



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 2004.

Yours sincerely



Dr Nicholas G Pappas  
President



Dr Anne Summers AO  
Deputy President

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Photos from Garden Palace, Agricultural Hall and Technological Museum from Museum archives.

**Front cover images** Clockwise from centre – Education group in plastics exhibition, Technological Museum c1934; Chair from *Beirut to Baghdad*; Korean drummer at the Powerhouse; Arabic calligraphy by Fatima Killeen for *Beirut to Baghdad*; BMX rider, extreme sports demonstration in Powerhouse courtyard.

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# THE FIRST 125 YEARS



**1878**

A special Meeting of the Trustees of the Australian Museum was convened to consider a proposal for establishment of a Technological and Industrial Museum. A year later the State Government allocated £500 to form the Museum.

**1879-1880**

Sydney International Exhibition held in the purpose-built Garden Palace in Sydney's Domain (now the Royal Botanic Gardens). The Government bought many of the key exhibits, giving over the southwest corner of the Garden Palace to establish the Technological, Industrial and Sanitary Museum, the genesis of the Powerhouse Museum.

**1882**

The Garden Palace burnt to the ground, destroying 10,000 exhibits that were being prepared for the new Museum. A temporary home was found for the Museum in the Agricultural Hall in the Domain.

**1890**

Branch museums were founded at Bathurst (closed 1984), Goulburn (closed 1983), West Maitland (closed 1955), Newcastle (closed 1940) and Broken Hill 1901 (closed 1982).

**1893**

After being placed under the Minister for Public Instruction, the newly renamed Technological Museum moved to a dedicated building in Harris Street, Ultimo, one of the first purpose-built technology museums in the world.

**1896**

Branch museum opened in Albury (closed 1983).

**1921**

A Museum Advisory Committee established with members drawn from the State's leading manufacturers, businesses, Sydney University and the Technical College.

**1945**

*The Museum of Technology and Applied Science Act 1945* renamed the Museum and provided for a Board of Trustees to exercise control and management.

**1947**

Museum establishes plantation on land at Castle Hill for research into Eucalyptus and Melaleuca essential oils. The site was first developed as a storage facility in the mid 1970s and in 2004 a major building program saw total storage area at Castle Hill increasing to 13,200 m<sup>2</sup>.

**1950**

By special dispensation of the Minister for Education, we became known as the Museum of Applied Arts and Sciences (MAAS).

**1953**

First guide lecturer appointed leading to establishment in 1970 of Education Service – forerunner of our current Education and Visitor Services Department.

**1979**

The Premier announces that the abandoned Ultimo Power House and Tram Depot will be the site for the museum redevelopment.

**1981**

The former Tram Depot opens as 'Stage 1' of the new museum.

**1982**

The first symbolic brick for the new Powerhouse Museum was laid, demolition began June 1982 and reconstruction began in 1984. Sydney Observatory became a part of the Museum of Applied Arts and Sciences and, in addition to being a public observatory, becomes a museum of astronomy. Sydney Mint Museum opens as a branch of MAAS; transferred to Historic Houses Trust May 1997.

**1984**

Hyde Park Barracks Museum opens as a branch of MAAS; transferred to Historic Houses Trust February 1990.

**1988**

Official opening of the Powerhouse Museum. Museum wins Museum of the Year Award and Sir John Sulman Award for Architectural Merit.

**1997**

Launch of the Museum's website. Transfer of title for the Sydney Observatory from the Minister for Public Works to the Trustees of the Museum of Applied Arts and Sciences.

**2001**

Regional Services Coordinator appointed.

**2004-2005**

Celebration of 125<sup>th</sup> anniversary of genesis of the Museum.

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## HIGHLIGHTS FOR 03-04

In 2003-04 the Museum provided access to over 2.5 million visitors in person and on line.

The Museum's public access included over 20 new exhibitions and displays at the Powerhouse.

The Museum's Indigenous curators, in association with Museum Victoria, developed *Our place: Indigenous Australia now*, which opened in Athens on 30 June, as Australia's gift to Greece for the Cultural Olympiad of the 2004 Olympic Games.

Off site exhibitions and programs, including the *Works wonders: stories about home remedies* exhibition developed in collaboration with regional communities, reached over 400,000.

Sydney Observatory saw a rise of 20% in overall visitation with a heightened profile assisted by the programs and exhibitions developed to tie in with the close pass of Mars to Earth and the Transit of Venus.

The Museum's interactive music website, *soundbyte.org*, won the Australian Computer Society Eureka Prize for Information and Communications Technology Innovation.

The new storage facilities at Castle Hill, which will provide public access to the collection in storage, as well as improved environmental conditions, were completed in 42 weeks, six weeks ahead of the projected construction time and on budget.

A new electronic Collection Management Information System, KE EMu, was developed and implemented.

A website user evaluation preceded the launch of a newly designed website *www.powerhousemuseum.com* with a greater focus on user needs, particularly those of students and teachers.

Website individual visitors increased by over 60% to more than 1.5 million.

The Ellipse upgrade was completed and went live in September 2003, providing the Museum with an upgraded corporate services system and the necessary platform to expand its shared services capability.

The Powerhouse co-published its first book internationally, *Contemporary silver: made in Italy*, with UK-based Lund Humphries.

SINCE ITS INCEPTION THE MUSEUM'S OFFICIAL NAMES HAVE BEEN - THE TECHNOLOGICAL, INDUSTRIAL AND SANITARY MUSEUM (1880), THE TECHNOLOGICAL MUSEUM (1893), THE MUSEUM OF TECHNOLOGY AND APPLIED SCIENCE (1945) AND THE MUSEUM OF APPLIED ARTS AND SCIENCES (1950).

1 *War and Peace* Ewer, one of two Wedgwood vessels repaired by Powerhouse conservators (see also p24) which were centrepieces at Sydney's International Exhibition in 1879, Art Gallery of NSW collection - photo Nitsa Yioupros\ 2 Garden Palace, Macquarie St entrance\ 3 Interior of Technological, Industrial and Sanitary Museum, Agricultural Hall, Domain c1890\ 4 Exterior of Technological Museum early 1900s\ 5 View from Technological Museum towards Ultimo Powerhouse early 1900s\ 6 Powerhouse Museum in Ultimo 2004

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# PRESIDENT'S FOREWORD

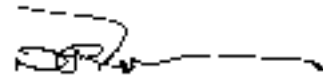
On the last day of this financial year, I was privileged to stand in Athens alongside the Australian Ambassador to Greece, the head of the Athens Cultural Olympiad, the Director of the Powerhouse and colleagues from Museum Victoria, at the opening of *Our place: Indigenous Australia now* at the new Benaki Cultural Centre. I was proud, as President of the Museum's Board of Trustees and as an Australian of Greek heritage, to have the opportunity to address the assembled audience, in both Greek and English, at the opening of this landmark exhibition - the first exhibition of Indigenous Australian culture to be shown in Greece, and Australia's official contribution to the Athens Cultural Olympiad. Inspired by the fact that the exhibition is also slated to be shown in Beijing and that the Powerhouse will be displaying an exhibition of treasures from Greece's famous Benaki Museum next year, the event caused me to reflect on the growing reputation that the Powerhouse enjoys as a museum of international standing.

This status is well deserved when you consider both the breadth of expertise associated with the Powerhouse and the extraordinary nature of its collection. Our primary purpose is to collect, preserve, interpret and exhibit the cultural, social and technological history of our state and nation. The Museum has always sought to place this history in an international context, to both illuminate our global heritage since European settlement and to acclaim the unique nature of our innovation and creativity. Added to this is our knowledge that we are linked by spirit and pride of place in our homeland to one of the world's oldest living cultures.

Since its inception at the Sydney International Exhibition of 1879, this Museum has collected, interpreted and exhibited an incredible range of subject areas covering science, technology, design and history. As we approach the celebration of 125 years of existence, we are justifiably proud, not only of our past achievements, but of our present contribution to international culture and the future directions we have mapped out to continue to preserve and expose our material and intellectual heritage.

The reputation the Powerhouse enjoys is due in large part to the current staff and volunteers of the Museum who provide the energy, creativity and skill necessary to maintain and develop our local, national and international standing. I thank them all for their contribution. In my position as President I am also grateful for the ongoing participation and guidance of my fellow Trustees. I take this opportunity to thank two retiring Trustees, Janet McDonald and Kylie Winkworth, who served the Museum for nine and eight years respectively and who continue to take an interest in its future. I also welcome to the Board Margaret Seale and Andrew Denton who each bring their own special expertise to assist in the governance and direction of the Museum.

The Museum is always grateful to the incredible range of supporters, sponsors and donors we are so fortunate to attract. Three of these, Jenny Kee, Linda Jackson and Bill Bush, were recognised in 2003 by being made Life Fellows of the Museum. Ms Kee and Ms Jackson are well known as exponents of unique Australian design in fashion and Mr Bush, an American who has never visited the current Museum, has supported us from afar for many years. Our many donors add immeasurably to our ability to collect significant examples of our heritage. I would particularly like to acknowledge David Roche, who made a very generous donation to enable us to purchase a long sought after colonial sideboard for our furniture collection, and Robert Albert and William Bradshaw whose generosity again permitted the expansion of our significant collection of musical instruments. These are but a few of our many supporters and I invite them, and all who admire and enjoy the Powerhouse, to join us in celebrating our 125<sup>th</sup> anniversary.



**Dr Nicholas G Pappas**  
President  
Board of Trustees



# DIRECTOR'S REPORT

At the Powerhouse we connect our history to our present and future. While our collection and expertise involves understanding and interpreting the past, it also relies on our ability to recognise through present innovation and direction what our future may be. Aply demonstrated by exhibitions curated in-house drawing on our vast collection, we have an ability to connect the past and future through our efforts in the present. This year we presented perhaps the largest exhibition on sport ever seen in Australia, *Sport: more than heroes and legends*, which celebrated our sporting history while investigating the technology and science that have developed sporting equipment, clothing, measurement and media. We also mounted what is probably Australia's first exhibition about gambling, *Gambling in Australia: thrills, spills and social ills*. It included objects and stories from the past alongside current innovations in gambling technology and, importantly, highlighted educational aspects on the social cost of gambling.

Indigenous Australian culture in a contemporary setting was explored this year through the exhibitions *Balarinji: ancient culture, contemporary design* and *Our place: Indigenous Australia now*. Both of these combined traditional Aboriginal design with contemporary objects and communication. A broad range of education and public programs were also offered to our visitors covering both historical aspects and current trends and personalities. These programs are tailored to enhance our exhibition program, support education curricula and appeal to a variety of age groups and interests.

Our connection to both the historical and the modern was also demonstrated through programs and exhibitions at Sydney Observatory which celebrated major astronomical events such as the close pass of Mars to Earth and the Mars Exploration Rover mission, from which we were able to include 3D pictures from that planet's surface in our 3D Theatre shortly after their transmission to Earth. A very rare Transit of Venus was explored not only through the historical link of that phenomenon to Captain Cook's voyage to Australia, but by giving visitors the chance to view it in real time both through high-tech telescopes on site and live web casts from around the globe. The combination of rare astronomical phenomena and the development of programs and services at the Observatory saw it draw record visitor numbers. Looking to our future we also held a design competition for a new structure at the Observatory to replace the present marquee.

In our largest capital work undertaken since the construction of the Powerhouse Museum, we built two major new storage buildings at our Castle Hill site – which were constructed ahead of schedule and on budget. These new facilities form the keystone of the PATH (Powerhouse at The Hills) project which will see the move of some 16,000 objects from rented storage in Ultimo to Castle Hill and, ultimately, through Display Storage open up more of our collection to the public and make us more accessible to the population of Western Sydney. The PATH project has also seen us significantly upgrade our collection management system and introduce state of the art technology which will heighten the security of the collection while making more detailed collection information accessible to both staff and visitors.

Access beyond our Sydney sites was expanded through the launch of our new website, development of online initiatives such as *soundbyte.org* and *eco'tude* and further development of our regional services. Our reach across the State continues to grow through our program of training, workshops, lectures and collaborations with regional museums and heritage groups. We take great pride in assisting others to recognise, preserve and document the history which allows us to celebrate our identity.

The inspiration, dedication and expertise of our staff have been amply illustrated in the past year by our publications, exhibition design and curation, public program innovation, project management and administration. I congratulate and commend all concerned for their continued ingenuity and hard work to realise what we strive for. I thank our volunteers, advisors and supporters for the very special contribution they make to the Museum and its work.

While the impending celebration of our 125<sup>th</sup> anniversary gives us a focus on all we have achieved, we are continually investigating and planning for what we can achieve. While we are justifiably proud of our history we are primarily excited by our future.



**Dr Kevin Fewster AM**  
Director

**Board of Trustees opposite L-R top** Dr Nicholas G Pappas, President; Dr Anne Summers, Deputy President; Mark Bouris; Trisha Dixon; Susan Gray \ **opposite L-R bottom** Professor Ron Johnston; Andrew Denton, Anthony Sukari, Margaret Seale \ **Senior management group-bottom L-R** Dr Kevin Fewster, Director; Jennifer Sanders, Deputy Director; Michael Landsbergen, Associate Director; Kevin Sumption, Associate Director; Mark Goggin, Associate 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 2004 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 seven times in 2003-04 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 fortnightly meetings of Museums Operations Groups (see appendix 13), twice monthly 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 2003-04 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.

THE POWERHOUSE HAS HAD OVER 12.5 MILLION VISITORS SINCE IT OPENED IN 1988.

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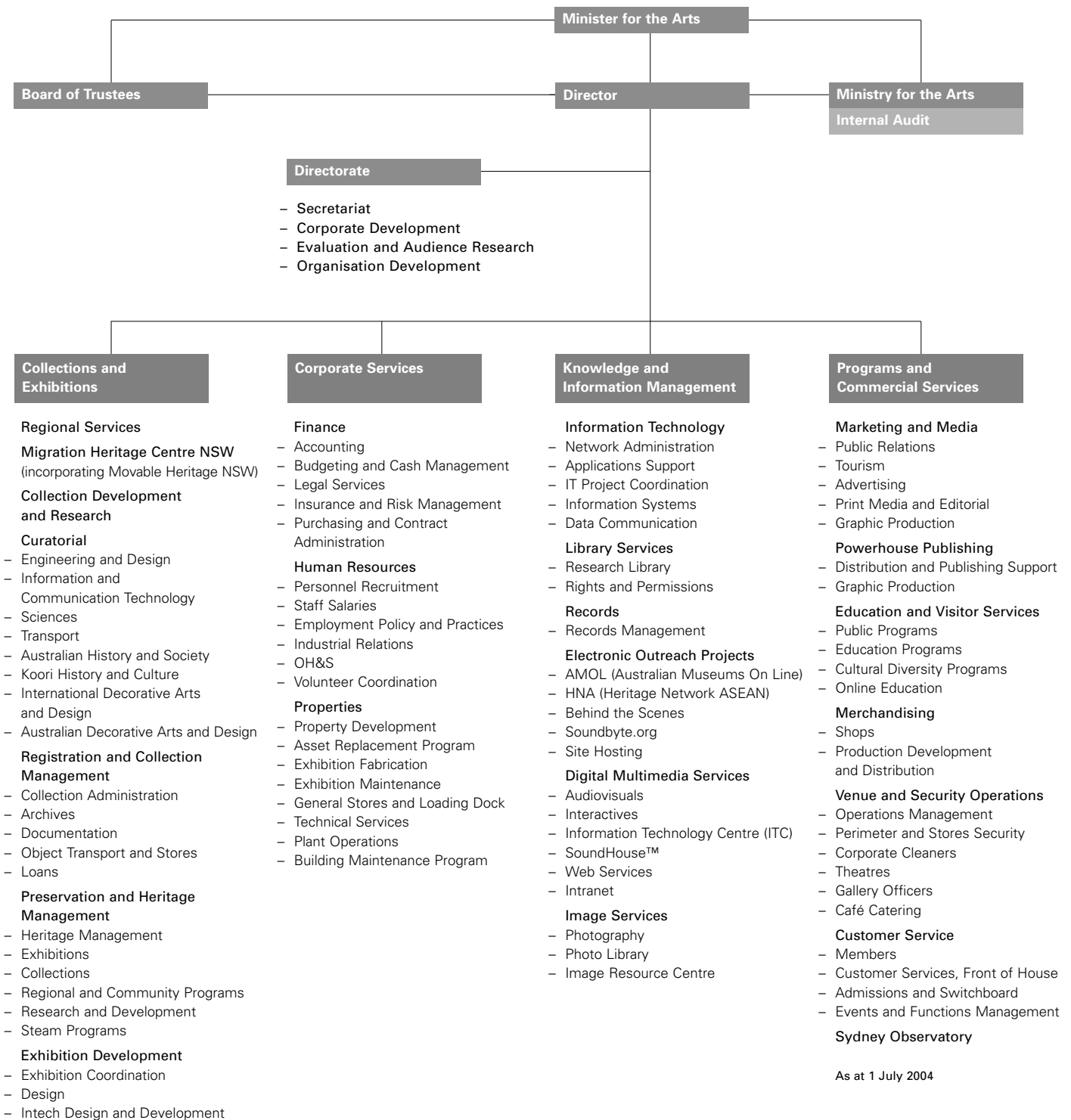


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# ORGANISATION CHART



1 Interior of Garden Palace\2 Powerhouse Museum – Locomotive No 1 with Dick Smith Helicopter and Boulton and Watt engine in background – photo Jane Townsend

## PROGRESS AGAINST STRATEGIC PLAN OBJECTIVES 03-04

The Museum's direction in 03-04 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** Employ the Museum's collections in innovative ways in exhibitions and public programs to address subjects and themes of contemporary relevance.

**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** Text appropriate for an international audience and translation prepared and bi-lingual labelling system plus bi-lingual publication developed for *Our place* for Athens *soundbyte.org* won Australian Computer Society Eureka Prize for Information and Communications Technology Innovation; Highly Commended New Product Launch in the 2003 Australian Marketing Institute Awards for the *Star Wars* campaign; Design focused lectures and seminar program for Sydney Design Week; Series of design focussed seminars for senior students to complement *DesignTECH* exhibition (with the NSW Board of Studies).

**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** *Works Wonders* collaborative travelling exhibition launched in December in Hay. Collaborating partners include heritage groups and councils in Leeton, Hay, Brewarrina, Lightning Ridge and Dungog; Program of skills development in public programming to complement and extend the experience of exhibitions; Information session conducted on regional services attended by nine regional representatives; Museum participated in Lithgow *Ironfest*, Maitland *Steamfest*, Crossley Classic Binalong; Loans made, assistance given and workshops run for *Layers of Lace* exhibition in Orange; Workshop conducted to develop skills in audience research for volunteers in regional museums and galleries.

**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** *Eco'tude* website developed for schools related to *EcoLogic* exhibition; The Learning Federation (Federal online initiative) selected material from *Australia Innovates* website and paying fee to Museum to provide material for national distribution to schools; Arrangement with the Department of Education and Training to author materials for students of the new mandatory Technology syllabus for years 7-10; Joint publishing with Macmillan Education Australia aimed at primary schools, fourth series *When I was young*; *EcoLogic* publication taken up by schools, TAFEs and universities and placed on core reading list for students of the built environment at University of Newcastle.

**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** Internal forums organised by Evaluation Department explore ways to build visitation amongst design and family audiences; A front end evaluation of *Space* provided information to enable the new exhibition to capitalise on visitor needs and interests; Observatory audience survey; Members survey conducted and reported; *Sport* exhibition evaluations; Website user evaluation.

**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.

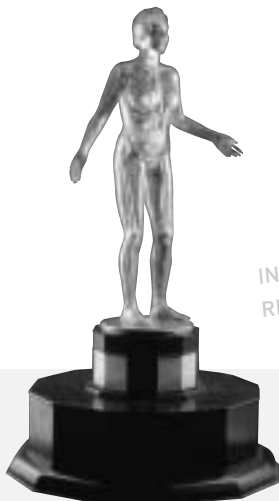
**indicator** The Museum is recognised as more relevant to a greater diversity of community interests.

**result** Palestinian community cultural days held in conjunction with *Treasures of Palestine* exhibition; 5<sup>th</sup> Annual National Aboriginal Dance Conference at Powerhouse; *Grandfriends* program targeted NESB seniors who were offered tours in Turkish, Bosnian, Korean and Arabic; *Sports* holiday programs attracted youth and teenage market; *Beirut to Baghdad* collaboration with Arab-Australians; Performance by the National Centre for Korean Folk Performing Arts; New website accessible by assistive technologies such as Braille readers.

**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** Installed and tested Online Public Access Catalogue module of KE EMU to give public access to our Collection Information Management System; Exhibition information installed on website before and during run; Teacher's notes available on website for each exhibition; *Gambling* online interactive component under development; Boston Museum of Fine Art and NBC buy content from our *Virtual Olympia* website.



IN THE 1930S WHEN AUSTRALIA WAS EXPERIENCING THE WORST OF THE DEPRESSION, THE MUSEUM WAS RECEIVING OVER 5,000 ENQUIRIES A YEAR AS PEOPLE SOUGHT WAYS OF MAKING THEIR LIVING FROM THE LAND.

**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** Upgraded Ellipse system successfully launched; Successful implementation of KE EMu Collection Information Management System; Alternate mail handling system implemented; Collection e-tracking system chosen and tested, Museum Victoria Collection Inventory System (MVCIS).

**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** *soundbyte.org* wins \$10,000 Eureka Prize; SoundHouse \$85,000 grant from Vincent Fairfax Family Foundation; Casino Community Benefit Fund \$70,000 grant for *Gambling* online project; *Our place* exhibition engaged a wide range of partners, including NSW Government, Victorian Government, Museum Victoria, Australia Council for the Arts, Schenker Australia and Australian Embassy, Greece; *Transit of Venus* program engaged a principal philanthropic partner (Bruce & Joy Reid Foundation) in association with State Library of NSW, Australian National Maritime Museum and NSW Department of Lands; Visual Arts/Crafts Board 3 year grant secured to fund Craft Triennial for 2006 at a total of \$175,000; The Learning Federation paying fee to Museum to provide material for national distribution to schools.

**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** Nikon and Tasco partners for *Mars* programs at Observatory; AMP engagement with *Sport* exhibition and programs; Increased sponsorship by Intel of *Young Scientist*; SoundHouse grant from Vincent Fairfax Family Foundation; Partnership with Sharp Australia finalist in the Australia Business Arts Foundation National Partnership Awards; Financial support from Pettaras Press for printing of *Our place* book for Athens; Funding by Casino Community Benefit Fund for *Gambling* symposium and on line aspect; Schenker Australia provided sea freight for *Our place* exhibition furniture to Athens and coordinated air freight of exhibition objects.

**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** Australian Institute of Sport and AMP engaged as partners in *Sport* exhibition and programs; *Eco'tude* website developed with assistance from NSW Department of Education and Training, ResourceNSW, the Schools Environmental Education Network, Gould League, Sustainable Living Project and teachers; Partnership with Pacific Solar (supplier) and TransGrid (funding interactive) for solar panels on Stage 1; *Our place* exhibition and book developed with Museum Victoria; Partnering with CCBF for *Gambling* symposium and online site; Partner with McMillan Education Australia to publish *When I was young*; *Contemporary silver* co published with UK based Lund Humphries; Successful bid to continue hosting AMOL; Partnership with UTS to develop *Beta Space* interactive cinema for *Cyberworlds* exhibition.

- Commence PATH project, transferring objects from Jones Street, Ultimo, to Castle Hill and finalise fit out of collection storage areas, site works and public facilities at Castle Hill in readiness for public access in 05-06.
- Implement a barcode security system to assist PATH project and enhance security and tracking of the entire collection over time.
- MHC and Movable Heritage NSW will launch a new website and undertake the *Treasures of Migration* project.
- Launch *Vector Lab*, a new digital media laboratory.
- Launch *Gambling in Australia* online interactive (supported by Casino Community Benefit Fund).
- Develop and implement activity based costing system by 30 June 05.
- Finalise design, documentation and development application for new multi purpose building at Sydney Observatory to replace current marquee.
- Publish the Museum's history, *Yesterday's tomorrows: the Powerhouse Museum and its precursors 1850-2005* and co-publish a second book, *Bright flowers: textiles and ceramics of Central Asia*, with Lund Humphries for the international market.
- Relaunch *Sydney Design Week* as a high profile city wide design festival, reinvigorating the Museum's reputation as the centre of contemporary design.
- For our 125<sup>th</sup> Anniversary Celebrations stage an ambitious public program and brand marketing campaign, including a major outdoor advertising campaign.
- Stage two major exhibitions at the Powerhouse, *The Lord of the Rings Motion Picture Trilogy: The Exhibition*, as the exclusive Australian venue, and *Treasures of the Benaki*, an extraordinary survey of Greek culture, from ancient jewellery to contemporary design from the Benaki Museum in Athens.

1 The Transparent Woman, imported for the Technological Museum in 1954, was first shown to men and women in segregated groups with a nurse in attendance. Now on display in *Cyberworlds*. 2 *Schools spectacular* exhibition 2003. 3 Wool display at Technological Museum early 1900s. 4 Paralympian Louise Sauvage at *Sport* exhibition 2003

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## MUSEUM HONOURS

### 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 2003 Life Fellows Award are:-

#### Mr William Bush

Mr Bush has had an extraordinary relationship with the Museum, stretching back forty years. An American by birth, as a merchant seaman he visited Sydney and this Museum only once, in the 1950s. Following this visit he 'adopted' us, and has continuously donated a remarkable and diverse collection of banknotes and coins. His first donation, in the mid 1960s, was a table whose top was filled with Australian 1937 and 38 Crown coins. Many of the more than 3,000 notes and coins he subsequently donated were collected during his time at sea, and are drawn from the Asia-Pacific region. Their estimated total value is approximately \$500,000. His relationship with the Powerhouse goes beyond donations to sharing a passion for numismatics with Museum staff as evidenced in the voluminous correspondence with our staff over the forty years.

#### Ms Jenny Kee

Best known for designing and retailing a unique fashion range and for her extraordinary costume designs for the Sydney 2000 Games, Jenny Kee's association with the Museum dates back to 1981 when we first acquired her work. Highlighting the importance of her influence on Australian craft and design, the Museum acquired a major collection of her outfits and textiles in 1996, which was later

complemented by the acquisition of her extensive personal archive and artwork collection. As one of four Australian designers commissioned to create costumes for the opening ceremony of the 2000 Olympic Games, Jenny designed the outfits for the Africas and Americas themes for the Arrivals segment and most recently has assisted the Museum with detailed documentation for the Sydney 2000 Games Collection. Jenny has generously made herself available to the Museum for speeches, publicity and education programs, proving to be a wonderful advocate for the Museum and its collections.

#### Ms Linda Jackson

Linda Jackson has made a generous contribution to the development, documentation and promotion of the Museum's fashion and textile collection. Her association with the Powerhouse dates back to the late 1970s when the Museum first acquired her work. Such is her contribution to Australian craft and design that in 1991 the Museum acquired a major collection of fifty-two outfits and two years later acquired her extensive personal archive and textile collection. One of Linda's most important contributions has been her willingness to share her knowledge and expertise. She has been actively involved in a range of highly successful programs both within and outside the Museum, and during the 1990s spent much of her time living and working beside Indigenous Australian textile artists and designers.

#### Distinguished Service Awards

At the 2003 Life Fellows dinner, Distinguished Service Awards were made in the Staff division to - Rosemary Shepherd, specialist lace curator at the Powerhouse from 1983 to her retirement in 2003; Richard Wood, staff member at the Museum from 1981-2000, working primarily in the Engineering and Design curatorial section; Mitra Bhar, oversaw the Museums IT development for 17 years until May 2003; and, Geoff Bannon, Marketing Manager for seven years prior to his sudden death in October 2002. Geoff's wife, Cindy, accepted the award in his memory.

A Distinguished Service award (General Division) was presented to Mr Masasuke Hiraoka. Mr Hiraoka lives in Tokyo and came to Sydney especially for the dinner. He has been a great friend of the Museum for many years, in particular through the Yasuko Myer Bequest, established through his late daughter's estate for acquisitions of contemporary Australian jewellery by the Museum.

#### Malcolm King Award for Professional Development

Malcolm King was a Trustee of the Museum from 1979 to 1988. He became President in 1984, and in the years to 1988 he brought his management expertise, energy and passion for the vision of a new museum to every aspect of its completion. In recognition of this contribution he was made the first Life Fellow of the Powerhouse in 1989. In an act of generosity reflecting his ongoing affection for this institution, Mr King has now proposed a sum of money to be used to establish an award to sustain and strengthen the professional skills within the Museum.

The inaugural 2003 Award was awarded jointly to Laurie-Anne Bentley to support the completion of her Bachelor of Business, Marketing, degree and Anne Watson to support her attendance at the Jorn Utzon Symposium held in Copenhagen.

#### Volunteers honoured

Powerhouse volunteers Don French and Albert Taylor each received the medal of the Order of Australia (OAM) for their service to the preservation and maintenance of steam locomotives. Don and Albert have done volunteer work for a minimum of two days a week for the past 12 years in the Museum's locomotive department refurbishing the 38 class and 32 class steam engines.

John Wright (Education and Visitor Services Monday Volunteer) received a Medal of the Order of Australia (OAM) in the General Division of the Queens Birthday Honours List, for service to the community.



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1 Jenny Kee and Linda Jackson\ 2 William Bush\ 3 Volunteers Albert Taylor and Don French at Eveleigh workshop\ 4 Technological Museum staff with collection pieces c1940s

## ACCESS ACHIEVEMENTS 03-04

- The Museum provided access to over 2.5 million users in person and online
- The program included 22 new exhibitions and displays at the Powerhouse, two new exhibitions at the Observatory and ten off-site and travelling exhibitions
- Two exhibitions toured internationally, one to Greece and one to New Zealand
- A new website was launched following extensive user evaluation
- Website unique users increased by over 60%
- Sydney Observatory attendance rose by 20%
- The Observatory had its highest ever monthly attendance during the close pass of Mars to Earth in August 2003
- Staff responded to over 70,000 enquiries
- Staff delivered over 120 talks, presentations and lectures off site
- Seven new publications were released
- *Lace study centre* opened to the public

### Evaluating our audiences and programs

Evaluating our programs and services has seen a number of initiatives undertaken by our Evaluation and Audience Research Department over the year. An analysis of external client feedback, monitoring customer satisfaction and identifying areas for improvement, was conducted for the Events Department to inform customer service needs. Education and Visitor Services staff were trained in data collection and analysis of feedback collected from public program participants during school holiday periods.

The results of an online survey of 482 Members' satisfaction with programs and services were reported in April. The study revealed that 53% of the Museum's Memberships have households with children and 'something for the children to do' is a major reason for these families to become Members. Findings were presented from a study undertaken in July and August 2003 which surveyed 208 day and evening visitors to the Sydney Observatory. The results were compared with findings from a similar study completed in 1997 and found that Sydney attendances had increased 5%, attendances from regional NSW had increased 4.2%, attendances by people 20-24 years of age had doubled and the family market is growing with 36.1% of respondents people stating that they visited with a family group in 2003 compared with 26.8% in 1997.

In preparation for the redevelopment of the *Space* exhibition, a major front-end evaluation 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 provided a clear indication of where audience interest lies in relation to this topic and where the Museum needs to focus its curatorial research and resources in the redevelopment of this exhibition.

The Evaluation Department's Speakers' Forum attracted four important international speakers. Stephen Weil, Emeritus Scholar at the Smithsonian, who spoke on the implications for museums of decentralising collections and shifting the focus to audiences and Dr Jawaid Haider who explored designing for children's museums and galleries. Dr. John Falk, Director of the Institute of Learning Innovation in the US, reported the outcomes of the interactives study undertaken at the Powerhouse in association with Curtin University and Sci-Tech Discovery Centre. Sara Selwood, a keynote speaker at the 2004 *Museums Australia Conference*, who is the editor of *Cultural Trends* in the UK and a consultant to *Resource*, spoke about impact evaluation and implications for museums.

The Powerhouse, in partnership with Sci-Tech Discovery Centre in Perth and the Institute of Learning Innovation in the US, conducted a study of the long term learning impact of using interactives. The results of the study confirmed a range of immediate and long term learning outcomes based on a comparative in-depth study of 200 adults. The results were reported in the US journal, *Curator*, in April 2004 and formed the nucleus of a dedicated edition focusing on a critical review of interactives guest edited by Carol Scott, Manager, Evaluation and Audience Research. The Department has also successfully partnered the Museum in an ARC grant submission – for further information see the *Research grants* section.

A Regional Audience Visitor Study was adapted for the needs of regional, local and specialist museums and galleries in New South Wales. It was initiated by the Powerhouse Regional Services program, implemented by the evaluation and audience research centres at the Powerhouse Museum and the Australian Museum and undertaken with input from Museums Australia New South Wales, the Regional Galleries Association of New South Wales and the Museums and Galleries Foundation of New South Wales.

Based on a comprehensive needs analysis, the project involved a professional development training program for participants, the development and implementation of a customised questionnaire and the analysis of 623 completed surveys across 11 participating institutions. Both the process and the results are of interest and importance for regional, local and specialist museums and galleries throughout the country.

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DURING BOTH WORLD WARS THE MUSEUM ACTED AS AN ADVICE BUREAU FOR INDUSTRY SEEKING AUSTRALIAN GOODS TO REPLACE PREVIOUSLY IMPORTED PRODUCTS. AMONG ITS RESEARCH WAS THE ROT PROOFING OF JUTE HESSIAN AND ODOURLESS INSECTICIDES FOR JUNGLE WARFARE AS WELL AS AUSTRALIAN TIMBERS SUITABLE FOR REPLACING EUROPEAN.

Participating institutions included Bathurst Regional Art Gallery, Bathurst Motor Museum, Bega Regional Gallery, the Bradman Museum, the Bundanon Trust, the Lady Denman Museum, Wagga Wagga Regional Art Gallery and Wollongong City Gallery.

#### Exhibition program

Our exhibition program for the year was once again notable for its variety, ingenuity and standard of presentation. Our own collection and curatorial expertise was the catalyst for two exhibition subjects exploring aspects of modern Australian culture – sport and gambling. *Sport: more than heroes and legends* brought together material from over 60 different sports to explore the science and technology of sport alongside its place as a cultural and media icon in this country.

Over 500 items were on display, with many objects from our collection, featuring treasured pieces from the Sydney 2000 Olympic Games, along with loans sourced from the MCG's Australian Gallery of Sport and Olympic Museum, the NSW Hall of Champions, private and corporate collections. Iconic objects included Donald Bradman's bat, 'baggy green' cap and cricket boots, Louise Sauvage's Sydney 2000 race chair, Ian Thorpe's world record breaking bodysuit, Cathy Freeman's full body suit (worn when she won the gold medal for the 400m at Sydney 2000), Serena Williams' controversial catsuit and Betty Cuthbert's Olympic gold medals. The launch and accompanying programs drew many of our past and present sporting heroes to the Museum including Steve Waugh, Louise Sauvage, Shirley Strickland-de la Hunty and Ken Rosewall. The exhibition contained numerous interactive displays and had an associated series of public programs that explored sport and its personalities on site.

*Gambling in Australia: thrills, spills and social ills* drew on our unique collection of objects associated with this very popular Australian pastime to shed light on the history and technology of a variety of gambling pursuits as well as a study of its impact on and cost to our society. Sponsored by the Casino Community Benefit Fund, the exhibition also explored problem gambling, its significant personal and social consequences, and the harm minimisation strategies introduced by Government. There was an educational component aimed at informing young people about the issues surrounding gambling.

The exhibition profiled the personalities and controversies that have made gambling a central part of Australian life, from entrepreneurs and innovators, such as Tattersall's founder George Adams, Tote inventor George Julius and high profile racing identities such as Gai Waterhouse, to noted illegal gambling magnates. Visitors saw a range of memorabilia from the gambling world as well as discovering the theory and practise of probability in games such as Lotto and Keno through interactive displays.

*Nineties to now: Fashion of the year retrospective* displayed some of the most influential designs by 46 of the biggest names in Australian and international fashion. Bringing together for the first time the entire *Grand Marnier/Powerhouse Museum Fashion of the Year* collection, the exhibition explored some of the key shifts and trends in contemporary ready-to wear fashion from 1991 to the present. The exhibition showed that the designers' observations of contemporary society over the past decade allowed them to translate the mood of the moment into our new wardrobe. Divided thematically into some of the key trends shaping contemporary fashion the exhibition considered some of the dramatic shifts that have changed the face of fashion from the rise of international fashion conglomerates to the modern male's expanding wardrobe.

*Beirut to Baghdad: communities, collecting and culture* was the first Powerhouse collection-based exhibition to be showcased within the Australian Communities Gallery. The exhibition presented historical material spanning six millennia sourced from Syria, Lebanon, Palestine, Jordan and Iraq including costumes, textiles, ceramics, metalware, tiles, coins and antiquities collected by the Museum since the late 19<sup>th</sup> century. Small screens presented commentaries by contemporary Arab-Australian community members sharing their memories of and associations inspired by the exhibition's objects.

Further exploration of our diverse culture was covered in the Australian Communities Gallery in *Childhood memories of migration: images, imagining & impressions*, developed by the Fairfield City Museum and Gallery. This focused on the stories of six migrants from Vietnam, Chile, Latvia, El Salvador, Finland and Ireland. Using letters, toys, clothing, travel documents, photographs and an interactive DVD, the exhibition explored the personal experiences of adults who spent a portion of their childhood at the Cabramatta or Villawood Migrant Hostels. *Treasures of Palestine* showcased a wide selection of traditional material ranging from costumes, embroidery, jewellery and ceramics to mother-of-pearl inlay work, posters, photography and olive wood sculptures. Through these objects, visitors to the exhibition were able to appreciate the richness and depth of Palestine's cultural heritage.

Our support and encouragement of established and emerging Australian designers and innovators continued with our suite of exhibitions *DesignTECH*, *Australian Design Awards* (see appendix 21), *Engineering Excellence*, *Sydney Morning Herald Young Designer of the Year*, *Student Fashion* and *Intel@ Young Scientist*. As a museum of both science and design we salute innovation, ingenuity and technological achievement across a range of fields and provide a public forum for both the creators and their creations.

1 Racehorse trainer Gai Waterhouse at *Gambling* exhibition\ 2 *Beirut to Baghdad* exhibition\ 3 *Sport* exhibition, detail of cricket trophy in form of cricket pitch with players, William Kerr, 1879, Powerhouse collection - photo Penelope Clay\ 4 Rock climbing wall in Turbine Hall, *Sport* program\ 5 Director, Dr Kevin Fewster with John Newcombe, Tony Roche, Ken Rosewall and Davis Cup\ 6 *Accessible sport* program

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International design and innovation was featured in *Great Expectations: new British design stories*. Taking its inspiration from the banquet scene in Charles Dickens' novel, *Great Expectations* was laid out on a vast glowing table which allowed visitors to take a seat and, through speakers and screens set into the chairs and table, learn more about the ideas that inspired these design creations and the processes involved in bringing them to life. Products were on display from names such as Stella McCartney, Tom Dixon, Jasper Morrison, Hussein Chalayan and Australian designer Marc Newson, covering architecture, fashion, product and web design, interactive media, advertising, software, graphics, film and TV.

Further information on exhibitions is provided in the *Sydney Observatory*, *Indigenous culture* and *Regional services* sections of this report. (For a complete list of exhibitions see appendix 4).



### Public and education programs

Visitors come to the Powerhouse not only to see things but also to do things. Over 250,000 students and visitors took part in education and public programs over the year. An enormous range of specially designed programs were offered in conjunction with our exhibition program, State-wide events such as *History Week* and *Seniors Week* and special events occurring both globally and locally.

From 1 July 2003 the newly refurbished *Lace Study Centre* was open to the public staffed by a team of specialist volunteers sourced from various Lace groups within the Sydney metropolitan area. Fortunately for the Museum, recently retired curator and Distinguished Service Award 2003 recipient, Rosemary Shepherd, is also a part of the team. The Centre is open daily and provides access to about 300 of the most significant examples of handmade lace in our collection. The collection numbers over 1000 pieces, ranging from fine handmade lace from the late 1500s to more recent machine-made pieces. As well as a growing number of general Museum visitors, many lace-makers, embroiderers, students, designers and lace enthusiasts are regularly dropping in to use this unique resource. Visitors admire in particular the different styles of lace from all over the world, while lace experts conduct independent research, using the microscope for detailed study. In total, 3,500 people visited the centre.

We marked the *International Day for People with a Disability*, celebrated around the world on 3 December, by a range of activities, including *Accessible Sport*, *Sounding the Museum*, *Sensory Tours* and the *SoundHouse™ Special Access Kit*, in conjunction with the *Sport* exhibition. Activities included *Accessible Sport* demonstrations, allowing visitors to understand the challenges and excitements behind sports like blind cricket and sitting volleyball and take a curatorial tour of *Sport* with an emphasis on disabled sports. A *Sensory Tour*, a 45-minute Museum tour, developed in consultation with the Royal Blind Society, incorporated tangible access to objects from the Museum's social history collection.

As part of *Seniors Week*, education staff presented a special program *Grandfriends*. The pilot project was the result of a partnership with the Museum, *Carnivale* and the Department of Ageing, Disability and Home Care. *Grandfriends* involved young people delivering object talks to seniors of Non-English Speaking Background in their own language. These seniors are amongst the most marginalised of groups and the least likely to enjoy cultural institutions like museums. Education staff coached 14 girls (aged 14-16) from Sule College in Liverpool who then presented a range of short talks in Turkish, Korean, Bosnian and Arabic language. The talks took place in and around the *...never done*, *Childhood Memories of Migration* and *What's in Store* exhibitions. In total 245 Turkish, Bosnian, Korean and Arabic seniors attended the program.

In support of the *Treasures of Palestine* exhibition, a community cultural weekend brought a special audience to the Museum in November. The program included *Tatreez: Palestinian embroidery* talk and workshop, classical Arabic music and Palestinian poetry performances, screening of two Palestinian films and an IT jewellery workshop. 1,345 visitors participated in the various demonstrations and activities.

The main January holiday activities revolved around the *Sport*-themed holiday program, *Powerhouse eXtreme!* Highlights of the program included the *Davis Cup Greats* afternoon which brought together tennis legends Ken Rosewall, John Newcombe and Tony Roche, along with the Davis Cup Trophy itself. The second half of the month was dominated by the excitement of extreme sports presented in the courtyard and Turbine Hall and included a rock climbing wall, BMX free style, inline skating and skateboard demonstrations and sessions of booked skateboard clinics.



The extreme demonstrations proved popular with both the athletes and visitors. 4,866 people enjoyed the show and/or took the challenge on the rock-climbing. Evaluation surveys confirmed that safety and protection in these sports was considered an important message to be sending to young visitors. Other themed activities included *The Great Sports Quiz* with sports knowledge tested by Dan Flash, sports commentator and game show host extraordinaire. *Extra time: Summer nights of sport* introduced evening programs with favourite sporting legends such as Jeff Fenech, Peter Meares, Luke Ricketson and Anne Sargeant, interviewed by Peter FitzSimons.

The *Sport* holiday program provided a new marketing focus and brought in targeted audiences, including the youth market and ever hard to get teenagers. The *Footie Fever* holiday program in April continued the *Sport* theme, with activities offered including football training sessions for children, special appearances from football players and teams, cheerleaders' performances, commentary competitions and Xbox Sports games. Programs themed to the *Gambling in Australia* exhibition included *Come in spinner: a symposium on gambling in Australia* and new perspectives on gambling issues from international and local writers exploring the design culture and history of gambling genres and sites. *The Games Lounge* encouraged visitors to combine a visit to the *Gambling* exhibition with some fun and games with a large variety of popular international board games available.

A *Primary Teacher Professional Development Day* was held at the Powerhouse on 15 May. It was significant as the first joint professional development project with the Science Teachers Association of NSW. It strengthened the relationship between the Museum and a key audience stakeholder with further collaborations to be explored.

We celebrated *International Museum Day* with *Education Yum Cha: Taste of Museum Learning*. Over 400 visitors enjoyed a variety of programs and activities which promoted this year's theme *Intangible heritage*. The program included ghost tours, a room of discovery with a special guessing table and prizes for best answers and talks with a difference, like *Fabulous Fotoplayer*, *The Building*, and *Catalina Frigate Bird 2: Scares and Scandals* and more. Through inclusion in the *AMOL listserve*, the program was picked up by the award winning world's best museum professional website *global museum*.

In February the Museum presented traditional Korean dance and music performances, never before seen in Australia. From Korea's National Centre for Korean Folk Performing Arts, the dance troupe performed a range of instrumental, dance and song compositions of traditional Korean folk music. From a *Geommu* (sword dance) to a drum performance, a *Pansori* dramatic song to a rural folk music performance, visitors enjoyed various forms of traditional Korean recitals during these special one-off performances. In addition to funding the dance troupe's Australian tour, the Korean Consul also kindly donated a number of traditional costumes and musical instruments to the Museum which were displayed at the performances.

#### SoundHouse™ and ITC

Funding from the Vincent Fairfax Family Foundation (VFFF) has enabled a significant boost to the output of the SoundHouse™ at the Museum, allowing greater numbers of people access to unique learning and creative experiences. Participants in SoundHouse™ programs in the past year numbered over 7,000. In addition, the *SoundHouse™ Special Access Kit*, which enables people with a disability to participate in making and performing music, has been showcased to Western Sydney and the Central West districts of NSW. These communities now contain people with the skills to be able to demonstrate the kit and teach others how to use it. Further training and development for users and teachers of the *Special Access Kit* is planned for later in the year.

The support of the VFFF has enabled the creation and implementation of many significant partnerships including a mentoring program for community teachers in rural and remote NSW aimed specifically at children at risk, the creation of a pilot video lesson delivery program for western NSW central schools involving live interactive video, sound and music lessons, and an intensive two-day workshop training 320 Rural Fire Service volunteers to use the SoundHouse™ communication and education experiences to engage new audiences. Developments in the associated *soundbyte.org* website are detailed in the *Museum online* section of this report. The Information Technology Centre (ITC) attracted over 1,900 participants with its programs including teacher training sessions and the very popular *Robocup junior*.

#### Sydney Observatory

2003-04 was a most significant year for astronomy and, through harnessing the celestial momentum, an extraordinary year for Sydney Observatory. The Opposition of Mars, Transit of Venus, partial Solar Eclipse, Lunar Eclipse and the Australian Festival of Astronomy were some of the opportunities embraced by the Observatory to capture public, education and media attention. The profile of Sydney Observatory was raised locally, nationally and internationally as it became a focus of astronomy expertise and major public events. Prominent presence in all forms of media, annual attendance of nearly 150,000 visitors (up 20% on 02-03), outstanding schools attendance and a 100% increase in revenue were key indicators of success.

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In August 2003 Mars was the closest to the earth for the next 50,000 years. The launch of the *Mars: the Closest Encounter* exhibition and 16 nights of *Mars: the Closest Encounter* open nights resulted in record attendances totalling over 12,000 visitors for the period. Other major astronomy highlights of the year were the partial Solar Eclipse (24 November) and the full Lunar Eclipse (5 May). Both events were viewed with major public breakfast events and live reporting by television.

*Transit of Venus: the scientific event that led Captain Cook to Australia*, a new exhibition about Cook's voyage of 1769-1771 to measure the Transit, opened in June. Some significant pieces were loaned for the exhibition, including the Shelton Clock, an astronomical regulator built by John Shelton for the Royal Society which was used to observe the 1769 transit and thought to have been taken by Cook on his voyage, on loan from the London Science Museum and Royal Society, London. The loan was made possible by a significant contribution from the Bruce and Joy Reid Foundation and support from new partners, the Observatory Hotel. The loan of Cook's journal and the Sidney Parkinson illustrated book by the State Library was another important contribution. A new 3D Theatre component was also developed for the transit by Observatory education staff and an accompanying publication written by Dr Nick Lomb.

There were 1,700 visitors to the Observatory during the night of *Museums Light Up* who experienced telescope viewing, music, wine tasting and celestial illuminated performance. This was one of the highest attendance figures of any of the 27 participating cultural venues and the Observatory worked closely with the SH Ervin Gallery to manage transport and the visitor experience on the Hill.

A highly successful school program launch was the beginning of a year of record school attendances (an increase of 20% on 02-03). The program incorporated a night viewing series with highlights including a *Mars* schools open night, an Einstein Program for senior students and a special *Transit of Venus* seminar. The *Name a Star* program, launched in November 2003, generated a new source of revenue (more than 260 stars named so far), to support the Sydney Observatory heritage and collection.

A number of new infrastructure and capital investments were put in place to ensure long-term improvements to the site and its services. A new 3D Theatre program *The Little Things: comets and asteroids*, was launched in July 2003. The number of administration computers was doubled and the system made wireless to reduce the impact of services on the heritage building fabric. A new planetarium Starlab fibre-arc projector was installed, a new MEADE 40cm computerised telescope was ordered and new garden seating was purchased. An architectural design competition was initiated for the replacement structure building for the current marquee.

#### Indigenous culture

There were several important undertakings made in the sphere of Indigenous Australian culture over the past year. In July the Premier opened the exhibition *Balarinji: ancient culture, contemporary design*, showcasing a compilation of innovative design work spanning 20 years by the Balarinji Design Studio run by John and Ros Moriarty. The exhibition incorporated a contemporary display of graphic works and three-dimensional objects by the progressive studio made famous by their iconic, vibrantly painted Qantas *Wunala* (kangaroo) *Dreaming 747* aircraft.

Also in July the annual NAIDOC concert had country star Troy Cassar-Daley heading an impressive line up of Indigenous talent including hip-hopper MC Wire, the Fresh dancers and young up and coming Koori performers to celebrate the NAIDOC 2003 theme 'Our children, our future'. At the Observatory, NAIDOC week was celebrated with *Dreaming Stories of the Constellations*, with well known Aboriginal storyteller Sean Choolburra. In November we hosted the 5<sup>th</sup> National Aboriginal Dance Conference. Audiences were given a rare opportunity to view a variety of dance companies including the Gurabuna dancers from North Queensland, NAISDA Dance College, the Rainbow Dance Company from Canada, and The Aboriginal Dance Theatre, Redfern.

Steve Miller, Powerhouse Indigenous project officer and coordinator of the *Our place* project, was appointed in 2004 to the Community Cultural Development Committee and the Indigenous Arts Reference Group of the NSW Ministry for the Arts.

#### Our place

A major project was the development and realisation of *Our place: Indigenous Australia now*. The exhibition was a gift from Australia to Greece for the 2004 Olympic Games and acknowledged the gift Greece made to Sydney by sending its precious artefacts for the *1000 years of the Olympic Games: Treasures of ancient Greece* exhibition shown at the Powerhouse in 2000. It is the first Indigenous Australian exhibition ever to be seen in Greece and represented Australia in the Athens Cultural Olympiad program.

Curated by Indigenous staff from the Powerhouse and Museum Victoria the exhibition provides an insight into Aboriginal and Torres Strait Islander history and culture through content primarily drawn from the collections of the two Museums. It shares Indigenous knowledge and spirit, through art and artefacts that communicate joy and sadness, loss, struggle, survival and revival - stories of everyday life from more than 40,000 years of existence.

1 5th National Aboriginal Dance Conference, Rainbow Dance Company from Canada\ 2 Museums Light Up at Sydney Observatory – photo Geoff Wyatt\ 3 Boab nut carved by Jack Wherra, Powerhouse collection\ 4 Smoking ceremony for *Our place* objects and team\ 5 *Our place* exhibition, Benaki Cultural Centre, Athens – photo Malcolm McKernan\ 6 *Balarinji* exhibition

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Based on a traditional camp model of Aboriginal society, created by Indigenous designer Alison Page, the exhibition design symbolises the preservation of tradition and the adaptation of external cultural influences. In this representation of an Aboriginal camp the windbreak shelters become showcases for art and artefacts, revealing thousands of years of cultural knowledge and practice blended with introduced techniques and materials.

Exhibition content includes a vibrant collection of current Australian Indigenous expressions covering paintings, textiles, sculpture, carvings, ceramics, weaving, photographs, prints, posters and video mixed with the sounds of contemporary Aboriginal music. Artefacts associated with Aboriginal hunting, gathering and carrying represent the enduring relationship with the Australian landscape that is at the heart of this incredible story of cultural renewal and revival.

The exhibition was put together and dismantled at the Powerhouse before it left for Athens so that assembly could be undertaken there with a minimum of complication in a brand new Museum space which was finished only shortly before installation began. The exhibition furniture was sent first by ship and the exhibition objects were given a send off by a traditional smoking ceremony to keep them safe, and wish the exhibition team well, before being air freighted to Athens.

The exhibition was installed in the new Benaki Cultural Centre which opened for the Cultural Olympiad. A program of Indigenous music and dance accompanied the exhibition, sponsored by the Australia Council. Over 700 attended the opening ceremony in Athens on 30 June, including Museum President, Dr Nicholas Pappas, and Director, Dr Kevin Fewster. A special video message for the opening was recorded by Cathy Freeman. An accompanying full colour book, with text in both Greek and English, was also developed for the exhibition. Negotiations are currently progressing the exhibition's season at the National Museum of China, Beijing, following its time in Athens.

### Regional services

We are committed to providing regional programs and services to the people of NSW by providing a program of travelling exhibitions, advice and assistance with managing heritage collections and opportunities for skills development. A broad range of workshops, advisory sessions and collaborations with regional groups in 03-04 has seen us expand even further our regional services and contribute to the identification, preservation and documentation of our State's heritage. Advice was given to the River Murray Water Commission (Hume Dam) on collections and interpretation of heritage associated with the project at the dam site, to Lithgow City Council on plans for Eskbank House and interpretation of the Blast Furnace heritage site, on movable heritage associated with the Estonian community and poultry industry identified by the Wollondilly Heritage Centre and conservation advice given to the Illawarra Museum.

Consultation was undertaken with heritage groups in Broken Hill, including the local Migration Heritage committee, the newly formed Riverina-Murray network of museum professionals, the Newcastle Industrial Heritage Association and to the local Steam Festival committee at Timbertown in Wauchope. Training sessions were presented on label writing in Wollondilly, paper conservation in Yamba, new technologies in exhibitions in Goulburn, textile conservation and costume display in Maitland and advice given on agricultural collections maintenance and conservation in a number of locations including Gilgandra, Coonamble, Wee Waa and Gunnedah. Over 1,400 people participated in the training programs and workshops presented across regional NSW.

Visits to the Powerhouse were made by volunteers and staff from the Goulburn War Memorial and Waterworks Museums, and a group of over 20 Indigenous workers from NSW cultural centres. An information session conducted on regional services was attended by representatives from Berry, Berrima, Newcastle, Albury, Lithgow and Broken Hill. Nine applications were received and five internships awarded to museums workers from Broken Hill, Albury, Braidwood, Goulburn and Newcastle for placement in 2004 with the education, curatorial, conservation and registration departments. The final three interns for 2003 from Yamba, Lithgow and Parkes completed placements during July with the curatorial department. Since early 2001 there have been 25 internship placements. Volunteers have so far made up 65% of the placements.

The Museum made a considerable contribution to two NSW regional flagship events - Hunter Valley *Steamfest* and Lithgow *Ironfest*. At *Steamfest*, visitors viewed a display of model steam engines and blacksmithing artefacts held in marquees over two weekends in April. This display was complemented with the inclusion of two major steam objects; the steam locomotive 3830, operating a full program of shuttle trips in and out of Maitland, and the Aveling and Porter steam wagon as part of the live steam display at the rally ground adjacent to the railway station. Museum staff and a contingent of volunteers assisted with the operation of the locomotive and wagon and the installation and staffing of the model display. In Lithgow the three day event included the Museum's collection of models and ironwork featuring Australian flora and dating back to the turn of the century. Over 8,000 visitors accessed the Museum's contribution at these two festivals.



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*Works wonders: stories about home remedies* is a new travelling exhibition developed by the Powerhouse in collaboration with Dungog Historical Society, Leeton Italian Heritage Group, Brewarrina Local Aboriginal Land Council, Brewarrina Historical Society, Hay Museums, Hay and Booligal Public Schools, Dubbo Museum Services and Lightning Ridge Historical Society, with support from the Migration Heritage Centre NSW. *Works Wonders* explores family customs, emergency preparation, home nursing, the 20th century mother-craft movement and the modern-day medicine cupboard, and features therapeutic gadgets, medicine chests, patent medicines and the ingredients of home recipes.

Through an entertaining touch-screen interactive, people can visit a 1930s pharmacy and 'ask the chemist' for help with their tinea, dandruff and indigestion, and two audio-visual presentations explore the home remedies of families from around regional NSW. *Non siamo mai andata al dottore (We Never Went to the Doctor)* is a video made by the Powerhouse, in conjunction with the Migration Heritage Centre and the Leeton Italian Heritage Group. Based on Italian women's stories of home remedies used in their families, the video accompanies the touring exhibition. Opening at Shear Outback in Hay in December 2003, the *Works wonders* tour includes Dubbo, Leeton, Brewarrina, Lightning Ridge, Moree, Dungog and Newcastle. The exhibition will end its tour with a season at the Powerhouse in 2005.

*Layers of Lace*, organised by Orange Regional Gallery, featured a selection of lace objects from our collection complemented by lace objects gathered from local museums and private collections in the Orange region. Powerhouse staff and volunteers assisted Orange Regional Gallery with the installation and labelling of the local material and workshops on the identification and history of lace and the care of lace and textiles. This project received an outstanding community response.

### Migration Heritage Centre

The Migration Heritage Centre (MHC) functions as an independent unit within the Museum. The Centre leads and supports communities and government, educational and cultural organisations to identify, record, preserve and interpret the heritage of migration in NSW. It also encourages State cultural and heritage institutions to include migration heritage in their core activities as well as initiate and broker projects with them. The Centre draws upon the Museum's curatorial and collection management expertise and experience in exhibition, education, promotion and public programs to develop projects including exhibitions in the Museum's Australian Communities Gallery. While some projects are developed in partnership with the Museum, many others are developed with the Centre's network of partners. 2004 saw the appointment of Mr John Petersen as the new MHC Manager.

A Panel of Advisors provides strategic guidance and direction to the Centre's activities, fosters the principles of access and equity and keeps the Centre informed of the needs and aspirations of communities across NSW. The Panel is made up of two members of the Museum's Board of Trustees, Mr Anthony Sukari, Chair, and Ms Trisha Dixon. Other members are Mr Stepan Kerkyasharian AM, Chair, Community Relations Commission, Ms Zita Antonios, community representative, Mr John Dal Broi, regional NSW community representative, Ms Kylie Winkworth, community representative, and Mr Greg Sheridan, community representative.

As well as promoting MHC projects and activities, the MHC website [www.migrationheritage.nsw.gov.au](http://www.migrationheritage.nsw.gov.au) is a platform for cultural heritage exchange. It enables members of the public to directly participate in NSW's cultural heritage by inviting them to forward their own experiences of migration by contributing to the site's stories, projects and forum sections. The site also contains helpful resource material for those wanting to research migration heritage.

Recent MHC projects include - *Real Stories: People and Cultures at Work*, a *cultureworks* at Liverpool Health Service project partnering with migrant communities, education and training institutions, employer groups, trade unions, government agencies and non-government organisations. A multimedia product, based on the histories of migrant employees, is available on the MHC website. *Community Stories* is a project with the Sydney Jewish Museum and NSW Ministry for the Arts, for members of the community to write their life stories or the life story of family members for their children and grandchildren. Its objectives include chronicling the history of Australian Jewish migration and the migrant experience.

The Powerhouse has established 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 two years all of its projects will be focussed on the history of migration and settlement in the State in partnership with the MHC.

### The Museum online

The Museum's new website [www.powerhousemuseum.com](http://www.powerhousemuseum.com) was officially launched in March 2004.

Following eighteen months of internal and external evaluation and development, the new website brings has a new, simplified navigation system oriented towards external users, as well as a cleaner, more streamlined look and feel. The majority of the old site's content has been retained and migrated to the new look, however over the coming months this will be reviewed for suitability, and new content will be created. You will also see a host of new services and features such as the monthly newsletter service and enhanced image viewing of collection objects.

For the technically minded, the new site represents best practice in web development and now conforms to accessibility and W3C standards. It makes full use of XHTML and cascading style sheets, and this makes the site able to be read by people using mobile phones and PDAs as well as assistive technologies such as Braille readers. Further, the site is now

1 *Layers of Lace* exhibition, Orange\ 2 Powerhouse Conservator Suzanne Chee conducting lace workshop, Orange\ 3 Educator Geoff Wyatt viewing the Transit of Venus, Sydney Observatory\ 4 Staff of Technological Museum c1897\ 5 *Cyberworlds* visitors watch 3D TV 2004

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modular and allows for easier updating by individual staff and departments. Likewise, the front page image sequence can be updated as the Museum's focus of activities changes from period to period.

The new site has been created by the Museum's web services team working in conjunction with Massmedia Studios, a Sydney-based web development company, as well as many staff from around the Museum.

Unique users accessing the Museum online, including *soundbyte*, reached over 1.5 million over the year, an annual increase of over 60%.

#### *soundbyte.org*

The Vincent Fairfax Family Foundation funding to the SoundHouse™ has allowed the development and implementation of the second version of the on-line music portal *soundbyte.org*. The new improved *soundbyte 2.0* features significantly enhanced design, making it more accessible to users, plus a large range of new tutorials and fresh student creations. In the past year more than 25,000 unique users have participated in *soundbyte* activities.

*soundbyte.org* received the 2003 Australian Computer Society Eureka Prize for ICT Innovation, which is awarded to an individual, team or organisation for outstanding innovation in the research, design, development or implementation of projects related to the Information and Communications Technology (ICT) industry. *soundbyte.org* is a website that offers access to an array of music resources for teachers, students and young people. It includes music tutorials, online music production, an opportunity to upload music created in schools or community organisations, and the chance to take part in online virtual jam sessions with other musicians.



'The *soundbyte.org* team at the Powerhouse Museum have shown how information technology can bridge the digital divide and give marginalised young people access to new cultural and social skills' said Brian Sherman, President of the Australian Museum Trust, coordinators of the Eureka Awards.

#### *eco'tude*

The Powerhouse received a grant of \$35,000 from the Australian Government's Department of Environment and Heritage. It was awarded under the Federal Environmental Education Grants Program that aims for greater awareness of the environment and sustainability issues across the community. Extending the *EcoLogic* website the Museum developed an interactive educational website called *eco'tude: changing your school's ecological attitude* ([www.powerhousemuseum.com/ecotude](http://www.powerhousemuseum.com/ecotude)). The site allows students to calculate the size of the ecological footprint for their school as a tool for them to develop an awareness, understanding and appreciation about the impact their school is having on the physical environment. It offers starting points and achievable goals to empower students to instigate change in the areas of transport, energy, waste etc. It encourages students to reduce their school's ecological footprint and develop their understanding of ecologically sustainable development. The website went live in March 2004.

#### **Australian Museums and Galleries On Line (AMOL)**

In November 2003 the Department of Communications Information Technology and the Arts (DCITA) released a Request for Tenders to redevelop and host the AMOL project in the period 2004 until mid 2006. This followed the completion and release of the AMOL Business Analysis Review, a report that recommended a refocusing of the activities of the AMOL Project towards providing services and resources to all types of small and medium sized collecting institutions. The tender response by the AMOL Coordination Unit and Powerhouse focused on the Unit's expertise in online service delivery, its ability to implement the new business model that broadens the scope of the project and ability to create new and innovative technological solutions to realise the business model.



In January 2004 the Powerhouse was notified by the Department of Communications Information Technology and the Arts that it was successful in winning the \$1.656 million tender to redevelop and continue to host the AMOL Project. Redevelopment planning and works commenced in February and the activities of the AMOL Coordination Unit have been largely focused on these. It is planned that the technical redevelopment will be complete in December 2004 and that the new AMOL website will be ready for release in early 2005.

AMOL continued to host and develop the *Australia's Fauna gateway* (<http://www.ozcam.gov.au>) which is the result of collaboration between AMOL and the Online Zoological Collections of Australian Museums (OZCAM). This gateway is designed to access faunal collections held by Australian museums and make them available as maps and data sets to the public and researchers through a single entry-point. Following one year of bedding down the system, in May 2004 the AMOL Coordination Unit completed development of the public interface to *Australia's Fauna*. The next steps in this project are making more of the estimated 36 million specimen records available and enabling access to Australian faunal collections by the Global Biodiversity Information Facility (GBIF) whose aim is to provide a gateway to the world's biodiversity.

Australian astronomical content was provided to an international collaborative project between the Canadian Heritage Information Network (CHIN), AMOL and a number of other Canadian science and cultural institutions. The aim of the project was to develop a bi-lingual astronomy-based website suitable for school-aged children, teachers and the general public which had both a scientific and cultural focus.

The average number of unique visitors per day rose from 2,238 in 02-03 to 3,070 in 03-04. This equates to AMOL catering for 1,124,332 unique visitors in total over the year.



## BEHIND THE SCENES ACHIEVEMENTS 03-04

### Publications

'*EcoLogic* is a beauty; thoroughly researched .. and packed with the kind of necessary knowledge that can help all of us better understand and take care of our truly unique and wonderful land' (from the foreword by Peter Garrett AM, President, Australian Conservation Foundation). Developed in conjunction with the exhibition of the same name, *Ecologic: Creating a sustainable future*, written by curator Sandra McEwen, is about hopes, fears, imagination and action. It's about redesigning the way we live and use resources to ensure a sustainable future on this planet. *EcoLogic* was published by Powerhouse Publishing in March 2004. When Peter Garrett launched the book he declared it to be 'a little ripper...' and numerous independent reviewers strongly echoed that theme. *EcoLogic* was eagerly taken up by schools, TAFEs and universities. It was immediately placed on a core reading list for students of the built environment at the University of Newcastle. Interest from local councils was also extremely strong and has resulted in collaborative activities with the Museum.

*Contemporary silver: made in Italy*, was written by curator Eva Czernis-Ryl to accompany the eponymous exhibition which will open in August 2004. It looks at modern Italian silverware of the last three decades showcasing the work of major Italian architects, designers and companies – Sottsass Jr, Scarpa, Mendini, Alessi and Memphis – and international designers and architects such as Venturi, Hadid, Jencks, Meier and Yamashita.

Other publications released during the year included the *Gambling in Australia: thrills, spills and social ills* catalogue to accompany the exhibition and the *Our place* book in Greek and English for the Athens exhibition. *When I was young* is a series of six titles aimed at lower primary students looking at how things were in their grandparents' day. Authored by Helen Whitty and Dr Kimberley Webber from the Powerhouse Museum for Macmillan Education Australia. (For a complete list of publications see appendix 7)

- 663 objects were acquired for the collection
- New collection information management system KE EMu successfully launched
- The new storage facility at Castle Hill was built ahead of schedule and within budget
- 204 volunteers contributed 27,133 hours of work (the highest contribution since we started recording these hours)
- Cash sponsorship up by 50% on the previous year
- Objects were loaned to museums in Germany, the Netherlands and Denmark for exhibitions
- Staff development and training programs were attended by over 400 staff
- An international museum benchmarking survey placed our utilities costs at 72% of the group average

### The collection

The *Collection Development and Research Policy 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 386,253 objects at 30 June 2004 (based on an estimate of 380,000 at 30 June 1995). During the year, we acquired 663 objects through: donations (389), sponsored purchases (5), purchases (192), the Cultural Gifts Program (71), Museum product (2) and items acquired through collection assessment (4).

One of the most unusual gifts to the collection this year would have to be the multi-wave oscillator, an electro-therapeutic device, built by Mr Angas Vivian Jones, Dundas, Australia, between 1970 and 1975. Based on the 1920s-40s design of French engineer George Lakhovsky, the device consists of elaborate electronic systems built into a yellow metal 'garden' shed. A compartment in the shed contains a seat where the user can sit and be suffused with radio waves produced by a multi-wave oscillator. The device, donated by Mr Jones' daughter, Mrs Barbara Smith, Currumbin Waters, Qld, provides a quirky comment on the Australian urban stories of 'men and their sheds'.

No less unusual was the unique collection of 21 incised boab nuts by West Australian artist Jack Wherra that the Museum purchased at auction. Wherra began carving while a prisoner in Broome sometime between 1945 and 1963 and his style was inspired by comic books he read while in prison. His carvings have great visual appeal as a collection and in detail. The incised images form a narrative of black-white history in the Kimberley region from first contact, warfare, settlement on cattle stations through to town settlement and subsequent violence, gambling and alcohol abuse. As such they have relevance across decorative arts, social history and Indigenous history and culture. The collection was included in the international touring exhibition *Our place: Indigenous Australia now*.

The most valuable acquisition this year was a rare early colonial cedar sideboard acquired for the Powerhouse collection in March. The acquisition was made possible following a remarkably generous cash donation to the Museum by Mr David Roche, Adelaide businessman, noted philanthropist, and collector in memory of his mother the late Mrs JDK Roche. The cedar pedestal sideboard with cross-banding, inlay and lion paw feet is a superb example of the adaptation of the English Regency style in early colonial furniture. The sideboard will join other fine examples of early 19<sup>th</sup> century furniture in the Museum's collection such as the Thomas Hope Egyptian Revival suite, the Governor Macquarie chair and James Oatley clock.

The Museum commissioned an important silver tea and coffee set designed for Alessi by Melbourne-based architectural firm Denton Corker Marshall in 2002. Alessi, Italy's leading domestic metalwork producer, recently released an extraordinary series of 22 tea and coffee services, mostly made in sterling silver, designed by 22 internationally acclaimed architects from Europe, USA, Asia and Australia. The work of Denton Corker Marshall is considered by Alessi as 'fundamental to the debate on contemporary design'.

1 AIBO the Powerhouse robot dog\ 2 2003 *Young Designer of the Year* Lan Nguyen-hoan on her Knot Cushion\ 3 Mike Jones, Seb Chan and Peter Mahony with Eureka award\ 4 Peter Garrett with author Sandra McEwen at launch of *EcoLogic* book\ 5 Deputy Director, Jennifer Sanders, benefactor, David Roche and President, Nicholas Pappas with colonial sideboard

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RESEARCH INTO ESSENTIAL OILS WAS ONE VITAL PROJECT AT THE TECHNOLOGICAL MUSEUM. OFFSHOOTS OF THE WORK INCLUDED DEVELOPMENTS IN TEA-TREE OIL AS AN ANTISEPTIC, MOSQUITO REPELLENTS, NEW DISINFECTANTS AND EUCALYPTUS COUGH LOLLIES. THE MUSEUM HAD ITS OWN PLANTATION OF EUCALYPTUS AND MELALEUCA TREES AT ITS CASTLE HILL SITE.

A number of significant musical instruments were acquired this year. These included a single key, boxwood and ivory flute, made by Hermann Wrede, London, 1837-1840 and retailed by Sydney based Francis Ellard (1837-1854) purchased with funds donated by Mr Robert Albert AO. A second flute, an eight key, timber and metal instrument by Card & Scott, London, England, 1835-1845, was donated by Mrs Frances C Lambert. Under the Cultural Gifts Scheme, one of the Museum's Life Fellows, Mr WF Bradshaw, donated two pianos to the Museum, a grand by William Stodart, London, 1822-1824, and a French-made Pleyel square piano of 1840.

Life Fellow Mr Alastair Morrison, who has made substantial gifts to the Museum's Asian collection in the past, extended his generosity by donating 41 small bronzes from the Indian subcontinent, including a Figure of Parvati, Vijayanagara period, 1600s and a figure of the infant Krishna, avatar of Vishnu, late Chola period, 1100-1300.

#### Collection loans

During 2003-04, the loans program processed 181 incoming loans, involving 1,125 objects. This is a 230% increase on the previous year when 79 incoming loans were processed (375 objects). A large number of local and interstate loans were processed for the joint Powerhouse Museum / Museum Victoria exhibition *Our place: Indigenous Australia now*. 29 outgoing loans were also processed, involving 245 objects. This is a 17.5% decrease on the previous year. The Outgoing Loans program has been formally suspended from 2004-2006 to allow resources to be directed to the PATH project (see *Castle Hill storage initiatives* section).

Twenty-four objects, comprising five separate loans were lent to the Historic Houses Trust of NSW. Regional loans included seventeen lace objects to the Orange Regional Gallery. Objects were also lent for *Steamfest* in Maitland, *Ironfest* in Lithgow, objects for the Crossley Classic Engine Rally in Binalong, and the Antique Machinery Club Rally in Clarendon. International loans include objects lent to Die Neue Sammlung (State Museum of Design and Applied Art), Nuremberg (Marc Newson chair), the Groninger Museum, Groningen,

The Netherlands (Marc Newson objects) and the Louisiana Museum of Modern Art, Denmark (Sydney Opera House architectural models).

#### Collection management

In September 2003, KE EMU, the Museum's new collection information and management system (CIMS), was introduced. KE EMU (electronic museum) provides comprehensive management and access to the Museum's collection and is a user friendly system with well developed multimedia capabilities. A program of extensive staff training was implemented and work continues on improving the functionality of the system. A project is now underway to introduce images into the system with the aim to provide an image of each object in the collection as part of its catalogue record.

Improving access to information regarding the collection is an ongoing activity and a project to improve tracking and storage of the Museum's collection object files is currently underway. These files are being bar-coded and placed on TRIM, the Museum's records management system, with approximately 55% of the collection files on TRIM now bar-coded.

This year a total of 998 objects in the collection were fully catalogued. The majority of these objects were catalogued for exhibitions. Larger exhibitions installed include *Sport* which contained 650 objects and *Gambling* which contained 1,200 objects. Both exhibitions included a large number of loans. Over 7,300 objects were assessed and treated or condition checked for use in exhibitions and 1,000 objects were photo-documented. Regional Services activities were supported throughout the year, with conservators making 14 regional visits to provide advice and give workshops on many aspects of preservation.

Conservators completed restoration of two large black and white jasper vessels made at the Wedgwood factory in the late 1870s. The pieces were centrepieces at Sydney's International Exhibition in 1879 and are on loan from the Art Gallery of NSW. Conservators used a variety of techniques to clean, reassemble and repair the vases. The work was sponsored by Wedgwood Australia.

#### Castle Hill storage initiatives

The Museum has owned a property on the corner of Windsor and Showground Roads Castle Hill for over 50 years. Originally acquired to provide a plantation to assist scientific research into the extraction of essential oils from native plants, the site has been progressively developed since the mid 1970s as a storage facility for some of our collection.

The major capital works project undertaken by the Properties Department this year was the construction of the new Castle Hill storage facilities. The project will give the Museum over 6,000 m<sup>2</sup> of new storage space, much of which will accommodate the collection which has to be moved from the present Jones street, Ultimo, site on which the lease will expire in September 2005. The program comprised two new buildings, an Accessible Store and the Display Store.

Work commenced on site on 18 August 2003 and we took possession of the new buildings from the contractor on 4 June 2004. The buildings were completed in 42 weeks, six weeks ahead of the projected construction time. Stores fitout in preparation for the move from Jones Street has been completed with specialised materials-handling equipment, pallet racking and floor treatment all completed. The Castle Hill facility now provides around 13,200 m<sup>2</sup> of storage for our collection. Extensive progress has also been made on site preparation works associated with this project including landscaping, access roads and car parking facilities.

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The Accessible Store has a capacity of 5,000 m<sup>2</sup> of storage over two levels. The Display Store provides for approximately 1,500 m<sup>2</sup> of object storage, and an additional 750 m<sup>2</sup> for public and staff facilities. This building will allow public access to the collection in storage, opening up access to the collection from the current 4% to around 40%. The store will house items from our Transport and Technology collections, such as mobile steam engines, agricultural machinery and tools, stationary engines, motor vehicles, bicycles, motorbikes, light aircraft, aero and marine engines, engineering models and toys. Included in the store will be operational objects such as the 1889 Fowler Ploughing Engine and the 1920 Aveling and Porter Steam Wagon. A conservation workshop will be included in the facility that will enable visitors to see first hand the skills and work being undertaken to preserve the collection.

A complex project for this year has been the design, planning and development of a project to relocate a substantial part of the Museum's collection to Castle Hill. This project is known as PATH (Powerhouse at The Hills). Around 16,000 objects are being moved. A thorough spatial assessment of the collections stored in the current Jones Street and Castle Hill buildings was undertaken to assist in preparation for the move to the new stores. This information has determined the internal fit-out requirements of the new stores. For the first time, all large objects from the Transport collection have been consolidated into one store at Castle Hill.

The Registration Department purchased photographic equipment and set up two studios, one in the Harwood Building basement, and the other at the Jones Street store for the purpose of taking good quality, low resolution identification images. Objects will be photographed at the Jones Street studio as they are prepared for the move to Castle Hill. This will provide a rare opportunity for the Museum to capture images of the large number of objects that have remained in storage for many years and have minimal documentation.

The PATH project includes the application of an E-Tracking system designed to assist the efficient and safe move of collection material. from Jones Street to Castle Hill. Initial work included a wireless LAN being installed at Jones Street. Trials of this wireless network with barcoders and digital cameras were successful. Conservators have unpacked and assessed more than 800 objects that have been stored in 75 large storage boxes for more than a decade. Each item has been identified, photographed, condition checked and repacked for transport and relocation to Castle Hill.

The Museum Victoria Collection Inventory System (MvCIS) was installed in May. This bar-coding system will be used to track objects during the relocation and is expected to provide significant efficiencies for the project. MvCIS provides an intranet interface to the collection data base KE EMu. It is specially designed to suit the small display screen of a PDA. Wireless technology is used to update object location details directly into KE EMu and these location updates can be recorded conveniently on site. The system also enables a user to scan a barcode label attached to an object in the store and the PDA will display the description and other details, including an image. It is anticipated that this barcode location control system will eventually be available in all Museum stores to significantly enhance security and ongoing tracking of collection objects over time.

#### Organisation change

2003-04 saw the first full year of operations of the Organisation Development Department. The Department's prime purpose is to manage the implementation of new organisational reform and learning strategies, programs and initiatives which support the Museum's Strategic Plan, are sustainable and deliver embedded change and reform across the organisation.

Emphasis was placed on encouraging and supporting organisational change opportunities across the Museum to deliver strategic human resource and change management initiatives linked to the Strategic Plan. This strategy is intended to have a longer term impact across the Museum which will ultimately develop, deliver and support a collective and collegiate approach to achieving our business priorities. Through these reform initiatives, Organisation Development has worked with Divisional Heads to develop strategies to finalise key organisational reviews in two Divisions. These reviews identified opportunities for business process re-engineering, redesign of positions and structural and workplace reform.

The Department facilitates the ongoing development of the Divisional and Departmental business planning framework (linked to Strategic Plan). The longer term strategy is to ensure that our ongoing budget planning cycle is driven by key business priorities and objectives of annual Divisional and Departmental business plans. Planning is underway to conduct a Museum-wide Workplace Climate Survey to gauge staff opinion on a number of key issues impacting on the organisation.

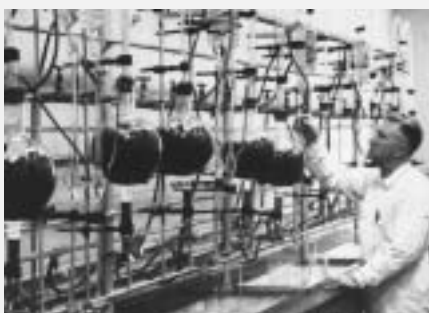
During the year, as part of the organisational reform process, Museum Operations Groups (MOGS) were established. Each MOG's membership is drawn from across work areas and contains representation at a senior management and management level with staff representative participation (see appendix 13). Each meets fortnightly to consider operational matters that span the range of Museum activities, and embrace issues that were not traditionally the subject of interdivisional discussion. The system devolves a greater level of decision making to the operational level. The senior management team now meets for high level strategic discussions and decision making on issues impacting on the Museum and matters referred for executive decision making by the MOGs.

1 Scientific showcase, Technological Museum 1940s\ 2 Colonial sideboard, 1815-1820, purchased 2004 with funds donated by David Roche\ 3 Temporary Digistar Planetarium in Turbine Hall\ 4 Essential oils laboratory at Technological Museum 1950s, using eucalyptus leaves from Castle Hill plantation\ 5 Castle Hill development model – photo Carey Ward

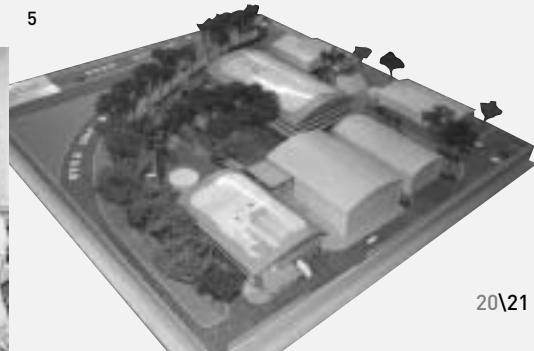
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The five MOGS focus on the following areas:-

- Collections, exhibitions, programs and positioning;
- Customer service delivery and public profile;
- Facilities planning and infrastructure;
- Knowledge management, technology, research and outreach; and,
- Organisation and workplace change, strategic planning and new business opportunities.

#### Staff development

One of the current Strategic Plan's key strategies is *Create a 'learning organisation' where people are valued and organisational potential is continuously developed and improved.* Training programs coordinated for and presented to over 400 staff participants by the Learning Development Department in 2003-04 were:-

- *Child Protection Policy* information sessions targeting all Museum staff and volunteers including mandatory reporters and staff in child related positions;
- Essential Presentation Skills;
- Track Safety Awareness targeted at Eveleigh staff and volunteers;
- Work on Track targeted at Eveleigh staff and volunteers;
- First Attack Fire Fighting;
- Senior First Aid courses;
- Occupational First Aid programs;
- Deafness and Hearing Impairment Awareness Training;
- Job Application Skills training;
- Cash Handling and Armed hold-up procedures workshops;
- Evacuation Procedures associated with fire and bomb threats, armed hold-up procedures and personal security;
- Front of house customer service information sessions;

- Desktop applications computer courses including Excel, PowerPoint and Dreamweaver;
- Interviewing Techniques training workshop;
- Women's Springboard Program for staff in non-management positions (managed the external Mentoring program aligned to this program);
- Orientation for new staff;
- Responsible Service of Alcohol; and,
- Women's Professional Development Conference.

#### Research grants

The Museum was the successful applicant in a competitive grant opportunity from the Visual Arts/Craft Board, Australia Council's initiative for an International Craft Triennial. The Museum will receive \$175,000 over three years (03-06) to mount a major Australian and international exhibition and conference, *Crafts Interface: between art, design and industry.* The grant application was prepared by Dr Grace Cochrane, Senior Curator, Australian decorative arts and design, who will curate the exhibition and convene the conference in 2006, timed to coincide with *Sydney Design Week.*

The Museum is also a partner in the Tasmanian School of Art, University of Tasmania's successful application for an ARC grant. The subject is *Island perspective: A critical examination of contemporary studio furniture [in Tasmania] 1970-2003.* Dr Cochrane is the Museum participant and will provide scholarly oversight.

Building on a successful pilot project exploring factors to encourage repeat visitation amongst local audiences undertaken with the National Maritime Museum and the University of Technology Sydney in 2003, the Powerhouse is part of a major partnership which has received an ARC grant for a project titled *Choosing Museums: competition, leisure trends and decision-making in the free time marketplace.* The project will explore factors affecting peoples' choices to visit museums and what museums can do to encourage repeat visitation and build new audiences.

#### Corporate services

The upgrade of the Museum's electronic corporate services system to Ellipse was completed in September 2003. As well as serving the Museum's internal systems, this now gives us the necessary platform to expand our shared corporate services capability. The Museum continues to provide services to the Film and Television Office and is awaiting the outcome of a feasibility study conducted by the Ministry for the Arts to pursue further opportunities to provide services to other agencies within the arts portfolio. Shared services arrangements within the Queensland arts portfolio have been investigated to assist in developing this program in NSW. The Museum continues to provide advice to other Government departments installing the Ellipse system.

#### Human resources

The Human Resources Department has continued to respond to both internal and external demands so that we can manage our workforce to optimise performance, maintain service delivery, promote industrial and workplace harmony and comply with broader public sector and legislative policy and frameworks in a tight fiscal climate.

Highlights for the year include a successful transition to the new Ellipse HRIS system which has resulted in improved and more streamlined payroll and leave processing and workforce reporting, analysis and management. There has been a comprehensive review of HR policies completed with policies continuing to be developed, reviewed and updated in line with government policy, legislative reform and Museum priorities. New/revised policies include EEO, Grievance Management, First Aid, Salary packaging, Recreation leave management, Volunteers, Occupational Health and Safety, Accident Investigation and Rehabilitation.

1 Locomotive No1 in Agricultural Hall late 1880s. At right is Museum's first curator JH Maiden\ 2 Cathy Freeman image and bodysuit, *Sport* exhibition\ 3 Performance in *Musical instruments: made and played* exhibition\ 4 Zandra Rhodes, Martin Sharp and Jenny Kee with Mr Sharp's *Eternity* tapestry\ 5 Powerhouse Members' Lounge 2004\ 6 Performers from National Centre for Korean Folk Performing Arts





### Equal employment opportunity

A review of the Museum's Equity program has been completed with input from managers with consideration of staff concerns. A three-year Equity Strategy has been developed focusing on key equity outcomes for the Museum. Management and leadership training continues with staff supported to improve their skills in managing staff more effectively. The volunteer program has been reviewed to improve recruitment, management, training and induction processes to promote a skilled and diverse workforce. Advertising of positions has been expanded to provide increased access for various EEO groups.

Grievance management and other related programs are being planned to promote positive and effective workplace relationships. These programs will be compulsory for all managers. Women continue to be supported through specific strategies such as the Springboard program and Spokeswomen's information sessions. The Skillmax program continues to be promoted. Research has commenced to identify suitable employment programs including traineeships to improve workplace access and participation by EEO groups. (For EEO statistics see appendix 27).

### Occupational health and safety

There were 19 workers compensation claims from for the period, compared to 2002-03 where there were 26 claims. The Museum's continuing good record in safety performance is reflected in its premiums to the Treasury Managed Fund. In 2003-04 the Museum's premium was 2% of total salary costs as against the Primary Pool of 3.02%. For the 2004-05 year the Museum rate showed further improvement at 1.465% against the Primary Pool of 3.09%.

In 2003-04 there were nine lost time injuries. Two of these claims were stress/ anxiety claims. All employees have successfully returned to work. The remainder of claims did not result in any time loss. The types of injuries sustained were mainly sprains and sprains. The cause of most sprains/strains were trips and falls, incorrect manual handling procedures and occupational overuse of keyboard and computer work. These problems will be addressed through training and education sessions and ergonomic workstation assessments. There were no prosecutions that occurred during the year.

A new Health and Safety Manager was appointed in January 2004. Training and awareness sessions in OH&S for all employees will be undertaken from August 2004. Induction training for new employees will include an OH&S component, so that all employees will have an understanding of their responsibilities and obligations under the *Occupational Health and Safety Act 2000*. The OH&S Committee will be re-established in August 2004 to ensure that any workplace safety issues are addressed and resolved. As part of OH&S legislation, consultation with all employees is a key component in assisting in the reduction of safety issues. Training of all committee members will commence in July 2004. Safe work method statements are being undertaken by employees which involves reviewing all tasks they undertake, assessing the risks and hazards of these tasks and implementing control measures for these tasks.

The main priorities in 2004-05 will be to implement and develop policies in relation to OH&S - training and awareness sessions will be conducted for all employees to ensure that the obligations and responsibilities under the OHS Act are met and regular safety audits and an active OH&S committee will also contribute to accident/incident prevention.

### Waste and energy management

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 the year before last. Energy costs have been progressively and substantially reduced by a variety of initiatives including the selection of most cost effective electricity supply tariffs, installation of power factor correction equipment, energy reduction by means of modifying air conditioning controls, the introduction of sophisticated building management systems, installation of lighting control systems and implementing procedures and controls to maximise electric lamp life to reduce replacement costs. A benchmarking survey, conducted last year by the International Association of Museum Facility Administrators, shows our utilities costs as 72% of the group average for like-sized institutions internationally.

In accordance with waste reduction guidelines and sustainability we continue to purchase 90% of our plain A4 paper requirements with 60% recycled content. All envelopes, pads and notebooks purchased are recycled stock. Contracts for the demolition and construction of exhibitions contain sustainability clauses requiring contractors to use responsible waste disposal practices and recycle materials where possible. The Museum continues to send paper, black toner cartridges, glass (both bottle and sheet) and aluminium for recycling, as has been the case for several years. The present cleaning contract requires documentation to be maintained for recycling of Museum waste.

A number of sustainable strategies are currently being implemented in the design and construction of exhibitions, including: *adaptive reuse of existing structures* where exhibitions are designed to reuse existing structures (fixed showcases, plinths, walls etc) from previous exhibitions where feasible; *adaptive reuse of exhibition furniture* where we store large quantities of used display furniture which are currently being catalogued. This data base will make designers more aware of available materials which can be repurposed in later exhibitions.



This practice mitigates the overuse of resources (materials and staff time) caused by constructing similar items (showcases/plinths etc) for each new project; *disposal of unneeded exhibition furniture* where items have been identified which can not be used in future projects, they are offered via a tender process to other museums and galleries, and, if not needed, given to a recycling company; and, *using reusable/recyclable materials in exhibition construction* where we use some reusable materials, such as stainless steel fittings, laminated glass, plasterboard and acrylic, which are stored after demolition for later use.

Solar panels have been installed on the roof of the Harwood Building. The innovative technology used in the panels is 'crystalline silicon on glass', the product of development by Australian company Pacific Solar, supported by funds from the Australian Greenhouse Office. This is a modest first installation with a 1.2 kw capacity with potential to grow. The power generated is being fed into the grid and a 'Sunlogger' designed by Pacific Solar collects data on the output. After data has been gathered for several months, with funds supplied by TransGrid to develop an interactive, visitors to the *EcoLogic* exhibition will be able to track the data.

**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 2000-01 there were two claims, in 2001-02 one claim, in 2002-03 four claims and in

2003-04 three claims totalling \$5,000.

The Museum developed, with the support of the Risk Management unit of the Treasury Managed Fund, the Risk Assessment in the Management of Heritage Collections project. In house risk assessments were carried out in relation to the Ellipse corporate services upgrade and for the PATH project, regarding the relocation of objects from Ultimo to Castle Hill.

**Volunteer program**

Our team of volunteers bring vitality, experience and knowledge to support the work of staff and to assist the Museum in maintaining our high standard of public service. Volunteers assist in a variety of roles as either *Behind the Scenes Volunteers* or *Visitor Services Volunteers*. 204 volunteers worked for the Museum in 2003-04, contributing 27,133 hours of work, a 10% increase on 02-03.

Volunteers branched into a number of new areas in the year. A team of 30 volunteers provide technical information in the *Lace Study Centre* regarding the collection and demonstrate the art of lace making to visitors. 20 volunteers joined the Museum to act as 'exhibition explainers' for the *Sport* exhibition and the Museum collaborated with the Premier's Department to recruit and train a group of tertiary students from the Arab community to assist with the *Treasures of Palestine* public programs weekend. A specialist team was recruited to assist at Observatory events providing technical information about the events and general visitor services and a newly appointed team provide assistance to Powerhouse Members and administrative support to Members staff.

The Volunteers Program also administers student placements which are offered to provide a quality, diversified opportunity in which students have the opportunity to apply classroom learning to practical work experience within the Museum. In 2003-04 the Museum provided student placements to 185 secondary and tertiary students.

**Sponsorship and partnerships**

The Museum's work is greatly enhanced by the support we receive from companies who believe in the educational, social and community value of our programs and services. 2003-04 was a successful year with the establishment of several significant new corporate relationships and the continuation of support from key existing partners. Cash sponsorship achieved a particularly good result with a 50% increase on the previous year.

Highlights for the year included the *Sport: more than heroes and legends* exhibition which attracted a key cash sponsorship from AMP, as principal sponsor for the Sydney season and the two-year national tour. AMP also contributed sponsorship towards associated activities including a series of late night openings in January and an exhibition children's trail. The exhibition also attracted significant in-kind support from a variety of partners, including Sharp Australia, Metro Monorail, The Daily Telegraph, Australian Posters and Austereo.

In addition to these partnerships the Museum also gained new cash sponsorships from LogicaCMG (*Great expectations*), Sydney Airport Corporation (*Lawrence Hargrave: Australia's pioneer aviator*), TransGrid (*Pacific Solar project*) and The Joy and Bruce Reid Foundation (*Transit of Venus*). Continuing cash sponsorships were secured from Arab Bank Australia (*Treasures of Palestine*), Intel Australia (*Intel Young Scientist*), Engineers Australia, Sydney Division (*Engineering Excellence*) and Mincom Limited (Life Fellows Dinner).

The Museum also gained considerable support from in-kind sponsorship, significantly from new partners, Schenker Australia (*Our place*) and Integral Energy (Castle Hill project). 2003-04 also saw the renewal of a partnership with SBS Television (*Gambling in Australia*) and SBS Radio. We are truly grateful to all our sponsors and partners for the faith they show in the exhibitions and programs we are producing and their willingness to assist us to reach local, national and international audiences. (For a full list of the Museum's supporters, sponsors and Corporate Members see inside back cover).



1



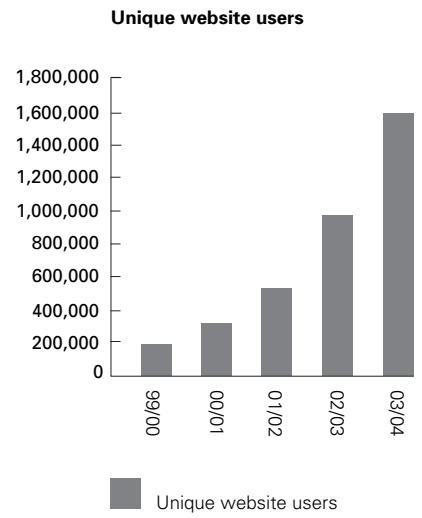
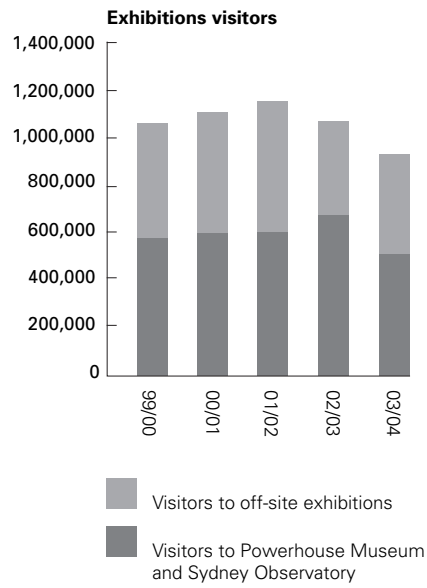
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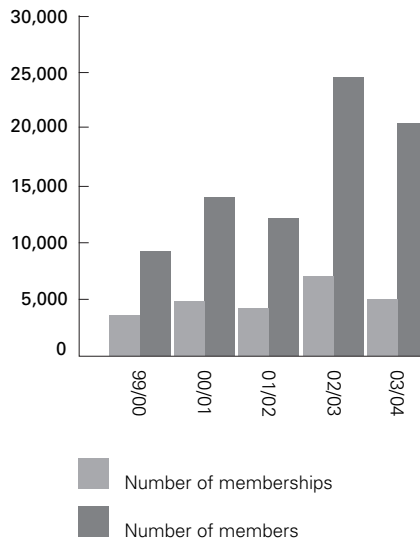
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1 *Apotheosis of Virgil Vase*, one of two Wedgwood vessels which were centrepieces at Sydney's International Exhibition in 1879, Art Gallery of NSW collection - photo Nitsa Yiouprosl 2 Volunteer Rosemary Shepherd and students in the *Lace Study Centre* 3 Arabic calligraphy by Fatima Killeen for *Beirut to Baghdad*

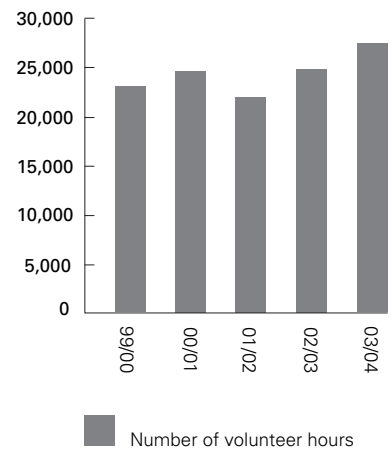
# TRENDS



### Members and memberships



### Number of volunteer hours



The Museum also had 42 school memberships representing 12,204 students at 30 June 2004.

# FINANCES: THE YEAR IN REVIEW

## Financial Performance

Net cost of services of \$33,284,000 for the year was \$1,019,000 less than the budget of \$34,303,000. After excluding the unbudgeted gain on disposal of non-current assets of \$1,124,000 this positive variation became an adverse variation of \$105,000. Expenditure for the year was \$716,000 above budget and was offset by an increase in Retained Revenue of \$611,000. In expenditure increases in Other Operating Expenses, \$1,358,000, and Maintenance, \$1,074,000 were offset by reductions in Employee Related Expenses, \$1,503,000 and Depreciation, \$213,000. In Retained Revenues reductions in Sale of Goods and Services, \$633,000 and Investment Income, \$8,000 were offset by increases in Grants and Contributions, \$984,000 and Other Revenue, \$268,000. Included in Other Revenue is \$219,000 relating to the increase in the value of the Museum's long term investment. This is a recovery of some of the decrement recorded in prior years.

## Cash flows

Cash and investments increased during the year by \$1,476,000 against a budgeted reduction of \$402,000. Reduced receipts from the Sale of Goods and Services was offset by improved receipts from Interest and Grants and Sponsorships. Increased cash receipts from Museum activities were offset by increased operating expenditures. A significant factor in the positive result for the year was the receipt at year end of \$1,300,000 from the RTA as compensation for the resumption of land at Castle Hill. In addition increased allocations were provided by Treasury to cover the increased cost and accelerated building schedule for the Castle Hill store as well as the partial reversal of prior budget adjustments.

## Statement of financial position

Equity during the year increased by \$11,560,000 with total assets increasing by \$14,522,000 and liabilities by \$2,962,000. The main movement in Total Assets was increases in Current Assets, Cash of \$1,863,000 and in Non-Current Assets, Property Plant and Equipment of \$11,950,000. The increase in Property Plant and Equipment is primarily due to the completion of new collection storage facilities at the Castle Hill site. The increase in Liabilities was mainly in an increase in Provisions for Employee Entitlements, the oncosts associated with those provisions and in a liability to Treasury for payment of portion of the proceeds of sale from the Castle Hill property.

## 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. In particular, the Museum continued to work with the Department of Commerce, Department of Juvenile Justice and Department of Corrective Services to jointly upgrade our respective corporate services as part of the Shared Ellipse Upgrade Project. The Museum was the pilot agency for the overall project and went live on the new system in September 2003. The provision of corporate services to the NSW Film and Television Office continues to be an effective arrangement and planning continues for the expansion of these services to other areas. The Ministry for the Arts is coordinating this program in conjunction with the Department of Commerce.

## 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.

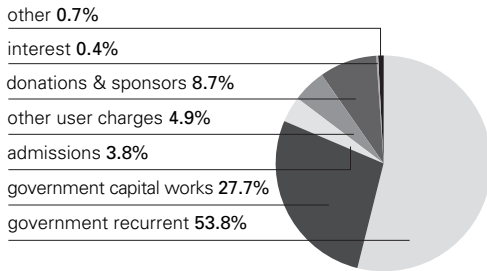
During the year, the Museum took the lead role to develop a joint contract solution covering cleaning and janitorial services for the Museum, State Library of NSW, Australian Museum and the Historic Houses Trust of NSW. The four agencies collaborated to develop a much improved contract specification and performance measures which resulted in a single tender process and positive financial outcome from the joint tender.

## Investment performance indicators

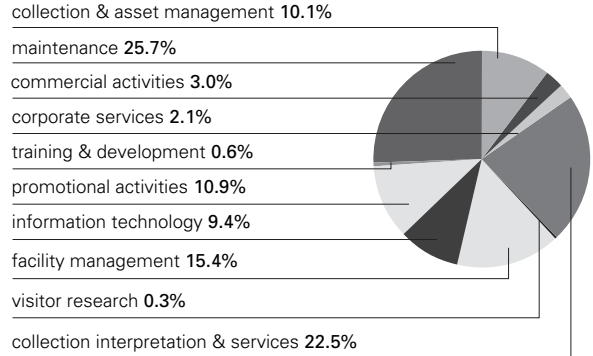
The Museum's reserve funds and short term cash surpluses during the year were invested in the Treasury Corporation Hour Glass facilities. The annual investment return to the Museum on these funds for 2003-2004 was 12.3% (2003 negative 1.4%) against a benchmark return of 10.3% for the whole Treasury Corporation Hour-Glass facility.

# FINANCE: THE YEAR IN REVIEW

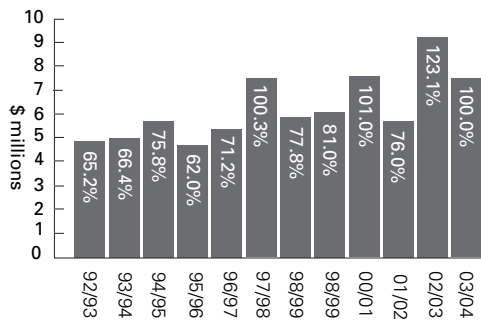
**Sources of funding  
2003-2004**



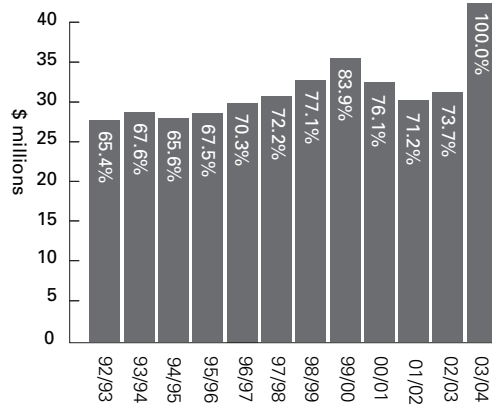
**Operating expenses  
2003-2004**



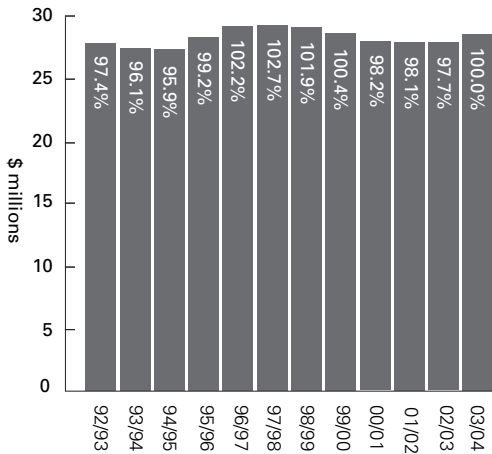
**Self generated income  
2003-2004 dollars**



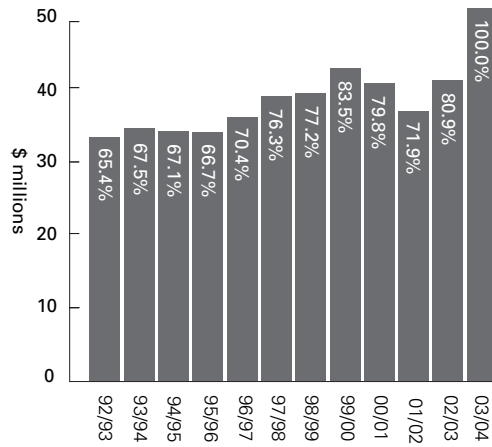
**Government funding – recurrent & capital  
2003-2004 dollars**



**Government funding – recurrent  
2003-2004 dollars**



**Total funding – internal & government  
2003-2004 dollars**



# STATEMENT OF COMPLIANCE

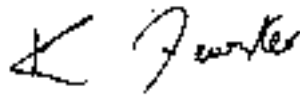
Pursuant to sections 41C(1B) and (1C) of the *Public Finance and Audit Act 1983*.

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;
- c) there are no circumstances that would render any particulars included in the financial statements to be misleading or inaccurate.
- d) the financial report has been properly drawn up and the associated records have been properly kept for the period from 1 July 2003 to 30 June 2004, in accordance with the *Charitable Fundraising (NSW) Act 1991* and Regulations; and
- e) money received as a result of fundraising activities conducted during the period 1 July 2003 to 30 June 2004 has been properly accounted for and applied in accordance with the *Charitable Fundraising (NSW) Act 1991* and Regulations



Signed  
President



Signed  
Director

Date: 20 October 2004



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 Pursuant to the Public Finance and Audit Act 1983

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

- (a) presents fairly the Trustees of the Museum of Applied Arts and Sciences financial position as at 30 June 2004 and the 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).

### Audit Opinion Pursuant to the Charitable Fundraising Act 1991

In my opinion:

- (a) the accounts of the Trustees of the Museum of Applied Arts and Sciences show a true and fair view of the financial result of fundraising appeals for the year ended 30 June 2004
- (b) the accounts and associated records of the Trustees of the Museum of Applied Arts and Sciences have been properly kept during the year in accordance with the Charitable Fundraising Act 1991 (the CF Act) and the Charitable Fundraising Regulation 2003 (the CF Regulation)
- (c) money received as a result of fundraising appeals conducted during the year has been properly accounted for and applied in accordance with the CF Act and the CF Regulation, and
- (d) there are reasonable grounds to believe that the Trustees of the Museum of Applied Arts and Sciences will be able to pay its debts as and when they fall due.

My 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,
- examined a sample of the evidence that supports:
  - (i) the amounts and other disclosures in the financial report,
  - (ii) compliance with accounting and associated record keeping requirements pursuant to the CF Act, and
- obtained an understanding of the internal control structure for fundraising appeal activities.

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 not fulfilled their reporting obligations.

My opinion does not provide assurance:

- about the future viability of the Trustees of the Museum of Applied Arts and Sciences,
- that the Trustees of the Museum of Applied Arts and Sciences 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  
20 October 2004

# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

STATEMENT OF FINANCIAL PERFORMANCE FOR THE YEAR ENDED 30 JUNE 2004

	Notes	Actual 2004 \$'000	Budget 2004 \$'000	Actual 2003 \$'000
<b>Expenses</b>				
Operating expenses				
Employee related	2.1	23,016	24,519	23,369
Other operating expenses	2.2	12,655	11,297	12,981
Maintenance		4,352	3,278	3,871
Depreciation and amortisation	2.3	4,217	4,430	3,993
Other expenses	2.4	–	–	220
<b>Total Expenses</b>		<b>44,240</b>	<b>43,524</b>	<b>44,434</b>
Less:				
<b>Retained Revenue</b>				
Sale of goods and services	3.1	4,607	5,240	7,344
Investment income	3.2	227	235	251
Grants and contributions	3.3	4,681	3,697	3,939
Other revenue	3.4	317	49	135
<b>Total Retained Revenue</b>		<b>9,832</b>	<b>9,221</b>	<b>11,669</b>
<b>Gain/(loss) on disposal of non-current assets</b>	4	<b>1,124</b>	<b>–</b>	<b>19</b>
<b>Net Cost of Services</b>	22	<b>33,284</b>	<b>34,303</b>	<b>32,746</b>
<b>Government Contributions</b>				
Recurrent appropriation	6	28,493	28,092	27,212
Capital appropriation	6	14,653	11,458	3,851
Asset sale proceeds transferred to the Crown Entity		(1,114)	–	–
Acceptance by the Crown Entity of employee benefits and other liabilities	7	2,812	2,815	3,197
<b>Total Government Contributions</b>		<b>44,844</b>	<b>42,365</b>	<b>34,260</b>
<b>SURPLUS/(DEFICIT) FOR THE YEAR</b>				
<b>FROM ORDINARY ACTIVITIES</b>		<b>11,560</b>	<b>8,062</b>	<b>1,514</b>
<b>TOTAL REVENUES, EXPENSES AND VALUATION ADJUSTMENTS</b>				
<b>RECOGNISED DIRECTLY IN EQUITY</b>		<b>–</b>	<b>–</b>	<b>–</b>
<b>TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING</b>				
<b>FROM TRANSACTIONS WITH OWNERS AS OWNERS</b>	19	<b>11,560</b>	<b>8,062</b>	<b>1,514</b>

The accompanying notes form part of these financial statements



# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2004

	Notes	Actual 2004 \$'000	Budget 2004 \$'000	Actual 2003 \$'000
<b>ASSETS</b>				
<b>Current Assets</b>				
Cash	9	2,338	73	475
Receivables	10	1,064	737	737
Inventories	11	211	264	304
Other	12	196	102	102
<b>Total Current Assets</b>		<b>3,809</b>	<b>1,176</b>	<b>1,618</b>
<b>Non-Current Assets</b>				
Other financial assets	13	2,848	2,617	2,467
Property, Plant and Equipment	14			
– Land and buildings		99,762	97,498	91,625
– Plant and equipment		17,769	18,900	16,990
– Collection		370,547	369,043	367,513
Total Property, Plant and Equipment		488,078	485,441	476,128
<b>Total Non-Current Assets</b>		<b>490,926</b>	<b>488,058</b>	<b>478,595</b>
<b>Total Assets</b>		<b>494,735</b>	<b>489,234</b>	<b>480,213</b>
<b>LIABILITIES</b>				
<b>Current Liabilities</b>				
Payables	16	4,354	3,853	3,219
Interest bearing liability	17	768	–	–
Provisions	18	2,111	2,238	2,181
Other		1,114	–	–
<b>Total Current Liabilities</b>		<b>8,347</b>	<b>6,091</b>	<b>5,400</b>
<b>Non-Current Liabilities</b>				
Provisions	18	380	365	365
<b>Total Non-Current Liabilities</b>		<b>380</b>	<b>365</b>	<b>365</b>
<b>Total Liabilities</b>		<b>8,727</b>	<b>6,456</b>	<b>5,765</b>
<b>Net Assets</b>		<b>486,008</b>	<b>482,778</b>	<b>474,448</b>
<b>EQUITY</b>				
Reserves	19	91,824	91,824	91,824
Accumulated funds	19	394,184	390,954	382,624
<b>Total Equity</b>		<b>486,008</b>	<b>482,778</b>	<b>474,448</b>

The accompanying notes form part of these financial statements

# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2004

	Notes	Actual 2004 \$'000	Budget 2004 \$'000	Actual 2003 \$'000
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>				
<b>Payments</b>				
Employee related		(21,432)	(22,143)	(19,862)
Other		(17,199)	(15,395)	(16,663)
<b>Total Payments</b>		<b>(38,631)</b>	<b>(37,538)</b>	<b>(36,525)</b>
<b>Receipts</b>				
Sale of goods and services		4,563	5,240	7,086
Interest received		227	10	251
Other		5,271	3,685	2,811
<b>Total Receipts</b>		<b>10,061</b>	<b>8,935</b>	<b>10,148</b>
<b>Cash Flows from Government</b>				
Recurrent appropriation	6	28,493	28,092	27,212
Capital appropriation	6	14,653	11,458	3,851
Cash reimbursements from the Crown Entity		1,083	1,071	1,034
<b>Net Cash Flows from Government</b>		<b>44,229</b>	<b>40,621</b>	<b>32,097</b>
<b>NET CASH FLOWS FROM OPERATING ACTIVITIES</b>	22	<b>15,659</b>	<b>12,018</b>	<b>5,720</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>				
Proceeds from sale of land and buildings, plant and equipment		1,627	75	299
Purchases of land and buildings, plant and equipment		(15,810)	(12,495)	(5,592)
<b>NET CASH FLOWS FROM INVESTING ACTIVITIES</b>		<b>(14,183)</b>	<b>(12,420)</b>	<b>(5,293)</b>
<b>NET INCREASE/(DECREASE) IN CASH</b>		<b>1,476</b>	<b>(402)</b>	<b>427</b>
Opening cash and cash equivalents		2,942	3,092	2,515
<b>CLOSING CASH AND CASH EQUIVALENTS</b>	9	<b>4,418</b>	<b>2,690</b>	<b>2,942</b>

The accompanying notes form part of these financial 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 2004

## Summary of Compliance with Financial Directives

	2004				2003			
	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	28,092	28,092	11,458	11,458	27,112	27,112	4,951	3,851
	28,092	28,092	11,458	11,458	27,112	27,112	4,951	3,851
OTHER APPROPRIATIONS/ EXPENDITURE Treasurer's Advance	401	401	3,195	3,195	100	100	-	-
	401	401	3,195	3,195	100	100	-	-
<b>Total Appropriations/ Expenditure/Net Claim on Consolidated Fund</b>	<b>28,493</b>	<b>28,493</b>	<b>14,653</b>	<b>14,653</b>	<b>27,212</b>	<b>27,212</b>	<b>4,951</b>	<b>3,851</b>
Amounts drawn down against Appropriation		28,493		14,653		27,212		3,851
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.

# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2004

## 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, the Sydney Observatory and the Migration Heritage Centre. 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.

#### 1.2.1 Impact of Adopting Australian Equivalents to International Financial Reporting Standards

The Museum will apply the Australian Equivalents to International Financial Reporting Standards (AIFRS) from the reporting period beginning 1 July 2005. The change to these equivalents is also affected by the Australian Accounting Standards Board's project to harmonise accounting standards with Government Financial Statistics

The transition to the new standards will be achieved by allocating internal resources and/or engaging consultants to analyse the pending standards and Urgent Issues Group Abstracts to identify key areas regarding policies, procedures, systems and financial impacts affected by the transition.

The Museum's Finance Manager is responsible for the project and reports regularly to the Museum's Executive Committee and Trust Finance Sub-Committee on progress.

The following issues have been identified as having an impact on the Museum's accounting policies and the presentation of its financial statements

- In accordance with AASB1 the financial statements for the year ended June 2004 will be restated to conform with the AIFRS standards.
- The cost and fair value of property, plant and equipment to be increased to include restoration costs as required by AASB116.
- The application of AASB116 to the Museum's heritage assets.

- The application of AASB132 in relation to financial instruments including valuation techniques and the sensitivities of fair value estimates used in valuation assumptions.
- The application of AASB139 in respect of the recognition of financial instruments and their measurement and disclosure in the financial statements.

- In the cases where grants are received for the provision of a service or are subject to restrictive conditions the grant can continue to be recognised on receipt under AASB 1004 or delayed, in accordance with ED125, until the conditions are met or the goods/services delivered.

In order to comply with the changes the Museum will be taking the following action in the 2004/05 year

- The Museum's property plant and equipment will be revalued prior to 30 June 2005 and will identify restoration costs as required.
- The Museum's heritage assets, comprising of building and collection items will be revalued and will identify restoration costs as required
- In conjunction with the above valuations a determination of impairment costs in accordance with AASB 136 will be carried out.
- In consultation with the Museum's Executive and Trust Finance Sub-Committee a decision will be made as to which approach will be adopted in relation to the treatment of grants.

In addition NSW Treasury is assisting agencies to manage the transition by developing policies, including mandates of options; presenting training seminars to all agencies; providing a website with up-to-date information to keep agencies informed of any new developments; and establishing an IAS Agency Reference Panel to facilitate a collaborative approach to manage the change.

# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2004

## 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 up to 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 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 actuarial factors 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.

# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2004

## 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 2003. 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.

## 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%

# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2004

## 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 uncollectible 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 2004

	2004	2003
	\$'000	\$'000
<b>2. Expenses</b>		
<b>2.1 Employee related expenses</b>		
Salaries and wages (including recreation leave)	18,405	18,114
Superannuation	1,942	1,917
Long service leave	758	1,312
Workers compensation insurance	499	439
Payroll tax and fringe benefit tax	1,412	1,587
	<b>23,016</b>	<b>23,369</b>

Employee related expenditure totalling \$2,194,000 (2003 \$1,947,000) has been incurred on capital projects including \$1,600,000 (2003 \$1,300,000) for processing costs in accessioning additions to the collection (refer notes 1.6, and 14).

## 2.2 Other operating expenses

Advertising and publicity	1,532	2,041
Auditor's remuneration – audit or review of the financial reports	41	39
Bank fees and financial expenses	60	125
Books, magazines and subscriptions	156	150
Catering and entertainment	210	191
Cleaning and laundry	737	707
Computer software	314	508
Consultants	183	–
Consumables	598	878
Cost of sales	318	942
Equipment hire and leasing	257	248
Exhibition fitout	2,074	1,423
Fees – contract services	2,116	1,256
Freight, cartage and handling	–	425
Fringe benefit tax	97	96
Insurance	667	539
Legal, royalty and copyright fees	26	33
Minor expenses	66	81
Motor vehicle expenses	66	60
Postage and mailing services	140	155
Power and water supplies	1,040	991
Printing and publications	405	475
Rent	523	582
Staff training and related expenses	197	215
Stationery and office supplies	117	90
Telephone – calls and rental	425	391
Travel	290	340
	<b>12,655</b>	<b>12,981</b>



# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2004

	2004 \$'000	2003 \$'000
<b>2.3 Depreciation and amortisation expense</b>		
Buildings	2,238	2,216
Plant and equipment	536	470
Exhibition fitout	1,443	1,307
	<b>4,217</b>	<b>3,993</b>
<b>2.4 Other expenses</b>		
Investment asset revaluation decrement	–	220
<b>3. Revenues</b>		
<b>3.1 Sale of goods and services</b>		
<u>Sale of goods</u>		
Shops	442	1,392
Publications	109	103
Rendering of services		
Admissions	2,033	3,747
Members organisation	328	563
Leased operations	271	265
Venue hire – functions	488	482
Exhibition fees	90	75
Fees for staff services	837	606
Other	9	111
	<b>4,607</b>	<b>7,344</b>
<b>3.2 Investment income</b>		
Interest	227	251
<b>3.3 Grants and contributions</b>		
Government grants	1,398	771
Public donations	19	33
Industry donations and contributions	867	410
	<b>2,284</b>	<b>1,214</b>
Non-cash donations		
– voluntary labour	544	494
– collection/exhibition items	860	548
– goods and services	993	1,683
	<b>2,397</b>	<b>2,725</b>
	<b>4,681</b>	<b>3,939</b>

# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2004

	2004 \$'000	2003 \$'000
<b>3.4 Other revenue</b>		
Other income	98	135
Reversal investment asset revaluation decrement	219	–
	<b>317</b>	<b>135</b>
<b>4. Gain/(loss) on disposal of non-current assets</b>		
Proceeds from sale of plant and equipment	327	299
Written down value of assets sold/disposed	301	280
	26	19
Proceeds from sale of land	1,300	–
Written down value of assets sold/disposed	202	–
	<b>1,098</b>	<b>–</b>
<b>Net gain/(loss) on disposal of non-current assets</b>	<b>1,124</b>	<b>19</b>

## 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 2003/04 year contributions totalling \$255,000 were received and recognised as revenue. Expenditure of these funds will occur during 2004/05 on items for the collection, temporary exhibitions and information technology project. 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)	28,493	27,212
---	--------	--------

Comprising

Recurrent appropriations ( per Statement of Financial Performance)	28,493	27,212
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### Capital appropriations

Total capital drawdowns from Treasury (per Statement of Compliance)	14,653	3,851
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Comprising

Capital appropriations (per Statement of Financial Performance)	14,653	3,851
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## 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	1,942	1,917
Long service leave	754	1,165
Payroll tax	116	115
	<b>2,812</b>	<b>3,197</b>

# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2004

## 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, the Sydney Observatory and the Migration Heritage Centre.

	2004	2003
	\$'000	\$'000

## 9. Current assets – cash

Cash at bank and on hand	35	45
TCorp – Hour glass cash facility	2,303	430
	<b>2,338</b>	<b>475</b>

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, bank bills and investments with TCorp (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:

Cash (per Statement of Financial Position)	2,338	475
TCorp – Hour glass long term growth facility	2,848	2,467
Bank overdraft	(768)	–
Closing cash and cash equivalents (per Statement of cash flows)	<b>4,418</b>	<b>2,942</b>

## 10. Current assets – receivables

Sale of goods and services	680	563
less: Provision for doubtful debts	4	4
	<b>676</b>	<b>559</b>

Accrued interest on deposits	1	1
Other debtors	387	177
	<b>1,064</b>	<b>737</b>

## 11. Current assets – inventories

Trading stock – finished goods		
– At the lower of cost or net realisable value	211	304

## 12. Current assets – other

Prepayments	196	102
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# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2004

	2004 \$'000	2003 \$'000
<b>13. Non current assets – other financial assets</b>		
TCorp – Hour-Glass Long Term Growth Facility Trust	2,848	2,467
<b>14. Non current assets – property, plant and equipment</b>		
<b>Land and Buildings</b>		
Land – at fair value	25,022	25,225
Total land	25,022	25,225
Buildings and improvements – at fair value	102,524	91,946
Accumulated depreciation – buildings and improvements	(27,784)	(25,546)
Written down value – buildings and improvements	74,740	66,400
Total written down value – land and buildings	99,762	91,625
<b>Plant and equipment</b>		
Plant and equipment – at fair value	34,447	32,190
Accumulated depreciation – plant and equipment	(16,678)	(15,200)
Total written down value – plant and equipment	17,769	16,990
<b>Collection</b>		
Collection – at fair value	370,547	367,513
Total collection	370,547	367,513
<b>Total property, plant and equipment at net book value</b>	<b>488,078</b>	<b>476,128</b>

The Museum's collection comprises of 131,000 registrations consisting of approximately 386,000 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 \$3,513,000 (2003 \$4,222,000) 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 \$860,000 (2003 \$548,000). 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 \$1,600,000.

## 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.

2004	Land and Buildings \$'000	Plant and Equipment \$'000	Collection \$'000	Total \$'000
Carrying amount at start of year	91,625	16,990	367,513	476,128
Additions	10,577	3,059	3,034	16,670
Disposals	(202)	(301)	–	(503)
Depreciation expense	(2,238)	(1,979)	–	(4,217)
Carrying amount at end of year	99,762	17,769	370,547	488,078

# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2004

	2004 \$'000	2003 \$'000
<b>15. Restricted assets</b>		
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	204	188
	<b>286</b>	<b>270</b>
<b>16. Current liabilities – payables</b>		
Accrued salaries and wages	–	521
Creditors and accruals	4,354	2,698
	<b>4,354</b>	<b>3,219</b>
<b>17. Current liabilities – interest bearing liability</b>		
Bank overdraft – unsecured	768	–
<b>18. Current/non-current liabilities – provisions</b>		
Employee benefits and related on-costs		
Recreation leave	2,069	2,142
Long service leave on-costs	150	147
Payroll Tax on long service leave	272	257
	<b>2,491</b>	<b>2,546</b>
Aggregate employee benefits and related on-costs		
Provisions – current	2,111	2,181
Provisions – non-current	380	365
Accrued salaries and wages (Note 16)	–	521
	<b>2,491</b>	<b>3,067</b>

# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2004

## 19. Changes in equity

	Accumulated funds		Asset revaluation Reserve		Total equity	
	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000	2004 \$'000	2003 \$'000
Balance at beginning of year	382,624	380,106	91,824	92,828	474,448	472,934
<u>Changes in equity – other than transactions with owners as owners</u>						
Surplus for the year	11,560	1,514	–	–	11,560	1,514
Total	11,560	1,514	–	–	11,560	1,514
<u>Transfers within equity</u>						
Asset revaluation reserve balance transferred to accumulated funds on disposal of assets	–	1,004	–	(1,004)	–	–
Balance at end of year	394,184	382,624	91,824	91,824	486,008	474,448

### 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.

2004 \$'000	2003 \$'000
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## 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	78	100
Later than one year and not later than 5 years	–	35
Later than 5 years	–	–
Total (including GST)	78	135

### 20.3) Operating lease commitments

Future non-cancellable operating lease rentals not provided for and payable:

Not later than one year	863	874
Later than one year and not later than 5 years	239	986
Later than 5 years	–	–
Total (including GST)	1,102	1,860

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

The total commitments above include input tax credits of \$107,000 (2003: \$181,000) 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 2004

## 21. Budget review

### Net cost of services

The net cost of services for the year was \$1,019,000 (3%) below budget. Major variation was in relation to profit made on the acquisition of land at Castle Hill by Roads and Traffic Authority.

### Assets and liabilities

Main variations to budget in the statement of financial position were increases in Current Assets of \$2,633,000, Property, Plant and Equipment of \$2,638,000 and Current Liabilities of \$2,256,000.

The increase in Current Assets was as a result of the proceeds from the resumption of the Castle Hill land by the Roads and Traffic Authority and the increase in Prepayments. The Property, Plant and Equipment increase was as a result of the capitalisation of processing costs in the accessioning of items for the collection. The increase in Current Liabilities was due to the increase in creditors and the liability to the Treasury in relation to the compensation received from Roads and Traffic Authority.

### Cash flows

Cash and cash equivalents increased from budget during the year by \$1,878,000. Increase in retained revenues of \$1,126,000 and government funding of \$3,608,000 was offset by an increase in operating expense payments of \$1,093,000 to give an increase in net cash flows from operating activities of \$3,641,000. Increased expenditure of \$1,763,000 on investing activities was mainly due to the acceleration of Castle Hill storage construction to this financial year.

	2004 \$'000	2003 \$'000
<b>22. Reconciliation of net cash flows from operating activities to net cost of services</b>		
Net cash used in operating activities	(15,659)	(5,720)
Cash flows from Government	44,229	32,097
Adjustments for items not involving cash		
Depreciation	4,217	3,993
Donations to the collection	(860)	(548)
Increase/(decrease) in creditors and accruals	1,135	171
Increase/(decrease) in employee entitlements	(55)	656
Decrease/(increase) in receivables	(327)	(276)
Decrease/(increase) in interest receivable	(1)	-
Decrease/(increase) in prepayments	(94)	174
Decrease/(increase) in inventories	93	55
Net (gain)/loss on sale of plant and equipment	(1,124)	(19)
Employee benefit liabilities accepted by the Crown Entity	1,730	2,163
Net cost of services	33,284	32,746

# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2004

	2004	2003
	\$'000	\$'000
<b>23. Non-cash financing and investing activities</b>		
Assistance and contributions received free of charge from third parties are recorded in the financial statements and included as follows:		
<b>Revenues</b>		
In Note 3.3 – grants and contributions		
Non-cash donations		
– voluntary labour	544	494
– donations to the collection	860	548
– goods and services	993	1,683
	<b>2,397</b>	<b>2,725</b>
<b>Expenses</b>		
In Note 2.1 – employee related expenses		
Salaries and wages	544	494
In Note 2.2 – other operating expenses		
Advertising and publicity	558	971
Catering and entertainment	4	2
Computer Software	21	–
Consumables	65	216
Cost of sales	–	24
Exhibition fitout	136	–
Fees – contract services	20	9
Freight, cartage and handling	61	47
Minor expenses	–	4
Power-Electricity	100	–
Travel	11	38
In maintenance –		
Buildings	8	367
In Note 14 – non current assets – plant and equipment		
Computer equipment	9	5
In Note 14 – non current assets – collection		
Collection items	860	548
	<b>2,397</b>	<b>2,725</b>



# TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2004

## 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. Interest rate at year end was 4.25% per annum (2003 3.75%).

### 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 Cash Facility was earning a weighted average interest rate of 5.3% (2003 4.8%) and the weighted average interest rate on TCorp Hourglass Long Term Growth Facility was 15.4% (2003 0.4%).

### 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 (2003 – Nil).

## 25. Tax status

The activities of the Museum are exempt from income tax.

END OF AUDITED FINANCIAL STATEMENTS

# APPENDICES

## 1. User numbers

July 2003-June 2004		July 2002-June 2003	
Powerhouse Museum	350,948	Powerhouse Museum	542,501
Sydney Observatory	149,538	Sydney Observatory	125,020
<b>Total on-site</b>	<b>500,486</b>	<b>Total on-site</b>	<b>667,521</b>
Off-site exhibitions*	428,083	Off-site exhibitions	398,142
<b>Total visitors on-site and off-site</b>	<b>928,569</b>	<b>Total visitors on-site and off-site</b>	<b>1,065,663</b>
Website – unique visitors	1,595,656	Website – unique visitors	961,683
<b>Total – in person and on line</b>	<b>2,524,225</b>	<b>Total – in person and on line</b>	<b>2,027,346</b>

\* does not include off site programs which reached another 20,000+ users

## 2. User diversity

### 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 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 2003-2004

1. Exhibitions - *Treasures from Palestine; Childhood memories of migration: images, imaginings and impressions; Beirut to Baghdad: communities, collecting and culture* (2).
2. Programs by Migration Heritage Centre at Powerhouse, including *GETTING MARRIED: a celebration of love, life and culture in Australia today; Canterbury's People-Oral History Project; cultureworks Partnership Project with Wollondilly Heritage Centre; cultureworks: migration and working life* (1, 2, 3).
3. Presentation of public and education programs which promote the value of cultural diversity such as public programs associated with *Treasures of Palestine*, including Palestinian cultural day, traditional Cambodian dance performance and performances from the National Centre for Korean Folk Performing Arts. The *Grandfriends* program saw young people delivering object talks to seniors of Non-English Speaking Background in their own language - Turkish, Korean, Bosnian and Arabic - during Seniors Week. (1, 2, 3).
4. 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).
5. Acquisition of objects which reflect Australia's cultural diversity and promote the creativity of all cultures (1, 2, 3).

6. Promotion of Museum activities which represent and promote Australia's cultural diversity, including on the Museum's website. A direct mail campaign distributed 10,000 flyers throughout western Sydney targeting Arabic communities for the Treasures of Palestine exhibition. A further campaign promoted the associated Palestinian cultural day (2, 3).
7. Continue catering for needs of visitors of varying cultural backgrounds with Museum guides printed in different languages - French, Japanese, Chinese, German, Italian, Korean, Spanish, Thai (1, 2, 3).
8. 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 2004-2005

1. Exhibitions - *Bright flowers: textiles and ceramics of Central Asia; Pathways through paradise: Oriental rugs from Australian Collections; Contemporary silver: made in Italy*. (2).
2. Continuation of Migration Heritage Centre at the Powerhouse (1, 2, 3).
3. Hosting of *International Conference on Quong Tart and His Times* and International Conference on Oriental Carpets, *ICOC Down Under* (2, 3).
4. Presentation of public and education programs which promote the value of cultural diversity, including *Gyuto monks of Tibet* residency. (1, 2, 3).
5. 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).
6. Acquisition of objects which reflect Australia's cultural diversity and promote the creativity of all cultures (1, 2, 3).
7. Promotion of Museum activities which represent and promote Australia's cultural diversity, including on the Museum's website (2, 3).
8. Continue catering for needs of visitors of varying cultural backgrounds with Museum guides printed in different languages (1, 2, 3).
9. 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 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*;
- publications such as *Women with wings: portraits of Australian women pilots* and *In her view: the photographs of Hedda Morrison in China & Sarawak 1933-67*.

### 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 2003-04

Sydney Observatory disabled provides wheelchair access to a telescope in the grounds.

The 3-D Space Theatre can be organised to accommodate wheelchairs.

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

A program of activities linked to the *International Day of People with Disabilities* including Accessible sports, Guided sensory tours, *Sounding the Museum* and a curatorial tour.

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

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

Development work being undertaken with the SoundHouse Special Access Kit™, courtesy of a grant from the Vincent Fairfax Family Foundation.

New website accessible by assistive technologies such as Braille readers.

### 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.

Day bed, fabric/ wood/ metal/ foam, designed by Marion Hall Best, made by A E Moulen, Sydney, NSW, Australia, c. 1960

Gift of Chee Soon & Fitzgerald, Sydney, 2003 [2003/108/1]

Toy, Spectrum Pursuit Vehicle, with packaging, licensed from the television show 'Captain Scarlet and The Mysterons', metal/ card/ plastic/ paper, made by Meccano Ltd for Century 21 Toys, Dinky brand, England, 1967-1969  
Purchased 2003 [2003/111/10]

Lion dance costume, head and skirt, bamboo/ cardboard/ silk/ cotton/ hair/ metal/ hessian/ rope, used by the Yiu Ming Society, Sydney, NSW, Australia, maker unknown, Guangdong Province, China, c.1950

Gift of the Yiu Ming Society, NSW, 2003 [2003/114/1]

Snake bite kit, metal lancet and Condy's Crystals in wooden cylinder, manufacturer unknown, Australia, 1910-1920

Gift of Margaret Spilsbury, 2003 [2003/115/1]

Voting machine, probably prototype, cedar/ metal/ glass/ paper, maker unknown, Australia, 1901-1926  
Purchased 2003 [2003/117/1]

Electronic toy, Atari CX2600 VCS (video computer system), controllers, games, manuals and storage case, plastic/ metal/ rubber/ electronic components, case design by Douglas Hardy & Frederick Thompson/manufactured by Atari, California, USA, 1980

Gift of Dr Liz Kernohan, 2003 [2003/119/1]

Cycling trophy, awarded by Redfern Bicycle Club, Sydney, silver plated metal, made by William Mammatt, Sheffield, England, c.1890

Gift of B A Stuart under the Cultural Gifts Programme, 2003 [2003/123/1]

Surfboard, 'Sun Sand and sea', acrylic paint/ foam board/ fibreglass glazing, artwork by Kevin Williams, Sydney, Australia, 2003, board manufactured by Byron Surf, Byron Bay, Australia, 2002

Purchased, 2003 [2003/125/1]

Certificate of Training, certifying that May Erica Buggenthin [sic] has receiving training at Wooroloo and Kalgoorlie Hospitals and has passed the requirements to qualify her as a trained nurse, 3rd July 1923, paper, Government Hospitals, Western Australia, Australia, 1923

Gift of Mrs Pat Bradshaw, 2003 [2003/130/6]

Booklet, '101 Uses for Vaseline', paper, WJ Bush & Co. Ltd., Australia, 1940-60

Gift of Ms Judith Keena 2003 [2003/133/2]

Cochlear implant, Nucleus 24 Contour, metal/ plastic, made by Cochlear Ltd, Sydney, NSW, Australia, 2003

Gift of Cochlear Ltd, 2003 [2003/134/2]

Figure of Siva, and 40 other Indian bronzes, statues of deities, South India, Vijayanagara period, 1600s  
Gift of Alastair Morrison under the Cultural Gifts Program, 2003 [2003/136/1-41]

Plate, earthenware, designed by El Lissitzky, Germany, 1925-1950

Purchased 2002 [2003/137/1]

Desk set, enamelled metal/ glass/ paper, designed by Marianne Brandt/made by Ruppelwerk, Germany, c 1931

Purchased 2002 [2003/137/2]

Jug, earthenware, hand-painted, made by Martin Boyd Pottery, Ryde, NSW, Australia, 1950s

Gift of Dr R L Cope, 200 [2003/140/3]

Painting, framed ancestor portrait on mirrored glass/ glass/ wood, used by Quong Tart in Sydney, Australia, made in China, 1894

Purchased 2002 [2003/148/1]

Two bark paintings, 'Tapalinga' (moon) design, and 'Wanarringa' (sun) design, wood/ ochre, Tommy Mungatopi, Melville Island, Northern Territory, Australia, c 1960

Gift of Mrs Janice Haynes and the late Professor Leslie Haynes, 2004 [2003/150/1-2]

Tea service (3), teapot, milk jug and sugar bowl, silver/ bone, designed and made by Helge Larsen and Darani Lewers, Seaforth, NSW, Australia, 2002-2003

Purchased with funds from the Yasuko Myer Bequest, 2003 [2003/153/1]

Model of Multibeam receiver, front end, metal/ timber/ perspex, made by Australia Telescope National Facility, Epping, NSW, Australia, 1997

Gift of Australia Telescope National Facility (CSIRO), 2003 [2003/156/1]

Victa lawn mower, VSX 160, 2 stroke, power torque, 50th anniversary model, No.1 (limited edition), Victa Lawncare Pty Ltd, Moorebank, NSW, Australia, 2002

Gift of Victa Lawncare Pty Ltd, 2003 [2003/157/1]

Grand piano, timber/ metal/ ivory/ ebony, designed and made by William Stodart, London, England, 1822-1824

Gift of Mr WF Bradshaw under the Cultural Gifts Scheme, 2003 [2003/162/1]

Vase, hanging, earthenware, made in China/ Hong Kong, owned by Wong Sat, used at Bolong, NSW, Australia, 1860-1916

Gift of Robert Wong 2003 [2003/163/5]

Audio cassette player, Sony Walkman model TPS-L2, metal/ plastic/ fabric/ electronic components, Sony design centre, Sony Corporation, Japan, 1979  
Gift of Peter Tilley, 2003 [2003/165/1]

Spectacles (pair) with case, men's, plastic/ leather/ card, made by Christian Dior, made in Austria/ Australia, used by Brian Henderson, 2002  
Gift of Brian Henderson, 2003 [2003/169/4]

Wallpaper roll, screen-print, 'Stairwell Stripe', inks on metallic foil paper, designed by Florence Broadhurst, Sydney, NSW, Australia, 1960-1977  
Gift of Chee Soon and Fitzgerald, 2003 [2003/174/2]

Veiling garment (paranja), women's, embroidered and printed, cotton/ silk/ buttons metallic ornaments/ beaded tassels/ knotted lace braid, made by Tajik or Uzbek woman in Russian Turkestan, about 1910

Purchased for the collection by the Oriental Rug Society of NSW, 2003 [2003/176/3]

Sideboard, wood/ glass/ brass, attributed to James Shoolbred & Co, England, c.1878

Gift of John Harris, the great-grandson of the original owner, John Harris, 2003 [2003/178/1]

Sculptural form, 'Light Well', cast glass, hand-carved and hand-polished, designed and made by Richard Whiteley, Canberra, Australia, 2003  
Purchased 2003 [2003/180/1]

Packaging for child's fancy dress costume, 'Conductor Outfit', paper, made by A L Lindsay and Co, Australia, 1955-1963

Gift of Hilarie Lindsay, 2003 [2003/185/1]

Indicator board, bookmaker's odds display, diecast metal/ paper, designed by Jack Miller and Milton Napthine, manufactured by Diecasters Australia, Australia, 1947

Purchased 2003 [2003/198/1]

Merit board, Protestant Alliance Friendly Society of Australasia, timber, Sans Souci, NSW, Australia, 1921-1955

Gift of Professor Peter Spearritt, 2003 [2003/211/1]

Engineering drawings (5), 'Hammerhead' crane, (Garden Island, Sydney, and Singapore), paper/ linen, designed and made by Sir William Arrol and Co. Ltd/ Sir Alexander Gibb and Partners, Glasgow, Scotland/ London, England, 1937-1943  
Gift of Mrs Helen Spicer, 2003 [2003/217/1]

# APPENDICES

Rocket, sounding, Skylark, metal, used at Woomera Rocket Range, designed by Royal Aeronautical Establishment (RAE)/ made by Bristol Aeroplane Co (BAC)/ Weapons Research Establishment, England/ Australia, 1968-1979 Purchased 2001 [2003/218/1]

Embroidered wall hanging, (suzani) cotton/ silk, made by Tajik or Uzbek woman in Nurata region, west Turkestan (central Uzbekistan), 1850-1900 Purchased 2003 [2003/230/1]

Model, push unit, 'Celluloid Heroes', paper/ wood/ metal, designed by Eamon D'Arcy, used by NSW Centenary of Federation Committee, made in Australia, 2000

Gift of NSW Centenary of Federation Committee, 2004 [2004/2/7]

Float, 'Reconciliation Ship', mixed media, designed by Wendy Osmond, used at 'Journey of a Nation' Centenary of Federation parade, made in Australia, 2000

Gift of NSW Centenary of Federation Committee, 2004 [2004/2/15]

Photograph and original negative, b & w portrait of Cosmonaut Yuri Gagarin, taken by Valentin Shkolny, paper/ acetate film, Union of Soviet Socialist Republics (USSR), 1962 (printed Australia 1997) Purchased 2003 [2004/7/1]

Boab nut carvings (17), boab wood, carved by Jack Wherra, Derby, Western Australia, Australia, 1950 – 1960

Purchased 2003 [2004/8/1]

Meat safe, 'Australian Republic'/ 'Kossuth', cedar/ pine/ tin, Australia, 1890-1910 Purchased, 2003 [2004/12/1]

Dress, black wool rib, designed by Rei Kawakubo for 'Comme des Garçons' Autumn/ Winter 2002-03 collection, Japan, 2002 Purchased 2003 [2004/18/1]

Portrait photographs (76), on three CD Roms, published in 'Fruits' magazine, by Shoichi Aoki, Tokyo, Japan, 1997-2002

Gift of Shoichi Aoki, 2003 [2004/24/1]

Neckties (24), men's, silk/ polyester/ wool, used by Gerry Gleeson, Australia/ UK/ Japan/ Papua New Guinea, 1978-2001

Gift of Gerald Gleeson, AC, 2004 [2004/34/1]

Electro-therapeutic device, multi-wave oscillator in metal shed, various materials, built by Mr Angus Vivian Jones, Dundas, Australia, 1970-1975 Gift of Mrs Barbara Smith, 2004 [2004/42/1]

Caravan and keys, full size, Propert patent folding caravan, 'Overlander', timber/ aluminium/ glass, made by Propert Gold Seal Products, Vacluse, NSW, Australia, 1952-1960

Gift of Vic and Cheryl Perry, 2004 [2004/43/1]

Camera, miniature, 'Demon', metal/ glass, designed by Walter O'Reilly, manufactured by the American Camera Co., England, 1889 Gift of Valda Leate in memory of Jock, 2004 [2004/43/3]

Automobile, full size, EH Holden Premier 179 sedan, 'The Entertainers', metal/ glass/ plastic/ rubber, driven by Dick Smith in first Variety Club Bourke to Burketown Bash in 1985, General Motors Holden Ltd, Melbourne, Australia, May, 1964 Gift of Variety, The Children's Charity, 2004 [2004/50/1]

Film costume, "Ned Kelly", ensemble including clothing and armour with trolley, worn by Heath Ledger as Ned Kelly in the film 'Ned Kelly', cloth/ metal/ rubber, designed by Anna Borghesi, produced by Working Title Australia, Australia, 2002

Gift of Working Title Australia, 2004 [2004/64/1]

Sideboard and keys (2), cedar/ acacia/ pine/ brass, maker unknown, Sydney, NSW, 1815-1820 Purchased with funds donated by David Roche, 2004, in memory of his late mother, Mrs J D K Roche. [2004/65/1]

Rug, platypus, skin/ felt, Australia, 1880-1930 Purchased, 2004 [2004/72/1]

Performance costume, dance, with shoes, red 'Miss Modesty' ensemble, satin/ metal/ diamante/ sequins/ leather, used by striptease artist Elizabeth Burton in Australia, maker unknown, made in United States of America, 1935 – 1955 Gift of Elizabeth Burton, 2004 [2004/88/1]

Poster, 'Legalise Cannabis', colour offset lithograph printed in red and black ink on gold metallic foiled paper, Martin Sharp, London, England, 1967 Purchased 2004 [2004/93/1]

Piano, square, timber & metal, Pleyel, Paris, France, 1840

Gift of Mr WF Bradshaw under the Cultural Gifts Program, 2004 [2004/101/1]

Flute, single key, boxwood and ivory, made by Hermann Wrede, London, 1837 - 1840/retailed by Francis Ellard, Sydney, Australia, 1837 – 1854 Purchased with the assistance of Mr Robert Albert AO, 2004 [2004/103/1]

## 4. Exhibitions

Following is a list of the exhibitions which opened between 1 July 2003 and 30 June 2004. These are in addition to the exhibitions which were available to the public during the period but opened before 1 July 2003. Elements of permanent exhibitions (from single objects to whole section replacements) are also changed frequently, this provides visitors with a fresh look at the exhibition theme and also meets conservation limits for the display of fragile objects.

### Temporary exhibitions

**Balarinji: ancient culture, contemporary design**  
3 July 2003 – 11 March 2004

This exhibition celebrated 20 years of the award-winning Indigenous design studio Balarinji. Best known for creating the exteriors of three Qantas planes, Balarinji have also designed silk kimonos for export to Japan and garments for the catwalks of Paris, all with their signature blend of traditional motifs and contemporary graphics. *Balarinji* was featured in the permanent exhibition *Bayagul: contemporary Indigenous communication* Supported by the Australian Graphic Design Association.

**Contemporary neckpieces from the collection**  
21 July 2003 - ongoing

Made from the mid 1980s onwards, these pieces reflect almost two decades of jewellery acquisitions at the Museum. The 24 contemporary neckpieces represent bold and sometimes radical directions in contemporary jewellery design.

**Great expectations: new British design stories**  
5 August 2003 - 1 February 2004

Showcased over 50 leading-edge British design projects across the fields of architecture, fashion, consumer products, the media and more. It highlighted the process of turning ideas into products and services through the combination of invention, innovation, design and creativity.

A Design Council exhibition presented by British Council Australia in association with the British Consulates-General. Sponsored at the Powerhouse by LogicaCMG.

**Sydney Morning Herald Young Designer of the Year Award 2003**  
6-17 August 2003

As part of Sydney Design Week each year, students and recent design graduates are invited to participate in the Young Designer of the Year Award competition. The design brief for 2003 award 'Chill out in white' asked entrants to take a fresh look at how people unwind and relax at home and to produce a design that would enhance this experience using the colour white.

Presented by *The Sydney Morning Herald* in partnership with the Powerhouse Museum.

**William Holford: art and design influence on Australian pottery**  
15 August - 10 November 2003

Fifty Australian pottery items from the National Museum of Australian Pottery, Wodonga, showcased the work and design influence of William Holford (1841-1912).

An exhibition by the National Museum of Australian Pottery, Wodonga, Victoria. Supported by Northcote Pottery and Bendigo Pottery.

**Life fellows 2003**  
10 September 2003 – 24 February 2004

Life Fellow is the highest honour conferred by the Trustees of the Powerhouse Museum. Recipients are chosen for their outstanding and long-term commitment to the Museum. The display honoured this year's Life Fellows - designers Jenny Kee and Linda Jackson and William Dudley 'Bill' Bush, a collector and donor of coins, medals and banknotes.

**Sport: more than heroes and legends**  
25 September 2003 - 18 July 2004

A celebration of this nation's outstanding sporting history. This exhibition covered many aspects from the science and technology of sport, to changes in design and materials used in equipment, to culture and fashion. It was a highly interactive exhibition which brought together material from 60 different sports including many prized possessions from Australia's sporting heroes. Over 500 items were on display, loaned from the MCG's Australian Gallery of Sport and Olympic Museum, NSW Hall of Champions, private and corporate collections and the Powerhouse collection, featuring treasured objects from the Sydney 2000 Olympic Games.

Principal Sponsor AMP. Sponsor Sharp Australia. Supported by Wide World of Sports, The Daily Telegraph, Triple M, Australian Posters, Metro Monorail and Rebel Sport. An exhibition developed by the Powerhouse Museum in association with the Australian Gallery of Sport and Olympic Museum at the MCG.

### ***Treasures of Palestine***

16 October 2003 – 26 January 2004

A selection of objects that are treasured by Palestinian people, honoured the survival of Palestinian identity. Embroidered national costumes, traditional carved olive wood and mother-of-pearl, and contemporary graphic design objects all told stories of skill and adaptation.

The material in *Treasures of Palestine* was from the collection of Mr Ali Kazak, Head, General Palestinian Delegation, Canberra. The exhibition was supported by the NSW Government through the Ministry for the Arts, the Community Relations Commission and the Migration Heritage Centre. Sponsored by Arab Bank Australia.

### ***Intel@ Young Scientist 2003***

25 October– 25 November 2003

An inspirational exhibition of models, photographs and multi-media presentations created by the top NSW student scientists for the Intel@ Young Scientist Awards.

Organised by the Science Teachers' Association of NSW. Sponsored by Intel®, Powerhouse Museum and NSW Department of Education and Training.

### ***Childhood memories of migration: images, imaginings & impressions***

17 November 2003 - 26 April 2004

This exhibition explored the personal experiences of children who lived in Villawood and Cabramatta migrant hostels from the 1950s to the 1990s. Stories, keepsakes, photographs and multimedia traced their journey, from homeland to hostel to home.

An exhibition developed by Fairfield City Museum & Gallery. Supported by Migration Heritage Centre, NSW Ministry for the Arts and Fairfield City Council.

### ***Schools Spectacular: 20 years on***

20 November – 4 December 2003

To celebrate the 20<sup>th</sup> anniversary of *The Schools Spectacular* the Museum presented costumes and sketch designs together with puppets and video footage of performances. The exhibition illustrated the drama, colour and commitment to a project in which thousands of students perform each year.

Presented by The Arts Unit, NSW Department of Education and Training.

### ***DesignTECH 2003***

6 December 2003 - 7 March 2004

Celebrating its 10<sup>th</sup> year at the Museum, DesignTECH showcased outstanding major design projects by 2003 Higher School Certificate students of Design and Technology. This year's exhibition featured a significant number of highly marketable and innovative products and illustrated the confidence and skill of an emerging breed of young designers.

Presented by the Board of Studies NSW and the NSW Department of Education and Training.

### ***Engineering Excellence***

20 December 2003 – 7 November 2004

This exhibition provides a unique opportunity to appreciate the relevance and significance of engineering in the everyday objects around us. This year's display featured six project winners from Engineers Australia, Sydney Division, 2003 Engineering Excellence Awards.

Developed in association with Engineers Australia, Sydney Division.

### ***Centenary of aviation***

From 17 December 2003

To mark the centenary of aviation on Wednesday 17 December 2003, the Museum opened a display of box-kites invented by Australian aviation pioneer Lawrence Hargrave (1850-1915).

Sponsored by Sydney Airport Corporation.

### ***Treasured timbers***

12 March – September 2004

For two centuries, Tasmania has attracted furniture designers and makers interested in its beautiful environment and distinctive timbers. This display featured pieces from the collection by John Smith, Michael McWilliams and Mark Phillips, three Tasmanians who work with furniture in very different ways.

### ***Moving the mail***

30 March 2004 – ongoing

A new section of the *Transport* exhibition. Featuring artefacts donated by Australia Post, it looks at some of the ways Australians communicated over distance in the past. The exhibition also traces the origins and production of the postage stamp.

### ***Gambling in Australia: thrills, spills and social ills***

6 April - 10 October 2004

Looked at the past and present of gambling in all its major forms – the lotteries, racetracks, the Tote and TAB, hotels, licensed clubs and casinos. It focused on the personalities and controversies that have made gambling a central part of Australian life, revealing how and why we lose more money at gambling than any other society.

Financial assistance for this project was provided by the NSW Government from the Casino Community Benefit Fund.

This exhibition is supported by the Casino Community Benefit Fund which funds G-Line (NSW) – a telephone helpline for people with gambling problems – call 1800 633 635. Media partner SBS.

### ***Nineties to now: Fashion of the year retrospective***

27 April - 18 July 2004

*Nineties to now* looked at the major trends in fashion since 1991. The retrospective was based on the Museum's *Fashion of the Year* program, which collects each year's most influential ready-to-wear designs. On display were over 30 garments and accessories by designers such as John Galiano for Christian Dior, Marc Jacobs, Prada, Versace, Marni, Akira Isogawa, sass & bide and Collette Dinnigan.

Sponsored by Grand Marnier.

### ***Student Fashion***

27 April - 28 July 2004

Acknowledges the creativity of the next generation of Australian designers. It featured the work of four 2003 graduates from the Fashion Design Studio at Sydney Institute of Technology, The Whitehouse Institute of Design and the University of Technology, Sydney.

### ***Beirut to Baghdad: communities, collecting and culture***

17 June 2004 – 30 January 2005

Showcased a selection of the Museum's collection of costumes, rugs, ceramics, antiquities and coins from the Arabic world. These beautiful objects, which spanned three millennia, were presented together with the personal stories and responses of Arabic-speaking Australians.

Media partner SBS Radio.

### ***New acquisitions showcase***

#### ***Candelabrum***

10 December 2003 – 17 March 2004

The candelabrum was made in the workshops of Robert Garrard II, one of London's foremost silversmiths. It was presented to Sir Charles Cowper by the Sydney Railway Company, a private firm established to build the first railway in NSW, from Sydney to Parramatta.

#### ***Vellus Aureum sculpture***

18 March 2004 – 30 June 2004

This is the original sculpture on which the annual Ermenegildo Zegna Vellus Aureum International Trophy is modelled. The Zegna Group is one of the largest buyers of Australian superfine Merino wool and the trophy is awarded to the producer of the world's finest and most flawless fleece. The trophy is displayed with a staple of the fleece which won the 2003 award.

### ***Exhibitions at Sydney Observatory***

#### ***Mars: the closest encounter***

20 August 2003 - 27 May 2004

In 2003 the planet Mars was closer to Earth than it had been in recorded history. To mark the occasion a display covered the most recent explorations of the red planet as well as early astronomical theories of life forms and our fascination with Mars.

#### ***Transit of Venus: the scientific event that led Captain Cook to Australia***

3 June 2004 – mid 2005

This display looks at the astronomical and historical significance of the transit of Venus and features material from James Cook's South Pacific voyages.

Assisted by the Science Museum, London and State Library NSW. Supported by the Bruce and Joy Reid Foundation.

# APPENDICES

## Travelling exhibitions

### **Intel® Young Scientist 2002 and Intel® Young Scientist 2003**

An annual exhibition of the best entries and winners of the Young Scientist Competition, including models, photographic studies and folios.

YS2002: Clarence Regional Library, Grafton, 13 June - 14 July 2003; Hastings Library, Port Macquarie, 17 July - 18 August 2003; Newcastle Regional Museum, 21 August - 21 September 2003

YS2003: Campbelltown City Library, 4 December 2003 - 12 January 2004; Goulburn Library, 15 January - 17 February 2004; Wagga Wagga City Library, 20 February - 21 March 2004; Orange City Library, 25 March - 26 April 2004; Cooma Library, 29 April - 30 May 2004; Macquarie Regional Library, Dubbo, 3 June - 21 July 2004

Organised by the Science Teachers' Association of NSW Inc. Sponsored by Intel®, Powerhouse Museum and NSW Department of Education and Training.

### **Spinning around: 50 years of Festival Records**

Examined the remarkable story of Australia's oldest independent record company and the recording artists who made it famous.

ScreenSound Australia, Canberra, 5 December 2002 - 20 July 2003; Melbourne Museum, 5 August - 23 November 2003

Developed by the Powerhouse Museum in association with Festival Mushroom Records and ScreenSound Australia.

### **Astronomy Powerpack**

Developed in conjunction with the NSW Department of Education and training to incorporate elements of the science astronomy curriculum, this small exhibit was shown to promote the Observatory and Powerhouse Museum regional programs at the International Astronomical Union General Assembly and Astroexpo, Darling Harbour, 18-21 July 2003

### **Circus Interactives**

This group of interactives with a circus theme for children under eight encourages regional venues to develop their own story of the circus.

South Australian Maritime Museum, 15 February - 20 July 2003

### **Works wonders: stories about home remedies**

An exhibition about some of the weird, wonderful and commonplace ways in which people have dealt with sickness and injury at home. Based on family memories of rituals and remedies, the exhibition tells the stories behind everyday household products and cures.

Shear Outback, Hay, 11 December 2003 - 1 February 2004; Macquarie Regional Library, Dubbo, 7 February - 28 March 2004; Visitor Centre, Leeton, 1 April - 23 May 2004; Visitor Centre, Brewarrina, 31 May - 28 June 2004

### **FRUITs: Tokyo street style - photographs by Shoichi Aoki**

This exhibition showcases a vibrant and engaging collection of photographs taken in Tokyo by the photographer Shoichi Aoki between 1997 and 2002. The images capture a radical Japanese fashion subculture that has inspired fashion designers worldwide.

The Dowse Art Museum, Lower Hutt New Zealand, 20 February - 30 May 2004; Sarjeant Gallery, Whanganui, New Zealand, 26 June - 26 September 2004

### **Our place: Indigenous Australia now** 30 June - 5 September 2004

This exhibition was a gift to the people of Greece for the 2004 Olympics and was staged at the Benaki Museum's new venue in Athens. Drawing on collections from the Powerhouse Museum and Museum Victoria the exhibition was curated by Indigenous staff from both institutions and provided an insight into Aboriginal and Torres Strait Islander history and culture. It shared Indigenous knowledge and spirit through art and artefacts that communicated joy and sadness, loss, struggle, survival and revival - stores of everyday life from more than 40,000 years of existence. Based on a traditional camp model of Aboriginal society, created by Indigenous designer Alison Page, the exhibition design symbolised the preservation of tradition and the adaptation of external cultural influences. The Australia Council presented a performance program at the opening of the exhibition in Athens.

A gift from the New South Wales Government and the Victorian Government as Australia's gift to the Cultural Olympiad of the Athens 2004 Olympic Games. Official logistics provider Schenker Stinnes Logistics.

### **Steam locomotive 3830**

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.

September 2003 - Sydney to Newcastle and return to commemorate the old Newcastle Flyer service of the 1940s-1960s also during September Sydney to Goulburn and return; March 2004 - Sydney to Kandos and return and Sydney to Moss Vale and return; April 2004 - 3830 was involved in the Maitland *Steamfest* trips included Maitland to Muswellbrook and return - Maitland - Sydney then Sydney - Maitland and return then Maitland to Newcastle and return; May 2004 - Sydney to Morrisset for the Lovedale Long Lunch.

### **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**

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

### **Powerhouse Museum**

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.powerhousemuseum.com/education](http://www.powerhousemuseum.com/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:**

Steam engines operate and barrel organ plays in *The steam revolution*.

The Fotoplayer, a mechanical musical and sound effects maker from the early 20<sup>th</sup> century, accompanies a silent film.

Highlight tours.

Screenings of classic Australian silent films plus *Citizens and the city* and *The Wong Family Store* in the Kings Cinema.

SoundHouse™ open house.

Lace Study Centre.

Museum Live - Each weekday between 10.30 am and noon Museum staff offer drop-in demonstrations and activities throughout the Museum.

### **Special events**

*Treasures of NSW* - behind the scenes tour of collection items of particular significance to the history of NSW for *History Week*.

*Chinatown stories* - film showing what life was like growing up in Sydney's Chinatown.

*Music Days* - featured themed performances by students from the Australian Institute of Music on woodwind instruments accompanied on one of the Museum's pianos.

*Traditional Cambodian dance* - held in conjunction with the national seminar for the Asian Arts Society of Australia.

*Condom cultures: Australian HIV/AIDS campaigns 1995-2004* - held in conjunction with the HHARD conference, a 20 minute digital projection exploring the diversity in safe sex messages.

*2004 Australian Innovation Festival Day* - included curator led tours of innovation highlights on display, talks on inventors and a forum on transport solutions for Sydney.

*Astronomy lectures* - By world renowned experts for the *25th General Assembly of the International Astronomical Union* - Dr David Malin, Harvard's Professor Bryan Gaensler, Heather Couper and Nigel Henbest.

*The Enigma Project* - Takes code breaking, mathematics, intrigue and strategy into the classroom and beyond. Using codes and code breaking, the project engages young people with mathematics, science and history. The Australian Science Festival and the Powerhouse Museum, in conjunction with the British Council Australia, presented Claire Ellis (Enigma Project Director) in Australia with a genuine WW2 Enigma Machine.

*Out of this world: Investigating Space* - The Museum and the Science Teachers Association presented an exciting and informative blend of practical, hands-on activities, demonstrations and presentations based on the topic of SPACE - the theme for National Science Week 2004.

*Come in Spinner* - This symposium explored the role of chance and uncertainty in human life as experienced through gambling across cultures, how gambling can infiltrate and subvert, the history and aesthetic of gambling in Australia.

*Treasures of Palestine* Two community cultural days introduced the diversity of Palestinian history, culture and tradition with performances, workshops and films.

ATOM/SoundHouse™ *Film as Text* Study Days - Run in association with the Australian Teachers of Media, these lectures explored in detail a range of the films currently on the NSW HSC reading list.

*Adventures into Outer Space* - in the *Digistar 3 SP planetarium* system. A full-dome experience with state of the art computer graphics and digital surround sound.

*Fresh FRUiTS* - Over 200 students entered the competition for which they had to create a new and exciting fashion ensemble based on a recent personal obsession and photograph it in a streetscape. 15 of the best entries were on display at the Museum.

*Le Chic Sportif competition: fashion for sport or sport for fashion?* - offered an interesting challenge for students to incorporate principles of fashion and technology in the design process and to arrive at a wearable, functional and innovative garment.

*Seniors Week* - With the theme *Best time for learning*, activities included *Grandfriends*, a project that brought together young people and seniors of non-English speaking backgrounds, *Picturing the past* conservation workshop and *Mobile Bowls* at the Museum.

*Museums Light Up* - 17 April. Inaugural cultural evening event promoting museums, galleries and heritage sites across the city and the State.

*International Museums Day* - 23 May. *Museums and Intangible Heritage* theme was explored through highlighting the education role of Museum staff.

*Summer nights of sport* introduced evening programs with favourite sporting legends like Jeff Fenech, Peter Meares and Anne Sargeant, interviewed by Peter FitzSimons.

#### Holiday programs

Winter holiday program July 03 *Travel into Space* themed program extended the *Special FX: new secrets behind the screen* exhibition including Digistar Planetarium, storytelling, karaoke and *Jason and the Argonauts* film.

Spring holiday program September/October 03 The program celebrated the opening of the biggest sporting exhibition ever held in Australia, *Sport: more than heroes and legends*, with activities for young and not so young.

*A Summer of Sport* holiday program January 04 *Powerhouse eXtreme!* saw champion extreme sports men and women performing breath taking skills in Skateboarding, BMX riding, and inline skating. *The Great Sports Quiz* sports knowledge tested by Dan Flash, sports commentator and game show host extraordinaire.

*Footie Fever* holiday program April 04 In support of the *Sport* exhibition, more activities were offered, including football training sessions for children, special appearances from football players/teams, cheerleaders performances, classic Fox sports commentary competitions and Xbox Sports games.

#### Sydney Observatory

Sydney Observatory presents a range of school visit packages and education services tailored to booked education groups, and programs for general visitors, both in the day and at night. School holiday programs are also offered.

#### Regular events

Day visits include the site, exhibitions, 3-D Space Theatre and telescope viewings through a new solar telescope. The historic Timeball is dropped daily at 1pm.

Night visits include the 3-D Space Theatre, telescope viewing from the 40cm state of the art mirror telescope in the North Dome and through the 1874 telescope in the South Domes and an exhibition tour. A STARLAB Fibre-arc projector mini-planetarium session is offered in wet weather.

Sydney Observatory also presents other regular events including –  
Lunar astrophotography  
Rocket launching workshops  
Constellation Legends pizza nights  
Build a solar barbecue  
WEA Astronomy courses - *Exploring the Heavens*, *Understanding Relativity*, *Astronomical Concepts* and *Choosing and using a telescope*.

#### Selection of special events

*Dreaming Stories of the Constellations*  
*Poetry under the Cosmos*  
*Fact or Fiction: finding Space in Popular Culture*  
Mars open night program including lecture by NASA astronaut, Dr Franklin Chang-Diaz  
Venus, Goddess of Love, supper  
Transit of Venus seminar  
*Groove to the Age of Aquarius* supper and viewing  
Starry, starry nights October holiday program including *Age of Aquarius* constellation night  
*Saturn Night Fever* January holiday program including multi-media program in marquee  
*By Jove its Jupiter* April holiday program including *Budding astronomer* workshops  
*Sydney Writers Festival* events  
*Museums Light Up*  
Yuri night party celebrating the anniversary of the first journey into space, by Russian cosmonaut Yuri Gagarin  
Heritage week program

#### 6. Awards

2003 Australian Marketing Institute Awards, Highly Commended Award in the category of New Product Launch for the *Star Wars: The Magic of Myth* campaign.

Australian Computer Society Eureka Prize for Information and Communications Technology Innovation for online music and multimedia system [www.soundbyte.org](http://www.soundbyte.org).

Commendation in the Government/ Corporate section of the Interpretation and Presentation category of the Energy Australia National Trust Heritage Awards 2004 to *What's in Store? A history of retailing in Australia*.

Partnership with Sharp Australia, finalist in the Australia Business Arts Foundation (AbaF) National Partnership Awards.

Museums Australia Design Awards, Finalist, Magazine and Newsletter, *Powerline* (March, June, September, December 03/04); Finalist, website, *eco'tude*.

#### 7. Publications

The following books, published in 2003-04 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 (02)9217 0129 for a catalogue or go to [www.powerhousemuseum.com/publish](http://www.powerhousemuseum.com/publish)

#### New titles

##### 2004 Sydney Observatory sky guide

This ever-popular annual is the celestial equivalent of a street directory to find you way around the night sky.

Author: Dr Nick Lomb

November 2003, 112 pages, illustrated in black & white, pb, 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.

Author: Sandra McEwen

March 2004, 112 pages, pb, illus in colour and black & white, rrp \$35.95

##### Gambling in Australia: thrills, spills & social ills

Find out about the history of gambling, some of its colourful characters, the appeal of gambling and related social activities, the realities of the odds and the social ills.

Author: Dr Charles Pickett

April 2004, 24 pages, self cover, rrp \$5.95

##### Contemporary silver: made in Italy

Looks at modern Italian silverware of the last three decades showcasing the work of major Italian architects, designers and companies — Sottsass Jr, Scarpa, Mendini, Alessi and Memphis – and international designers and architects such as Venturi, Hadid, Jencks, Meier and Yamashita.

Author: Eva Czernis-Ryl

April and August 2004, 128 pages, RRP \$39.95 pb, \$55.00 hc (co-published with Lund Humphries, UK)

# APPENDICES

## ***Transit of Venus: the scientific event that brought Captain Cook to Australia***

Explains the science behind this rare event and looks at the 1769 transit which led Captain James Cook to map the east coast of Australia and the 1874 transit observed by Sydney Observatory astronomer HC Russell.

Author: Dr Nick Lomb

May 2004, 24 pages, pb, rrp \$5.95

## ***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

## ***Our place: Indigenous Australia now***

(Greek-English ed)

Features traditional and contemporary works from across Australia and presents the themes and issues relevant to Indigenous Australians today.

A co-production from the Powerhouse Museum and Museum Victoria with the *Our place* exhibition for the Cultural Olympiad of the Athens 2004 Olympic Games.

Author: Steve Miller et al

June 2004, 112 pages, pb, rrp \$32.95, (English/Greek)

## **In Production**

## ***Golden threads: the Chinese in regional NSW 1850-1950***

Through compelling stories, objects and documents that survive in local museums and family collections, the book explores the stories of the Chinese people who came and sometimes settled in NSW in the early 19<sup>th</sup> and into the 20<sup>th</sup> century. Published by the New England Regional Art Museum in association with Powerhouse Publishing.

Author: Janis Wilton

September 2004, 136 pages, pb, rrp \$34.95

## ***Pathways through paradise: oriental rugs from Australian collections***

Featuring over 40 rugs, this book brings together for the first time some of the finest oriental rugs and nomadic trappings held in Australian public and private collections. Essays discuss some of the most significant rugs and their history in Australia. Published in association with the Oriental Rug Society of NSW.

Author: Leigh Mackay et al

September 2004, 72 pages, pb, rrp \$24.95

## ***Bright flowers: textiles & ceramics of Central Asia***

Discover spectacular and colourful embroidered textiles and glazed ceramics from Uzbekistan, Tajikistan and Kazakhstan and insights into the cultures and craft practices of this region.

Authors: Christina Sumner and Guy Petherbridge.

September-October 2004, 160 pages, pb & hc (co-published with Lund Humphries UK), rrp \$39.95 pb; \$55.00 hc

## ***On the move: transport in Australia***

Explores the fascinating stories behind the many and varied forms of transport and travel in Australia from early Indigenous trade routes to the high-tech vehicles of the 21st century through the Powerhouse Museum collection.

Author: Margaret Simpson

October 2004, 160 pages, pb, rrp \$35.95.

## ***2005 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.

Author: Dr Nick Lomb

November 2003, 112 pages, pb, rrp \$15.00

## ***Our place: Indigenous Australia now***

(Chinese-English ed)

To be published in conjunction with the exhibition at the National Museum of China, Beijing, December 2004.

## ***Yesterday's tomorrows: the Powerhouse Museum and its precursors 1850-2005***

The Powerhouse Museum is one of the oldest state museums in Australia with a rich history of exhibitions, research and publishing that, to date, has been largely unrecorded. *Yesterday's tomorrows* will use the history of the Museum and its collection as a vantage point from which to view the wider intellectual and social histories of which they are a part. A range of historians, academics, professional writers and curators will present themes as diverse as changing conceptions of time and space, industry and manufactures, science and business, health and disease, and nature and artifice.

Editors: Prof Graeme Davison and Dr Kimberley Webber

May 2005, 288-304 pages, pb & hc, rrp TBC

## **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 74, winter 2004

### ***Teachers guide to the Powerhouse Museum & Sydney Observatory***

Annual guide to programs and events for the range of educational audiences.

Editor: Tracy Goulding

First issue 1991 to 2004

### ***Exhibitions & events booklet***

Bi-annual calendar for the Powerhouse Museum and Sydney Observatory.

Editor: Melanie Cariss

First issue June-November 2003 to June-November 2004

### ***Guide to the Powerhouse Museum (quarterly)***

Editor: Melanie Cariss

First issue 1988 to June - August 2004

### ***What's on at the Powerhouse Museum and Sydney Observatory***

Editor: Melanie Cariss

First issue February 1996 to July 2004

## **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.

Chan, S. editor, *Cyclic Defrost Magazine*, national electronic music and digital design quarterly.

Cochrane, Dr G. 'Handmade at the heart of things', Object no 44, Jun 04; 'Gwyn Hanssen Pigott', Crart, (Seoul), Sep 03, no25 (published in Korean language); 'The Remarkable Work of Les

Blakebrough', *Ceramics, Art and Perception*, No 53, 03.

Dalrymple, L. 'Using a small telescope', *Sky and Space*, Feb/Mar 04, Vol 17, Number 2, Issue 78 (guest editor of this edition).

Desmond, M. catalogue essay for exhibition, *Marks and memories*, Fairfield City Museum and Gallery; 'Australian Surrealism: The Agapitos/Wilson Collection', *Art & Australia*, Vol 41/2, 03, p.317; 'Gallery notes: Howard Taylor - Phenomena', *Australian Book Review*, No. 258, Feb 04, pp29-30; 'Interviews with American Artists by David Sylvester', *Art Monthly* Nov 03, Number 165, pp.11-12; 'Hany Armanious: Art nouveau barbeque' *Broadsheet*, Volume 32 No. 3, Sep 03; 'Still life: The inaugural Balnaves Foundation Sculpture project', *Broadsheet*, Volume 32 No. 4, Dec 03, p.28; 'Gordon Bennett: Notes to Basquiat 2000', in *Likan' mirri - connections: The AIATSIIS Collection of Art*, ANU Drill Hall Gallery, 04, pp 30-31; 'Interviews with American Artists, David Sylvester', *Art Monthly*, Nov 03.

Donnelly, P. with Fewster, Dr K. '1000 Years of the Olympic Games: Treasures of Ancient Greece: The Powerhouse Museum exhibition', in *Sport & Festival in the Ancient Greek World*. D. Phillips and D. Pritchard (eds). The Classical Press of Wales, Swansea, 03.

Dougherty, K. 'The Original Computers: a conversation with Mary Whitehead', *Prospero-The Journal of British Rocketry and Nuclear History*, No. 1, Spring 04; 'A German rocket team at Woomera? A lost opportunity for Australia', *Acta Astronautica*, Volume 55, Issues 3-9, Aug-Nov 04, Pages 741-751.

Hicks, M. 'Health and medicine museums: the preservation of health', *Medical History Australia*, 4 (2) Aug 03, pp. 10-11; 'Sick stories', *Insite*, *Museums Australia (Victoria) Newsletter*, May-Jun 04, p.15.

Hulbert, M. monthly astronomy segment for *The Night Sky* published by Bintel (The Binocular and Telescope Shop), Sydney.

Jones, M. *Photoshop Elements - Step By Step*, Book commissioned by Adobe software and Published by the ATOM. Mar 04; 'Education through the lens', *Australian Screen Education*, Issue #34, Mar 04. pp 136-140; 'Poetry in Motion: Constructing meaning through motion graphics and compositing', *Australian Screen Education*. Issue # 33 Sep 03. pp-138-143; 'A Photoshop for everyone else', *Australian Screen Education*, Issue #34, Mar 04. pp 134-135; 'Software for a music democracy', *Australian Screen Education*, Issue #34, Mar 04. pp 130-134; 'Satisfying Your Ears: working with digital audio for video', *Australian Video Camera magazine*, Jan 04. pp98-100; 'Understanding Files Formats and Codecs for DV', *Australian Video Camera magazine*. Jan 04. pp101-102; 'DVD Ins and Outs', *Australian Video Camera magazine*. Mar 04. pp20-22. Lea, M. 'New Acquisitions At The Powerhouse Museum', *Journal of the Australian Association of Musical Instrument Makers*, Vol. XXII No.3, Sept 03 pp.9-11.

Lomb, Dr N. 'Transit of Venus 04', *Signals*, Mar-May 04; 'Transit of Venus', *Factsheet* No. 15, *Australian Astronomy website*, 13 Jan 04; and George M. *Launceston Planetarium*, 'The 24 November 03 eclipse of the Sun', *Factsheet* No. 14, *Australian Astronomy website*, 15 Oct 03.



Pickett, C. 'Thrills, spills and social ills: the significance of gambling in Australia', *Australian Leisure Management*, Apr/May 04.

Rudder, D. 'The Powerhouse Museum's Boulton and Watt steam engine', *ATSE Focus* no.131 Mar-Apr 04. pp17-18. Rumble, M. 'Cassini and Huygens - getting up close to Saturn and Titan', *Sky and Space*, June/July/August 04, Vol 17, Number 2, Issue 79.

Sanders, J. 'Design at the Powerhouse Museum, Sydney', publication for the exhibition *Designmuseen der Welt zu Gast*, at the Neues Museum, Nuremberg, Sep-Nov 03.

Sansom, I. editor and articles 'Transit of Venus 2004', 'Comet Tales: NEAT and LINNEAR', 'Rosetta: the daring mission to land on a comet and hitch a ride home', *Sky and Space*, Jun/Jul/Aug 04, Vol 17, Number 2, Issue 79.

Scott, C. '1000 Years of the Olympic Games: Treasures of Ancient Greece- A study of audiences and impact' in *Sport and Festival in the Ancient Greek World* D. Phillips and D. Pritchard (eds), *The Classical Press of Wales*, Swansea, 03, pp. 395-402; 'Museums and Impact', *Curator - The Museum Journal*, Vol. 46, no. 3, Jul 03, pp. 293-310; Guest Editor, *Curator - The Museum Journal*, vol. 47, no. 2, Apr 04, pp. 127-129; 'Interactives and Visitor Learning' with Falk, J. Dierking, L. Rennie, L. and Cohen-Jones, M. *Curator - The Museum Journal*, vol. 47, no. 2, Apr 04, pp. 171-192; 'Museums and Regional Sustainability', *The Museums Australia Magazine*, Feb 04, pp. 2-4; *President's Reports*, *The Museums Australia Magazine*, Aug 03, Nov 03, Feb 04, May 04; 'Australian Museums and Indigenous Culture Now', *Our place: Indigenous Australia now*, Steve Miller (ed), Sydney, Powerhouse Museum and Museum Victoria: pp. 103-106.

Stephen, A. 'Soft-talk: The early collaborations of Burn and Ramsden', *Conceptual Art: Theory, Myth and Practice*, ed. Michael Corris, Cambridge University Press, 04.

Stevenson, T. 'Transit of Venus: viewing history and science', *Science Education News*, Feb 04.

Sumner, C. 'The Powerhouse Museum's Asian Gallery, six years on', *TAASA Review*, Volume 12 No. 3, Sep 03, pp 16-17.

Sumption, K. Chapter, 'Beyond Museum Walls - An examination of the origins and possible future of web-based museum education outreach.' *International Handbook of Virtual Learning Environments*, Toronto University and Kluwer Academic Publishers, Netherlands, Jun 04; Editor, 'The Wired Museum' *Museum National Journal*, Special edition examining impact of digital technologies on the heritage sector, *Museums Australia*, Nov 03.

Van de Ven, A-M. 'Janice Wakely photographer', *Photofile 71 Fashion*, Winter 04; 'Design Walkabout', *Scene Design Quarterly*, Winter 04.

Vesk, K. Book review 'Popular collecting and the everyday self: the reinvention of museums?' Paul Martin, *Leicester University Press*, *Museums Australia Magazine*, Nov 03.

Vytrhlik, Dr J. 'Oral histories, precious memories and family stories', *ARTery MA (Qld) magazine*, May 04.

Watson, A. 'Australia in the sixties: five pop designers', *Modernism Magazine (US)*, Fall 03.

Wyatt, G. 'Amateur astronomy in Australia', *Temmon Guide*, (*Japanese Astronomy Magazine*), Feb 04, ed 14.

### 9. Staff lectures and presentations off site

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.

Anderson, Dr M. interview for *Living Planets*, Disney Channel.

Baker, B. and Nemes-Nemeth, Z. workshop 'New Technologies in Exhibition Development', Goulburn.

Barrett, D. presentation on history of the Museum, Combined Probus Club of Oatlands; lecture, 'Some Old and New Australian Inventions and Innovations', Cremorne Probus Club; 'The 1874 Transit of Venus as Observed at Woodford in the Blue Mountains' National Trust Transit of Venus seminar, Woodford Academy, Woodford; 'The Transit of Venus: Historical Introduction', Australian Science History Club.

Blacklock, F. 'Aboriginal skin cloaks', *Museums Australia National Conference*, Melbourne, Vic.

Chan, S. 'The SoundHouse Special Access Kit', *Transmediale 04*, Berlin, Germany; 'Alternative Media Networks: Negotiating the Publicity Trail', Sydney Arts Management Advisory Group, Australia Council.

Chee, S. workshop on conservation of lace at Orange Regional Museum.

Clegg, G. 'Current Issues in Machinery Preservation', Epping Probus Club; workshops for Museums Association Qld/Regional Galleries Association Qld Partnership, 'Preservation and Interpretation of Historic Machinery' at Ilfracombe, Mourilyan, Mareeba; Workshop, 'Current Approaches to Machinery Preservation', Museums Australia Hunter Valley group, Newcastle Museum; Workshop 'Restoration and Conservation in Machinery Collections', Museums Australia Southern Highlands and Illawarra group, Kangaroo Valley Museum.

Cochrane, Dr G. 'Australian perspective', *Crafts Curators Symposium* at the Collect fair at the Victoria and Albert Museum, London; 'Handmade at the heart of things', Australia Council launch of Craft Australia's web discussion page, Interact; Opening address, 'The New Quilt', Manly Art Gallery and Museum; selector and opening address, The Tasmanian Craft Fair, Deloraine, Tasmania; Opening address, Threefold anniversary jewellery exhibition, Gallery onefive six; Opening address, Australasian Porcelain Art Teachers exhibition, Darling Harbour; 'Valuing the Past: Looking to the Future', 50<sup>th</sup> anniversary exhibition and conference, Sturt pottery; Opening address 'On off, one-off', Enmore Design Centre jewellery exhibition, Muse gallery; Opening address, The Hollow and the Whole ceramics exhibition, Delmar gallery.

Constantine, A. and Wyatt, G. 'Rocket Making workshop' *Totally Wild*, Channel 10; 'Solar viewing and barbequing', *Sunrise Program*, Channel 7.

Cox, P. spoke at symposium on costume collections, *Costume Special Interest Group* and *Performing Arts Special Interest Group*, Myer Music Bowl, Melbourne; conducted a 'Rock n roll heritage trail' around Kings Cross for History Week.

Czernis-Ryl, E. 'Meissen porcelain, a story of an extraordinary invention', *Ceramic Collectors Society*, Roseville.

Dalrymple, L. 'Viewing Mars', *Radio 2GB*.

Desmond, M. 'Mondrian's composition No.2 1922', *Art Gallery of NSW*; 'The politics of mega-exhibitions', *Museum Studies Department*, University of Sydney; 'Tatlin's Corner counter relief 1914', *Art Gallery of NSW*.

Dewhurst, B. Digitising collections workshop, 'Online Zoological Collections of Australian Museums: towards a national distributed natural history research museum', *Museums Australia National Conference*, Melbourne.

Dougherty, K. 'A German Rocket Team at Woomera? A Lost Opportunity for Australia', 54<sup>th</sup> International Astronautical Congress, Bremen, Germany, October 4-10, 2003; 'Curating Space at the Powerhouse Museum', *Forestville VIEW Club*; 'Peenemunde, birthplace of rocketry', *Newcastle Space Frontier Society*; 'Australia's Space History', *Forestville VIEW Club*; 'The Jabiru Hypersonic Research Program at Woomera' and 'History of Australian Space Activities', *Aerospace Research Centre*, School of Engineering, Kingston University, London; 'Recovering Rockets from the Desert', *Airdrie chapter of ASTRA (the Scottish spaceflight association)*, *Airdrie, Scotland*; 'Space Shuttle Processing at Kennedy Space Centre', *Glasgow chapter of ASTRA, Glasgow, Scotland*; 'The Museum of Myth: Star Trek and Star Wars exhibitions at the Powerhouse Museum', 'Escaping the Gravity Well' and 'Dr. Who Revisited: the new series', *British National Science Fiction Convention*, Blackpool, UK; 'Hypersonic Research at Woomera: the Jabiru program', 'Calculating Women: a history of the LRWE/WRE computing team' and 'Recovering Rockets from the Desert: rescuing Australia's space heritage', 5<sup>th</sup> British Rocketry Oral History Project Conference, Charterhouse, Guildford, UK; 'Space Shuttle Processing at Kennedy Space Centre', *Roseville Probus Club*; 'Fact or Fiction? Finding Space in Popular Culture', *Sydney Writer's festival*; 'Australia's Space History' and 'The Apollo Moon Hoax: Debunking the Myth', *Queensland Youth Space Forum*, Brisbane.

Fernandes, A. guest speaker, 'Australia: Land and Nation', *University of Sydney*.

Fewster, K. keynote address 'Gallipoli - The Turkish story', *Woollahra Council*; 'Museums as leisure attractions in the 21st century', *Fujian Association for Science and Technology, China*.

Grant, A. Delivered the technical paper, *On the Trail with Cobb & Co conference*, Bathurst; illustrated presentation about the Museum's collections to a seniors' group, *North Ryde Community Church*.

Hicks, M. 'Developing Works wonders', workshop on Making the most of exhibitions, *Macquarie Regional Library, Dubbo*; 'Show, stow or throw: getting priorities right when dealing with worrisome objects in museum collections', *Hazardous Materials in Museum Collections seminar*, *Health and Medicine Museums Special Interest Group*; 'Dubbo home remedy stories', *Macquarie Regional Library, Dubbo*; 'Discovering stories in the bush', opening of the *Works wonders exhibition*, *Brewarrina Visitors Centre*.

# APPENDICES

- Hulbert, M. monthly appearance as 'Mel the Space Girl' segment on Triple J radio; Featured astronomer on Girl TV, Southern Star Endemol production for the Seven Network; lecture, Astronomical Society of NSW; lecture, Sutherland Astronomical Society; 2004 leader of the Astro Imaging Group at Sutherland Astronomical Society.
- Jones, G. 'Dressing from the Inside - The Powerhouse Museum contemporary collecting program, documenting sub-cultural and alternative style', Jam Factory, Adelaide.
- Jones, M. 'Museums as Media: Foucault, deconstruction and the contemporary museum space', National Australian Teachers of Media Conference, Melbourne; 'Your TV is lying to you. Constructing context and creating visual truth' National English Teachers Association Conference, Darling Harbour; 'Reading and Interpreting Screen media' lecture and workshop, Catholic Education Sector professional development unit.
- Juraszek, M. workshop 'Paper Repair Techniques' for volunteers from regional museums, Yamba; with Yoxall, H. workshop 'Managing photographs and archives', Orange Regional Gallery.
- Kreuter, A. 'Mars: the closest encounter' Radio 2UE; 'Out of this World: Investigating Space' presentation to educators.
- Lomb, Dr N. and Klingsmith III, D. 'Observing across continents', Special Session on Education, International Astronomical Union General Assembly, Sydney; 'Mars: the closest encounter', NSW Justices' Association, Northern Beaches Branch, North Manly; 'Henry Chamberlain Russell and his illustrious observers', Transit of Venus seminar, Australian Science History Club; 'Transit of Venus', School of Astronomy, Macquarie University; 'Transit of Venus', NSW Branch of the British Astronomical Association; 'Transit of Venus', Astronomical Society of NSW, ATNF, Epping; 'Historically significant objects at Sydney Observatory', keynote paper, History of Astronomy program, International Astronomical Union General Assembly, Sydney; 'The role of Science Centres and Planetariums', invited paper, Special Session on Education, International Astronomical Union General Assembly, Sydney.
- McEwen, S. 'Australian innovation and design for sustainability', for students and staff from The Centre for Marine Studies, University of Queensland; 'Australian innovations in daily life', Discovery Group, St Matthew's Uniting Church, Baulkham Hills; 'Australian innovation', Probus Club of Northern Line, Cheltenham.
- Mitchell, L. 'The Antipodes; early colonial dress in Sydney', Courtauld History of Dress Association, annual conference, Fashion and the British Empire, Somerset House, London; 'Art Deco fashion', lecture series on Art Deco design, WEA, Sydney; 'Contemporary Japanese fashion and textiles', third year design students, Faculty of Design, Architecture and Building, UTS.
- Moir, M. 'Principals and practise of sponsorship and other forms of financial support', University of Technology, Sydney.
- Pickett, Dr C. opening speech, Graeme Inson exhibition, Dundee Arms Hotel, Sydney; 'Storytelling in exhibitions', Storylines: a symposium, University of Sydney; 'Exhibition development', Museum Studies Department, University of Sydney; 'Risk', with Reith, G. Sydney Writers Festival.
- Pinchin, R. 'Partnerships: the collaborative projects currently operating as part of the regional services programs', Royal Australian Historical Society History conference, Mittagong; 'Regional Services Program', Environment Institute of Australia and New Zealand Outback Summit 2003, Broken Hill; 'Regional Internship Program', Museums Australia National Conference, Melbourne.
- Renew, R. 'Ecological footprint calculators', Northern Sydney division of the Science Teachers Association of NSW, Riverside Girls High School.
- Rudder, D. 'The Boulton and Watt engine: technology and impacts', Academy of Technological Sciences and Engineering; 'Energy efficiency: the hidden storyline in The steam revolution exhibition', Electrical Energy Society.
- Sanders, J. 'Risk assessment: an everyday process for museum management', Museums Australia National Conference, Melbourne; opening address, Works Wonders, Leeton.
- Scott, C. Adjunct lecturer, Museums Studies Course, University of Sydney, August/ September 2003, presenting on 'Evaluation, Audience Studies and Market Research'; 'Evaluation and Audience Research in Museums', Museum Studies Course, Macquarie University; welcomed delegates to the Conference and opened Regional and Remote Stream, Museums Australia National Conference, Melbourne; 'Fostering a Creative Culture in Australia', George Patterson Partners, Sydney; 'Museums and Regional Sustainability', Outback Summit, Broken Hill.
- Shore, Dr J. 'Strength in diversity – a new sport exhibition communicates science within a cultural context', Public Communication of Science and Technology 2004 conference, Barcelona, Spain; 'Sport: more than heroes and legends exhibition at the Powerhouse Museum', National Science Museum, Bangkok, Thailand.
- Stephen, A. 'Seeing Namatjira's Modernism', Queensland Art Gallery; 'Australian Modern: The Architecture of Stephenson & Turner exhibition', State Library of Victoria; 'Mirror Pieces', Pestorius Sweeney House, Brisbane; 'The Australian Pavilion at the New York World Fair 1939', Power Institute Foundation for Art & Visual Culture, University of Sydney.
- Stevenson, T. 'Constellation Nights' Radio 2UE; 'Australia day at Sydney Observatory', Radio 2UE; 'Anzac Day Program', Radio 2NSB.
- Sumner, C. 'Looking at textiles with the heart as well as the eyes' to open the exhibition Threads of Life: sustaining the textile arts of Indonesia at Mary Place Gallery.
- Sumption, K. 'Cultural institutions and the Knowledge Economy: The Challenges and Opportunities for cultural leaders'. Museums Australia National Conference, Melbourne.
- Turnbull, A. series of lectures on socially responsible design to the design students, University of NSW during the autumn semester 2004; History Week talk and tour on 'Kelly's Bush, the beginning of the green bans' and talk and tour on 'Pyrmont and the green bans'.
- Van de Ven, A-M. 'Fashion goes forth to conquer the world: Australian fashion photography (and fashion) in Asia', Faculty of Design, University of Technology; 'Janice Wakely: model and photographer', Making an Appearance: Fashion, Dress and Consumption conference, University of Queensland.
- Van Tiel, M. 'Using ecological footprint calculators in your classroom' CONASTA52, Australian Science Teachers Association, Sunshine Coast.
- Vytrhlik, Dr J. Tutorial, 'Powerhouse Museum and the arts community: policies, initiatives and operations', Bachelor of Creative Arts students, Macquarie University; 'Fifteen years of work with visitors at the Powerhouse Museum in Sydney, Australia', Art Museum, Olomouc, Czech Republic; 'Programs for education audiences at the Powerhouse Museum in Sydney, Australia', Inaugural meeting of Museum educators, Museum of Applied Arts, Prague, Czech Republic.
- Ward, L. 'Creating a Gothic Paradise: Pugin at the Antipodes', Australiana Society; 'From Function to High Fashion-The Enduring History of the Thong', Making An Appearance: Fashion, Dress and Consumption conference, University of Queensland, Brisbane.
- Watson, A. 'Beautiful and Useful: the work of William Morris', Art Gallery of NSW; 'Fantastic Plastic and Italian Design', Space, Waterloo.
- Webber, Dr K. 'Multicultural heritage initiatives of the Powerhouse Museum and the Migration Heritage Centre', National Workshop on Issues in the Identification and Presentation of Multicultural Heritage; 'Romancing the machine: The sewing machine in Australia, 1850-1920', Annual General Meeting of the Australian Society for the History of Engineering and Technology, Royal Australian Historical Society; 'The discovery of gold in Australia', St Ives Public School; talk and workshop, 'Researching, writing and producing labels for museum exhibits', Southern Highland chapter, Museums Association, Oaks Heritage Centre, Wollondilly.
- Wyatt, G. 'Mars', Saturday Disney; Radio 2SM; 'Solar Eclipse' 2MBSFM; 'Solar Eclipse' Channel 7 Sunrise Program; 'Saturn Night Fever'; 'Sky in January' ABC Radio and 2UE Radio.

## 10. Staff professional commitments

- Barrett, D. Co-ordinator (joint), Australian Science History Club.
- Bentley, L. Committee Member, Sydney's Unique Venues Association.
- Blacklock, F. Secretary, Walkabout Aboriginal Corporation; Treasurer, Indigenous Special Interest Group, Museums Australia.
- Chan, S. Board Member, Music NSW (to January 2004); Director, Sound Summit (This Is Not Art) Festival, Newcastle; 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, Dept of the Environment and Heritage, Canberra.
- Cochrane, Dr G. Member, Advisory panel of journal Textile: The Journal of Cloth & Culture, edited in UK and USA.

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

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, Dept 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 Metadata Working Group; AMOL Representative, Australian Subject Gateways Forum.

Donaldson, J. Committee member, Australian Publishers Association Design Awards 2004; Founding member, Cultural Institution Publishers Australasia.

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; Member, National Space Society of Australia; Member, Sydney Space Association; Co-Chair, Educational Outreach Session, 'Space and Education Symposium', 54<sup>th</sup> International Astronautical Congress; Member, NASA Astrobiology Institute Science Communication Advisory Group.

Fewster, Dr K. Member, Darling Harbour Business Association; Member, TAFE NSW - Sydney Institute Advisory Council; Member, Council of Australian Museum Directors.

Fredkin, A. Chair, HR Stream, Eastern Region User Group, MIMS/Ellipse.

Goggin, M. Member, National Development and Marketing Forum for Cultural Institutions.

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

Hackett, K. Seconded to Australian Museum as Photograph Archivist April – June 04.

Hewitt, I. Board member of CREATE, museums and galleries national industry vocational training advisory board; Associate Fellow, Australian Human Resource Institute; Employer's Representative, Government and Related Employees Appeals Tribunal.

Hicks, M. National committee member, NSW Chapter honorary secretary, Newsletter editor, Health and Medicine Museums Special Interest Group of Museums Australia (to November 2003).

Hulbert, M. 2004 leader, Astro Imaging Group, Sutherland Astronomical Society.

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/Ellipse User Group. Member, International Association of Museum Facility Administrators.

Lea, M. Executive board member, International Committee for Musical Instrument Museums & Collections; Expert examiner under The National Cultural Heritage Committee, Dept of Environment and Heritage.

Lomb, Dr N. Chair, Education and Public Outreach Committee of the Astronomical Society of Australia; 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.

Miller, S. Committee Member, MGF Access Committee; Board Member, Gadigal Information Services; Member, Community Cultural Development Committee and Indigenous Arts Reference Group, NSW Ministry for the Arts (2004).

Petersen, J. Committee Member, National Archives of Australia, Sydney Consultative Committee.

Pinchin, R. Vice President, Museums Australia (NSW); Member, Museums Committee, NSW Ministry for the Arts (2004).

Renew, R. Exhibition Advisor, Futureworld eco-technology exhibition centre, University of Wollongong; Member, Heritage Advisory Committee, Ryde City Council.

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, Dept of the Environment and Heritage, Canberra; Member, External Advisory and New Development Committee, Ivan Dougherty Gallery, College of Fine Arts, UNSW; Judge, Sydney Morning Herald Young Designer of the Year Award 2003; Judge, Bombay Sapphire Design Discovery Award 2004; Judge, Electrolux Global Design Laboratory, 2004.

Scott, C. President, Museums Australia; Member, National Cultural Heritage Forum; Consultant: to the University of Sydney Museums for the development of their strategic plan 2004-08; Expert Advisor, Australian Expert Group in Industry Studies (AEGIS) on the project Social Impacts of Participation in the Arts and Cultural Activity for DCITA and the Statistical Working Group of the Cultural Ministers Council; Member, Museums Leadership Program Advisory Panel.

Sedgwick, S. Secretary, Museums Australia (NSW); Secretary, Temporary and Travelling Exhibitions Special Interest Group, Museums Australia.

Sidwell, C. Arts Management representative, Alumni committee, University of Technology, Sydney.

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.

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, Arlington, Virginia; Member, Editorial Advisory Committee, Museum Australia Magazine; Judge, Best of the Web, Museums and the Web, Arlington, Virginia; Member, Editorial Advisory Group, Screenrights Australia; Member, International Cultural Content Forum, Banff, Alberta.

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.

Watson, A. Committee Member, Australiana Society; Committee Member, Furniture History Society; Committee Member, Walter Burley Griffin Society; Committee Member, Sydney Design Week 2004; Judging Panel, Bombay Sapphire Design Discovery Award 2004.

Webb, R. Member, International Association of Museum Facility Administrators.

Webber, Dr K. Committee member, Chinese Australian Heritage committee; Committee member, Quong Tart Centenary Committee; Member, Mapping Sydney's Chinese Heritage Working Group.

Workman, T. President, Museum Shops Association of Australia (Aug 03 - Jun 04).

## 11. Staff overseas travel

Louise Mitchell, Curator  
30 July to 2 August, Japan  
Discuss progress on *Contemporary Japanese fashion* exhibition.

Christina Sumner, Curator  
23 September to 21 October, Thailand, Uzbekistan, Tajikistan, Kazakhstan  
Confirm availability and finalise loan lists of textiles.

Brad Baker, Manager, Exhibition and Design  
22 to 29 November, Greece  
Negotiate and progress contractual agreements for loan of exhibition items.

Kevin Sumption, Associate Director, Knowledge and Information Management  
24 January to 11 February, USA, Canada  
Attend 3<sup>rd</sup> National Digital Content Creation conference to present findings of Museum's web evaluation program; Meetings at MOMA, The Met, The Cooper Hewitt and SFMOMA.

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Peter Mahony, SoundHouse Educator  
24 January to 11 February, Japan, Germany, Ireland  
Deliver Conference paper at *Transmediale*; Meet with European Media artists; Business meetings with Technology providers Tokyo; deliver workshops in Dublin.

Sebastian Chan, Manager, Web Services  
24 January to 11 February, Japan, Germany, Ireland  
Deliver conference presentation at *Transmediale*; Meet with European media artists; Business meetings in Tokyo; Deliver workshops in Dublin.

Kevin Fewster, Director  
7 to 14 February, China  
Progress discussion on *Our place: Indigenous Australia now*; discussions on proposed joint exhibition; discussions re proposed training program.

Grace Cochrane, Senior Curator  
16 February to 10 March, Austria, UK, USA  
Fully sponsored travel to see exhibitions, meet curators and directors as part of research for two future Powerhouse exhibitions.

Anne Watson, Curator  
24 March to 3 April, Denmark, UK  
Courier objects being loaned to Jorn Utzon retrospective exhibition, Copenhagen; Research Ove Arup Archive, London.

Steve Miller, Curatorial Coordinator  
20 June to 14 July, Greece  
Curator *Our place* exhibition.

Tara Kita, Exhibition coordinator  
13 June to 8 July, Greece  
Project Officer *Our place*.

Malcolm McKernan, Exhibition Designer  
13 June to 10 July, Greece  
Exhibition Designer *Our place*.

Jonathan Hirsch, Technical Officer  
17 June to 9 July, Greece  
Technical Officer *Our place*.

Mary Gissing, Conservator  
17 June to 10 July, Greece  
Conservator *Our place*.

Kevin Fewster, Director  
28 June to 2 July, Greece  
Opening of *Our place* exhibition.

## 12. Board of Trustees

The members of the Trust, 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 seven 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; Member, Archdiocesan Council of the Greek Orthodox Archdiocese of Australia; Director, Laiki Bank (Australia) Ltd; Director, The Castellorizian Club Ltd; Member, Council of the Australian Archaeological Institute at Athens; Chairman, South Sydney District Rugby League Football Club Limited.  
Meetings: eligible – 7; attended – 7; leave – 0

Dr Anne Summers AO  
Terms: 01.01.00 – 31.12.02; 01.01.03 – 31.12.05 (Deputy President from March 2003)  
Author, editor, journalist. Chairperson, Greenpeace International.  
Meetings: eligible – 7; attended – 6; leave – 1

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., Board Member; Eastern Suburbs Leagues Club Limited & Eastern Suburbs District Rugby League Club; Adjunct Professor in the School of Banking & Finance and the School of Business Law & Taxation, Faculty of Commerce at the University of NSW.  
Meetings: eligible – 7; attended – 4; leave – 3

Mr Andrew Denton  
Terms: 01.01.04 – 31.12.06  
Executive producer, television writer and presenter.  
Meetings: eligible – 4; attended – 3; leave – 1

Ms Trisha Dixon  
Terms: 01.01.03 – 31.12.03; 01.01.04 – 31.12.06  
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 – 7; attended – 6; leave – 1

Ms Susan Gray, B.Ec (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 – 7; attended – 5; leave – 2

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 – 7; attended – 5; leave – 2

Janet McDonald AO  
Terms: 17.2.95 – 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 – 3; attended – 3; leave – 0

Ms Margaret Seale  
Terms: 01.01.04 – 31.12.06  
Managing Director, Random House Australia; Director, Random House New Zealand.  
Meetings: eligible – 4; attended – 4; 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 – 7; attended – 5; leave – 2

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, NSW. Member, Protection of Movable Cultural Heritage Committee, Environment Australia; Member National Cultural Heritage Committee, Department of Environment and Heritage.  
Meetings: eligible – 3; attended – 3; leave – 0

## 13. Committees

As of November 2003, the Senior Management Group (SMG) and other interdivisional meetings ceased and were replaced by a two-tier structure of:

The **Museum Executive** meets twice monthly for high level strategic discussions and decision-making and consideration of change management issues and strategies. It is comprised of existing members of the SMG with other staff members attending as appropriate for particular issues; and,

**Museum Operations Groups** meet fortnightly to consider operational matters that span the range of Museum activities, and embrace issues that are not currently the subject of interdivisional discussion.

The composition of the five Museum Operations Groups is:

**Collections, Exhibitions, Programs and Positioning**  
Managing our 'Collection' and our 'public face' in its many dimensions.

Deputy Director, Collections and Exhibitions (co-chair)  
Associate Director, Programs and Commercial Services (co-chair)  
Manager, Exhibition Development  
Manager, Collection Development and Research  
Manager, Marketing and Media  
Manager, Evaluation and Visitor Research  
Manager, Education and Visitor Services  
Manager, Corporate Development  
Staff nominee - Cate Purcell

**Customer Service Delivery and Public Profile**  
How we 'present' to our visitors and other interest groups and fostering Museum wide safety and security.

Associate Director, Programs and Commercial Services (co-chair)  
Associate Director, Corporate Services (co-chair)  
Manager, Exhibition Development  
Manager, Venue Operations  
Manager, Security  
Manager, Properties  
Retail and Merchandise Manager  
Manager, Human Resources  
Staff nominee - Leanne Atkins

**Facilities planning and infrastructure**  
Planning for our facility, maximising our capital works opportunities, managing maintenance of what we have and building our future.  
Associate Director, Corporate Services (co-chair)  
Director (co-chair)  
Manager, Sydney Observatory  
Manager, Properties  
Manager, Information Technology  
Manager, Registration Services  
Manager, Preservation and Heritage Management  
Staff nominee - Carey Ward

### **Knowledge Management, Technology, Research and Outreach**

Maximising our intellectual capital and exploiting appropriate technologies to extend our reach internally and externally. Maximising public engagement with our collection and expertise through outreach programs and appropriate technologies.

Associate Director, Knowledge and Information Management (co-chair)

Deputy Director, Collections and Exhibitions (co-chair)

Manager, Finance

Manager, Registration

Manager, Venue Operations

Manager, Information Technology

Manager, Regional Services

Manager, Records

Manager, Print Media/Powerhouse Publishing

Manager, Web Services

Staff nominee - Barbara Palmer

### **Organisation and workplace change, strategic planning and new business opportunities**

Identifying and implementing opportunities to establish 'best practice' in all facets of our operations

Director (co-chair)

Associate Director, Knowledge and Information Management (co-chair)

Executive Officer

Manager, Members Organisation

Manager, Library Services

Manager, Human Resources

Manager, Preservation and Heritage Management

Manager, Organisation Development

Staff nominee - Myfanwy Eaves

### **Trust Finance Committee**

Members at 30 June 2004:

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

### **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
- accurate and appropriate information in response to your inquiries
- a high standard of safety and security
- appropriate facilities (rest areas, cafes, toilets, baby changeroom) for you to use

- 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 that are helpful and easy to understand
- printed information about Museum events in plain English.

### **15. 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.

### **16. 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 2004.

#### **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 Employment and Management Act 2002*.

#### **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) the 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 Board of Trustees represent the public in the management and policy formulation of the Museum.

In 2003-04 there were 424 visitor comments forms or letters registered - 155 contained compliments, 244 contained complaints, 95 contained suggestions. As some forms contained more than one comment, there were totals of 184 compliments, 273 complaints and 99 suggestions. The breakdown of complaints - exhibitions general 6, exhibitions content 117, exhibitions design 15, exhibitions maintenance 30, public programs 8, customer service 12, Members 3, promotion/advertising 7, external signage 9, internal signage 9, facilities 14, admission charges 21, catering 13, shops 2, school groups 2, premises 5, *The Guide/Whats On 2*.

### **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  
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

# APPENDICES

## Section A

Number of new FOI requests  
FOI REQUESTS PERSONAL  
A1 New (Including transferred in) - 1  
A2 Brought forward - 0  
A3 Total to be processed - 1  
A4 Completed - 1  
A5 Transferred out - 0  
A6 Withdrawn - 0  
A7 Total processed - 1  
A8 Unfinished (Carried forward) - 0

## Section B

What happened to completed requests?  
RESULT OF FOI REQUEST PERSONAL  
B1 Granted in full - 1  
B5 Completed - 1

## Section C

Ministerial Certificates - NA

## Section D

Formal Consultations - NA

## Section E

Amendment of personal records - NA

## Section F

Notation of personal records - NA

## Section G

FOI requests granted in part or refused - NA

## Section H

Costs and fees  
H1 All completed requests - \$15.00

## Section I

Discounts allowed  
I2 Financial hardship - Pensioner/Child - 1  
I4 Totals - 1

## Section J

Days to process  
Elapsed Time Personal  
J2 22 - 35 days - 1  
J4 Totals - 1

## Section K

Processing time  
Processing Hours Personal  
K2 11 - 20 hrs - 1  
K5 Totals - 1

## Section L

Reviews and Appeals - NA

## 17. Legislative changes

*The MAAS Act was amended by the Statute Law (Miscellaneous Provisions) Act 2003.*

The amendments provide that in calculating the maximum number of consecutive terms for which a trustee of the Museum may hold office, any period of appointment to fill a casual vacancy is to be disregarded. The amendments also repealed the provisions specifying that the appointment of a trustee takes effect on 1 January in the year following the year in which the appointment is made. The instrument of appointment may specify the date the appointment takes effect. Similar amendments were made to other Acts within the arts portfolio so that the same provisions apply to other trustees and members of boards and councils concerned with the administration of the arts. The amendments took effect from 22 July 2003.

## 18. 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 2004):  
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 NSW 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  
Royal Aeronautical Society, Australian Division, Sydney Branch Inc  
The Quilters' Guild 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 NSW Inc  
Woodworkers' Association of NSW

## 19. Museum Honours

### Life Fellows

Mr Pat Boland OAM, ED  
Mr William Bradshaw  
Mr William Bush  
Mr Ken Done AM  
Mr Kevin Fahy AM  
Mr Gerry Gleeson AC  
Ms Linda Jackson  
Ms Jenny Kee  
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 2003

### General division

Mr Masasuke Hiraoka

### Staff division

Mr Geoff Bannon  
Ms Mitra Bhar  
Ms Rosemary Shepherd  
Mr Richard Wood

## 20. 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  
Emeritus Professor Alexander Cambitoglou  
AO - classical antiquities  
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 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

## 21. Museum awards

Each year the Powerhouse Museum makes a selection of outstanding products from the finalists in the Australian Design Awards. The criteria for selection include excellence in design, and innovative use of technologies to provide significant benefits to the users of the products. The 2004 Powerhouse Museum Selection is:

### Telstra T1000S and T1000C Rental Phones

Product Designer; Nielsen Design Associates Pty Ltd  
Product Manufacturer; Thomson Telecom Australia Pty Ltd

### Victa Razor Lawnmower

Product Designer; Blue Sky Creative Pty Ltd  
Product Manufacturer; Victa Lawn Care Pty Ltd

### Zip Hydrotap

Product Designer; BlueSky Creative Pty Ltd  
Product Manufacturer; Zip Heaters (Australia) Pty Ltd

### VentrAssist Artificial Heart

Product Designer; Ventracor Limited  
Product Manufacturer; Ventracor Limited

### Scholl Arch Supports

Product Designer; Bayly Design  
Product Manufacturer; SSL Australia Pty Ltd

## Ford Territory

Product Designer; Ford Motor Company of Australia Limited  
Product Manufacturer; Ford Motor Company of Australia Limited

## Qantas Skybed

Product Designer; Marc Newson Ltd  
Product Manufacturer; B/E Aerospace Inc, Seating Products Group (manufacturer on behalf of Qantas)

## SPI-10 Sports Performance Indicator

Product Designer; GPSports Systems Pty Ltd  
Product Manufacturer; GPSports Systems Pty Ltd

## Rainbank

Product Designer; Davey Products Pty. Ltd  
Product Manufacturer; Davey Products Pty. Ltd

## Squizbiz

Product Designer; Catalyst Design Group  
Product Manufacturer; Momentum Technologies Group

## Miss Molly Lounge Chair

Product Designer; Schamburg + Alvisse Furniture  
Product Manufacturer; Schamburg + Alvisse Furniture

## Alex Liddy Chunky Melamine

Product Designer; Housewares International - Breville  
Product Manufacturer; Housewares International - Breville

## Gummy

Product Designer; Ideation Design Pty Ltd  
Product Manufacturer; Sanbrook Holdings Pty Ltd

## OMI Safe Syringe

Product Designer; OMI Research P/L  
Product Manufacturer; OMI Research P/L

## Aura Seating System

Product Designer; 2DESIGN  
Product Manufacturer; 2DESIGN

## Powerhouse Museum Award for Innovation in Design

Selected from *DesignTECH* exhibition. The Award recognises product innovation in areas such as new uses of materials, new construction processes and a new or improved design for an existing product and is sponsored by leading global design company, Design Resource Australia. Shalini Seneviratne from North Sydney Girls High School was presented with the 2003 award for a comprehensive approach to product innovation for her *Stacks of Fun* egg-shaped, modular children's storage unit and play centre project.

## Malcolm King Award

The inaugural Malcolm King Award for Professional Development, was awarded jointly to Laurie-Anne Bentley, Events Manager, to support the completion of her Bachelor of Business, Marketing degree, and Anne Watson, Curator, Australian Decorative Arts and Design, to support her attendance at the Jorn Utzon Symposium held in Copenhagen .

## 22. Volunteers

John A'Beckett  
Valerie Adams  
Kim Alexander  
Scott Allan  
Mary Andrews  
Scott Aston  
Erik Bachmann  
Jean Baigent  
Robert Baird  
Timothy Ball  
Barbara Ballantyne  
Betty Balmer  
Roma Bashford  
Marjorie Beales  
Lydia Bell  
Leah Bernstein  
Audrey Berry  
Fleur Bishop  
Elizabeth Blair  
Ronald Bowbrick  
Edna Boyd  
Nicola Boyd  
Joyce Bradbury  
Mervyn Bray  
Muriel Breiesser  
Lyle Broadbelt  
Anna Brown  
Sandy Bryce  
Pamela Burden  
Jane Burns  
Richard Butcher  
Judith Campbell  
Karen-Anne Carpenter  
Kenneth Chuang  
Jean Clark  
Wen Clifton  
Michael Close  
Jon Comino  
Leon Corn  
Susan Cunningham  
Karen Davies  
Geoff Davis  
Robert Davison  
Robert Degotardi  
Jessie (Xiaoyun) Deng  
Janise Derbyshire  
Lynley Dougherty  
Paul Dove  
Meryl Duke  
Judith Durie  
Beryl Dwyer  
John Ebner  
Trevor Edmonds  
Jay Ekers  
Roy Eldridge  
Jennifer Exton  
Heleanor Feltham  
Margarete Ferris  
Patricia Fink  
June Fitzpatrick  
Jeffrey Flower  
Ann Freeman  
Donald French  
George Fry  
Siu Wan Fu  
Sharon Ganzer  
Sandra Gardam  
Natalie Gatley  
Max Gay  
Helen Goddard  
Minda Gray

Dorothy Green  
Mary Green  
Dinah Hales  
Val Hamey  
Doreen Harland  
Isabelle Harris  
Vic Harris  
Mayo Harriss  
Jenny Hart  
Lesley Harwood  
Judith Hawes  
Elizabeth Hawley  
Susannah Helman  
Rhys Hevesi  
Chris Hibble  
Prue Hill  
Cherie Hingee  
Susanne Hledik  
Garry Horvai  
Ray Huckin  
Nina Huelin  
John Hurworth  
Paul Hutley  
Merle Johnson  
Joan Johnston  
Nerida Joice  
Cierwan Jones  
Frank Joyce  
Emma Kirby  
Lewis Klipin  
Mary Knight  
John Knotek  
Marivic Lagleva  
Helena Leslie  
Clara Leung  
Monty Leventhal  
Ronald Lewis  
Alfred Livermore  
Harvey Macdonald  
Patrica Macdonald  
Molly Anne Macinante  
Rebecca Main  
Daniel Martin  
Keith Matts  
Robert Mayrick  
Cyril McCollough  
Shirley McDonald  
Tim McDonald  
Clare McGrath  
Dorothy McLean  
Robert McLeod  
Andrew McMechan  
Darren McVay  
Rachel Miller  
Kathleen Mist  
Kenneth Mitchell  
Phyllis Mitchell  
Hette Mollema  
Jill Monro  
Sarah Montgomery  
Chad Moodie  
Richard Morony  
Andrew Moyes  
James Murray

Chui Ng  
Danielle Nichol  
Barbara Nivison-Smith  
John O'Grady  
Reginald Osborne  
Janet Paterson  
Christinne Patton  
Beverley Pescott  
Rex Peters  
Pauline Phillips  
Melanie Pitkin  
Dorelle Propert  
Pamela Radford  
Aud Irene Rakvag  
Rae Ranc  
Priya Ranganath  
Peter Rennie  
Chris Reynolds  
Thomas Robertson  
Mark Robinson  
Jacqueline Ruston  
Shirley Ruxton  
Mary Ryland  
Katy Sade  
Bruce Saunders  
Alexis Sawyer  
Olga Sawyer  
Gail Scott  
Peter Scott  
Deborah Seddon  
Coral Serisier  
Miron Shapira  
Doris Shearman  
Michael Sheehan  
Rosemary Shepherd  
Jeff Smith  
Murray Smithers  
Ben Sochan  
John Stanton  
Heather Stevens  
Charlotte Stevenson  
Meg Stevenson  
Barbara Stokes  
Betty Stuckey  
William Swan  
Albert Taylor  
Margaret Terry  
Frank Theobald  
Queenie Thompson  
Jennifer Thorpe  
Valerie Vicars  
Stephan Vickers  
Alice Vokac  
Margaret Waller  
Bill Walsh  
Annette Ward  
Norma Warnecke  
Peter Warren  
Elizabeth Welsh  
Lya Wettstein  
Robyn Wienholt  
Lorenza Williams  
Christine Wilson  
Joan Wilson  
Victor Wong Doo  
Barbara Wright  
John Wright  
June Yeomans  
Mary Zarate

# APPENDICES

## 23. Contributing and life members

**RT Baker Collection Companions**  
Mr D M Fraser & Mrs M Fraser  
Mr Robert Albert AO

**JH Maiden Collection Companions**  
Mr Peter Sandilands & Mrs Jenny Sandilands  
Miss Susan S Nicholson  
Mr W L Chapman  
Mr Graeme K Le Roux

### Contributing Members

Mr John Grierson  
Mrs Bettina G Gowing

### Dual Contributing Members:

Mrs Jill Linton  
Dr Gene Sherman & Mr Brian Sherman

### Life Members:

Miss K Armstrong  
Mrs Cindy Bannon  
Mr G Barnes  
Mr J R 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 Eva Filla  
Mrs G H Flinn  
Mr Gerald Gleeson AC  
Mrs M S Griffiths  
Mr M Grossman  
Miss H Hindle  
Mr Neville Hodgson  
Mrs Beverley Horwitz  
Ms Linda Jackson  
Mr John C Jeremy  
Ms Jenny Kee  
Mr Trevor Kennedy AM  
Mr Malcolm G King AM  
Mr Terence Measham AM  
Mr Fredrick Millar AO CBE  
Mr J Millner  
Mr Alistair Morrison  
Mr R Reed  
Mr A L Rigby AM ED  
Mrs Pat Riley  
Mr Royston Riley  
Mr P Root  
Ms Anne Schofield AM  
Mr Leo Schofield AM  
Mrs P Seidler  
Mr Dick Smith AO  
Mr W S Tatlow  
The Hon Neville Wran AC QC

## 24. Members events

### Special Events:

Annual Members Dinner: Astronomy  
Members Christmas Party 2003  
Members New Years Eve Party 2003  
Stuart Piano Recital

### Exhibition Launches:

*Gambling in Australia*  
*Nineties to now*  
*Beirut to Baghdad*

### Exhibition viewings:

*Great Expectations*  
*Sport: more than heroes & legends*  
*Balarinji: ancient culture-contemporary design*  
*Childhood Memories of Migration*  
*EcoLogic: creating a sustainable future*

### Tours:

Behind the Scenes: Basements and Catwalks  
Mastertouch Piano Roll Company

### Tea and Textiles:

Victorian Fancywork  
Dolls  
Recent Acquisitions

### Children's Events:

Museum Detective  
Father's Day Craft Workshop  
Sports Quiz  
Mother's Day Craft Workshop

### Lectures:

Cosmic Capture: NASA Stardust & Genesis Missions

## 25. Staffing by department

### Directorate

Directorate	2.0
Secretariat	2.0
Evaluation and Audience Research	3.0
Corporate Development	4.0
Organisation Development	2.0
<b>Directorate Total</b>	<b>13.0</b>

### Corporate Services

Management	2.0
Finance	13.6
Human Resources	10.8
Properties	44.0
Security	25.0
<b>Corporate Services Total</b>	<b>95.4</b>

### Collections and Exhibitions

Management	2.7
Collection Development and Research	5.0
Curatorial	31.7
Preservation and Heritage Management	19.1
Registration	21.0
Exhibition Development	31.8
Movable Heritage	2.7
Migration Heritage Centre	2.0
<b>Collections and Exhibitions Total</b>	<b>116.0</b>

### Knowledge and Information Management

Management	4.0
Information Technology	10.0
Records	4.0
Research Library	5.0
AMOL	5.0
<b>Knowledge and Information Management Total</b>	<b>25.0</b>

### Programs and Commercial Services

Management	2.0
Marketing and Media	12.5
Print Media	2.4
Education and Visitor Services	23.9
Shops	3.8
Venue Operations	45.7
Members	3.0
Sydney Observatory	10.3
<b>Programs and Commercial Services Total</b>	<b>103.6</b>
<b>Museum Total</b>	<b>353.0</b>



## 26. SES positions

During 2003–2004 the following were members of the State Government Senior Executive Service:

Director – Dr Kevin Fewster, BA Hons (ANU), PhD (UNSW)  
 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 04	30 June 03
4	1	1
3	0	0
2	1	1
1	3	3
CEO under s11A	0	0
<b>Total</b>	<b>5</b>	<b>5</b>
Number of female SES	1	1

## 27. EEO Statistics

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

EEO Group	Benchmark/Target	2001	2002	2003	2004
Women	50%	50%	51%	49%	49%
Aboriginal people & Torres Strait Islanders	2%	1%	1%	2%	1.3%
People whose first language was not English	20%	20%	14%	13%	21%
People with a disability	12%	7%	7%	7%	7%
People with a disability requiring work-related adjustment	7%	n/a	2%	2%	1.3%

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

EEO Group	Benchmark/Target	2001	2002	2003	2004
Women	100	106	108	105	106
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	115	95	92	98
People with a disability	100	94	97	89	86
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 2004.
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
2000-2001	175	90	89	37	50	441
2001-2002	175	79	92	39	49	431
2002-2003	209	77	82	43	37	448
2003-2004	110	145	51	30	37	373

The above figures are based on a head count of staff and include casual employees. NB From 03-04 the source data used is from the Premier's Department Workforce Profile which uses the Australian Bureau of Statistics ASCO occupational coding. As the definitions of the occupational categories may differ so do the figures they represent.

# APPENDICES

## 28. Staff list

### Directorate

Kevin Fewster – Director  
Pauline Bojko – Executive Assistant

### Secretariat

Peter Morton – Executive Officer  
Mark Daly – Project and Policy Officer

### Evaluation & Audience Research

Carol Scott – Evaluation Manager  
Leanne Atkins – Project Officer  
Natalie Taranec – Evaluation Assistant

### Corporate Development

Malcolm Moir – Corporate Development Manager  
Miranda Purnell – Corporate Development Coordinator  
Maureen Wallace – Corporate Development Officer (to 18/07/03)  
Melissa Smith – Corporate Development Officer (from 2/10/03)  
Maria Doukas – Administrative Support Officer (to 27/02/04)  
Nanine Artup – Administrative Support Officer (from 15/03/04)

### Organisation Development

Ian Hewitt – Manager  
Debra Caples – Learning and Development Coordinator

### Corporate Services Division

Michael Landsbergen – Associate Director  
Sarah Johnson – Administrative Assistant (to 27/02/04)  
Natalie Bevan – Administrative Assistant (from 13/02/04)

### Finance

John Kirkland – Manager Finance and Administration  
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  
Cindia Tse – Clerk/Word Processor Operator  
Kim Pearce – Administration Officer – Purchasing

### Human Resources

Sophie Vassiliou – Human Resources Manager  
Anita Fredkin – HR Services Coordinator  
Eddy Frittmann – Senior Payroll Officer  
Chris Cottier – Employment Services Officer (secondment from 26/09/03)  
Karen Vaughan – Acting Employment Services Officer (from 29/09/03)

Suzie Grady – HR Officer  
Joy Gray – HR Officer  
Farida Ali – HR Officer  
Gosia Sliwa – HR Officer  
Catherine Purcell – Volunteer Coordinator  
Karen Griffiths – Volunteer Assistant  
Cathy Jones – Volunteer Assistant  
Sarah Johnson – Volunteer Assistant (from 28/02/04)

### Occupational Health & Safety

Jennifer Gibson – Health and Safety Coordinator (from 05/01/04)

### Properties

Robert Scott – Manager (to 17/07/03)  
Robert Webb – Manager (from 05/01/04)  
Robert Webb – Property Development Coordinator (to 04/01/04)  
Sharon Dickson – Clerk/Word Processor Operator  
Frances Cray – Clerk/Word Processor Operator  
Neil Ryan – Building Services Coordinator  
Stuart Smith – Property Development Coordinator (from 03/05/04)  
Robert Chancellor – Properties Services Coordinator  
Roberto Tagle – Programs Clerk (to 06/06/04)  
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  
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 (to 09/06/04)  
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 (to 12/12/03)

Arturo Rivillo – Operations Technician  
Timothy Wilson – Operations Technician  
Alfred Khanlu – Operations Technician  
Ali El Najjar – Apprentice  
Daniel Jensen – Apprentice  
Richard Terzian – Apprentice

### Security

Colin Gaut – Acting Security Manager (to 03/11/03)  
Bede Langley – Acting Security Manager  
Brian Curtis – Security Supervisor (to 04/07/03)  
Andrew McGeoch – Security Supervisor  
William Quilkey – Acting Security Supervisor (from 14/07/03)  
Glenn Ward – Acting Security Supervisor (from 14/07/03)  
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  
Michael Rogers – Security Officer  
Bratislav Stankovic – Security Officer  
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  
David Wootton – Security Officer  
Sunny Ekong – Security Officer  
John Mitchells Security Officer  
Greg Needs – Security Officer (from 12/05/04)

### Collections & Exhibitions Division

Jennifer Sanders – Deputy Director  
Rebecca Pinchin – Regional Services Coordinator  
Melissa Smith – Administrative Assistant (to 01/10/03)  
Damian McDonald – Administrative Assistant (from 20/10/03)

### 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 Marie van de Ven – Curator  
Catherine Reade – Assistant Curator

### International Decorative Arts & Design

Claire Roberts – Senior Curator  
Anne Watson – Curator  
Eva Czernis-Ryl – Curator  
Paul Donnelly – Curator  
Michael Lea – Curator

Glynis Jones – Assistant Curator  
Louise Mitchell – Curator  
Christina Sumner – Curator  
Lindie Ward – Assistant Curator

### Engineering and 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  
Susan Sedgwick – Curator (from 24/04/04)  
Linda Michael – Assistant Curator (from 29/03/04)  
Jennifer Cornwall – Assistant Curator (to 08/04/04)

### Information & Communication

### Technology

Matthew Connell – Section Head  
Campbell Bickerstaff – Assistant Curator  
Richard Peck – Curator (to 13/04/04)

### Koori History and Culture

James Wilson-Miller – Section Head  
Fabri Blacklock – Assistant Curator  
Stephen Miller – Coordinator, Indigenous Exhibition  
Keith Munro – Assistant Curator (to 28/05/04)

### Collection Management –

### Preservation and 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 (to 18/12/03)  
Tim Morris – Assistant Conservator  
Jennifer Edmonds – Assistant Conservator  
Therese Dimech – Administrative Officer  
Ron Bowbrick – Stationary Steam Engine Demonstrator  
Bill Ebert – Stationary Steam Engine Demonstrator (to 01/09/03)  
Len Lark – Clerical Officer  
Nitsa Youpros – 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  
Katriona Hogan – Assistant Registrar  
Sarah Pointon – Clerical Officer (from 03/02/04)  
Claire Campey – Assistant Registrar (to 04/06/04)  
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 (seconded from 27/01/04)  
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  
Julia Carroll – Administrative Assistant  
Joanne Delzoppo – Administrative Assistant

#### Design

Diana Lorentz – Manager  
Grant McLean – Senior Exhibition Designer

Fiona Blades – Senior Exhibition Designer (from 27/04/04)  
Heike Rewitzer – Senior Exhibition Designer (from 27/04/04)  
Danny Jacobson – Senior Graphic Designer  
Colin Rowan – Senior Graphic Designer  
Janine Roberts – Designer  
Stephen Jannar – Design Draftsperson  
Malcolm McKernan – Design Draftsperson  
Vanessa Cullen – Designer (to 26/09/03)

#### Interactives

Arthur Menasse – Interactives Manager  
James Laurendet – Industrial Designer  
Sinclair Park – Industrial Designer  
Avinash Verma – Designer  
Draughtsperson (from 03/12/03)  
Andrew Lawrence – Multimedia Programmer  
Jonathon Hirsch – Technical Officer  
Geoffrey Drane – Senior Preparator  
Andrew Jakeman – Preparator (to 08/10/03)  
Leigh Davidson – Electronics Engineer (to 26/09/03)  
Kate Lamerton – Designer

#### Audio Visuals

Zoltan Nemes-Nemeth – Multimedia Supervisor  
Kathleen Phillips – Producer  
Kathy La Fontaine – Systems Officer  
**Photography**  
Geoff Friend – Photographic Manager  
Marinco Kojdanovski – Photographer  
Jean Francois Lanzarone – Photographer  
Sue Stafford – Photographer  
Sotha Bourn – Photographic Assistant

#### Migration Heritage Centre

Bruce Robinson – Director (to 31/12/03)  
John Peterson – Director (from 22/03/04)  
Andrea Fernandes – Project Officer

#### 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)

#### Information Technology

Christopher Henry – Manager (from 16/09/03)  
George Rossi – Network Administrator  
Sebastian Chan – Systems Administrator  
Gareth Drake – Senior Systems Administrator (from 04/05/04)  
Suiping Hu – Senior Systems Officer  
Graham Schultz – Systems Officer  
Tony Simone – Microsoft NT Administrator (to 16/01/04)  
Andrew Axton – Systems Officer  
Stephen Harris – Systems Officer

Beatrice D'Souza – Systems Assistant  
Daniel Collins – Systems Assistant

#### Records

Margaret Adamson – Manager  
Elke Holzapfel – Records Coordinator  
Stuart Broughton – Records Officer  
Roberto Tagle – Records Assistant (from 07/06/04)

#### Research Library

Margaret Rafferty – Manager (to 23/04/04)  
Karen Johnson – Co-Manager/Senior Librarian Collections  
Dimitry Holt – Senior Library Technician  
Jan Turbit – Technical Services Library Technician  
Gara Baldwin – Rights & Permissions Officer  
Kathleen Hackett – Senior Library Technician (Photo Library)

#### AMOL Project

Robert Swieca – Manager (to 10/10/03)  
Basil Dewhurst – AMOL Coordinator  
Lee Adendorff – AMOL Coordinator (to 26/02/04)  
Sophie Daniel – AMOL Coordinator (to 28/05/04)  
Deborah Vaughan – AMOL National Guide Coordinator (to 31/05/04)

#### Programs and Commercial Services Division

Mark Goggin – Associate Director  
Alison Ticehurst – Administrative Assistant

#### Media and Marketing

Caroline Lumley – Marketing Manager (to 05/02/04)  
Virginia Lovett – Marketing Manager (from 18/03/04)  
Sally Quinn – Media/Marketing Officer  
Amanda Campbell-Avenell – Media/Marketing Officer  
Hayley Gallant – Media/Marketing Officer  
Amanda Cummergen – Media/Marketing Officer (to 26/05/04)  
Renee Donnelly – Marketing Officer (to 21/05/04)  
Justine Martini – Marketing Clerk  
Jennifer White – Marketing Officer Tourism  
Angela Kenna – Marketing Clerk (from 17/11/03)

#### 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 (to 19/10/03)

#### Education & Visitor Services

Jana Vytrhlik – Manager  
John Cowie – Administrative Officer  
Julie Garradd – Visitor Program Coordinator  
Helen Whitty – Education Programs Coordinator  
Kath Daniel – Education Officer  
Heleanor Feltham – Education Officer (to 21/07/03)  
Faye Gardiner – Education Officer  
Susan Perry – Education Officer (to 13/02/04)  
Jeanie Kitchener – Education Officer (from 02/01/04)  
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 Katakouzinou – Education Officer  
Deborah Vaughan – Guide Lecturer (from 01/06/04)  
Kylie Gillespie – Assistant Education Officer  
Michael Jones – Assistant Education Officer  
Linda Larsen – Assistant Education Officer  
Jacquelyn Latham – Assistant Education Officer (to 11/03/04)  
Anthony Lennon – Assistant Education Officer  
Sophie Daniel – Assistant Education Officer (from 29/05/04)  
Rita Orsini – Assistant Education Officer  
Robert Smith – Assistant Education Officer  
Mary Stewart – Assistant Education Officer  
Sharon Whatman – Assistant Education Officer  
Denise Teale – Bookings Officer  
Angela Kenna – Bookings Officer (to 06/11/03)  
Jan Garland – Typist  
Selepa Nannai – Clerical Officer

#### Merchandising/Shops

Johanna Watson – Merchandising Manager (to 17/10/03)  
Tina Workman – Shops Manager  
Pat Alexopolous – Shops Coordinator  
Louise Cannane – Sales Assistant  
Daniel Anderson – Sales Assistant  
David Stafford – Sales Assistant (from 03/10/03)  
Sarah Wick – Sales Assistant  
Orven Aguilar – Sales Assistant (from 26/11/03)

#### Venue Operations

Katrina Márton – Acting Venue Operations Manager  
Bernard Hawes – Deputy Operations Manager  
Barry Brown – Assistant Venue Manager  
Djamila Hacene – Assistant Venue Manager

# APPENDICES

Chris Antoniou – Assistant Venue Manager  
 Karl Rafferty – Assistant Venue Manager  
 Sandra Violentis – Administrative Assistant (to 05/09/03)  
 Cressida Nash – Administrative Assistant (to 26/09/03)  
 Matthew Smith – Operations Co-ordinator  
 Glen Bevan – Museum Officer  
 Paul Villarruel – Museum Officer  
 Timothy Antill – Museum Officer  
 Paul Walmsley – Museum Officer (from 26/03/04)  
 Michael Davidson – Customer Service Coordinator  
 Dominica Heron – Customer Service Officer  
 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  
 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) (to 02/02/04)  
 Eric Holly – Operations Technician (Theatre)  
 Jonathan Fowler – Theatre Technician (from 04/05/04)  
 Laurie-Anne Bentley – Events Sales Manager  
 Michael Hamer – Events Coordinator  
 Fiona Bennett – Events Coordinator  
 Sarah Pointon – Events Coordinator (to 02/02/04)  
 Fiona Barbouttis – Events Coordinator (from 27/04/04)  
 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  
 Alan Fay – Gallery Officer (from 16/04/04)

**Members**  
 Sally Dawes – Manager  
 Jane Turner – Acting Manager  
 Leonie Crane – Members Services Coordinator  
 Angela Finocchiaro – Members Liaison Officer (to 19/11/03)  
 Anna Lesslie – Members Services Officer (to 30/06/04)  
 Kathryn Watson – Members Liaison Officer (from 06/12/03)  
**Sydney Observatory**  
 Toner Stevenson – Manager  
 Jeanie Kitchener – Education Officer (to 01/01/04)  
 Geoff Wyatt – Assistant Education Officer  
 Tracy Getts – Assistant Education Officer (from 01/03/04)  
 Martin Anderson – Assistant Education Officer  
 Allan Kreuter – Assistant Education Officer  
 Andrew Constantine – Assistant Education Officer  
 Shauntai Batzke – Bookings Officer (to 24/10/03)  
 Melissa Hulbert – Bookings Officer (from 27/10/03)

## 29. Land disposal

The construction of the Government approved North Western Sydney Transitway requires roadway widening and upgrading at the junction of Windsor and Showground Roads, abutting the Museum's Castle Hill storage complex. The project required resumption of a portion of the Museum's site (2,124 square metres from a total site area of approximately 3.1 hectares). The RTA compensated the Museum for the land with the sum of \$1.3 million. Access to documents concerning the transaction can be applied for under FOI arrangements (see appendix 16).

## 30. Major works

The major capital work undertaken by the Museum over the 03-04 financial year was the construction of two new buildings at the Castle Hill storage facility. Work commenced on site on 18 August 2003 and the Museum took possession of the new buildings from the contractor on 4 June 2004. The buildings were completed in 42 weeks, six weeks ahead of the projected construction time. The construction contract sum was \$10,197,000.

## 31. Consultants

### Consultants equal to or more than \$30,000

Consultancy	Cost \$	Service Provided
<b>Organisation Review</b>	35,925	Advice on establishment of Museum Operations Groups & management reporting systems
Warren Hart and Associates		

### Consultancies less than \$30,000

During the year 15 other consultancies were engaged in the following areas:

Building design & site development	65,064
Information technology	31,360
Fundraising programs	16,000
Exhibitions & public programs	34,250
<b>Total Consultancies less than \$30,000</b>	<b>146,674</b>
<b>Total Consultancies</b>	<b>182,599</b>

## 32. Payment performance indicators

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

	as at 30 Sep 03 \$	as at 31 Dec 03 \$	as at 31 Mar 04 \$	as at 30 Jun 04 \$
Current	450,170	305,832	267,380	326,358
Less than 30 days overdue	98,707	124,456	33,430	96,240
Between 30 & 60 days overdue	10,194	108,624	29,367	30,027
Between 60 & 90 days overdue	53,347	37,779	9,505	4,647
More than 90 days overdue	51,127	38,924	17,472	2,643
	<b>663,545</b>	<b>615,615</b>	<b>357,154</b>	<b>459,915</b>

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 2003	72.6%	5,575,020	7,647,953
31 December 2003	83.2%	8,462,429	10,165,154
31 March 2004	81.7%	7,144,702	8,741,786
30 June 2004	84.9%	9,102,827	10,727,358

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.

## 33. 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	2003/2004 \$'000	2004/2005 \$'000
Operating expenses		
Employee related	24,519	24,815
Other operating expenses	11,297	11,844
Maintenance	3,278	3,344
Depreciation and amortisation	4,430	4,727
Capital item	12,495	5,448
<b>Total Expenditure</b>	<b>56,019</b>	<b>50,178</b>
<b>Revenue</b>		
Consolidated fund recurrent appropriation	28,092	27,865
Consolidated fund capital appropriation	11,458	4,898
Sale of goods and services	5,240	6,133
Investment income	235	235
Grants and contributions	3,697	3,275
Other revenue	49	90
Acceptance by State of liabilities	2,815	2,925
<b>Total Revenue</b>	<b>51,586</b>	<b>45,421</b>

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- IFC = Inside front cover
- IBC = Inside back cover

# THANKYOU

The Museum acknowledges the following foundations and trusts for their support in 2003-2004:

Crome Bequest  
The Gordon Darling Foundation  
The Myer Foundation  
Vincent Fairfax Family Foundation

The Museum acknowledges the following companies

for their ongoing support:

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Coles Myer

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Randwick Barracks Officers Mess

Steele Barracks

Victoria Barracks Regimental Trust

#### Collection donors

The list relates to donors whose objects have been formally acquired by the Museum in the period. Some have donated funds used to purchase objects acquired during the period. Others donated during the period and will be acknowledged once formal acquisition has taken place.

Fay Abbott

Aboriginal and Torres Strait Islander

Commission

Guy Abrahams

Mrs Heather Adams

Mr Robert Albert AO

Judith Alexandrovics

Judith and Peter Alexandrovics

Carl Andrew

Shoichi Aoki

Mr David Attrill

Australia Telescope National Facility

(CSIRO)

Kent Ayoungman

David Baggs

Bangarra Dance Theatre

Robin Barkla

Elizabeth Barraclough

Bayly Design and Associates

Kym Bradshaw

Mrs Pat Bradshaw

Mr W F Bradshaw

Barry Buckley

Bundeluk

Dr George Burkitt

Edith Luceille Cambridge

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John Harris

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Jillian Jelliffe

Helen Kaminski

Lily Katakouzinou

Ma Ke

Ms Judith Keena

Mark Keighery

Dr Liz Kernohan

Khalil Khiran

Hon Diana Laidlaw MLC

Frances Christine Lambert

Tyrone and Hiromi Landau

Valda Leate

Gary Linnane

Joy Newson Lindley

Hilarie Lindsay

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Nellie G Mackie

Manfredi Enterprises

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Ms Jill Mullins

Yasuko Myer Bequest

Myer Stores Ltd

New South Wales Centenary of

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Olivia Newton-John

Claire O'Blonsky

Oriental Rug Society of NSW

Bequest of Niina Ots

Overseas Medical Mission,

St Vincent de Paul Society

Brenda Palma

Barbara Palmer

Richard Peck

Vic and Cheryl Perry

Polartechnics Ltd

Frederick Pollock

Pursuit Performance

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Ernest Rath

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Steven and Rhonda Robinson

David Roche

Colin Rowan

Val Rowlands

Leo Schofield

Natalie and Andrew Seiz

SHine SA (Sexual Health Information

Networking and Education)

South Australia

Mrs Barbara Smith

Candy Spender, Peta and Anselm

van Rood

Professor Peter Spearritt

Mrs Helen Spicer

Margaret Spillsbury

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Marie Stopes International

Tony Strachan

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Anthony and Jacqueline Sukari

Sunbeam Corporation Ltd

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Wentworth Park Sporting

Complex Trust

Mr Stephen White

Marilyn Wilson

James Wilson-Miller

Robert Wong

Working Title Australia

Mr Barclay Wright

Chen Xiang

Hu Ya-chuan

Sang Ye

Yiu Ming Society, NSW

George Zacchini

Ermeneigildo Zegna

**Powerhouse Museum**

500 Harris Street Ultimo NSW 2007  
Postal address: PO Box K346 Haymarket NSW 1238  
Administration hours 8.30am to 5.00pm  
Monday to Friday  
Phone (02) 9217 0111 Fax (02) 9217 0333  
Open 10.00am to 5.00pm  
every day except Christmas Day  
School holidays open: 9.30am to 5.00pm  
Powerhouse Infoline  
(for information about what's on)  
phone (02) 9217 0444  
Education services bookings and enquiries:  
Phone (02) 9217 0222; Fax (02) 9217 0441;  
Email edserv@phm.gov.au

**Admission Charges**

Adults \$10.00  
Children (5 to 15 years) \$5.00  
Powerhouse Members, under 5s, NSW Seniors  
cardholders and pensioners free  
Concessions (Australian pensioners and seniors,  
students, Social Security and Veterans Affairs  
cardholders) \$6.00  
Family groups (two adults with up to three children  
or one adult with up to five children) \$25.00  
Group concessions (over 20 adults) \$6.00 per person  
Schools (per student) \$5.00  
Members of ICOM, Members of Museums  
Australia Inc free  
Additional admission charges apply to some  
temporary exhibitions

**Sydney Observatory**

Watson Rd  
Observatory Hill, The Rocks  
Phone (02) 9217 0485

Open daily  
10.00am to 5.00pm  
Closed Christmas Day

**Admission Charges – Day**

Free admission to the gardens and exhibition  
3-D Space theatre and telescope viewing -  
Adults \$6.00  
Concession/child \$4.00  
Family \$16.00  
Members free  
Booked groups (guided exhibition tour + 3-D Space  
Theatre + mini-planetarium + telescopes) -  
Students \$6.00  
Free to teachers  
IMAX or Powerhouse combined visit \$5.00  
Member schools (per student) \$5.00

**Admission Charges – Night**

Includes 3-D Space Theatre, telescope viewing and  
guided tour.  
Adults \$15.00 (Members \$12.00)  
Concession \$12.00 (Members \$10.00)  
Child \$10.00 (Members \$8.00)  
Family (2 adults/ 2 children) \$40.00  
(Members \$32.00)  
Member schools (per student) \$8.00  
(bookings essential phone (02) 9217 0485)  
Open nightly (session times vary according to  
daylight saving/sunset)  
Summer 8.30pm  
Winter 6.15, 8.15pm  
Bookings essential  
Closed Christmas Day

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](http://www.sydneyobservatory.com.au)  
Powerhouse (02) 9217 0100 or  
[www.powerhousemuseum.com](http://www.powerhousemuseum.com)

**Powerhouse Museum Members**

500 Harris St Ultimo NSW 2007  
Phone (02) 9217 0600 or [members@phm.gov.au](mailto:members@phm.gov.au)  
Members Lounge open: 10.00am to 4.45pm  
every day (except Christmas Day)

**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 1 July 2004.