museum of
applied arts
& sciences
incorporating
the powerhouse
museum & sydney
observatory

annual report 2002 – 2003

the powerhouse museum develops
collections and presents exhibitions and
programs that explore science, design
and history for the people of new south wales
and beyond.

the powerhouse will further its reputation as
a museum that celebrates human creativity
and innovation in ways that engage, inform and
inspire diverse audiences.

phm powerhouse museum
science + design

contents

The Hon Bob Carr MP
Premier, Minister for the Arts and
Minister for Citizenship
Parliament House
Sydney NSW 2000

Dear Minister
On behalf of the Board of Trustees and in accordance
with the *Annual Reports (Statutory Bodies) Act 1984*
and the *Public Finance and Audit Act 1983*, we submit
for presentation to Parliament the annual report
of the Museum of Applied Arts and Sciences for the
year ending 30 June 2003.

Yours Sincerely

Dr Nicholas G Pappas   Dr Anne Summers AO
President   Deputy President

highlights for 02-03

+ The Museum provided services to over 2 million users in person and online. Total on-site visitor numbers of over 660,000 were the largest in nearly a decade.

+ *Star Wars: the Magic of Myth* became the most visited and highest revenue earning exhibition ever presented by the Museum. It attracted over 200,000 visitors and saw Member numbers nearly double. More than 15,000 students visited the exhibition as part of their education program and 60,000 adults and children participated in public and holiday programs. The exhibition attracted a record level of sponsors and sponsorship.

+ A new long-term exhibition opened, *What's in Store? Shopping in Australia 1880-1930*, and the Australian Communities Gallery was created to present changing exhibitions exploring the history, culture and contemporary experience of different communities.

+ The 3-D Space Theatre at Sydney Observatory provided visitors with the opportunity to experience virtual travel to Mars and across the Universe.

+ Key acquisitions included the Montgomery wool collection of 5,000 samples dating from 1886 to 2000, an 1855 silver candelabrum by English maker Robert Garrard II and an 1869 Australian made viola by John Devereux, purchased with funds donated by Robert Albert AO.

+ Regional services from the Museum included touring exhibitions to 25 venues attracting nearly 400,000 visitors and a development of the partnership with Maitland City Council for an increased presence at the Hunter Valley Steamfest.

+ Six internships and eight workshops were delivered for regional museum and cultural heritage workers, and training programs developed with organisations across the State.

+ Unique visitors to the website *www.phm.gov.au* rose to over 100,000 a month to reach an annual 960,000, almost double that of the previous year.

+ Key online developments included the *Sydney 2000 Games Collection*, where design aspects are highlighted through case studies on the look and image of the Games; and the *Tyrrell Photography Collection*, online a selection of images from the studios of Charles Kerry and Henry King two of Sydney's leading photographers in the late 1800s and early 1900s.

+ The Migration Heritage Centre relocated to the Powerhouse from the Premier's Department, gaining access to the expertise of curatorial, conservation, education and Movable Heritage NSW staff. The Centre will be maintained as an independent unit with its own Panel of Advisors.

+ The Museum's marketing campaign for *Spinning around: 50 years of Festival Records* won both the State and National Arts categories of the 2002 Australian Marketing Institute Awards for Marketing Excellence and the Tourism Product Marketing category at the 2002 NSW Tourism Awards for Business Excellence.

+ In the Museums Australia Publication Design Awards the Museum won the Website category for *1000 years of the Olympic Games: treasures of ancient Greece.*

+ The monorail station adjacent to the Museum was renamed Powerhouse Museum station from July 2002.

+ Visitor facilities were improved with a new Espresso Bar opened on Level 4 and the relocation and refurbishment of the Members' Lounge.

top left *Star Wars* attracted over 200,000 visitors
top right 1869 viola by John Devereux, Powerhouse collection
bottom Black Flamingo cocktail hat by Philip Treacy, Powerhouse collection

After four years as a Trustee of the Powerhouse Museum, I was honoured to be appointed President of the Board of Trustees in January 2003. The position brings with it further opportunity to contribute the Museum's growth and evolution. I look forward to meeting the ongoing challenges we face, including addressing the issue of making the Museum more accessible to its potential audiences.

While the achievements and developments of the past year are many, we should never stop striving to do better. After the great success of *Star Wars: The Magic of Myth*, we are developing one of our largest-ever exhibitions curated in-house, *Sport: more then heroes and legends.* In co-operation with Museum Victoria, we are also developing the exhibition *Our place: Indigenous Australia now* to send to the Athens Olympics in 2004. It will be the largest international exhibition in the Athens Cultural Olympiad program and will represent Australia's cultural contribution to the 2004 Games.

The Powerhouse is not only a repository of our material heritage, but also of our intellectual heritage. It is a place which celebrates ideas and their realisation. It is very much a 21st century institution – reflecting on and interpreting the history of our development and the possibilities for our future. Our ongoing challenge is to devise more innovative and inclusive ways of achieving our goals and serving those who turn to us for information and inspiration.

As President I am ably assisted in my duties by my fellow Trustees, along with the skilled management and staff of the Museum led by Director Dr Kevin Fewster. I thank them sincerely for their support, advice and expertise. I take this opportunity to acknowledge the important contribution of the outgoing President from 1998 to 2002, Marco Belgiorno-Zegna AM. An enduring legacy of his Presidency is the Museum's new visual identity, introduced in 2000, that clearly positions the Powerhouse Museum as a museum of science + design. I also welcome Trisha Dixon and Mark Bouris who both joined the Board of Trustees during the year and brought considerable expertise to it.

As ever, the Powerhouse has been assisted in delivery and development by the contributions of many friends and supporters. In 2002, we honoured three of our long-term supporters as Life Fellows of the Museum for their patronage and generosity. Ken Done, Alastair Morrison and Dick Smith have each enriched the collection, programs and profile of the Museum over many years.

Finally, the continued support and interest of those beyond the Museum is always encouraging to us and, hopefully, enriching to them as they become an integral part of the preservation and interpretation of our heritage. My thanks therefore go to the Museum's numerous sponsors, donors, volunteers and members, without whom we could never realise our vision.

Dr Nicholas G Pappas
President
Board of Trustees

director's report

largest audience ever

It is particularly pleasing to report that the Powerhouse Museum reached its largest audience ever during 2002-03. Through the provision of programs and services on site, off site and online over two million people across Sydney, NSW and beyond linked into the Museum's activities. This is a great achievement against the first year of our new Strategic Plan 2002-2005. Good progress was made in the year across all five areas of the Plan.

Significant milestones were realised across a range of community-based programs. The opening of a new permanent exhibition, *What's in store?,* and the re-established Australian Communities Gallery presenting stories of diverse communities and cultures, strengthened the depth of our scholarship and the interpretation of our collection in terms of contemporary Australian society and social history. In early 2003 the Migration Heritage Centre was relocated from the Premier's Department to the Powerhouse. Its arrival will better enable us to document and represent the stories of migration and settlement that are so much a part of our State's heritage. Our regional services across NSW continue to set benchmarks. At a meeting of museum outreach officers from across Australia during the Museums Australia national conference in Perth, the Powerhouse was recognised as being in the forefront of regional service delivery, particularly in the fields of training and collaborative exhibition programming.

Due largely to our internationally recognised expertise in design and technology, the Powerhouse Museum become the first venue outside North America to present *Star Wars: The Magic of Myth*. Initially developed by Washington's Smithsonian Institution and Lucasfilm, the exhibition attracted record attendances and sponsorship and its season saw our Member numbers virtually double. The exhibition generated more revenue than any other in the Museum's history.

If space fiction drew the crowds at the Powerhouse, space fact brought increasing numbers of visitors to Sydney Observatory. In January 2003 we opened a new 3-D Space Theatre which significantly broadened our programming possibilities. Concurrent with this development, the Observatory was restructured as an independent department, thus giving it a clearer voice both within the Museum and its local community.

Our online users nearly doubled in the year. The Museum's own website and those we manage and host continue to be recognised as among the best in their field. Our *1000 years of the Olympic Games* site won the Museums Australia Publication Design Award for best website. Not wishing to rest on our laurels, an evaluation of our main website has suggested directions for improvement that will be pursued in the year ahead. Similarly, our new Collection Information Management System has undergone a meticulous process of customisation to serve our needs and to improve accessibility online. Access to the collection is also being enhanced through the expansion of our storage facility at Castle Hill. Construction of the new buildings will commence early in the new financial year. When completed, one of the two new stores will offer regular access to the public through programs of school tours and community open days.

The Museum's customer services were upgraded during the year through the creation of Café Espresso on the main entrance level, the relocation and refurbishment of the Members Lounge and an upgrading of the Coles Theatre. These initiatives all contributed to a record year of commercial activity.

Much of what we have achieved in this period has been realised with assistance from our partnerships with other institutions and individuals. Our Trustees, Special Advisors, project partners and precinct neighbours all help us shape our future. Along with staff and volunteers of the Museum I take pride in our achievements.

Dr Kevin Fewster AM
Director
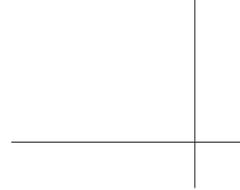
mission

The Powerhouse Museum develops collections and presents exhibitions and programs that explore science, design and history for the people of New South Wales and beyond.

vision

The Powerhouse will further its reputation as a museum that celebrates human creativity and innovation in ways that engage, inform and inspire diverse audiences.

values

The Museum believes in engaging its diverse audiences, promoting scholarship and presenting its collections and programs in ways that captivate the intellect and challenge the human spirit to excel. We place high value on nurturing the abilities of staff and volunteers, and fostering community partnerships.

Aims and objectives

In fulfilling the Museum's mission, the Museum aims to strike a balance between presenting major popular exhibitions and others of particular appeal to niche and special interest audiences. The Museum also aims to balance access to the collection now through exhibitions and programs with preserving the collection for future generations through collection management and documentation projects. The Museum applies the highest standards of research and scholarship in the development of its exhibitions and programs, and seeks to engage and inform the visitor, whatever the scale or subject.

Charter

The Museum of Applied Arts and Sciences (MAAS) is a statutory body under the administration of the NSW Premier, Minister for the Arts, and Minister for Citizenship, the Hon Bob Carr, MP. At 30 June 2003 the MAAS was responsible for the Powerhouse Museum and Sydney Observatory.

The Museum is governed by a Board of Trustees appointed under the *Museum of Applied Arts and Sciences Act 1945.* Under the provisions of the Act, the Trustees of the Museum are appointed by the Governor, on the recommendation of the Minister, for a term of up to three years, and may serve for a maximum of three terms.

The Trustees oversee the management and policy direction of the Museum. The Trust met ten times in 2002-2003 to consider and give formal approval to major procedural and policy matters on advice from management. (Information about the Trustees is given at appendix 12).

The Museum was established in 1879 following the Sydney International Exhibition which was its genesis.

Senior management structure

The Director, Dr Kevin Fewster AM, is responsible to the Trustees of the Museum and the Minister for the Arts, through the Ministry for the Arts, for the overall management and control of the Museum and its activities.

The Director is supported in the role of chief executive by the following senior executive service staff: Deputy Director, Collections and Exhibitions (Ms Jennifer Sanders); Associate Director, Corporate Services (Mr Michael Landsbergen); Associate Director, Programs and Commercial Services (Mr Mark Goggin); and Associate Director, Knowledge and Information Management (Mr Kevin Sumption).

Review mechanisms

The Museum engages in several levels of performance review practices including a performance agreement between the Director and the Director-General of the NSW Ministry for the Arts, and subsequently between the Director and the Deputy and Associate Directors. Internal review mechanisms include weekly meetings of senior management (Director with Deputy and Associate Directors), and senior management reports to the Board of Trustees. Departmental business plans serve the commitments of the Museum's Strategic Plan.

The Museum's direction in 2002-03 was driven by the five priority areas of the Strategic Plan 2002-2005: Developing our collections, exhibitions and scholarship; Developing our audiences; Enhancing our IT potential; Developing our people and resources; Developing our partnerships.

organisation chart

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                              │   minister for the arts │
                              └─────────────────────────┘
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| board of trustees | | director | | ministry for the arts |
| | | | | internal audit |

directorate

+ secretariat
+ corporate development
+ evaluation and audience research
+ organisation development

collections and exhibitions

Regional Services

Migration Heritage Centre NSW
(incorporating Movable Heritage NSW)

Collection Development
and Research

Curatorial
+ Engineering and Design
+ Information and
  Communication Technology
+ Sciences
+ Transport
+ Australian History and Society
+ Koori History and Culture
+ International Decorative Arts
  and Design
+ Australian Decorative Arts and Design

Registration and Collection
Management
+ Collection Administration
+ Archives
+ Documentation
+ Object Transport and Stores
+ Loans

Preservation and Heritage
Management
+ Heritage management
+ Exhibitions
+ Collections
+ Regional and community programs
+ Research and development
+ Steam programs

Exhibition Development
+ Exhibition Coordination
+ Design
+ Audiovisuals
+ Interactives
+ Photography

corporate services

Finance
+ Accounting
+ Budgeting and Cash Management
+ Legal Services
+ Insurance and Risk Management
+ Purchasing and Contract
  Administration

Human Resources
+ Personnel Recruitment
+ Staff Salaries
+ Employment Policy and Practices
+ Industrial Relations
+ OH&S
+ Volunteer coordination

Properties
+ Property Development
+ Asset Replacement Program
+ Exhibition Fabrication
+ Exhibition Maintenance
+ Interactive Maintenance
+ General Stores and Transport
+ Technical Services
+ Plant Operations
+ Building Maintenance Program

Security
+ Perimeter and Stores Security
+ Corporate Cleaners

knowledge and information management

Information Management
+ Image Resource Centre
+ IT Project Coordination
+ Information Systems
+ Information Technology Centre (ITC)
+ SoundHouse
+ Data Communication
+ Website
+ Intranet

Information Technology
+ Network Administration
+ Applications Support

Library Services
+ Research Library
+ Photo Library
+ Rights and Permissions

Records
+ Records management

Electronic Outreach Projects
+ AMOL (Australian Museums On Line)
+ HNA (Heritage Network ASEAN)
+ Behind the Scenes
+ Soundbyte.org
+ Site hosting

programs and commercial services

Marketing and Media
+ Public Relations
+ Tourism
+ Advertising

Print Media / Powerhouse
Publishing
+ Editorial
+ Distribution and Publishing
  Support
+ Graphic Production

Education and Visitor
Services
+ Visitor Programs
+ Education Programs
+ Cultural Diversity Programs

Merchandising
+ Shops
+ Production Development
  and Distribution

Venue Operations
+ Facilities Management
+ Customer Services
+ Admissions and Switchboard
+ Theatres
+ Events and Functions
  Management
+ Gallery Officers
+ Catering

Members

Sydney Observatory

The Museum's direction in 2002-03 was driven by the five priority areas of the Strategic Plan 2002-2005 – Developing our collections, exhibitions and scholarship; Developing our audiences; Enhancing our IT potential; Developing our people and resources; Developing our partnerships. Following is a representative summary report against key strategies to meet these priorities.

strategy Develop our collections and scholarship in accordance with the Museum's Collection Development and Research policy.
indicator The Museum is increasingly recognised nationally and internationally for the innovation and relevance of our exhibitions and programs, especially in Design, Innovation, Science Communication and Cultural heritage.
result *Star Wars* presented with innovative interactive technology. Excellence in Design exhibitions include *Mod to Memphis, Engineering Excellence* and *Australian Design Awards. Sydney Design Week* lecture series focused on emerging architects and acclaimed European designer Richard Seymour. International exhibition of Indigenous cultural heritage in development. *RoboCup* Junior NSW soccer competition and *Wheels & roundabouts* science show aimed at communicating science to the general public. New 3-D theatre installed at Sydney Observatory incorporating new media and innovative interactive programs. Powerhouse featured the portable Digistar 3 SP planetarium coinciding with 25th General Assembly of the International Astronomical Union. Continuing sales of Powerhouse publications through our national and international trade distributors.

strategy Implement the Regional Services Strategic Plan and Outreach Policy, through collaborative projects with regional groups.
indicator Our relationships with regional groups build on our respective strengths in collections, research and scholarship.
result Collaborative projects undertaken with communities in Lithgow, Dubbo, Lightning Ridge, Brewarrina, Leeton and Hunter Valley for development of *Works wonders: stories about home remedies* exhibition. Advice and assistance given to Goulburn City Council (Waterworks Museum), NPWS Hill End Historic Site (movable heritage collections), Illawarra Transport Museum, Wollongong, Wagga Wagga (*Significance* project), Bogan Gate (establishment of a local archive collection). Data base listings of selected objects from the collection prepared with reference to Dubbo, Goulburn, Lithgow and Moree districts. Program of advice on significance assessment and collection management of agricultural and heavy machinery collections in regional NSW to organisations in Junee, Hay, Hillston, West Wyalong, Griffith, Adaminaby, Jerilderie, Albury, Wauchope, Hume Dam, Wollondilly. Staff placement (exchange) of four weeks with Bowral Museum.

strategy Focus on the education and training sector for interpretation of the collection in support of educational curricula and lifelong learning across NSW and Australia.
indicator Integral curricula support materials and programs based on the Museum's collection and scholarship expertise.
result Two *Discovery Challenge* packages and teachers notes produced for every exhibition. Sydney 2000 Games Collection, Tyrrell Collection and HSC online sites developed and launched. *Powerhouse Museum & Sydney Observatory 2003 Teachers Guide* package produced. Contributed to training packages by Create Australia, UNSW College of Fine Arts and UWS in the areas of conservation and collection management.

strategy Communicate the Museum's scholarship through published papers, journals, and the web.
indicator Print and on-line publishing promotes the Museum's collection and scholarship expertise, leading to increased awareness nationally and internationally.
result 960,000 unique visitors accessed website in 02-03. Community Technology Centre video section added to *soundbyte.org*. Sydney 2000 Games Collection website and online access to Tyrrell collection launched. Second part of

Australia Innovates website completed including new *Innovation Cycle* sub-site. Five new publications released; three titles reprinted to meet overseas demand. Staff contributed over 60 articles and reviews to publications in Australia and internationally.

strategy Through audience evaluation and research further expand our understanding of the Museum's existing and potential audiences
indicator A greater understanding of core and diverse audiences achieved.
result Year Long Visitor Study completed and analysed, providing data for development of programs. Report prepared on meta evaluation of studies of audiences to popular culture and decorative arts exhibitions. *Museums and Creativity* study explored the potential for Powerhouse to become a complementary learning centre for tertiary design students. Introduction of online research/surveying of major exhibition titles to ensure they have the broadest market appeal and understanding. Museum-wide forum exploring brand, positioning, people and products involved in developing design audiences held and new strategic approaches identified.

strategy Develop diverse audiences (culturally diverse, indigenous, local, western Sydney, regional, youth, seniors, educational, special needs) through appropriate resource allocation, targeted marketing and program development.
indicator Audience growth within targeted groups achieved.
result SoundHouse™ program booked out with youth and education classes and repeat visits from special needs visitors and Indigenous community. Marketing strategies implemented to increase tertiary student membership. Special needs access to Observatory telescope installed. Regional NSW audience of 18% for *Star Wars* compared with usual 13%. 22% youth audience for *Star Wars* and 29% for *FRUiTS* above usual 19%. Targeted marketing saw 42% increase in seniors group bookings.
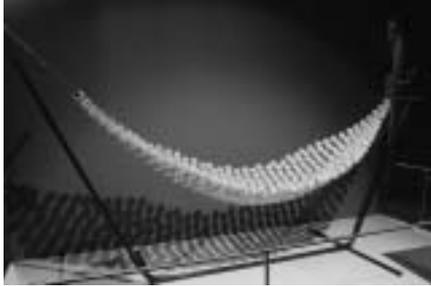
developing our audiences

top right Children meet Storm Troopers at *Star Wars* exhibition
bottom left Scent bottles by Nick Mount, Powerhouse collection
opposite top left Tennis Ball couch by Jasmin Mitchell, DesignTECH
opposite top right *What's in store?*, Wong Sat store cart

goals for 03-04

strategy Incorporate IT infrastructure within the Museum, to enhance the outreach potential of public programs, the collection and exhibitions.
indicator Select and produce exhibition content for digital distribution.
result Olympic Collection documented and interpreted for website. Online access given to Tyrrell collection. Specialist sites developed and launched for *Golden Threads* and *My Chinatown; FRUiTS: Tokyo Street Style* and *Australian Design Awards.*

strategy Maximise performance of the Museum's administrative, operational and interpretive IT systems.
indicator Collection, records and corporate service management systems are deployed to meet changing Museum and public information needs.
result Image Management System review generated installation of new system and drafting of new procedural and policy documents. Customisation of new Collection Information Management System completed with training and data migration commenced. Development continued on upgrade project of human resource, finance and asset management system.

strategy Broaden our resource base (both cash and in-kind) to achieve success in our strategic projects and outcomes.
indicator Increased self-generated funding through grants and partnerships with appropriate government and non-government stakeholders.
result Grant from NSW Heritage Office for *What's in store?* book. Funding of Indigenous Australians exhibition to Athens in 2004. Proposed *Gambling* exhibition funded by Casino Community Benefit Fund. *Spinning around* travelling exhibition jointly funded by Museum of Melbourne and ScreenSound Australia. *Hedda Morrison* exhibition funded by DFAT and Australia-China Council. Three ARC grants awarded. Treasury Loan granted through GEMP scheme to replace air conditioning equipment. Provision of corporate services to FTO generating revenue. Grant from Environment Australia to produce online education tool for sustainability. Community Relations Commission funding for MHC maintained.

strategy Create a 'learning organisation' where people are valued and organisational potential is continuously developed and improved.
indicator Learning and professional development is encouraged and recognised as a core activity.
result Learning and Development unit moved from Human Resources into Organisation Development to reflect support and assistance for organisational change. Learning and Development consultancy service provided to assist staff in professional development. Employee Assistance Program initiative introduced. Certificate IV in Workplace Training and Assessment completed with 12 Museum staff obtaining nationally recognised vocational qualification. 15 tailored staff learning and development programs delivered and pilot programs in e-learning and skills audit initiated.

strategy Work with corporate partners to develop models of corporate social investment that position the Museum as a leader in this field.
indicator The Museum becomes a focal point for corporate social investment in the fields of innovation, public education, science and arts.
result Current partnerships with: Nikon (Sydney Observatory), Arab Bank Australia (*wattan* project), Delta Electricity (Electricity Discovery Challenge), Intel Australia Pty Ltd (*Young Scientist*, SoundHouse™), Engineers Australia (*Engineering Excellence*), Design Resource Australia (*DesignTECH*).

strategy Work with Knowledge Partners, particularly in the museum sector, in research, scholarship, education and exhibition development to create new and better knowledge and practices.
indicator Enhancement of the Museum's current capabilities through partnering.
result *Leisure and change stage 3* research project with UTS Leisure and Tourism Department. AMOL joint virtual astronomy project with Canadian Heritage Information Network. 3-D Space Theatre developed in partnership with Swinburne University. Presented *Studies in Asia* conference with Association of Independent Schools. ARC grant projects partner Museum with various universities. Joint Planetarium business plan developed with Sydney Sky Theatre Development Association. Joint business case with other government agencies to upgrade MIMS corporate services systems to Ellipse.

+ Present two major exhibitions at the Powerhouse, *Sport: more than heroes and legends*, the biggest exhibition on the subject yet seen in Australia, to tour nationally until 2006, and a new exhibition on the history of gambling in Australia, developed with the support of the Casino Community Benefit Fund, to explore gambling and its associated community effects, which will tour regional NSW.

+ Present *Our place: Indigenous Australia now*, developed in partnership with Museum Victoria, as the largest international exhibition in Athens during the 2004 Olympic Games.

+ Undertake innovative research projects to document and support the significance of movable heritage collections in regional NSW.

+ Introduce a new Collection Information Management System to greatly increase community access to documentation and images of the collection.

+ Commence construction of The Glasshouse at Sydney Observatory to replace the current temporary marquee as a program and function venue.

+ Collaborate with Sydney Harbour Foreshores Authority on implementing its 2010 Masterplan, especially on aspects relating to improving physical access from Darling Harbour and Central Station.

+ Maximise visitor number and awareness of Sydney Observatory during August-September when Mars passes closest to earth for 60,000 years.

+ Upgrade the Museum's integrated corporate services technologies to better position us to improve services to other government agencies, including electronic self service.

+ Upgrade the Information and Technology Centre in collaboration with new technology partners.

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+ 07

Life Fellows

The Powerhouse Museum launched its Life Fellows program in 1989, to recognise outstanding commitment to the Museum over a substantial period of time. The Awards serve to honour individual achievement, highlight the importance of sustained and specialist contributions to the maintenance of the Museum's reputation, and encourage similar commitment from other people in positions of influence within the community. Staff, Trustees, honorary associates and affiliated societies are invited to nominate those who have contributed to our collections, our scholarship and our wider community recognition. The recipients of the 2002 Life Fellows award are –

Ken Done AM has a unique place in the history and development of Australian art as undoubtedly the most popular Australian designer of the twentieth century, and one of the few with an international reputation. His work will be of considerable importance for future researchers and historians of Australian artistic, cultural and social activity in the late twentieth century. Ken Done's association with the Powerhouse dates back, indirectly, to 1987 when the Museum purchased a glass fish sculpture he designed for Kosta Boda. His direct association was established in 1991 when he donated a sizeable collection of Done Art and Design objects. The *Ken Done: the art of design* exhibition opened at the Museum in 1994. Over the years he has generously made himself available for opening speeches, publicity for the collection and exhibitions and education and visitor programs. His most recent major contribution has been the donation of an extensive archive which is an important record of contemporary Australia design and production. It features more than 300 items, consisting of paintings, artworks on paper, posters, publications, photographs and other material, ranging from early drawings sketched in the 1950s to commissions from around the world, most recently for the Sydney 2000 Olympic Games. Ken Done is a generous and committed advocate of the Museum's role in documenting and promoting Australian design.

Alastair Morrison was born in Peking in 1915, educated in England and has lived in Canberra since 1967. In 1946 he married German born photographer Hedda Hammer (1908-1991) who had been resident in Peking since 1933. The Morrisons lived in Sarawak for twenty years before returning to live in Australia. In 1992 Alastair Morrison donated to the Museum over 400 of Hedda Morrison's exhibition prints, slides, early negatives, and associated personal materials relating to her life as a photographer in China and Sarawak. These objects formed the basis of the 1993 Powerhouse exhibition *In her view: the photographs of Hedda Morrison in China and Sarawak 1933-67*. In 1992 he donated a large and unique collection of Chinese toggles, followed by a related collection of Japanese netsuke. Subsequent gifts include a library of books relating to Peking, Chinese photography and Chinese studies and a collection of South Asian bronze figures, plus an accompanying library of books relating to Indian iconography. In 2000 he made a donation towards the costs of sending the exhibition *Old Peking: photographs by Hedda Morrison 1933-46* to China. The sustained generosity of Alastair Morrison over a ten-year period has significantly enhanced the local and international profile of the Museum, particularly in regard to the Asian collection and our record of scholarship in this field.

Dick Smith AO began his association with the Powerhouse with a donation in 1988 to fund the making of a film, *End of the Earth*, about Antarctica to support a planned exhibition on that subject. Dick Smith donated his record-breaking helicopter 'Australian Explorer' in 1990. In this he had made the first solo helicopter flight around the world in 1983, first helicopter flight to the North Pole in 1987 and the first flight around the world via the Poles in 1989. Since 2000 he has allowed us to display his Roziere-type balloon that he had successfully flown across the Tasman Sea from east to west not long before. He again supported the Museum in 2001 with his donation from Dick and Pip Smith's Australia Day Centenary of Federation grants to allow the publication of a book about the Museum's *Women with wings* exhibition. Most recently he offered the Museum assistance to provide audiovisual support and upgraded information for the helicopter display. Since the late 1980s Dick Smith has demonstrated his support for the Museum, its collection and programs responding to the Museum's aims to represent and communicate Australia's aviation history.

Special Advisors

The Trust instituted this new program in 2002 by extending an invitation to a small group of eminent persons chosen for their expertise and interest in the Museum to become Special Advisors. The role of the Advisors will be to act as ambassadors and advocates, to extend the Museum's existing links with the community and involve its constituency more closely in the future development of the Powerhouse. The Advisors will provide feedback on contemporary thinking in areas of significance to the Museum, stimulate our vision about future strategic directions and activities and, at the individual level, make expertise available to the Museum to complement our own resources. Invitations were extended to and accepted by Dr David Malin (Astronomy) and Dr Gene Sherman (Asian Decorative Arts and Design).

Honours to Trustees and staff

The Centenary Medal was created to recognise the achievements of a cross-section of the Australian community at the time of the Centenary of Federation and to honour persons who have contributed to Australian society or government. Recipients among Museum staff are Jennifer Sanders, James Wilson-Miller and David Waller, Trustees Janet McDonald, Anthony Sukari and Professor Ron Johnston, and volunteer John Wright.

Fabri Blacklock, assistant curator Koori history and culture, was the winner of the Australian Institute of Arts Management Nugget Award for Excellence in Arts Management (young arts manager under 30 category).

top left Life Fellows 2002 L-R Alastair Morrison, Ken Done, Dick Smith
top right *28 Views of the Opera House* tapestry (detail) designed and donated by Ken Done
bottom 1850s Melodeon donated by Life Fellow William Bradshaw
opposite top right 3-D Space Theatre at Sydney Observatory

access – on site, off site, online, in print

The Museum is constantly developing ways in which we can provide access to our collection, skills and scholarship. An inventive and varied exhibition program, new components on our website, education and public programs tailored to our exhibitions and contemporary curricula, and the demand for our staff to write, speak and educate, provide the Museum with many opportunities to communicate with and inform our users. We also provide access to external collections and scholarship through a program of exhibitions from other institutions and promote innovation and contemporary practice by participating in a series of awards programs and presenting lectures and workshops by noted experts.

Access highlights 2002-03

+ over 2 million users accessed the Museum in different ways

+ on-site visitors numbered over 660,000, the highest total since 1994-95

+ 23 temporary exhibitions, one new permanent exhibition and a new permanent gallery opened at the Powerhouse

+ 90,000 students attended education programs and more than 250,000 visitors took part in public programs on site

+ over 400,000 visitors to exhibitions, public programs and lectures off site

+ online unique users reached 100,000 a month in May and June, doubling the annual unique user count to almost one million

+ five new publications released and three titles from our catalogue reprinted to meet overseas demand

+ over 60 articles and reviews by staff published in Australia and internationally

+ six internships offered to regional museum and heritage workers

+ staff responded to some 70,000 enquiries, ranging from astronomical and object identification to historical queries and contributions to student projects

+ 1,200 people given access to our collection in storage.

Evaluation and Audience Research

Audience research identifies visitor profiles and tracks trends and changes in the Museum's relationship with its visitors and users. A *Year Long Visitor Study* was conducted in 2001-02. The findings have provided us with benchmark data for audience demographics, motivational factors affecting Museum attendance and visit satisfaction levels. Two other audience research studies are in progress, a visitor study at the Sydney Observatory to assist in setting and achieving business goals, and a partnership project with the University of Technology Sydney and the National Maritime Museum to explore audience building through the strategic management of attendance motivation factors. In 2002-03, we conducted studies of visitor responses to *Two Wheeled Warriors, Star Wars* and *FRUiTS*. In addition, the results of eight visitor surveys of popular culture and decorative arts and design exhibitions were analysed and compared to identify the comparative attraction of each collection type for specific audiences. A front-end evaluation for the proposed new *Space* exhibition explored responses to the topic of space exploration amongst parents, primary and secondary teachers and students, young adults, space subject enthusiasts and culturally active adults. The findings have provided a clear indication of where we should focus our curatorial research and resources in the next year.

The Museums and Creativity Study (undertaken 2000, published 2003) explored the potential for museums to become complementary learning centres for tertiary design students, providing an opportunity to realise a corporate direction in audience building. Undertaken in partnership with UTS the study's findings demonstrate that a museum visit can result in discernable changes in creative awareness amongst tertiary design students and that the extent, breadth, depth and mastery of this change can be measured. In addition, the study led to an internal planning forum to strategically engage audiences with the Museum's design programs and services.

Exhibitions on site

It is a testament to our international reputation that the Smithsonian Institution agreed to the Powerhouse being the only venue outside of North America to exhibit *Star Wars: The Magic of Myth*, their most successful travelling exhibition. *Star Wars* went on to become our most successful temporary exhibition, breaking records in visitation, admission and retail revenue,

and attracting unprecedented sponsorship. We were able to present an enhanced version of this exhibition with the inclusion of objects from the most recent *Star Wars* film, *Attack of the Clones*, which was primarily shot in Sydney. We also developed unique interactive elements which proved to be so successful that several of them were subsequently acquired by Lucasfilm. So popular was the exhibition we negotiated a special three-week extension to its Sydney season.

In the Asian gallery FRUiTS: *Tokyo street style – photographs by Shoichi Aoki*, an exhibition of photographs of the flamboyant street wear scene in Harajuku, Tokyo, included actual outfits worn by the portraits' subjects and proved to be extremely popular with younger visitors. *Old Peking: photographs by Hedda Morrison 1933-46* and *New Beijing: photographs by contemporary Chinese photographers* was a two-part exhibition featuring Hedda Morrison's historic photographs from our collection alongside contemporary photos of the Chinese capital. The exhibition was first shown in Beijing in May/June 2002 as part of the celebrations of the 30th anniversary of diplomatic relations between Australia and China.

Developed primarily from our own collection were the exhibitions *What's in store? Shopping in Australia 1880-1930* and *Mod to Memphis: design in colour 1960s-80s*. As part of the redevelopment and refurbishment of the Museum's permanent galleries, *What's in store?* utilises elements of our extensive retailing and advertising collection to examine the history of retailing and its reflection of social history. Through donation and acquisition we had been fortunate to obtain many objects from the Wong Sat family store near Crookwell NSW, which had been closed up in 1916. Elements of this small, family-run, rural store have been incorporated into the exhibition and descendants of the store's original proprietors cooperated in its development. *Mod to Memphis* drew mainly on the Museum's 20th century design collection to explore the role of colour, allied to form and material, in distinguishing the furniture, lighting, textiles and wallpaper designs that were the products of these creative and innovative decades.

The Australian Communities Gallery is a new permanent gallery that provides a showcase for the history, culture and contemporary experience of the diverse communities of Australia, with a particular focus on migration and settlement. An emphasis will be placed on community stories with particular relevance to NSW through an exhibition development process which engages communities in collaborative projects. Opened in March 2003, the first two exhibitions in the gallery told the stories of Chinese communities in both Sydney and regional NSW with *My Chinatown,* curated by the Asia-Australia Arts Centre, and *Golden threads: the Chinese in regional New South Wales 1850-1950,* developed by the University of New England and the New England Regional Art Museum.

Each year the *Australian Design Awards,* a division of Standards Australia, conducts a program to recognise and encourage excellence in Australian product design. As the custodian of Australian design and innovation, the Powerhouse has, since 1992, selected a number of finalists that have specifically demonstrated excellence in design, innovation, sustainability, and competitive advantage. In 2003, a total of 14 outstanding products, the largest selection to date, were chosen and displayed in the Museum's *Success and Innovation* gallery. The gallery also includes the *Engineering Excellence* exhibition, presenting six award-winning projects from the 2002 Engineering Excellence awards conducted by the Sydney Division of Engineers Australia.

Encouraging and exposing new thinkers and designers is a role we undertake with vigour. These new innovators are promoted by inclusion in the Sydney Morning Herald *Young Designer of the Year Award,* the *Student fashion* exhibition and *DesignTECH,* an annual exhibition of outstanding students' work from the Higher School Certificate Design and Technology courses. *Intel® Young Scientist* is an award program run by the Science Teachers' Association of NSW where the annual exhibition of winning entries has a season at the Powerhouse before embarking on an extensive regional tour.

Creating a Gothic Paradise: Pugin at the Antipodes, developed by the Tasmanian Museum and Art Gallery, complemented the promotion of new ideas and innovation with its historical view of the champion of the Gothic revival movement and ecclesiastical design in 19th century Australia. The Museum was also fortunate to be offered the opportunity to present *When Philip met Isabella: Philip Treacy's hats for Isabella Blow*, an exhibition from

the Design Museum, London, which showcased the exemplary craftsmanship and exuberant imagination of contemporary milliner Philip Treacy.
(For a full list of the Museum's exhibitions on and off site see Appendix 4).

Sydney Observatory

In September 2002, the Observatory was made into a discrete department within the Programs and Commercial Services Division and a Manager appointed for the first time. The position is responsible for enhancing the position and profile of the Observatory, as well as integrating the operations and planning for the site. The restructure aims to give the Observatory a clearer voice within the Museum structure and in the local community. The 3-D Space Theatre, developed by the Swinburne University of Technology Centre for Astrophysics and Supercomputing, was launched on 1 January 2003 resulting in the successful introduction of an enhanced, revenue generating day-time program and an excellent reason for visitors to attend at night, even when poor weather prevents telescope viewing. It forms a core component of the daytime and holiday activity with the interactive *Solar System* program and *Voyage to Mars* its mainstay programs.

The heritage of the site lured 500 participants to the first public viewing of the Signal Station, in collaboration with the Historic Houses Trust *Sydney Open* program. Furthermore, the design brief for a new building to replace the marquee was developed and, associated with this, an archaeological dig on site unearthed artefacts which will be incorporated in the redevelopment of the site.

A highly successful school program launch was the beginning of strong attendance by the education audience for the 2003 school year. The school holiday programs continue to be popular with additional programs, such as a rocket-making workshop and solar viewing. A new pier and armature, providing access to telescopes for people with a disability, was installed and promoted prior to Disability Awareness Week. Marketing directed at Seniors, coupled with Probus club promotional visits, resulted in a strong attendance by this sector. Lifelong-learning programs on astronomy were well-promoted, leading to a substantial increase in attendees and additional sessions for the *Exploring the Heavens*, *Astronomical Concepts* and *Understanding Relativity* courses. Dr Nick Lomb, curator of astronomy, presented four well-attended Workers Education Association introduction to astronomy courses and led a Powerhouse

Members tour to Woomera to view the eclipse of the Sun in December. The eclipse and the Transit of Mercury in May drew both visitors and media for the Observatory with the latter also on the increase due to the upcoming International Astronomical Union Congress and the Opposition of Mars.

Education and visitor services

2003 marks 50 years since the appointment of our first guide lecturer, now known as education officers, and 15 years since our education department was established. Through our relationships with scientific, educational and corporate organisations we make science, technology and design fun and fascinating and contribute to the education of our community by extending learning beyond the classroom, both through visits to the Museum and resources provided online. Our education and visitor services staff are continually seeking new ways to engage our visitors, whether it is finding the best template for a cut-out space helmet (*Star Wars* program) or seeking suitable school choirs to present programs of sacred songs (*Pugin* program).

Booked students attending education programs were up 8.5% on the last reporting period to over 90,000. Public programs attracted 275,966 of our visitors. A successful *Star Wars* education and public program mix resulted in extremely good participation results. In total, over 14,000 students visited the exhibition. The October 2002 and January 2003 holiday programs were dedicated to the theme of *Star Wars, Myths and Heroes*, celebrating mythology and the 'Star Wars universe', and proved highly popular with the target audience which filled activities to their capacity. With 55,000 participating visitors in January alone, *Star Wars* set a record number on all accounts.

During Sydney Design Week 2002 (SDW) young people mixed with established designers and heads of design schools signalling that SDW has become part of the design curriculum for many colleges and schools and firmly placed on the local design calendar. Over 1,200 attended the public lectures program and 900 students participated in a suite of special education programs. Seniors Week, was marked with a series of special activities which included a demonstration and talk on *Picturing the past,* an opportunity for seniors to bring in precious family snaps and learn how to preserve, document and present them. 130 seniors enjoyed the experience and commented positively on the program and exhibition which brought into focus the history of Sydney and NSW.

excellence in design

The *SoundHouse Special Access Kit™* was launched in May 2003. The Kit is assistive technology that provides opportunities for people with a disability to engage with, access and create music via a specially designed touch-sensitive keyboard and computer software interface. The Kit is the result of 9 years of development. Through the Museum's partnership with Perpetual Trustees, it brings creative music opportunities to a wide range of students in NSW schools.

Indigenous programs
The Museum continued its program of exhibitions and events to represent and celebrate Australia's Aboriginal and Torres Strait Islander culture. NAIDOC (National Aboriginal Islander Day Observance Committee) Week 2002 was observed with a concert featuring Top 40 duo Shakaya, hip hop artist MC Wire, singer-songwriter r-jay and Torres Strait Islander troupe Bibir. Dance workshops run by the senior students of NAISDA and other activities for Reconciliation Week 2003 attracted over 400 participants. The book *Bayagul: contemporary Indigenous communication* was launched to complement the permanent Indigenous gallery with text written by the Museum's Indigenous staff. A new temporary exhibition *Bush Tucker Connections* told the story of Aboriginal creativity and interaction with the Australian landscape as a provider of food and the materials used to collect, carry and catch it. On display were utilitarian objects such as traditional Maningrida dilly bags, Ramingining woven grass mats, and eel, fish and yabbie traps by Yvonne Koolmatrie.

The Indigenous staff spent much of the past year developing an international travelling exhibition on Indigenous Australian culture in partnership with Museum Victoria. *Our Place: Indigenous Australia now* will open in Athens for the 2004 Olympics. Staff were assisted on this project by a visiting intern from the Glenbow Museum in Alberta, Canada, Kent Ayoungman, a member of the Siksika nation.

Migration Heritage Centre at the Powerhouse
The Migration Heritage Centre (MHC) moved to the Powerhouse in March 2003 after four years in Premier's Department. The MHC functions as an independent unit within the Museum and a Panel of Advisors has been established to guide its operations. The Panel is made up of two members of the Museum's Board of Trustees, Mr Anthony Sukari as Chair and Ms Kylie Winkworth; the Chair of the Community Relations Commission, Mr Stepan Kerkyasharian AM; and three

community representatives, Mr John Dal Broi, Ms Zita Antonios and Mr Greg Sheridan. Ex officio members of the Panel are President, Board of Trustees, Dr Nicholas Pappas and Director, Powerhouse Museum, Dr Kevin Fewster AM.

The role of the MHC is to work with migrant communities, the cultural and education sectors, government agencies and the business community to develop projects that recognise, preserve and promote the cultural heritage of migrants in NSW. The Centre's move to the Powerhouse will see MHC projects enhanced by direct engagement with the staff and programs of the Museum, while the Museum will benefit from the MHC's experience of working with migrant communities.

Recent MHC projects include *Canterbury's People: an oral history project*, a partnership with Canterbury City Council which has collected personal stories from a wide range of Canterbury City residents, all of whom arrived in Australia as migrants or refugees, and *Getting Married: a celebration of love, life and culture in Australia today*, an oral history and photographic project documenting the diverse courtships, wedding ceremonies and married lives of couples in Australia. Some MHC programs will be developed in partnership with the Museum, others will continue to be developed with a diverse range of organisations and migrant communities.

In 2002 the Museum received funding to establish a Movable Heritage Research Centre to undertake projects to assess objects and collections of significance to the State's material cultural history. Over the next three years all of its projects will be focussed on the history of migration and settlement in the State.

www.migrationheritage.nsw.gov.au the MHC website, as well as promoting projects and activities, is a platform for cultural heritage exchange. It enables members of the public to participate by inviting them to forward their own experiences and ideas to the site's stories, projects and forum sections. The site also contains resource material for those wanting to research migration heritage.

Exhibitions off site
Our travelling exhibition program took six exhibitions to 19 NSW venues, three Powerhouse exhibitions travelled interstate and we continued three long-term installations. In total, 400,000 people saw these exhibitions. The collaborative exhibition *Births of a nation: women, childbirth and Federation*, which began in June 2001, continued its tour until February 2003 attracting 44,000 visitors in the period. Altogether, it toured to 19 museums and libraries in NSW, developed Mothers and Babies Walks (overviews of the heritage and material culture of women's history in the region) for 15 towns and districts and fostered workshops on a range of topics from the care and management of textiles, to developing exhibitions and the preparation of significance statements.

A version of the exhibition *Jirrin Journey,* a collaboration in 2002 between the Museum, ICE: Information & Cultural Exchange, and the Parramatta Heritage Centre, opened at the New England Regional Art Museum in Armidale in February. The exhibition, a community cultural heritage project that has located and documented objects and stories of Arabic-speaking Australians using photography, video, music and sound, was shown in conjunction with *The Migration Series,* a project which was developed with support from the Migration Heritage Centre. *Women with Wings: Images of Australian women pilots,* originally produced by, and exhibited at, the Powerhouse, travelled both to regional NSW and Tasmania drawing over 23,500 visitors. The *Intel® Young Scientist* exhibitions toured to Western Sydney and regional NSW and *Spinning around: 50 years of Festival records* toured to Canberra.

We have had a formal partnership with Hunter Valley Steamfest since 1998. Maitland City Council is actively positioning this event, which annually draws a crowd of some 60,000, as the major celebration of steam heritage in the State. In 2003 the Museum's commitment grew to include an exhibition of steam engine models in addition to Locomotive 3830 (in company with Locomotive 3801) heading local steam-hauled shuttle trips and the operation of the Aveling and Porter steam wagon through the streets of Maitland and surrounding districts. Locomotive 3830 tours are run by 3801 Limited in conjunction with the Museum to a variety of destinations in NSW with support from the Museum's curatorial and conservation staff. In 2002-03, 5,944 passengers enjoyed Locomotive 3830 trips, with many more people enjoying the sights and sounds of the locomotive in passing. (For a full list of the Museum's exhibitions off site see Appendix 4).

indigenous australian culture

Regional services

An information session on our regional services was attended by 30 representatives from across NSW in August 2002. The organisations represented included the Brewarrina Aboriginal Cultural Museum, Goulburn City Council, Camden Historical Society, Wollongong City Gallery, Newcastle Regional Museum, Kenmore Hospital Museum and the Parkes, Berrima, Illawarra and Tongarra Museums. The session focussed on our collection, our 02-03 regional program and on the opportunities to apply for a regional internship and to be involved in the new collaborative exhibition currently under development. Twelve applications were received and six internships offered to volunteers and staff from Tumbarumba, Yamba, Parkes, Moree, Brewarrina and Lithgow. To complement the regional internship program, Powerhouse Assistant Registrar Mandy Crook spent a month at the Bowral Museum gaining experience of the workings of a regional museum.

In partnership with the Museums and Galleries Foundation NSW, eight workshops (six at regional locations) were held to support the Regional Museum Advisor Program with the delivery of training opportunities in the Hastings, Wollongong and Gundagai communities. Staff visited Port Macquarie, Wauchope and Lithgow to deliver training for regional museum volunteers. At the Port Macquarie Maritime Museum and at Timbertown in Wauchope workshops were held as part of the initial stage of a thematic study on timber collections and heritage resources in the Hastings region. Advice was given on a range of exhibition and venue development issues to Grenfell, Gundagai, Moree, Huskisson, Junee, Albury, Tweed Heads, Wollongong and Hill End.

The Museum is developing a collaborative exhibition project with regional partners, *Works wonders: stories about home remedies.* Leeton's Italian community is contributing a range of oral histories with the assistance of The Migration Heritage Centre. The other collaborating partners are local and community museums in Dubbo, Brewarrina, Lightning Ridge, Dungog and Gloucester.

Collection loans

The Museum lent 226 objects from the collection in 33 separate transactions in 2002-2003. Twenty-eight objects in four separate loans were provided to the Historic Houses Trust of NSW for exhibitions at the Museum of Sydney, Justice and Police Museum and Hyde Park Barracks. These included the historically important Ann Marsden dress and a selection of Anglo-Indian silver table wares and associated objects for the *India, China, Australia: trade and society 1788-1850* exhibition at the Museum of Sydney. Other local loans included objects lent to the Macleay and Nicholson Museums at the University of Sydney and the Australian Museum. An ensemble and a large chandelier designed by Dinosaur Designs were lent to the Object gallery in Circular Quay for a major retrospective exhibition. The Sydney Jewish Museum borrowed a selection of objects associated with the life and family of Herta Imhoff, Holocaust survivor and Museum volunteer, for a national travelling exhibition. A large selection of Antarctic material was lent to the Australian National Maritime Museum for its major exhibition *Antarctic Heroes: Triumph and Tragedy.*

International connections

Demonstrating a commitment to community collaborations, partnerships and capacity building, the Museum co-sponsored, with Australian Volunteers International, the one-year placement of Mary Gissing, Powerhouse Conservator, with Uma Fukun Timor (the national East Timor Cultural Centre) from July 2002 to July 2003. Ms Gissing assisted with organisational relationship building, sponsorship, facilitation and presentation of planning and skill development workshops, drafting legislation and proposals for activities, professional development, and financial and operational processes. The placement was a unique opportunity to establish and strengthen ties with the people of the new nation of Timor Leste in a way that supports and promoted the expression of cultural identity as a fundamental human right.

At the invitation of the German government and Goethe Institute the Director, Dr Kevin Fewster, visited Germany for a two-week study tour of the facilities and programs of 16 museums and associated cultural institutions, mostly science and technology focussed. Major institutions visited were Berlin's Jewish Museum, Deutsches Technikmuseum, Vitra Design Museum and Bauhaus-Archiv; the Deutsches Museum, BMW Museum and Siemens-Forum in Munich; The Centre for Art and Media (ZKM)/Karlsruhe and Mercedes-Benz Museum in Stuttgart; and the Carl-Zeiss Factory at Jena. Kevin Sumption, Associate Director, Knowledge and Information Management, attended the Getty Leadership Institute, Museum Management Institute training program at the University of California, Berkeley. The Getty program is recognised internationally as the pre-eminent museum leadership program.

Kerry Dougherty, Curator of space technology, undertook an International Partnerships among Museums (IPAM) exchange program placement at the National Air and Space Museum (NASM), Smithsonian Institution. In collaboration with her IPAM exchange partner, NASM Curator of Rocketry, Frank Winter, she undertook subject research and the identification of potential artefacts and exhibition graphics within the NASM collections for a planned rocketry exhibition at the Powerhouse. Christina Sumner, Curator, international decorative arts and design, travelled to Uzbekistan, Tajikistan and Kazakhstan, facilitated by UNESCO. Following up on relationships established during previous visits, discussions with museums in these countries brought agreement for loans from their collections to the Powerhouse for display in a planned *Central Asia* exhibition.

Online – *www.phm.gov.au*

Unique visitor numbers to our website are now averaging over 100,000 per month. The website has continued to double audience numbers each year since its establishment. The specialist website to showcase the Sydney 2000 Games Collection (*www.phm.gov.au/sydney2000games*) has been launched. The site uses high quality zoomable images, interviews and panoramic images, as well as a series of specially designed education modules, to explain the collection of costumes, sports equipment, corporate identity material, signage, medals, coins, pins and medallions. A collection of 271 historical images from the Museum's Tyrrell collection can now be searched and ordered online at *www.phm.gov.au/tyrrell.* The Tyrrell Collection consists of 7,903 glass plate negatives from the studios of Charles Kerry and Henry King, two of Sydney's leading photographers in the late 1800s and early 1900s. At the Museums Australia Publication Design Awards the Museum won in the Website category for *1000 years of the Olympic Games: treasures of ancient Greece.*

top left Locomotive 3830
top centre Rocket launching workshop at Sydney Observatory
opposite top right Children from Ultimo Public School with Museum Education Officer
opposite bottom right *What's in store?,* cash register, c 1900

In response to a recently completed Powerhouse Museum website evaluation report, work has been accelerated on a Design Subject Gateway project that will build upon our key competency of 'design' and in particular the vast array of services already provided online for students and design practitioners. The Design Subject Gateway will provide a single point of access for staff and the public to research, photographs, video and interactive media, covering the industrial, visual communications, photography, interior, fashion, textile and decorative art and design areas. This pilot project is intended to assess the technical viability and explore the work process reform necessary to build a viable and sustainable Museum subject gateway environment. A technical model of the environment has been developed and work is progressing to launch a proof of concept website by late 2003.

In July an MOU was signed with the Office of Information Technology's Community Technology Centres (CTC) group to provide services to regional and remote NSW communities. The first of these projects was a pilot music video project for youth in regional and remote NSW. The pilot utilised the SoundHouse™ and *soundbyte.org* facilities and was designed for use within the CTC network, a State and Federal government initiative that has seen 43 publicly accessible technology centres established throughout regional and remote NSW.

In July, three representatives from the local Dubbo West Aboriginal community attended two intensive days of training in the Museum's SoundHouse™ facility to familiarise themselves with current digital music and digital video production techniques. In November the *soundbyte.org*/ CTC video project was presented at the Comnet Conference organised by the Office of Information Technology. This included the playing of the first music video created by indigenous youths based in Dubbo and was the centrepiece of the keynote address given by the Hon Kim Yeadon, MP, Minister for Information Technology. *soundbyte.org* is a major feature of the CTC's *E-zone* program currently running in more than 20 regional centres throughout NSW.

Heritage Network ASEAN, the purpose built portal that links all ten Association of South East Asian Nations (ASEAN) countries, was launched in August in Myanmar at the annual ASEAN conference. This site contains an array of collection resources and information regarding cultural heritage institutions, a range of professional resources including specialist mailing lists, individual country heritage profiles as well as a database of heritage professionals from across the region. The Powerhouse hosts this site until at least 2004.

Australian Museums and Galleries Online (AMOL)

AMOL's user base is growing exponentially. In the second quarter of 2003, AMOL received an average 2,717 visitors per day, an increase of 831 per day in comparison to last year. Much of this is made up of repeat visitation and indicates use by a core group from the Australian cultural sector. At the Museums Australia Publication Design Awards, AMOL received highly commended in the Website category for *Discovernet, Found and made in Tasmania and Golden Threads.*

A significant enhancement of online training for the museums and galleries sector was made with course materials available at *amol.org.au/training/*for the Certificates II, III and IV in Museum Practice. These materials are targeted at the small and medium sized collections sector and include Capture your *collections* (a digitisation course for small museums), *The Internet for small museums and galleries, Be Prepared Workshop Package* (disaster preparedness), *Significance Training* (a train the trainer package for assessing significance), and *Significant events* (a museums and galleries training program from Museums Australia, Queensland).

As part of an MOU with the Council of Heads of Australian Fauna Collections, AMOL built the *Australia's Fauna* portal for the Online Zoological Collections of Australian Museums (OZCAM) Network *www.ozcam.gov.au.* The portal enables the linking and distributed searching and mapping of 36 million natural history specimen records from across Australia and is a significant step forward for biodiversity initiatives in Australia. AMOL completed work on the *Astronomy Virtual Exhibit,* an international project managed by the Canadian Heritage Information Network (CHIN). This provides access for students and teachers to quality astronomy resources on the web drawn from museums and planetaria across the globe. AMOL's involvement has ensured a significant Australian contribution.

In print – Powerhouse Publications

Five new titles were published during the year by Powerhouse Publishing. *Mod to Memphis: design in colour 1960s-80s,*
What's in store? A history of retailing in Australia, Sydney Observatory 2003 Sky Guide, Museums and creativity: a study into the role of museums in design education, co-published with the University of Technology Sydney, and *Digital grassroots: a practical guide to digital video* which provides an accessible step-by-step guide to digital video and editing. Three titles from our catalogue of 70 were reprinted due to demand from our overseas distributors. *Evolution & revolution: Chinese dress 1700s-1990s,* originally published 1997, and *Rapt in colour: Korean costumes and textiles from the Chosôn dynasty,* originally published 1998, continue to be popular reference books. *Mod to Memphis* required a second print run for its excellent coverage of contemporary design and designers. *Powerline,* the Museum's quarterly Members' magazine, was redesigned following an internal review and environmental scan looking at content, structure and format. A new bi-annual booklet, *Powerhouse Museum exhibitions and events,* was released in May 2003 to augment our marketing materials.
(For a full list of titles published and in production during the period see Appendix 7).

behind the scenes

The work that supports the Museum's public face, the research, conservation and management of the collection, IT and property development, business activities and much more, goes on behind the scenes. Some of the highlights during the year were –

+ three Australian Research Council Linkage grants awarded to Museum staff
+ 570 objects added to the collection and 597 objects catalogued to Museum documentation standards
+ new Collection Information Management System developed
+ major extension of the storage facilities at Castle Hill progressed to tender stage
+ brief prepared for replacement of the marquee at Sydney Observatory

- + 182 volunteers contributed 24,671 hours of work, estimated to be worth $494,000
- + formalised work placement program established for high school and tertiary students
- + revenue from commercial operations increased by 91% over 2001-02
- + rise of 15% on previous year in total value of sponsorship support received

Research and scholarship

In October 2002, the Australian Research Council Linkage grants were announced at the Powerhouse by the Hon Dr Brendan Nelson MP, Federal Minister for Education, Science and Training. We had applied for grants for three research projects and all were successful. *Flute properties without players, and without flutes* will use measurement techniques developed in the UNSW laboratory to predict how the pitch and ease of playing of notes of the instruments depend upon the detailed shape of the bore and the size, shape and position of the holes. Importantly, it will allow museum curators to determine tunings and (uncompensated) temperaments of historic instruments that cannot readily be played. Partners in the project are Associate Professor Joe Wolfe and Dr John Smith from UNSW and Terry McGee, a Canberra flute maker.

The unwritten history of Australian Modernism aims to reveal how modernism in art, advertising, design, architecture and photography, from an initially often hostile reception, became ubiquitous in everyday contemporary design, the built environment, the public sphere and the home. A three-year project partnering Ann Stephen, Curator, Australian history, with Dr Andrew McNamara, Queensland University of Technology, and Professor Philip Goad, University of Melbourne. *EMPOWERING AUSTRALIA: collecting and interpreting the material culture of Australian technology in NSW, 1880-1972.* The project seeks to 'recover' the Museum's past and its role in Sydney's heritage of research, design and the applied arts, and demonstrate the relevance of historical research to the Museum's present and forward planning. It is a three-year project partnering Dr Kimberley Webber, Senior Curator, Australian history, with Professor Roy MacLeod, University of Sydney.

The collection

The Collection Development and Research Policy, revised in 2001, guides the Museum in developing its collection fields and scholarship and informs the acquisition of objects into the collection. The Museum has a collection of 385,590 objects at 30 June 2003 (based on an estimate of 380,000 at 30 June 1995). During the year, we acquired 570 objects through: donations (280), sponsored purchases (5), purchases (100), the Cultural Gifts Program (163), Museum product (16) and items acquired through collection assessment (6).

A major purchase was the Bill Montgomery wool collection, consisting of nearly 5000 individual wool samples, dating from the 1880s to 2000. This collection has immense significance to NSW (though the fleeces are sourced from all over the country) as a unique record of the wool industry throughout the 20th century. We purchased a rare item of railway history, a silver candelabrum by Victorian silversmith Robert Garrard II of London, presented in 1855 to Sir Charles Cowper MLC. Cowper was the chairman of the select committee that reported in favour of railways for NSW before being elected in 1849 to the board of the newly-formed Sydney Tramroad and Railway Company which was charged with constructing the first railway in the colony between Sydney and Parramatta. A rare and magnificent viola made in 1869 by Melbourne craftsman John Devereux, was purchased for the collection with funds generously donated by long-time supporter of the Museum, Mr Robert Albert AO. This is one of the earliest Australian-built instruments in the collection.

Two signature, influential pieces of late 20th century design were purchased, Shiro Kuramata's steel armchair *How high the Moon* (1986) and Frank Gehry's cardboard chair *Wiggle* (1972), both made by Vitra in 2002. Other important and interesting design acquisitions included a spherical orange television set, the VideoSphere designed in 1969 by JVC, and a set of stylish glasses and a parmesan cellar, designed by Australian Marc Newson and manufactured by Alessi.

Donations to the collection include an early automatic 'Mutoscope photomatic' photo booth built by the International Mutoscope Reel Co Inc, New York City, USA, circa 1930-40, donated to the Museum by the Estate of Keith and Eileen McPhee. The booth, in splendid Art Deco livery, promised fade-proof photos delivered within five minutes. The bright period images of winsome girls and

charming young men that adorn the booth show a promise fulfilled. Two impressive trophies awarded to cyclist Donald Mackay to celebrate his epic ride around Australia in 1900, were donated by Mr and Mrs Alex Baldry, grand nephew of Mr Mackay.

An exceptional gift of silverware was presented under the Cultural Gifts program scheme by Professor GW Kenneth Cavill. The collection consists of over a hundred EPNS and silver flatware, napkin rings and tableware mostly made in Australia from about 1890 into the 1950s. Ray Bowers and Marylyn Mearon Cessna donated a rare jollar or wedding trapping from northern Afghanistan, and Bill Bradshaw, a Life Fellow of the Museum, donated two very important keyboard instruments to the collection. Other gifts included a Thierry Mugler gown and shoes from one of Australia's most successful international models, Lynn Sutherland, and an architectural model of the Sydney Conservatorium of Music redevelopment and precinct, designed by Daryl Jackson and Robin Duke and donated by the Minister for Education and Training. Mr Werner Adamek made a splendid gift of nine Navajo textiles, greatly enhancing our collection in this area.

Collection management

A major project undertaken was the deployment of a new Collection Information Management System (CIMS) using the EMu (Electronic Museum) software developed by KE Software. Staff worked with KE to design software modules to meet the needs of the Museum and to develop a process for migration of data from our existing system. The new system will be operational by September 2003.

The Preservation and Heritage Management Department conducted a one-day seminar with a three-day workshop, *Fungal Facts: solving fungal problems in heritage collections.* The program was presented by Mary-Lou E Florian, a Canadian expert in this area. The sessions attracted 86 participants including archivists, conservators, local and government collection managers, librarians, students, artists and scientists from Australia and New Zealand. This program was organised as part of the Department's annual program of professional development. The information obtained from this workshop will contribute toward improvements in the treatment of mould, assessment of the storage areas at Castle Hill and collection clean-up.

Collection storage

Approximately 4% of collection objects by number (10% by volume) are on display at any one time. The remainder is stored across a number of sites – the Harwood Building basement at the Powerhouse (small and fragile objects), stores in Jones Street, Ultimo (medium-sized objects), stores in Castle Hill (large objects), the Large Erecting Workshop at Eveleigh (rail stock) and Bankstown Airport (aircraft).

The impending end of our lease on the Jones Street site has seen solid progress made in preparation for the major expansion of our storage facilities at Castle Hill. Baulkham Hills Shire Council passed a development application to build storage facilities worth $10.87 million. This will enable two new stores to be built on our current site at the junction of Windsor and Showground Roads, Castle Hill, which we have owned since 1947. The new facilities will see the Castle Hill site housing the majority of the collection, including the relocation of 20,000 items currently stored in Jones Street. It will also offer for the first time community access to part of this unique collection with one of the stores built exclusively for the display of objects for the public to see. This, together with regular tours through our other new store, will increase access to around 40% of our collection.

The types of objects that will be publicly displayed include steam engines, motor vehicles, agricultural equipment, horse drawn vehicles, engineering and transport models, and toys. The new store has the potential of attracting some 50,000 visitors each year, drawn largely from north western and western Sydney. 2,000 square metres of space is proposed for the public display store and 5,000 square metres for the second storage facility. Construction of the new facilities will begin in August 2003 with project completion expected in late 2005.

Properties

All State Government agencies have a responsibility to prepare a Total Asset Management Plan (TAM) to provide a structured and formal approach for funding needs related to the development and maintenance of the built assets and building infrastructure. The acceptance of the Museum's 2003 TAM plan has resulted in the securing of additional funding for the next 4 financial years, for programs and projects that were specifically identified in the plan. As a result of the submitted TAM plan, the Museum will receive additional capital funding of $1.8 million for the 03-04

financial year with forward advice of a total of $9.3 million over the first four years of the plan. We are now in a position to proceed with selective programs and projects to address the aging of building fabric and infrastructure and some capital improvements.

Continuous maintenance, refurbishment and reorganisation of the Museum's physical infrastructure are required to preserve this extensive asset and to house to standard our staff, collection and public spaces. Over the period the Properties Department, as well as working extensively on preparations for the new Castle Hill storage facility, undertook a major refurbishment of the Coles Theatre. Preparation has been undertaken for the replacement of the functions marquee at Sydney Observatory with a permanent structure, The Glasshouse. A design brief has been completed and architects will shortly be invited to participate in a selection process.

Risk management and insurance

The Museum, as a NSW Government agency, continues to be insured by the Treasury Managed Fund. Risk is inherent with the open display of objects, with public liability, theft and damage being areas of concern. Our active Occupational Health and Safety practices minimise risk to staff and visitors, reflected in the small number of claims made on the Treasury Managed Fund in relation to our public liability insurance. In 1999-00 there were five claims, in 2000-01 two claims, in 2001-02 one claim and in 2002-03 four minor claims totalling $4,274.

The Museum has developed, with the support of the Risk Management unit of the Treasury Managed Fund, the Risk Assessment in the Management of Heritage Collections project. This is a formal collection-based risk assessment process which addresses the risk to collections during documentation, conservation treatment, exhibition, transport and storage. Enhanced processes and systems used for this work have been developed and implemented accordingly.

Energy and waste management

An international benchmarking survey by the International Association of Museum Facility Administrators placed the Powerhouse as a world leader in energy efficiency within the museum industry recording world's best practice at just $8.02 energy cost per square metre in 2001-02. A variety of initiatives have been undertaken to reduce energy costs including the selection of the most cost-effective electricity supply tariffs, installation of

power factor correction equipment, modifying air conditioning controls, installation of lighting control systems and implementing procedures to maximise electric lamp life to reduce replacement costs. A detailed analysis of our energy saving record by the Sustainable Energy Development Authority reported that we had surpassed the NSW Government's target of a 25% energy reduction for agencies.

Contracts for the demolition and construction of exhibitions now contain sustainability clauses requiring contractors to use responsible waste disposal practices and recycle materials where possible. Building construction contracts entered into by the Museum also carry clauses and conditions for recycling of waste materials. We send paper, glass (both bottle and sheet) and aluminium for recycling and recyclable toner cartridges were introduced in 2002. We are evaluating further recycled products with recycling companies invited to submit products for evaluation. We continue to purchase almost all plain A4 paper requirements with 60% recycled content (3,789 reams out of 4,109 used) and have commenced evaluation of A3 recycled paper. All envelopes, pads and notebooks purchased are recycled stock.

Information technology and knowledge management

An Information Management and Technology Strategic Plan 2003-2006 has been developed to maximise performance of the Museum's administrative, operational and interpretive IT systems. Upgrading of the Museum's IT capabilities included improving the email system to address all aspects of the service and replacing the entire merchandising software system in preparation for *Star Wars*. A centralised back-up solution was implemented for all business applications in the Museum simplifying the back-up process. In addition,

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Virtual Private Network connections have been installed for the Castle Hill, Observatory and Film and Television Office sites, providing a threefold increase in speed.

The Electronic Resource Management Group was formed to develop strategies for our approach to the storage, preservation, standards and policy issues peculiar to electronic records. The initial focus was the Image Management Systems (IMS) Project, which aims to identify current processes and procedures used in the management of images. A best practice model and document of necessary policy, procedural and technical adjustments was created.

The project team developed two documents, *Evaluation Criteria for Image Management Software*, to be used by potential vendors of software to quantify the features that the IMS solution must, should and could have and *Business Requirements for an Image Management System*, which identifies work required to be done by the project team in producing policies, reports and standards necessary for the implementation of an IMS. The Image Resource Centre has now digitally captured more than 157,500 images, 84,000 of which have been transferred to the image server. This has contributed to the development of the new online FIRSTFOTO system which will allow users and clients to effectively access the digital images.

Organisation development
In August 2002, a new position of Manager, Organisation Development, was established, reporting to the Director, to facilitate change management strategies and programs linked to the Museum's Strategic Plan 2002-2005. The position also facilitates a business planning framework and works with the Director, senior management and managers to deliver strategic human resource opportunities and change management initiatives. To facilitate an environment of change and create an environment of cross-organisation learning the Staff Development unit was renamed the Learning and Development unit and became a part of the Organisation Development Department.

Corporate services
The Museum successfully implemented the provision of finance, human resources and payroll services to the NSW Film and Television Office in July 2002. In line with Government directions, we are extending our systems and capabilities in order to provide shared corporate services functions to other State Government agencies in the

near future. We have commenced the upgrade of the existing MIMS system to the Ellipse system with funding provided by Premier's Department. During the process, a number of important technical and deployment issues have been resolved at the Museum which should generate cost savings in the overall cross-agency project for other Government shared services providers. Negotiations have commenced with other arts portfolio agencies for the provision of corporate services by the Museum.

Human resources
The Human Resources Department delivers a broad range of HR programs and services which support and contribute to the Museum's corporate objectives and ensures the Museum meets its obligations in relation to legislative and government policy requirements. The Department consists of three areas: Human Resource Services, Volunteer and Student Program, and Occupational Health and Safety.

Highlights for the year included participation in the development and implementation of the Shared Services model for the provision of corporate services across the arts portfolio and a review and update of the Code of Conduct. The Child Protection Policy and Procedure prepared for the arts portfolio was approved by the Ministry and was introduced to the Museum as Policy. A 4% wage rise was awarded to public sector staff effective from January 2003. Volunteer coordination was moved from Education and Visitor Services to Human Resources in December 2002.

Equal employment opportunity
Outcomes for 2002-03 include – Professional development opportunities offered and undertaken by staff including the Springboard Program for women and Skillmax program; Three EEO Awareness Sessions conducted; Three Job Seeking Skills workshops and One Selection Techniques workshop provided; and, Provision of a specific phone with volume control for a staff member with hearing loss.

Strategies for 2003-04 include – Review recruitment policy and procedures; Implement training programs for Managing Staff Performance and Understanding Disciplinary Procedures; Provide training in customer service and cultural diversity; Develop an EEO Policy Statement and information sessions for all Department and Section Heads; Identify a commitment to EEO in the Museum Business Planning process; and, Review and reissue grievance and harassment policies and introduce associated training and support strategies. (EEO statistics provided at Appendix 26).

Occupational Health and Safety (OH&S)
There were 26 workers' compensation claims in 2002-03, which compares to the 27 claims in 2001-02 and 25 claims in 2000-01. A comparison of the Museum's workers compensation premium costs (as a percentage of salary costs), compared to the Primary Portfolio of the Treasury Managed Fund (in brackets), shows consistently above average performance: 1999–00 2.3% (3.06%); 2000–01 2.2% (2.65%); 2001–02 2.0% (2.86%); 2002-03 2.25% (2.99%); 2003-04 2.0% (3.02%).

During the period there was one reportable occurrence. The incident was reported to WorkCover as required under the *Occupational Health and Safety Act* and, following a full internal investigation into the incident and the development of recommendations to prevent a reoccurrence, the Museum was not prosecuted under the Act, however, the contractor was fined. As a result, the new OH&S Contractor Control Policy was introduced. This has ensured the management of contractor non-conformance issues. There was one OH&S workplace inspection conducted by SRA/Rail Estate into the Eveleigh workshop reporting to 3801 Limited. A review of manual handling within the Museum's stores and Eveleigh workshop was completed to ensure a safer environment.

Volunteers and work placement
Volunteers and student placements perform a variety of roles, providing invaluable support to the staff and a high standard of customer service to visitors. In 2002 the unit was moved to the Human Resources Department to provide a broader, Museum-wide focus for volunteer related activities and a new manager appointed. The program has been streamlined and the former Members Lounge has become the centre for volunteer and student coordination. Our visitor services volunteers contribute by giving talks, helping with programs and briefings, assisting visitors with special needs and providing outreach services to organisations such as seniors groups and nursing homes. Behind the Scenes volunteers support staff in work that happens outside the public areas of the Museum including clerical and administration support, assistance with conservation, research work and cataloguing. (For a full list of Museum volunteers see Appendix 21).

top left Monorail in *Star Wars* livery
top centre Traditional Chinese orchestra at opening of Australian Communities Gallery
top right The Hon Dr Brendan Nelson MP, Federal Minister for Education, Science and Training, with Dr Kevin Fewster, Director, announced ARC grants at the Powerhouse
opposite top right *FRUiTS,* 'Gothic Lolita' outfit by Baby the Stars Shine Bright

In 2003 a formalised work placement program was established for high school and tertiary students and an official relationship formed with NSW TAFE, providing design and tourism students with the opportunity to partake in work experience at the Museum. The Student Placement Program provides us with an opportunity to be involved with the education and vocational training of young adults and contribute to the development of a committed and skilled museum industry. In 2002-03 we provided work experience opportunities to 75 students, in numerous areas including Interactives, Information Technology, Customer Service, Design, Curatorial, Conservation and Tourism. An intern partnership was established with the Sydney Institute of Technology Design Centre, Enmore School of Graphic Design, which gave the opportunity to some 70 first year students to experience a professional design practice at the Powerhouse.

Commercial operations

Visitor numbers for the 2002-03 financial year increased by 14% to the highest in nearly a decade. With the formation of a new department and the opening of the 3-D Space Theatre, paid visitors at Sydney Observatory increased by 17%. Revenue from commercial operations increased by 91% over 2001-02. This included increases in admissions revenue (up 142%), merchandising (up 109%), members (up 76%), event hire and catering (up 2%), education (up 7%) and Sydney Observatory (up 51%). Merchandising achieved its highest ever annual sales with the *Star Wars* shop being our most successful exhibition shop ever. There were over 430 events held at the Powerhouse and Observatory during the year. The Museum was rated 5th in the category of 'best event venue' in a survey conducted by the National Business Bulletin. This survey was conducted from a sample of 5,500 professional conference organisers, marketing managers and event managers in Australia. The magazine has a distribution to over 46,000 senior executives nationally.

Marketing and media

Marketing and media campaigns for the exhibition program contributed significantly to drawing large visitor numbers. For the *Star Wars* exhibition the marketing campaign managed to reach 44% of Sydney's population (Leisurescope Summer 2003). This is the highest level of publicity awareness associated with blockbuster, paying and popular culture exhibitions evaluated at the Powerhouse. The plan successfully targeted the family market with approximately 58% of visitors to *Star Wars*

attending with family members. The partnership with Metro Monorail saw a monorail wrapped in *Star Wars* livery travelling through the city for the duration of the exhibition and a themed monorail station providing an exciting arrival point for visitors. The renaming of this station as Powerhouse Museum from July 2002 assisted in increasing our local and tourist profile. A cooperative promotion was organised with Countrylink, and combined with regional television advertising on NBN and WIN, the percentage of visitors from regional NSW was approximately 5% higher for the *Star Wars* exhibition compared to the general Museum audience.

The marketing campaign for *FRUiTS* achieved its primary aim of attracting the elusive 20-24 year old market, with 29% of visitors falling into this age group. The campaign also attracted new visitors with 44% of visitors who had not been to the Museum before or had not visited in the last two years and 59% of visitors who came to see this particular exhibition, reinforcing the success of the cooperative partnership with the Sydney Festival. Media coverage achieved by the Museum in the period included 776 print stories, 180 radio stories, 92 television stories, 942 listings and 146 entries on websites.

Members

The year saw the number of Museum Members more than double (up 108% to 22,485 members) in large part due to the successful *Star Wars* exhibition. Many of the exhibition visitors noted the benefits associated with becoming Museum Members and joined on the spot, allowing them easy access and multiple visits to participate in many public programs as well as visit our ever changing exhibitions. The relocation and refurbishment of our Members' Lounge has seen visitation treble. Two new categories of membership, the RT Baker Collection Companions and the JH Maiden Collection Companions, were introduced for Members keen to contribute a higher membership fee and see it directed to a Members Acquisition Fund to purchase key pieces for our collection. The categories are named to honour two early and long-serving Directors of the Museum. Two significant pieces of Southern Ice porcelain by Australian potter Les Blakebrough are the first acquisitions made with funds from this source.

Sponsors and partnerships

This was a very positive year with several new corporate supporters partnering with the Museum and a rise of 15% on the previous year in the total value of support received. We secured cash and in-kind sponsorship for *Star Wars: The Magic of Myth* totalling in excess of $990,000. Nine Network Australia and Sharp Australia were Principal Sponsors with Connex, Talkradio 2UE, P&O Nedlloyd, Lego, Novotel Sydney on Darling Harbour and Tourism NSW, acknowledged as Supporting Sponsors for their promotional, and logistic support. A major new strategic partnership was developed between the Powerhouse and Sharp Australia for *Star Wars*. Sharp provided both cash and in-kind support along with a Powerhouse Members competition with a Sharp Home Theatre System as the prize. Sharp complemented this agreement with a major national marketing campaign, conducted in association with Lucasfilm USA and Fox Home Entertainment Australia. The partnership between the Museum and Sharp was a finalist in the 2003 Australian Business Arts Foundation Awards.
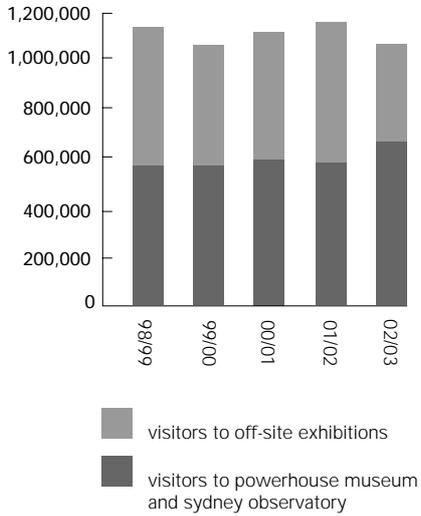
Sydney Design Week is a partnership between the Sydney Morning Herald and the Powerhouse Museum, supported by the Royal Australian Institute of Architects (NSW Chapter) and the Design Institute Australia (NSW Council). The 2002 program was assisted by the British Council, which provided airfare for this year's special international guest, Richard Seymour, a prominent British industrial designer. Other supporters included The Kirketon Hotel, d line, South Sydney City Council and Velvet Onion.

We have entered a three-year agreement with Maxwell Optical Industries, the official distributors of Nikon photographic and optical equipment in Australia, as a sponsor of Sydney Observatory. In addition to these partnerships we gained new cash sponsorship from Mincom Limited for the annual Life Fellows Dinner. Continuing cash sponsorships were secured from Arab Bank Australia (for the Museum's *wattan* project), Delta Electricity (electricity education package) and Intel Australia (*Intel Young Scientist*), who also provided digital cameras for use in the SoundHouse™. Further in-kind support was received from new partners Austereo and Australian Posters (*Special FX: new secrets behind the screen*). (For a full list of the Museum's supporters, sponsors and Corporate Members see inside back cover).
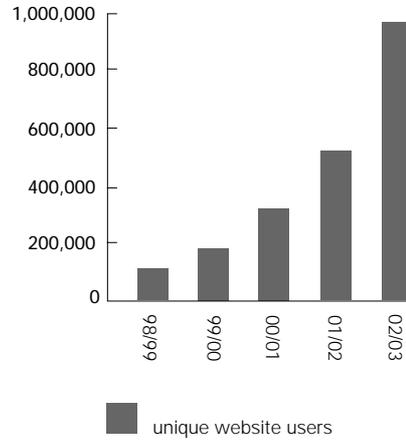
trends

exhibitions visitors

1,200,000				
1,000,000				
800,000				
600,000				
400,000				
200,000				
0				

98/99 99/00 00/01 01/02 02/03

■ visitors to off-site exhibitions

■ visitors to powerhouse museum
and sydney observatory

unique website users

1,000,000				
800,000				
600,000				
400,000				
200,000				
0				

98/99 99/00 00/01 01/02 02/03

■ unique website users

1999-00 was the first full year the
Museum had software enabling
logging of website users.
The Figure for 1998-99 is an estimate.

members and memberships

30,000				
25,000				
20,000				
15,000				
10,000				
5,000				
0				

98/99 99/00 00/01 01/02 02/03
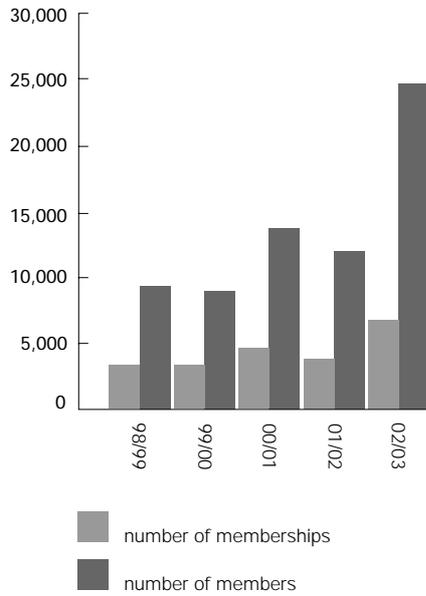
■ number of memberships

■ number of members
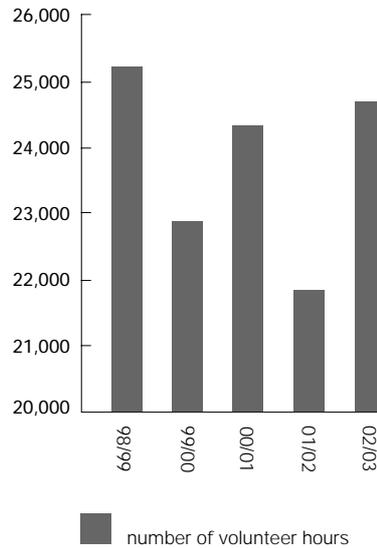
The Museum also had 70 school
memberships representing 15,564
students at 30 June 2003.

number of volunteer hours

26,000				
25,000				
24,000				
23,000				
22,000				
21,000				
20,000				

98/99 99/00 00/01 01/02 02/03

■ number of volunteer hours

finances: the year in review

Financial Performance

Net cost of services of $32,746,000 for the year was $1,593,000 less than the budget of $34,339,000. Expenditure for the year was $2,504,000 above budget due in the main to the increased costs associated with the very successful *Star Wars* exhibition. This increased expenditure was more than offset by an increase in Retained Revenue of $4,078,000. In expenditure the increases were in Employee Related Expenditure, $590,000, Other Operating Expenses, $1,752,000, Maintenance, $676,000 and reduction in value of the Long Term Investment, $220,000, and were offset by a reduction in Depreciation of $734,000. In Retained Revenues the increases were in Sale of Goods and Services, $2,891,000, Investment Income, $106,000 and Grants and Contributions, $1,032,000, which includes an increase in in-kind sponsorship of $725,000.

Cash flows

Cash and investments increased during the year by $427,000 against a budgeted break even result. The outstanding success of the *Star Wars* exhibition contributed substantially to the positive result for the year. Although the current year has ended in a positive cash position the Museum will be continuing to actively pursue revenue earning activities. It is anticipated however that, due to the unavoidable increases in fixed costs and the increasing difficulty in gaining cash sponsors, the Museum will again experience a very tight cash position by the end of the financial year. Strict disciplines have been put into place in order to maintain the expected high level of activity within these cash constraints.

Statement of financial position

Equity during the year increased by $1,514,000 with total assets increasing by $2,312,000 and liabilities by $798,000. The main movement in Total Assets was increases in Current Assets, $489,000 including Cash of $443,000 and Property Plant and Equipment of $1,867,000. The increase in Liabilities was mainly in an increase in Provisions for Employee Entitlements and the oncosts associated with those provisions.

Corporate Service Reform

The Museum has continued in its development of its financial management, human resource, payroll and asset management systems with the view of being a lead agency in the Government's program of corporate services reform. The provision of services to the NSW Film and Television Office has been an outstanding success and planning continues for the expansion of these services to other agencies within the Arts portfolio. The MIMS system used for these services has, as part of a major project funded by Premier's Department, been upgraded to the latest Mincom Ellipse version of the software. A feature of the this latest version is the improved online facilities allowing for the development of expanded employee self service (ESS), EFT and E-procurement.
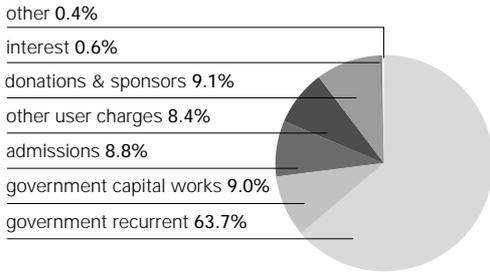
Contracting and market testing policy

It is Museum policy to use its limited resources to achieve identified goals in the most cost-effective manner. This is achieved by the assessment of planned work programs to determine if the most effective result can be achieved by either carrying out the work in-house or by contracting out. Where the assessment indicates that the desired outcome will be better achieved by the use of contracted services, competitive tenders are called. After a review and the selection of the preferred tenderer a further assessment is made of the cost-effectiveness of the proposal and, if favourable, an agreement is entered into with the successful tenderer. During the course of a contract Museum staff monitor the performance of the contractor to ensure compliance with requirements and quality of performance. This procedure is followed for both new contracts and for those about to expire. Expiring contracts are not automatically renewed, they are put to competitive tender and are subject to the same review process as for new contracts. In this manner quality of service, effectiveness of performance and cost-effectiveness are maintained at the desired level.
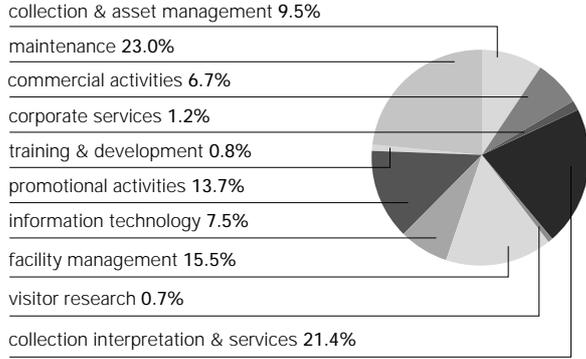
Investment performance indicators

The Museum's reserve funds and short term cash surpluses during the year were invested in the Treasury Corporation Hour Glass facilities. The annual investment return to the Museum on these funds for 2002-2003 was 1.4% (2002 negative 0.3%) which equates to the annual return for whole Treasury Corporation Hour-Glass facility.
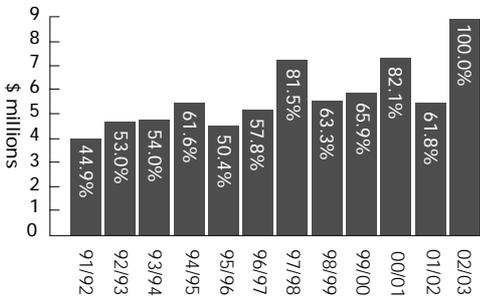
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finances: the year in review

sources of funding
2002-2003

other 0.4%

interest 0.6%

donations & sponsors 9.1%

other user charges 8.4%

admissions 8.8%

government capital works 9.0%

government recurrent 63.7%

operating expenses
2002-2003

collection & asset management 9.5%

maintenance 23.0%

commercial activities 6.7%

corporate services 1.2%

training & development 0.8%

promotional activities 13.7%

information technology 7.5%

facility management 15.5%

visitor research 0.7%

collection interpretation & services 21.4%

self generated income
2002-2003 dollars

$ millions

Year	%
91/92	44.9%
92/93	53.0%
93/94	54.0%
94/95	61.6%
95/96	50.4%
96/97	57.8%
97/98	81.5%
98/99	63.3%
99/00	65.9%
00/01	82.1%
01/02	61.8%
02/03	100.0%

government funding – recurrent & capital
2002-2003 dollars

$ millions

Year	%
91/92	95.5%
92/93	88.8%
93/94	91.8%
94/95	89.1%
95/96	91.7%
96/97	95.5%
97/98	98.1%
98/99	104.7%
99/00	113.9%
00/01	103.3%
01/02	96.7%
02/03	100.0%
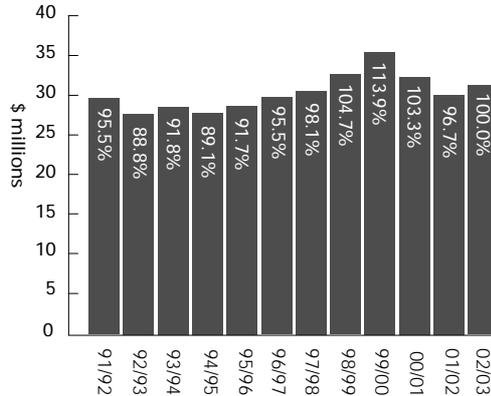
government funding – recurrent
2002-2003 dollars

$ millions

Year	%
91/92	101.6%
92/93	99.7%
93/94	98.3%
94/95	98.1%
95/96	101.5%
96/97	104.6%
97/98	105.1%
98/99	104.3%
99/00	102.8%
00/01	100.5%
01/02	100.4%
02/03	100.0%
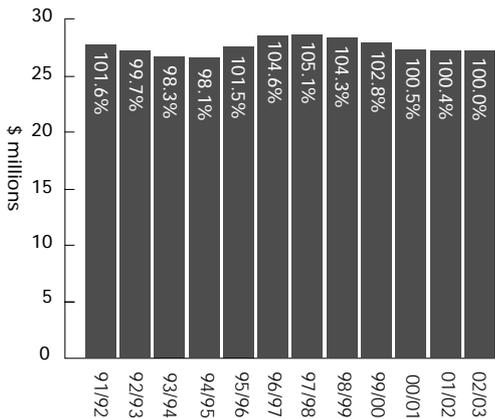
total funding – internal & government
2002-2003 dollars

$ millions

Year	%
91/92	84.2%
92/93	80.8%
93/94	83.4%
94/95	83.0%
95/96	82.5%
96/97	87.1%
97/98	94.4%
98/99	95.5%
99/00	103.2%
00/01	98.6%
01/02	88.9%
02/03	100.0%
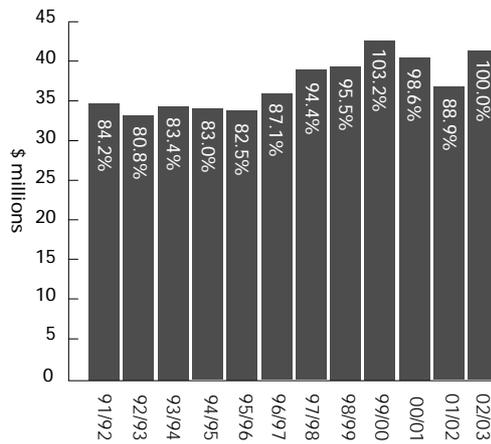
statement of compliance

Pursuant to sections 41C(1B) and (1C) of the *Public Finance and Audit Act 1983*.

In accordance with a resolution of the Trustees of the Museum of Applied Arts and Sciences we state that:

a) the accompanying financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act 1983,* the Financial Reporting Code for Budget Dependent General Government Sector Agencies, the applicable clauses of the *Public Finance and Audit Regulation 2000* and the Treasurer's Directions;

b) the statements exhibit a true and fair view of the financial position and transactions of the Museum; and

c) there are no circumstances that would render any particulars included in the financial statements to be misleading or inaccurate.

Signed
President

Signed
Director

Date: 13 October 2003

GPO BOX 12
SYDNEY NSW 2001

INDEPENDENT AUDIT REPORT

TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

To Members of the New South Wales Parliament

Audit Opinion

In my opinion, the financial report of the Trustees of the Museum of Applied Arts and Sciences:

(a)   presents fairly the Trustees' financial position as at 30 June 2003 and its financial performance and cash flows for the year ended on that date, in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia, and

(b)   complies with sections 41B and 41BA of the Public Finance and Audit Act 1983 (the Act).

The opinion should be read in conjunction with the rest of this report.

The Trustees' Role

The financial report is the responsibility of the Trustees of the Museum of Applied Arts and Sciences. It consists of the statement of financial position, the statement of financial performance, the statement of cash flows, the summary of compliance with financial directives and the accompanying notes.

The Auditor's Role and the Audit Scope

As required by the Act, I carried out an independent audit to enable me to express an opinion on the financial report. My audit provides *reasonable assurance* to Members of the New South Wales Parliament that the financial report is free of *material* misstatement.

My audit accorded with Australian Auditing and Assurance Standards and statutory requirements, and I:

•   evaluated the accounting policies and significant accounting estimates used by the Trustees in preparing the financial report, and

•   examined a sample of the evidence that supports the amounts and other disclosures in the financial report.

An audit does not guarantee that every amount and disclosure in the financial report is error free. The terms 'reasonable assurance' and 'material' recognise that an audit does not examine all evidence and transactions. However, the audit procedures used should identify errors or omissions significant enough to adversely affect decisions made by users of the financial report or indicate that Trustees had failed in their reporting obligations.

My opinion does *not* provide assurance:

•   about the future viability of the Trust,

•   that the Trust has carried out its activities effectively, efficiently and economically,

•   about the effectiveness of its internal controls, or

•   on the assumptions used in formulating the budget figures disclosed in the financial report.

Audit Independence

The Audit Office complies with all applicable independence requirements of Australian professional ethical pronouncements. The Act further promotes independence by:

•   providing that only Parliament, and not the executive government, can remove an Auditor-General, and

•   mandating the Auditor-General as auditor of public sector agencies but precluding the provision of non-audit services, thus ensuring the Auditor-General and the Audit Office are not compromised in their role by the possibility of losing clients or income.

G J Gibson FCPA
Director of Audit

SYDNEY
10 October 2003

trustees of the museum of applied arts and sciences

statement of financial performance for the year ended 30 June 2003

	Notes	Actual 2003 $'000	Budget 2003 $'000	Actual 2002 $'000
Expenses				
Operating expenses				
Employee related	2.1	**23,369**	22,779	20,037
Other operating expenses	2.2	**12,981**	11,229	10,236
Maintenance		**3,871**	3,195	3,761
Depreciation and amortisation	2.3	**3,993**	4,727	4,389
Other expenses	2.4	**220**	–	200
Total Expenses		**44,434**	41,930	38,623
Less:				
Retained Revenue				
Sale of goods and services	3.1	**7,344**	4,453	4,049
Investment income	3.2	**251**	145	198
Grants and contributions	3.3	**3,939**	2,907	2,918
Other revenue	3.4	**135**	86	518
Total Retained Revenue		**11,669**	7,591	7,683
Gain/(loss) on disposal of non-current assets	4	**19**	–	(2)
Net Cost of Services	22	**32,746**	34,339	30,942
Government Contributions				
Recurrent appropriation	6	**27,212**	27,112	26,684
Capital appropriation	6	**3,851**	4,951	2,652
Acceptance by the Crown Entity of employee benefits and other liabilities	7	**3,197**	2,668	2,332
Total Government Contributions		**34,260**	34,731	31,668
SURPLUS/(DEFICIT) FOR THE YEAR FROM ORDINARY ACTIVITIES		**1,514**	392	726
TOTAL REVENUES, EXPENSES AND VALUATION ADJUSTMENTS RECOGNISED DIRECTLY IN EQUITY		**–**	–	–
TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING FROM TRANSACTIONS WITH OWNERS AS OWNERS	19	**1,514**	392	726

The accompanying notes form part of these statements

trustees of the museum of applied arts and sciences

statement of financial position as at 30 June 2003

	Notes	Actual 2003 $'000	Budget 2003 $'000	Actual 2002 $'000
ASSETS				
Current Assests				
Cash	9	475	34	34
Receivables	10	737	461	461
Inventories	11	304	379	359
Other	12	102	275	275
Total Current Assets		1,618	1,149	1,129
Non-Current Assets				
Other financial assets	13	2,467	2,316	2,511
Property, Plant and Equipment	14			
– Land and buildings		91,625	92,157	92,574
– Plant and equipment		16,990	17,205	16,564
– Collection		367,513	366,073	365,123
Total Property, Plant and Equipment		476,128	475,435	474,261
Total Non-Current Assets		478,595	477,751	476,772
Total Assets		480,213	478,900	477,901
LIABILITIES				
Current Liabilities				
Payables	16	3,219	3,509	3,048
Interest bearing liability	17	–	30	30
Provisions	18	2,181	2,035	1,889
Total Current Liabilities		5,400	5,574	4,967
Non-Current Liabilities				
Provisions	18	365	–	–
Total Non-Current Liabilities		365	–	–
Total Liabilities		5,765	5,574	4,967
Net Assets		474,448	473,326	472,934
EQUITY				
Reserves	19	91,824	92,828	92,828
Accumulated funds	19	382,624	380,498	380,106
Total Equity		474,448	473,326	472,934

The accompanying notes form part of these statements

trustees of the museum of applied arts and sciences

statement of cash flows for the year ended 30 June 2003

	Notes	Actual 2003 $'000	Budget 2003 $'000	Actual 2002 $'000
CASH FLOWS FROM OPERATING ACTIVITIES				
Payments				
Employee related		(19,862)	(20,131)	(17,968)
Other		(16,663)	(14,820)	(14,321)
Total Payments		(36,525)	(34,951)	(32,289)
Receipts				
Sale of goods and services		7,086	4,453	4,124
Interest received		251	145	206
Other		2,811	2,617	2,170
Total Receipts		10,148	7,215	6,500
Cash Flows from Government				
Recurrent appropriation	6	27,212	27,112	26,684
Capital appropriation	6	3,851	4,951	2,652
Cash reimbursements from the Crown Entity		1,034	979	831
Net Cash Flows from Government		32,097	33,042	30,167
NET CASH FLOWS FROM OPERATING ACTIVITIES	22	5,720	5,306	4,378
CASH FLOWS FROM INVESTING ACTIVITIES				
Proceeds from sale of land and buildings, plant and equipment		299	195	275
Purchases of land and buildings, plant and equipment		(5,592)	(5,501)	(4,482)
NET CASH FLOWS FROM INVESTING ACTIVITIES		(5,293)	(5,306)	(4,207)
NET INCREASE/(DECREASE) IN CASH		427	–	171
Opening cash and cash equivalents		2,515	2,320	2,344
CLOSING CASH AND CASH EQUIVALENTS	9	2,942	2,320	2,515

The accompanying notes form part of these statements

trustees of the museum of applied arts and sciences

notes to and forming part of the financial statements for the year ended 30 June 2003

Summary of Compliance with Financial Directives

	2003				2002			
	RECURRENT APP'N $'000	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND $'000	CAPITAL APP'N $'000	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND $'000	RECURRENT APP'N $'000	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND $'000	CAPITAL APP'N $'000	EXPENDITURE/ NET CLAIM ON CONSOLIDATED FUND $'000
ORIGINAL BUDGET APPROPRIATION/ EXPENDITURE Appropriation Act	27,112	27,112	4,951	3,851	25,960	25,960	2,295	2,295
	27,112	27,112	4,951	3,851	25,960	25,960	2,295	2,295
OTHER APPROPRIATIONS/ EXPENDITURE Treasurer's Advance	100	100	–	–	224	224	357	357
Transfers from another agency (s25 of the Appropriation Act)	–	–	–	–	500	500		
	100	100	–	–	724	724	357	357
Total Appropriations/ Expenditure/Net Claim on Consolidated Fund	27,212	27,212	4,951	3,851	26,684	26,684	2,652	2,652
Amounts drawn down against Appropriation		27,212		3,851		26,684		2,652
Liability to Consolidated Fund		Nil		Nil		Nil		Nil

Note: 1.The Museum earns income from sources other than the Consolidated Fund. The Summary of Compliance is based on the assumption that Consolidated Fund monies are spent first.

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notes to and forming part of the financial statements for the year ended 30 June 2003

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Reporting Entity

The Museum of Applied Arts and Sciences, as a reporting entity, is a statutory body under the administration of the NSW Minister for the Arts. It comprises of the Powerhouse Museum and the Sydney Observatory. All activities are carried out under the auspices of the Museum, there are no other entities under its control.

The reporting entity is consolidated as part of the NSW Total State Sector Accounts.

1.2 Basis of Accounting

The Museum's financial statements are a general purpose financial report which has been prepared on an accruals basis and in accordance with:

+ applicable Australian Accounting Standards

+ other authoritative pronouncements of the Australian Accounting Standards Board (AASB)

+ Urgent Issues Group (UIG) Consensus Views

+ the requirements of the *Public Finance and Audit Act 1983* and Regulations; and

+ the Financial Reporting Directions published in the Financial Reporting Code for Budget Dependent General Government Sector Agencies or issued by the Treasurer under section 9(2)(n) of the Act.

Where there are inconsistencies between the above requirements, the legislative provisions have prevailed.

In the absence of a specific Accounting Standard, other authoritative pronouncement of the AASB or UIG Consensus View, the hierarchy of other pronouncements as outlined in AAS 6 'Accounting Policies' is considered.

Except for investments and certain items of land and buildings, plant and equipment and collection, which are recorded at valuation, the financial statements are prepared in accordance with the historical cost convention. All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency. The accounting policies adopted are consistent with those of the previous year except where otherwise stated.

1.3 Recognition of Revenue

Revenue is recognised when the Museum has control of the goods or right to receive, it is probable that the economic benefits will flow to the Museum and the amount of the revenue can be measured reliably. Additional comments regarding the accounting policies for recognition of revenue are discussed below.

1.3.1 Parliamentary Appropriations and Contributions from Other Bodies

Parliamentary appropriations and contributions from other bodies (including grants and donations) are generally recognised as revenues when the Museum obtains control over the assets comprising the appropriations/ contributions. Control over appropriations and contributions is normally obtained upon the receipt of cash.

An exception to the above is when appropriations are unspent at year end. In this case the authority to spend the money lapses and generally the unspent amount must be repaid to the consolidated fund in the following financial year. As a result, unspent appropriations are accounted for as liabilities rather than revenue.

1.3.2 Sale of Goods and Services

Revenue from the sale of goods and services comprises revenue from the provision of products or services i.e. user charges. User charges are recognised as revenue when the Museum obtains control of the assets that result from them.

1.3.3 Investment and Other Income

Interest income is recognised as it accrues. Royalty and copyright revenue is recognised on an accrual basis in accordance with the conditions of the relevant agreement.

1.4 Employee Benefits and other provisions

1.4.1 Salaries and Wages, Annual Leave, Sick Leave and On-Costs

Liabilities for salaries and wages (including non-monetary benefits), annual leave and vesting sick leave are recognised and measured in respect of employees' services upto the reporting date at nominal amounts based on the amounts expected to be paid when the liabilities are settled.

Unused non-vesting sick leave does not give rise to a liability as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

The outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax, which are consequential to employment, are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised.

1.4.2 Accrued Salaries and Wages – Reclassification

As a result of the adoption of Accounting Standard AASB 1044 "Provisions, Contingent Liabilities and Contingent Assets", accrued salaries and wages and on-costs has been reclassified to "Payables" instead of "Provisions" in the Statement of Financial Position and the related note disclosures, for the current and comparative period. On the face of the Statement of Financial Position and in the notes, reference is now made to "Provisions" in place of "Employee entitlements and other provisions". Total employee benefits (including accrued salaries and wages) are reconciled in Note 18 "Provisions".

trustees of the museum of applied arts and sciences

notes to and forming part of the financial statements for the year ended 30 June 2003

1.4.3 Long Service Leave and Superannuation

The Museum's liabilities for long service leave and superannuation are assumed by the Crown Entity. The Museum accounts for the liability as having been extinguished resulting in the amount assumed being shown as part of the non-monetary revenue item described as 'Acceptance by the Crown Entity of employee benefits and other liabilities'.

As a result of the adoption of Treasury Circular NSW TC 03/08 long service leave is measured on a present value basis. The present value method is based on the factors determined by the Government Actuary and applied to remuneration rates at year end for all employees with five or more years of service.

The superannuation expense for the financial year is determined by using the formulae specified in the Treasurer's Directions. The expense for certain superannuation schemes (ie Basic Benefit and First State Super) is calculated as a percentage of the employees' salary. For other superannuation schemes (ie State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

1.5 Insurance

The Museum's insurance activities are conducted through the NSW Treasury Managed Fund Scheme of self insurance for Government agencies. The expense (premium) is determined by the Fund Manager based on industry benchmarks and the Museum's past experience.

1.6 Acquisitions of Assets

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by the Museum. Cost is determined as the fair value of the assets given as consideration plus the costs incidental to the acquisition.

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

Collection items acquired during the year are recorded at cost plus a processing cost and recognised as assets. Processing cost is dependant on the nature, size, availability in the market and knowledge of history of the item and consists of staff salary and freight costs.

Fair value means the amount for which an asset could be exchanged between a knowledgeable, willing buyer and a knowledgeable, willing seller in an arm's length transaction.

1.7 Plant and Equipment

Plant and equipment costing individually $5,000 and above are capitalised. Computer related assets costing individually $5,000 or less but which form part of a network with a cumulative value in excess of $5,000 are also capitalised.

1.8 Revaluation of Physical Non-Current Assets

Physical non-current assets are valued in accordance with the "Guidelines for the Valuation of Physical Non-Current Assets at Fair Value" (Treasury Policy TPP 03-02). This policy adopts fair value in accordance with AASB 1041 from financial years beginning on or after 1 July 2002. There is no substantive difference between the fair value valuation methodology and the previous valuation methodology adopted in the Museum.

Where available, fair value is determined having regard to the highest and best use of the asset on the basis of current market selling prices for the same or similar assets. Where market selling price is not available, the asset's fair value is measured as its market buying price i.e. the replacement cost of the asset's

remaining future economic benefits. The Museum is a not for profit entity with no cash generating operations.

Each class of physical non-current assets is revalued every five years and with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. The last such revaluation was completed by independent valuers on 30 June 2000 and was based on an independent assessment.

Non-specialised assets with short useful lives are measured at depreciated historical cost, as a surrogate for fair value.

When revaluing non-current assets by reference to current prices for assets newer than those being revalued (adjusted to reflect the present condition of the assets), the gross amount and the related accumulated depreciation is separately restated.

Otherwise any balances of accumulated depreciation existing at the revaluation date in respect of those assets are credited to the asset accounts to which they relate. The net asset accounts are then increased or decreased by the revaluation increments or decrements.

Revaluation increments are credited directly to the asset revaluation reserve, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the surplus/deficit, the increment is recognised immediately as revenue in the surplus/deficit.

Revaluation decrements are recognised immediately as expenses in the surplus /deficit, except that, to the extent that a credit balance exists in the asset revaluation reserve in respect of the same class of assets, they are debited directly to the asset revaluation reserve.

Revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise.

trustees of the museum of applied arts and sciences

notes to and forming part of the financial statements for the year ended 30 June 2003

1.9 Depreciation of Non-Current Physical Assets

Depreciable assets include plant and equipment, motor vehicles, permanent exhibition fitout and buildings with the exception of Powerhouse Stages 1 and 2, the Ultimo Post Office and Sydney Observatory. These buildings along with the collection are heritage assets and as such are not classified as depreciable assets. The collection is so classified as the items therein have very long and indeterminate useful lives and their service potential has not been consumed during the reporting period.

Depreciation is provided for on a straight line basis for all depreciable assets so as to write off the depreciable amount of each asset as it is consumed over its useful life to the entity. Land is not a depreciable asset. Depreciation rates are reviewed each year taking into consideration the condition and estimated useful life of the assets.

All material separately identifiable component assets are recognised and depreciated over their shorter useful lives, including those components that in effect represent major periodic maintenance.

Depreciation rates:

Buildings	2.00%
Buildings – internal services and major components	8.00%
Plant and equipment	15.00%
Computer equipment	33.33%
Motor vehicles	20.00%
Permanent exhibition fitout – depending on planned life of the exhibition rates varying from	2.25%
to	25.00%

1.10 Maintenance and Repairs

The costs of maintenance are charged as expenses as incurred, except where they relate to the replacement of a component of an asset, in which case the costs are capitalised and depreciated.

1.11 Leased Assets

The Museum leases certain plant and equipment, and land and buildings.

All such leases are operating leases, where the lessors effectively retain substantially all the risks and benefits of ownership of the leased items, the payments on which are included in the determination of the results of operations over the lease term.

Operating lease payments are charged to the Statement of Financial Performance in the periods in which they are incurred.

1.12 Cash

Cash comprises cash on hand and bank balances with the Museum's bankers. The Museum also classifies certificates of deposit and bank bills for statement of financial position purposes as cash. For cash flow purposes investments with TCorp term facilities are included as cash.

Interest revenues are recognised as they accrue.

1.13 Receivables

Receivables are recognised and carried at cost, based on the original invoice amounts less a provision for any uncollectable debts. An estimate for doubtful debts is made when collection of the full amount is no longer probable. Bad debts are written off as incurred.

1.14 Inventories

Inventories are stated at the lower of cost and net realisable value. Cost is determined using the 'first in first out' method of stock valuation.

1.15 Other Financial Assets

"Other financial assets" are generally recognised at cost, with the exception of TCorp Hour-Glass Facilities and Managed Fund Investments, which are measured at market value.

For non-current "other financial assets", revaluation increments and decrements are recognised in the same manner as physical non-current assets (see para 1.8).

1.16 Grants

The Museum receives funds the expenditure of which is restricted by the conditions under which the donation or bequest is made. These funds are recognised as revenue in the period in which they are received. In some cases where there is an overriding condition that requires repayment of the grant if the condition is not met, an amount equal to the grant is recognised as a contingent liability until such time as the condition either materialises or is removed.

1.17 Payables

These amounts represent liabilities for goods and services provided to the Museum and other amounts, including interest. Interest is accrued over the period it becomes due.

1.18 Non-Monetary Assistance

The Museum receives assistance and contributions from third parties by way of the provision of volunteer labour, donations and bequests to the collection and the provision of goods and services free of charge. These contributions are valued as at the date of acquisition or provision of services with the amount of the valuation recognised in the Statement of Financial Performance as revenue under Grants and Industry Contributions and as an expense under the appropriate classification.

1.19 Budgeted Amounts

The budgeted amounts are drawn from the budgets as formulated at the beginning of the financial year and with any adjustments for the effects of additional appropriations, s 21A, s 24 and/or s 26 of the *Public Finance and Audit Act 1983*.

The budgeted amounts in the Statement of financial performance and the Statement of cash flows are generally based on the amounts disclosed in the NSW Budget Papers (as adjusted above). However, in the Statement of financial position, the amounts vary from the Budget Papers, as the opening balances of the budgeted amounts are based on carried forward actual amounts ie per the audited financial statements (rather than carried forward estimates).

trustees of the museum of applied arts and sciences

notes to and forming part of the financial statements for the year ended 30 June 2003

	2003 $'000	2002 $'000
2 **Expenses**		
2.1 Employee related expenses		
Salaries and wages (including recreation leave)	18,114	16,230
Superannuation	1,917	1,705
Long service leave	1,312	521
Workers compensation insurance	439	373
Payroll tax and fringe benefit tax	1,587	1,208
	23,369	20,037

Employee related expenditure totalling $1,947,000 (2002 $2,584,000) has been incurred on capital projects including $1,300,000 (2002 $2,062,000) for processing costs in accessioning additions to the collection (refer notes 1.6, and 14).

	2003 $'000	2002 $'000
2.2 Other operating expenses		
Advertising and publicity	2,041	1,730
Auditor's remuneration – audit or review of the financial reports	39	37
Bad and doubtful debts	–	46
Bank fees and financial expenses	125	57
Books, magazines and subscriptions	150	185
Catering and entertainment	191	127
Cleaning and laundry	707	711
Computer software	508	265
Consumables	878	1,008
Cost of sales	942	362
Equipment hire and leasing	248	271
Exhibition fitout	1,423	460
Fees – contract services	1,256	1,291
Freight, cartage and handling	425	8
Fringe benefit tax	96	81
Insurance	539	507
Legal, royalty and copyright fees	33	71
Minor expenses	81	40
Motor vehicle expenses	60	57
Postage and mailing services	155	153
Power and water supplies	991	685
Printing and publications	475	410
Rent	582	583
Staff training and related expenses	215	173
Stationery and office supplies	90	134
Telephone – calls and rental	391	417
Travel	340	367
	12,981	10,236

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notes to and forming part of the financial statements for the year ended 30 June 2003

	2003 $'000	2002 $'000
2.3 Depreciation and amortisation expense		
Buildings	2,216	2,353
Plant and equipment	470	792
Exhibition fitout	1,307	1,244
	3,993	4,389
2.4 Other expenses		
Investment asset revaluation decrement	220	200

3 Revenues

	2003 $'000	2002 $'000
3.1 Sale of goods and services		
<u>Sale of goods</u>		
Shops	1,392	665
Publications	103	162
<u>Rendering of services</u>		
Admissions	3,747	1,550
Members organisation	563	320
Leased operations	265	225
Venue hire – functions	482	511
Exhibition fees	75	3
Fees for staff services	606	600
Other	111	13
	7,344	4,049
3.2 Investment income		
Interest	251	198
3.3 Grants and contributions		
Government employment grants	47	54
Public donations	33	58
Industry donations and contributions	1,134	519
	1,214	631
Non-cash donations		
– voluntary labour	494	437
– collection/exhibition items	548	534
– goods and services	1,683	1,316
	2,725	2,287
	3,939	2,918

trustees of the museum of applied arts and sciences

notes to and forming part of the financial statements for the year ended 30 June 2003

	2003 $'000	2002 $'000
3.4 Other revenue		
Other income	135	109
Correction of creditor balance	–	409
	135	518

4 Gain/(loss) on disposal of non-current assets

Plant and equipment		
Proceeds from sale	299	275
Written down value of assets sold / disposed		
Plant and equipment	280	277
Net gain/(loss) on disposal of non-current assets	19	(2)

5 Conditions on Contributions

The Museum receives funds the expenditure of which is restricted to the purpose for which they were given by conditions attached to the grants. These funds are recognised as revenue in the period in which they are received.

During the 2002/03 year contributions totalling $20,000 were received and recognised as revenue. Expenditure of these funds will occur during 2003/04 on items for the collection and temporary exhibitions. Expenditure will be in compliance with the conditions and for the purpose for which they were given.

6 Appropriations

Recurrent appropriations		
Total recurrent drawdowns from Treasury (per Statement of Compliance)	27,212	26,684
Comprising		
Recurrent appropriations (per Statement of Financial Performance)	27,212	26,684
Capital appropriations		
Total capital drawdowns from Treasury (per Statement of Compliance)	3,851	2,652
Comprising		
Capital appropriations (per Statement of Financial Performance)	3,851	2,652

7 Acceptance by the Crown Entity of employee benefits and other liabilities

The following liabilities and/or expenses have been assumed by the Crown Entity:

Superannuation	1,917	1,705
Long service leave	1,165	521
Payroll tax	115	106
	3,197	2,332

trustees of the museum of applied arts and sciences

notes to and forming part of the financial statements for the year ended 30 June 2003

8 Program information

The Museum of Applied Arts and Sciences is a program within the Arts portfolio.

The Museum's program objective is to promote understanding and appreciation of society's evolution and our cultural heritage in the fields of science, technology, industry, design, decorative arts and history.

The program description is the acquisition, conservation and research of artefacts and other materials relating to science, technology and the applied arts; dissemination of information to the community, industry and government through a range of services including exhibitions, educational programs, publications (including CD-ROMS), website and specialist advice; administration of the Powerhouse Museum and the Sydney Observatory.

	2003 $'000	2002 $'000
9 Current assets – cash		
Cash at bank and on hand	45	30
TCorp – Hour glass cash facility	430	4
	475	34

For the purposes of the Statement of cash flows, cash includes cash on hand, cash at bank and current and non-current investments consisting of certificates of deposit and bank bills (note 1.12).

Cash assets recognised in the Statement of financial position are reconciled to cash at the end of the financial year as shown in the Statement of cash flows as follows:

	2003 $'000	2002 $'000
Cash (per Statement of Financial Position)	475	34
TCorp – Hour glass long term growth facility	2,467	2,511
Bank overdraft	–	(30)
Closing cash and cash equivalents (per Statement of cash flows)	2,942	2,515

10 Current assets – receivables

	2003 $'000	2002 $'000
Sale of goods and services	563	303
less: Provision for doubtful debts	4	4
	559	299
Accrued interest on deposits	1	1
Other debtors	177	161
	737	461

11 Current assets – inventories

	2003 $'000	2002 $'000
Trading stock – finished goods		
– At Cost	304	359

12 Current assets – other

	2003 $'000	2002 $'000
Prepayments	102	275

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notes to and forming part of the financial statements for the year ended 30 June 2003

	2003 $'000	2002 $'000
13 Non current assets – other financial assets		
TCorp – Hour-Glass Long Term Growth Facility Trust	2,467	2,511
14 Non current assets – property, plant and equipment		
Land and Buildings		
Land – at fair value	25,225	25,225
Total land	25,225	25,225
Buildings and improvements – at fair value	91,946	90,680
Accumulated depreciation – buildings and improvements	(25,546)	(23,331)
Written down value – buildings and improvements	66,400	67,349
Total written down value – land and buildings	91,625	92,574
Plant and equipment		
Plant and equipment – at fair value	6,000	5,614
Accumulated depreciation – plant and equipment	(4,497)	(4,343)
Written down value – plant and equipment	1,503	1,271
Exhibition fitout – at fair value	26,190	25,694
Accumulated depreciation – exhibition fitout	(10,703)	(10,401)
Written down value – exhibition fitout	15,487	15,293
Total written down value – plant and equipment	16,990	16,564
Collection		
Collection – at fair value	367,513	365,123
Total collection	367,513	365,123
Total property, plant and equipment at net book value	476,128	474,261

The Museum's collection comprises of 131,000 registrations consisting of approximately 385,000 objects accumulated since 1880 through purchase, donation and bequest. The objects date back to the pre-christian era with the majority belonging to the 19th and 20th centuries. They cover the broad fields of science, technology, industry, design, decorative arts and history and are sourced from most parts of the world with particular emphasis on Australia, Europe, Asia and the USA. The collection is unique in its scope and diversity across cultures, disciplines and centuries.

The Museum incurs continuing expenditure on the research and development, preservation and maintenance of the collection. During the year $4,222,000 (2002 $3,725,000) was directly expended in this area.

Collection items acquired free of liability during the year have been valued, where values can be reasonably determined, at $548,000 (2002 $534,000). This amount has been treated as additions under collection at valuation. Processing costs in relation to the accessioning have been included in collection at cost. Processing costs include employee related costs of $1,300,000.

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notes to and forming part of the financial statements for the year ended 30 June 2003

Reconciliations

Reconciliations of the carrying amounts of each class of property, plant and equipment at the beginning and end of the current and previous financial year are set out below.

2003	Land and Buildings	Plant and Equipment	Collection	Total
	$'000	$'000	$'000	$'000
Carrying amount at start of year	92,574	16,564	365,123	474,261
Additions	1,267	2,483	2,390	6,140
Disposals	–	(280)	–	(280)
Depreciation expense	(2,216)	(1,777)	–	(3,993)
Carrying amount at end of year	91,625	16,990	367,513	476,128

	2003	2002
	$'000	$'000

15 Restricted assets

Included in investments are funds donated or bequeathed to the Museum for specific purposes.
They are made up of amounts that are preserved until specific dates in the future with the balance expendable at any time by the Trustees in accordance with the donation or bequest.

Capital preserved until 2012	82	82
Expendable	188	187
	270	269

16 Current liabilities – payables

Accrued salaries and wages	521	413
Creditors and accruals	2,698	2,635
	3,219	3,048

17 Current liabilities – interest bearing liability

Bank overdraft – unsecured	–	30

18 Current / non-current liabilities – provisions

Employee benefits and related on-costs		
Recreation leave	2,142	1,889
Long service leave on-costs	147	–
Payroll Tax on long service leave	257	–
	2,546	1,889

Aggregate employee benefits and related on-costs		
Provisions – current	2,181	1,889
Provisions – non-current	365	–
Accrued salaries and wages (Note 16)	521	413
	3,067	2,302

trustees of the museum of applied arts and sciences

notes to and forming part of the financial statements for the year ended 30 June 2003

19 Changes in equity

	Accumulated funds		Asset revaluation Reserve		Total equity	
	2003 $'000	2002 $'000	2003 $'000	2002 $'000	2003 $'000	2002 $'000
Balance at beginning of year	380,106	379,380	92,828	92,828	472,934	472,208
Changes in equity – other than transactions with owners as owners						
Surplus for the year	1,514	726	–	–	1,514	726
Total	1,514	726	–	–	1,514	726
Transfers within equity						
Asset revaluation reserve balance transferred to accumulated funds on disposal of assets	1,004	–	(1,004)	–	–	–
Balance at end of year	382,624	380,106	91,824	92,828	474,448	472,934

Asset revaluation reserve

The asset revaluation reserve is used to record increments and decrements on the revaluation of non-current assets. This accords with the Museum's policy on the 'Revaluation of Physical Non-Current Assets' as discussed in Note 1.8.

	2003 $'000	2002 $'000

20 Commitments for expenditure

20.1 Capital commitments
The Museum does not have capital commitments at year end.

20.2 Other expenditure commitments

Aggregate other expenditure contracted for maintenance at balance date and not provided for:		
Not later than one year	100	556
Later than one year and not later than 5 years	35	84
Later than 5 years	–	–
Total (including GST)	135	640

20.3 Operating lease commitments

Future non-cancellable operating lease rentals not provided for and payable:		
Not later than one year	874	764
Later than one year and not later than 5 years	986	1,501
Later than 5 years	–	–
Total (including GST)	1,860	2,265

These operating lease commitments are not recognised in the financial statements as liabilities.

The total commitments above include input tax credits of $181,000 (2002: $264,000) that are expected to be recoverable from the Australian Taxation Office.

trustees of the museum of applied arts and sciences

notes to and forming part of the financial statements for the year ended 30 June 2003

21 Budget review

Net cost of services

The net cost of services for the year was $1,593,000 (5%) below budget. Major variations were in relation to increase in revenue due to the Star Wars exhibition.

Assets and liabilities

Main variation to budget in the statement of financial position was an increase in Property, Plant and Equipment of $693,000.

The increase was as a result of the capitalisation of processing costs in the accessioning of items for the collection.

Cash flows

Cash and cash equivalents increased from budget during the year by $427,000. Increase in retained revenues of $2,933,000 was offset by an increase in operating expense payments of $1,574,000 and a decrease in government funding of $945,000 to give an increase in net cash flows from operating activities of $414,000. Decreased expenditure of $13,000 on investing activities was mainly due to the increased proceeds from sale of plant and equipment.

	2003 $'000	2002 $'000

22 Reconciliation of net cash flows from operating activities to net cost of services

	2003	2002
Net cash used in operating activities	(5,720)	(4,378)
Cash flows from Government	32,097	30,167
Adjustments for items not involving cash		
Depreciation	3,993	4,389
Donations to the collection	(548)	(534)
Increase/(decrease) in creditors and accruals	171	(337)
Increase/(decrease) in employee entitlements	656	115
Decrease/(increase) in receivables	(276)	16
Decrease/(increase) in interest receivable	–	8
Decrease/(increase) in prepayments	174	73
Decrease/(increase) in inventories	55	(80)
Net (gain)/loss on sale of plant and equipment	(19)	2
Employee benefit liabilities accepted by the Crown Entity	2,163	1,501
Net cost of services	32,746	30,942

trustees of the museum of applied arts and sciences

notes to and forming part of the financial statements for the year ended 30 June 2003

	2003 $'000	2002 $'000
23 Non-cash financing and investing activities		
Assistance and contributions received free of charge from third parties are recorded in the financial statements and included as follows:		
Revenues		
In Note 3.3 – grants and contributions		
Non-cash donations		
– voluntary labour	494	437
– donations to the collection	548	534
– goods and services	1,683	1,316
	2,725	2,287
Expenses		
In Note 2.1 – employee related expenses		
Salaries and wages	494	437
In Note 2.2 – other operating expenses		
Advertising and publicity	971	689
Books and magazine purchases	–	45
Catering and entertainment	2	–
Consumables	216	–
Cost of sales	24	–
Exhibition fitout	–	44
Fees – contract services	9	30
Freight, cartage and handling	47	–
Minor expenses	4	–
Travel	38	15
In maintenance –		
Buildings	367	493
In Note 14 – non current assets – plant and equipment		
Computer equipment	5	–
In Note 14 – non current assets – collection		
Collection items	548	534
	2,725	2,287

trustees of the museum of applied arts and sciences

notes to and forming part of the financial statements for the year ended 30 June 2003

24 Financial Instruments

Cash at bank

Interest is earned on daily balances at a rate set weekly based on the average weekly overnight rate benchmark less a margin determined at the time of tendering for the account.

Receivables

The credit risk is the carrying amount (net of any provision for doubtful debts). Interest is earned on trade debtors in selected cases where extended terms of payment are negotiated. The carrying amount approximates net fair value. Sales are made on 30-day terms.

Hour-Glass investment facilities

The Museum invests in NSW Treasury Corporation Hourglass long term growth and cash facilities. The Hourglass facility is represented by a number of units of a managed investment pool, with each particular pool having different investment horizons and being comprised of a mix of asset classes appropriate to that investment horizon. TCorp appoints and monitors fund managers and establishes and monitors the application of appropriate investment guidelines.

The value of the investments held can decrease as well as increase depending upon market conditions. The value that best represents the maximum credit risk exposure is the net fair value. The value of the above investments represents the Museum's share of the value of the underlying assets of the facility and is stated at net fair value.

The TCorp Hourglass investments at balance date were earning an average rate of 1.4% (2002 0.3% negative), whilst over the year the weighted average interest rate was 1.4% (2002 0.3% negative) on an average balance of $3,741,000 (2002 $2,649,000).

Trade creditors and accruals

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in Treasurer's Direction 219.01. If trade terms are not specified, payment is made no later than the end of the month following the month in which an invoice or a statement is received. Treasurer's Direction 219.01 allows the Minister to award interest for late payment. No interest was paid during the year (2002 – 9.5%).

25 Tax status

The activities of the Museum are exempt from income tax.

END OF AUDITED FINANCIAL STATEMENTS

1. user numbers

July 2002-June 2003		July 2001-June 2002	
Powerhouse Museum	542,501	Powerhouse Museum	447,397
Sydney Observatory	125,020*	Sydney Observatory	136,616
Total on-site	667,521	Total on-site	584,013
Off-site exhibitions	398,142	Off-site exhibitions	569,839
Total visitors on-site and off-site	1,065,663	Total visitors on-site and off-site	1,153,852
Website – unique visitors	961,683	Website – unique visitors	515,876
Total – in person and on line	2,027,346	Total – in person and on line	1,669,728

*a change to the methodology of calculating visitors to the Observatory grounds was instituted in January 2003 which lowers the previous estimate.

2. user diversity

The Museum seeks to attract the widest possible range of customers as participants in its exhibitions and programs, real and virtual. The Museum designs and promotes its services in order to attract people of all ages, cultures, religions and backgrounds.

Cultural diversity – Ethnic Affairs Priorities Statement

The Museum's Ethnic Affairs Priorities Statement (EAPS) is:

The Museum recognises and values the cultural diversity of the people of Australia and, in all of its operations, it aims to take account of and reflect this cultural diversity so that people from ethnic communities are interested in supporting and using the Museum.

Following are examples of the Museum's activities which deliver outcomes in the three Key Result Areas (KRAs) of 1) Social justice, 2) Community harmony, and 3) Economic and cultural opportunities. All of the Museum's cultural diversity services promote community harmony as each encourages an understanding and appreciation of different cultures. Each of the Museum's ethnic affairs initiatives, below, indicates which of the three KRAs are served (in brackets, after the initiative).

Outcomes in 2002–2003

1. Exhibitions – *Old Peking: photographs by Hedda Morrison 1933-46* and *Beijing Now; FRUiTS, images by Japanese photographer Shoichi Aoki; My Chinatown;* and, *Golden Threads: the Chinese in regional NSW* (2).
2. Development of *Jirrin Journey* for regional exhibition (2, 3).
3. Opening of Australian Communities Gallery which will present changing exhibitions on a variety of cultures (1, 2, 3).
4. Relocation of Migration Heritage Centre to Powerhouse (1, 2, 3).
5. Presentation of public and education programs which promote the value of cultural diversity (1, 2, 3).
6. Continued availability of Powerhouse publications relating to a range of culturally diverse subjects from previous exhibitions and programs and the Museum's collection (1, 2, 3).
7. Acquisition of objects which reflect Australia's cultural diversity and promote the creativity of all cultures (1, 2, 3).
8. Promotion of Museum activities which represent and promote Australia's cultural diversity, including on the Museum's website (2, 3).
9. Continue catering for needs of visitors of varying cultural backgrounds with Museum guides printed in different languages (1, 2, 3).
10. Museum surveys continue to seek information about cultural background of visitors to increase participation from a variety of cultural backgrounds (1, 2, 3)

Strategies for 2003-04

1. Exhibition of *Treasures from Palestine* and *Childhood memories of migration* (2).
2. Development of further regional tour of *Jirrin Journey* (1, 2, 3).
3. Continuation of Migration Heritage Centre at the Powerhouse (1, 2, 3).
4. Program of exhibitions in Australian Communities Gallery (1, 2, 3).
5. Presentation of public and education programs which promote the value of cultural diversity (1, 2, 3).
6. Continued availability of Powerhouse publications relating to a range of culturally diverse subjects from previous exhibitions and programs and the Museum's collection (1, 2, 3).
7. Acquisition of objects which reflect Australia's cultural diversity and promote the creativity of all cultures (1, 2, 3).
8. Promotion of Museum activities which represent and promote Australia's cultural diversity, including on the Museum's website (2, 3).
9. Continue catering for needs of visitors of varying cultural backgrounds with Museum guides printed in different languages (1, 2, 3).
10. Museum surveys continue to seek information about cultural background of visitors to increase participation from a variety of cultural backgrounds (1, 2, 3).

Action plan for women

The Museum supports the whole-of-Government approach in meeting the broad policy outcomes of the Government's Action Plan for Women. It is recognised that all areas of NSW Government have a role in improving the economic and social participation of women by integrating the needs and concerns of women as part of normal business. There are no specific commitments in the plan which refer to the Powerhouse Museum. The objectives of the Action Plan of particular relevance to the Museum are to promote a workplace which is equitable, safe and responsive to women's needs; to promote the position of women in society; to promote access to and successful outcomes for women in the education and training system; and to improve the health and quality of life of women.

The Museum fulfils these objectives in the following ways:

– implementing EEO policies and practices, OH&S policies and procedures and flexible working arrangements;
– offering a mentorship scheme to female staff to assist them to develop their careers;
– asking gender questions in all surveys to ensure that women's needs are being met by Museum exhibitions, programs and services;
– presenting exhibitions and programs which are of particular interest to women and which promote women's contributions to society such as '…*never done': women's work in the home; Women with wings: images of Australian women pilots; Births of a nation: women, childbirth and Federation;* and, *Old Peking: photographs by Hedda Morrison 1933-46;*
– publications such as *Women with wings: portraits of Australian women pilots.*

Disability Plan

It is a priority for the Museum to provide excellent access, services and opportunities for people with disabilities in accordance with the Museum's Disability Plan. These services are described in the Museum's *Guide,* which is available free to all visitors, and on the Museum's website. Among special services for people with disabilities are – special booked touch tours tailored to each particular group; *Sounding the Museum,* which provides aural interpretation of iconic Museum objects; provision of designated parking; minimum

charges and numbers waived on packages for students with disabilities; theatres equipped with an induction loop for visitors who use hearing aids. The Museum provides *Museum tactual floor plans* (based on the Museum's *Guide) and Permanent exhibition tactual floor plans* (allow blind and vision impaired visitors to navigate within exhibitions and have a general understanding of what is in each showcase.)

Outcomes in 2002-03

Sydney Observatory installed a disabled telescope pier to provide wheelchair access to a telescope in the grounds. The new 3-D Space Theatre can also be organised to accommodate wheelchairs.

In May, the Powerhouse launched the *SoundHouse Special Access Kit™*. The Kit is assistive technology that provides opportunities for people with a disability to engage with, access and create music via a specially designed touch-sensitive keyboard and computer software interface. The Kit is the result of 9 years development. Through the Powerhouse Museum partnership with Perpetual Trustees, it brings creative music opportunities to a wide range of students in NSW schools.

SoundHouse™ has continued its booked disability music service offering accessible activity programs to 433 people in 42 special needs groups participating as part of post school options and recreation and respite programs.

Guided sensory tours were made available on Sunday 8 December, linked to the International Day of People with Disabilities.

The Powerhouse purchased a PIAF thermal imaging machine to enable the Museum to create its own tactual maps, diagrams and pictures for blind visitors.

The Museum purchased Monty software which allows written text documents to be converted into Braille.

3. selected acquisitions

During the year the Museum acquired a diverse range of objects for its collection through donation, sponsorship, bequest and purchase. All acquisitions are made in accordance with the Museum's Collection Development and Research Policy. A representative selection of acquisitions follows.

Evening outfit, womens, comprising blouse/skirt/shoes, silk/leather, designed by Tom Ford for Yves Saint Laurent Rive Gauche, France/Italy, Autumn/Winter 2001
Purchased July 2002 [2002/72/1]

Juice extractor, 'Juice Fountain', includes sectioned prototype model, concept and design drawings, illustrated cardboard packaging box, metal/plastic/paper/cardboard, designed at the Breville Design Team by Steve McClean and Richard Yallop, Breville Holdings Pty Ltd, Sydney, Australia, 2000
Gift of Breville Holdings Pty Ltd, July 2002 [2002/71/1]

Square piano, timber/metal, made for Francis Ellard of Sydney by Collard & Collard, London, England, 1835-1838
Gift of Mr William Bradshaw, July 2002 [2002/70/1]

Melodeon, timber/metal, Carhart & Needham, New York, USA, 1850-1855
Gift of Mr William Bradshaw, July 2002 [2002/70/2]

A group of silver and electroplated nickel silver tableware and trophies, made/and or used in Australia between the 1890s and 1950s.
Gift of Prof GW Kenneth Cavill, July 2002 [2002/78/1-38]

A group of 52 silver and electroplated nickel silver napkin rings, made and/or used in Australia between the 1890s and 1950s.
Gift of Prof GW Kenneth Cavill, August 2002 [2002/81/1-52]

Ceramic group, 'Still life with yellow bowls', teapots (2), bottles (4), beakers (3), bowls (2), wheelthrown and slipcast in Limoges porcelain and Southern Ice porcelain, made by Gwyn Hanssen Pigott, Ipswich, Queensland, Australia, 2002
Purchased July 2002 [2002/79/1]

Wallpaper rolls (3), 'Large Paisley', four colour screen-print on paper, designed by Florence Broadhurst Wallpapers Pty Ltd, printed by Pauline Graham, Sydney, NSW, Australia, 1969
Gift of Ms Pauline Graham, July 2002 [2002/74/2]

Correspondence and clippings (16 items), Rohan de Royal Barondes to Alexander Fleming, Ethel Florey and Howard Florey, relating to Barondes' interest in penicillin, paper, England, 1944-1950
Purchased August 2002 [2002/87/1]

Presentation trophy, presented by Dux Bicycle Co to 'around Australia cyclist' Donald Mackay in 1900, silver/timber, attributed to Edward Fischer and Sons, Melbourne, Australia, 1900
Gift of Mr and Mrs Alex Baldry, August 2002 [2002/91/1]

Presentation trophy, presented by Dunlop Tyre Co to 'around Australia cyclist' Donald Mackay in 1900, silver/timber, attributed to Edward Fischer and Sons, Melbourne, Australia, 1900
Gift of Mr and Mrs Alex Baldry, August 2002 [2002/91/2]

Violin, timber, F Hahn, Sydney, Australia, 1892 and Violin bow, timber/metal/hair, Vuillaume, Paris, France, 1880-1910
Gift of Mr Paul Wallace, August 2002 [2002/92/1-2]

Outfit, women's, corset top, mini-skirt, shoes, hat, legwarmers, cotton/wool/leather, designed by Sarah-Jane Clarke and Heidi Middleton for sass and bide, Sydney, Australia, 2001
Gift of sass and bide, August 2002 [2002/96/1]

Model, architectural, Sydney Conservatorium of Music redevelopment and precinct, designed by the NSW Government Architect, made by Modelcraft, Sydney, Australia, 1998-2000
Gift of NSW Department of Education and Training, August 2002 [2002/89/1]

Music synthesiser, Roland PMA 5 (Personal Music Assistant), plastic/electronic components/paper, Roland Corporation, Japan, 1996 Gift of Roland Corporation Australia Pty Ltd, September 2002 [2002/99/1]

Book, women's home health, 'Sex efficiency through exercises: special physical culture for women', by TH Van de Velde, William Heinemann (Medical Books) Ltd, Great Britain, 1933
Gift of Mr Peter McLaren, September 2002 [2002/110/2]

Photo booths (2), Mutoscope photomatic photo booths, metal/glass/fabric/ceramic/rubber, International Mutoscope Reel Co Inc, New York City, USA, 1930-1940
Gift of the Estate of Keith and Eileen McPhee, September 2002 [2002/103/1]

Locator beacon, 'Warrendi' (personal type), receiver/transmitter boards, metal/wood/rubber, British Aerospace Australia (BAE Systems), Sydney, NSW, Australia, 1997
Gift of BAE Systems Australia, September 2002 [2002/107/1]

Rug, 'eye dazzler' design, red/black/grey/white, tapestry-woven/wool, Navajo reservation area of Arizona/New Mexico, USA, 1875-1920
Gift of Mr Werner Adamek, September 2002 [2002/111/1]

Evening coat, women's, silk velvet and gauze/diamante clasp fastenings, Hubert de Givenchy, France, 1965-1975
Gift of Margie and Andrew Isles, September 2002 [2002/98/1]

Quilt, 'Nakshi kantha' (patterned quilt), cotton/silk, designed by Surayia Rahman, Dhaka, Bangladesh, 1983-1984
Gift of Ms Susan Tuckwell, December 2002 [2002/146/1]

Coining Press, cast iron/steel/leather, used at Royal Mint Melbourne, made by Taylor and Challen, Birmingham, England, c1910
Gift of Perfection Badges, January 2003 [2003/11/1]

Typewriter and case, 'Valentine', metal/plastic/rubber, designed by Ettore Sottsass and Perry King, Olivetti Co, Barcelona, Spain, 1969
Gift of Cathy Lambert and Mike Dawborn, January 2003 [2003/13/1]

Girder, small section, universal beam 610UB, steel, cut by rescue workers from the wreckage of the World Trade Center, architects: Yamasaki and Associates and Emery Roth & Sons; engineers: Worthington, Skilling, Helle and Jackson, New York, New York, USA, built 1968-1973, destroyed 11 September 2001
Gift of the New York Police Department and Fire Department of New York, presented through the NSW Premier's Department, January 2003 [2003/19/1]

Architectural model with submission, Multi Function Polis-Adelaide, Edwards Madigan Torzillo Briggs/Government of South Australia, Adelaide, South Australia, Australia, 1990-1991
Gift of Mr Lionel Glendenning, January 2003 [2003/7/1]

Doll's house and contents, acrylic/synthetic resin/mixed media, designed and made by Louise Olsen, Liane Rossler and Stephen Ormandy of Dinosaur Designs, Sydney, NSW, Australia, 2001
Gift of Fiona McIntosh, January 2003 [2003/21/1]

Platter, 'Diamond platter', Southern Ice porcelain, Les Blakebrough, Hobart, Tasmania, Australia, 2002
Purchased with the assistance of the Collection Companions of Powerhouse Members, January 2003 [2003/6/2]

Tapestry, 'Twenty-eight views of the Opera House', hand-woven Australian wool on cotton warp, designed by Ken Done/made by Victorian Tapestry Workshops, Sydney/Melbourne, Australia, 1998-1999
Gift of Done Art and Design, January 2003 [2003/17/1]

Parure, comprising necklace, nine brooches and hair ornament, chased and embossed 18ct yellow gold, set with coral cameos, original red leather case, maker unknown, made in Italy or France, c1840
Gift of Ms Anne Schofield, January 2003 [2003/9/1]

Sydney Opera House, models (5), timber, Ove Arup and Partners/Hall, Todd and Littlemore, England/Australia, 1958-1968
Gift of Ove Arup and Partners, February 2003 [2003/34/1]

Coin, tetradrachm, Kingdom of Alexander III (336-323BC), issued posthumously, in name of Philip III, silver (17.072 grams) from the Persian Treasuries, Babylon Mint (modern Iraq), 323-317 BC
Purchased January 2003 [2003/2/1]

Animation rostrum and camera, metal/plastic, rostrum commissioned by Graphik Animation, Sydney, camera by Bell & Howell, used by Cinemagic Animated Films/MGM for special effects for *The Wizard of Oz*, 1939, Australia/USA, 1930/1965
Gift of Cecily and Raymond Lea, April 2003 [2003/73/1]

Coolamon, FJ Holden hubcap/string, unknown maker, Kalumburu community, Western Australia, 2000
Gift of Beatrice Jones, April 2003 [2003/74/1]

Chair, 'Wiggle', cardboard, designed by Frank Gehry, USA, 1972/made by Vitra, Germany, 2002
Purchased May 2003 [2003/83/1]

Animation story board, 'Norm's walk 60 second' for 'Life. Be in it' campaign, paper, Alexander Stitt, South Yarra, Victoria, Australia, 1977-1978
Gift of Alexander and Paddy Stitt, May 2003 [2003/81/1]

Wool samples (4985), Bill Montgomery Wool Collection, vintage samples, Australia/New Zealand, 1886-2000
Purchased March 2003 [2003/46/1-2]

Book, 'Handy Farm and Home Devices', paper/card, used by Henry Wong, maker unknown, Australia, 1945-1947
Gift of Mr Peter Doyle OAM, March 2003 [2003/35/29]

Convict love token, by John Howe, dedication to William Howe, 'When this you see remember me…', copper-alloy, Britain/Australia, dated January 1, 1833
Gift of Dr Richard Doty, March 2003 [2003/42/1]

Convict love token, H. Heald, 'Keep this dear Mary for my sake till the departure of thy life/The gift of a friend whose love for you will never end H Heald', copper, convict made, Britain/Australia, 1825-1835
Gift of Mr Peter Lane, March 2003 [2003/40/1]

Viola, timber, John Devereux, Melbourne, Victoria, Australia, 1869
Purchased with funds donated by Mr Robert Albert AO, March 2003 [2003/36/1]

Poster, 'Blowing in the Mind/Mister Tambourine Man', colour screen-print from multiple stencils on gold foil paper, designed by Martin Sharp/made by Big O Posters, London, England, 1968
Purchased March 2003 [2003/43/1]

4. exhibitions

Following is a list of the exhibitions which opened between 1 July 2002 and 30 June 2003. These are in addition to the exhibitions which were available to the public during the period but opened before 1 July 2002. Elements of permanent exhibitions (from single objects to whole section replacements) are also changed frequently, which provides visitors with a fresh look at the exhibition theme and also meets conservation limits for the display of fragile objects.

Permanent exhibition
What's in store? Shopping in Australia 1880-1930
13 March 2003 – permanent
Explores Australia's retail history and draws upon the Museum's extensive retailing and advertising collection. It examines the development of urban and rural stores, and the social links between city and country that they fostered. The exhibition is divided into three sections; *Selling in a modern world*, *The general store* and *A shop family*.

Australian Communities Gallery
13 March 2003 – permanent
The Gallery will stage regularly changing exhibitions about migration and settlement, presenting the histories, cultures and contemporary experiences of diverse communities in Australia, with an emphasis on stories from NSW.

Temporary exhibitions
Bush tucker connections
9 July 2002 – 15 June 2003
Bush tucker connections (within the *Bayagul* gallery) celebrated the Australian landscape as a provider of food and material to collect, catch and carry it. Drawing largely on the Museum's collection, it was also about the continuity and connectedness Aboriginal Australians have with their traditional trade route systems, which supplied everything for the regeneration of Aboriginal society and culture.

Mod to Memphis: design in colour 1960s-80s
7 August 2002 – 2 February 2003
From the swinging 60s to the post modern 80s this exhibition looked at the vibrant colours and adventurous designs through furniture, fabrics, lighting and wallpapers drawn from the Powerhouse Museum's outstanding collection of 20th century design.
Presented by the Powerhouse Museum as an official event in Sydney Design Week, and supported by The Sydney Morning Herald, the Royal Australian Institute of Architects (NSW Chapter) and the Design Institute Australia (NSW Council).

Sydney Morning Herald Young Designer of the Year Award 2002
8 – 18 August 2002
The brief for this award required designers to create an object to enrich the dining experience using the colour red.
Presented by the Sydney Morning Herald in partnership with the Powerhouse Museum, the Royal Australian Institute of Architects (NSW Branch) and the Design Institute Australia (NSW Council).

Powerhouse Museum selection Australian Design Awards Showcase
8 August 2002 – 22 June 2003
A selection of five outstanding products from the finalists in the Australian Design Awards were displayed. The selection included a new system for early detection of sight threatening diseases; an electronically controlled water temperature unit; a surfboard made from bamboo; a wool fibre-processing machine and a cervical cancer screening system. This display was on view within the *Success and Innovation* exhibition.

Star Wars: The Magic of Myth
17 September 2002 – 23 February 2003
Star Wars: The Magic of Myth combined the legendary film saga with elements of classical mythology. It dealt with themes of heroism and redemption and the triumph of good over evil through the adventures of archetypal characters. This was a once-in-a-lifetime opportunity to see original artwork, props, models, costumes and characters from the *Star Wars* films. This exhibition was developed by the Smithsonian's National Air and Space Museum and organised for travel by the Smithsonian Institution Travelling Exhibition Service. All of the artefacts in the exhibition on loan from the archives of Lucasfilm Ltd.
Proudly sponsored at the Powerhouse Museum by Principal Sponsors Nine Network Australia and Sharp Australia, and supported by Metro Monorail, Talk Radio 2UE, P&O Nedlloyd, Lego Australia, Novotel Sydney on Darling Harbour, and Tourism NSW.

Intel® Young Scientist 2002
18 October – 24 November 2002
This exhibition showcased the best and brightest entries in this annual competition open to all NSW school students. Included were inspirational models, photographs and research projects created by the scientists of the future.
Organised with the Science Teachers' Association of NSW. Sponsored by Intel®, Powerhouse Museum and NSW Department of Education and Training.

Old Peking: photographs by Hedda Morrison 1933 – 46
New Beijing: photographs by contemporary Chinese photographers
6 November – 8 December 2002
This two-part exhibition was comprised of photographs of Peking taken by Hedda Morrison during the period 1933-46 and contemporary images of Beijing by Chinese photographers to mark the 30th anniversary of diplomatic relations between Australia and China.
Supported by the Commonwealth of Australia through the Images of Australia Branch, Department of Foreign Affairs and Trade, Australia-China Council, Alastair Morrison, Beijing Wan Hui Pharmaceutical Enterprise Group, Singapore Airlines, the Australian Embassy, Beijing, and the Consulate-General of the People's Republic of China, Sydney.

Through other eyes: the Fred Hollows Foundation ten years on
26 November 2002 – 3 April 2003
Focused on the work of the Foundation through the lenses of three Fairfax photojournalists. This display featured 15 insightful photographs taken in countries where the Foundation operates.

Grand Marnier/Powerhouse Museum Fashion of the Year 2002
28 November 2003 – September 2003
A selection of the clothing and accessories that defined the fashion trends for 2002 including Australian and international labels Tom Ford for Yves Saint Laurent, Junya Watanabe, MARCS, Easton Pearson and Roy were displayed.
Sponsored by Grand Marnier.

Northcott Society Christmas card competition
30 November – 29 December 2002
A festive display of the top 200 Christmas card designs by school children of all ages.
Presented in association with the Northcott Society, which supports children and adults with disabilities.

DesignTECH 2002
6 December 2002 – 16 March 2003
An exhibition of outstanding student works from the 2002 Higher School Certificate Design and Technology subject. *DesignTECH* exemplified the competence and confidence of an emerging breed of Australian designers and technologists, and gave the public a glimpse into the future of Australian business and industry.
Presented by the Board of Studies NSW and the NSW Department of Education and Training in association with the Powerhouse Museum.

Engineering Excellence
20 December 2002 – November 2003
Six outstanding projects from the 2002 Engineering Excellence awards program conducted by the Sydney Division of Engineers Australia were displayed.
Developed in association with Engineers Australia (Sydney Division).

FRUiTS: Tokyo street style – photographs by Shoichi Aoki
21 December 2002 – 26 January 2004
The first major exhibition of Shoichi Aoki's work, *FRUiTS* presents a vibrant collection of photographs and clothing. Shoichi Aoki began publishing his cult fanzine *FRUiTS* in 1997 to celebrate the explosive creativity and style of the street wear scene in Harajuku, Tokyo. The young people in his portraits express their individuality and obsessions through their clothing – an extreme mix of designer labels and 'DIY', traditional costume and punk, with surprising accessories.
In association with Sydney Festival 2003.

You & Mardi Gras: celebrating the history of Mardi Gras – Images by Mazz
7 February – 25 March 2003
Visitors experienced the colour and vitality of the Sydney Gay & Lesbian Mardi Gras (1989-2002) through an exciting selection of photographs by acclaimed social photographer Mazz Imàge.
Supported by Sydney Star Observer. A 2003 New Mardi Gras Festival event.

Mikromegas: art on a pin
6 March – 29 June 2003
A display of over 200 whimsical and wonderful jewellery pins created by artists from around the world, including Australia.
An exhibition by the Bavarian Arts and Crafts Association Munich, curated by Otto Kunzli.
Supported by the Goethe Institut Inter Nationes, Sydney.

Golden Threads: the Chinese in regional NSW 1850–1950
13 March – 12 October 2003
Golden threads celebrated the lives of Chinese-Australians in rural NSW from 1850-1950. The exhibition focused on the work they did, where they lived, the contributions they made to Australian life and their legacy today. The diversity and depth of Chinese-Australian history was seen through the various objects, historic photographs, documents and stories drawn from local museum collections and family archives across regional NSW.
Golden Threads was developed by Janis Wilton from the University of New England and Joe Eisenberg from New England Regional Art Museum. Supported by the NSW Ministry for the Arts, Visions of Australia and the Powerhouse Museum.

My Chinatown
13 March – 12 October 2003
My Chinatown revealed the rich social life and the local Chinese-Australian community – from major celebrations such as the annual Dragon Ball to compelling stories of individuals such as ventriloquist and magician Cecil Parkee. Through historic photographs and memorabilia drawn from family collections, *My Chinatown* provided an intimate insight into the diverse experiences of Sydney's Chinese community from the 1800s to the present day.
My Chinatown was curated by Jennifer Kwok from the Asia-Australia Arts Centre and presented in collaboration with the Powerhouse Museum.

Special FX: new secrets behind the screen
1 April – 21 July 2003
Lights! Camera! Action! Visitors stepped into the imaginary world of special effects and starred in their own action-packed 'mini movie'. Back by popular demand, *Special FX: new secrets behind the screen* was the sequel to the original and very successful exhibition that was displayed at the Powerhouse in 1996. This new exhibition was designed with input from experts in the field including Australian and international special effects supervisors and was updated to incorporate the latest techniques guaranteed to intrigue and engage visitors.
Designed and produced by SciTech Discovery Centre, Perth, Western Australia. Proudly sponsored at the Powerhouse Museum by Australian Posters and 2Day FM.

Student fashion: the next generation
3 May – 10 August 2003
Student fashion provided a glimpse of what you can expect from the next generation of Australian fashion designers, illustrating their sound technical skills and individual creativity. The exhibition showcased outfits from the final-year ranges of the top graduating students from three Sydney-based fashion design schools.

When Philip met Isabella: Philip Treacy's hats for Isabella Blow
29 May – 13 July 2003
A stunning exhibition of extraordinary hats that celebrated the collaboration between London-based milliner Philip Treacy and his friend and muse, fashion stylist Isabella Blow. This exhibition featured Blow's personal collection of Treacy's beautifully crafted hats, including *the Ship*, an astonishingly realistic replica of an 18th century French ship with full rigging made from miniature buttons, and *the Castle,* inspired by Blow's ancestral home at Doddington.
Exhibition and tour organised by the Design Museum, London, and curated by Donna Loveday. Supported by British Council Australia.

Creating a gothic paradise: Pugin at the Antipodes
4 June – 17 August 2003
Augustus Welby Northmore Pugin (1812–52), a champion of the gothic revival, is acclaimed for designing the British Houses of Parliament. This exhibition brought together over two hundred and eighty objects, mostly from private collections across Australia, including furniture, embroidered silk textiles, carved stonework, metalwork, books, paintings and engravings, documents, photographs and drawings, the latter including original Pugin designs displayed alongside the items manufactured from them.
Developed and presented by the Tasmanian Museum and Art Gallery. The development of this tour was made possible by Visions of Australia and supported by the Gordon Darling Foundation, the Ian Potter Foundation and the John Schaeffer Collection.

Digistar SP Planetarium
21 June – 27 July 2003
The Digistar SP Planetarium allowed visitors to peer deep into space through the eyes of the orbiting Hubble Space Telescope, then travel back in time to witness the birth of the universe and journey through the solar system in this state-of-the-art planetarium.
Brought to the Powerhouse by Evans & Sutherland, Salt Lake City, USA.

Australian Design Awards
28 June 2003 – May 2004
A Sunbeam Mixmaster, Eveready Dolphin torch and Test Series cricket helmet are just a selection of the products selected by the Powerhouse for excellence in design from this year's *Australian Design Awards.* Also included are eight design models from the finalists in the Dyson student design category and the joint winner of the new inventions category in the Australian Design Awards.

New Acquisitions showcase
Located adjacent to the entry foyer, a showcase which highlights new acquisitions displayed the following works:

September 11: a sad memento from the twin towers
10 September – 16 September 2002
A small section of steel girder was cut from the wreckage of New York's World Trade Centre, the target of the terrorist attacks in 2001. A group of New York firefighters and police officers that took part in the rescue and clean-up at 'ground zero' visited Sydney as guests of the NSW State Government and the tourism industry. They donated this memento to the people of NSW in honour of those Australians who died.

Scent bottles
16 September 2002 – TBC
Two large 'Scent bottles' in hand blown glass with spiral cane-work and carving made by Nick Mount, Adelaide, 2001.

Travelling exhibitions

Intel® Young Scientist 2001 and *Intel® Young Scientist 2002*
Presenting the best entrants and winners of the Young Scientist Competition, including models, photographic studies, folios and computer-based research projects.
YS 2001 – Macquarie Regional Library, Dubbo 5 June – 2 July 2002; Northern Regional Library, Moree 5 July – 6 August 2003; Newcastle Regional Museum 10 – 25 August 2002; Hastings Library, Port Macquarie 29 August – 29 September 2002.
YS2002 – Penrith City Library 3 December 2002 – 5 January 2003; Eden Killer Whale Museum & Historical Society 9 January – 2 February 2003; Narrandera Shire Library 6 February – 3 March 2003; Orange Regional Library 6 March – 6 April 2003; Macquarie Regional Library 9 April – 6 May 2003; Northern Regional Library, Moree 8 May – 10 June 2003; Clarence Regional Library, Grafton 13 June – 14 July 2003.

Women with Wings: images of Australian Women Pilots
Colour and black and white photographic portraits of 33 women who have played an essential, but largely unacknowledged, role in the development of Australia's aviation industry. It includes brief biographies and personal quotes and anecdotal interviews on video.
Museum of the Riverina, Wagga Wagga 6 June – 4 August 2002; Newcastle Regional Museum 15 August – 6 October 2002; Broken Hill City Art Gallery 17 October – 1 December 2002; Tamworth City Gallery 6 December 2002 – 12 January 2003; Grafton Regional Gallery 29 January – 9 March 2003; Tasmanian Museum & Art Gallery 17 March – 27 April 2003.

Births of a Nation: women, childbirth and Federation
A multi-media exhibition about women's experiences of childbirth early last century. This exhibition toured regional NSW with a satellite component for small local history museums and hospitals.
The Greater Heritage Centre, Cobar 31 May – 5 August 2002; Gunnedah Cultural Centre 9 August – 7 October 2002; Hastings Library, Port Macquarie 9 October – 27 November 2002; Port Macquarie Historical Society (satellite) 9 October – 4 November 2002; Wauchope Historical Society (satellite) 6 – 24 November 2002; Kempsey Museum & Cultural Centre (satellite) 26 November 2002 – 31 January 2003; Eden Killer Whale Museum & Historical Society 4 December 2002 – 4 February 2003.
Made possible by a grant from the National Council of the Centenary of Federation.

Circus interactives
Several of the interactives developed for children under eight were toured to use as a stimulus for regional venues to develop their own story of the circus. These include computer interactives which allow children to paint a clown face and 'ring that bell' which allows children to test their jumping force.
Eden Killer Whale Museum & Historical Society 14 June – 2 December 2002; South Australia Maritime Museum 15 February – 30 June 2003.

Jirrin Journey
The *Jirrin Journey* exhibition incorporates music, video, photography, sound and domestic objects to tell stories of Arabic-speaking communities in Australia. It explores how sounds and rhythms can hold and trigger specific and powerful memories.
New England Regional Art Museum, Armidale 14 February – 28 April 2003.

Spinning around: 50 years of Festival Records
From the wild one, Johnny O'Keefe, to today's hottest bands, Festival Records has been at the heart of the Australian music scene. *Spinning around* examined the remarkable story of Australia's oldest independent record company and the recording artists who made it famous. The interactive and audiovisual components added substantially to the visitor experience.
ScreenSound Australia, Canberra 5 December 2002 – 20 July 2003

Steam locomotive 3830 trips
Steam locomotive 3830 tours NSW with assistance from the Museum's curatorial and conservation staff. Unless otherwise noted, all tours are run by 3801 Limited in conjunction with the Museum.
Cockatoo Run Anniversary, Sydney to Moss Vale via Wollongong and return during August 2002; Museum of Fire, Penrith during September 2002; On static display for school holidays during December 2002 and January 2003; Sydney to Maitland for Maitland Steamfest (including shuttles from Maitland to Newcastle) then Sydney to Taree (including shuttles from Taree to Wingham and Melinga) during April 2003; Mothers' day trip from Sydney to Wollongong and return during May 2003.

Long-term off-site exhibitions

KIDS (Kids Interactive Display System)
New Children's Hospital, Westmead
An interactive unit, *You and Me,* focussing on health and the body is located within the Children's Hospital. This unit underwent a major refurbishment in early 2002 and is regularly maintained by the Museum. Another display for the child protection unit developed by the Museum specifically for Westmead is also on display.

The Joy of Discovery (1&2)
Randwick Children's Hospital
The exhibition was developed by the Powerhouse Museum in conjunction with the Joseph Varga School for special needs, Randwick. This is an exhibition of children's artwork inspired by a visit to the Museum and includes an interpretive text panel, labels and framing provided with help from external organisations through in-kind sponsorship.

Medicine through the Ages
Garvan Institute of Medical Research
A display from the Museum's bio-medical collection which is featured in the foyer of the main building. The Museum provided objects, which are changed over as needed, showcases and labelling.

5. selection of education and public programs

Museum activities for the general public are listed in the Museum's monthly *What's On* and the quarterly *Guide*. Special events for booked education groups are also listed if suitable for a general audience. Education programs are listed in the annual *Teachers Guide* with more details made available on the website *(www.phm.gov.au/education)* and regular education fliers are sent to our mailing list or listserv. Due to the large number of programs and activities presented at the Museum and Observatory only a representative selection is listed below.

Powerhouse daily regular programs cater for general visitors and booked education groups:
Barrel organ plays in *The steam revolution.*
The fotoplayer, a mechanical musical and sound effects maker from the early 20th century, accompanies a silent film.
Highlight tours.
Screenings of classic Australian silent films such as *The sentimental bloke or The kid stakes* in the Kings Cinema.
SoundHouse™ open house.
Steam engines in operation.
Childrens weekend workshops.

Museum Live
Each weekday between 10.30 am and noon Museum staff offer drop-in demonstrations and activities throughout the Museum. Some of the *Museum Live* activities on offer this year were:
Tools of Science: Demonstration of instruments and equipment used in science labs.
Marking Sparks and Electric Currents: An interactive show about electricity which aims to arouse questions about what electricity is and where it is found in our natural and built environment.
Roller Race: Students observe the fundamental physics of rotational motion by investigating spinning objects and learning about the access of rotation, rotational inertia and rotational velocity.
Stability Matters: Students observe fundamentals of physics of rotational motion by investigating spinning objects and learning that an object spinning well has a tendency to stay spinning in a plane of rotation – a characteristic that is used often in design.
Spin Out!: Using a spinning bicycle wheel an axis of rotation is defined. The concepts of velocity and inertia in linear motion are illustrated by using a hand weight and a ping pong ball. Students are then invited to sit in a spinning chair and with the use of hand weights, investigate the principle of the conservation of angular momentum.
Digital Microscope: Students experience how a digital microscope works – they view inanimate and living things and operate the microscope.
Wings and Things: The aim of this activity is to encourage students to discover the relationship between shape, function and basic aerodynamic theory.

PET and me: Demonstration of the life cycle of a PET bottle with hands-on access to PET flakes, resins and fabric.
Salinity: an unsavoury problem: Investigates an environmental problem in Australia, salinity, by exploring the water cycle, water table, ground water, availability of fresh water, soluble salts, origin of salts in Australia, testing for dissolved salts, transpiration and the role of trees in reducing salinity – and possible solutions to the problem.
Space Shuttle Model: Hands-on demonstration based around a scale model of the Space Shuttle and design for making a paper space shuttle glider.
Meet ROM: Demonstration of ROM, the Powerhouse Museum's artificially intelligent pet. Students learn about what a robot is and the history and development of robots. There are follow up activities in the Museum and in the classroom.
String Games: Indigenous stories told with the use of string patterns.
MIDI, Music and Digital sound sampling: Demonstration and hands-on activity using keyboards and MIDI technology used in music creation. Demonstration of the sound sampler. Students learn how to create their own samples using percussion/singing.

Selection of Powerhouse additional weekend and holiday regular programs
July school holiday program – *Wild on Wheels* included:
Flying Lotahs high-wire motorbike; Wheels and roundabouts science show; History of Harley-Davidson motorcycles; Doing wheelies around the Powerhouse.
September/October/January school holiday program – *Star Wars, Myths and Heroes* included: *How to be a hero* show; Wookiee call competition; Queen Amidala paper doll workshop; Jedi hair braid workshop; X-wing helmet workshop; Build a robot; Music video producer workshop; Lego big time build.
April school holiday program – *A Season of Transformation* included.
Chinese Community Day; Dr Who and the Daleks; Western magic; Eastern magic; Fantasy face; Hans the Director adds the sound effect; Morpheature your face; Origami storytelling; The magic of science; Chinatown stories.

Selection of Powerhouse special events
July – NAIDOC Day concert; Engineering Week Harricks Address.
August – Sydney Design Week 2002 Masterclass display; Sydney Design Week lectures – Richard Seymour, Emerging architects; Seminar: *Trade winds and the textiles of Southeast Asia;* National Science Week Robocup soccer; Beijing Cultural Festival; *Star Wars* conversations; *Star Wars* industry seminar.
November – *Carz and trainz* weekend, Locomotive 3830 in the Museum's courtyard.
January – Australia Day free entry and activities.
February – Chinese New Year Lion dance.
March – Seniors Week *Best time for ages; Mikromegas* Lecture by Otto Kunzli.
May – Reconciliation Week Indigenous Dance workshops by NAISDA; Digital Media workshop in the SoundHouse™; Steam-train trip on Mother's Day.

June – *Pugin and the gothic revival* seminar; A weekend of sacred songs; Digistar Planetarium.

Sydney Observatory
Regular events
Night sessions – July to December 2002 – telescope viewing, guided tour and seminar.
January to June 2003 – 3-D Space Theatre, telescope viewing and guided tour.
Day sessions – July to December 2002 – seminar, exhibition tour, mini-planetarium and telescope viewing. January to June 2003 – 3-D Space Theatre and telescope viewing.
Sydney Observatory also presents other regular events including –
G'Astronomy nights
Lunar astrophotography
Pizza under the stars
Rocket launching sessions
Legends constellation series
Build a solar barbecue

Sydney Observatory presents a range of school visit packages and education services tailored to booked education groups, both in the day and at night.

Special events
Poetic journeys into the Cosmos
Asian Moon
Yuri Gagarin day with lecture by Dr Morris Jones
Exploring the Heavens, Astronomical Concepts and Understanding Relativity courses
Build your own telescope course
World Space Week lecture

6. awards

2002 Australian Marketing Institute State Awards for Marketing Excellence, the Museum won the Arts category for its *Spinning around: 50 years of Festival Records* campaign.

2002 Australian Marketing Institute National Awards, the Museum's marketing campaign for *Spinning around* won the award for the best campaign in the Arts sector.

The Museum won the 'Tourism Product Marketing' category for *Spinning around: 50 years of Festival Records* at the 2002 NSW Tourism Awards for Business Excellence.

Visions of a Republic: the work of Lucien Henry won first prize for the best catalogue of 2001 at the Art Association of Australia & New Zealand Conference.

Museums Australia, Publication Design Awards, the Museum won in the Website category for *1000 years of the Olympic Games: treasures of ancient Greece.* AMOL received highly commended in the Website category for: *Discovernet, Found and made in Tasmania, and Golden Threads.* The Museum received highly commended in the Poster and Calendar category for the *Leonardo da Vinci: the Codex Leicester – notebook of a genius* – poster.

7. publications

The following books, published in 2002-2003 by Powerhouse Publishing, are available for sale from the Powerhouse Shop, by mail order and from bookstores nationally and some internationally. Some titles are available online. For information about the Museum's many other titles, please telephone Powerhouse Publishing on 9217 0129 for a catalogue or look at *www.phm.gov.au/publish*.

New titles

Mod to Memphis: design in colour 1960s–80s
Drawn from the Powerhouse Museum's collection of 20th-century design, *Mod to Memphis* includes key international and Australian designers – discover the vibrant colours and adventurous designs through furniture, fabrics, lighting and wallpapers from the swinging 60s to the post-modern 80s.
Author: Anne Watson
August 2002, 80 pages, over 85 illustrations in colour and black & white, pbk, rrp $24.95. Reprinted June 2003.

2003 Sydney Observatory sky guide
This ever-popular annual is the celestial equivalent of a street directory to find your way around the night sky. Now with easy calculations for use Australia wide.
Author: Dr Nick Lomb
November 2002, 112 pages, illustrated in black & white, pbk, rrp $15.00

Museums and creativity: a study into the role of museums in design education
For a society to enjoy its full potential it must identify ways to stimulate and inspire original ideas and innovation thinking. What role can museums play in this? Where can they have an impact? These papers describe recent audience research that explores these questions. A major pilot study with design students used an innovative methodology to determine whether a museum experience could increase awareness and knowledge of creativity.
A co-publication by the University of Technology, Sydney and the Powerhouse Museum.
Authors: Geoffrey Caban, Carol Scott, John H Falk and Lynn D Dierking
May 2003, 40 pages, illustrated in black & white, pbk, rrp $20.00

Digital grassroots: a practical guide to digital video
Digital grassroots is the essential step-by-step guide to digital video and editing. From choosing your camera, to preparing a storyboard, to adding special effects, this guide puts it all together in a concise and easy to follow format. Takes the mystery out of movie-making for anyone interested in giving it a go. Recommended for teachers and students in multimedia and film production courses at secondary and tertiary level and anyone who wants to enter the world of digital movie-making. Includes glossary and internet resource list.
Author: Michael Jones, SoundHouse™
May 2003, 24 pages, illustrated in black & white, rrp $4.00

What's in store? a history of retailing in Australia
An engaging historical journey that brings to life Australia's colourful retail heritage. From hawkers' vans and the corner store, to elegant city department stores and the mega mall, shops have been at the heart of European settlement across the continent. Discover shopkeeper's stories, the technology, fashions and other factors that have shaped Australian retailing.
Authors: Dr Kimberley Webber and Dr Ian Hoskins with Joy McCann
June – July 2003, 128 pp, with over 200 historical and contemporary images, pbk, rrp $34.95

Reprints

Evolution & revolution: Chinese dress 1700s-1990s
This book explores the dramatic cultural, social, economic and political changes which have occurred in China, Hong Kong and Taiwan over three centuries. *Evolution and revolution* offers an accessible, informative and inspiring treatment of Chinese history, culture and dress.
Editor: Claire Roberts
First published July 1997, 112 pages, with over 100 illustrations in full colour, pbk, rrp $32.95. Reprinted August 2002

Rapt in colour: Korean costumes and textiles from the Chosôn dynasty
Discover the beauty, design and history of Korean wrapping cloths and costume. Created exclusively by women during the Chosôn dynasty (1392-1910) the wrapping cloths communicate their passions, love and hope.
Editors: Claire Roberts and Huh Dong-hwa
First published September 1998, 108 pages, beautifully illustrated in colour, pbk, rrp $32.95. Reprinted 1999, 2003.

In production

2004 Sydney Observatory sky guide
Everything you need to know about the night sky in Sydney and eastern NSW month by month with tables, illustrations and maps. Perfect for the beginner sky watcher.
Author: Dr Nick Lomb
November 2003, 112 pages, pbk, rrp $15.00

EcoLogic: creating a sustainable future
Looks at the issues and provides examples of what people are doing to redesign the way we live to care for the environment, the economy, current and future generations. Essential reading for anyone interested in understanding why and how we can create a sustainable future.
Author: Sandra McEwen
November-December 2003, 112 pages, pbk, illus in colour and black & white, rrp $35.95

Lawrence Hargrave: from kites to flight
A brochure to be published in conjunction with an exhibition introducing readers to Hargrave and his work.
Author: Ian Debenham
December 2003, format under development

Powerhouse Museum 'When I was young'
Six titles aimed at lower primary students looking at how things were in their grandparents' day. Authored by the Powerhouse Museum for Macmillan Education Australia.
Authors: Helen Whitty and Dr Kimberley Webber
June 2004 by Macmillan Education Australia

Contemporary silver / made in Italy
To be published in conjunction with the exhibition of the same name and as a co-edition for the overseas market with publishers Lund Humphries.
Author: Eva Czernis-Ryl
August 2004, 128 pages, illustrated in colour and black and white, pbk & hc, rrp $39.95 & $55.00

School visit materials
The Powerhouse Museum also regularly produces materials for schools. Teachers' exhibition notes are available in print and online.

Magazine and Guides
Powerline magazine – quarterly magazine of the Powerhouse Museum.
Editor: Judith Matheson
Issue number 1, December 1987 to issue number 70, winter 2003

Teachers guide to the Powerhouse Museum and Sydney Observatory
Annual guide to programs and events for the range of educational audiences.
Editor: Tracy Goulding
First issue 1991 to 2003

Exhibitions & events booklet
Bi-annual calendar for the Powerhouse Museum and Sydney Observatory
Editor: Melanie Cariss
First issue June-November 2003

Guide to the Powerhouse Museum (quarterly)
Editor: Melanie Cariss
First issue 1988 to June – August 2003

What's on at the Powerhouse Museum and Sydney Observatory (monthly)
Editor: Melanie Cariss
First issue February 1996 to July 2003

8. staff publications

The following are in addition to material published as a normal part of staff commitments, such as for *Powerline* or other Museum publications.

Cochrane, Dr G. 'Beyond Face Value', Richard Whiteley's cast glass, Craft Arts International No 58, 2003; 'Landscape: Mindscape', in catalogue, Jessica Loughlin at Bullseye Glass, Bullseye Connection Gallery, Portland, USA, October 2002; 'Richard Whiteley' for Marx-Saunders Gallery, Chicago, USA, October 2002; 'Shapes of things to come: Australia', one of nine essays to document the 30th anniversary of the Crafts Council, UK, Crafts No. 181, March/April 2003; 'Taking care of our histories', Pottery in Australia, vol 42/1.

Czernis-Ryl, E. 'Acquisitions: Marianne Brandt desk set', The World of Antiques and Art, Feb-July 2003, 64th Edition.

Desmond, M. 'Each sigh is the stillness of the shriek: The art of Judith Wright', Art and Australia, March 2003; 'Folie à trois: Dinosaur Designs @ Object: Australian Centre for Craft and Design', Craft Culture, Craft Victoria, April 2003; 'Liquidsea', Broadsheet, Autumn 2003; 'Pablo has just left the building: Picasso at the Art Gallery of NSW', Art Monthly, March 2003, No. 157, pp 24-26; 'The ghost in the machine: Robert Klippel at the Art Gallery of NSW', Art Monthly, October 2002, No. 154; 'Z: Matthew Bradley, Yoko Kajio, Gordon Matta-Clark, Tim Sterling', Broadsheet, March 2003.

Dougherty, K. 'Calculating Women: a brief history of the LRWE/WRE computing team', Quest: History of Spaceflight magazine, vol. 9, no. 4, July 2002; 'In Orbit' space news column, Sky and Space magazine, July 2002-June 2003; 'Loss of the Shuttle Columbia', Sky and Space magazine, vol.16, no. 2, April/May 2003; 'Yuri's Night space events at the Powerhouse Museum', International Space University Alumni Newsletter, October 2002; 'Yuri's Night space events', Members for the International Space University's Alumni Newsletter.

Eastburn, M. 'Ernesto Neto at the Art Gallery of NSW', World Sculpture News, 2002; 'Fruits: Tokyo street style – photographs by Shoichi Aoki', Across the sea, newsletter of the Japan Cultural Centre (The Japan Foundation), No. 46, October 2002; 'Lu Hao, Liu Jianhua and Wang Zhiyuan at Ray Hughes Gallery', World Sculpture News, 2002; 'Simryn Gill at the Art Gallery of NSW', Asian Art News, 2002.

Feltham, H. 'The Sawankalok Naga', TAASA Review.

Gissing, M. (with Uma Fukun Timor Management Team) 'Uma Fukun Timor (UFT) East Timor Cultural Centre, Dili, East Timor'. AICCM National Newsletter, No. 86 March, pp 1, 3-5.

Griffin, B. 'Conservation, Restoration and Use of Musical Instruments at the Powerhouse Museum', Insite, Newsletter of Museums Australia Victoria, special Music issue, December 2002.

Hicks, M. 'Hopscotch', Vital Signs, State Records NSW, Issue 3, March 2003; 'The preservation of health', Museum National, May 2003; 'Uncollectibles: Modess sanitary towels', Pharmacy History Australia, No.19, March 2003; 'Flat chat', Vital Signs, State Records NSW, Issue 3, December 2002; 'Guidelines for dealing with hazardous material in medical collections', Museums and Galleries Foundation of NSW, 2002; 'Hazardous materials in museum collections', Museums and Galleries Foundation of NSW, 2002; 'Hopscotch', Vital Signs, State Records NSW, Issue 4, March 2003; 'Identifying medical objects in museum collections', Museums and Galleries Foundation of NSW, 2002.

Jones, G. 'Grand Marnier/Powerhouse Museum Fashion of the Year', Australian Wearable Arts Magazine, 2002.

Jones, M. 'Creating Context – Broadening the scope of the Museum interactive', Australian Screen Education, Issue 28, Summer 2002; 'A Practical guide to Digital Video' (series), Australian Screen Education, Issues 29, 30, 31, 32.

Lea, M. 'Changing Sounds, The Collecting Evolution: Collecting Musical Instruments Today', The World of Antiques and Art, July-Dec 2002, 63rd edition; 'Acquisitions: recent donations from Mr WF Bradshaw', The World of Antiques and Art, Feb-July 2003, 64th Edition; 'Musical Instruments in Museums: Do They Have To Sound?', Insite, Newsletter of Museums Australia, Victoria, special Music issue, December 2002; 'Report of the CIMCIM Meeting 2002 in St Petersburg, Russia', ICOM International Committee for Musical Instrument Museums and Collections Bulletin, November 2002.

Lomb, Dr N. 'The stars of the Universe are coming to town, SKY & SPACE, August/September 2002; book review, 'Parallax', The Sydney Morning Herald, 3-4 August 2002, S13; fact sheet, 'No 12: the transit of Mercury Wednesday 7 May 2003', Australian Astronomy website, April 29 2003; fact sheet, 'No 13: opposition of Mars August 2003', Australian Astronomy website, April 29 2003.

Mitchell, L. 'Mary Ann Piper's Ball Dress', Antiques and Collectables, February – July 2003,p 174.

Pickett, Dr C. review of Richard Weston, 'Utzon: inspiration, vision, architecture', Edition Blondal, Hellerup, Denmark, 2002, in Art Monthly Australia, March 2003.

Roberts, C. 'Captured City: Hedda Morrison's Peking', The Journal of the Asian Arts Society of Australia, Vol. 11 No. 3, September 2002, pp 12-13.

Rudder, D. 'The Powerhouse Museum's Michell crankless gas engine', The Old Machinery Magazine, Dec 2002- Jan 2003.

Scott, C. 'Measuring Social Value' in Museums, Society and Inequality, (ed. Richard Sandell), Routledge, London, pp 41-55; (with Caban, G., Falk, J., Dierking, L.) 'Museums and Creativity: the role of museums in design education', Powerhouse Publishing, Sydney; (with Burton, C.) 'Museums: challenges for the 21st century', International Journal of Arts Management, Vol. 5, No.2, Winter.

Stephen, A. Introduction 'Ian Burn and Immants Tillers in conversation', Art Monthly Australia, May 2003; 'Ian Burn's Blue Variable', Monash University Museum of Art catalogue, December 2002; 'Narelle Jubelin's Old Love', Monash University Museum of Art catalogue, December 2002; 'The Conundrum of the Mirror Piece', Fieldworks catalogue, National Gallery of Victoria, December 2002; review of 'Barbara Campbell: Flesh Winnow', Performing Arts, University of Sydney, Sydney 2002, Art Monthly Australia, April 2003.

Van Tiel, M. 'Powerhouse Challenges', Education Today, July 2002.

Vesk, K. exhibition review, 'Burke and Wills: from Melbourne to myth', National Library of Australia, Museum National, vol 11, no 1, August 2002.

Watson, A. 'Grant and Mary Featherston', Furniture History Society Newsletter, no XXV, January 2003; 'Resin d'etre' (Dinosaur Designs), Sydney Morning Herald, Metropolitan, 14-15 December 2002; 'Visit to the Rose Seidler House', Furniture History Society Newsletter, no XXV, January 2003.

Webber, Dr K. 'Mothers and babies Federation walk' (publication with local museums as part of Births of a nation exhibition) around Port Macquarie, December, 2002; around Wauchope, December, 2002; around Kempsey, January 2003.

Whitty, H. 'Using a museum as an education resource', Classroom, February 2003; (with Cochrane Dr G. and Campbell M.) 'Design at the Powerhouse Museum', Campus Review, May 2003.

9. staff presentations and related activities

The following took place in Sydney unless otherwise indicated. For reasons of space these do not include the many lectures and presentations made at the Powerhouse Museum or Sydney Observatory.

Chan, S. 'International Networking: Building Bridges For Electronic & Computer Music', Mutek: Music, Sound and New Technologies Festival, Montreal, Canada; workshop 'Extending Soundbyte and Other Web Services', SoundHouse™ Managers Conference, Capital E, Wellington, New Zealand.

Chidiac, A. Opened Stephen Copland's The Migration Series exhibition, Gosford Regional Gallery.

Clegg, G. 'Caring for farm machinery and outdoor exhibits', Open workshop for Hay and district, Hay Gaol Museum, Hay; 'Farm machinery – what will we do with it?', Workshop for Gundagai Historical Museum, Gundagai; 'Preserving industrial heritage machinery', Presentation for Timber Stories Project Workshop, Port Macquarie; Heritage Week Lecture 'Significance and interpretation in engineering heritage preservation', Institution of Engineers Heritage Branch, North Sydney.

Cochrane, Dr G. Keynote address, 'Working the Surface' ceramics conference, Bathurst Regional Gallery, and Collectors Forum, Orange Regional Gallery; keynote address, 'What do they want? What do they need? What do they get?', Australian Council of University Art and Design Schools conference, Brisbane; 'Contemporary Australian metalwork', Historic Houses Trust, 'Makers mark' seminar; Illustrated lecture on contemporary Australian crafts to a members group from the Oakland Museum, California, USA; exhibition opener – 'Gail Nichols' at Mura Clay Gallery; 'Quiltessence', at the Fairfield City Museum and Gallery; 'Approaches to Making', graduates and senior students of glass, ceramics and metalwork at Canberra School of Art, New Contemporaries gallery, Sydney; 'Ceramic Connections' exhibition, Penrith Regional Gallery; 'Etched in Fire' exhibition for potter Chester Nealie, the Ceramic Art Gallery, Paddington; spoke at launch of Dorothy Johnstone's publication, The People's Potteries: Sydney art potteries in Sydney post-WW2, at the National Art School.

Connell, M. 'Examining techno-cultures', University of Sydney; 'Robotics – yesterday, today and tomorrow ', Dee Why Probus.

Cox, P. 'Rock 'n' roll heritage trail', History Week tour, Kings Cross.

Czernis-Ryl, E. 'Colonial gold', Abbotsleigh Anglican School for Girls; 'The modernity of Picasso's bentwood chair', Art Gallery of NSW.

Daniel, S. 'TOUR, the database of travelling exhibitions and the National Exhibition Venues Database', Museums Australia national conference; chair parallel session, 'Technology in Museums', Museums Australia national conference; Two half-day workshops 'Planning a Website – for small museums', Regional and Remote Museums stream, Museums Australia national conference.

Desmond, M. 'After the moment', Forum on Arte Povera, Museum of Contemporary Art; 'The politics of exhibitions', Museum Studies Department, University of Sydney; opened 15th Tamworth Textile Biennale at Tamworth City Gallery.

Donnelly, P. Presentation on Convict love tokens, Metropolitan Coin Club.

Dougherty, K. 'Hula Hoops to Heroin Chic – Popular Culture in the Cold War', Macquarie University; 'Space Shuttle processing at Kennedy Space Centre', Dee Why Probus Club; '*Star Wars* Exhibition', Newcastle Space Frontier Society.

Dougherty, K. and Van Tiel, M. 'Bioastronomy 2002: Life Among the Stars', Bioastronomy 2002 Conference.

Dudek, G. 'The restoration of the two Wedgwood vases', annual general meeting, Wedgwood Society.

Feltham, H. 'Creating a touch table', Museums and Galleries Association ExplorAsian seminar; 'Dong Son, Animism and Shamanism', TAASA seminar on Southeast Asian arts; 'Introduction to Chinese Arts and Dynasties', Course for Sydney University Centre for Continuing Education; 'Orientalism in Western Art and Design', course for Sydney University Centre for Continuing Education; 'Origami storytelling: Techniques for introducing Asian culture in the Primary classroom', Association of Independent Schools Asian Studies In-service course.

Fewster, Dr K. Interview 'The Turkish view of Gallipoli', Qantas Inflight Audio; keynote address 'Gallipoli – The Turkish story', Australian National Maritime Museum, Darling Harbour; keynote address 'Gallipoli – The Turkish story', Sydney Mechanics' School of Arts; opened GOLD! exhibition at Cowra Japanese Garden and Cultural Centre; speaker, 'A crisis in heritage education?' workshop, Museum Studies Special Interest Group, Museums Australia national conference, Perth.

Gee, J. 'Public/Private Surveillance Strategies', Electrofringe 2002, Newcastle NSW.

Hicks, M. 'Bread poultices and castor oil: developing an exhibition at the Powerhouse Museum', United Hospital Auxiliaries of NSW Inc, South East Regional Conference, Queanbeyan; 'Two minute treasures' seminar chair, Health and Medicine Museums Special Interest Group (NSW Chapter), Concord Repatriation General Hospital.

Hoskins, Dr I. 'Acquisition and display of the Wong family collection', Museums and Galleries Foundation of NSW seminar *Explorasian II*;

addressed Ashfield Historical Society on the development of Haberfield and Daceyville; addressed Association of Independent Schools on the Wong general store exhibition.

Hutchison, A. Presented outline of the *Australia Innovates* project at Museums Australia Special Interest Group seminar and workshop 'Casting your net: developing education content for the web'.

Jones, M. 'Digital Video and Motion Graphics in an educational context' and 'The Editor as Storyteller'. SoundHouse™ Managers conference, Wellington, New Zealand; 'Composing Media', English Teachers Association conference.

Landsbergen, M. 'The Importance of Total Asset Management Planning in Cultural Institutions', 2002 International Association of Museum Facility Administrators Conference, London; 'Using Integrated Systems to Develop Museum Shared Service Facilities', 2002 Mincom Asia Pacific User Conference, Brisbane.

Lea, M. 'History of the Harpsichord and the Museum's Bill Bright Harpsichord', Australian Academy of Technological Sciences and Engineering; 'The legacy of EA Crome and the Powerhouse Museum's Instrument Collection', Australian International Violin Makers Conference, Guildford, Victoria.

Lomb, Dr N. 'Naming stars', Premium Financial Services, Commonwealth Bank; 'The Australian Festival of Astronomy', media launch; 'The instruments from Parramatta Observatory', Sir Thomas Brisbane Seminar; 'The search for new worlds', Sydney Space Association.

Mason, I. 'Knowledge management and cultural institutions', Common Threads: mda conference, Birmingham, UK.

McEwen, S. 'Australian Innovation', Beecroft Ladies' Probus Club, Inner Wheel Club of Ryde, Men's Fellowship of West Epping Uniting Church; 'Design for Sustainability', College of Fine Art, Paddington, Moonan Flat Primary School, Belltrees Primary School, Scone Primary School, Scone Grammar School, Scone High School, St Joseph's College, Aberdeen; 'The value of environmental indicators', Hornsby Earthwise Day, Hornsby Council; 'Design for the environment.' Beecroft Public School; Hypothetical discussion group about museums and sustainability, chaired by Robyn Williams at the Lawrence Wilson Art Gallery, Perth; 'EcoLogic, creating a sustainable future…Everyone's opportunity', Museums Australia national conference.

Palmer, B. 'Upgrading a Collection Information System: the vision and reality', Australian Registrars Committee Conference.

Pickett, Dr C. 'Modern materials: Innovations in 20th century Australian domestic architecture', Historic Interiors and Gardens Course, Elizabeth Bay House; 'Sydney apartments and their architects', School of Built Environment, University of NSW; 'Writing for exhibitions', Museum Studies Department, University of Sydney.

Renew, R. 'DesignTECH', Macarthur College and Holy Cross College, Ryde; 'Design for sustainability', UTS industrial design students; 'Environmental science in the Powerhouse Museum', environmental science students,

University of Western Sydney; 'Innovation and social change', Brookvale TAFE business studies students; 'Presenting sustainability issues in the Powerhouse Museum', Annual General Meeting of the NSW Division of the Environment Institute of Australia; 'Some factors influencing success in innovation', Design and Technology students, All Saints College, Bathurst.

Roberts, C. 'An Untrammelled Vision: Huang Binhong (1865-1955) and the crisis in Chinese artistic consciousness', Art Association of Australia and New Zealand annual conference, Art Gallery of NSW; lecture on Japanese art and decorative art to post-graduate class, University of Adelaide.

Rogers, A. 'Powerhouse Museum CorVu Reporting Solution', Mincom 2002 Asia-Pacific Users Conference and Mincom Eastern Region Users Conference.

Rudder, D. Interview on ABC radio AM program re Victa's 50th anniversary; 'Lighthouses: history, design and technology', Double Bay Probus Club.

Sanders, J. Opening speech, *Silver Links* exhibition, GeoCentre, Broken Hill.

Shepherd, R. 'Beyond the Doyley', Mosman Needlecraft Textile Lecture series; presentation about re-constructing 16th Century laces, Freehand Lace Study Group at the OIDFA conference in Nottingham, UK.

Shore, Dr J. 'Sustainability, Star Wars and Sport: the (mood) swings and roundabouts of the Powerhouse Museum', RACI NSW.

Scott, C. 'Museums and Leisure: challenges for the 21st century', International Congress of Maritime Museums, Piran, Italy; 'Museums and Value', Museums Australia National Conference, Perth; (with Falk Dr. J and Rennie Dr. L), 'Interactives in Museums', Museums Australia National Conference, Perth; 'Museums and Leisure: challenges for the 21st century' and 'Museums and Value', National Collections Advisory Forum, Launceston; 'Museums and Leisure: challenges for the 21st century', Presentation to ABC Arts Advisory Board.

Stephen, A. 'Lucien Henry', Museum Studies, History, University of Sydney; 'Picture-writing/picture framing: A dialogue between Ian Burn and his collaborators', PhD seminar, Queensland University of Technology; 'The true story of the Provincialism Problem', Art Association of Australia and New Zealand annual conference, Art Gallery of NSW; 'Working with designers', School of Architecture, University of Technology, Sydney; Launched artist Barbara Campbell's publication 'Flesh Winnow', University of Sydney.

Sumner, C. 'Bright Flowers, Shining Suns: Central Asian Suzanis', lecture series, Nomadic Rug Traders gallery; 'Establishing the ground: an account of recent visits to Central Asia, undertaken with a view to bringing an international exhibition of textiles and other objects from Central Asian museums to Australia in September 2004', Museums and Galleries Foundation of NSW seminar *Explorasian II*; 'ICOC Down Under at the Powerhouse Museum, September 2004', ICOC-X, Tenth International Conference on Oriental

Carpets, Washington DC; 'Indian influences on Southeast Asian textiles', *Trade winds and the textiles of Southeast Asia* seminar; 'Indian trade textiles for European and Asian markets', Textile Study Group of The Asian Arts Society of Australia; 'Looking at textiles', ADFAS Ku-ring-gai Study Day; 'Silk magic: natural and cultural phenomena as reflected in Lao textiles', *Face of Asia* exhibition, Paddington; 'Celebrating textiles and their appropriateness as an art medium in hospital environments', St Vincent's Hospital.

Sumption, K. 'Effective online education for the cultural sector', Art Museums: Sites of Communications Symposium, National Gallery of Australia; 'Electronic service delivery at the Powerhouse Museum – an evaluation study', Third International Cultural Content Forum, Montecatini Terme, Italy.

Turnbull, A. 'Kelly's bush walk', History Week tour, Hunters Hill.

Van de Ven, A-M. 'Design conceptualising ideas: in the graphic design collection of the Powerhouse Museum', mentoring master classes for professional graphic designers, Brisbane; Talk and creative arts workshop on the work of Robert Klippel, Haberfield Public School.

Vytrhlik, Dr J. 'Engaging Communities at the Powerhouse Museum', Association of Independent Schools, National Conference 2002; Member of expert panel discussing 'Children and Family Audiences', International Audience Development Forum, Adelaide; Tutorial on the Museum's policies and operations within a broad community framework for second year Arts Administration students at Macquarie University.

Ward, L. 'Costume display', ADFAS Ku-ring-gai Study Day; Seminar at Rouse Hill Estate exploring and interpreting their costume and textile collection.

Watson, A. 'Marc Newson: making it in design', University of NSW; Paper, 'Medievalism at the Powerhouse', Pugin and the gothic revival, Sydney University Centre for Continuing Education seminar; 'European furniture designers in 1950s Sydney', lecture to 20th Century Heritage Society; 'Mod to Memphis', interview for Qantas international inflight program.

Webber, Dr K. Talk and workshop (with Hicks, M.) 'Developing thematic displays,' Health and Medicine Museums Special Interest Group, St. John's Ambulance, Marrickville; 'Australian women's history and material culture', The Jessie Street Library Lecture Series; 'Births of a nation: Federation and childbirth in Gunnedah', Gunnedah Arts Centre; 'Material culture and history: resources for local history museums and historical societies at the Powerhouse', Coal to gold: local studies information seminar, Bathurst Regional Library; 'Teaching girls to sew', Embroiderer's Guild; 'The history of the Museum and its collection', Regional Museums Seminar; 'Traditional shops in NSW: the material heritage of retailing', Hurstville Regional Museum; 'Working with communities: *Births of a nation* and the new Australian communities exhibition', Regional Museums Seminar; 'Developing collaborative exhibitions: *Births of a nation*', Timber Stories Workshop, Port Macquarie; 'History of shops in NSW', St George Regional Museum; talk on the

history of specialist shops in NSW at the Beecroft Uniting Church; workshop, 'Researching and Writing Significance Statements', Members of the Kempsey Museum; 'Always at your service: shops as a thematic study', Bringing themes to life, Museums and Galleries Foundation and NSW Heritage Office; 'The Sydney International Exhibition and Sydney's Museums', History III students, University of Sydney.

Webber, Dr K. and Hoskins, Dr I. 'Hooked on history: Australians and the past', Australian Historical Association Conference, Brisbane, and Sovereign Hill Goldmining Township, Ballarat.

Whitty, H. 'Working with the Education Sector', regional museum workers from the Illawarra District; 'Museum, diversity and text', Association of Independent Schools Teachers Workshop; 'Sustainability and technology syllabuses', Geography Teachers Association Global Education Workshop; 'The museum as text', English Teachers Association conference; 'Using the Museum as a teaching resource' Sydney University, Faculty of Education.

Yoxall, H. Lecture to University of NSW 'Managing Historical Documents' course students.

10. staff professional commitments and achievements

Barrett, D. Co-ordinator (joint), Australian Science History Club.

Bentley, L. Committee Member, Sydney's Unique Venues Association.

Caples, D. Member, Employment Equity Specialists' Association.

Chan, S. Board Member, Music NSW; Director, Sound Summit (This Is Not Art) Festival; Sound/Music Curator, Skylounge, National Museum Of Australia.

Clegg, G. Examiner, export applications for engineering and agricultural objects, *Protection of Movable Cultural Heritage Act 1986*, National Cultural Heritage Committee, Department of the Environment and Heritage, Canberra.

Cochrane, Dr G. Member, Faculty Advisory Committee, University of Southern Queensland, Toowoomba (to June 2003); Appointed to advisory panel of new academic textile journal 'Textile: The Journal of Cloth & Culture', edited in UK and USA; Member, committee to approve new course modules for the revised TAFE art and craft program, TAFE, Ultimo; co-judge – Hermann's Art Award, Melbourne; New Design exhibition at Object Galleries, Sydney; Hobart Art Prize, jewellery and works on paper; shop window design at the Surry Hills Festival.

Cox, P. Member, Executive of the Performing Arts Special Interest Group, Museums Australia.

Dawes, S. Vice President (NSW) Australian Federation of Friends of Museums.

Debenham, I. Committee Member and Honorary Curator, Australian Aviation Museum, Bankstown;

Expert Examiner, export applications for transport objects, *Protection of Movable Cultural Heritage Act 1986*, National Cultural Heritage Committee, Department of the Environment and Heritage, Canberra; Member, Historical Aircraft Restoration Society; President, Aviation Historical Society of Australia.

Dewhurst, B. Museum Sector representative, Australian Government Locator Service (AGLS) Metadata Working Group.

Donaldson, J. Committee member, Australian Publishers Association Design Awards 2003; Founding member, Australasian Cultural Institutions Publishers Group.

Donnelly, P. Member, Nicholson Museum Vice Chancellor's Advisory Committee, University of Sydney; Representative on the Council for The Australian Archaeological Institute at Athens, University of Sydney.

Dougherty, K. Member, History of Astronautics Committee, International Academy of Astronautics; Member, Space Education Committee, International Astronautical Federation; Board Member and Australasian Coordinator, Spaceweek International Association; Australian Co-ordinator, Yuri's Night Space Education Program; Guest lecturer, Department of Space and Society, International Space University Summer Session Program, California Polytechnical University, Pomona, California; Scholarship awardee, International Partnership Among Museums, 2002-03; Member, National Space Society of Australia; Member, Sydney Space Association.

Eastburn, M. Committee member, The Asian Arts Society of Australia (to January 03).

Fewster, Dr K. President, Darling Harbour Business Association (to 30 September 02); Member, TAFE NSW – Sydney Institute Advisory Council. Member, Council of Australian Museum Directors.

Fredkin, A. Co-Chair, NSW MIMS User Group, Human Resources Stream.

Goggin, M. Member, National Development and Marketing Forum for Cultural Institutions; Member, Carnivale Consultative Council.

Grant, A. Honorary board member, 3801 Ltd, heritage steam train operator.

Hendrikson, T. Honorary Secretary, Health and Medicine Museums Special Interest Group, Museums Australia; Committee member, Australian Registrars Committee.

Hewitt, I. Board member of CREATE, museums and galleries national industry vocational training advisory board; Associate Fellow, Australian Human Resource Institute.

Hicks, M. National committee member, NSW Chapter honorary secretary, Newsletter editor, Health and Medicine Museums Special Interest Group of Museums Australia.

Jones, G. Museum representative, Mercedes Australian Fashion Week; Museum representative, Fashion Group International of Sydney.

Katakouzinos, L. Board member, Sidetrack Performance Group; Board member, First Greek-Australian Museum's Foundation Committee.

Kirkland, J. Committee member, Public Sector Risk Management Association.

La Mott, N. Executive Committee Member and Acting Treasurer, Museums Australia Education Special Interest Group, NSW Branch.

Landsbergen, M. Employer's Representative, Government and Related Employees Appeals Tribunal; Member, Arts Portfolio Shared Services Review Committee; Member, Executive Committee, NSW MIMS User Group.

Lomb, Dr N. Chair, Education and Public Outreach Committee of the Astronomical Society of Australia; Member, National Organising Committee and Chair, Associated Public Events Subcommittee, for the International Astronomical Union General Assembly 2003; Senior vice-president, NSW Branch of the British Astronomical Association Inc; Vice-president, Sydney Outdoor Lighting Improvement Society Inc.

McEwen, S. Museum representative, NSW Government Environmental Education Coordinating Network.

McNairn, L. Website coordinator, Australian Registrars Committee.

Miller, S. Committee Member, MGF Programs Committee and MGF Access Committee; Member, Inner City Aboriginal Educational Consultative Group; Board Member, Gadigal Information Services.

Peck, R. Member of the Australian Philatelic Order; Adjudicator for the Australian Commonwealth Collectors' Club of NSW research medal; Adjudicator for the Philatelic Association of NSW medal for meritorious service to philately in NSW; Examiner, export applications for philatelic objects, *Protection of Movable Cultural Heritage Act 1986*, National Cultural Heritage Committee, Department of the Environment and Heritage, Canberra.

Pinchin, R. Vice President, Museums Australia (NSW).

Robinson, B. Committee Member, Museums and Galleries Foundation of NSW, Access Committee; Committee Member, National Archives of Australia, Sydney Consultative Committee; Committee Member, UTS Transforming Cultures Centre, External Advisory Committee.

Rockell, D. Examiner, export applications for engineering and agricultural objects. *Protection of Movable Cultural Heritage Act 1986*, Department of the Environment and Heritage, Canberra.

Sanders, J. Member, National Cultural Heritage Committee, Department of the Environment and Heritage, Canberra; Board Member, Object: Australian Centre for Craft and Design (to January 2003); Member, External Advisory and New Development Committee, Ivan Dougherty Gallery, College of Fine Arts, UNSW; Member, Steering Committee, Sydney TimeMap Distributed Project, The University of Sydney/Historic Houses Trust of NSW (to December 2002); Judge, Sydney Morning Herald Young Designer of the Year Award 2002.

Scott, C. President, Museums Australia; Member, National Cultural Heritage Forum; Member, Return of Indigenous Cultural Property Forum; Member, Museums Leadership Program Advisory Panel; Member, Reference Advisory Group, National Arts and Museums Regional Volunteer Skills Project.

Shore, Dr J. Associate member, NSW co-ordinating committee for National Science Week.

Sumner, C. Committee member, Oriental Rug Society of NSW Inc; Member, organising committee for the regional International Conference on Oriental Carpets, Sydney, 2004; Committee member, The Asian Arts Society of Australia Inc (from January 03); Co-judge of St Vincent's Hospital Textile Competition.

Sumption, K. Board Member (Research), International Children's Art Foundation, Washington DC; Member, International Advisory Executive, PADI group (Preserving Access to Digital Information); Member, Program Committee, Museums and the Web, Charlotte, North Carolina; Member, Editorial Advisory Committee, Museum National; Judge, Best of the Web, Museums and the Web, Charlotte, North Carolina; Member, Editorial Advisory Group, Screenrights Australia; Graduate, Museum Management Institute, JP Getty Trust, University California, Berkeley; Member, International Cultural Content Forum, Montecatini Terme, Italy.

Swieca, R. Board member, International Museum Theatre Alliance (Museum of Science, Boston, MA, USA); Advisory Board Member, International Gay and Lesbian Museum (Los Angeles, CA, USA); Member, Performance Advisory Committee, National Museum of Australia, Canberra.

Taguchi, M. President, Museums Australia Education Special Interest Group (NSW); NSW representative, Museums Australia Education Special Interest Group (National).

Townley, P. Committee Member, NSW Project Committee for the Chinese Australian Cultural Heritage Project.

Van Tiel, M. Convenor, Darling Harbour Educators Network; Councillor, Science Teachers Association of NSW; Member, NSW co-ordinating committee for National Science Week.

Vytrhlik, Dr J. Editorial Board, Open Museum Journal, AMOL; Curriculum Redevelopment Course Advisory Committee, Whitehouse Institute of Design 2002.

Watson, A. Committee Member, the Australiana Society; Committee Member, the Furniture History Society; Committee Member, the Walter Burley Griffin Society; Committee Member, Sydney Design Week 2003; Judging Panel, Bombay Sapphire Design Discovery Award 2003.

Workman, T. Vice President, Conference Coordinator and Newsletter Editor, Museum Shops Association of Australia.

11. staff overseas travel

Geoff Bannon, Marketing Manager
15 – 25 August, USA
To attend the *Tourism NSW USA* trade show and promote *Star Wars* and the Powerhouse. Negotiate final marketing materials for *Star Wars*.

Sebastian Chan, Systems Administrator
25 – 30 April, New Zealand
Present workshop at SoundHouse™ Manager's Conference. Liaise with SoundHouse™ technical staff and participate in professional development workshops.

Sophie Daniel, Website coordinator, AMOL
17 January- 7 February, Canada
Attend course and meet Canadian Heritage Information Network.

Basil Dewhurst, Technical developer, AMOL
28 October – 7 November, UK
To attend CIMI meeting to discuss AMOL's current work and meet with V&A officials to discuss future online collaboration.

Julie Donaldson, Manager, PMPP
24 – 30 September, UK, USA
Meeting with book distributors and with museum publishers at V&A and Tate Modern in London. Attend the 10th National Museum Publishing Seminar in Chicago.

Kerrie Dougherty, Curator, space technology
6 October – 17 November, USA
To participate in an exchange scholarship with IPAM, and to present a paper at the International Astronautical Congress in Texas.

Dr Kevin Fewster, Director
9 – 13 September, Italy
International Congress of Maritime Museums XIth Triennial Congress.
28 October – 13 November, Germany, Greece
At invitation of German Government attend meetings regarding contemporary museum practice and investigate touring exhibition opportunities. In Greece attend meetings regarding development of exhibition for Athens Olympiad.

Mark Goggin, Associate Director, Programs and Commercial Services
23 – 28 January, New Zealand
To view two major exhibitions and assess their potential for the Australian market.
17 – 21 May, USA
Attend American Association of Museums conference in Portland. Meet and liaise with key Museum exhibition partners and institutions in Los Angeles and San Francisco.

Michael Jones, Assistant Education Officer
25 – 30 April, New Zealand
Present workshop and conference paper at SoundHouse™ Managers Conference. Additional work with TV student educational television faculty staff.

Sarah Kenderdine, Special Projects Coordinator, IT
29 July – 12 August, Myanmar
Invited by ASEAN Committee on Culture and Information to launch the Heritage Network ASEAN website.
22 September – 6 October, Korea, China
To deliver the Heritage Network ASEAN paper to the Virtual Systems and Multimedia Conference in Korea, and to undertake technical specification and requirement studies in China.

Michael Landsbergen, Associate Director, Corporate Services
19 September – 6 October, UK
To present a paper at the IAM Facility Administrator's Conference and benchmarking workshop.

Michael Lea, Curator, music and musical instruments
31 August – 15 September, Germany, Sweden, Russia
To present a paper at the COM's International Committee for Musical Instrument Museums and Collections Conference, and liaise with museums in Germany and Sweden.

Diana Lorentz, Manager, Design
7 – 10 January, New Zealand
Check specifications and photograph objects for coming exhibitions.

Peter Mahony, SoundHouse™ Educator
24 – 30 April, New Zealand
Present paper at SoundHouse™ Managers Conference. Deliver and participate in professional development workshops. Present to NZ museum educators at Te Papa.
Ingrid Mason, Reference Librarian
23 August – 9 September, UK
To present a paper on Knowledge Management at the Museums Documentation Association annual conference.

Louise Mitchell, Curator, decorative arts and design
9 – 22 September, Japan
Collaboration with staff at Kyoto Costume Institute re Japanese fashion exhibition.

Christina Sumner, Curator, decorative arts and design
7 – 27 November, Uzbekistan, Kazakstan, Tajikistan
To progress and formalise discussions with ICOM Uzbekistan and the national Commissions for UNESCO in all countries, and to research content of exhibition of Central Asian decorative arts.
13 – 23 April, USA
Present paper at 10th international Conference on Oriental Carpets. Discussions with Professional contacts at Textile Museum, Washington.

Kevin Sumption, Associate Director, Knowledge and Information Management
19 – 31 March, Italy, USA
Present paper at 2nd National Digital Content Creation, Italy. Represent Museum at Wen conference in USA.
6 – 30 June, USA
Attend Getty Leadership Institute, Museum Management Institute program at University of California, Berkeley.

Jennifer White, Promotions/Tourism Officer
31 July – 6 August, Singapore, Malaysia
Attend *OZ Talk Asia* and promote the *Star Wars* exhibition and the Powerhouse.

12. board of trustees

The members of the Board of Trustees, their current responsibilities, the number of meetings they were eligible to attend in the period, the number attended, and the number for which they were given leave are listed below. There were ten meetings of the Trust during the period.

Dr Nicholas G. Pappas MA (Syd), LLB (NSW), PhD (Syd).
Terms: 22.02.99 – 31.12.01; 01.01.02 – 31.12.04 (President from 01.01.03)
Principal, Nicholas G Pappas & Company, Lawyers. Director, Carnivale Ltd; Director, Laiki Bank (Australia) Ltd; Secretary, The Castellorizian Club Ltd; Member, Council of the Australian Archaeological Institute at Athens; Chairman, South Sydney District Rugby League Football Club Ltd.
Meetings: eligible – 10; attended – 9; leave – 1.

Mr Marco Belgiorno-Zegna AM, BEc, DipEng.(Dist), FIEAust, FCPA
Terms: 01.01.97 – 31.12.99; 01.01.00 – 31.12.02 (President 07.07.98 – 31.12.02)
Managing Director, Avesta Corporation. Cav. Ufficiale nell Ordine 'Al Merito della Repubblica Italiana' (1999); Member, Advisory Council, Australian Graduate School of Management; Director, Centre for Independent Studies.
Meetings: eligible – 5; attended – 5; leave – 0.

Mr Mark Bouris
Terms: 01.01.03 – 31.12.05
Executive Chairman, Australian Financial Investment Group. Executive Chairman, Wizard Home Loans; Director, Australian Mortgage Securities Ltd.
Meetings: eligible – 5; attended – 4; leave – 1.

Ms Trisha Dixon
Terms: 01.01.03 – 31.12.03
Author, photographer, historian, lecturer and heritage/landscape consultant. Member/Lecturer Australian Decorative and Fine Arts Society; Member/Tour Leader Royal Botanic Gardens, Sydney.
Meetings: eligible – 5; attended – 4; leave – 1.

Ms Susan Gray BEc(Hons) (Syd), LLB (Syd), GAICD
Terms: 21.06.02 – 31.12.02; 01.01.03 – 31.12.05
Associate Director, Investment Banking Group, Macquarie Bank Ltd. Member State Transit Authority Board; Member of the Australian Institute of Company Directors.
Meetings: eligible – 10; attended – 10; leave – 0.

Professor Ron Johnston BSc, PhD, FTSE
Terms: 01.01.96 – 31.12.98; 01.01.99 – 31.12.01; 01.01.02 – 31.12.04
Executive Director, the Australian Centre for Innovation and International Competitiveness Ltd at the University of Sydney.
Meetings: eligible – 10; attended – 6; leave – 4.

Janet McDonald AO
Terms: 17.02.95 – 31.12.97; 01.01.98 – 31.12.00; 01.01.01 – 31.12.03
Chairman, National Breast Cancer Centre. Consumer Member, Drug Utilisation Sub-Committee.
Meetings: eligible – 10; attended – 10; leave – 0.

Mr Anthony Sukari
Terms: 01.01.01 – 31.12.01; 01.01.02 – 31.12.04
Executive Chairman, Gateway Group of companies. Trustee, NSW Casino Community Benefit Fund; Chair, Panel of Advisors, Migration Heritage Centre; Chairperson, Migrant Network Services (Northern Sydney) Ltd.
Meetings: eligible – 10; attended – 6; leave – 4.

Dr Anne Summers AO
Terms: 01.01.00 – 31.12.02; 01.01.03 – 31.12.05 (Deputy President from 27.03.03)
Author, editor, journalist. Chairperson, Greenpeace International.
Meetings: eligible – 10; attended – 9; leave – 1.

Ms Kylie Winkworth BA(Hons)
Terms: 01.01.96 – 31.12.97; 01.01.98 – 31.12.00; 01.01.01 – 31.12.03
Museum and heritage consultant. Member, Heritage Council Movable Heritage Committee and Heritage Council Interpretation Committee, NSW Heritage Office; Member, Panel of Advisors, Migration Heritage Centre; Member, Protection of Movable Cultural Heritage Committee, Environment Australia; Member National Cultural Heritage Committee, Department of Environment and Heritage.
Meetings: eligible – 10; attended – 9; leave – 1.

13. committees

Trust Finance Committee
Members at 30 June 2003:
Ms Susan Gray, Trustee (Chair)
Dr Nicholas G Pappas, President
Mr Mark Bouris, Trustee
Staff representation:
Dr Kevin Fewster, Director
Mr Michael Landsbergen, Associate Director, Corporate Services (Secretary)
Mr John Kirkland, Manager, Finance

The Museum also has inter-departmental committees which deal with the following:
Computer and network requirements
Exhibitions program review
Human resources management
Operational and strategic issues of the Museum (Senior Management Group)
Public programs review
Risk management
Staffing issues (Museum Consultative Committee comprising management and union representatives)

14. guarantee of service

The Museum's full Guarantee of Service is available to the public on request.

Our commitment to our customers
The Museum is committed to continuous improvement in its quality of service. We regularly evaluate our exhibitions, programs and services.

Our service standards
When you visit the Museum you will find:
– friendly, responsive and efficient staff
– well-maintained exhibitions and buildings
– a commitment to caring for objects in the collection and on loan to the Museum
– your inquiries will be answered promptly and courteously by staff who will provide information that is accurate and appropriate
– a high standard of safety and security
– there are appropriate facilities (rest areas, cafes, toilets, baby changeroom) for you to use
– we provide appropriate access and services for those with special needs (eg people with disabilities and those with a language background other than English)
– signage and information brochures are helpful and easy to understand
– printed information about Museum events in plain English.

15. code of conduct

A new Code of Conduct was instituted from April 2003. As required by the *Annual Reports (Statutory Bodies) Regulation 2000*, section 8(2)(b), the new Code is printed in full.

Code of conduct April 2003
What does the Code do?
During the course of work staff are often required to make decisions about the most appropriate course of action to take. The people of NSW have a right to expect that the business of public institutions, such as the Museum, will be conducted with efficiency, impartiality and integrity. Staff should recognise that public service employment carries with it an obligation to the public interest and requires them to exhibit high standards of professional behaviour in order to maintain public confidence. The Museum recognises that staff generally act in good faith, making decisions with the best intentions. The Code of Conduct has been designed to assist staff link their actions to the Museum's Mission Statement, and principles enshrined to other policy documents and government legislation, particularly in those instances where there are numerous and possibly conflicting options. The Code of Conduct is subject to revision every three years in conjunction with the development of the Museum's Strategic Plan. It is important to realise that the Code of Conduct does not contain the answers to all the situations staff may face. In cases of uncertainty staff are

encouraged to seek advice and assistance from their supervisor or department head. While the Code provides guidance towards ethical decisions, individuals must accept responsibility for their actions and choices.
Values underlying the Code
The Code is based on a number of fundamental principles: Integrity and professionalism; Honesty; Fairness; Loyalty to colleagues and the public interest; Conscientiousness; Communication and participation; Flexibility and adaptability; The need for responsive, customer service focussed and outcome oriented practices; Compassion and respect for others. Through the application of these principles to daily work practices staff will enable the Museum to attain the goals outlined in its Mission Statement, policy documents and government legislation
How do the principles of the Code affect our work?
To assist in applying these underlying values to work practices the following have been identified as focal areas: Performance of duties; Treatment of staff and visitors; Use of resources; Conflict of interest; The collection; Gifts, benefits and hospitality; Record keeping; Use of official information; Public comment; Outside employment; Corrupt conduct.

Performance of duties
The commitment of individuals and the organisation as a whole is essential for the Code to have a positive effect on work practices and workplace culture. Certain obligations are therefore deemed crucial to the success of the Code and the adoption of its principles.
The Museum's undertaking
The Museum will: Provide appropriate induction and ongoing training to enable staff to carry out their work effectively. Provide a clear description of duties and access to the facilities and equipment required for the completion of those duties. Promote an environment encouraging and enabling consultation. Foster timely and appropriate communication. Provide a supportive and flexible workplace within established public service guidelines and other relevant policies. Treat staff fairly and professionally in accordance with policies on EEO, OH&S, ethical practice, EAPS and other policies as formulated.
What should I do?
You should: Make a commitment to the mission and values of the Museum and support common goals. Contribute to a high quality service for visitors, clients and colleagues. Act honestly. Promote the goodwill of the Museum in the wider community by assisting the public to understand the Museum's operations and purpose and by facilitating the provision of and access to public programmes and services. Behave in a responsible and professional manner when representing the Museum at business or social occasions. Observe the presentation standards of the Museum and dress appropriately for the area you work in. Use the Museum's resources responsibly. Keep up to date with changes and advances in your field of expertise to ensure that best practice is followed. Look for and propose ways to improve performance and achieve high standards of

service. Keep adequate records of significant decisions and ensure they are suitably organised. Maintain an awareness of how your actions may be viewed and ensure that there is not an actual or perceived conflict between your personal interests and that of the public. Report to a Disclosure Officer any instances of improper or corrupt conduct. Incorporate the fundamental principles of OH&S, Cultural Diversity and EEO into your work practices. Implement the policies and decisions of the government of the day in an impartial manner. Work collaboratively with other staff and/or contractors to achieve common goals. Accept responsibility for your actions and decisions.
Do I have a specific role as a Manager/Supervisor?
Managers and supervisors have additional responsibilities in the implementation of this Code and ethical work practices. They must: Promote ethical conduct among staff by personal example. Encourage staff to apply the principles contained in this Code by incorporating them in departmental/ workplace procedures. Provide objective guidance for staff should they seek advice. Manage resources in an economical and efficient manner. Regularly review procedures to ensure that best practice is being followed. Encourage the participation of staff in Museum operations by fostering the values underpinning EEO.

Treatment of staff, clients and visitors
How should I treat others?
You should treat colleagues, clients and visitors fairly and with respect by: Providing honest and accurate advice. Providing quality service and assistance. Making all your work decisions promptly and without prejudice. In particular you must not discriminate against or treat people differently on the basis of their: Sex; Marital status; Pregnancy; Age; Race, colour, ethnicity, or nationality; Physical or intellectual disability; Sexual preference; Religious or political belief.

Using Museum resources
The public have a right to expect that public resources will be used efficiently and economically. The Museum's resources (including work time, equipment, money, facilities and human resources) are limited. Such resources should be used with care, without waste or extravagance, for the benefit of the Museum. Museum resources should only be used for private purposes when official permission has been given. Personal work should be done in your own time and without affecting the work of other staff. Resources include electronic media (email and intranet) and telephones. You should use these privileges with discretion e.g. you may use the telephone for personal calls as long as they are short and don't interfere with your work. Value for money must form an intrinsic part of any considerations for purchasing, recommending a supplier or engaging a contractor/consultant.

Conflict of interest

What is a potential conflict of interest? Everyone has personal interests outside of the workplace, but not necessarily removed from their work. A conflict of interest may arise where you might be influenced (or be seen to be influenced) by an activity or involvement outside of the workplace. Any actual or possible conflict of interest must be resolved to the satisfaction of the Museum. Examples of potential conflicts of interest are: Interviewing a friend or relative for a job; Privately collecting material which the Museum also collects; Having financial or material interests in a matter affecting the Museum e.g. obtaining a quote from your own company or that of a relative or friend as part of the tender process ; Someone, particularly in the Collection Development or the Collection management areas, bidding for a collection object that the Museum might want to acquire if it were made aware of the sale or auction. It is important to ensure that you do not allow (nor are seen to allow) your personal interests or beliefs to influence your decisions. You should remember too that the beliefs and/or material interests of your family and associates may also be seen to influence your decisions.

What should I do if I think there is a conflict of interest?
It is quite possible that the individual may be the only person who is aware of a potential conflict of interest. If you think that this may be the case you should raise the matter with your supervisor, Manager or Department Head. Being open about your interest and outlining your concern, means that an appropriate course of action can then be agreed upon. It may be sufficient to record the details on file. In some cases it may be necessary to introduce a further step or internal check into a process.

The collection

How should I deal with objects?
The Museum collects objects of historical, technological, scientific and aesthetic importance and holds them in trust for the people of NSW and future generations. It is the responsibility of all staff to care for the collections and ensure their security. Staff should apply the principles outlined in the Collection Development, Collection Management and Conservation policies when dealing with objects. Fundamental to the acquisition and presentation of any object is respect for the designer/makers original intent, the wishes of the donor/lender and the cultural context from which it is drawn. All acquisitions should conform to the world wide ethical and professional practices relating to provenance. It is acknowledged that personal collecting is a way of enhancing professional knowledge and is likely to be a product of professional interest. Staff must however be aware that personal collections may result in a conflict of interest. No staff member may compete with the Museum to acquire an object, nor may they use their position to promote their own (or an associate's) collecting activities. Staff may not deal (as opposed to collect) in objects similar or related to the objects collected by the Museum.

Research and publishing

It is to be expected that, in the course of employment with the Museum staff will develop a body of information through research and experience. As an institution with a charter for public education it is the Museum's (and therefore the individual's) responsibility to ensure that such information and research is disseminated to the wider community. The results of research conducted during the course of employment may only be published with the Director's permission. The copyright of material published by the Museum rests with the Trustees. Publication of material must conform to Visual Identity Guidelines. The Museum and its staff must respect and properly acknowledge the research of others.

Gifts benefits and hospitality

Can I accept gifts or benefits?
As a general rule staff should not accept gifts, benefits, travel or hospitality. There is potential for acceptance of such tokens to be seen as inducements both by the person giving the gift and others. However at times staff may be offered token gifts as an expression of thanks for work performed or a service provided. In some instances clients or colleagues of certain cultural backgrounds regard such tokens as an integral part of their business e.g. as part of a visit from a visiting cultural institution or assisting with VIP visits. Therefore small gifts such as flowers, chocolates, inexpensive pens and the like are acceptable. If you are offered a gift you should consider the following principles in deciding whether or not to accept a gift: Will it influence, or could it be seen to influence, your work? Is it worth a substantial amount of money? Under no circumstances is a gift of money to be accepted. All gifts must be declared to your supervisor or department head and registered on file. If you believe that you may have been offered a bribe, or you are uncertain as to whether the gift is within acceptable limits, you should discuss it with your department head or supervisors.

Record keeping

What constitutes a record?
Records include correspondence (written and electronic); file notes; documents relating to personnel; documents relating to budgets and financial decisions; material relating to objects and exhibitions. This list is not exhaustive and staff are encouraged to maintain documentation relating to any significant decision or occurrence.

Why is this important?
It is the responsibility of all staff to make and keep adequate records that support the conduct of business, and to ensure that these records are incorporated into the Museum's record keeping system. Records must be kept in an orderly and retrievable form. By keeping well-ordered records in a retrievable format we can promote within the community confidence in the Museum as a business conducted with integrity founded on efficient and impartial decision-making.

Use of official information

What constitutes official information?
Official information is any detail relating (but not limited) to: The operation of the Museum; Personal details of staff, visitors, contractors or consultants; Object records. The information may be contained in correspondence (written and electronic), file notes, computer databases, conversations, phone messages, video surveillance tapes and many other formats.

What is my responsibility?
As a public institution the Museum is committed to providing a high quality, equitable service to the people of NSW. Staff should bear this in mind in all dealings with the public. Information must be accurate, relevant and unbiased. However, some information is confidential and its dissemination is therefore restricted. It is the responsibility of all staff to ensure that official information and documents are kept secure and disclosed only in accordance with Museum policy and relevant legislation. Staff should be careful about the content of electronically distributed messages. The confidentiality of email messages cannot be guaranteed. Under the *State Records Act 1998*, email messages that are part of continuing value may be requested by interested parties under Freedom of Information legislation.

What information needs to be kept confidential?
All information about staff, clients, commercial activities and contractors must be kept confidential. Personal details are covered by the *Privacy and Personal Information Act, 1998*. In the event that such information is requested, permission will be sought from those concerned prior to the information being disclosed. In addition information relating to financial information, object purchases and object loans should be treated as restricted.

How should official information be used?
Staff should only disclose official information or documents acquired during the course of their employment when required to do so by law in order to give evidence or when the proper authority has been given. If in doubt as to the appropriateness of releasing information staff should seek guidance from their supervisor or the Freedom of Information officer. Official information must only be used for work related purposes. It is not to be used for personal gain, or to assist a third party to benefit. This applies even after employment by the Museum has ceased.

Public comment

The public's perception of the Museum is important and it is essential that we are careful that it is not damaged by poorly worded or thoughtless public comments.

What is a public comment?
Public comment includes: Public speaking engagements; Making comments in the media; Giving opinions in books, journals, conference papers or letters to newspapers.

May I make public comment?
Certain members of staff have been nominated as official spokespersons for the Museum. These people only, may make official comments and even then only with the approval of the Director. All requests from the media must be referred to the Marketing and Media Department. As an individual you have the right to public comment and to participate in political and social debate. However, you may not do so if you are identified as being connected with the Museum and it might appear that you are making an official comment on behalf of the Museum. Individuals may not use their position with the Museum as a means of obtaining an opportunity to make social or political comment for personal or political gain. Union delegates or union office holders employed by the Museum may comment on matters relating to union business.

What if I disagree with Museum policy or procedure?

Staff must support and explain Museum policy and procedure to clients even if they disagree with it. For example should a visitor complain about admission fees you should explain the policy rather than agree with them. In the interests of promoting an efficient and effective workplace, staff are encouraged to raise concerns relating to policies and procedures with their Supervisor or Department Head. In particular, staff are encouraged to provide suggestions for improving policies and procedures.

Secondary employment, political and community participation

Am I able to have a second job?

Staff are able to work in either a paid or voluntary capacity outside of the Museum subject to Director's approval. You need to consider however the possibility that such work may result in a conflict of interest and keep the following in mind: The work must be done in your own time. Your work at the Museum must not be affected. Prior to commencing work outside of the Museum a submission must be made to the Director in accordance with the *Public Sector Management Act 1988* seeking consideration for approval.

What about political activities?

As part of a democratic society staff are entitled to participate in political activities. However, staff are reminded about the need to ensure that there is no conflict of interest (including a perceived conflict) between their interests and activities and their role with the Museum. You should not involve yourself in an activity which brings disrepute on yourself, or casts doubt on the integrity of your position or that of the Museum.

Post employment

Staff should not use their position to obtain opportunities for future employment. Obviously experience gained within your work at the Museum may contribute to your success in gaining other employment. However you should not allow yourself, your work or work related decisions to be influenced by plans for future employment. Confidential information obtained during the course of your employment should not be used for personal advantage until it has become publicly available.

Corrupt conduct and maladministration

What is corrupt conduct?

Corruption is defined in the *Independent Commission Against Corruption (ICAC) Act 1988* and may take many forms. Examples of corrupt conduct include: Accepting or offering bribes; Using your position (or official information) dishonestly or for personal gain; Using Museum resources for private purposes without management's approval.

What is maladministration?

Maladministration is an action which is illegal, unreasonable, unjust, oppressive, discriminatory or based on improper motives. Knowing of such an action and failing to address it is also considered to be maladministration.

What should I do if I become aware of corrupt conduct or maladministration?

It is the responsibility of all staff to report cases of corrupt conduct or maladministration immediately. Under the *Protected Disclosures Act, 1994* employees who voluntarily report such matters may be provided with certain protections. If you suspect corrupt conduct or maladministration you should report it to: Your supervisor, manager or department or divisional head; The Executive Officer; The Director. Should you feel that you are not able to report the matter through internal channels, you should contact: ICAC (for cases of corruption); The Auditor General (where the disclosure relates to a substantial waste of public money); The Ombudsman (for matters relating to maladministration).

Relevant legislation and policy guidelines

There are many pieces of legislation and numerous policy documents which will assist in reaching ethical decisions and implementing just practices. A selection of these, applicable to the business of the Museum, is listed below:

Museum of Applied Arts and Sciences Act 1945
Public Finance and Audit Act 1983
Public Sector Management Act 1988
Occupation Health and Safety Regulations 2001
NSW Industrial Relations Act 1996
Anti Discrimination Act 1977
Freedom of Information Act 1989
Independent Commission Against Corruption Act 1988
Ombudsman Act 1974
Privacy and Personal Information Protection Act 1998
Protected Disclosures Act 1994
State Records Act 1998
Crimes Act 1900

16. privacy and personal information

The Museum conducts its business in accordance with the *Privacy and Personal Information Protection Act 1998* and with the Privacy Management Plan developed by the Museum and submitted to the Privacy Commissioner in June 2000, in accordance with section 33 of the Act. The Museum also follows an Online Privacy Statement which is on the Museum's website. If users provide any personal details via the Museum's website the privacy requirements of the Statement are met.

17. freedom of information

The following Statement of Affairs is presented in accordance with section 14(1)(b) and (3) of the *Freedom of Information Act 1989*. The FOI statement of the Museum of Applied Arts and Sciences (FOI Agency No 384) is correct as at 30 June 2003.

Establishment

The Museum of Applied Arts and Sciences was established under the *Museum of Applied Arts and Sciences Act 1945 (MAAS Act)*. The Museum has perpetual succession, has a common seal, may purchase, hold, grant, demise, dispose of or otherwise deal with real and personal property and may sue and be sued in its corporate name 'The Trustees of the Museum of Applied Arts and Sciences'.

Organisation

Section 4 of the *MAAS Act* establishes the Trustees of the Museum. The Trustees are responsible for the conduct and control of the affairs of the Museum and for its policies. All officers and employees of the Museum are appointed or employed under the *Public Sector Management Act 1988.*

Objects and functions

Section 14 of the *MAAS Act* states as follows:

The Trustees shall have the following objects and may exercise any or all of the following functions:
(a) control and management of the Museum; and
(b) the maintenance and administration of the Museum in such manner as will effectively minister to the needs and demands of the community in any or all branches of applied science and art and the development of industry by:
(i) the display of selected objects arranged to illustrate the industrial advance of civilisation and the development of inventions and manufactures;
(ii) the promotion of craftsmanship and artistic taste by illustrating the history and development of the applied arts;
(iii) lectures, broadcasts, films, publications and other educational means;
(iv) scientific research; or
(v) any other means necessary or desirable for the development of the natural resources and manufacturing industries of NSW.

Arrangements for outside participation

The Museum welcomes public comment and suggestions for improving its services and facilities and regularly receives representations from the public concerning its operations. A comments form is available to all visitors in the Museum's free *Guide* publication. Front end evaluations are carried out to determine the content of exhibitions and programs and visitors are surveyed for their responses. The Trustees represent the public in the management and policy formulation of the Museum.

In 2002-03 there were 362 visitor comments forms or letters registered – 132 contained compliments, 272 contained complaints, 61 contained suggestions. As some forms contained more than one comment, there were totals of 161 compliments, 311 complaints and 66 suggestions. The breakdown of complaints – Museum general 9, exhibitions general 13, exhibitions content 22, exhibitions design 22, exhibitions maintenance 26, public programs 14, customer service 17, Members 6, promotion/advertising 43, external signage 12, internal signage 8, facilities 23, admission charges 32, catering 49, shops 1, school groups 3, premises 10, Sydney Observatory 1.

Facilities for access

The Museum caters for public access to its collections, with staff available to assist with inquiries. The service is available by appointment between 10.00 am and 5.00 pm Monday to Friday (except public holidays).

Policy documents

Documents used to guide the Museum's operations include:

Strategic Plan 2002-2005
Administration policies and procedures
Chart of Accounts
Code of conduct
Collection development and research policy
Collection management policies and procedures
Commercial operations policies and procedures
Disability action plan
Exhibitions policies and plans
Guarantee of service
Information technology strategic plan
Human Resources policies and procedures
Outreach policy
Privacy Management Plan
Public programs policies and procedures
Publications policies and procedures
Regional services strategic plan
Sponsorship policy
Waste reduction and purchasing plan

Contact arrangements

Requests for records or documents under the Freedom of Information Act 1989 should be accompanied by a $30.00 application fee and directed to:
Freedom of Information Coordinator
Museum of Applied Arts and Sciences
PO Box K346 Haymarket NSW 1238
Phone (02) 9217 0576 Fax (02) 9217 0459
No requests for information under FOI were received in 2002-2003.

18. legislative changes

The *Museum of Applied Arts and Sciences Regulation 1997* was due for automatic repeal on 1 September 2002 under the *Subordinate Legislation Act 1989*. The Regulation has a five-year life cycle, after which it automatically lapses or can be reviewed and updated to better represent the contemporary policies and procedures of the Museum.

The *Museum of Applied Arts and Sciences Regulation 2002* incorporated minor changes to the titling and wording of Clauses 12 and 13 which deal with the loans process. The changes brought the Regulation into line with the Museum's Loans Policy, which grants approval of outward loans to the Director and Deputy Director, and incorporated current Museum terminology into the Clauses.

19. affiliated societies

The Museum provides facilities and resources to the following 39 societies (representing some 20,000 people), which are affiliated with the Museum (as at 30 June 2003):

Antique Arms Collectors Society of Australia
Art Deco Society of NSW
The Asian Arts Society of Australia Inc
Association of Australian Decorative and Fine Arts Societies (Kuring-gai and Sydney branches)
Australian Association of Musical Instrument Makers (NSW Branch)
Australian Flute Society Inc
Australian Lace Guild (NSW)
The Australian Numismatic Society
The Australiana Society
The Aviation Historical Society of Australia (NSW Branch)
British Astronomical Association (NSW Branch)
Ceramic Collectors Society
Ceramic Study Group Inc
The Colour Society of Australia (NSW)
Design Institute of Australia, NSW Chapter
The Doll Collectors Club of New South Wales Inc
The Early Music Association of NSW
The Embroiderers' Guild NSW Inc
The Furniture History Society (Australasia) Inc
The Horological Guild of Australasia (NSW Branch)
Jewellers and Metalsmiths Group of Australia
The Knitters' Guild NSW Inc
The Metropolitan Coin Club of Sydney
National Space Society of Australia
Object: Australian Centre for Craft and Design
Oral History Association of Australia (NSW)
Oriental Rug Society of NSW
Philatelic Association of NSW
The Phonograph Society of NSW
The Potters' Society of Australia
Pyrmont Ultimo Historical Society
The Quilters' Guild Inc
Royal Aeronautical Society, Australian Division, Sydney Branch Inc
The Royal Photographic Society of Great Britain, NSW Chapter
The Silver Society of Australia Inc
Sydney Space Association
The Twentieth Century Heritage Society of NSW Inc
The Wedgwood Society of New South Wales Inc
Woodworkers' Association of NSW

20. museum honours

Life Fellows

Mr Pat Boland OAM, ED
Mr William Bradshaw
Mr Ken Done AM
Mr Kevin Fahy AM
Mr Gerry Gleeson AC
Mr Trevor Kennedy AM
Mr Malcolm King AM
Mr Fred Millar AO, CBE
Mr Alastair Morrison
Ms Anne Schofield AM
Mr Leo Schofield AM
Mr Dick Smith AO
Hon Neville Wran AC, QC

Recipients of Distinguished Service Awards
General division
Dr Allan Bromley
Ms Wendy Hucker
Mr John Godschall Johnson OAM
Mrs Chris McDiven
Staff division
Mr Carl Andrew
Mr Doug Hardy
Mr Jack Willis

21. museum advisors

Special Advisors

Dr Gene Sherman – Asian decorative arts and design
Dr David Malin – astronomy

Honorary Associates

Mr Warren Anderson – arms
Prof John Bach – maritime history
Mr William Bradshaw – English furniture, clocks
Major Ian Brookes – Japanese swords
Mr William D Bush – numismatics
Dr Robert Carson – numismatics
Mrs Sylvia Drummond – mechanical musical instruments
Mr Dennis Eccles – clocks
Mr Kevin Fahy AM – Australiana, furniture, ceramics
Mr John Hawkins – silver
Mr Jolyon Warwick James – silver
Mr John Jeremy – restoration
Mr Alan Landis – ceramics, glass
Mr Ross Langlands – oriental rugs and textiles
Mr Hepburn Myrtle CBE – Asian ceramics
Mr Randall Reed – ceramics, glass, silver
Ms Anne Schofield AM – costume, jewellery
Mr John Shorter CBE – ceramics, Doulton
Dr George Soutter – ceramics, furniture, rugs
Miss Elizabeth Todd OAM – music
Mr Leslie Walford – decorative arts
Dr Janet West – scrimshaw and nautical crafts
Mr Barclay Wright – musical instruments
Dr John Yu AM – ceramics, furniture, rugs

The Museum notes with regret the passing of two of our honorary associates, Associate Professor Allan G Bromley, computing history, and Mr John Godschall Johnson OAM, musical instruments, and acknowledges their valuable contribution to our work.

22. museum awards

Powerhouse Museum Selection, 2003 Australian Design Awards
Each year the Powerhouse Museum makes a selection of outstanding products from the finalists in the Australian Design Awards, a division of Standards Australia, which conducts an annual awards program to recognise and encourage excellence in Australian product design. Selected from the 2003 Awards were –

Betachek G5 diabetes monitor
Designers: Nielsen Design Associates and BCS Electronic Design
Client: National Diagnostic Products
SRS Collection
Designer: Annie Georgeson Design Pty Ltd
Client: SRS Company Pty Ltd

Demain Series Angle Grinder
Designer: Bayly Design
Client: Demain International Pty Ltd
Gradiflow™ BF400
Designer: Nielsen Design Associates
Client: Gradipore Ltd
Ultrasonic Cardiac Output Monitor
Designer: Tiller+Tiller Pty Ltd
Client: Uscom Pty Ltd
SCS Swing Control System
Designer: SCS Design Team
Client: Digga Australia Pty Ltd
SL70
Designer: Sealite Design Team
Client: Sealite Pty Ltd
SensiDx™
Designer: Invetech Pty Ltd
Client: Ambri Operations Pty Ltd
AutoSet Spirit
Designer: ResMed Design Team
Client: ResMed Ltd
AngleMag
Designer: Tiller+Tiller Pty Ltd
Client: Multiple Angle Guide Pty Ltd
Ford BA Falcon XR6/XR6 Turbo
Designer: Ford Design Team
Client: Ford Motor Company of
Australia Ltd
Test Series Cricket Helmet
Designer: Albion Design Team
Client: Albion Hat & Cap Co Pty Ltd
Eveready Dolphin Mk 5 Lantern
Designer: Design Resource Australia
Pty Ltd
Client: Eveready Battery Company Inc
Mixmaster Compact
Designer: Wilson Product
Development
Client: Sunbeam Corporation Ltd

Powerhouse Museum Award for
Innovation in Design
Selected from *DesignTECH*
exhibition. The Award, which
recognises product innovation in
areas such as new uses of
materials, new construction
processes and a new or improved
design for an existing product, is
sponsored by leading global design
company, Design Resource Australia.

Awarded to Laura Whitnall, from St
Mary Star of the Sea College,
Wollongong, for her *Portabike*
bicycle transport rack.

23. volunteers

John A'Beckett
Valerie Adams
Kim Alexander
Scott Allan
Thomas Anderson
Mary Andrews
Scott Aston
Erik Bachmann
Jean Baigent
Robert Baird
Timothy Ball
Barbara Ballantyne
Betty Balmer
Lindsay Barrett
Roma Bashford
Marjorie Beales
Judith Bell
Lydia Bell
Leah Bernstein
Audrey Berry
Nadine Binder
Fleur Bishop
Elizabeth Blair
Pat Boland OAM, ED
Ronald Bowbrick
Edna Boyd
Joyce Bradbury
Muriel Breiesser
Pamela Burden
Jane Burns
Richard Butcher
Henry Chatroop
Amy Chiu
Jean Clark
Wenford Clifton
Sue Corlette
Leon Corn
Kate Daniel
Robert Degotardi
Lynley Dougherty
Paul Dove
Meryl Duke
Judith Durie
Beryl Dwyer
John Ebner
Trevor Edmonds
Jennifer Ekers
Roy Eldridge OAM
Georgina Ewart
Margarete Ferris
June Fitzpatrick
Jeffrey Flower
Ann Freeman
Donald French
George Fry
Siu Wan Fu
Sharon Ganzler
Sandra Gardam
Max Gay
Helen Goddard
Dorothy Green
Mary Green
Dinah Hales
Val Hamey
Nicole Hammond
Vic Harris
Jenny Hart

Lesley Harwood
Aki Hashimoto
Judith Hawes
Chris Hibble
Prue Hill
Victoria Hills
Hal Sewell
Cherie Hingee
Susanne Hledik
Raymond Huckin
Nina Huelin
Lesley Hunt
John Hurwoth
Paul Hutley
Merle Johnson
Molly Johnson
Joan Johnston
Frank Joyce
Lewis Klipin
Cameron Krone
Marivic Lagleva
Monty Leventhal
Ronald Lewis
Lyndall Linaker
Alfred Livermore
Harvey MacDonald
Pat MacDonald
Jack Mandelberg
Keith Matts
Robert Mayrick
Marcus McInnes
James McLachlan
Cyril McColough
Shirley McDonald
Tim McDonald
Dorothy McLean
Rachel Miller
Kathleen Mist
Kenneth Mitchell
Phyllis Mitchell
Hette Mollema
Jill Monro
Chad Moodie
Andrew Moyes
Chui Ng
Richard Nicholls
Barbara Nivison-Smith
John O'Grady
Reginald Osborne
Helen Parsons
Janet Paterson
Christine Patton
Beverley Pescott
Rex Peters
Pauline Phillips
Melanie Pitkin
David Priddle
Dorelle Propert
Pamela Radford
Celia Reid
Peter Rennie
Julio Roa
Christina Roberts
Thomas Robertson
Mark Robinson
Rebecca Robinson
Jean Roffey
Sabina Rubens
Jacqueline Ruston
Shirley Ruxton

Mary Ryland
Katy Sade
Bruce Saunders
Alexis Sawyer
Olga Sawyer
Kate Scott
Deborah Seddon
Coral Serisier
Ron Shapera
Rosemary Shepherd
Anne Slade
Murray Smithers
Ben Sochan
Heather Stevens
Margaret Stevenson
Betty Stuckey
Albert Taylor
Margaret Terry
Frank Theobald
Queenie Thompson
Jennifer Thorpe
Khi-Lee Thorpe
Deborah van der Plaat
Alice Vocak
Bevan Wall
Margaret Waller
William Walsh
Annette Ward
Norma Warnecke
Peter Warren
Elizabeth Welsh
Lya Wettstein
Robyn Wienholt
Christine Wilson
Joan Wilson
Victor Wong Doo
Barbara Wright
John Wright
John Yakalis
June Yeomans
Sharon Zwi
Annie Sebel

24. contributing and life members

RT Baker Collection Companions
Mr Robert Albert AO
Mr DM Fraser and Mrs M Fraser
JH Maiden Collection Companions
Mr WL Chapman
Mr Graeme Le Roux
Contributing Members
Dr David Eager
Mr Robert Edwards
Mr J Grierson
Mrs Bettina G Gowing
Mrs Beryl J Malone
Mr Andrew McKinnon
Miss D McLaughlin
Miss Susan S Nicholson
Dual Contributing Members
Mr Max Burnet and Ms Joy Darwin
Mr Andrew Lind and Mrs Justine Lind
Mrs Jill Linton
Dr David Millons and
Mrs Barbara Millons
Dr Gene Sherman and
Mr Brian Sherman
Mr Joseph Van Blarg and
Ms Kathy Haden
Life Members
Miss K Armstrong
Mrs Cindy Bannon
Mr G Barnes
Mr JR Baxter
Mr D Block
Mr Pat Boland OAM, ED
Mr William Bradshaw
Mr William D Bush
Mr W Dobson
Mr Ken Done AM
Mr R Ellis
Mr Kevin Fahy AM
Ms E Filla
Mrs GH Flinn
Mr Gerry Gleeson AC
Mrs MS Griffiths
Mr M Grossman
Miss H Hindle
Mr Neville Hodgson
Mrs Beverley Horwitz
Mr Trevor Kennedy AM
Mr Malcolm King AM
Mr Terence Measham AM, FRSA
Mr Fredrick Millar AO, CBE, LL
Mr J Millner
Mr Alastair Morrison
Mr R Reed
Mr AL Rigby AM
Mr Royston Riley and Mrs P Riley
Mr P Root
Ms Anne Schofield AM
Mr Leo Schofield AM
Mrs P Seidler
Mr Dick Smith AO
Mr WS Tatlow
Hon Neville Wran AC, QC

25. members events

Special events
Members Dinner: *Trade Winds* theme
Halloween at Sydney Observatory
Christmas Party
Christmas shopping night
Under a Cajun Moon: New Year's Eve at Sydney Observatory
Members Day
Exhibition viewings
Star Wars: Galactic Senate Viewing; Rebel Alliance Viewing I&II; Final viewing
Mod to Memphis
FRUiTS
What's in Store?
Australian Communities Gallery
Special FX: Members preview; Members walk through
When Philip met Isabella
Pugin at the Antipodes
Behind-the-scenes tours
Castle Hill day trip
Jones Street tour
Basements and catwalks
Talk the talk – lecture series with curators
Boulton and Watt steam engine
Enigma cipher machine
Doulton ceramics
The science of winemaking (with the Royal Society)
Restoration of the Strasburg clock
Five-needle Wheatsone telegraph
Codebreakers: Enigma, Tunny and Colossus
Time Travel: Can it be done? (with the Royal Society)
Tea and Textiles series
Traditional quilts
Quilts
Christmas ornaments
Hats
Children's events
Make your own robot
Star Wars craft
Christmas decorations
Mothers Day craft
Tours
Walking tour: Sydney Conservatorium
Walking tour: Tankstream with Megan Hicks and Ian Hoskins
Arthur Boyd's estate at Bundanon
Walking tour: History of Rock 'n' Roll with Peter Cox
Father's Day steam train trip to the Fire Museum in Penrith
Mother's Day steam train trip to Wollongong

26. staffing by department

Directorate	
Directorate	2.0
Secretariat	2.0
Evaluation and Audience Research	3.0
Corporate Development	3.6
Organisation Development	2.0
Directorate Total	**12.6**

Corporate Services	
Management	2.0
Finance	13.6
Human Resources	9.6
Properties	47.0
Security	26.0
Corporate Services Total	**98.2**

Collections and Exhibitions	
Management	3.0
Collection Development and Research	6.0
Curatorial	33.1
Preservation and Heritage Management	21.5
Registration	21.3
Exhibition Development	29.2
Migration Heritage Centre	2.0
Collections and Exhibitions Total	**115.5**

Knowledge and Information Management	
Management	5.0
Information Technology	9.0
Records	3.0
Research Library	5.8
AMOL	4.0
Knowledge and Information Management Total	**26.8**

Programs and Commercial Services	
Management	2.0
Marketing and Media	8.1
Print Media	8.4
Education and Visitor Services	26.5
Shops	7.4
Venue Operations	53.3
Members	3.9
Sydney Observatory	9.4
Programs and Commercial services Total	**118.0**
Museum Total	**371.1**

27. ses positions

During 2002–2003 the following were members of the State Government Senior Executive Service:

Director – Dr Kevin Fewster, BA Hons (ANU), PhD (UNSW), FRSA
Deputy Director, Collections and Exhibitions – Jennifer Sanders, BA Hons (Syd)
Associate Director, Corporate Services – Michael Landsbergen, M of Mgmt (UTS)
Associate Director, Programs and Commercial Services – Mark Goggin, BA Hons (Mel)
Associate Director, Knowledge and Information Management – Kevin Sumption, ND (Natal), BA Hons HADF (Middlesex), MA (Syd)

SES level	Position title	Gender
4	Director	Male
2	Deputy Director, Collections and Exhibitions	Female
1	Associate Director, Corporate Services	Male
1	Associate Director, Programs and Commercial Services	Male
1	Associate Director, Knowledge and Information Management	Male

SES level	30 June 03	30 June 02
4	1	1
3	0	0
2	1	1
1	3	3
CEO under s11A	0	0
Total	5	5
Number of female SES	1	1

28. eeo statistics

A. Trends in the Representation of EEO Groups — % of Total Staff

EEO Group	Benchmark/Target	2000	2001	2002	2003
Women	50%	49%	50%	51%	49%
Aboriginal people & Torres Strait Islanders	2%	1%	1%	1%	2%
People whose first language was not English	20%	15%	20%	14%	13%
People with a disability	12%	9%	7%	7%	7%
People with a disability requiring work-related adjustment	7%	3%	n/a	2%	2%

B. Trends in the Distribution of EEO Groups — Distribution Index

EEO Group	Benchmark/Target	2000	2001	2002	2003
Women	100	106	106	108	105
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	93	115	95	92
People with a disability	100	87	94	97	89
People with a disability requiring work-related adjustment	100	n/a	n/a	n/a	n/a

Notes:
1. Staff numbers are as at 30 June 2003.
2. Excludes casual staff.
3. A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels. The Distribution Index is automatically calculated by the software provided by ODEOPE.
4. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.

Comparison of staff numbers for all permanent and temporary staff by occupational category

Year	Clerical/Administrative	Professional	Professional support	Trades	Other	Total
1999-2000	164	85	76	36	49	410
2000-2001	175	90	89	37	50	441
2001-2002	172	79	92	39	49	431
2002-2003	209	77	82	43	37	448

The above figures are based on a head count of staff and include casual employees.

29. staff list

Directorate
Kevin Fewster
Director
Pauline Bojko
Executive Assistant

Secretariat
Peter Morton
Executive Officer
Mark Daly
Project and Policy Officer

Evaluation and Audience Research
Carol Scott
Evaluation Manager
Leanne Atkins
Project Officer
Natalie Taranec
Evaluation Assistant

Corporate Development
Malcolm Moir
*Corporate Development Manager
(from 24.02.03)*
Barbara Keen
*Corporate Development Manager
(to 14.02.03)*
Karen Leathan
*Corporate Development Officer
(to 13.02.03)*
Miranda Purnell
Corporate Development Officer
Maureen Wallace
*Corporate Development Officer
(from 09.04.03)*
Kathryn King
*Corporate Development Officer
(to 29.01.03)*
Maria Doukas
*Administrative Support Officer
(from 07.04.03)*

Organisation Development
Ian Hewitt
Manager
Judy Dwyer
*Learning and Development
Coordinator (to 14.01.03)*
Debra Caples
*Learning and Development
Coordinator*

Corporate Services Division
Michael Landsbergen
Associate Director
Sarah Johnson
*Administrative Assistant
(from 07.04.03)*

Finance
John Kirkland
Manager
Anthony Rogers
Senior Accountant
Ganesathasan Upendran
Management Accountant
John McDonald Assistant
Accountant
Andrew Rothwell
Senior Accounts Officer
Maria Sprem
Senior Accounts Officer

Cristeta Abellar
Accounts Officer
Agnes Perez
Accounts Officer
Rebecca MacDonald
Accounts Officer
Pedro Zapata
Accounts Officer
Paul Kerr
Accounts Officer
Lindsay Wood
Accounts Officer (from 22.07.02)
Cindia Tse
Clerk/Word Processor Operator
Kim Pearce
Administration Officer – Purchasing

Human Resources
Sophie Vassiliou
Manager (from 24.03.03)
Jennifer Bulkeley
Manager (to 10.01.03)
Anita Fredkin
HR Services Coordinator
Eddy Frittmann
Senior Payroll Officer
Chris Cottier
Employment Services Officer
Suzie Grady
HR Officer (to 01.11.02)
Joy Gray
HR Officer
Farida Ali
HR Officer
Gosia Sliwa
HR Officer
Karen Vaughan
HR Officer
Catherine Purcell
*Volunteer Coordinator
(from 16.12.02)*
Karen Griffiths
Volunteer Assistant (from 24.03.03)
Catherine Jones
Volunteer Assistant (from 24.03.03)

Occupational Health and Safety
Garry Swann
*Health and Safety Coordinator
(to 21.03.03)*

Properties
Robert Scott
Manager
Sharon Dickson
Clerk/Word Processor Operator
Frances Cray
Clerk/Word Processor Operator
Robert Webb
Property Development Coordinator
Neil Ryan
Building Services Coordinator
Robert Chancellor
Properties Services Coordinator
Roberto Tagle
Programs Clerk
Keith Landy
Electrical Supervisor
Owen Pauling
Plant Electrician
Peter Hermon
Electrical Fitter

Brendon Munson
Electrical Fitter
Paul Scheibel
Electrical Fitter
Kevin Squires
Electrical Fitter
Kevin Laker
Building Supervisor
Greg Hoare
Assistant Building Supervisor
Brian Ricks
Workshop Supervisor
Peter Stevenson
Preparator
Brian Connolly
Preparator
Tim Haire
Preparator
Rodney Hendy
Preparator
Graeme Plat
Preparator
Iain Scott-Stevenson
Preparator
Jaime Vicent
Preparator
Graeme Coughlan
Preparator
Erskine Bray
Preparator (to 24.12.02)
Frank Noble
Preparator
Leigh Ritchie
Transport Officer
Lawrence Adams
Driver
Stephen Agius
Driver
Ian Banks
Stores Officer
Gavin Parsons
House Supervisor
Paul Laxton
Museum Officer
Brian James
Plant Superintendent
Michael Williams
Assistant Plant Superintendent
Shaun Dal Santo
Plant Fitter Operator
Wayne Voss
Plant Fitter Operator
Dane McIntosh
Plant Fitter Operator
David Nelson
Senior Preparator
Jim Betsos
Preparator
Ron Fishpool
Preparator
Ravi Prakash
Technical Services Coordinator
Owen Conlan
Senior Electronics Technician
William Jeffery
Operations Technician
Arturo Rivillo
Operations Technician
Timothy Wilson
Operations Technician

Alfred Khanlu
Operations Technician
Adrian Pintabona
Operations Technician
Ali El Najjar
Apprentice
Daniel Jensen
Apprentice
Richard Terzian
Apprentice (from 28.01.03)

Security
Jonathan Wick
Security Manager (to 24.04.03)
Colin Gaut
Acting Security Manager
Bede Langley
Administrative Officer
Brian Curtis
Security Supervisor (to 11.07.03)
Andrew McGeoch
Security Supervisor
Vincent Defrancesco
Security Officer
Richard Assange
Security Officer
John Browne
Security Officer
Malcolm Bryan
Security Officer
Victor Denina
Security Officer
Anthony Kuster
Security Officer
Stephen Lee
Security Officer
David Meehan
Security Officer
Andrew Novosel
Security Officer
William Quilkey
Security Officer
Michael Rogers
Security Officer
Bratislav Stankovic
Security Officer
Glenn Ward
Security Officer
Peter Ward
Security Officer (to 20.09.02)
Francis Wong
Security Officer
Damian Langley
Security Officer
Aldo Franks
Security Officer
Mark Foxwell
Security Officer
Nicholas de Ridder
Security Officer
Julie-Ann Dighton
Security Officer
Mark Bourke
Security Officer (from 15.07.02)
David Wootton
Security Officer (from 02.09.02)
Sunny Ekong
Security Officer (from 16.12.02)
John Mitchell
Security Officer (from 16.12.02)

Collections & Exhibitions Division
Jennifer Sanders
Deputy Director
Rebecca Pinchin
Regional Services Coordinator
Melissa Smith
Administrative Assistant

Collection Development & Research
Michael Desmond
Manager
Brenda Duncombe
Administrative Coordinator
Julia Foong
Administrative Officer
Nancy LaMott
Administrative Officer

Curatorial Departments –
Australian Decorative Arts & Design
Grace Cochrane
Senior Curator
Anne Watson
Curator
Michael Lea
Curator
Glynis Jones
Assistant Curator
Catherine Reade
Assistant Curator
Rosemary Shepherd
Lace Specialist (to 20.03.03)
Anne Marie van de Ven
Curator

International Decorative Arts
& Design
Claire Roberts
Senior Curator
Eva Czernis-Ryl
Curator
Paul Donnelly
Curator
Louise Mitchell
Curator
Christina Sumner
Curator
Lindie Ward
Assistant Curator
Melanie Eastburn
Curator (to 17.04.03)

Engineering & Design
Robert Renew
Senior Curator
Des Barrett
Curator
Sandra McEwen
Curator
Deborah Rudder
Curator
Anni Turnbull
Assistant Curator
Angelique Hutchison
Assistant Curator

Transport
Andrew Grant
Senior Curator
Ian Debenham
Curator
Kerrie Dougherty
Curator
Margaret Simpson
Assistant Curator

Sciences
Jesse Shore
Senior Curator
Megan Hicks
Curator
Nick Lomb
Curator

Australian History & Society
Kimberley Webber
Senior Curator
Charles Pickett
Curator
Ann Stephen
Curator
Peter Cox
Curator
Ian Hoskins
Assistant Curator (to 06.06.03)
Jennifer Cornwall
Assistant Curator (from 10.03.03)

Information & Communication
Technology
Matthew Connell
Section Head
Richard Peck
Curator
Campbell Bickerstaff
Assistant Curator

Koori History & Culture
James Wilson-Miller
Section Head
Fabri Blacklock
Assistant Curator
Stephen Miller
Coordinator, Indigenous Exhibition
Keith Munro
Assistant Curator (from 14.04.03)

Collection Management –
Preservation & Heritage
Management
Pat Townley
Manager
Suzanne Chee
Conservator
Kate Chidlow
Conservator
Graham Clegg
Conservator
Malgorzata Dudek
Conservator
James Elwing
Conservator
Frances Fitzpatrick
Conservator
Sue Gatenby
Conservator
Mary Gissing
Conservator
Ross Goodman
Conservator

Bronwen Griffin
Conservator
Megan Jordan-Jones
Conservator
Malgorzata Juraszek
Conservator
Deidre McKillop
Conservator
Keith Potter
Conservator
David Rockell
Conservator
Teresa Werstak
Conservator
Paul Brown
Assistant Conservator
Nadia De Wachter
Assistant Conservator
Cheryl Griswold
Assistant Conservator
Geraldine Hunt
Assistant Conservator
Tim Morris
Assistant Conservator
Jennifer Edmonds
Assistant Conservator
Therese Dimech
Administrative Officer
Ron Bowbrick
*Stationary Steam
Engine Demonstrator*
Bill Ebert
*Stationary Steam
Engine Demonstrator*
Len Lark
Clerical Officer
Nitsa Yioupros
Photographer
Alissar Chidiac
Project Officer

Registration
Judy Coombes
Manager
Carey Ward
Registrar
Caroline Berlyn
Registrar
Helen Yoxall
Archivist
Susan Davidson
Registrar
Myfanwy Eaves
Registrar
Tiina Hendrikson
Registrar
Lynne McNairn
Collections Systems Officer
Nicole Balmer
Assistant Registrar
Rebecca Bower
Assistant Registrar
Alison Brennan
Assistant Registrar
Mandy Crook
Assistant Registrar
Emma Nicol
Assistant Registrar
Barbara Palmer
Assistant Registrar

Peter Tilley
Assistant Registrar
Stephanie Boast
Assistant Registrar
Katrina Hogan
Assistant Registrar
Anna Gray
Assistant Registrar (to 31.03.03)
Jill Chapman
Assistant Archivist
Einar Docker
Assistant Collection Manager
Julius Medgyessy
Assistant Collection Manager
Terence Mooney
Assistant Collection Manager
Joan Watson
Assistant Collection Manager
Kate Harris
Collection Administration Officer
Lam Ba
Attendant

Exhibition Development
Brad Baker
Manager
Sebastian Crangle
Administrative Assistant

Exhibition Coordination
Susan McMunn
Exhibition Coordination Manager
Tara Kita
Exhibition Coordinator
Catherine Sidwell
Exhibition Coordinator
Rebecca Bushby
Exhibition Coordinator (from 28.05.03)
Julia Carroll
Administrative Assistant
Joanne Delzoppo
Administrative Assistant

Design
Diana Lorentz
Manager
Grant McLean
*Senior Exhibition Designer
(from 31.03.03)*
Danny Jacobson
Senior Graphic Designer
Colin Rowan
Senior Graphic Designer
Janine Roberts
Designer
Stephen Jannar
Design Draftsperson
Malcolm McKernan
Design Draftsperson

Interactives
Arthur Menasse
Interactives Manager
James Laurendet
Industrial Designer
Sinclair Park
Industrial Designer
Andrew Lawrence
Multimedia Programmer
Jonathon Hirsch
Technical Officer
Geoffrey Drane
Senior Preparator

Andrew Jakeman
Preparator
Leigh Davidson
Electronics Engineer
Kate Lamerton
Designer

Audio Visuals
Zoltan Nemes-Nemeth
Multimedia Supervisor
Kathleen Phillips
Producer
Kathy La Fontaine
Systems Officer

Photography
Geoff Friend
Photographic Supervisor
Marinco Kojdanovski
Photographer
Jean Francois Lanzarone
Photographer
Sue Stafford
Photographer
Sotha Bourn
Photographic Assistant

Migration Heritage Centre
Bruce Robinson
Director (from 28.02.03)
Andrea Fernandes
Project Officer (from 28.02.03)

Knowledge & Information Management Division
Kevin Sumption
Associate Director
Leone Joice
Administrative Assistant
Jason Gee
Web Site Coordinator
Irma Havlicek
Online Content Coordinator
Ryan Hernandez
Photographer (Coordinating Image Resource Centre)

IT Projects
Sarah Kenderdine
Special Projects Coordinator (to 24.04.03)

Information Technology
Mitra Bhar
Manager (to 02.05.03)
George Rossi
Network Administrator
Sebastian Chan
Systems Administrator
Suiping Hu
Senior Systems Officer
Graham Schultz
Systems Officer
Tony Simone
Microsoft NT Administrator
Andrew Axton
Systems Officer
Stephen Harris
Systems Officer (from 29.01.03)
Stella Mariadassou
Systems Assistant (to 28.10.02)
Beatrice D'Souza
Systems Assistant

Daniel Collins
Systems Assistant (from 05.02.03)

Records
Margaret Adamson
Manager
Elke Holzapfel
Records Coordinator
Stuart Broughton
Records Officer

Research Library
Margaret Rafferty
Manager
Karen Johnson
Librarian
Ingrid Mason
Librarian (to 17.01.03)
Dimity Holt
Senior Library Technician
Jan Turbit
Library Technician
Gara Baldwin
Rights and Permissions Officer
Kathleen Hackett
Senior Library Technician (Photo Library)

AMOL Project
Robert Swieca
Manager
Basil Dewhurst
Manager
Lee Adendorff
AMOL Coordinator
Sophie Daniel
AMOL Coordinator
Deborah Vaughan
AMOL National Guide Coordinator

Programs & Commercial Services Division
Mark Goggin
Associate Director
Alison Ticehurst
Administrative Assistant (from 28.04.03)

Media and Marketing
Caroline Lumley
Marketing Manager (from 10.03.03)
Geoff Bannon
Marketing Manager (to 11.10.02)
Emma Williams
Media/Marketing Coordinator (to 24.04.03)
Sally Quinn
Media/Marketing Officer
Amanda Campbell-Avenell
Media/Marketing Officer
Hayley Gallant
Media/Marketing Officer
Amanda Cummergen
Media/Marketing Officer
Renee Donnelly
Marketing Officer
Justine Martini
Marketing Clerk
Jennifer White
Marketing Officer Tourism

Print Media & Powerhouse Publishing
Julie Donaldson
Manager
Karin Vesk
Editor (Exhibitions)
Judith Matheson
Editor (Exhibitions)
Tracy Goulding
Editor (Publications)
Melanie Cariss
Editorial Assistant
Jacob Del Castillo
Graphic Production Officer
Anne Slam
Desktop Publishing Operator
Deborah Renaud
Distribution Officer/Content Coordinator
Damian McDonald
Distribution Officer (from 06.05.03)

Education & Visitor Services
Jana Vytrhlik
Manager
John Cowie
Administrative Officer
Julie Garradd
Visitor Program Coordinator
Helen Whitty
Education Programs Coordinator
Lysele Poulsen
Education Officer (to 30.01.03)
Kath Daniel
Education Officer
Heleanor Feltham
Education Officer
Faye Gardiner
Education Officer
Judith Flett
Education Officer (to 18.07.03)
Susan Perry
Education Officer (from 19.05.03)
Peter Mahony
SoundHouse™ Educator
Angus Tse
Education Officer
Maki Taguchi
Acting Education Officer
Michael Van Tiel
Education Officer
Jane Latief
Acting Education Officer
Rita Bila
Acting Education Officer
Lily Katakouzinos
Education Officer
Kylie Gillespie
Assistant Education Officer
Matoula Ioannou
Assistant Education Officer (to 30.09.02)
Michael Jones
Assistant Education Officer
Allan Kreuiter
Assistant Education Officer
Linda Larsen
Assistant Education Officer
Jacquelyn Latham
Assistant Education Officer

Anthony Lennon
Assistant Education Officer
Rita Orsini
Assistant Education Officer
Ann Proudfoot
Assistant Education Officer (to 13.01.03)
Robert Smith
Assistant Education Officer
Mary Stewart
Assistant Education Officer
Sharon Whatman
Assistant Education Officer
Denise Teale
Bookings Officer
Angela Kenna
Bookings Officer (from 25.11.02)
Jan Garland
Typist
Selepa Nannai
Clerical Officer

Merchandising/Shops
Johanna Watson
Merchandising Manager
Tina Workman
Shops Manager
Pat Alexopolous
Shops Coordinator
Louise Cannane
Sales Assistant
Fiona Barbouttis
Sales Assistant (to 16.02.03)
Freya Carney
Sales Assistant (to 29.10.02)
Thomas MacDonald
Sales Assistant (to 22.01.03)
Daniel Anderson
Sales Assistant (to 18.02.03)

Venue Operations
Katrina Márton
Venue Operations Manager (from 24.02.03)
Bernard Hawes
Deputy Operations Manager
Barry Brown
Assistant Venue Manager
Djamila Hacene
Assistant Venue Manager
Chris Antoniou
Assistant Venue Manager
Karl Rafferty
Assistant Venue Manager (from 25.11.02)
Sandra Violentis
Administrative Assistant
Kaitlin Menne
Administrative Assistant (to 10.09.02)
Cressida Nash
Administrative Assistant (from 12.10.02)
Matthew Smith
Operations Co-ordinator
Glen Bevan
Museum Officer
Paul Villarruel
Museum Officer
Timothy Antill
Museum Officer

Michael Davidson
Customer Service Coordinator
Dominica Heron
Customer Service Officer
Cressida Nash
Customer Service Officer
(from 14.06.03)
Maria Jensen
Customer Service Officer
Catherine Jones
Customer Service Officer
Marlysse Medina
Customer Service Officer
Patricia Muzzio
Customer Service Officer
Craig Nisbet
Customer Service Officer (from
17.10.02)
Marcia Pidgeon
Customer Service Officer
Fran Roach
Switchboard Operator
Chris Rossi
Customer Service Officer
Roy Smith
Customer Service Officer
John Griffin
Senior Operations Technician (Theatre)
Eric Holly
Operations Technician (Theatre)
Laurie-Anne Bentley
Events Sales Manager
Michael Hamer
Events Coordinator
Fiona Bennett
Events Coordinator
Sarah Pointon
Events Coordinator
Heather Bennett
Gallery Officer (to 22.08.02)
John Bennett
Gallery Officer
Clive Bull
Gallery Officer
Jean Brown
Gallery Officer
Juan Correa
Gallery Officer
Brian Crispin
Gallery Officer
Jaswant Dhami
Gallery Officer
Christine Howard
Gallery Officer
Gerald Kilby
Gallery Officer
Fiona McLennan
Gallery Officer
Teresa Monteleone
Gallery Officer

Keith Myles
Gallery Officer
Peter Ryan
Gallery Officer
Robert Moore
Gallery Officer
Stan Cornwell
Gallery Officer
Andrew Murray
Gallery Officer
Members
Sally Dawes
Manager
Jane Turner
Acting Manager (from 11.04.03)
Louise Tawfik
Membership Services Coordinator
(to 03.06.03)
Benjamin Stonehouse
Acting Membership Services
Coordinator (to 09.04.03)
Leonie Crane
Acting Membership Services
Coordinator (from 16.06.03)
Angela Finocchiaro
Members Liaison Officer
Sydney Observatory
Toner Stevenson
Manager
Jeannie Kitchener
Education Officer
Geoff Wyatt
Assistant Education Officer
Martin Anderson
Assistant Education Officer
Andrew Constantine
Assistant Education Officer
Shauntai Batzke
Bookings Officer

30. consultants

During the year ended June 2003 no consultants were engaged by the Museum nor were any fees paid to consultants during the year.

31. payment performance indicators

Value of accounts due & payable by the museum at the end of each quarter

	as at 30 Sep 02 $	as at 31 Dec 02 $	as at 31 Mar 03 $	as at 30 Jun 03 $
Current	485,409	384,995	206,845	285,166
Less than 30 days overdue	83,805	154,392	167,685	29,089
Between 30 & 60 days overdue	46,070	60,172	20,291	29,637
Between 60 & 90 days overdue	24,535	23,627	20,291	14,676
More than 90 days overdue	32,799	42,194	33,072	19,144
	672,618	665,380	448,184	377,712

These amounts do not include accruals of expenses for which no claim for payment had been made at the end of the quarter.

Amount & value of accounts paid by the museum on time in each quarter

Quarter Ending	% Paid on time	Paid on time $	Total paid $
30 September 2002	78.5%	5,568,239	7,090,612
31 December 2002	80.6%	4,718,995	5,855,998
31 March 2003	78.6%	5,292,724	6,732,265
30 June 2003	72.0%	4,943,195	6,869,852

The Museum's policy is to endeavour to ensure that all payments to suppliers are made promptly and in line with State Government guidelines. In some instances, certain issues relating to claims for payment require further clarification with suppliers. In such cases payment is made promptly once agreement is reached on matters requiring clarification.

32. budget estimates

Budgets for the year under review and for the next financial year are set out hereunder in accordance with section 7(1)(a)(iii) of the *Annual Reports (Statutory Bodies) Act 1984*. The budgets have been prepared on an accrual basis.

Expenditure

	2002/2003 $'000	2003/2004 $'000
Operating expenses		
Employee related	22,779	24,519
Other operating expenses	11,229	11,297
Maintenance	3,195	3,278
Depreciation and amortisation	4,727	4,430
Capital items	5,501	2,495
Total Expenditure	47,431	56,019

Revenue		
Consolidated fund recurrent appropriation	27,112	28,092
Consolidated fund capital appropriation	4,951	11,458
Sale of goods and services	4,453	5,240
Investment income	145	235
Grants and contributions	2,907	3,697
Other revenue	86	49
Acceptance by State of liabilities	2,668	2,815
Total Revenue	42,322	51,586

index

IFC = Inside front cover
IBC = Inside back cover

Admission Charges

Adults $10.00
Children (5 to 15 years) $3.00
Powerhouse Members, under 5s, Australian
Seniors cardholders and pensioners free
Concessions (students, Social Security and
Veterans Affairs cardholders) $3.00
Family groups (two adults with up to three children
or one adult with up to five children) $23.00
Group concessions (over 20 adults) $6.00 per person
Booked guided Powerhouse school members
$1.00 per student
Additional admission charges apply to some
temporary exhibitions

Sydney Observatory

Open daily
10.00am to 5.00pm

Open nightly (session times vary according to
daylight saving/sunset)
Summer 8.30pm
Winter 6.15, 8.15pm
Bookings essential
Closed Christmas Day

Admission Charges – Night

Includes 3-D Space Theatre, telescope viewing
and guided tour.
$12 adults ($8 Members)
$8 concession/child ($4 Members)
$32 family (2 adults/ 2 children) ($16 Members)
(bookings essential phone (02) 9217 0485)

Admission Charges – Day

Free admission to the gardens and exhibition

3-D Space theatre and telescope viewing
$6 adults
$4 concession/child
$16 family
Free to Members

Booked groups (3-D Space Theatre, exhibition
tour, mini-planetarium and telescope viewing)
$6 students
Free to teachers
$5 students (with IMAX or Powerhouse
combined visit)
$4 students (Powerhouse Member schools)

Additional discounts may apply, for example to
selected tourist organisations, associations,
for some travel packages and other promotions.
Separate charges may apply for special programs.

For details and bookings contact
Sydney Observatory (02) 9217 0485 or
www.sydneyobservatory.com.au
Powerhouse (02) 9217 0100 or www.phm.gov.au

Powerhouse Museum Members

Volunteers

If you are interested in Volunteer work or have
any enquiries, please contact the Volunteer
Program on telephone (02) 9217 0111 for details.

Admission charges are as at 30 June 2003.

www.phm.gov.au

www.sydneyobservatory.com.au