
Number of project grants	12	16	23
Number of projects supported in kind	2	4	5
Number of museological training awards	4	1	5

Number of grants and in-kind support under MMAPSS

	2023–24	2022–23	2021–22
Australian Capital Territory	0	1	1
New South Wales	5	11	8
Northern Territory	0	0	0
Queensland	0	2	2
South Australia	1	2	4
Tasmania	2	1	1
Victoria	4	2	5
Western Australia	2	1	2

The Morgan Landseer Museum in South Australia, recipient of a MMAPSS advisory report in 2023. Image Peter Hobbins/ANMM

Recipient	Purpose	Support
New South Wales		
Eden Killer Whale Museum Management Committee Inc	Installation of electric lift mechanism to suspend <i>Orcinus orca</i> (killer whale) skeleton ‘Old Tom’	\$15,000
Pig & Whistle Fleet Club Inc	Display panels – metal	\$5,200
Camperdown Cemetery Trust	Conservation of <i>Dunbar</i> and HMS <i>Challenger</i> memorial	\$10,224
Clyde River and Batemans Bay Historical Society Inc	Pivot to a maritime focus – concept site plan	\$5,732
Iluka History Group Inc	Iluka’s river training and port works schemes 1862–1971	\$583
Pig & Whistle Fleet Club Inc	Training course attendance award	Up to \$1,500 for one week at ANMM
New Italy Museum Inc	Training course attendance award	Up to \$2,000 for one week at ANMM
Camden Haven Historical Society Inc	Training course attendance award	Up to \$2,725 for one week at ANMM
South Australia		
Mid Murray Council	Mid Murray Heritage and Maritime Committee – museum interpretive plan	In-kind support
Tasmania		
Bass Strait Maritime Centre	Our first mariners	\$12,000
May Queen Pty Ltd	<i>May Queen</i> re-caulking	\$15,000
Victoria		
Offshore and Specialist Ships Australia Ltd	The Lauritzen Commemorative Plaque, Seafarers Rest Park, Docklands, Victoria	\$8,540
City of Greater Geelong	Preservation needs assessment	\$9,880
Wahgunyah Progress Association Incorporated	Red gum boat preservation and display	In-kind support
Glenelg Shire Council – Portland Maritime Discovery Centre	Portland lifeboat and <i>Admella</i> discovery resource	\$9,600
Lighthouses of Australia Inc	Training course attendance award	Up to \$3,000 for one week at ANMM
Western Australia		
Albany’s Historic Whaling Station	<i>Whales from the Air</i> aircraft exhibition	\$14,004
Shire of Cocos Keeling Islands	Historic <i>jukong</i> restoration project	\$8,700 and in-kind support

Biennial maritime history prizes

Every two years, the Australian Association for Maritime History and the Australian National Maritime Museum co-sponsor two key maritime history prizes. The 2023 prizes were awarded for works published in 2021 or 2022.

The winner of the Frank Broeze Memorial Maritime History Book Prize, worth \$8,000, was Ian Hoskins for *Australia and the Pacific: A History* (NewSouth Publishing, Sydney, 2021). The winner of the Australian Community Maritime History Prize, worth \$2,000, was Ian Ferrier, for *John Oxley Odyssey: The Life and Times of a 1927 Steamer* (self-published in association with Sydney Heritage Fleet, 2022).

Sponsors, partners and supporters

Major partners

Avatar Alliance Foundation
BBC
Commonwealth Superannuation Corporation
National Geographic
NSW Department of Primary Industries
Port Authority of NSW
Time Out

Partners

Maritime Union of Australia
The Glen Grant

Sponsors

Italian Media Corporation
Nova Professional Services
Schmidt Ocean Institute
Smit Lamnalco

Supporters

Indo Pacific Expo
Lloyd’s Register
Minderoo Foundation
Novotel Sydney Darling Square
SBS
Settlement Services International
SilentWorld Foundation
Sydney Restaurant Group
Wargaming

Donors and benefactors

Benefactors

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

Major donors (above \$10,000)

Peter Dexter AM
Daniel Janes
David Mathlin

Donors (\$1,000–\$10,000)

John Aveyard
Rob Baillie
Arthur Cunningham
Susan and Roger Doenau
Paul Harris
John Jeremy AM
Daryl Karp AM
Dougal Maple-Brown
Helen Nickson
Janette Parkinson
Rafael Padilla
Phillip Paraggio

Peter Poland
Martin Rathbone
Robyn Stone
Louise Taggart and Peter Homel
Arlene Tansey
David Turner
Gu Wenjie
Dianne Wills

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.

Ambassador

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

Ambassadors

Norman Banham
Christine Sadler
Dr David and Mrs Jennie Sutherland

Volunteers

The Australian National Maritime Museum is grateful to the many volunteers who provide onsite and offsite skills and capabilities throughout the year.

There were 518 volunteers in the system during this reporting period. The 344 active volunteers contributed a total of 49,474 hours to the museum.

Their contributions involved:

- marshalling visitors
- monitoring and controlling numbers in exhibitions
- researching, developing and delivering training sessions
- training and delivering White Gloves VIP Access and Behind the Scenes tours of Wharf 7 and special collection areas
- static guides and conducting limited tours of HMAS *Vampire*, HMAS *Onslow*, HMAS *Advance* and MV *Krait*
- static guides on *Endeavour*
- static guides, conducting tours and acting as volunteer crew on *Duyfken* when it is sailing
- static guides and conducting limited tours of the Cape Bowling Green Lighthouse
- collecting oral history stories from volunteers with a maritime background, plus selected migrants honoured on the National Monument to Migration
- producing an in-house volunteers' magazine, *All Hands*, four times per year
- delivering presentations to community groups face to face or online through the Volunteer Speakers Group
- assisting with research, conservation and registration of museum's collections
- conducting guided tours for VIP guests
- assisting with the maintenance of vessels
- providing support for museum events
- providing administrative support for various teams within the museum
- designing and building maritime-related models and dioramas, including regular interaction with museum visitors at the modellers' desk in the exhibition building.

Throughout the reporting period, volunteers:

- conducted 50 tours of HMAS *Vampire* for a total of 531 visitors
- conducted 379 tours of HMAS *Advance* for a total of 1,954 visitors
- conducted 286 tours of *Blackmore's First Lady* for a total of 3,286 visitors
- conducted 57 tours of SY *Ena* for a total of 238 visitors
- conducted 20 Behind the Scenes tours
- supervised 4,140 visitors to the Cape Bowling Green Lighthouse.

The tall ship *Duyfken* attracted 98 active volunteers for 2023–24 financial year, offering 4,745 hours to help with sailing and maintaining the vessel. *Duyfken* volunteers contributed to 336 sailing shifts, as the vessel completed 52 sailings in Sydney Harbour and voyaged to Broken Bay and back for the Timber Boat Festival.

The Volunteer Reference Group, consisting of ten active members, represented the broader volunteer team. The group acts as a liaison between museum management and volunteers. Responsibilities include providing leadership, ensuring clear and effective communication pathways, and sharing feedback and goals that lead to the ongoing improvement of the volunteer and visitor experience.

The Volunteer Speakers Group consists of 19 speakers, who delivered 234 presentations to an audience of 11,749 attendees across 178 organisations. Fifty-six discrete topics were presented, the most popular being *Costa Concordia*, Kathleen Muriel Butler, the Halvorsen boatbuilding enterprise, George Bass and Matthew Flinders, and the 1942 Japanese submarine raid on Sydney Harbour.

The Oral History Group is recording and transcribing interviews covering life at sea and in the services from the 1950s to the 1990s. Volunteers have transcribed 10 stories this year. Focusing their interviews on the existing volunteer base, they are close to completing 36 transcripts since the group started.

The Vampire Radio Operators Group grew this year, now boasting 11 volunteer radio operators. They communicated with over 55 countries using Morse code, voice and slow-scan TV transmissions on board HMAS *Vampire*. Visitors to the vessel can hear the voice and Morse code transmissions.

During the Indo Pacific International Maritime Exposition in November 2023, 14 volunteers assisted with the event at the museum stalls, engaging with the public and promoting all that the museum does. An estimated 27,000 visitors attended the event.

Four volunteers also assisted with the Concours d'Elegance event at Cockatoo Island in March 2024, sharing the stories of two museum vessels: *Matilda* and *Sky-Bye*.

Volunteers

Steve Adamantidis	Anthony Chandler	Bob Durbin	Janet Halliday
Lorenzo Aggio	Lindsay Charman	Virginia Dzieciol	Robert Archibald John
Paul Anicic	Colin Christie	Scott Eadie	Hamilton
Ian Anstee	Emily Chubb	Doug Edwards	Jan Harbison
Philip Armstrong	Peter Chubb	Karen Eldridge	Roger Harradence
Frank Arnold	Bob Clampett	Georgia Ellice-Flint	Anthony Harris
Stefanie Arnold	Robert Claxton	Col Ellis	Ron Harris
Ryan Atkins	Fairlie Clifton	David English	Bill Harrison
Mark Baker	Graham Close	Ron Eslick	Chris Harry
Richard Baker	Lyness Clugston	Peter Farr	May Hassan
Peter Baldridge	Bryan Coates	Patricia Feary	Martin Hastings
Alexander Ball	Robert Cole	Nuanthika Fernando	James Hawkins
Mark Barass	Stephen Comer	Pam Forbes	Pat Hawkins
Geoffrey Barnes	Michael Connor	Cameron Foreman	Greg Haywood
Megan Barnes	Sarah Cooper	Dolly Francis	Liam Heery
Richardo Bauermann	Guy Cooper	Rosalind Freeman	Judy Hendricks
Keith Beattie	Tim Copping	Timothy French	Wayne Herdman
Terry Boomfield	Richard Cotton	Greg Frewer	Bob Hetherington
John Booth	Anna Cowley	Kevin Fu	Dudley Heywood
Ian Boothroyd	David Crawford	Sandra Funnell	Annette Hicks
Martin Borri	Gavin Crawford	Charlotte Gabites	Harry Hicks
Kel Boyd	Peter Crawley	Les Gade	Peter Higgs
John Braniff	David Cunningham	Terry Gaffney	Greg Hill
Elizabeth Bridgman	Paul Da Rosa	Marshall Gannon	Melissa Hill
Rod Brooks	Mark Daley	Vincent Garcia	Neil Hird
Lizabel Brunskill	Ivan Daly	John Gardiner	Teresa Ho
Yvonne Buchreiter	Terry Daly	Paul Gardiner	Jenny Ho
Greg Buddle	Edward Dam	Allan Garrick	Justin Holmwood
Carolyn Bunting	Richard De Grijis	Roz Gatwood	Peter Hopkins
Barbara Burton	Manori De Silva	Eloise Geerdink	Justin Howard
Brent Button	Carole Defago	Pascal Gelugne	Richard Hurley
Gavin Cahill	Diego Del Hoyo	Tony Gibbs	Gregory Jackson
Graeme Campbell	Colin Delaney	Szczepan Glewicz	Hua (Ginna) Jiang
Nadia Campbell	Elle Demertzis	Steven Goh	Luyi Jiang
Brian Carney	Eric Deshon	Chris Golding	Michelle Jobbins
Ursula Carr	Roger Doenau	Jannette Greenwood	Stan Jodeikin
Jason Carter	Valerie Gisele D'orazio	Douglas Grinter	Mathew Johnson
Graham Caudery	Russell Down	Dirk Gruene	Terry Jones
Mohamed Chami	Richard Downer	Bill Gunnee	Patrick Jordan

The volunteer magazine *All Hands* is written and produced by the volunteers. Each issue of the 40-page publication covers a wide range of maritime subjects. Four issues of *All Hands* were delivered over the year.

We wish to pay tribute to those volunteers who passed away during the year, including Steve Adamantidis, Trevor Dean, Alex Edwards, John Minns and Gordon Robinson. We acknowledge their service and dedication to the museum and offer our condolences to their families.

Dennis Joseph
Gabriella Kaldy
Michael Kelly
Keith Kennedy
Sid Kenyon
Claire Kim
Lewis Klipin
Sid Kothart
John Kourloufas
Patty Kourloufas
Evghenia Kurdiukova
John Laing
Margaret Lam
Terry Lancaster
Brett Langlands
Alexander Laurie
Penny Laver
Owen Laws
Tamara Lazarevic
Anna Lennon
Edmund Leong
Gillian Lewis
Xin (Alexandra) Li
Sylvia Liang
Terry Lloyd
Margaret Love
Ernest Lui
George Mack
Alexander Macritchie
Rex Malin
Tony Martin
David Matley
Lindsay Bruce May
Sabrina McCarroll
Peter McConnell
John McCormack
Mark McDonald
Elisabeth Mcllwain
Scott McKenzie
John McKeown
Graham McNaney
Gerardina Melssen
Graham Mercer
Barry Mews
Mia Miao
Tony Michaels
Jeff Milward
John Minns
Liana Molina
Corey Moody
Bob Moroney
Carmel Morris-Duryea
Tony Mosman
Steve Mountain

Siqi Mu
Jill Mueller
David Muir
Jim Muldoon
Richard Murnane
Gavin Napier
Peter Nathan
Janus Nemeth
Chiu Ng
David Norvill
Werner Obernier
Lays Fernanda Oleniuk
Tim Oner
Will Oner
Barry O'regan
Peter Osborne
Nicholas Paetzholdt
Ryan Paget
Xueling Pang (Snow)
Paul Parfenow
Terry Parker
Arthur Pearce
Martin Peebles
Randy Perera
Chris Perrin
Gary Pestana
Ian Peters
Noel Phelan
Neale Philip
Bill Phippen
Trevor Pickering
Patricia Pledger
Pauline Plowright
George Poularas
Judy Powell
Robert Pritchard
Siang Wee Quek
Peter Radcliffe
Ron Ray
Jennifer Reath
Deborah Rees
Graham Rhind
Alun Richards
Noele Rigot
Cheryl Riley
Jane Roberts
Karen Roberts
Wal Robson
Max Rodie
Kym Rohrlach
Sandra Rudd
Jan Russell
Jill Saffron
Mark Salmon

Joy Salvetti
Teodora Sarcevic
Dana Sattler
Stephen Schmidt
Caroline Scott
Christopher Shao
Bridget Shaw
Kathryn Shawcross
John Shirvington
Gillian Simpson
Merideth Sindel
Jan Skov
Roslyn Slade
Laura Smit
Roger J. Smith
Ross Smith
Paula Soeripto
Anna Sokolova
Xiaoping (Tony) Song
Denis Songeon
Penny Stafford
Alan Stannard
Glen Stelzer
Emily Sterfel
Heather Stevens
Colleen Suter
Mora Tao
Ken Thomas
Max Thomas
Nathan Tilbrook
Greg Timms
Paula Tinney
Esther Toland
Martin Toohey
Madilina Tresca
Paula Trevitt
Guy Tuplin
Neville Turbit
Richard Twigg
John Tylor
Maria Tzannes
Ann Usher
Tim Usherwood
Louisa Vaupel
Imeldo Ventura
Nina Vinther
Anthony Viviani
Kim Vo
Lilly Wagner
Janine Wakefield
Stuart Walker
Philip Walsh
James Warrand
Liz Watts

William Wei
Clare Weiss
Reuben Wesek
Brian West
Jeannette Wheildon
Rob Whelan
Patrick Wilcox
Connor Wilkins
Imogen Williams
Bill Wilson
Bruce Wilson
Ivan Wilson
Samuel Wilson
Tim Wilson
John Withers
Karl-Heinz Wittge
Ian Wood
Anne Wooden
Stephen Wooden
Bruce Woodhouse
Steve Wright
Tony Yun
Anika Zeman
Andrew Zhai
Rose (JiHong) Zhang
Nina Zhao

Research projects and publications

Funded research projects

Photogrammetric Reconstruction for Underwater Virtual Heritage Experiences. Australian Research Council Linkage Project LP180100284, lead institution Curtin University. Museum investigators: James Hunter, Richard Wesley.

Western Australian Legacies of British Slavery. Australian Research Council Discovery Project DP200100094, lead institution The University of Western Australia.

Mobilising Dutch East India Company Collections for New Global Stories. Australian Research Council Linkage Project LP210300960, lead institution The University of Western Australia. Museum investigators: James Hunter, Agata Rostek-Robak.

Diving into the Desert. Indigenous and Future Floodplain Management, Australian Research Council Linkage Project LP210300105, lead institution The University of Queensland. Museum investigators: Kieran Hosty, James Hunter.

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Australian National Maritime Museum Annual Report 2022–23, ISSN 1039-4036 (print) / 2204-678X (online). Editor Susan Davidson.

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Hobbins, Peter, ‘Viral historicity: overcollecting the Covid-19 pandemic’, Health and History 25, no 1 (2023): 82–91.

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Jateff, Emily, ‘Making *Blueback*: from book, to film, to exhibition’, *Signals* no 145 (2023): 28–31.

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Russell, Kylie, Charlotte Jenkins, Cay-Leigh Bartnicke, Emily Jateff, Matt Poll and Tyson Frigo, ‘Filter feeders for the future: restoring native oyster reefs’, *Signals* no 147 (2024): 34–7.

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Flew, Janine, ‘A restless search for perfection: the life and legacy of a troubled free spirit’ (book review), *Signals* no 144 (2023): 74

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Leikauf, Roland, ‘Complex truths about Australia’s involvement in the East Timor Crisis’ (book review), *Signals* no 143 (2023): 68.

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Hobbins, Peter, *Mannum Dock Discovery Centre and Morgan Landseer Museum, South Australia: Strategic Recommendations*, Maritime Museums of Australia Project Support Scheme, 2023.

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Hobbins, Peter, Bayside Council, Ron Rathbone Local History Competition, First Place (shared), 2023.

List of Requirements

Below is the table set out in Schedule 2A of the Public Governance, Performance and Accountability (PGPA) Rule 2014. Section 17BE(u) requires this table be included in an entity’s annual report. This table lists where requirements are to be found in this annual report.

PGPA Rule reference	Page	Description	Requirement
17BE(a)	47	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	47	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	30	The purposes of the entity as included in the entity’s corporate plan for the reporting period	Mandatory
17BE(c)	46	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers	Mandatory
17BE(d)	58 (NA)	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
17BE(e)	58 (NA)	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(f)	(NA)	Particulars of non-compliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(g)	30–45	Annual performance statements in accordance with paragraph 39(1) (b) of the Act and section 16F of the rule	Mandatory
17BE(h), 17BE(i)	58 (NA)	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance	If applicable, mandatory
17BE(j)	48–51	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	58, 60	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE(ka)	60–61	Statistics on the entity’s employees on an ongoing and non-ongoing basis, including the following: (a) statistics on full-time employees; (b) statistics on part-time employees; (c) statistics on gender; (d) statistics on staff location	Mandatory
17BE(l)	46	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17BE(m)	46	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory

NA = not applicable

PGPA Rule reference	Page	Description	Requirement
17BE(n), 17BE(o)	59 (NA)	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): (a) the decision-making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions	If applicable, mandatory
17BE(p)	NA	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory
17BE(q)	58 (NA)	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory
17BE(r)	NA	Particulars of any reports on the entity given by: (a) the Auditor-General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner	If applicable, mandatory
17BE(s)	NA	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory
17BE(t)	58 (NA)	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	If applicable, mandatory
17BE(taa)	52 52 52 54 62–63	The following information about the audit committee for the entity: (a) a direct electronic address of the charter determining the functions of the audit committee; (b) the name of each member of the audit committee; (c) the qualifications, knowledge, skills or experience of each member of the audit committee; (d) information about each member's attendance at meetings of the audit committee; (e) the remuneration of each member of the audit committee	Mandatory
17BE(ta)	62–63	Information about executive remuneration	Mandatory

NA = not applicable

The opera *Il Tabarro* on lightship *Carpentaria* during Vivid Sydney 2024. Image Jacquie Manning



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