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 2011.

Yours sincerely

Shaughn Morgan    Dr Dawn Casey PSM FAHA
President                                                        Director

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© Trustees of the Museum of Applied Arts and Sciences 2011
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Cover image:
Colour fashion shot of model Lori Craig in embroidered Fiorucci maxi dress, photograph by Bruno Benini, styling by Hazel Benini, Melbourne, 1975
Bruno Benini archive purchased for the collection with the assistance of the Australian Government through the National Cultural Heritage Account, 2009
Featured in the exhibition Creating the look: Benini and fashion photography, Powerhouse Museum 2010-11
The opportunity to be part of the stewardship of a museum which brings together the worlds of design, science and technology for the betterment of humankind is an immense privilege to me. Recognising the rich history of this institution over more than one hundred and twenty five years, I am also conscious of the need to adapt to changing times and expectations of the place of a museum of applied arts and technology in a new century.

The focus of Board deliberations since my appointment early in 2011 have reflected this need to recognise and respond to a changing environment. As is evident elsewhere in this Report, the revitalisation of the Powerhouse Museum entrance, public facilities and the way in which visitors move through the galleries, captures this spirit of change. This Report also reflects a spirit of revitalisation in the Museum’s approach to exhibition and program delivery. I commend the management and staff on an outward and visitor oriented approach, which has resulted in such a stimulating year.

Shortly after my appointment a state election saw the appointment of a new government and a new Minister. Our Minister, the Hon George Souris MP also has responsibility for Tourism and Major Events, and this presents opportunities for partnerships across these activities that are so aligned to the Museum’s interests. We are encouraged by the opportunities the establishment of Destination NSW presents to enhance cultural tourism to Sydney, and to our regional centres.

In this, my first Report I acknowledge the significant contribution of my predecessor, Dr Nicholas Pappas to the stewardship of the Museum. Nicholas was appointed a Trustee in 1999 and assumed the role of President in January 2003. He served the maximum permissible term, and his retirement in December 2010 was marked with the award of Life Fellowship of the Museum. Nicholas was admired and respected by Trustees and staff alike, and I pay tribute to him.

Trustee Anthony Sukari also left us at the end of 2010, having served three terms following his appointment in 2001. Anthony was also Chair of the Panel of Advisors for the NSW Migration Heritage Centre at the Powerhouse for many years. I thank Anthony for his contribution, and his engagement with diverse Museum audiences.

In the first months of 2011 the Board farewelled two of its members who, for personal and professional reasons, were no longer in a position to make a contribution. Deputy President Margie Seale tendered her resignation in May, and Tristram Carfrae left us in April. Their wise counsel, professional contributions and passion for the Museum will be missed by their fellow Trustees, and I record also my appreciation for their service.
In the spirit of change and revitalising which is touching on so many aspects of the Museum’s governance and operations, I look forward to working with my colleagues on the Board of Trustees, and with the management and staff of the Powerhouse to sustain the Museum’s proud tradition of engaging with ideas that make a difference to people’s lives.

I conclude by thanking the Minister for the Arts, my Board colleagues and the management and staff of the Museum for the welcome accorded my appointment, and for the shared optimism for the contribution this fine institution can make to the people of New South Wales and beyond.

Shaughn Morgan
President, Board of Trustees

Board of Trustees at 30 June 2011
From top:
Shaughn Morgan (President)
Prof Shirley Alexander (photo by Joanne Saad)
Trisha Dixon (photo by Elaine Lawson)
Tiffany Lee-Shoy
Mark Nicholaeff
Hon Helen Sham-Ho
Judith Wheeldon AM
Last year’s Annual Report focussed on the implementation of the strategic vision for the Powerhouse to become an ‘open’ museum – open to exhibitions and programs developed collaboratively or in partnership, and open to the creation of experiences which encourage dialogue, involve experimentation and, on occasions, generate controversy.

It has been satisfying to be part of the progressive implementation of this vision across all aspects of our operations. Significantly, it has informed the design brief for the revitalisation of aspects of the Powerhouse building. Work has now commenced on changes to the entrance, to make this a more welcoming and functional space, to reinstate a major 1,000 square metre temporary exhibition gallery, and to relocate the shop and café to enhance the visitor experience. These changes will open the Museum to its street frontage and activate the forecourt, and are the first significant changes to the building since opening on this site in 1988.

Museum scholar the late Stephen Weil once observed that museums need to transform themselves from ‘being about something’ to ‘being for somebody’. Much has changed in the design of museum buildings, and in the way exhibitions and programs are conceived and presented in the past twenty years, and revitalising the Powerhouse we have sought to embrace the ‘open’ museum concept. A focus on relevance, engagement with diverse audiences, and the importance of the Museum as a place of discovery and learning has informed the development of exhibitions, programs and web based content over the past twelve months.

The transformation to ‘being for somebody’ has required a shift of focus. On the one hand it invites the creation of exhibitions and programs which encourage visitor participation and dialogue, and on the other it enables the visitor to learn something of the human dimension of the process of creation and innovation. We have sought to interpret the creative process from the artist, designer or maker’s perspective, whilst at the same time creating opportunities for the visitor to also discover, and be inspired by, the way design changes lives.

Creating the look: Benini and fashion photography explored the technical and creative processes involved in styling, crafting and designing fashion photographs. Showcasing images from the Bruno and Hazel Benini collection held by the Museum, the exhibition was conceived as a series of ‘rooms’, each devoted to the life and craft of this creative couple. In doing so, it reinterpreted the display of photographs as framed images to create a highly evocative sequence of experiences.

The Tinytoreum also reflected innovation in exhibition design, with a focus on visitor participation and dialogue. Children’s author Jackie French and illustrator Bruce Whatley selected objects from the Museum’s collection which, as models of miniatures or small versions of real objects, were about scale, and the concept of ‘tiny’. The award winning exhibit invited interaction between adults and children, and the exploration of small scale inventions.

The renewal of interest in traditional crafts and the emergence of new ‘maker communities’ in fields as diverse as crochet and carpentry inspired Craft Punk: In the Loop, a weekend program which invited visitors to harness their creative energy and meet, make and share skills with others. Reflecting a Strategic Plan priority to create innovative experiences based on traditional and heritage skills, the program attracted a diverse and predominantly younger audience of both men and women.

The publication of A maths odyssey provided an innovative means to capture ‘the value and beauty of mathematics’. With text by staff members Matthew Connell and Helen Whitty and illustrations by Matt Huynh, the book responds to declining student participation in mathematics and science.
In a similar vein, the creation of the ‘Mars Yard’ in the Cyberworlds gallery is part of a collaborative education and research project Pathways to Space with the University of NSW and other agencies, designed to foster the next generation of scientists and engineers. A realistic model of a Mars landscape allows testing of prototypes of roving vehicles bound for Mars, and brings high school students into direct contact with practising scientists, engineers and graduate students.

Each of the programs and experiences I have referred to reflect a year of revitalisation and innovation in the ways we engage with audiences.

The year has also been marked by the election of a new State Government, and subsequent changes to the structure of the public service. The Museum is now part of the Department of Trade and Investment, Regional Infrastructure and Services, which includes industry development and the creative industries. This offers opportunities to work collaboratively with other parts of government to showcase innovation and creativity to domestic and international audiences.

In conclusion, I thank the Board of Trustees and the staff for their commitment and support in realising a bold and revitalised twenty first century museum.

Dr Dawn Casey PSM FAHA
Director

Museum Executive at 30 June 2011
From top: Dr Dawn Casey, Keith Edwards, Mark Goggin, Peter Morton, Christina Sumner, Dave Rockell, Seb Chan
June 2011 marked the mid-point in the life of the Museum’s current Strategic Plan. As the Plan anticipated evolutionary change to our culture and operations, it is timely to reflect on how the objectives outlined in 2009 are being realised. The following provides a snapshot of progress. Many of the outcomes have been achieved in 2010-11, others were commenced in the prior year and realised within the current reporting period, whilst a small number of others will be evidenced in the year ahead.

Some important steps toward being a more open museum include:

**Creative partnerships** with authors, designers and architects have brought fresh thinking to the creation of exhibitions and programs. The children’s author Shaun Tan collaborated to create *The Odditorium* in 2009, whilst Jackie French and illustrator Bruce Whatley collaborated on *The Tinytoreum* in 2010. A further collaboration with Oscar winner Shaun Tan, *The Oopsatoreum*, is planned for 2012. A partnership with author Morris Gleitzman produced the Reveal Trail program in 2011.

In 2010 the Museum partnered with IMG Fashion to produce *Frock Stars: inside Australian Fashion Week*, featuring many objects from the Museum’s collection in an ‘open’ display. The design team also worked with the Queensland Gallery of Modern Art to produce the highly successful Easton Pearson activity space within this exhibition.

**Design partnerships** saw Toland Architects and Trigger Design create the look of *The 80’s* are back in 2009, whilst Oblong Design worked in partnership with the Powerhouse design team for *Creating the look: Benini and fashion photography* in 2010, and architects Durbach Bloch have been engaged to design the International Lace Awards exhibition, *Love Lace* later in 2011.

We have given significant attention to the balance between externally sourced exhibitions and those developed internally. A priority has been to encourage the development of larger, collection based exhibitions that draw on the scholarship and expertise of staff. It has meant that attendance at major visitation periods have been sustained by popular, internally developed exhibitions, such as *The 80’s, Frock Stars*. Significant attention has also been given to sustaining visitation by better integrating public and education programs with the key themes of exhibitions.

A more ’open’ approach to the display of objects in the Museum has been developed. Registration and Conservation staff have adopted a more flexible approach to object safety and exhibition design where individual objects and exhibitions are assessed for risk. This considered approach requires more input during the planning phase of exhibitions, but has resulted in more varied, accessible and engaging exhibition design. Experimentation with a range of **new design approaches** has resulted in exhibitions with a more dynamic presence for the visitor. A focus on creating a more consistent visitor experience through the rhythm and pace of the exhibitions has been a priority. This, combined with a more open style of display and the inclusion of different interaction spaces within the exhibition setting, has resulted in exhibitions with a more exciting impact.

Each of these creative partnerships has also provided opportunities for staff to more confidently participate in curating, planning and developing projects which challenge and extend skills and experience.

Innovative approaches to maths and science communication have included the publication of *A maths odyssey*, co-authored by Matthew Connell and Helen Whitty and illustrated by Matt Hyunh, the *Hyperbolically Yours* display by students from the International Grammar School Sydney, and the *Pathways to Space* project, in partnership with the University of NSW. The updated carbon and water sections of *EcoLogic* have been augmented by the inclusion of our first in-gallery iPad interactive *WaterWorx*.

Having the Museum’s collection online is resulting in enhanced information available about objects which is then included to further augment collection documentation and online content. The opportunity to **maximise the collection information publicly accessible** through the online collection database is central to strategies to increase the rate at which collection records are digitised and the images and related content included are made available under an Open Access Licensing policy. Staff are providing regular information about the Museum’s collection and engaging with audiences through blogs and social media.

Images from our photographic archive with ‘no known copyright restrictions’ continue to be added to the Flickr Commons project with over three million views being reached on just over 1,900 images. Photo of the Day publishes a range of photographic collections for an online audience including images that are under a Creative Commons license to be used and shared for non-commercial purposes.

Online engagement has also been enhanced by providing **exhibition content online** and the Museum was awarded gold by the American Association of Museums for the depth of content and community engagement on *The 80s are back* exhibition web presence across multiple platforms. During the development of the exhibition social networking, including a curator’s blog, gathered ideas and content, and the extended website featured extensive content from external contributors.

The Museum’s photographic competition *Trainspotting* in 2010 and 2011 was a success with the several thousand images now added to the dedicated group on Flickr. The user-generated exhibition brought a new community to the Museum. Entries for the *Love Lace* International Lace Competition were sourced entirely online. The entries from over thirty countries are uniformly of outstanding quality and employ an innovative range of materials.

An iPhone version of the Powerhouse website was created and an iPhone application developed for *Sydney Design 2010*. Integration of the Google machine translation services onto the Powerhouse site allows it to be accessed in other languages. To enable change and to develop capabilities significant attention has been given to the development of project management skills and processes. Multidisciplinary teams are established and led by a member of the Executive, and bring together the key contributors to each major exhibition or program at its conception stage, to ensure integrated content development and branding across exhibition, public and education programs, website, publications, marketing and sponsorship. This planning approach is central to the Strategic Plan objective to ‘dissolve boundaries between exhibitions, programs, publications and web content’.

Complementing this has been the establishment of new project management practices, supported by software that enables the monitoring and management of all aspects of a project across its various stakeholders. Confused lines of responsibility have been reduced.
Project management has been more clearly defined within the organisational structure, and the project managers have overall authority for projects and are responsible for managing tasks, resources and delivery against agreed scope, timeframe and budget. Ongoing refinement of the process continues and ‘lessons learned’ discussions following the completion of each project are now the norm.

Significant improvement in response to customer feedback has been achieved through establishing a centralised customer feedback management system. Response times to customer feedback are now recorded and monitored providing us with a benchmark against which to measure future performance in this area.

Zero-based budgeting provides more accurate costing of exhibitions and programs, development of staff skills in the management of human and financial resources and improvement in our ability to report, monitor and forecast both staff and financial resources.

Internal communication has been enhanced through the establishment of weekly Leadership and Executive meetings.

The Strategic Plan proposes program partnerships in key areas. The Ultimo precinct is one such area, and a number of programs are giving life to this strategy. The Museum has engaged in community consultation to establish a Museum Garden, designed to foster community participation and become a place of learning focusing on sustainability themes.

The innovative Maths After School Enrichment Program provides after school mathematics homework support and is run in partnership with Glebe Public School. In 2011 the program was extended to include students from Ultimo Public School.

The neighbouring non-profit youth organisation, Vibewire Youth Inc, hosts fastBREAK, a monthly series of interactive breakfast talks in partnership with the Museum. Targeting the 18-35 year old sector the series showcases fresh perspectives and provocative ideas from some of Sydney’s brightest young thought leaders and entrepreneurs and reinforces the Museum’s status as a place of ideas.

Relations with both the ABC and the Sydney Institute of TAFE have been enhanced by their participation in consultations for the establishment of the Museum Garden, and planning for the extension of the Ultimo Pedestrian Network. We are supporting events to mark the 120th anniversary of TAFE this year.

The Museum’s longstanding commitment to support regional communities and museums continues. Two innovative projects have been developed to identify and document collections and complement our extensive program of regional services and outreach.

The Australian Dress Register documents significant and well-provenanced men’s, women’s and children’s dress in NSW up to 1945. It aims to assist museums and private collectors to recognise and research their dress collections and support their better care and management.

The Rural Technology Project website, an online resource comprising information and images recording the manufacturers of farm machinery from the 1850s to the 1960s world-wide, is being developed to support research and documentation of regional collections.
The four shortlisted concepts for the Revitalisation
Top to bottom:
Francis-Jones Morehen Thorp (FJMT)
Terroir
Innovarchi
Durbach Block Jaggers
It is now twenty three years since the Museum opened on its current site, and became known as the Powerhouse. Whilst a number of the permanent galleries have been revitalised in the years since 1988, there have been no major changes to the fabric of the building and, in particular, the entrance, café and shop, which are seen as key aspects of the visitor experience.

Reflecting the commitment to become a more ‘open’ museum, in late 2010 five architectural practices were invited to submit concepts to ‘revitalise’ aspects of the visitor experience, enhance wayfinding and movement through the galleries and public spaces, and to reinstate a major temporary exhibition gallery.

The practices were selected on their capacity to deliver innovative design solutions to the project, to understand the requirements of a cultural institution, along with a track record of working within tight budgets and timeframes. These were:

- Toland Architectural Design Partners
- Francis-Jones Morehen Thorp (FJMT)
- Durbach Block Jaggers Architects
- Terroir
- Innovarchi

In October each presented design concepts to a selection panel which comprised:

- Dr Dawn Casey, Director, Powerhouse Museum
- Mr Dan Hill, Senior Consultant, Arup
- Mr Derek Berents, Director, Berents Project Management
- Dr Darryl McIntyre, CEO, National Film and Sound Archive
- Ms Helen Lochhead, Acting Government Architect
- Mr Keith Edwards, General Manager, Corporate, Financial Services and Facilities Management, Powerhouse Museum

The Acting Government Architect commended the Museum on the selection process, and the quality of submission it attracted. In December the Board of Trustees endorsed the selection panel’s recommendation to engage Toland as consultant architects. The panel commended the innovative adaptation of gallery spaces to provide new café and retail services and, in doing so, enliven the Museum forecourt.

The entrance experience, improved wayfinding and clearer definition of the major temporary exhibition gallery and permanent gallery spaces were also commended.

The Toland concept proposed a partnership with renowned Japanese architect, Shigeru Ban, to provide for an innovative series of shade ‘trees’ on the forecourt, which reference the Museum’s commitment to sustainability.

The reinstatement of a major temporary exhibition space is central to the Museum and Sydney continuing to attract major international exhibitions. The new space will offer a flexible 1,800 square metres in which to stage large scale in-house and touring exhibitions, as well as a range of smaller exhibitions and programs. It will enhance the NSW Government’s Destination NSW strategy to attract cultural tourism to the state.

The Government allocated $3.05 million in the 2010-11 Budget for these works, and the overall project budget has been enhanced by additional Powerhouse Foundation contributions. Construction commenced on 28 June 2011 and is expected to be completed in late 2011.

Below: Photomontage of winning Toland/ Shigeru Ban design
PERFORMANCE ACHIEVEMENTS 2010-11

A selection of performance achievements towards our strategic goals in 2010-11 include:

Visitor access
654,173 visitors to the three sites
Powerhouse Museum 455,931
Sydney Observatory 179,041
Powerhouse Discovery Centre 19,201

Exhibition delivery
Two permanent galleries significantly upgraded
12 new temporary exhibitions and 10 displays installed at the Powerhouse Museum
Creating the look: Benini and fashion photography and The Tinytoreum exhibitions based on Museum collection
One new temporary exhibition at Sydney Observatory and three at Powerhouse Discovery Centre

Program delivery
116 talks and specialist tours at Powerhouse
Sydney Design events at over 50 venues throughout Sydney
Craft Punk begins a series of maker community workshops
Reveal Trail program developed with author Morris Gleitzman
Over 63,000 participate in education programs at Powerhouse
Over 200,000 participate in public programs at Powerhouse
Established the Mars Yard for the Pathways to Space interactive project
New Indigenous Astronomy program developed by Sydney Observatory
Ten public Open Days at Discovery Centre

Community engagement
Maths after school program extended to include Ultimo Public School
282 volunteers delivered 35,762 hours of service
Partnered with local community organisations to deliver Chinese New Year workshops
Partnered with Redfern Community Centre for NAIDOC week activity
Presence at Pymont/Ultimo UPTown Festival
Discovery Centre partnership with Western Sydney Parklands to deliver joint educational excursion
New program at Discovery Centre captures visitor’s stories

Outreach
140 regional services events involved 12,467 participants
14 staff and volunteers from regional NSW organisations given internship training
149 off site talks and lectures by staff and volunteers (98 in NSW) engaged 11,861
448 collection objects out on loan in Sydney, across NSW and interstate
Major partner in Hunter Valley Steamfest
Four exhibitions toured to six locations in NSW and to two interstate locations and attracted 54,253 visitors (20,130 in NSW)
Developed travelling exhibition proposals for The 80s are back, Frock Stars, The Odditoreum and The Tinytoreum
Grant funding awarded to tour The Odditoreum and Frock Stars
Supported a successful application by Vision Australia to tour the partnered exhibition Living in a sensory world: stories from people with blindness and low vision

Online access and innovation
91,479 collection records now available online
Application Programming Interface extends access to contents of online collection
Over 3.7 million engaged users of websites
3 million views reached for photo archive on Flickr Commons
Sydney Design iPhone app downloaded to over 1,100 devices
Participated in International Ask a Curator Day via Facebook
Object of the Week blog renamed Inside the collection due to frequency of posts

Awards to the Museum
The American Association of Museums, Museum Technology Awards, gold award for digital communities, for the depth of content and community engagement on The 80s are back exhibition web presence across multiple platforms
The Museums and Galleries NSW IMAGinE Award, Exhibitions category, 7 or more staff, to The Tinytoreum noting the innovative partnership and engaging, inclusive exhibition, including a publication
National Trust 2011 Heritage Award, Highly Commended, conservation built projects under $1 million, to NSW Public Works/Powerhouse Museum for the Fort Phillip precinct, Sydney Observatory
Museums Australia Publication Design Awards, Highly Commended in the Poster category for Greening the Silver City: seeds of bush regeneration travelling exhibition poster
2011 National Trust Heritage Award to a research partnership between the Migration Heritage Centre and the Maitland Regional Art Gallery

GOALS 2011-12

Develop and deliver:
Love Lace: the Powerhouse Museum international lace award exhibition and publication
The Wiggles Exhibition to mark their 20th anniversary
Spirit of jang-in: treasures of Korean metal craft exhibition and publication to mark the 50th anniversary of bilateral relations between Australia and Korea
The Opsatoreum, the next in the Museum’s ‘–oreum’ series, with author Shaun Tan
Be the sole Australian venue for Harry Potter™: The Exhibition Tour
The Odditoreum and Frock stars: inside Australian Fashion Week exhibitions

Complete construction for the Revitalisation program, to achieve changes to the main entrance, the creation of a major new temporary exhibition space, and to open the shop and café to the forecourt.

Work with precinct partners to finalise the design and engagement strategies for a ‘linear park’ to provide pedestrian and cycle access to the Museum, enhancing links to the city and to our education and cultural neighbours.

Work collaboratively with Government to enhance NSW as a cultural tourism destination, to profile the creative industries and to support a focus on increasing school participation in the study of the sciences and mathematics.
FINANCES - THE YEAR IN REVIEW

Total Government Contributions were higher than 2009-10 as Recurrent funding was increased to $28,487,000 (2009-10 $28,310,000). Capital funding increased to $6,896,000 (2009-10 $3,868,000) with the Museum receiving funding to upgrade exhibition spaces as well as major building infrastructure.

Income from Self Generated Sources increased by $471,000 (10%) to $5,234,000 mostly as a result of the Museum presenting the ABBAWORLD exhibition.

Personnel services expenses (salaries and related expenditures) totalled $27,379,000 which was 7.5% higher than the previous year. This increase is in part due to a lower level of capitalisation of salaries ($698,000) than in 2009-10.

Other operating expenses totalled $12,647,000. This represents an increase of $297,000 (2%) on the previous year. This increase includes expenditure incurred in relation to the Museum presenting the ABBAWORLD exhibition.

Depreciation and amortisation reduced by $929,000 (16%) in comparison to 2009-10 as a result of a revaluation of assets and reassessment of the useful life of those assets, as at 30 June 2010.

The overall surplus of $3,308,000 is an increase of $4,339,000 over the Museum’s 2009-10 result. The increase in capital funding during 2010-11 ($3,028,000) had a significant impact on this result.

The value of investments held in the TCorp Long Term Growth Fund increased to $5,089,000 (2009-10 $4,690,000). The indicative rate of return was 8.51% compared with 11.28% in 2009-10.
MUSEUM OUTREACH

The Powerhouse Museum is the only State funded cultural institution with a dedicated position responsible for the development and delivery of programs to regional NSW. Through exhibitions, lectures, workshops, site visits, internships, collection loans and collaborations, the skills, scholarship and collection of the Museum are made available to people through actual contact, which is further augmented by the online resources available. The Museum’s reach across the city, the nation and the State, as well as internationally, is profiled in the following text and maps of locations where outreach activities have occurred.

In 2010-11:
The Museum toured four exhibitions to six locations in NSW and to two interstate locations.
Regional Services events including short term displays, talks, workshops, site visits, programs and consultations engaged 48 organisations from 38 regional NSW locations and eight Western Sydney organisations.
Regional Services activities engaged over 12,000 participants.
448 collection objects were out on loan in Sydney, across NSW and interstate. Over 20% of 238 new loans were to regional NSW organisations.
There were 149 off site talks, lectures and presentations by staff and volunteers delivered to over 11,800 people, of which 98 were in Sydney and across the State (16 in regional NSW).
In Australia staff spoke to community and special interest groups, at schools and at conferences including the Museums Australia National Conference, the NSW Adult Literacy and Numeracy Council conference, Australian Digital Alliance conference, Australian Society of Archivists Conference, Creative Commons Australia Conference, Mtec2011 Music technology conference, eResearch Australasia Conference, Australasian Society of Historical Archaeologists Conference and the International Urban Design Conference.
Internationally, Museum staff spoke at conferences including Museums and the Web (Philadelphia, USA), 61st International Astronautical Congress (Prague, Czech Republic), Curiouser and Curiouser Conference (Leicester, UK) and The 1st China International Forum of Museums (Beijing, China).
Profiles of outreach services to Regional NSW and Western Sydney in 2010-11 include:

Parramatta:
Two internships for Parramatta Heritage Centre staff (Louise Preston, Archivist, and Suzanne McLellan, Education and Public Programs officer) to work with Powerhouse staff (Matthew Connell, Curatorial and Helen Whitty, FACE) to produce a publication for upper primary/lower secondary students and teachers on digital preservation and historical legacy issues A Digital Dark Age.

Venue for The Odditoreum travelling exhibition.
Internship for staff member (volunteer coordinator) at Old Government House, National Trust of Australia (NSW).
Installation of the winning entry for the Bike Rack as Art competition at Parramatta Pool in February 2011, a partnership between the Powerhouse Museum and the RTA. Racks were also installed in the forecourt of the Liverpool Library and at Penrith Station.

Maitland:
The Powerhouse Museum is major partner with Maitland City Council in the delivery of the annual Hunter Valley Steamfest program. Other partners include the Rail Transport Museum (Thirlmere), RailCorp, and the Office of Rail Heritage.
Powerhouse contribution includes hosting regular planning meetings throughout the year, providing a speakers program, the display of models from the Powerhouse collection, Cogs’ Steam Program for children (five performances over the two days) and the participation of locomotives from the Museum’s collection. The event was held in the school holidays in April with over 70 000 visitors attending.
Internship placement of five days for staff member from the Maitland Gaol in March 2011.

Site visit by Powerhouse collections staff in November to advise on historic photography collections held by a number of local groups including the Maitland Library, Archive, and Historical Society.

Wagga Wagga:
Site visit to discuss the Powerhouse wool collection and the development of the exhibition at Boonoke Station in the Riverina for the 150th anniversary of the Wanganella Sheep Stud.
NSW Migration Heritage Centre partnership supporting the development of the Tracking the Dragon: A history of the Chinese in the Riverina exhibition and catalogue.

Orange:
Advice on storage of large photography archive donated by the local newspaper to the Orange Historical Society.
Advice to the Orange City Council on the development of an integrated, interactive cultural precinct strategic plan.
Partnership with the NSW Migration Heritage Centre to research a Migration Heritage Trail of places associated with post-Second World War migration in Orange.
For further details of staff lectures and presentations see page 77.
For further details on the Regional Services programs see page 35.
For a full list of collection loans see page 32.
### Audience Results and Trends

#### Powerhouse Discovery Centre Visitors

<table>
<thead>
<tr>
<th>Year</th>
<th>Visitors</th>
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<tbody>
<tr>
<td>2006-07</td>
<td>11,925</td>
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<tr>
<td>2007-08</td>
<td>13,704</td>
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<tr>
<td>2008-09</td>
<td>14,648</td>
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<tr>
<td>2009-10</td>
<td>16,915</td>
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<tr>
<td>2010-11</td>
<td>19,201</td>
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</tbody>
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Discovery Centre visitation was 89.5% of target (21,470) and up 13.5% on 2009-10. The Powerhouse Discovery Centre opened on 10 March 2007.

#### Sydney Observatory Visitors

<table>
<thead>
<tr>
<th>Year</th>
<th>Visitors</th>
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</thead>
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<td>2006-07</td>
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<tr>
<td>2007-08</td>
<td>134,629</td>
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<td>139,210</td>
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<td>2009-10</td>
<td>180,621</td>
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<td>2010-11</td>
<td>179,041</td>
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</table>

Observatory visitation was 127.7% of target (140,224) and down 0.9% on 2009-10.

#### Powerhouse Museum Visitors

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<td>2007-08</td>
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<td>2008-09</td>
<td>565,409</td>
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<td>2009-10</td>
<td>473,812</td>
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<td>2010-11</td>
<td>455,931</td>
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Powerhouse Museum visitation was 91.7% of target (496,989) and down 3.8% on 2009-10.

#### Museum Visitors All Sites

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<td>2006-07</td>
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<tr>
<td>2007-08</td>
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<tr>
<td>2008-09</td>
<td>719,267</td>
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<td>2009-10</td>
<td>671,348</td>
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<td>2010-11</td>
<td>654,173</td>
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</tbody>
</table>

For 2010-11 overall Museum visitation was 99.3% of target (658,683) and down 2.6% on 2009-10.
VISITORS TO OFF SITE EXHIBITIONS AND PROGRAMS

<table>
<thead>
<tr>
<th>Year</th>
<th>Visitors</th>
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<tbody>
<tr>
<td>2006-07</td>
<td>421,333</td>
</tr>
<tr>
<td>2007-08</td>
<td>475,357</td>
</tr>
<tr>
<td>2008-09</td>
<td>244,685</td>
</tr>
<tr>
<td>2009-10</td>
<td>316,589</td>
</tr>
<tr>
<td>2010-11</td>
<td>77,951</td>
</tr>
</tbody>
</table>

Attendance figures for exhibitions off site were markedly lower than the previous period. The number of travelling exhibitions was reduced as tours were completed. The Museum has developed a suite of new proposals for travelling exhibitions which have been developed in house and previously shown at the Powerhouse.

POWERHOUSE MUSEUM PROGRAMS PARTICIPANTS

<table>
<thead>
<tr>
<th>Year</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006-07</td>
<td>271,356</td>
</tr>
<tr>
<td>2007-08</td>
<td>239,015</td>
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<tr>
<td>2008-09</td>
<td>262,961</td>
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<tr>
<td>2009-10</td>
<td>297,361</td>
</tr>
<tr>
<td>2010-11</td>
<td>213,835</td>
</tr>
</tbody>
</table>

ENGAGED VISITORS TO OUR WEBSITES*

<table>
<thead>
<tr>
<th>Year</th>
<th>Visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008-09</td>
<td>5,561,499</td>
</tr>
<tr>
<td>2009-10</td>
<td>5,011,312</td>
</tr>
<tr>
<td>2010-11</td>
<td>3,722,397</td>
</tr>
</tbody>
</table>

* The Museum has, since 2008-09, moved from collecting the figure of 'unique users' to another form of measurement of our website visitors, known as 'engaged visitors', which more accurately captures access to our websites from human users.
OUR AUDIENCES 2010-11: PROFILE

654,173 people visited the Powerhouse Museum, Sydney Observatory or Powerhouse Discovery Centre in 2010-11. Compared with 2009-10, this represents a reduction of just under 3%. Despite lower admissions experienced during the December/January school holiday period, impacted in part by interstate natural disasters, and the closure of a number of temporary exhibitions at the Powerhouse in preparation for the Revitalisation building works, the figures are over 99% of target of 658,683.

Powerhouse Museum

Powerhouse visitation of 455,931 was 91.7% of target and down 3.8% on 2009-10. This reduction was due to several factors: the impact of the Revitalisation works on the program schedule; the closure of six temporary exhibitions and the Level 3 café in preparation for the building works; and the closure of two permanent galleries (Inspired! in August 2010 and Zoe’s House in May 2011). Overall, total visitation to the Powerhouse was 2% higher than the average non blockbuster year admissions since 2000.

Sydney residents continue to represent almost seven in ten visitors. Combined with intrastate visitors, NSW residents continue to comprise more than three-quarters of annual visitors. Interstate visitors account for 13% of admissions, while 9% are overseas tourists.

Five years ago the Sydney origin share was slightly less than half. In 2008-09 this figure rose significantly from 46% to 61% reflecting an economic climate in which people were spending leisure time in their own city rather than travelling. This share has since grown to 69% showing a solid base of local visitors has been built and maintained.

The top ten countries of origin for international visitors are reasonably consistent with previous financial years: England, USA, New Zealand, France, Germany, Canada, Japan, Korea, Singapore, and Hong Kong. Among overseas visitors, the top five countries account for 61% of total international admissions.

Sydney Observatory

Sydney Observatory continued to record impressive visitor attendance of 179,041, 127.7% of target (140,224), but down 0.9% following the most successful year on record in 2009-10 (180,621). The origin of visitation was almost identical to 2009-10 with attendance by Sydneysiders at 49% and a negligible increase in overseas tourists and negligible decrease in interstate visitors. This reflects the success of online booking, targeted promotions around astronomical events and a continued high-profile social media strategy.

The percentage of international tourists (39%) remained consistent with last year. Korea moved up to become the top country of origin, followed by UK, USA/Canada, Belgium, Japan, Germany, France, China, New Zealand, Italy/Spain, South America and Holland.

The Observatory maintains this high international tourism profile due to its location, free day-time entry, the provision of a multi-lingual welcome panel and information guides in six languages. International interest in the southern sky continues to be high.

Powerhouse Discovery Centre

Discovery Centre audiences of 19,201 in 2010-11 represent the fourth consecutive year of visitation growth. Compared with 2009-10 audiences show a 13.5% rise. Strong school holiday attendance contributed to audience growth, although admissions were below target by 10.6%.

The vast majority of visitors to the Powerhouse Discovery Centre reside in the greater Sydney metropolitan area, with half from Western Sydney and around one in five from Sydney’s Northern suburbs. Regional NSW accounted for 2% of visitors, representing a slight decline from 4% in 2009-10. Among those visiting from regional NSW, the proportion residing in the Hunter region has halved from 50% of all regional NSW visitors in 2009-10 to 23% in 2010-11, while those visiting from the NSW South Coast now comprise 38% of regional NSW admissions. Interstate and international visitors only accounted for under 2% of annual visitors.
Charter
The Museum of Applied Arts and Sciences (MAAS) was established under the Museum of Applied Arts and Sciences Act 1945 (MAAS Act). Aspects of the Museum’s management and governance are also covered under the Museum of Applied Arts and Sciences Regulation 2007. 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’. The Museum was established following the 1879 Sydney International Exhibition which was its genesis.

At 30 June 2011 the MAAS was responsible for the Powerhouse Museum, Sydney Observatory, the Powerhouse Discovery Centre: Collection Stores at Castle Hill and the NSW Migration Heritage Centre and employed 284.2 EFT staff. The Museum was supported by 282 volunteers in 2010-11.

The MAAS Act requires the Museum to:
- 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 New South Wales.

Statement of Purpose
To discover and be inspired by human ingenuity

We conceive exhibitions and programs around the primary theme of ‘human ingenuity’.

We base our exhibitions and programs on the ideas and technologies that have changed our world, and the stories of the people who create and inspire them. The Museum’s unique collection informs these experiences.

Vision
From its foundation in 1879, the Museum of Applied Arts and Sciences exhibited and interpreted the wonders of the Industrial Age.

As a twenty first century museum we will reinterpret the Museum of Applied Arts and Sciences to engage with contemporary technologies to showcase Australian innovation in the creative industries, developments in science and ecologically sustainable technologies. These will be interpreted alongside the Museum's rich collection, which contains the diverse narratives of our moveable heritage.

Values
We will:
- Be an ‘open’ Museum, open to rich engagement, to new conversations about the collection and transparent in how we work and make decisions;
- Offer visitors diverse ways to interact with the Museum;
- Present programs and exhibitions that reflect the spirit of the times and explore new ways to engage with audiences that may challenge, involve experimentation or generate controversy;
- Support new kinds of learning and knowledge creation inside and outside the Museum;

Develop a comprehensive customer service ethos throughout the Museum;
- Promote an internal culture of dialogue, experimentation, transparency and individual accountability.

The Museum’s Guarantee of Service is available online at: http://www.powerhousemuseum.com/pdf/about/policies/Guarantee_of_service.pdf

Corporate Governance
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 nine 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 full terms, excepting if their first term was not a full term they may be appointed for a fourth term. The Trustees represent the community and oversee the management and policy direction of the Museum. The Trust met five times in 2010-11 to consider and give formal approval to major procedural and policy matters on advice from management.

The Board of Trustees from 1 July 2010 to 30 June 2011 was:
- Dr Nicholas Pappas (President) to 31.12.10
- Mr Shaughn Morgan (President) from 02.03.11
- Ms Margaret Seale (Deputy President) to 31.05.11
- Prof Shirley Alexander
- Mr Tristram Carfrae to 04.04.11
- Ms Trisha Dixon
- Ms Tiffany Lee-Shoy
- Mr Mark Nicholaeff
- Hon Helen Sham-Ho from 02.03.11
- Mr Anthony Sukari OAM to 31.12.10
- Ms Judith Wheeldon AM

(For details about the Trustees see Annual Report Appendix 1).

Senior management structure
The Director is responsible to the Trustees of the Museum and the Minister for the Arts, through the Department of Trade and Investment, Regional Infrastructure and Services, for the overall management and control of the Museum and its activities.

Review mechanisms
The Museum engages in several levels of performance review practice. The Director has a performance agreement with the President and the Deputy Director-General of the Department of Trade and Investment, Regional Infrastructure and Services, which is reviewed annually. There are also performance agreements between the Director and the General Managers.

Internal review mechanisms include weekly meetings of Museum Executive (Director with General Managers and the Manager, Strategic Policy and Planning), weekly meetings of the Leadership Team (department heads and some section heads), meetings of the Finance Committee, meetings of the Audit Committee and Executive reports to the Board of Trustees. Departmental business plans support the Museum’s Strategic Plan.

The Museum’s direction in 2010-11 was guided by the priorities of the Strategic Plan 2009-12.


Outcomes against the Strategic Plan 2009-12 are referenced throughout the Divisional reports.
Responsible for all strands of content development, collection development and research and digital, social and emerging technologies.
Department budget $2,653,698
Department spend $2,625,709

Key performance achievements include:
Curating the major temporary exhibition Creating the look and a major update of the permanent exhibition EcoLogic
Research and acquisition of 317 objects for the collection and evaluation of over 1,000 offered objects
Enhancing scholarship through research projects, publications and professional affiliations
Delivering workshops and collection advice to regional cultural workers
Training of volunteers and interns

Strategy 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation

Priority A: A co-ordinated program of experiences
Priority E: Enable new interactions for visitors within our spaces and online

The temporary exhibition Creating the look: Benini and fashion photography grew out of the acquisition of a large archive of Bruno Benini’s photos. This well researched exhibition unpicked the ideas, props, backdrops, tricks and technical devices used by Bruno and his wife, stylist Hazel Benini, from the 1950s to 2000. Curator Anne-Marie van de Ven wrote a book to accompany the exhibition and further develop the themes. The ground-breaking exhibition, EcoLogic: creating a sustainable future opened in 2001, but by 2010 curators recognised that, with knowledge in the area growing rapidly, the exhibition needed updating. In line with the strategic goal of a renewal program for long term galleries, Sandra McEwen led a team that delivered major changes, increasing the emphasis on water, energy and climate change and presenting new ideas for addressing these crucial issues. (See Case Study page 22). Responding to the strategic goal of online and mobile programs which open the Museum to new conversations with audiences, a Flickr group was established that maintains a dialogue about wild weather events, invites the public to contribute relevant photos, and displays them in the exhibition.

Curators delivered content for the regular temporary exhibitions Student fashion, designTECH, Engineering Excellence and Australian International Design Awards which showcase creativity in their fields. Curators also developed content for coming exhibitions on the following themes: the Wiggles, Korean metalwork, energy, communication, Australian Islamic fashion, the Australian Merino, the history of Sydney Hospital and lace.

Curators responded to Strategic Plan priorities by using new media and facilitating improved audience engagement. They contributed to Museum blogs Object of the Week (which is moderated by curators and has been re-named Inside the Collection due to the frequency of posts) and Photo of the Day to increase public access to collection knowledge. They also took part in International Ask a Curator Day via Facebook and developed content for four mobile device apps.

Strategy 3: To enhance the Museum’s reach, recognition and prestige

Priority A: Clarify the Museum’s identity as a place to discover and be inspired by humankind’s ingenuity
Priority E: Build a culture of museological excellence and research

Online digitised historical documents have helped curators research new acquisitions, improve documentation of existing collection objects, and understand the historical context of issues in their fields. For instance, Kerrie Dougherty made extensive use of material digitised by Australian Archives in her research into the political and technological history of Australian space programs, and Geoff Barker used a digitised catalogue of the Victoria and Albert Museum’s numbered fictile ivory collection to resolve many issues with, and download information about, our identically numbered collection of fictile ivories. Eva Czernis-Ryl used newspapers digitised by the National Library of Australia to build a rich picture of the making and exchange of gold and silver artefacts in Australia between 1851 and 1950. It enabled her to determine that several collection pieces thought to have been imported were in fact crafted here.

Collection research also involves close inspection, understanding and comparison of objects. As collectors became aware that Eva was carrying out research for the book Brilliant: Australian gold and silver 1851-1950 (co-authored by Kenneth Cavill), they showed her jewellery that had never been seen by researchers. Comparing these pieces with objects in public collections, she drew new conclusions about the crafting of gold and silver objects in Australia.

Sandra McEwen identified wool samples in the Museum’s collection that mark key stages in the development of Australia’s Peppin Merino. The Peppin was the sheep of Australian folklore that created the greatest wool economy the world has seen. Seventy percent of today’s Australian Merinos carry Peppin blood. This work has led to selection of content to develop a temporary exhibition to celebrate the 150th anniversary of the Wanganella Merino Stud, the home of the Peppin Merino.

In line with the strategy 3 goal of a research program aligned to collection, exhibition and program priorities, oral history is another important methodology used in curatorial research. Glynis Jones and Melanie Pitkin interviewed local designers, makers and wearers of modest but stylish garments designed primarily for women of the Islamic faith. Planned as the basis for an upcoming exhibition, this research has uncovered interesting cross-generational trends and diverse views on the intersection of faith and style. Anni Turnbull interviewed the last Australian AIDS Memorial Quilt project convenor, initiating a series of oral histories that will deepen our understanding of the 800 people represented by the 97 quilts in the collection. She plans to interview a selection of friends and families of those to whom the quilts are dedicated.

Research to upgrade collection documentation has led to improvement in the online collection database plus content for exhibitions, books, conference and journal articles, talks and blog posts. Curators are also creating digital databases with the intention of making them available to researchers around the world. Lindie Ward led the way with the Australian Dress Register. This collaborative resource, with content from both collecting institutions and private owners, has proved useful well beyond the history of dress by throwing fresh light on community histories.
Margaret Simpson initiated and is developing a database of agricultural machinery that is global in scope and covers pre-1960 makes and models. Her research involves inspecting machinery at rural museums and rallies and gleaning information from trade literature, books and journals. She has supervised several volunteers and interns, teaching them valuable skills as they assist her in these tasks.

Margaret has also carried out research on our toy collection. With fellow curators Lindie Ward and Paul Donnelly, she is working to produce a reference book about the toys used by Australian children. As an adjunct to this project, an intern developed a valuable database of Australian toy manufacturers.

Several other research projects involved interns and volunteers working under the guidance of curators. In line with the strategy 4 goal of enhance alignment of the Museum’s collection and scholarship with relevant tertiary level courses, most of the interns are enrolled in Museum Studies or Art Curatorship programs and gain valuable experience by working on real projects. Behind-the-scenes volunteers, many with deep subject knowledge, learn about museological practice as they work with curators. For instance, Andrew Grant is supervising a railway historian who is documenting a large collection of train models, and Christina Sumner is supervising six expert volunteers who are upgrading the documentation of oriental rugs and nomadic trappings, Australian quilts, and Southeast Asian textiles.

In line with the strategy 3 goal of relationships with industry and partner organisations for research, and the performance measure of participate in 2 external research projects with relevant research institutions each year, several external research collaborations were established this year or continued from previous years. These include: Korean history and culture through the lens of metal-craft, Min-Jung Kim with the National Museum of Korea, Leeum Samsung Museum of Art and the Korean Cultural Heritage Administration; The physics of musical instruments, Michael Lea with Professor Joe Wolfe of the University of NSW; Archaeology of sites in Greece, Jordan and Syria, Paul Donnelly with the University of Sydney and the Australian Nuclear Science and Technology Organisation; Future visioning, immersive learning environments, mobile applications and digital business models, Matthew Connell under the auspices of the Smart Services Cooperative Research Centre; Science learning, Matthew Connell and Kerrie Dougherty with the Australia Centre for Astrobiology at the University of NSW, the Australian Centre for Field Robotics at the University of Sydney and Cisco Systems Australia; and Robotics and human computer interaction, Matthew Connell and Des Barrett with MARCS Auditory Laboratory at the University of Western Sydney.

The science learning project Pathways to Space has seen a Mars Yard installed in Cyberworlds to give students the opportunity to participate in real science, and a MARCS Lab researcher has been monitoring visitor interactions with a screen-based Articulated Head in the Engineering Excellence gallery.

The Museum completed its formal involvement with the Australian Research Council funded Hot Science Global Citizens project, exploring the role that museums can play in the public understanding of climate science and climate change. Several staff members were involved in the final symposium, held in May 2011. Material produced at the Museum as part of this project, including papers and video interviews, will be published within the coming year.

The inaugural Museology Day at the Powerhouse Museum was held in September 2010. Themed ‘Museums in a Digital World’ and developed by Erika Taylor and Melanie Pitkin in association with Museum educators, the program involved students from the University of Sydney, Macquarie University and Meadowbank TAFE.
CASE STUDY
ECOLOGIC UPGRADE

This supports Strategy 1, Priority D

EcoLogic: creating a sustainable future was redeveloped to focus on the science, causes and predicted consequences of global warming.

The exhibition takes a risk management approach to the topic, pointing out that we may not have centuries to debate the causes of climate change. It explores the options we have for responding to the scientific evidence and emphasises strategies for adapting to changing conditions.

The management of Sydney’s water supply provides an example of successful adaptation and planning for the pressures of climate variability and population growth. Sydney Water sponsored the redevelopment and provided information on the science and technology it uses, including filtration, desalination and biological and chemical analysis.

A large three-dimensional graph forms the spine of the exhibition, revealing the highs and lows of carbon dioxide concentrations over the last 400,000 years. Fossil animals from 65 and 250 million years ago bear silent witness to climatic changes that wiped out the last of their species.

A model Argofloat shows how scientists measure the temperature and salinity of the oceans. An air sampling canister from Cape Grim demonstrates how CSIRO stores samples for analysis; this is part of an international program, begun in the 1950s, that indicates temperature rises as greenhouse gas concentration increases.

Visitors can explore our ‘eco-friendly’ home, uncover the benefits of recycling, and learn how eating locally grown food makes a difference. They can examine alternative options for generating power, learn the energy costs of their lifestyle, and find out how to reduce energy use (and energy bills) through building design, appliance selection, and behavioural change.

Collection acquisition
Strategy 2: To strengthen the collection and make it more open for present and future generations

The Collection Development and Research Policy informs the acquisition of objects into the collection. Each object is evaluated in terms of significance, condition and how it fits with the existing collection.

In 2010-11 the Museum acquired 317 objects through
- Purchases (8)
- Sponsored purchases (4)
- Museum product (6)
- Donations (132)
- Cultural Gifts Program (166)
- Other (1)

These acquisitions were valued at $530,899

Over 1,000 objects were offered for the collection. 392 objects were accepted and receipted for further research and possible acquisition, and the rest were declined.

As at 30 June 2011, the Museum collection comprised 150,656 registration numbers. The number of objects constituting a registration number varies from a single object (2010/36/1 – a single key fife) to a large group of objects (2009/43/1 – Benini archive of photographs and negatives).

Over the Museum’s collecting history the manner in which objects are registered has changed. For example the John Slater collection of Doulton ware, which is comprised of over 800 individual pieces, is allocated a single registration number, A2778. Objects identified under a single registration number can also contain parts.

There are over 500,000 separate items in the collection.

A selection of objects acquired during the period includes:

- Professor Graeme Clark donated prototypes of his cochlear implant and speech processor. These highly significant objects add great value to our collection of implants and processors made by the successful Australian company Cochlear and help us tell the story of how they have improved many lives. (See Case Study page 25)

- Sydney Hospital donated seven flags carried by Charles Kingsford-Smith and Charles Ulm on the aircraft Southern Cross during its historic first trans-Tasman flight in 1928. The aviators gave these two Australian flags, two New Zealand flags, two Union Jacks and RAF Ensign to the hospital for charitable purposes, but they were never used.

- The Greendozer protest costume was donated by its maker, Benny Zable, who had worn it at various anti-development demonstrations between 1980 and 2001.
Women’s journey possum skin cloak by Lee Darroch and Vicki Couzens, purchased from the Powerhouse Museum Collection Endowment Fund

The Kelly’s Bush protest stand, hand-made from materials found in this contentious part of Hunters Hill, was donated by Kath Lehany. It represents the long-running battle by 13 housewives and the Builders Labourers Federation to preserve this land.

The NSW Roads and Traffic Authority donated sixteen road signs, some of which are on display in EcoLogic.

Lockheed Martin donated a full-sized model of its Manned Manoeuvring Unit, which was developed for use by astronauts while outside their spacecraft during flight.

A rare specimen of mortuary equipment was donated to the Museum by Patricia Cosgrove. Made by Fowler in Sydney, the porcelain mortuary table was used at St Joseph’s Hospital in Auburn from the 1940s to the 1960s as a platform for post mortem dissections. It later enjoyed a second incarnation as a potting table in a suburban backyard.

Nine TV Week newsagency posters were donated by collector Gary Nixon.

Heavy metal musician Wayne Campbell donated his 1980’s vintage leather jacket, Radio Birdman t-shirt and denim jeans. The outfit had been lent for the exhibition The 80s are back and later joined the Museum’s collection of Australian sub-culture material.

Compumedics donated a Grael advanced portable polysomnogram, which measures physiological variables to help diagnose sleep disorders. The Grael demonstrates excellence in product design, software and electronics design and received both an Australian International Design Mark and a Powerhouse Museum Design Award in 2009.

Through the generosity of donors to the Foundation’s Collection Endowment Fund, the Museum acquired the possum skin cloak ‘Women’s journey’ by Lee Darroch and Vicki Couzens. The cloak had been displayed in the exhibition Yinalung yenu: women’s journey and is of particular significance to NSW.

Giles Bettison was commissioned to make glass vessel Lace 2010 by the Museum with the support of the Australian Decorative and Fine Arts Society, Ku-ring-gai. It complements four Bettison vases in the collection, two made in 1995 and two in 2001.

Sculptural works by Australian jewellers Robert Baines and Helen Britton were purchased with funds from the Yasuko Myer Bequest. Baines’ bracelet Java-la-Grande uses filigree and granulation and references the mythology of Australia’s early history. Britton’s brooch ‘Diamond machine’ is made from cut silver elements resembling miniature machine parts and belongs to a series of brooches that reference industrial landscapes while incorporating seemingly natural elements.

Linda Snook donated a Sankei TCH-8800, ‘Entertainer’ sound system made in 1978 and consisting of an electronic organ, automatic rhythm unit, cassette player and 3-band radio. This is an early example of a domestic entertainment unit that supported the trend towards karaoke.

Vera Vargassoff donated 89 glass lantern slides produced by professional photographer Serge Vargassoff in China between 1910 and 1950. Most are images of buildings and people in Beijing. Several of these images have featured in the Powerhouse Photo of the Day blog, where each is published alongside a current image of the same site.
Discovery Centre volunteer Alan Stennett donated an album of photos depicting Australian Gas Light Company advertisements of the 1930s. Many of the window displays, show cards, posters and mobile displays are in Art Deco style. They aimed to encourage purchase of modern labour-saving products and cheap gas. Copies of some images are used at the Discovery Centre to complement the gas appliances on display.

Through the Australian Government’s Cultural Gifts Program, Catherine Martin donated a large collection of clothing, shoes, handbags, film costumes and film set models. Martin has worked as a designer and producer on films including *Strictly Ballroom, Moulin Rouge* and *Australia*. Her personal wardrobe includes examples from Australian and international labels Easton Pearson, Collette Dinnigan, Willow, Akira Isogawa, Chanel, Miu Miu, Jill Sander and Prada.

Also through the Australian Government’s Cultural Gifts Program, Lorraine Copley donated an early 20th century suite of Egyptian Revival furniture made of ebonised wood with gold detailing and exquisite marquetry, and actor Jack Thompson donated an elaborately painted gypsy caravan made in England around 1914. The caravan is on display at the Discovery Centre and has featured in several visitor programs.

An Austin Seven racing car was donated by Brian Davey, Arthur Fox and Norm Lee. Manufactured in England in 1928, this car was extensively rebuilt in Australia in the 1950s for use in amateur motor racing events. Driven by George Murray, it had a successful career as a racing ‘special’ until it was retired in 1968.
CASE STUDY
PRODUCTS OF AUSTRALIAN INNOVATION

This supports Strategy 2
Several important acquisitions strengthened the Museum’s Australian Innovation collection, from early cochlear implants to cutting-edge solar cells, from early flame ionisation detectors to a solar hot water system from the house of an Australian solar pioneer.

Inventor Graeme Clark donated a prototype implant and speech processor that had been on loan for many years. Debbie Rudder contacted Graeme to ask him to convert the loan to a gift, and he kindly agreed. Angelique Hutchison visited him in Melbourne to uncover the detailed story of the role these objects played in his research program.

As a result of curating the Australian International Design Awards (AIDA) exhibition, Angelique acquired a Cochlear Hybrid System integrated implant and hearing aid, for patients with residual low frequency hearing.

This is the latest in a series of objects acquired to document the outcomes of Graeme Clark’s invention, as well as being a welcome addition to the product design collection.

For the EcoLogic exhibition, Debbie Rudder acquired examples of the world’s most efficient production-line silicon solar cells, made in China by Suntech based on University of NSW research, and experimental organic solar cells made by CSIRO.

Suntech subsidiary CSG Solar donated a thin-film crystalline silicon solar module, also based on University of NSW research.

The family of CSIRO engineer Roger Morse donated the solar hot water system that he designed in 1957 and installed on his holiday house, where it worked for over 50 years. It incorporates the features that led to international success for several Australian solar hot water companies.

Orica donated a prototype and three production versions of its flame ionisation detector. This innovation, developed in the late 1950s for use in gas chromatography, greatly improved the detection and quantification of chemicals in complex mixtures.

On a lighter note, Sandra McEwen was probably the only museum curator to buy Vegemite jars labelled ‘name me’ and ‘isnack’ that were produced as part of a promotion for Cheesybites and only sold for a short time.

They have joined the Museum’s interesting collection of Vegemite containers which date back to the 1920s. The history of Vegemite is a fascinating story of the relationship of Australian industry and culture to global business and marketing.

DIGITAL, SOCIAL AND EMERGING TECHNOLOGIES

Department budget $2,156,040
Department spend $2,127,511

Key performance achievements include:
Extensive presentations and consultations delivered nationally and internationally
Koha online interactive system installed by Research Library
290 external visitors to the Library (13% increase on 2009-10)
Three million views of collection photographs reached on Flickr Commons project
Waterworx iPad interactive installed in EcoLogic

Strategy 3: To enhance the Museum’s reach, recognition and prestige

Priority E: Build a culture of museological excellence and research

In line with the strategic goal of internal and external strategies to communicate knowledge and research and towards the performance measure of present 5 scholarly papers each year at conferences, the Digital, Social and Emerging Technologies teams continued to build the national and international reputation of the museum in technology, citizen engagement and open access.

Manager, Digital, Social and Emerging Technologies, Seb Chan and Manager, Visual and Digitisation Services, Paula Bray, presented to museum, library and government forums around topics of digital, social media and public sector innovation across Australia as well as in Europe and the USA.

Manager, Web and Social Technologies, Luke Dearnley, along with Manager of Information Systems and Exhibition Technologies, Dan Collins travelled to the Museums and the Web conference in the US, to present the museum’s collection work and the Museum Metadata Exchange to international peers.

The demand for presentations from the Digital, Social and Emerging Technologies staff shows a high level of international peer endorsement for the work of the Museum. Several of these presentations have led to significant revenue generating opportunities and consulting services delivered by staff both nationally and internationally.

Seb Chan and Luke Dearnley provided consulting services to the Balboa Park Online Collaborative (San Diego, USA), and Seb Chan collaborated with Culture24 (UK) to deliver research work for 18 UK institutions including the Tate Gallery, British Museum and Royal Shakespeare Company. Closer to home Seb Chan undertook paid consulting services for Questacon and Auckland Museum. He was a member of the Digital Sydney steering committee as well as the NSW Government Innovation Group.
Paula Bray travelled to Stockholm as a guest of the Nordiska Museet delivering two papers on photographic collections at a seminar on photographic collections and the digital environment. Organiser Kasja Hartig wrote in response to Paula’s talks,

*I now sense we are at the start of a new era for photography. We need to take this unique opportunity to position photographic collections as central in shaping the meaningful interactions with audiences, activities that help cultural heritage institutions being relevant and to fulfill their purpose.*

Seb Chan was in the USA to collect for the Powerhouse the gold award for digital communities at the American Association of Museums’ Museum Technology Awards in Houston in May. The award was for the depth of content and community engagement on the 80s are back exhibition web presence across multiple platforms.

**WEB AND SOCIAL TECHNOLOGIES**

Web traffic to the Museum’s online properties continued to decline, especially DHub and the main Powerhouse website. These changes are the result of a more limited museum visitation offering, a changing online environment for museum collections with more similar institutions bringing their collections online, and the overall attention shift to social networks. The Museum’s Facebook, Twitter, and Flickr activities continued to grow despite the downward trend for website visitors. Play at Powerhouse and Sydney Observatory sites went against the trend and grew significantly.

**Strategy 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation**

**Priority E:** Enable new interactions for visitors within our spaces and online

Towards the strategic goal of *online and mobile programs which open the Museum to new conversations with audiences*, the Museum and Sydney Observatory launched a number of mobile Apps. Beginning with the *Sydney Design* 2010 App, the Museum later launched walking tour Apps in April 2011 along with the *Go Play* App.

The Museum’s early adoption of a mobile web interface for the main website since 2008 has offset the need to have a ‘whole of museum’ App. During 2010-11 mobile traffic to the Museum’s websites rose to nearly 5% globally with even higher figures for venue and event-based motivated visits.

The Museum also experimented with in-gallery iPads replacing traditional museum ‘interactives’. Working with Sydney-based design firm Digital Eskimo, the Museum designed and deployed *Waterworx*, an iPad game allowing visitors to explore the complexities of managing a water supply and water infrastructure for a growing population.

Installed in the *EcoLogic* gallery on eight iPads, *Waterworx* has been a popular success with visitors and teachers alike. Unlike other Museum interactive projects, *Waterworx* used an agile co-design methodology usually reserved for web projects which meant that the final product was well tested and adjusted for its target audience by the time it was installed in the gallery.

**Strategy 2: To strengthen the collection and make it more open for present and future generations**

**Priority B:** Increase the level of collection information accessible through open access for non-commercial use and re-use

The Powerhouse is committed to making its collection available to the community in many forms. Traditionally we’ve done this by publishing collection records to our website, the last major innovation being the launch of the Online Public Access Catalogue (OPAC) in 2006.

Since late 2009 the Museum has also offered direct download data access to a subset of the content in the OPAC. This has allowed others to make their own interfaces to the collection as well as incorporate it into other services.

Responding to the strategic goal of *Exhibitions and collection content and research made available online to maximise its accessibility*, in October the Museum made public its first API (application programming interface). The API extends access further by providing programmatic access to the contents of the online collection. The API gives full read access to the content of the OPAC, managed by access controls.

In many ways the API is the most significant step towards delivering objectives of collection access by the Museum since 2006. It opens up access for significant internal innovation and wide integration of the stored collection inside the Museum and future exhibitions; provides the technical backbone for mobile initiatives; and, most importantly, engages the broader digital design and development community in co-creating the next generation of collection access initiatives.

**Strategy 3: To enhance the Museum’s reach, recognition and prestige**

The Web and Social Technologies team continued to receive commissions to devise and build projects for other agencies. The Council of Australasian Museum Directors commissioned the design and build of the *Museum Metadata Exchange*, a $500,000 service that aggregates and enhances museum collection descriptions for delivery to the Australian Research Data Commons and academic researchers. The service went live in June 2011 at *museumex.org* exceeding the target number of contributions from participating museums.

Communities NSW commissioned the design and management of *Go Play*, a website aimed at parents that collates school holiday activities from agencies across government. *Go Play* went live in September 2010. Services NSW later commissioned the build of an iPhone App version that launched in April 2011.

The Collections Australia Network, a joint Commonwealth/State Government program to support regional museums, hosted by the Powerhouse since 1996, closed in late 2010.
CASE STUDY
CREATING THE LOOK: ENHANCING THE EXPERIENCE

This supports Strategy 1, Priority E

An immersive mirrored experience produced by Jean-Francois Lanzarone showcased Bruno Benini’s photographs in a new and innovative way. The five rear-projected glass screens mixed with several mirrors produced an environment that utilised traditional photography but delivered an experience using projections onto different surfaces.

A three minute audio visual titled Behind the scenes: making the immersive mirror experience in Creating the look was created to share the process of developing this immersive experience and was uploaded to YouTube.

Opposite this experience was the re-created dark room that also used projections to digitally show how a traditional photographic print was made with chemicals. Working with the Design Studio, this room was set up to make the audience feel what a darkroom space used to be like. The process of making a print was recreated in the Museum’s photography studio and recorded as an audio-visual. This was edited to include actual sounds that are experienced in a dark room.

The success of the dark room experience allowed visitors to tell their own darkroom stories whilst watching the prints go through the five step process. This was a new and experimental approach to the exhibition that allowed new interactions for our visitors.

The third experience for the Benini exhibition was the exit experience. This took what would normally be considered a ‘talking head’ interview shown on a small screen and recreated the content onto a larger projection at the end of the gallery with seating to invite our audience to stay a little longer in the space and watch a 12 minute digital work. The editing of this work took on an experimental approach and provided the audience with yet another layer to the exhibition experience.

VISUAL AND DIGITISATION SERVICES

Strategy 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation

Priority D: Dissolve boundaries between exhibitions, programs publications and web content

Priority E: Enable new interactions for visitors within our spaces and online

The Visual and Digitisation team developed an innovative and experimental approach to the exhibition Creating the look. Three major digital experiences produced for in-gallery digital works explored new and creative ways to engage the audience with the work of Benini by delivering experiences that moved away from showing interviews on an audio-visual screen and framed photographs on a wall, in line with the strategic goal of Programs which allow the visitor to shape their own experience and which add unexpected value. The digital works were developed in line with the overall holistic design of the gallery and brief. (See Case Study).

A considerable amount of planning went in to the content development and strategy for the planned Love Lace exhibition that would ‘dissolve boundaries between the exhibition spaces and online’. Planning and production commenced on producing micro-documentaries that would be shown on our website, embedded from YouTube. Five artists were selected as case studies to interview about their practice and process of producing work for the Love Lace competition and exhibition.

The Museum’s second photographic competition Trainspotting 2011 saw over 1,000 images added to the dedicated Flickr group.
Strategy 2: To strengthen the collection and make it more open for present and future generations

Priority B: Increase the level of collection information accessible through open access for non-commercial use and re-use

In April the Museum marked its third anniversary of participating in the Flickr Commons project that has seen several of the Museum’s photographic collections shared with a global audience on Flickr that have been making our collections richer through tagging, comments, research, location identification and remixing.

Images with ‘no known copyright restrictions’ continued to be added to the Flickr Commons project with over three million views being reached on just over 1,900 images. This aligns with the strategic goal of exhibitions and collection content and research made available online to maximise its accessibility.

There have been several innovative projects using the Museum’s images including the geo-location project Sepia Town, an online initiative that lets you view and share thousands of mapped historical images from around the globe. Not only did this project team correctly geo-locate hundreds of our images they shared this data back with us.

36 Powerhouse Museum produced audio-visuals were developed for exhibitions and 35 of these were published online. This greatly exceeds the performance measure of at least 50% of video material in the Museum’s galleries is also available for viewing online by June 2011.

Photo of the Day continues to publish a range of photographic collections to its online audience including images that are under a Creative Commons license to be used and shared for non-commercial purposes. This aligns with the priority of ‘increase the level of collection information accessible through open access for non-commercial use and re-use’.

1,322 posts had been published since inception in November 2007. The average number of visits per month over the year was over 6,000.

4,665 high resolution images were added to the master archive which is now fully searchable through our image management system Fotostation.

LEARNING AND TECHNOLOGY

STRATEGY 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation

Priority A: A co-ordinated program of experiences which focuses on three strands

Priority B: Conceive and deliver programs in partnership with community and industry groups

Through its Thinkspace lab environments, the Learning and Technology unit provides a range of workshops and short courses to student groups, school teachers, adults undertaking continuing education, children and youth in school holiday activities, and groups of people with a disability.

A new program direction which has proven extremely popular with visitors, particularly during school holidays, is computer programming workshops for children using Scratch. This is a free educational software platform developed at MIT Media Labs.

Scratch is used to create ‘multimedia’ projects such as games and animations, and as young people create and share Scratch projects, they learn important mathematical and computational ideas, while also learning to think creatively, reason systematically, and work collaboratively. Following a very successful trial program with teachers and learners from Ultimo Public School, Scratch has become a Thinkspace holiday program favourite.

Recently, the program offer has been further developed with the integration of LEGO systems such as WeDo. This introduction of LEGO bricks and motors, the operation of which is controlled by the Scratch program, extends the experience into building physical objects, thus achieving new kinds of knowledge creation, and novel and innovative links to Museum objects, collection and exhibition.

The Thinkspace Scratch workshop program provides a unique opportunity to simultaneously engage visitors in practical science and design.

Thinkspace school holiday program
The Thinkscape Special Access Kit program continues to grow in popularity and sophistication. New technologies including tablet interfaces (iPads) have been successfully integrated in the repertoire and these have proven engaging and encouraging to individuals whose disability impacts on their willingness or ability to participate.

Thinkscape was also an instrumental partner in hosting the Museum’s first global TED event, taking responsibility for the video production aspects. TED, Technology Entertainment and Design, is devoted to ‘Ideas Worth Spreading’, through www.ted.com, annual conferences, the annual TED Prize and local TEDx events. TEDxYouth @ Sydney took place in November and provided a platform for people aged 12 to 16 to present ideas about which they are passionate. The 14 talks were captured live on video and now represent the creativity and opinions of Australian youth on the TEDx YouTube channel.

**Strategy 1:** To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation

**Priority E:** Enable new interactions for visitors within our spaces and online

**Strategy 5:** To be a collaborative and connected institution

**Priority A:** Program partnerships in key areas

Thinkscape has been working on the education component of the ARC linkage funded project *Pathways to Space*. The purpose of the project is to expose high school learners to real science, real research and real scientists as a strategy to encourage them to choose science in senior and tertiary levels, in line with the strategic goal of programs that illustrate the practices of current scientific research. In partnership with the University of NSW, the University of Sydney, and industry partners Cisco, the program is implemented by Thinkscape using an action research approach. To date, twenty-three school groups and over 250 learners have participated in this flagship program. Additionally, four special interest groups participated in special weekend programs, and it has been observed by visiting NASA officials and scientists.

The full day on site program, co-taught by Thinkscape, UNSW and University of Sydney staff and researchers, comprises active learning experiences in Thinkscape and at the Mars Yard installation. A 21st century pedagogical approach underlies the presentation of a rich learning task in which learners engage with real world problems specifically the big questions around the search for life elsewhere in the universe.

Learning outcomes are by necessity cross-curricula, involving the sciences: Physics, Chemistry, Geology, Maths and Engineering; the so-called STEM subjects, as well as English and History. Technology is deeply embedded into each of the learning activities, which involve using wi-fi and web 2.0 tools for research, interactive whiteboards for collaboration and presentation, immersive computer game software and controllers, and physical rovers equipped with location sensors and ip cameras.

The program is currently being developed for delivery to remote schools by Video Conference using the Connected Classrooms platform.

Thinkscape has also been used as a productive collaboration discussion space by numerous corporate and community groups, including Digital Sydney committee, AXA, The Augmented Reality Camp, GETuPI and The British Council.

**LIBRARY SERVICES**

**Strategy 2:** To strengthen the collection and make it more open for present and future generations

**Priority C:** Collections are managed and preserved for the enjoyment and education of current and future generations

The Research Library continued its collection enrichment in 2010-11 with the acquisition of 131 publications (a decrease of 37% on 2009-10). The bibliographic records for these publications are searchable in the Trove and Libraries Australia services, hosted by the National Library of Australia, and also in the WorldCat service, hosted by the Online Computer Library Center (OCLC) in Ohio. Moreover, for 24 of these titles, the Research Library is the sole holding library in Australia.

Notable acquisitions during 2010-11 were *Design By Use: The Everyday Metamorphosis of Things* by Uta Brandes, Sonja Stich and Miriam Wender; *The Front Room: Migrant Aesthetics in the Home* by Michael McMillan; the exhibition catalogue *Grace Kelly Style* by H. Kristina Haugland; the conference papers *Holding It All Together: Ancient and Modern Approaches to Joining, Repair and Consolidation* edited by Janet Ambors; *Hot Topics, Public Culture, Museums* edited by Fiona Cameron and Lynda Kelly; *What Science Is and How It Works* by Gregory N. Derry; and the online auction site Antiques Reporter.

**Strategy 1:** To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation

**Priority E:** Enable new interactions for visitors within our spaces and online

**Strategy 3:** To enhance the Museum’s reach, recognition and prestige

**Priority A:** Clarify the Museum’s identity as a place to discover and be inspired by humankind’s ingenuity

After two years of preparatory work, the Research Library went live in May 2011 with its new library system, Koha, which means ‘a gift from the heart’ in the Maori language. It is the Research Library’s fourth generation library system, and enables increased interactivity with both internal and external users.

Museum staff, volunteers and external researchers, both in Australia and overseas, can now save their search results in private, public and open lists, post book reviews and cloud tags, and offer suggestions for purchase. Bibliographic records are displayed with their cover images, and staff can contribute a photograph or favourite image to link to their patron profile.

The Koha Online Public Access Catalogue (OPAC) is searchable on the Museum’s website, and internally is available on desktops via Confluence.

Aligning with the strategic goal to further establish the Museum’s role as a centre for learning and excellence, the Research Library enhanced its information partnership with researchers from the academic, fashion, film, museum and gallery, regional, student, television and theatre arenas. Significant subjects investigated were the camera obscura and ‘pashometer’ (on which visitors tested their appeal to the opposite sex) installed by Archer Whiford on the Sydney Harbour Bridge in 1934, the history of the Rider and Ericsson Engine Company (REECO) premises in Pitt Street and Reiby Lane during the early 1900s, and the origin and manufacture of the victim’s personal possessions in the unsolved 1948 murder case known as the ‘Mystery of the Somerton Man’.

There were 290 external visitors to the Research Library, up 13% on 2009-10. There were 1,458 research enquiries (7% decrease) and 129 inter-library loans (11% increase).
Responsible for managing and preserving the Museum’s collection, along with exhibition design, coordination and scheduling, as well as off site services.
11,250 object records added to the website (97% increase on 2009-10)
757 visitors access the Museum’s collection stores
238 collection objects lent to 33 institutions
26,036 collection objects physically moved to support a wide range of Museum programs
Improved availability of archives online with 7 collection guides added
Increased focus on professional development of interns and regional heritage workers

**Strategy 2: To strengthen the collection and make it more open for present and future generations**

**Priority B:** Increase the level of collection information accessible through open access for non-commercial use and re-use

**Priority C:** Collections are managed and preserved for the enjoyment and education of current and future generations

**Collection management and access**
The more 'open' approach taken to the display of objects under the strategic goal of pursue an open design style for exhibitions, whilst recognising responsibilities for care of collection objects has been refined and developed over the last year. Registration and Conservation staff have developed risk assessment principles to facilitate better public experience of collection objects. This requires more involvement and monitoring by staff and results in a more accessible, engaging exhibition approach.

Tours of the collection stores have become increasingly popular. Aligning with the strategic goal to manage the collection to promote physical access, Registration has implemented changes so that objects of interest have been made more accessible to ensure engaging and interesting tours. 757 people had visitor experiences focussed on collection stores and collection management practices (not including those at the Discovery Centre).

Stores tours were organised for programs such as Sydney Design, Ultimo Science Festival, and Head On Festival, as well as for interest groups such as the Quilt Study group and the Turramurra Stamp Club, students, museum professionals and media.

In line with the strategic goal of collections maintained in optimal conditions for their long term preservation, projects to improve the care and storage of the collection in the stores are ongoing. Improvements included the replacement of all lighting in the Harwood Basement Store with LED lights and upgrading the labelling of all locations. All Registration staff participated in hazardous materials training.

This year a total of 26,036 collection objects were moved mainly due to objects being installed and dismantled from exhibitions. Object movements are also for loans and regional activities as well as public programs and collection maintenance such as conservation and photography.

Staff continue to barcode objects as they are accessed or moved. This ongoing project aims to ensure more accurate and efficient location control over the collection. 10,137 objects and their parts were barcoded, bringing the total number of objects barcoded to 43,041. The number of locations barcoded was 451, bringing the total of locations barcoded to 10,503.

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**Collection information and documentation**
The Department plays a key role in making collection information available online. It manages the Museum’s collection database and staff catalogue objects to improve the information accessible about each object. There is an ongoing need to balance demands for information on newly acquired objects, older objects in the collection and objects going on exhibition or loan.

In line with the strategic performance measure of minimum 10% increase in collection objects available online per year, 11,250 additional object records went onto the website, bringing the number of records available to 91,479, an increase of 14%. There was a focus on adding parts of objects that hold item level significance and is nearly double the number added in the previous year. 9,770 object records had images attached in the database bringing the total number of object records with images to 124,506.

942 new significance statements were added bringing the total number of records with statements to 28,791. 798 objects were catalogued and 4,253 part records were created as part of this process. This year 218 objects were catalogued as part of the Crome philately collection project. Many of the items in this collection have a space related theme and these have been a particular focus.

The Total Asset Management (TAM) plan targeted the Museum’s most significant objects and our early collections with a view to improving documentation and storage. A major focus has been to improve the documentation of location control of objects that came to the Museum in its early years. Work has also started on the rehousing and location control of the extensive lace collection.

Work on the Collection Information Management System (EMu) continues to capture knowledge of the collection and make more collection information accessible globally. A significant enhancement to the EMu database this year was the restructure of the thesaurus module.

This development has made the controlled search terms in the thesaurus module more readily available to be exported to the web as well as making the system simpler for staff to use. A new method of preparing object records for harvesting to the online public access catalogue (OPAC) has enabled faster updating.

Assistant curator Rebecca Bower conducts collection stores tour
238 collection objects were formally lent under new outgoing loan agreements to 33 borrowers. A wide variety of objects and exhibition furniture were lent to a range of local, regional NSW and interstate institutions. The total number of collection objects out on loan during 2010-11 was 448, administered under 74 loan agreements.

As part of our ongoing commitment to regional NSW, objects were lent to seven regional institutions representing 21% of all new outgoing loans for the period. These are listed below.

17 objects were lent to the Mosman Art Gallery and Community Centre for display in their exhibition Australian Accent: the designs of Annan Fabrics and Vande Pottery in the 40s and 50s. The Powerhouse also supported Albury Art Gallery’s Deightfully Deco: Art deco in Albury and the regions exhibition with the loan of seven objects. Staff accompanied the loan of objects to the Golden Memories Museum in Millthorpe for its Goldrush exhibition.

Sydney based loans remained consistently strong with Powerhouse collection objects lent to institutions including Historic Houses Trust, Australian Museum and State Library of NSW. The Museum’s Governor General’s carriage was also relocated to Trainworks at Thirlmere in fulfilment of a loan agreement with the Office of Rail Heritage.

The Museum lent one object to RMIT’s Threading the Commonwealth: Textile Tradition, Culture, Trade and Politics exhibition held at the National Handicrafts and Handlooms Museum, Delhi, India.

Loans from the Powerhouse collection commenced during the period and loans started prior but active during the period were:

**Sydney**
- ABC, NAIDOC Week display (16 objects)
- Australian Museum (1 object)
- City of Sydney (1 object)
- David Mist, Administrative loan to cover scanning project
- Historic Houses Trust of NSW, Museum of Sydney (41 objects, 2 separate loans)
- Historic Houses Trust of NSW, ex Department of Fair Trading collection (5 objects)
- Mosman Art Gallery and Community Centre (17 objects)
- Office of Rail Heritage (1 object)
- Performance Space (11 objects)
- State Library of NSW (4 objects, 2 separate loans)
- Supreme Court of NSW, Chief Justice Office (11 objects)
- Sydney Cricket Ground (5 showcases)
- Sydney Tramway Museum (1 object)

**Regional NSW**
- Albury Art Gallery (7 objects)
- Golden Memories Museum, Millthorpe (8 objects)
- Maitland Visitor Information Centre, Steamfest 2011 (61 objects)
- New England Regional Art Museum (9 objects)
- Southern Tablelands Vintage Farm Machinery Club, Taralga (60 objects)
- TAFE NSW Western Institute, Broken Hill (1 object)

**Interstate**
- Australian Centre for the Moving Image, Melbourne (2 objects)
- Museum of Australian Democracy, Canberra (1 object)
- National Gallery of Victoria, Melbourne (4 objects, 2 separate loans)
- National Museum of Australia, Canberra (23 objects, 3 separate loans)
- National Portrait Gallery, Canberra (8 objects)
- RMIT, Melbourne (1 object)
- National Sports Museum, Melbourne (1 object)
- The Arts Centre, Melbourne (1 object)
- Yarra Ranges Regional Museum, Victoria (5 objects)
From Curtin University were hosted. Advice on archival management was provided to the Narromine Aviation Museum, Royal North Shore Hospital Archives, Hawkesbury Museum, and NSW Ambulance Service. A presentation was made to students from the University of NSW Managing Museums.

Cataloguing of archives has included the Intellectual Property Australia archive, Dahl and Geoffrey Collings design archive, Charles Babbage correspondence, the archive of silversmith William Mark, and the archive of musician Linda Vogt.

Strategy 3: To enhance the Museum's reach, recognition and prestige

Priority A: Clarify the Museum's identity as a place to discover and be inspired by humankind's ingenuity

Priority E: Build a culture of museological excellence and research

Access to the archives was provided to clients including academics, tertiary students, museum curators, heritage consultants, family historians, and local historians.

Archives were used for research including pre-1945 Australian fashion, architectural design based on pedestrian movement, Pacific cruising during the 1920s and 30s, and houses designed by the architecture firm Pettit and Sewitt. Other research topics included information on racing cars driven by Don Harkness, poster design for the 1956 Melbourne Olympics, and abstract art and design in Australia from 1940 to 1960.

Curators from other institutions used the archives as part of their exhibition research. These included the National Trust Victoria which used the archives of fashion photographers Henry Talbot and Bruno Benini and those of model Janice Wakely for the exhibition Modelling in Melbourne 1950-1960. A curator from the National Gallery of Victoria undertook research into the Linda Jackson archive for a coming exhibition on the designer and staff from the City of Botany Bay used the A W Standfield mousetrap archive for an exhibition on industry in Botany and Mascot.

The institutional archives were used by a heritage consultant for the possible heritage listing of a property at Hill Top, near Mittagong, whose owner operated an essential oil distillery and corresponded with the Museum between 1906 and 1928 and also to prepare a case for the heritage listing of a eucalyptus oil distillery established in 1894.

The unit hosted placements by two students in information management from Curtin University. Advice on archival management was provided to the Narromine Aviation Museum, Royal North Shore Hospital Archives, Hawkesbury Museum, and NSW Ambulance Service. A presentation was made to students from the University of NSW Managing Historical Documents course and visits by external students from Curtin University were hosted.

Conservation

Departmental budget $1,545,747
Departmental spend $1,395,152

Key performance achievements include:

Research into preserving the Speedo swimwear collection
- 5,610 objects assessed and treated (21% increase on 2009-10)
- 6,326 objects photo documented (11% increase on 2009-10)
- Staff appointed to allow regular operation of steam engines within the Museum
- Conservation Disaster Response team organised

Strategy 2: To strengthen the collection and make it more open for present and future generations

Priority C: Collections are managed and preserved for the enjoyment and education of current and future generations

The Conservation staff work across all sites of the Museum. Environmental monitoring and display methods are implemented along with pest control programs at Ultimo, Castle Hill and the Observatory. The Museum has a collaborative agreement with Trainworks, the new rail heritage museum at Thirlmere, where the conservation steam team use its workshops to maintain our locomotives. (See report page 69)

A number of preventive conservation storage projects were undertaken, which included re-housing the Cross Currents jewellery collection documenting the condition of 52 Admiralty charts and storage supports for the hat collection.

In line with the strategic goal to manage the collection to promote physical access, the appointment of two Steam Engine drivers has enabled regular demonstrations of the engines in Steam Revolution and the Boulton and Watt rotary engine and their ongoing maintenance.

The loans team assessed and prepared objects for outward loan. The team’s work includes: initial assessment of objects for their suitability for loan along with time estimates for conservation work to be undertaken; condition reports, treatment, photography and preparation/ manufacture of object supports; and, installation and dismantle of objects at the loan venue when required.

Major loans that the team has worked on in the past year include 27 objects lent to the Historic Houses Trust’s Museum of Sydney for their exhibition, An Edwardian Summer. Objects included examples of evening and day wear, accessories, motoring ensembles, children’s games and toys and decorative embellishments characteristic of the Edwardian era. A conservator also dressed mannequins and installed outfits from other lenders at the venue.

20 objects were lent to the National Museum of Australia for its new Landmarks gallery which explores a broad history of Australia through stories of places and their peoples. Conservators worked on objects including hand forged nails, a plough, glove puppets and a historic timber specimen.

Seven wedding ensembles were lent to Bendigo Art Gallery for its The White Wedding Dress exhibition of wedding fashions from the past 200 years. Conservators prepared and installed the objects including outfits designed by Tea Rose, a wedding ensemble worn by television presenter and designer Claudia Chan Shaw, as well as the Marsden wedding dress, worn by two members of the Marsden family in 1793 and 1822. A Conservator also travelled to Bendigo to install the objects.
1,024 inward and outward loans were prepared, a 20% reduction on 2009-10. Within the exhibition program 5,610 Museum collection objects were condition documented and photographed which provides a better means for future assessments of their condition.

The Governor General's Carriage was condition documented, photographed, cleaned and treated for pest infestations before being moved to Trainworks at Thirlmere.

The co-ordination of the Conservation Disaster Response team has been organised. Staff training was carried out and a manual relating to methods of salvage for museum materials has been drafted.

**Strategy 3: to enhance the Museum’s reach, recognition and prestige**

**Priority E:** Build a culture of museological excellence and research

Training workshops and events were held for regional museums and galleries. The workshops usually involve delivering conservation advice, simple hands on practices and information regarding conservation materials, storage, display and collection care. In other cases work will involve specific projects such as the Australian Dress Register and Rural Technology project.

Conservation involvement in Steamfest, regional collection displays and conservation workshops deliver Powerhouse conservation knowledge to local communities. The Conservation website CARE (Conservation Advice Research Engine) makes conservation knowledge across a number of fields accessible to the public and other institutions.

The 250 public enquiries received by Conservation staff and the 22 interns from Australia and overseas demonstrate that the department is highly regarded nationally and internationally as a training facility and source of quality knowledge and advice. The interns are predominantly conservation students studying at the University of Melbourne or the University of Canberra. HSC students also carry out career work experience. Overseas interns come to study specific conservation areas. Sanna Makarainen from the Metropolia University of Applied Sciences, Helsinki, Finland, came to the department specifically for training in furniture conservation as part of her Bachelor of Art and Design. Interns also came from regional museums and societies within NSW and Queensland.

**CASE STUDY**

**SPEEDO SWIM WEAR CONSERVATION RESEARCH**

This supports Strategy 3, Priority E

The Museum has an extensive collection of Speedo swimwear and accessories, dating from the 1930s to the present, which documents the evolution of its styles and fabrics designed to reduce water resistance and increase swimmers’ speed through the water.

The Museum has been collecting and documenting Speedo's history since the early 1980s with major donations from Speedo Australia including the most recent Commonwealth and Olympic Games swimsuits. The Museum’s holding of Speedo swimwear and archival material currently totals more than 1,700 items dating from the 1930s. This collection has international significance because of its global nature and Speedo is now known as the world’s principal competitive swimwear designer and manufacturer and supplies most of the world’s Olympic competitors.

During a survey of the Speedo® Lycra® swimwear collection in the Museum’s climate controlled storage area, it was discovered all the swimwear made in the 1980s was showing significant signs of deterioration. All these costumes have a composition of 80% Nylon and 20% Lycra® , a registered trademark for DUPONT’s elastane fibres. Swimwear fabricated in this era felt damp to touch, left stains and residue on tissue paper and showed major loss of elasticity. Initial investigations involved relative humidity and oxygen starvation tests.

Using the department’s Fourier Transform Infrared Spectroscopy (FTIR) with UATR accessory, the composition of the Lycra® was identified as polyurethane resin and we also discovered that in the 1980s Invista used polyester polyols in its manufacture. Properties of this polyol explained some of our observations.

With the assistance of Professor Paul Munroe, Director, UNSW Electron Microscope Unit, Dr Chris Marjo, Director, UNSW Analytical Centre, and Geoff Hietpas, Invista Applied Research Centre, investigations continue.

Once the degradation process is understood, appropriate storage conditions for this collection will be determined.

Determining ways to slow down their deterioration will not only assist in preserving this important collection but also would assist in the preservation of the Museum’s large plastics collection. New collection storage conditions will be examined. As new technologies are developed to improve performance, new challenges are thrown to museum conservators.

Other institutions have shown a keen interest in the results of this research as they hold collections facing similar problems.

Images from the Speedo collection:

- 1988 Moscow Olympics
- 1968 Mexico Olympics
- 1976 Montreal Olympics

/photos by Nitsa Yioupros)
REGIONAL SERVICES

Department budget $241,095
Department spend $228,048

Key performance achievements include:
Extending documentation and access to State movable heritage through progressing the Australian Dress Register and Rural Technology projects
Internships and fellowships for volunteers and staff from regional NSW
Workshops, advice sessions, consultations and other events held, engaging 47 regional organisations from 38 regional locations
Nine Western Sydney organisations engaged
See the map of NSW on page 13 for the spread of our services across the State.

Strategy 5: To be a collaborative and connected institution

The Regional Services program’s key objective is to enhance the skills and knowledge of those caring for collections across NSW through programs which draw on the scholarship and expertise of Museum staff. Through these programs, and by responding to requests for specific advice, the Museum makes a major contribution to skills development in the sector thereby improving the level of care of the State’s movable heritage.

In 2010-11 10 workshops were held and advice given on a range of topics including historic photo collections, management of large machinery and textile collections. A focus was on training contributors to the Australian Dress Register (ADR).

Regional services in 2010-11 exceeded the strategic performance measure of 20 significant collaborations with regional and Western Sydney organisations each year and included:
140 events held involving 38 regional NSW locations (105 events and 26 locations in 2009-10);
47 regional organisations engaged (53 in 2009-10);
Nine Western Sydney organisations engaged (seven in 2009-10);
Five travelling exhibitions in six venues in NSW attracted 20,130 visitors (seven exhibitions to 11 venues with 173,688 visitors in 2009-10);
14 internships for volunteers and staff (five in 2009-10) from nine regional locations: Armidale, Lismore, Lithgow, Narromine, Maitland, Parramatta (3), Newcastle (2), Uralla, Taree (2) and one from Queensland;
10 training workshops, including six for ADR contributors;
Nine presentations promoting regional projects and the Museum’s collection at heritage events;
18 visits to regional sites to provide advice on request;
Two short term exhibitions from the model collection for heritage festivals in Taralga and Maitland attracted almost 9,000 visitors (4,900 in 2009-10);
12,269 participants engaged in Regional Services programs (7,520 in 2009-10).
Strategy 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation

Priority B: Conceive and deliver programs in partnership with community and industry groups

Priority E: Enable new interactions for visitors within our spaces and online

Strategy 5: To be a collaborative and connected institution

Priority A: Program partnerships in key areas

Priority B: Consultation frameworks for key visitor and interest communities

Two online regional projects were further developed. The Australian Dress Register went live in February with over 80 entries with downloadable resources providing instruction on how to document dress, contribute an entry and care for textiles. 30 downloadable resources and five short AV demonstrations were provided.

Over 18,000 individual items of farm machinery representing an estimated 5,000 agricultural companies from around the world, and 4,000 images are now entered on the Rural Technology database On the land.

Two Movable Heritage Fellowships were awarded in 2011. Sally Inchbold, a postgraduate student at the University of Sydney, will research and record oral histories relating to key objects in the Tamworth Powerstation Museum. With the support of the Australian National Maritime Museum, an additional Fellowship was offered to Claire Baddeley, who is undertaking a PhD at the University of Canberra. She will research the history of the whaling industry in Jervis Bay, based mainly on the collection in the Lady Denman Museum at Huskisson.

The Regional Internship and Staff Placement Program had 14 successful applicants, with a balance of volunteers and professional staff, representing 88 days of contact. Two placements were funded by other agencies, Museums and Galleries NSW and Museum and Gallery Services Queensland. Two Parramatta Council internships involved the Archivist and Public Programs Officer from the Parramatta Heritage Centre working with Museum staff to develop a publication on issues involved with digital preservation. Partnerships between the Museum and a variety of regional heritage organisations to support cultural and heritage events across the State are a feature of the Regional Services program. The Powerhouse is a major partner with Maitland City Council in the delivery of the annual Hunter Valley Steamfest program together with the Rail Transport Museum and the Office of Rail Heritage. (See report page 69)

Events in regional locations also targeted younger audiences. Over 200 students and teachers attended the presentation at Science in the Bush held at Charles Sturt University in Albury. Renewable Energy Day involved 180 at the Coolah Central School and 65 attended talks for schools in conjunction with the FRUITS exhibition at Cowra. Cogs’ Steam Program for children attracted 275 people at Steamfest.

Collaboration with other state agencies has been strengthened. Staff from the Historic Houses Trust, Australian Museum and the Art Gallery of NSW made significant contributions to the Regional Services program by participating in seminars, internships and site visits.

In line with the strategic goal of advisory panels developed within identified groups, an Advisory Committee was established for the Australian Dress Register to oversee its development, involving representatives of industry, the community, institutions, dress specialists and contributors. Regional representation includes four volunteer museums in Port Macquarie, Glen Innes and the Hunter Valley, and a staff member from the Museum of the Riverina in Wagga Wagga. Over 50 people participated in the annual Regional Stakeholders Consultation Day, at which the Museum seeks feedback on the Regional Services program. (see Case Study)
CASE STUDY
REGIONAL STAKEHOLDERS CONSULTATION DAY

This supports Strategy 5, Priority B
Consultation with regional stakeholders has become an annual event in the Museum's calendar. Representatives are invited to participate to inform the future planning of the program.

While there is regular communication through the Regional Services e-newsletter and blog, meeting face to face enables people to share their concerns and experiences with each other as well as speaking directly with Museum staff involved in delivering the Regional Services Program.

In November 2010 over 50 people gathered at the Powerhouse. Following recommendations at the 2009 event to explore coordination between state agencies delivering support for regional heritage organisations, representatives from the Australian Museum, Historic Houses Trust, State Library, State Records, Museums and Galleries NSW, Museums Australia (NSW) and Arts NSW participated.

Presentations on managing historic photographic collections, a major interest in the regions, were popular, with many similarities in experience noted, regardless of the size of the organisation.

Many also noted the importance of the opportunity for informal networking and socialising, as critical for those working in isolated circumstances or far from colleagues.

This was followed by a videoconferencing demonstration of the Connected Classroom program of the Bathurst Museum of Fossils and Minerals for schools across the Western region.

Other key agencies then outlined their outreach initiatives. The Director, Dr Dawn Casey, chaired a panel discussion of issues facing the sector including coordination of services to regional organisations.

The Consultation Day achieved several Museum objectives: sharing knowledge of a movable heritage topic of current interest to regional museum workers, feedback on the Museum's program as part of the review and improvement of the delivery of the Regional Services program and providing a leadership role in the sector, in particular for the benefit of regional communities.

EXHIBITIONS AND FESTIVALS PROJECT MANAGEMENT AND PLANNING

Department budget $1,028,993
Department spend $957,577

Key performance achievements include:

Changes implemented to gallery spaces in the Powerhouse
Two permanent galleries refurbished
12 new temporary exhibitions and 10 displays installed at the Powerhouse
Four travelling exhibitions to six off site locations

Strategy 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation
Priority A: A coordinated program of experiences, which focus on three strands

Strategy 3: To enhance the Museum’s reach, recognition and prestige
Priority A: Clarify the Museum’s identity as a place to discover and be inspired by humankind’s ingenuity

The Department is responsible for planning and delivery of the annual program of exhibitions at the Museum’s sites and at off site locations. The role of the Project Manager is that of team leader, with overall authority for exhibition projects and responsibility for managing tasks, resources and delivery against agreed scope, timeframe and budget. Structural changes to exhibition project development, production and delivery have been consolidated.

The Department continues to work with IT to implement structured project management methodology and effectively manage project tasks via JIRA, a common online platform across all departments.

The Museum has delivered an intensive program of exhibition projects over the period. Individual project schedules are well defined and clearly communicated across the project teams, sequenced activity has been crucial to their delivery.

The department has also coordinated changes to permanent galleries. These include the enhanced and redesigned EcoLogic exhibition which reopened to the public on 30 October 2010. Pathways to space, a research project was installed in the Cyberworlds exhibition. The inclusion of this unique collaborative experience has greatly enhanced this gallery.

The Powerhouse presented 15 permanent exhibitions, 12 new temporary exhibitions and 10 displays. There was also one new temporary exhibition presented at Sydney Observatory and three exhibitions at the Powerhouse Discovery Centre.
Exhibitions on site

The following exhibitions opened between 1 July 2010 and 30 June 2011. (These are in addition to the exhibitions that opened before 1 July 2010). Elements of permanent exhibitions are also changed regularly. (For full exhibition details, see Annual Report Appendix 2).

Permanent Exhibitions: Powerhouse Museum  
EcoLogic: creating a sustainable future upgrade  
Pathways to Space (Mars Yard)

Temporary Exhibitions  
Powerhouse Museum:  
The Tinytoreum  
Creating the look: Benini and fashion photography  
Re-loved  
Australian International Design Awards 2010  
AC/DC: Australia’s Family Jewels  
Consumer power: 50 years of Choice  
Top Secret: licence to spy  
ABBA WORLD  
Engineering Excellence 2010  
designTECH 2010  
Student fashion 2010  
Trainspotting: The Powerhouse Museum International Photo Competition 2011

Sydney Observatory:  
Winning sky photos: The David Malin Awards 2010

Powerhouse Discovery Centre:  
Portraits of a tea cosy  
Trainspotting: The Powerhouse Museum International Photo Competition 2010  
Greening the silver city: seeds of bush regeneration

Displays (Powerhouse Museum):  
Thinking Hyperbolically!  
The Castiglioni radiogram  
Precision car models from the Franklin Mint  
Featherston ‘Stem Chair’  
History Week 2010  
Macquarie Bicentenary  
China Heart  
Top Secret  
Liesl Hazelton Jewellery  
Make it! Making it in the creative industries

Exhibitions off site

The Museum toured four exhibitions which went to six locations in NSW and two interstate locations. This exceeds the annual strategic performance measure of Regional NSW, 1 travelling exhibition (outwards).

Attendance figures for exhibitions off site were markedly lower than the previous period. The number of travelling exhibitions was reduced as tours were completed. A number of exhibitions completed major tours in 2009-10, including Greening the Silver City and Modern Times. Throughout 2010-11 the Museum toured a selection of smaller exhibitions to regional museums and galleries as one-off touring locations.

The focus over the last two years was to develop new exhibitions for display at the Museum which could then tour nationally. A suite of proposals for travelling exhibitions which have been previously mounted at the Powerhouse has been developed and funding avenues to assist touring are being explored. Grants have been obtained to tour The Odditoreum and Frock Stars.

Off site exhibitions

Including 3265 train trips, off site exhibition attendance was 54,253, 18% of the previous year’s audience of 287,966. NSW only attendance was 20,130 (173, 688 in 2009-10).

Exhibitions commencing off site during the period were:  
Trainspotting: The Powerhouse Museum International Photo Competition 2011  
Hunter Valley Steamfest, Maitland  
Category winning photographs only were displayed.  
The Odditoreum  
Parramatta Heritage and Visitor Information Centre  
FRUiTS: Tokyo street style – photographs by Shoichi Aoki  
Cowra Regional Art Gallery  
Bundaberg Regional Art Gallery  
Hurstville City Museum and Gallery  
Winning sky photos: the David Malin Awards 2010  
Scienceworks Melbourne  
The Science Centre & Planetarium, University of Wollongong  
TAFE NSW Western Institute, Broken Hill

(For full travelling exhibitions details see Annual Report Appendix 2).
DESIGN

Department budget  $1,843,484
Department spend  $2,331,795*

Key Performance achievements include:

Delivery of over 50 projects, in the area of exhibitions, public programs, interactive experiences and graphic design
Continued research into and experimentation with innovative communication methods
Refinement of sustainable design processes
Collaborative partnership with a range of external designers across a range of projects to maintain links with a diverse design industry

*The variation in spend against budget can be attributed to ABBAWORLD which was not scheduled when the original budget was formulated and spending over two financial years on Creating the Look and Love Lace where costs were carried over or were accelerated forward.

Strategy 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation

Priority E: Enable new interactions for visitors within our spaces and online

Strategy 3: To enhance the Museum’s reach, recognition and prestige

Priority A: Clarify the Museum’s identity as a place to discover and be inspired by humankind’s ingenuity

Taking the revitalisation of the Museum as a key indicator of future design practice, research continued in the areas of design and exhibition communication to explore innovative practice in the presentation of all projects ensuring a cohesive theme with clear vision and focus. The result has been a series of projects that speak to the reflective, behavioural and visceral response of the visitor using a diverse range of spatial, graphic and new media interfaces to enhance the narrative presentation.

Creating the look: Benini and fashion photography was the Museum’s signature offering for Sydney Design 2010. For this project the Design Studio worked in partnership with Oblong Design. Exploring creativity, technology and the sciences in traditional photography, the design interpretation explored the creative professional life of Benini against the backdrop of technology and science.

Creating the Look and Love Lace where costs were carried over or were accelerated forward.

This was done through the creation of three distinct settings or rooms that showcased; the beginning of his career, work in the studio and the dark room, the internal or private world of the photographer, and, to complement this, outside and wrapping each room were presented his public profile, a large selection of the photography Benini was renowned for.

The Bruno Benini exhibition…was one of the absolute best I have seen in a very long time. The presentation, information and whole look of the show was brilliant. Mark Vic.

The exhibition explored the content through the use of non-object material and greater experimentation with open display, digital multi-media and immersion as three different visitor experiences, in line with the strategic goal of programs which allow the visitor to shape their own experience and which add unexpected value. The highlight in the design development of the exhibition was the collaboration between Design and Visual and Digitisation Services department in the creation of the Dark Room experience. (See Case Study page 27).

This experience was aimed at younger audiences to introduce them to the original technical and scientific concepts of photographic development which has largely been superseded by digital photography. At the same time it sparked in older audiences a chance to reminisce about their dark room experiences, while those who have never experienced developing their own film also found this interesting.

In this year’s Engineering Excellence display the dynamic form and colour of the previous year was reconfigured to explode into the circulation area of Success and Innovation presenting the Articulated Head, a research collaboration between the University of Western Sydney and the artist Stelarc, as a linked but decisive spatial intervention.

The inter-relationship of the form extending beyond the confines of the gallery mezzanine while still maintaining the language of the larger gallery enables visitors to quickly make cognitive links between the various thematic areas of the gallery, while engaging with something out of the ordinary.

Combined with the visible research ‘laboratory’ area behind, the Articulated Head showcases contemporary interaction design and the Museum’s commitment to scientific research while at the same time giving a new and refreshed presentation to the annual display of the latest research and development in the area of Engineering and ensuring continued links with the exhibition’s key stakeholder, the Australian Institute of Engineers.
CASE STUDY
SUSTAINABLE DESIGN
This supports Strategy 4, Priority C.
Sustainable practice, the mantra for all contemporary design studios, was also high on the agenda with the development of the EcoLogic exhibition upgrade.
All aspects of sustainability were researched to reinforce the philosophical implications of material selection, technological implementation and supported with the use of recycled display materials to create a new and dynamic approach to the subject of environmental sustainability.
The carbon footprint of all materials was considered, from the production through to the life cycle of the product to the point when the product can be recycled back to its original supplier in a cradle to cradle (C2C) process.
With assistance from EcoSpecifier and other groups, products were researched for their Green Tag or similar certifications.
Although for many years the Design Storage area has allowed continued recycling of materials such as glass, showcasing and plinth risers, the EcoLogic exhibition section replacement enabled the development of a range of new materials to be considered and evaluated for longer term use and the development of a philosophical approach to future exhibition construction.

Performing with the ABBA avatars, ABBAWORLD

The development in Cyberworlds of the Mars Yard for the Pathways to Space project was designed to showcase Australian participation in robotics and space research.
The development of a large landscape to enable the Mars Rover robot to perceive and navigate a simulated Mars environment required not just the specification of particular rock types and landscaping but also the masterful stitching together of a selection of NASA images of Mars to re-create a viable landscape that would enable researchers to record accurate statistical readings from the robot. The laboratory component, a research office, is visually accessible to visitors and underlines the Museum's commitment to partnership and research in the area of science.

In line with the strategic goal of programs which are delivered quickly and explore new and innovative approaches to content delivery, the production of the ABBAWORLD exhibition, on tour from Sweden, had a very short lead time, requiring both the Design Studio and the Interactives unit to create teams supporting both the technological and content installation in conjunction with the exhibition touring company.

In particular the interactive component of the exhibition required a consistent technical presence for the duration of the display to ensure that all aspects of the exhibition were optimally presented for the visitor. Interactives included performing on a stage with ABBA avatars, dancing in an ABBA video, recording a sing-along with ABBA and photographing yourself on an ABBA album cover. As an adaptive reuse of the Frock Stars exhibition infrastructure the Museum was able to effectively minimise the budget outlay.

While I was there, the exhibition was also being visited by several groups of disabled persons and their carers. Their delight and enthusiasm at everything, particularly the sing-along interactive display, just made me fall in love with ABBA all over again. Jo

… great interactive content. Sing like a Super Trouper! Ash

A diverse range of projects from exhibitions to public programs have explored a wide range of communication objectives across all projects, from the primary interface with the collection to the physical and spatial qualities that each brings to the Museum experience for the visitor, in particular the interaction with the greater museum environment.
Thank you! It was a fun, sparkly night!
Naomi

We appreciated the friendly, flexible and interesting tour - building and high-use public viewing. Informing the choice of technology appropriate to a heritage the North Dome has progressed, with environmental data astronomers. Research and testing for a new telescope for in the South Dome during night tours conducted by mirror telescope in the North Dome and the 1874 telescope Theatre, telescope viewing from the 30cm computerised lives of visitors. 27,000 visitors experienced the 3D Space experiences, bringing the science of astronomy closer to the learned liberal adult market sector. Presenters, the attraction of astronomy and the Observatory courses are testament to the quality and innovation of the Observatory workshops on meteorology and Indigenous Science Teachers Association) at the UTS in July also attended who attended CONASTA59 (Conference of the Australian several hundred science teachers from around Australia Padstow TAFE. The teacher evening at the Observatory was brilliant - It was very well organised and presented. I regret that I didn’t take a few others with me. Kath Tuziak, Campsie AMES and Padstow TAFE.

Several hundred science teachers from around Australia who attended CONASTA59 (Conference of the Australian Science Teachers Association) at the UTS in July also attended Observatory workshops on meteorology and Indigenous Astronomy. (See Case Study page 43). Excellent attendances at the adult astronomy education courses are testament to the quality and innovation of the presenters, the attraction of astronomy and the Observatory to the learned liberal adult market sector. Night and day Sydney Observatory provides a range of experiences, bringing the science of astronomy closer to the lives of visitors. 27,000 visitors experienced the 3D Space Theatre, telescope viewing from the 30cm computerised mirror telescope in the North Dome and the 1874 telescope in the South Dome during night tours conducted by astronomers. Research and testing for a new telescope for the North Dome has progressed, with environmental data informing the choice of technology appropriate to a heritage building and high-use public viewing.

Strategy 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation

Priority A: A co-ordinated program of experiences which focus on three strands (Science)
Priority B: Conceive and deliver programs in partnership with community and industry groups

Education visits were up 1% on 2009-10 and remain over 25% above 2008-09 levels with 80% attending daytime and 20% at night. A popular teachers’ preview, further uptake of the meteorology program, increased flexibility to allow for larger group sizes and the quality of the content and service has contributed to this achievement.

In line with the strategy 3 goal to further establish the Museum’s role as a recognised centre for learning and excellence, 135 teachers from as far as Lismore, Wyong and Campbelltown attended the Wine and Pizza Under the Stars Teachers Preview. This was a chance to highlight the programs at all three Museum sites. Dr Paul Payne presented a workshop on Einstein’s Relativity and Rob Hollow from CSIRO presented the teacher training programs to which the Observatory contributes.

The teacher evening at the Observatory was brilliant - It was very well organised and presented. I regret that I didn’t take a few others with me. Kath Tuziak, Campsie AMES and Padstow TAFE.

Several hundred science teachers from around Australia who attended CONASTA59 (Conference of the Australian Science Teachers Association) at the UTS in July also attended Observatory workshops on meteorology and Indigenous Astronomy. (See Case Study page 43). Excellent attendances at the adult astronomy education courses are testament to the quality and innovation of the presenters, the attraction of astronomy and the Observatory to the learned liberal adult market sector. Night and day Sydney Observatory provides a range of experiences, bringing the science of astronomy closer to the lives of visitors. 27,000 visitors experienced the 3D Space Theatre, telescope viewing from the 30cm computerised mirror telescope in the North Dome and the 1874 telescope in the South Dome during night tours conducted by astronomers. Research and testing for a new telescope for the North Dome has progressed, with environmental data informing the choice of technology appropriate to a heritage building and high-use public viewing.

...we appreciated the friendly, flexible and interesting tour - thank you! It was a fun, sparkly night! Naomi
Presentations by visiting Astronomers, Physicists and Museologists are important for Sydney Observatory’s profile. Professor Elizabeth Winstanley from the University of Sheffield, UK, presented the 2010 Women in Physics lecture, held in partnership with the Australian Institute of Physics.

The release of the 21st edition of Sydney Observatory’s ‘Australian Sky Guide’ was celebrated with author and curator Dr Nick Lomb and Paul Bowers, Project Director of the new Darwin Centre at the Natural History Museum in London. Dr Jay Pasachoff, Director of Hopkins Observatory, Chair of the Astronomy Department and Field Memorial Professor of Astronomy presented a fully-subscribed public talk on the Sun and Solar Eclipses. Eighty international and Australian Astronomers attending the Supernova Conference attended a Supernova Pizza Night at the Observatory.

New website content includes the details of objects on display, the recording of oral histories from people who lived and worked at the Observatory and a walking tour of the surrounding area which focusses on the scientific history of Sydney, launched as an iPhone app. Social media interaction expanded with the Observatory’s popular astronomy blog, Facebook friends and newly established Twitter site growing in followers.

As the Fort Phillip Signal Station site neared completion, staff and volunteers were recruited and trained for the Dig it! The archaeology of Fort Phillip program. This was trialled in National Archaeology Week and held during the January and April school holidays.

Strategy 3: To enhance the Museum’s reach, recognition and prestige

Priority C: A compelling destination and experience for all of the community

Observatory Astronomer, Dr Martin Anderson, installed a new interface including a number of new interactives in the 3-D Space Theatre and developed a presenter’s guide for the content. He also developed and implemented a 3-D ‘Weather’ program which is relevant for all stages of the primary school curriculum and has proven successful as a strategy to introduce preschoolers (4 to 5 year olds) to science concepts.

School Holiday programs included Jupiter and Saturn telescope viewing, daily tours with the 3-D Space Theatre and Twilight Pizza Nights. LEGO builders saw their creations featured on the popular Observatory Facebook site and the most successful party day was by LEGO featuring a build-it LEGO Space Shuttle.

One of the most significant events for the period was the Total Solar Eclipse tour to Easter Island. Eighteen participants travelled to major cultural and astronomical sites throughout Peru in the weeks prior to the eclipse.

‘Make our Sea Plastic Free’ was the theme for Manly Ocean Care Day. Over 1,000 participants enjoyed safe solar telescope viewing, measurement of the weather and discussion on La Nina, El Nino and other phenomena through the ‘weather quiz’ questions.

The program of 3D Theatre and Planetarium shows included some shows in Korean and Spanish. The Observatory provides star maps and guides in six languages, including Mandarin and Korean. Mainland China and Korea are, according to Tourism NSW reports, the markets of most significant growth for the Sydney area.

Six Internships from Sydney, Macquarie and Deakin Universities and 53 work experience placements were an opportunity to share expertise and enthusiasm for science, realise projects and create a dynamic workplace environment.

*Spending each day with people who are so passionate about astronomy and the science of space has further inspired my interest in the subject – something that I will take back to my studies, as it may lead to further avenues of personal development in my HSC and beyond. Peter, age 16 (work experience).*

Strategy 2: To strengthen the collection and make it more open for present and future generations

The 100th anniversary of Harley Wood, Sydney Observatory Government Astronomer, was a stimulus to revisit the archive and develop a small display. This has brought to light important collection items, new acquisitions and filled a gap in the history of the Observatory.

Collections of glass plate negatives of images taken through telescopes at Sydney Observatory and associated items, including a Hilger Measuring Machine used for the Astrographic Catalogue, housed at Macquarie University since 1986, were researched, resulting in a ‘Bringing the Collection Home’ project which will continue into 2011-12.

The archaeological investigation of Fort Phillip was undertaken by the Government Architect’s Office as part of a program of conservation works to mark the Observatory’s 150th Anniversary. The Project received the Energy Australia National Trust Heritage Highly Commended Award for Conservation of Built Heritage Projects under $1 million.
CASE STUDY
THE ‘SHARED SKY’ INDIGENOUS ASTRONOMY PROGRAM

This supports Strategies 1 and 3.
Sydney Observatory educator, Geoff Wyatt, and acting curator Andrew Jacob, developed an Indigenous Astronomy program in liaison with Duane Hamacher from Macquarie University’s Department of Indigenous Studies and Powerhouse curator James Wilson-Miller. Whilst most people have some latent astronomical knowledge, very few of us know anything of the astronomy from the oldest continual sky watchers on the planet.
Sydney Observatory sits atop the highest hill in the Sydney Cove area and while the building’s occupants have commanded the view of the colony and the sky for over 200 years, the Eora people lived here for countless generations before, observing the southern sky as part of their culture.
There has been a renaissance in awareness of Indigenous astronomy and this program teaches visitors some simple sky stories through the construction of an Indigenous star wheel which shows important stars according to the Boorong people, a clan of the Wegaia language group.
A virtual sky, created in the planetarium, gives some idea of the amazing number of stars visible from Sydney before the light pollution of the modern city.
This program has been developed particularly for students in years 4 to 7, however, it is also presented in more informal learning tours. Grants were received for Indigenous Astronomy outreach and on-site programs for National Science Week 2011.
The program complements the Observatory exhibition Cadi Eora birrug which shows constellations in the southern sky and explains how they were created from an Aboriginal perspective.
Schools in the city and the bush with a high Indigenous student population have been attracted by this educational offer. Enngonia school, located on highway 71 north of Bourke and with 18 students, of whom nine are Aboriginal, visited the Observatory in May with teachers and family members for an astronomy evening.
The organising teacher wrote a letter stating how important the visit had been, including: …just added to the list of people going out of their way to provide a good experience for these children.
Several hundred science teachers from around Australia attended CONASTA59 (Conference of the Australian Science Teachers Association) at the UTS in July. Workshops were delivered to teachers on weather and Indigenous astronomy.

POWERHOUSE DISCOVERY CENTRE: COLLECTION STORES AT CASTLE HILL

Department budget $766,533
Department spend $771,799
Key performance achievements include:
Visitor traffic grew by 13% on 2009-10 and 31% over two years
Core education visitors grew by 6%
Ten public Open Days held
Delivered a range of hands-on children and family focussed activities
Delivered tailored special events to support significant NSW community programs
Presented three temporary exhibitions: Trainspotting 2010, Portraits of a Tea Cosy and Greening the Silver City
Strategy 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation
Priority A: A co-ordinated program of experiences which focus on three strands
Monthly open days included illustrated lectures which provide visitors with enriched insights into collection objects as well as the stories of associated individuals. Costume designer Jennifer Irwin helped mark the tenth anniversary of the Sydney 2000 Olympic Games with an illustrated talk on the design process for the costumes she created for the opening and closing ceremonies.
Australia’s first female commercial pilot Deborah Lawrie (Wardley) shared her story of taking on the male dominated world of aviation and her international career in aviation safety. Celebrated Australian composer and musical inventor, Moya Henderson, captivated visitors with the story, and live demonstration of the Alemba, a percussion instrument she designed in the 1980s, now in the collection.
Two special events enhanced the Museum’s extensive collection of Doulton ceramics. Royal Doulton International Ambassador Michael Doulton attended a cocktail evening where he was interviewed by curator Dr Paul Donnelly and guests were treated to a preview of the 2011 range of Doulton collectables.
The Doulton collection was again celebrated as part of the 2011 Sydney International Food Festival with an illustrated lecture on the Doulton collection by curator Eva Czernis Ryl and ‘elevenses’ served on fine Royal Doulton dinnerware.
In line with the strategic goal of programs and events which are aligned with festivals, milestones and anniversaries, significant NSW events acknowledged included Seniors Week, Youth Week, Volunteers Week, NAIDOC Week, History Week, the Hills Shire Council’s Orange Blossom Festival and the Sydney International Food Festival. During Seniors Week the Centre hosted a series of booked-out behind-the-scenes tours.
Volunteers from other NSW cultural institutions were treated to tours of the model collection during Volunteers Week and the September open day was themed to support the NSW History Week theme of “Faces in the Street” with talks and tours focussed on the stories of the lives of some ‘eccentric’ Sydneysiders. NIDOC Week was celebrated with a family friendly school holiday show *Wuruniri* (music, play and games) by Matthew Doyle, one of Australia’s leading Indigenous performers.

**Strategy 2: To strengthen the collection and make it more open for present and future generations**

**Priority C: Collections are managed and preserved for the enjoyment and education of current and future generations**

In line with the strategic goal to manage the collection to promote physical access public access programs were expanded to include additional behind-the-scenes supervised tours into stored collections on site. Themed behind-the-scenes tours now include the model, transport, furniture, large musical instruments and Sydney 2000 Olympic Games collections.

The Discovery Centre volunteer team contributed 9,045 hours of service, representing a 39% increase on 2009-10. This increase can be partially attributed to the expanded role of the team and the continual growth in school group visits.

...you accommodated us so well due to the inclement weather outside. We were surprised to see tables coming out from nowhere so that we could be more comfortable having lunch. Those little things people do amount to a lot. Paula

Volunteers began assisting with two new conservation and documentation projects. Four assisted in the conservation and restoration of a significant object, the steel-hulled yacht *Ice Bird* that travelled to Antarctica in the 1980s under the stewardship of Dr David Lewis. Three volunteers are assisting in the identification, documentation and photographing of a large collection of Meccano models and instruction books from the collection of Malcolm Booker, in preparation for its acquisition.

Volunteers continue to be involved in the documentation work on the Australian AIDS Memorial Quilt. This project, coordinated by the Registration department, is nearing completion.

**Strategy 5: To be a collaborative and connected institution**

In 2009-10 over 560 students attended the Discovery Centre as part of the Governor Macquarie bicentenary celebration education program supported by principal sponsor Integral Energy. Without such a specialist program in 2010-11 overall student numbers were down but core student visitation actually grew by 6% on the previous year with students attending tailored education programs accounting for 22% of the Centre’s annual audience. 67% were primary and 33% secondary school students.

School visits are promoted through targeted marketing initiatives, a dedicated teachers evening preview and, in line with the strategic goal to establish program partnerships in the areas of education + curriculum, strategic partnerships within the education sector including HillsSIP (Hills School Industry Partnership), ParraSIP (Parramatta Schools Industry Partnership), NSW History Teachers Association and the Western Sydney Institute Hills College of TAFE.

Additional partnerships are being developed with the Western Sydney Parklands Trust to offer joint educational excursion packages for both primary and secondary students that include a curriculum-linked education program delivered at the Discovery Centre followed by a complementary program at the Lizard Log recreational area in the Western Sydney Parklands.

Further collaboration with the Western Sydney Parklands Trust and the Western Sydney Institute of TAFE, Hills College saw the Centre host the official launch of the 2011 Western Sydney Environment Calendar where guests were invited to the Centre to view shortlisted artworks by Western Sydney primary students featured in the calendar.

The Discovery Centre is an active participant in the NSW Government’s Western Sydney Cluster Group which encourages intra-agency collaborative projects and programs to benefit communities.
CASE STUDY
SHARING YOUR STORY: CAPTURING THE VOICE OF THE MUSEUM VISITOR

This supports Strategy 1, Priority E

In May 2011 the Discovery Centre hosted a visit by international museum advisor Elaine Heumann Gurian. This provided the team with the opportunity to discuss the Centre’s current public access programs and explore ways in which the visitor experience may be enhanced or enriched through additional layers of engagement.

In line with the strategic goal of programs which allow the visitor to shape their own experience and which add unexpected value, the Centre developed the Sharing Your Story project which provided an opportunity for visitors to leave their personal stories associated with objects on exhibition in the Display Store.

Through the simple placement of bulletin boards within the galleries and the supply of paper and pencils, visitors were invited to ‘share’ their stories with future visitors by jotting down their personal story and pinning it to one of the bulletin boards.

The project has been very effective in providing opportunities for different generations to share their memories by leaving their personal story as another layer of the visitor’s experience.

This project supports the strategic objective of becoming a more ‘open and collaborative museum’ and also supports the idea of the visitor as the ‘co-creator’ of the museum experience and assists in breaking down the traditionally held view of the museum as ‘the only voice’ or ‘the official voice’.

Here is an extract from a personal story captured in reaction as part of the Sharing Your Story project in response to seeing Harry’s Café de Wheels.

‘I started working at Garden Island Woolloomooloo in 1947 (aged 15) as a fitter and turner. I often went to Harry’s Café de Wheels. Sailors would come down and fill themselves up on pies and blue boiler peas (you can buy them in tins now). Coffee was chicory flavoured and sold in bottles. Found tree trunks in the harbour while dredging.’ C. Wentworth (aged 79).

NSW MIGRATION HERITAGE CENTRE

Department budget $390,074
Department spend $355,908

Key performance achievements include:

- Participated in 13 joint projects with Western Sydney and regional organisations
- MHC recognised as a ‘migration institution’ by the International Network of Migration Institutions
- Website now showcases 30 community history books and 35 exhibitions
- Website access 10% increase on 2009-10

The NSW Migration Heritage Centre (MHC) is supported by the Community Relations Commission for a Multicultural NSW. The MHC is a virtual immigration museum that leads and actively assists communities and government, educational and cultural organisations to identify, record, preserve and interpret the heritage of migration to Australia and settlement in NSW of new and established migrant communities. Its research program is in partnership with Local Government and community organisations across the State to produce exhibitions, located at museums and libraries where communities live in Western Sydney and regional NSW. The exhibitions are then made accessible on the MHC website.

A Panel of Advisors provides strategic direction to the MHC’s activities, fosters the principles of access and equity and keeps the MHC informed of the needs and aspirations of NSW communities. The Museum’s Board of Trustees is represented by Mr Anthony Sukari Chair (until December 2010) and Ms Tiffany Lee-Shoy. Members also comprise Dr Stepan Kerkyasharian AM, Chair, Community Relations Commission, Ms Franca Facci, regional NSW community representative, Mr Pawan Luthra, Dr Mina Roces and Ms Kylie Winkworth.

Strategy 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation

Priority B Conceive and deliver programs in partnership with community and industry groups

Strategy 5: To be a collaborative and connected institution

Exceeding the strategic performance measure for the Centre of 7 collaborative partnerships, the MHC partnered in 13 exhibition and publication projects with organisations including Co.As.It. (Association for Italian Assistance), Illawarra Migration Heritage Project Inc., Griffith City Council Library, Museum of the Riverina, Albury LibraryMuseum, Maitland Regional Art Gallery, Orange Art Gallery, Molong Historical Society, Scheyville National Park, Hawkesbury Regional Museum, Tweed River Regional Museum, Port Macquarie Glasshouse and the Broken Hill Migrant Museum.

A back to Scheyville migrant reunion day was supported by the MHC and hosted at Scheyville National Park. An interpretative trail, supported by the MHC, was launched at the reunion to strengthen interpretation of the historic site and assist the development of Western Sydney cultural tourism.
**The Enemy At Home**, a major exhibition tracing the story of German internees in World War One Australia, was displayed at the Museum of Sydney, a property of the Historic Houses Trust of NSW. The MHC collaborated on the exhibition and publication and produced a web exhibition.

The MHC’s oral history and collections research with the Fairbridge Heritage Association and former child migrants from Fairbridge Farm, Molong, assisted the Australian National Maritime and National Museums Liverpool UK’s *On Their Own* national touring exhibition.

The MHC produced video oral histories in Western Sydney, recording memories of the survivors of the Khmer Rouge Pol Pot regime from Cambodia in a pilot project entitled *Leaving Cambodia*.

A Migration Heritage Trail through the streets of Orange was researched by the Orange Regional Gallery and MHC to showcase places associated with post-Second World War migration and to develop cultural tourism.

A documentary *Sweet Harvest* was produced by the Tweed River Regional Museum at Murwillumbah and the MHC. It records the memories of ageing Indian and South Sea Islander communities and their working lives on NSW banana plantations and sugar cane fields.

*Sharing the Lode: The Broken Hill Migrant Story* was reprinted by the Broken Hill Migrant Museum with support from the MHC. The oral history publication was researched and published in partnership with the MHC.

A partnership between the Hawkesbury Regional Museum and MHC commenced to research and interpret the history of migration in the evolution of farming and market gardens of the Windsor area.

The MHC published a number of booklets to survey the State’s migration collections and showcase its history through distribution at regional tourist information centres and museums - *For a colonial & adventurous spirit*, on migration, settlement and Federation on the Murray-Darling rivers, *New Australia*, on the Snowy Mountains Hydro-Electric Scheme and *Wāter from the wells*, a history of Chinese market gardens in NSW.

In line with the strategic goal of online and mobile programs which open the Museum to new conversations with audiences, the website was enhanced with seven new online exhibitions, produced in-house. There was a 28% increase in direct traffic and links from education websites increased by 80% on 2009-10.

**Strategy 3: To enhance the Museum’s reach, recognition and prestige**

The MHC was nominated for the ‘The Best In Heritage - Europa Nostra Excellence Club’ by the European Heritage Association. A research partnership with the Maitland Regional Art Gallery, *Maitland Jewish Cemetery – Monument To Dreams and Deeds* by Janis Wilton, won a 2011 National Trust Heritage Award. The Centre was recognised as a ‘migration institution’ alongside the Melbourne Immigration Museum and South Australian Migration Museum, by the International Network of Migration Institutions in Rome, a UNESCO and International Organisation for Migration initiative. The MHC’s innovation in working with communities through partnerships was noted in a major new book published in the UK *Museums and the Public Sphere* by Jennifer Barrett.
Responsible for the Museum’s brand and promotion, public and education programs, and commercial activities and projects. The division is charged with fostering a commercial culture throughout the Museum to maximise revenue growth opportunities and increase the self-generated funding base of the Museum.

Young participants in Craft Punk: in the loop program
Department budget $683,391
Department spend $524,169

Key performance achievements include:
72,794 Education program participants, 17% up on 2009-10
70 programs delivered
Revenue of $232,162 exceeded budget ($212,039) by 9.5%
Student visitation of 63,102, up 9% on 2009-10 and 34% above target
Education outreach included Science in the Bush at Dubbo and Albury and Science in the Suburbs at Sydney Olympic Park
10 events directly supporting teacher professional development

Strategy 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation

Strategy 5: To be a collaborative and connected institution

Priority A: Program partnerships in key areas

Aligning with the strategic goals of establish program partnerships in the key areas of education and curriculum and community and industry groups to participate as co-producers in the development and delivery of programs, the designTECH seminar program, run in partnership between the Powerhouse and the Office of the Board of Studies, complements the annual designTECH exhibition which showcased 23 outstanding Major Projects from the 2010 HSC Design and Technology course. Video case studies of students from regional NSW were featured in the exhibition and online for the first time.

The seminars focus on students’ major design projects for the Stage 6 Design and Technology curriculum. 1,800 students travelled from across NSW to attend the seminars, which explored the design process and included presentations from industry practitioners, tertiary students and students who have recently completed their HSC.

Comments and feedback from teachers:
As always these seminars improve the educational aspects of the students and their ideas for HSC subjects.
As always excellent – to see, hear and tour is worth the drive (from Tamworth).

The Maths After School Enrichment Program continued this year for Glebe Public School and was extended to Ultimo Public School in 2011, reinforcing the strategic goal to Establish program partnerships in the Ultimo precinct. Different exhibitions or programs were used each week to enable Maths learning. In 2011, twelve UTS Bachelor of Education (primary) second year students volunteered to assist. This professional development opportunity helped these student teachers appreciate how exhibitions and programs can be used to improve students’ numeracy skills.

Great experience for them to learn real-life mathematics in a museum setting. The activities were well thought out giving students ‘hands-on’ experiences and utilising problem solving skills. Anna, teacher, Ultimo Public School

Support materials such as teachers’ exhibition notes, units of work and pre-visit exhibition slideshows were prepared and made available online to relate to and enhance the learning experience of the following exhibitions.

The Tintoretum
Frock stars: inside Australian Fashion Week
EcoLogic: creating a sustainable future
Creating the look: Benini and fashion photography
Top secret: licence to spy
designTECH
Boulton and Watt rotative engine
Steam revolution
Success and Innovation

Strategy 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation

Priority E Enable new interactions for visitors within our spaces and online

120 secondary Design and Technology students took part in a number of chair design workshops as part of Sydney Design 2010, working alongside Industrial Designers Adam Goodrum and Kristian Aus. Working collaboratively, their brief was to design and create a prototype for a chair for a client of their choice. Given the Sydney Design theme of ‘Tell us a story’, the chair needed to express through its form the story of their client. Design parameters included having to incorporate elements of chairs in the Inspired! exhibition; surviving the ‘stress test’ and most importantly that the chair should not have four legs.

The workshop commenced with Adam and Kristian providing students with industry insights, showing examples of chair prototypes they had developed, the design process undertaken, as well as talking to students about where they get their inspiration.

Students visited the Inspired! exhibition to sketch and annotate various design elements they observed, then generated a number of design solutions using these sketches as inspiration. With their client in mind (students came up with a variety from Mike Tyson and Prince Harry to Lady GaGa and Indiana Jones), students went about making prototypes out of various materials exploring structure and form with input and feedback from the designers.

The workshop concluded with each group presenting their final design solution and explaining their design process, before going on to the final stress test, executed by resident stress testers ‘Ken’ and ‘Barbie’. A fitting farewell for the Inspired! exhibition by our future generation of young designers!
The *designTECH* program was developed to involve innovative initiatives including:

Hands-on activities where students are required to develop and present design improvements to existing products, in this instance water bottles;

Students undertaking critical investigation of a chosen product from the Australian International Design Awards exhibition;

Drop-in participatory design challenges where students can participate in one of two ways – either presenting a design problem or responding to that design problem with a solution, which they can write or sketch; and,

The program showcased the design talent which exists within the Museum with presentations by industrial designer Krister Gustafsson, Design manager Brad Baker, and graphic designer Danny Jacobsen. This was complemented by other design professionals from organisations central to the Museum collection including Cochlear and ResMed.

**Education Programs attendance**

Education programs attendance of 72,794, 17% up on 2009-10 (62,372)

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**CASE STUDY**

**FACE TWO FACE**

This supports Strategy 1, Priority E

The *Ultimo Science Festival* serves as a dynamic hub, bringing together the practitioners, ideas and practices from across the science, technology, engineering and mathematics (STEM) sector. The Festival is presented by four partners - the ABC, the University of Technology Sydney, the Powerhouse Museum and Ultimo TAFE. Audiences connect with this hub through their active participation in the Festival, engaging with STEM in innovative and personally meaningful ways, thus learning about its relevance and important role in our lives.

The Face Two Face program and installation was initiated to allow people to engage directly with the areas of robotics, materials, 3-D computer modelling and rapid prototyping, by having their faces scanned and then watch as the Nachi Robot machined their likeness. These then formed part of a growing display featured in the Turbine Hall throughout the Festival. This aligns with the strategic goal of *programs and events which are aligned to festivals*.

The 3-D surface information of the face is collected in less than a minute by the FastSCAN laser scanner, which uses a laser line, camera and tracking system to build up the image displayed onscreen in real-time. The 3-D model is then imported into a CAM (Computer Aided Machining) package. The Nachi Robot then uses this data to machine a model of the visitor’s face into a block of styrofoam in around 30 minutes, capturing one of the many participants in the Face Two Face display.

Part of the installation was the display of a significant object from the Museum’s collection, a porcelain bust of Charles Darwin, with its styrofoam counterpart sitting alongside it, which had been produced by the robot. This formed an interesting comparison and was, in effect, a copy of a copy highlighting to the visitor the advances in reproductions afforded by laser scanning, CAM and materials that have developed since the original was produced in porcelain in 1895-1905.
Strategy 3: To enhance the Museum’s reach, recognition and prestige

**Priority A** Clarify the Museum’s identity as a place to discover and be inspired by humankind’s ingenuity

Aligning with the strategic goal to further establish the Museum’s role as a recognised centre for learning excellence, two groups of pre-service Bachelor Education (Primary) students from the University of Technology, Sydney undertook professional development experience in September 2010, which contributed toward their coursework.

The program included an overview of the Museum’s education programs and resources, spending time with Education staff and observation of school programs. Trainee teachers then developed a range of activities for student visitors and trialled these with students in the Museum, with evaluation and feedback undertaken by Education staff. For the three-day program, one group focussed on the *Marvellous Machines* program and the other on *The Tinytoreum* exhibition and its programs.

The Education team also supported pre-service teachers in providing the opportunity to observe formal and informal learning experiences in the Museum ranging from workshops and tours to talks and demonstrations. Participating institutions included Sydney University, University of Notre Dame, University of Technology and Australian Catholic University.

A strategic performance measure was to have the *Teacher Fellowship Program established by January 2010*. The Program is a professional development initiative for teachers who apply for this competitive Fellowship. Working with key staff across the Museum they produce learning resources linked to an exhibition or permanent collection. The resources developed are tested with school groups and become available for other teachers to utilise.

This year it was awarded to Susan Filan, a science teacher from Barker College, who is also an active member of the Science Teachers Association NSW. Susan attended a five day residential program at the Museum over the July 2010 school holidays. With the support of curatorial, editorial and education staff, she developed a Unit of work titled ‘Shaping the Future, for Stages 4 and 5 Science and Geography’ and other support materials for the refreshed *EcoLogic* exhibition. The materials are available online to school groups. Susan also presented the materials at the teachers’ preview of *EcoLogic* in November.
To help promote ‘conversations’ with audiences, for the first time Sydney Design 2010 programming was fashioned around a theme of ‘tell us a story’. This proved to be a useful mechanism, not only for the crafting of events and activities but in securing strong media and editorial coverage. The theme aimed to reveal captivating stories behind design ideas, objects, people and processes. It was embraced by Sydneysiders with outstanding attendance figures, media attention and online interest.

The theme provided a very human interface and therefore accessible entry point for a range of audience groups, from students of design and design professionals, through to the lay person, traditional museum visitor and children/family audiences. It was also an accessible entry point for a range of design professionals who were able to develop intriguing programs which spoke to the heart of design – to the people, the stories and the thinking behind this multi-disciplinary pursuit.

Sydney Design 2010 saw more than 50 cultural institutions, organisations and individuals taking part. The 16-day program featured exhibitions, installations, talks, markets, workshops, tours, education programs and activities designed especially for children. The free pocket booklet featured over 110 individual listings.

One of the key aspects of Sydney Design 2010 was its participatory programming. With programs such as Ink Tank audiences were invited to express views on design issues and to enter into a dialogue with a range of design professionals about what design meant to them. Much of this material, including interviews and commentary, was posted online and updated on a daily basis. Similarly, the blogosphere and twitter were a-flutter with commentary and information about Sydney Design.

Sydney Design 2010 also made use of a range of emerging social technologies. The Fashion in Action weekend used an LC remote iPhone application which allowed visitors to view fashion images seconds after being snapped by professional photographer Hamish Ta-mé as well as listen to interviews on the day’s proceedings.

These supported the strategic goal of online and mobile programs which open the Museum to new conversations with audiences.

Similarly, as planning for Sydney Design 2011 was underway the team focussed on ways in which we could create content and enter into conversations with our audiences before, during and after the festival.

The Powerhouse presented a range of activities onsite. Some highlights included the major exhibition Creating the look, the Re-loved installation of pre-loved chairs, a weekend of Fashion in Action, the sold-out Sydney edition of Iron Designer and the popular local Young Blood and international designboom markets. The featured Sydney Design public lecture was presented by Giovanna Castiglioni, daughter of world renowned designer Achille Castiglioni, which drew over 250 attendees. The Museum also hosted a Kids Design Weekend which was received with great enthusiasm by some of our youngest designers and their families.

Much of the Sydney Design programming involved collaborations with artists, designers and other professionals. Feedback from collaborators has been positive, not only in the form of well attended events, but also in terms of building strong links and relationships with the Sydney Design community.

For many of these design professionals, projects with the Powerhouse presented an opportunity to think ‘outside the square’, to experiment and to take calculated risks. For example, the eight designers who participated in Re-loved were able to take some of their more experimental ideas and design an object with a story based on their own personal lives and experiences. This is not always possible in a commercial design setting.

Festival outcomes include:

- 26,369 visitors to the Powerhouse during the Festival (up from 23,252 in 2009).
- Over 16,000 visitors to public programs presented at the Museum.
- 3,500 budding young designers and their families attended the inaugural Kids Design Weekend.
- Over 20,000 visitors enjoyed a range of events and activities in over 50 venues around the city.
- 8,990 visitors attended the Young Blood and designboom markets (up 63% from 5,500 in 2009).
- Over 50,000 visitors to the Sydney Design website in July and August (up 4% on 2009).
- The Museum’s Design database grew by 17%.
- The Sydney Design iPhone App was downloaded to 1,107 devices.
unveiled the winning Bike Rack installed outside Parramatta Pool. Minister for Western Sydney, announced the winners and judging panel. 20 entries were shortlisted for final review by 450 people registered interest and 135 went on to enter the cycling community and social networking groups. Over the cycling community and social networking groups. Over 2010. The competition invited participants to design a cutting edge public bike rack that is both a beautiful item of street art and a long-lasting, easy-to-use, functional device. This program has been successful in attracting the 18 to 35s in it. I'm so happy to be able to knit. The lady was very kind to teach us. I had a great time at the Museum on Sunday. I came with my friend Roi … we couldn’t knit before and now we can. Roisin is knitting a jumper for her dog, and I’m still practicing because my knitting’s got lots of holes in it. I’m so happy to be able to knit. The lady was very kind to teach us. Lucy, age 10
The Tinytoreum exhibition won an IMAGinE Award
Developed and delivered 68 programs
Developed the Reveal Trail program with author Morris Gleitzman
Play at Powerhouse website visitors grew by 20%
Income of $80,363 exceeded target by 60%

Strategy 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation
Priority A: A co-ordinated program of experiences which focus on three strands
Priority D: Dissolve boundaries between exhibitions, programs, publications and web content
Priority E: Enable new interactions for visitors within our spaces and online

The Family and Community Experiences (FACE) Department’s mission is to creatively and collaboratively engage children and communities in the sciences, creative industries and applied arts.
FACE developed a range of entertaining and engaging programs based on a learning framework and delivered to intergenerational audiences focussing on children. FACE delivered 68 individual programs to over 126,000 participants as stand alone or as part of major programs. It is estimated that a further 60,000 visitors enjoyed Zoe’s House although this figure was no longer included in FACE statistics. Around 37% of visitors (excluding schools and events) to the Ultimo site participated in a FACE program. During the period family admissions rose by 26% of all admissions from the previous year and visitation by children under 5 years old rose by 5%.

We can always count on the Powerhouse for doing things in extraordinary ways. He was inspired. So was I. Laurel (and her son)

The Tinytoreum was the second in ‘-oreum’ series of collection-based exhibitions and catalogues for families featuring collaboration with Australian artists and authors. Created by the Museum with multi award winning author Jackie French and illustrator Bruce Whatley it was, in effect, a children’s book visitors could walk around in. This exhibition focussed on problem solving in a community context using inventions that were Museum objects.

The Powerhouse won the 2010 IMAGinE Awards for The Tinytoreum in the seven or more staff Exhibition Category. IMAGinE receive nominations from ACT, Sydney metropolitan and regional NSW Museums and Galleries. The judges noted the innovative partnership with a well-known writer and illustrator and engagement with an audience that is not usually targeted for object-rich programs.

In conjunction with the exhibition, the Museum also delivered a publication, programs, including inviting young visitors to draw and post on the board their favourite inventions from within or outside the exhibition, and online activities associated with the exhibition’s German Paper Theatre. A miniature theatre was created to be downloaded from the website. and was accompanied by a set of mouse characters. A colouring in story booklet featuring these illustrations was also produced. These aligned with the strategic goal of programs which allow the visitor to shape their own experience and which add unexpected value.

Our Holiday program extended the ‘tiny’ theme explored in the exhibition. The program included daily performances of The tiny Awards Ceremony, Allenby’s Famous Flea Circus and Nano-dreams and Nano-nightmares Science Show. All shows proved extremely popular reaching over-capacity on many occasions. Paid drop-in craft workshops were also trialled during this holiday period and proved popular and this model along with paid science workshops has continued.

The Reveal Trail was a program where visitors uncovered small stories about Museum objects by a famous author written in ink that only a UV torch could find. The project was a collaboration with author Morris Gleitzman and the Reveal Trail was the basis of a successful holiday program and an associated Sydney Writers Festival Event, Writer Overnighter, which was a sleepover at the Museum attracting 150 participants.
Reveal involved hand-made puppets as mini interventions and a print trail through the Museum. It proved very popular with visitors from 7 to 70+ years old. As Morris Gleitzman wrote, Reveal invited visitors to imagine possibilities beyond what is literal and known about the exhibits. Anyone who hears voices when they look at their favourite things in the museum, and wants to share those voices with others, will be most welcome to do so, either online or on paper.

An example written for the Strasburg Clock is... He was an unusual neighbour. Seemed nice, but we didn’t see much of him. Kept to himself. Bit noisy. Always in his shed hammering and sawing and drilling. I think he was a bit shy. Took him eight years to actually speak to me. And then all he said was, ‘Excuse me, have you got the time?’

FACE manages the Play at Powerhouse website play@powerhousemuseum.com. In 2010-11 the site attracted 211,799 visitors, an increase of over 20% on 2009-10.

The site’s Online Producer’s work was acknowledged and extended by attending the Museums and the Web Conference in the USA. Kate Lamerton received the Staff Development Award to enable attendance at the Conference and additional workshops, primarily the educational, content generation and audience oriented lectures.

**Priority B: Conceive and deliver programs in partnership with community and industry groups**

FACE strengthened relationships with local community agencies, aligning with the strategy 5 goal to establish program partnerships in the Ultimo precinct. For Chinese New Year 2011 the Museum partnered with Ultimo Community Centre, Harris Community Centre, Australian Nursing Home Foundation’s Stanley Hunt Centre and NSW Adult Migrant English Service in the delivery of Chinese Knotting outreach workshops with our Chinese heritage neighbours. Many participants subsequently signed up as volunteers to assist in the delivery of Chinese New Year programs in the Museum.

The FACE Community Producer is a member of the City of Sydney Youth Interagency Group. This has included working with Maybanke Youth Centre and Redfern Community Centre and partnering with the City of Sydney Youth Services. The Museum had a stall, along with personal appearance by Cogs, at the Pyrmont Ultimo UPTown Festival.

The theme of NAIDOC Week this year was ‘Unsung heroes: leading the way by closing the gap.’ Four local heroes, Melva Kennedy, Shane Phillips, Sara Hamilton and Terrence Murphy, were the subject of painted street art using recycled Powerhouse marketing banners chosen by young people at Redfern Community Centre. The banners were displayed on the northern wall of the Turbine Hall for a short period then returned to Redfern Community Centre where they are now on permanent display.

During NAIDOC week the 80s Hip Hop weekend saw performances by All Consciousness Crew, First Flight Crew and 80’s Indigenous rapper Mark ‘Munki Muk’ Ross. Koori Radio broadcast live from the Level 1 Courtyard. A feature of the weekend was the uniformed NSW police who took to the dance floor, inspiring the tweet "Police breakin’ it down at hip hop”

**Public Programs attendance**

A selection of programs delivered in 2010-11 included:
- Quarterly School Holiday Program:
  - July: Tiny theme
  - October: Chemistry theme
  - January: Shadows and Spies theme
  - April: Iconic Museum objects revealed
- Regular weekend and weekday program series:
  - Science Shows
  - Weekend children's activities
  - Powerplay
  - Fotoplayer and Disclavier demonstrations
- Partnerships:
  - Youth Week Film Night with City of Sydney
  - A Musical Variety Show - MBF music4health program partnership with the Sydney Symphony Orchestra
  - Drama Workshops with the Australian Theatre for Young People
  - Game Jam Sydney with The Independent Game Developers Association and UNSW
  - Stories from our streets screenings with Harris Community Centre
  - Maybanke Youth Centre painting January School Holiday banners
  - Chinese New Year knotting workshops held off site with the local Chinese community
  - Festivals and milestones:
    - Writer Overnighter with Sydney Writers Festival
    - Children’s animation screenings and activities with UTS: Sydney International Animation Festival
    - Tickle your taste buds with Sydney International Food Festival
    - Kids Design Weekend for Sydney Design 2010
    - NAIDOC Week
    - Indigenous World AIDS Day
    - Colour a Rangoli for Diwali Hindu festival
    - Chinese New Year programs

Public programs attendance combines Contemporary and FACE programs. As the departments were divided in 2010, in order to maintain a viable comparison to previous years the figures are combined, along with visitors to Zoe’s House. In 2010-11 public programs attracted 201,122 participants, a fall of 14% on 2009-10. The December/January school holiday attendance was affected by Australian natural disasters.
CASE STUDY
SCHOOL HOLIDAY PROGRAMS

This supports Strategy 3, Priority D.

Holiday programs are designed for the family audience and have a marketable theme and concept. It is increasingly evident that these programs assist the Museum to attract repeat visitation, new visitors and a continually refreshed Members offer. Over 150,000 visitors come to the Museum during the holiday periods and in 2010-11 this represented 42% of total visitation (excluding school and event clients).

Each holiday program is in effect a mini festival with the following components:
- Centrepiece experience such as performance and/or experiential space and/or series of linked demonstrations;
- Craft take-home activity;
- Booked all day Science Workshops;
- Incorporation of other daily programs such as Volunteer led Touch Trolleys and themed tours;
- Workshops with external providers such as Australian Theatre for Young People (ATYP) and Theatre of Image. FACE produces its own performances as well as works with external companies to select something suitable from their repertoire or provides the brief for a commissioned work. For example Cogs Chemistry Show (October) enlisted the help of dramaturg Caleb Lewis (an award winning playwright) to refine the script but otherwise scripting, auditions, direction, costumes and staging was a Powerhouse production. Mr Bunks Shadow Show (January) featured the international puppeteer Jeff Achtem.

FACE develops the creative concept and theme for each holiday period and our Play at Powerhouse website promotes the program and also offers related downloadable activities.

The Tiny Awards Show performed by Childish Endeavours
MARKETING AND COMMUNICATIONS

Department budget $1,701,059
Department spend $1,326,106

Key performance achievements include:
Focus on strategic media planning and consultation across over 30 projects resulting in more effective marketing strategies
Growth of email databases by 33,000 subscribers (65% increase on 2009-10)
502,532 emails delivered 160 campaign broadcasts (47% open rate and 17% click through)
Focus on building online ticket sales

Strategy 3: To enhance the Museum’s reach, recognition and prestige

Over 30 exhibitions, programs and events were marketed and promoted across the Powerhouse Museum, Sydney Observatory and Powerhouse Discovery Centre. Tailored marketing campaigns across above and below-the-line media channels attracted visitation from a diverse audience.

Promotion of AC/DC Australia’s Family Jewels included a targeted radio campaign on Triple M and a direct email campaign to AC/DC fans who had previously bought tickets to see the band. This was successful in attracting a new 25-49 year old male audience. The exhibition launch secured significant media coverage across prime time news on Nine, Ten and ABC television news, along with live crosses on Nine’s Today Show weather segments. Other media coverage included features in the metropolitan press, radio interviews on Sydney, Perth and Queensland stations and listings in a range of print publications and online media.

With support from senior partner, Sydney Water, a combined official opening and teacher’s preview saw EcoLogic relaunched by John Dee, Founder of Planet Ark and owner of Do Something! EcoLogic was also promoted via an eight page editorial feature, teachers’ notes, advertisement and poster in the key children’s magazine DMag, which featured on the Premier’s Reading Challenge list for years 5 and 6. Cross promotion with Sydney Water through its key marketing channels such as its website and the quarterly Water Wrap flier, distributed to some 1.5 million Sydney Water customers, promoted the exhibition to a broad audience.

Pathways to Space was launched by Federal Minister for Innovation, Industry, Science and Research, The Hon Kim Carr, to special guests from the science, space and education sectors. Stories were achieved in Sydney daily newspapers and online sites, along with a live weather broadcast on Nine’s weekend Today Show.

Marketing of the Sydney Design 2010 program was a key priority. In keeping with the theme ‘tell us a story’, a comprehensive 120 page pocketbook was produced including a series of essays and interviews with prominent design experts, along with a detailed guide to the events. 20,000 copies were distributed to design audiences around Sydney CBD, inner west, north shore and eastern suburbs through bookshops, libraries, cafes and institutions. Art Van Go, the organisation engaged to distribute the booklets, tweeted the locations of the pocketbooks during delivery, creating a heightened buzz and interest online.

Online marketing played a key role in raising awareness of and driving visitation to Sydney Design. More than 2,000 tickets to Museum events were sold online prior to the opening and weekly email broadcasts were sent to the design database, which grew by 17% to 8,700 members. The Sydney Design iPhone app, available for the first time, was downloaded to over 1,000 devices.
The ABBAWORLD exhibition was promoted via a range of mass media channels that assisted in attracting a total of over 70,000 visitors.

ABBAWORLD was jointly ticketed with the exhibition Top Secret: Licence to spy, which facilitated a joint marketing approach across the key family audience. Advertising included outdoor, print, cinema, radio, online and direct mail with a specific focus on the Christmas/summer school holiday period. Direct marketing included distribution of 11,000 postcards to institutions and cafes around inner city Sydney, letterbox drops of 25,000 brochures and the development of an email database of more than 1,000 ABBA fans. Cross promotions with external parties’ databases such as Ticketek and IKEA assisted to build awareness of the exhibition.

Marketing of the school holiday programs across all three sites continued to be an important focus to attract and encourage repeat visitation among the key family audience. Marketing across the periods comprised advertising in metropolitan newspaper holiday supplements and targeted publicity and e-marketing to our subscriber databases. Editorial secured for the holiday program included stories in the Sun-Herald, Sunday Telegraph, Daily Telegraph, Sydney’s Child, Sydney suburban newspapers and online kids/what’s on websites.

The Tinytoreum exhibition, which opened for the July school holidays, was immensely popular among families with young children and helped drive visitation of 34,000 visitors, which was 17% higher than the average July school holiday audience over the last five years.

**Audience evaluation**

Audience evaluation and visitation analysis were conducted throughout the year in line with key strategic priorities. Research and analysis assisted in both assessing current performance of the three sites, and in providing insights on future directions across Museum operations. Research objectives included monitoring of visitation trends, feedback on current exhibitions and programs, including perceived areas of improvement, and application of research insights to provide more effective delivery of exhibitions, events and public programs.

In addition to monthly visitation tracking, a total of 17 research projects were undertaken among a range of audiences including families, design audiences, parents of under fives and school students. Particular emphasis was placed on the collection of quantitative data via both paper based questionnaires and online surveys administered through onsite kiosks and via email distribution to newsletter databases.

Research projects included visitor feedback for exhibitions such as The Tinytoreum, Trainspotting, Frock Stars, Creating the Look, ABBAWORLD and Top Secret. In addition, participant evaluations were also undertaken for a number of programs such as the after school mathematics program, Digging Up the Past at Sydney Observatory, community feedback on the Museum garden, and Sydney Design 2010 programs including the Kids Design Weekend, the Young Blood Markets, and the Design Underground Basement Tours. Across all major exhibition evaluations, an overwhelming 97% of visitors were satisfied with their exhibition experience, including 81% of visitors who reported that they were very satisfied. In addition, 91% indicated that they would be likely to recommend Powerhouse Museum exhibitions to others. Similarly, for Sydney Design 2010, 86% of visitors were satisfied with programs and events while 88% were likely to recommend Sydney Design 2010 to others.

**EDITORIAL AND PUBLISHING**

Department budget $669,751
Department spend $651,897

Key performance achievements include:

- Five new publications produced including:
  - First eBook launched on Amazon and Apple iStore
  - First ‘print on demand’ publication
  - First ‘graphic novel’ style publication

4,135 books sold
Income of $74,021
30 sets of teachers’ notes, educational booklets or information sheets produced

**Strategy 1: To deliver programs which explore creativity, technology and the sciences in ways which stimulate learning and innovation**

**Priority D:** Dissolve boundaries between exhibitions, programs, publications and web content

**Priority E:** Enable new interactions for visitors with our spaces and online

The department worked with curators and designers to develop engaging and informative text and present it in innovative and accessible ways across 12 exhibitions, seven travelling exhibitions and offsite displays, four public program displays, and 18 showcase displays. As well as interpretive text panels, 704 exhibition labels were edited, formatted and produced.

The Tinytoreum built on the experience of The Oddtoreum to create a fictional story built around Museum objects. Unlike most exhibitions the content was not curatorially driven, so editor Tracy Goulding worked with Tinytoreum producer Helen Whitty, author Jackie French and illustrator Bruce Whatley to develop exhibition text that would communicate layers of meaning in a child-friendly environment. A book was also published to accompany the exhibition.

Working with external graphic designers Deuce, editors Karla Bo Johnson and Melanie Cariss developed a highly graphic approach to text for Creating the look. New templates were developed for theme and label text and new label production methods (face-mounted acrylic) were employed.

Editor Karla Bo Johnson worked with curator Sandra McEwen to convey scientific information and concepts for the refurbished EcoLogic exhibition in a tone and style that reflected the importance of the subject matter with a positive slant and a call to action.

In a tight timeframe, editors Judith Matheson and Anne Cullinan worked with guest curator Jonathan Parsons on a major content rework and redesign of the travelling exhibition ABBAWORLD. Existing material was reinterpreted for an Australian audience and additional content on the Australian experience of ABBA was developed.

Comprehensive teachers’ notes were produced for three major exhibitions during the year: The Tinytoreum, Creating the look and EcoLogic, plus an EcoLogic student booklet that incorporated content from other permanent exhibitions Transport and Cyberworlds. All teachers’ notes are available in print and online.
Strategy 3: To enhance the Museum’s reach, recognition and prestige

The quarterly Members magazine Powerline continued the thematic issues instituted in 2009. The Spring issue focussed on the layers of meaning inherent in ‘significance’ for museums. The Summer issue celebrated the magazine’s 100th edition and explored a renewed interest in crafts. The Autumn issue focussed on the ‘next generation’ and how the Museum is reaching new audiences through innovative technology and communication methods, including the Reveal project with popular children’s author Morris Gleitzman. The Winter issue focussed on the Revitalisation project featuring an essay by Director Dawn Casey, an interview with architect Robert Toland on the design concept and collaboration with Japanese architect Shigeru Ban.

Priority E: Build a culture of museological excellence and research

Powerhouse Publishing sold 4,135 books through the Powerhouse Shop, Sydney Observatory, Discovery Centre, the online ecommerce facility, and bookstores nationally and internationally. Top sellers were: Australian Sky Guide 2010, A maths odyssey and Creating the look.

Priority E: Build a culture of museological excellence and research

Income from publication sales, copyright fees and postage for 2010-11 was $74,021 compared with $77,136 in 2009-10. (See Commercial Development report page 62)

The Tinytoreum publication accompanied the exhibition. The 56-page full colour book is the second in a series begun with The Odditoreum.

A publication and a set of 10 greeting cards accompanied Creating the look. The 40-page large format publication features more than 120 photographs by Bruno Benini and a wraparound cover that folds out to a poster. The Australian Sky Guide celebrated its 21st birthday in October. The 2011 edition has a fresh look, including improved colour star maps and a wider format, making it easier to use. The edition is also available in eBook form, the first Powerhouse Publishing title to be converted to an electronic format.

Brilliant: Australian gold and silver 1851-1950, co-authored by curator Eva Czernis-Ryl and Dr Kenneth Cavill, sold out its initial limited print run of 200 and a reprint of 250 was produced. This specialist publication is a significant new reference book that appeals to collectors, antique dealers, designers and design students, institutions and libraries. It has been promoted through affiliated societies and special interest groups and has received glowing reviews.

A donation to the Powerhouse Foundation of $25,000 to fund the publication of Brilliant gave the opportunity to trial a new publishing model using digital ‘print on demand’ technology. This makes small print runs (as little as 50 or 100 copies) viable and opens up future possibilities for specialist subjects and niche markets.

Brilliant joins the list of seminal publications on historic Australian silver and gold...

John Wade, Australiana magazine

CASE STUDY

A MATHS ODYSSEY

This supports Strategy 1 Priority D

A maths odyssey was a project that began as a curatorial idea, became a public program and then broke new ground for a Museum publication. It was also a successful creative collaboration between Sydney graphic artist Matt Huynh and the Powerhouse to present mathematics in an innovative and engaging way.

This meeting of art and mathematics grew out of a public program for Ultimo Science Festival 2009. Principal Curator Matthew Connell had a story to tell about mathematicians, tracing a line from Greek mathematician Euclid to the development of the computer.

With the input of Publishing Manager Judith Matheson, Matthew and Helen’s story and Matt’s illustrations were developed into a book, using a contemporary ‘graphic novel’ approach. Curriculum advice and maths exercises by maths teacher Sue Thompson were incorporated and the new publication was pitched at secondary level maths students and maths teachers through education contacts and outlets.

The book has been one of Powerhouse Publishing’s top selling titles for the year and has been picked up by the Australian Association of Mathematics Teachers which is promoting it through its website.

The comic-style book, A maths odyssey, is intended to persuade a new generation that maths is not limited to memorising multiplication tables…[it] is about people who enter the imaginary worlds of numbers - and occasionally get lost in them.

Conrad Walters, Sydney Morning Herald

Illustration by Matt Huynh for A maths odyssey
CUSTOMER RELATIONS

Department budget $1,007,685
Department spend $1,030,106

Key performance achievements include:
Managed performance improvements in response to customer feedback
Implemented changes to operations and processes in response to customer feedback
Ongoing training for customer service officers
2,029 new and 1,780 renewed memberships
Over 18,000 visits to Members' Lounge

Strategy 3: To enhance the Museum’s reach, recognition and prestige

Priority B: Audience/customer focus throughout all areas of the organisation with an 'above and beyond' customer ethos

To ensure a seamless experience for the Museum's visitors, in addition to daily briefings and exhibition walkthroughs, Customer Service Officers attended almost 200 hours of training in general customer service skills as well as technical skills to operate the SABO ticketing and database management system, the Centaman admissions system, the VOIP switchboard, and the Tours Perfect booking system.

I was very impressed by the team of staff, from those welcoming patrons, through reception, cloak room and security staff. They were welcoming, friendly and helpful. Please make sure you let them know what a great team they make. Jenny, Jindabyne

Strengthening of customer focus across the three sites was achieved through a centralised customer feedback management system, with over 96% of feedback receiving a response within the timeframe set out within the Museum's Guarantee of Service.

Analysis of feedback shows a decline in complaints about areas of operations, seen to signify improvement in seating, signage, parking, queuing, steam demonstrations, and the Young Blood Markets. On the other hand, work still needs to be done in relation to lighting, customer service and interactive maintenance.

The fact that complaints about membership related matters appeared high relative to previous years, was seen in light of the pricing structure for ABBAWORLD, the first time since 2000 that Members were charged to see an exhibition. Similarly, the fact that visitors complained about parts of the Museum being inaccessible during the Revitalisation program can be seen as a necessary downside to delivering a greatly improved visitor experience from the end of 2011.

Improvements in operations and processes resulting from the organisation's focussed attention to customer comments included:

I had a very enjoyable time and your exhibits are very well presented but I was disappointed at the very low light level in the space/transport section… Lighting designer engaged to review how light is used in the Transport exhibition

…I did the Reveal Trail and I finished it and I went to get my prize and I got a sticker and I think you should do a better prize than a sticker but I had fun overall.

After this complaint about the quality of the prize involved in the Reveal Trail, advice about the nature of the prize was consistently given to customers at the point of purchase.

An overhaul of arrangements during the Top Secret exhibition, including additional staff training and written information being made available to visitors after comments about young visitors needing assistance with the process of the exhibition.

Surface of the virtual fish pond in the Magic Garden repainted and Teddy Bears' Picnic area thoroughly cleaned after comments re dust on the displays.

A process of record keeping and responsiveness to feedback received via Twitter and Facebook implemented.
Strategy 3: To enhance the Museum’s reach, recognition and prestige

Priority D: The Museum provides reason and opportunity for regular repeat visitation

Museum Members

The Members Lounge at the Powerhouse received over 18,000 visits (down from 21,000 in 2009-10). The Lounge provides a space to meet, relax and plan the Museum visit. The space underwent a major refurbishment with sponsorship from IKEA providing furniture and fittings.

Members and memberships at 30 June 2011

At 30 June 2011, there were 4,989 memberships representing 18,465 members (compared with 7,114 memberships and 23,242 members in 2009-10). The decline in the number of Memberships has been linked to a declining degree of consumer confidence affecting spending on non essential items and the fact that the average number of people per membership shifted from 3.2 to 3.7, highlighting the strengthening of the family audience and decline of the adult audience. There was a significant increase (72%) in memberships related to the Star Wars exhibition (2008-09), and a natural decline in memberships in subsequent years including 2010-11 due to a lower level of large-scale, family based exhibition programming.

Membership categories continue to align with a strong focus on family audience with 78% being household memberships (10% of these are country households), the same as 2009-10. Individuals make up 9% of memberships and concessions 12%.

Members visits 2010-11

Members continued to visit regularly across the Museum’s three sites, with 58,727 members visits recorded (up 16% on target of 50,803, down 6% on 2009-10).
Strategy 4: To grow our workplace culture, staff skills and practices

Priority C: Achieve a sustainable workplace – resources

Waste management and sustainability

The Eastern Creek Alternative Waste Technology Facility manages the Museum’s waste. It is designed to divert waste from landfill, maximise recycling and produce compost and green energy. Food waste is diverted from landfill and processed into high grade fertiliser for agricultural use and green electricity; plastics, glass and aluminium are recycled; and, paper and cardboard are recycled. All Museum waste is mixed on collection and sorted manually and mechanically at the facility.

Waste diversion percentage

95.3 tonnes of waste was collected over the period (up 0.4% on 2009-10) and 77.4% was diverted from landfill (up from 60.3%).

An audit of paper purchase and usage across the Museum, including that used in offices, marketing and publications, has shown that 98% of paper is obtained from a classified sustainable source e.g. recycled, FSC, PEFC, AFS certified, Rainforest Alliance, Fairtrade or certified carbon neutral.

Recycling of computer related equipment is reported at page 68.

GRANTS AND RESEARCH DEVELOPMENT

Key performance achievements include:

20 grant applications submitted to the value of over $2.1 million

Grants to tour Powerhouse exhibitions

Grant for EcoLogic website development

Strategy 3: To enhance the Museum’s reach, recognition and prestige

Priority E: Build a culture of museological excellence and research

The Department was instituted in February 2010 to manage the administration and quality of the grant application process from inception to acquittal. This ensures consistent quality control, adherence to strategic priorities and a consolidated reporting mechanism across the Museum.

Seeking grants from external partners to support research and program delivery aligns with the strategic goal of relationships with industry and partner organisations for research. The Museum partners with a number of external organisations in projects and the grants sought for them.

The Manager actively researches grant opportunities which are brought to the notice of the appropriate departments within the Museum extending the possibilities for external funding and support.

Grants received include:

Visions Australia Touring Exhibition Grants for Frock stars: inside Australian Fashion Week and The Odditoreum.

NSW Environmental Trust grant for the new EcoLogic website project under the Education (State and Local government) program. The site will provide access to a wide range of ecological information, including up-to-date data about water management and climate change research.

The Australian-Korea Foundation provided a grant towards the development of audiovisual components for the exhibition Spirit of jang-in: treasures of Korean metal craft, developed in collaboration with the National Museum of Korea (to open in October 2011).

The Australian Space Research Program, Commonwealth Department of Innovation, Industry, Science and Research, provided a grant to develop the Pathways to Space project.

Events NSW and Destination NSW are supporting the delivery and marketing of Harry Potter™: The Exhibition (to open in November 2011).
COMMERCIAL DEVELOPMENT

Key performance achievements include:

Commercial operations results for 2010-11 were 7.6% above budget
Image and copyright sales revenue 149% above budget
Name-a-Star revenue 21% above budget

In 2010-11, the Museum generated revenue via several commercial activities:
Commercial events including venue hire revenue and commissions from caterers
Café sales
Powerhouse shop sales
Name-a-Star sales
Membership sales
Powerhouse Publishing sales
Digital image, photography and image copyright sales

Strategy 4: To grow our workplace culture, staff skills and practices

Priority B: Achieve a sustainable workplace – Finance

Commercial operations align with the strategic goal to grow self-generated revenue, whilst preserving the integrity of our ‘core business’.

Commercial events
The total financial year income from events, catering and cafes was $754,527, down 7.5% against a budget of $816,000 and down 3% on 2009-10. Income generation was significantly affected by the Museum’s revitalisation work.

There were a total of 153 income generating events, the same number as 2009-10. The Coles and Target Theatres were regularly booked for conferences, lectures and seminars. Transport, Space and the Turbine Hall are versatile venues for cocktail parties, award dinners and product launches. The marquee at Sydney Observatory is popular for wedding receptions and corporate cocktail parties. Revenue from event hire and function catering was $615,461, down 6% against budget of $655,000.

I want to sincerely thank you and the team for working with us on the launch of NSW Youth Week 2011. I couldn’t be happier with how well the event went. Feedback received has been overwhelmingly positive and I think a lot of that comes down to how well we were looked after by you and your team. Rosie, Communities NSW

In March 2011, based on advice that Revitalisation construction would impact on event bookings from May 2011, forward bookings ceased and several were cancelled. As building works did not commence until 28 June 2011, several events were generated from short lead business to offset lost business in May and June.

Café sales
Cafes are managed by Santos catering. Commissions of $139,066 were 14% below budget of $161,000 and down 6% on the previous year.

Merchandising sales
The Powerhouse shop is managed by Velocity Brand Management. Retail sales were $607,392, 30% over budget of $469,000 and up 176% on 2009-10. Included in the main store turnover were exhibition retail sales for ABBAWORLD totalling $125,864. Shop sales are gross sales for the joint venture with VBM, from which the Museum is paid a profit share commission.

Name-a-Star donations
Donations of $165,947 were 21% above budget of $137,200 and up 19% on 2009-10.

Membership revenue
Membership revenue was $394,125, 8% above budget of $364,517 and 8.6% above 2009-10.

Powerhouse Publishing sales
Publishing revenue, derived from trade sales, and online sales, of $55,400 was 43% below budget of $97,500 and 19% below 2009-10. This total does not include $25,000 in philanthropic grant monies for the Brilliant publication which had been received in the prior financial year.

Digital image and photography sales
Image and copyright sales generated $87,042 which was 149% above budget of $35,004 and 156% up on 2009-10.
Responsible for the development and operation of the Museum’s corporate services as well as overall deployment of the Museum’s resources. Risk Management oversight and procurement also sit within this division along with the Museum’s Volunteer program.
Key performance achievements include:
Accessibility offered across all sites
Proactive approach to OH&S
Over 1,800 hours of learning and development for staff
Stage two of the online public sector e-recruitment system implemented

Strategy 4: To grow our workplace culture, staff skills and practices

Priority A: Achieve a sustainable workplace - People
The Museum established an online leadership resource centre available on its intranet that provides business specific research material, news items and training material focussed on people, culture and accessibility. Supporting this initiative People and Culture provide managers and supervisors with one-on-one coaching on dealing with staff related issues. As part of the Museum’s 2010-11 Internal Audit Plan, Deloitte undertook an internal audit of selected procedures associated with payroll management. Deloitte identified opportunities for improvements to established internal controls to further mitigate potential risks associated with payroll management.
As part of efficiency gains People and Culture successfully implemented stage two of the new online public sector e-recruitment system which enables recruitment staff and convenors to electronically set approval paths to Corporate Governance, approval to advertise a position, to view online applications intermittently, undertake online screening of applications, identify recruitment stages, produce meaningful recruitment statistics and reports. Stages three and four are due for implementation public sector wide by end of 2013. The People and Culture department ensures a strategic direction for: orientation and induction, leadership development, conditions of employment, recruitment and selection, performance management, equity and diversity, occupational health and safety, learning and development, organisational development and workforce planning, in line with the objectives indentified in the Museum’s Strategic Plan 2009-2012.
To improve the Museum’s orientation and induction processes a working party was established to review current practices and report on recommendations for improvement. This culminated in the development of an Employee Handbook, with an expanded orientation program at core level, strategies to improve orientation at local level and the development of a monitoring process to ensure that induction is completed.
The department continues to map succession planning imperatives for the next five years through detailed analysis of workforce planning metrics including age profile analysis by department and division.
The department supports the Museum’s commitment to sustaining and enhancing a culture that fosters creativity and teamwork in a workplace free from discrimination and harassment with zero tolerance for any behaviour or act that is inconsistent with or in breach the Museum’s Code of Conduct and ethics. There was continued provision of free access to the Employee Assistance Program to our volunteers in addition to our staff and their family members.

At 30 June 2011 there were 284.2 FTE staff, compared to 274.6 in 2010.
Planned Actions for 2011-12:
Develop a strategic human resource plan that focuses on building leadership capabilities that will take the Museum through a period of major change while maintaining, degrees of consistency, reliability and stability; Coordinate a Climate Survey that reflects not only the culture of the Museum but also the diversity of its people; Deliver cost neutral Bullying and Harassment prevention workshops and presentations on Workplace Health and Safety issues in line with newly introduced legislation; Conduct a skill gap analysis and map succession planning imperatives by Department; and, Review and update the People, Culture and Accessibility Plan.

Equal Employment Opportunity
The Museum prepares an EEO Management Plan annually and reports on achievements in relation to this plan each year. The strategies identified primarily focus on improving flexible workplace arrangements and maintaining and improving workforce diversity in terms of EEO target groups. There is also an emphasis on ensuring equitable access to career development opportunities at the Museum. (For EEO statistics see Annual Report Appendix 7).

Occupational Health and Safety
An OHS audit was conducted by Vero Risk Services to comply with the Working Together Strategy for 2010-2012. The audit reviewed the Museum’s OHS systems and an action and improvement plan of the recommendations from the report is to be achieved by 2012.
The intranet reporting system Jira has been useful when reporting or identifying workplace OH&S hazards requiring action. The system ensures any OH&S issue is referred to the appropriate manager or supervisor, who receives an email requiring action within a set time frame. This has resulted in more speedy resolution of OH&S issues.
21 workers compensation claims were reported (same as 2009-10). 17 lost time injuries were recorded (14 in 2009-10). There was an increase in back claim injuries and manual handling practices and training updates will be reviewed. Three psychological related claims were reported this year, two claims were declined and the other was resolved through mediation. One employee required surgery, hospitalisation and time off work as a result of a crush injury to fingers. The employee has since returned to work on pre-injury duties. Trips and fall injuries increased this year, some of the injuries occurring off site. Two employees required ongoing physiotherapy and work conditioning programs due to soft tissue damage of upper body.
Managers and Supervisors attended information sessions on new OHS legislation conducted by WorkCover.
Employees and managers were encouraged to attend external courses conducted by our insurer Allianz on various OHS topics throughout the year. All managers and supervisors have been provided with information on injury management and can also access the information from the Museum’s intranet site.

Flu vaccinations were provided for 122 employees. A remedial massage therapist is available periodically on site to employees for neck, shoulder and back problems.

**Learning and development**

The Museum encourages and supports staff to achieve their full potential through development and training opportunities. 1,826 hours of training was provided both internally and externally (46% decrease on 2009-10) in 404 staff sessions (8% decrease).

Training courses included:
- Senior First Aid
- Advanced resuscitation First Aid
- Meetings and Events Australia, Demystifying AV
- Forrest Training, Excel 2003
- OHS for Managers
- Copyright and the Digital Museum Workshop
- Fire Warden Training
- Child Safe Organiser Seminar
- Community Relations Commission Forum
- State Records Compliance Workshop
- WorkCover NSW Course in OHS Consultation
- Diploma in Law and Collections Management
- Artsupport Fundraising Masterclass
- Deloitte Public Sector series: Human capital, change and risk
- CFOs in the NSW Public Sector Community: Sharing ideas on contemporary issues
- CPA/CSA Risk Management discussion group
- Advanced Microsoft Project: Dynamic Web Training
- Australasian Science and Technology Exhibitors Network conference
- Museums Australia NSW Symposium

External training courses supported by the Museum included:
- Masters in Public Administration, Sydney University - Project Process Planning and Control; Project Innovation Management;
- and, Strategic Portfolio and Program Management
- Executive Masters of Public Administration
- PhD, University of Technology, Sydney

**Strategy 3: To enhance the Museum’s reach, recognition and prestige**

**Priority C:** A compelling destination and experience for all of the community

**Multicultural Policies and Services Program**

The Museum 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. Programs and services included:

The NSW Migration Heritage Centre (MHC) is a virtual heritage centre similar to an online immigration museum. It was established to record memorabilia and memories of migrating to Australia and settling in NSW. The MHC website now showcases 30 community history books and 35 exhibitions. The MHC partnered in 13 exhibition and publication projects in 2010-11. (See MHC report page 45).

For Chinese New Year 2011 the Museum partnered with local community groups in the delivery of Chinese Knotting outreach workshops. These culminated in a display and demonstration of Chinese knotting at the Powerhouse in celebration of the Year of the Rabbit.

The Powerhouse foyer was the start location for **CHINA HEART**, a free, mobile, locative story and game made in partnership with dLux Media Arts.
Accessibility

It is a priority to provide access, services and opportunities for people with disabilities across its three sites in accordance with the Museum’s Disability Plan. These services are referenced in the Map + Guide, which is available free to all visitors, and detailed on the website.

The Museum is an Affiliate of the NSW Government’s Department of Ageing, Disability and Home Care’s Companion Card program. Carers who accompany a person with a disability are eligible for free entry on presentation of their Companion Card. Wheelchairs are available for use at no charge at all three sites.

At the Powerhouse, services for people with disabilities include special booked tours tailored to each particular group, accessible toilets, provision of designated accessibility parking, minimum charges and numbers waived on packages for students with disabilities, and theatres equipped with an induction loop for visitors with hearing aids.

Sydney Observatory ground floor exhibitions and the 3-D Space Theatre are accessible for people with limited mobility. With advance notice, wheelchair access to a telescope in the grounds can be arranged. Tours can be provided day and night for people with a range of intellectual disabilities and learning difficulties.

At the Powerhouse Discovery Centre all stores are accessible to visitors with a disability, except upstairs in one building. Accessible toilet facilities and designated accessible parking are available. In response to the increased demand for visits from disability groups the Centre has augmented volunteer training to cater to groups with special needs.

The Accessibility Audit Report suggested improvements that can be included as part of major structural fit outs or upgrades. The Museum will endeavour to progressively undertake these improvements, subject to budget allocation.

In November the Powerhouse reverberated with the sound of music as around 350 people living with disabilities and their carers joined us for the sold-out, interactive, A musical variety show which had an 80’s theme. Presented as part of a partnership between the Sydney Symphony and MBF’s music4health program, five Sydney Symphony musicians were joined by the soprano Trisha Crowe, who was also the host, the Special Olympics dance troupe and King Andrew and the Buffaloes.

For many years Thinkspace, the Museum’s digital learning centre, has offered a music program, Special Access Kit, for adults living with disabilities. Each week around sixty people from six organisations participate in this program.

**VOLUNTEER COORDINATION**

Key performance achievements include:

Growing number of students and younger people becoming Museum volunteers

Development of training tools to enable volunteers to learn off site and in their own time

Revamp of highlight tours at the Powerhouse, including training audit and performance assessment by staff and peers

Discovery Centre volunteers assisting in the documentation and preservation of a significant Museum object, the sailing boat *Ice Bird*

282 volunteers contributed 35,762 hours

**Strategy 4: To grow our workplace culture, staff skills and practices,**

**Priority D:** Enhance volunteer and internship capacity in identified priority areas.

**Volunteer numbers**

![Volunteer numbers graph](image)

In 2010-11, 282 volunteers (down 5% on 2009-10) contributed 35,762 hours (up 11%).

Specialised recruitment of short-term volunteers for specific projects and exhibitions increased with volunteers assisting at *Ultimo Science Festival* 2010, Game Jam 2011, Chinese New Year 2011 and *ABBAWORLD* exhibition.

28 Youth volunteers were recruited throughout the year to assist public programs during school holidays.

Powerhouse Visitor Services volunteers (118) supported visitor engagement and public programs including the revitalised highlight tour, object talks and demonstrations, staffing the information desk and briefing school groups. Volunteers now operate the Kings Cinema Fotoplayer regularly as part of the tours. 7,200 Visitors attended the Strasburg Clock talk and 5,693 visitors attended the Boulton and Watt talks by volunteers.
Lace Study Centre volunteers (34)
The Centre now operates 6 days a week, staffed entirely by volunteers. 4,683 visitors were shown the Lace Collection. Lace volunteers created the woollen critters for The Tinytoeum exhibition and assisted with the Craft Punk weekends.

Steam volunteers (14)
Relocation of the 3830 and 3265 Locomotives to Trainworks at Thirlmere was achieved. Volunteers engaged in projects supporting the operation of the engines at the 2010 Great Steam Weekend at Central Station and the 2011 Maitland Steamfest.

Regional Services volunteers (7)
Provide administrative support for the program and a communication link for individuals working in regional institutions.

Collection and Research volunteers (46)
Behind the Scenes volunteers provide research and administration support to Curatorial, Conservation and Registration. Research and administration volunteers were recruited in People and Culture, Marketing, and Web services.

Powerhouse Discovery Centre volunteers (47)
The Discovery Centre team contributed 9,045 hours, an increase of 38%, delivering public and education programs, school holiday craft activities and assisting with administration. Behind the scenes volunteers assisted with the Ice Bird, Meccano collection and Australian AIDS Memorial Quilt projects.

Sydney Observatory volunteers (16)
The Observatory built on its base of volunteer led public programs, in particular during school holidays when additional volunteers were drawn from other roles to assist. Volunteers provided information to visitors and school groups and assisted at special events, such as Sydney Open 2010, the lunar eclipse and Digging up the past, a hands-on archaeological activity exploring the history of Fort Phillip and the Observatory.

Strategy 3: To enhance the Museum’s reach, recognition and prestige

Priority B: Audience/customer focus throughout all areas of the organisation with an ‘above and beyond’ customer ethos

Strategy 4: To grow our workplace culture, staff skills and practices

Priority A: Achieve a sustainable workplace – People

Visitor Services volunteers are supported by daily briefings, exhibition walkthroughs and customer service training to ensure they represent the Museum in a positive manner and enhance the visitor experience. This year these training sessions have been captured on video (by a volunteer), digitised and made available to download.

Induction is a vital step in explaining the Museum structure, activities and safety procedures and to provide the tools to connect with the Museum, staff and visitors. Inductions were held for 86 new volunteers and students.

The Volunteers’ Annual General Meeting was reformatted to provide an inclusive framework, giving the Volunteers visibility and voice. Volunteers from the three sites presented reports about their team’s key achievements, challenges and future directions to the Executive. The implementation of regular Day leaders’ meetings across the three sites has contributed to better communication within the teams.

The Internship program expanded to offer 22 placements to international and interstate students, as well as maintaining partnerships with local tertiary institutions, including University of Sydney, UTS and UWS.

Students were placed with Sydney Observatory, Marketing, Curatorial, Conservation, Registration, Digital, Social and Emerging Technologies, Regional Services, and People and Culture, contributing several hundred hours in research and documentation.

CASE STUDY LEARNING THROUGH OBJECTS: A VOLUNTEER’S VIEW

This supports Strategy 1

(by PDC volunteer Judy Rainsford)

WOW! GOSH! In our rich Australian language, the true element of surprise is expressed in monosyllables, or sometimes in wide-eyed, silent gaze. These reactions are often witnessed by volunteer guides at the Discovery Centre when a school group first enters the foyer of the Display Store, with its vast space dominated by an aerobatic aeroplane suspended upside-down from the ceiling. Then, with the turn of their heads, they glimpse a gigantic iron monolith that is the 22-tonne Fowler steam ploughing engine.

School students of all ages are discovering and learning our rich heritage through a diverse range of objects. The Centre is an ideal classroom with real objects telling interesting stories. Teachers and parents continue to acknowledge the stimulus, enjoyment and educational value of their visits and this is reflected in the 50% increase in schools’ excursions over the past year.

School visits mean ‘Action Stations!’ Students’ anticipation at arrival is calmed as they commence their experience with an introductory Powerpoint presentation. Observing and listening to stories from our history as they tour the Display Store is further enriched by role play and ‘hands on’ experiences using teaching objects from our Education Collection.

The Discovery Centre volunteer guides are the voices that breathe life into the museum objects. They have been trained to guide with confidence and in a style that young visitors can understand. Whilst sharing their experiences volunteers enjoy the enthusiasm, friendship and camaraderie that is a highlight of volunteering at the Discovery Centre.

The team of volunteers ran a large part of the excursion for us, making it very enjoyable for teachers, who could experience the excursion with the students. The kids loved the hands on session where they got to touch the machines and the drawing activity was excellent and gave us something to display as a reminder of our experiences. Hills Grammar School Year 3
A new digital asset management system, Fotoware, was implemented to manage our vast store of digital assets. The new system saves substantial time for users who need to find, process, or interact with exhibitions. iPads have been implemented enabling content delivery into EcoLogic and other gallery spaces and also to the Volunteers department for internal training and customer support.

STRATEGY 1: To deliver programmes which explore creativity, technology and the sciences in ways which stimulate learning and innovation

Priority E: Enable new interactions for our visitors within our spaces and online

The IT Team worked closely with the Australian Academic Research Network (AARNet) via the Pathways to Space program to deliver a new high speed data network for use in Museum projects that require video conferencing. The capacity for delivering high quality digital content to locations beyond the Museum walls has been significantly enhanced and additional channels for outreach and new interactions with visitors are now underway.

Within the Museum the scope of wireless networks has been enhanced to bring more locations ‘online’ while supporting a range of new applications including exhibition content delivery and public use. Museum visitors can now use the free internet connection to catch up on email via their phone or interact with exhibitions.

Divisional budget $4,053,478
Divisional spend $4,087,670

Key performance achievements include:

- Sustainability initiatives to reduce energy costs and greenhouse gas emissions
- Heritage management of historic site at Sydney Observatory
- Upgrade facilities at Discovery Centre
- Powerhouse 2010-11 marked the second of a three year Powerhouse Museum project funded by NSW Treasury and Department of Public Works for essential maintenance through a stone replacement program for the Boiler Hall and North Annex of the original Ultimo power station. The total cost of the restoration project is $6 million.
- Sydney Observatory is listed on the State Heritage Register and, as such, all maintenance and building works for the care of the site are subject to heritage guidelines. Following formal approval from the Heritage Office additional archaeological excavation and landscape works were carried out within the Fort Phillip and Signal Station Precinct.
- The completed landscape works are designed to conserve and incorporate the structures from the 2008 archaeological investigations, being part of the Fort wall and bombproof shelter, and to accommodate visitors for educational activities. The pedestrian walkway facilitates access to the top level of Fort Phillip and the Signal Station, including the main entrance to the Signal Master’s Cottage.

STRATEGY 4: To grow our workplace culture, staff skills and practices

An upgrade of Jira, the Museum’s issue and project management tool, has provided a much improved interface. Jira has been customised for the management of OHS compliance. The system was demonstrated to WorkCover which is interested in usage at other agencies.

A new management system for technology assets has also been developed within Jira so that assets are better managed across exhibitions and corporate functions.

The Museum’s file storage systems were upgraded, improving both speed and capacity. This, in conjunction with the virtualisation operating environment upgrade, has increased system performance, added an integrated backup solution, and delivered disaster recovery capabilities.

A new digital asset management system, Fotoware, was implemented to manage our vast store of digital assets. The new system saves substantial time for users who need to find, process, or manipulate digital assets.

Priority C: Achieve a sustainable workplace – Resources

Rather than purchase new desktops the Museum is using existing equipment to connect to powerful computing resources hosted centrally in the Museum’s server room facility. This increases capacity without the need to purchase desktop PCs, reducing our contribution to e-waste by keeping heavy metals used in IT hardware production out of the ground.

106 items of obsolete computer, networking, audiovisual and other office equipment were disposed of sustainably through Computer Source, a company that recycles, refurbishes and/or reuses equipment and is a recommended ‘e-waste’ facility. The Museum is registered to the Cartridges 4 Planet Ark program. All printer, photocopier and fax machine consumables are collected and taken by Close The Loop (for Planet Ark) for recycling. In the period 104kg of materials were diverted from landfill.

The installation of the new printer fleet was completed. The fleet was reduced by 30 printers with expected savings for printing of $40,000. A new swipe card system has helped to reduce printing wastage. Desktop faxing has also been rolled out across the Museum. This improves efficiency and reduces costs in the form of paper and print costs. It also saved $20,000 of funds required for fax cards in new printers.

Divisional budget $4,087,670
Divisional spend $4,053,478

Key performance achievements include:

- Sustainability initiatives to reduce energy costs and greenhouse gas emissions
- Heritage management of historic site at Sydney Observatory
- Upgrade facilities at Discovery Centre
- Powerhouse 2010-11 marked the second of a three year Powerhouse Museum project funded by NSW Treasury and Department of Public Works for essential maintenance through a stone replacement program for the Boiler Hall and North Annex of the original Ultimo power station. The total cost of the restoration project is $6 million.
- Sydney Observatory is listed on the State Heritage Register and, as such, all maintenance and building works for the care of the site are subject to heritage guidelines. Following formal approval from the Heritage Office additional archaeological excavation and landscape works were carried out within the Fort Phillip and Signal Station Precinct.
- The completed landscape works are designed to conserve and incorporate the structures from the 2008 archaeological investigations, being part of the Fort wall and bombproof shelter, and to accommodate visitors for educational activities. The pedestrian walkway facilitates access to the top level of Fort Phillip and the Signal Station, including the main entrance to the Signal Master’s Cottage.

Strategy 4: To grow our workplace culture, staff skills and practices

Priority C: Achieve a sustainable workplace - Resources

The construction of a new amenities block at the Discovery Centre will provide additional toilet facilities to meet increasing demand from visitor growth, in particular from school groups. The block will include a shaded area for school group arrival and briefing, and secure storage for students’ bags.

The design of the amenities block will include sustainable elements including water capture and storage and solar power generation. Recycled or sustainable materials will be used where possible.
The water harvested from the roof will supplement the existing water harvesting system that utilises the windmill and water tanks. The water will be used for irrigation and toilet facilities within the amenities block as well as toilets within the Display Store. The smaller water tank will be relocated to a location adjacent to the windmill to demonstrate the operation of the wind powered irrigation system to school groups and other interested public visitors.

Energy reduction at the Powerhouse is being achieved by replacing the existing, energy inefficient 50-Watt incandescent down lights with energy efficient 6.5-Watt LED lights as a component of an overall Greenhouse Energy Reduction Plan (an energy reduction of 43.5 Watts per fitting, LED down lights use one eighth the power of incandescent down lights). Existing tube lighting is also being replaced with LED tubes. This is expected to result in a reduction of 86% in Greenhouse Gas Emission and energy cost savings for tube and down lights at the Powerhouse Museum.

NON EXHIBITION SCHEDULING

Key performance achievements include:
- Relocated the Governor-General’s Carriage to Trainworks at Thirlmere
- Reviewed safety documentation, Rail Risk Register and Rail Safety Management System
- Established register of Rail Safety Workers qualifications and requirements
- Project managed the Museum’s involvement in the Hunter Valley Steamfest and Great Train Expo
- Project managed the second photographic competition and exhibition _Trainspotting 2011_

**Strategy 1: To deliver programs which explore creativity, technology and sciences in ways which stimulate learning and innovation**

**Strategy 2: To strengthen the collection and make it more open for present and future generations**

**Strategy 5: To be a collaborative and connected institution**

Non Exhibition Scheduling continued to focus on activities concerning the Museum’s expanding steam program.

Ongoing liaison took place with RailCorp’s Office of Rail Heritage and the NSW Rail Transport Museum (RTM) throughout the year as the opening of the new display centre, Trainworks, approached. These two government agencies are responsible for the State’s owned railway heritage assets. Trainworks was officially opened in March by Her Excellency the Governor of NSW, Professor Marie Bashir AC, CVO. The Powerhouse was integrally involved from the planning stages of the project, working closely with the Office of Rail Heritage. Opened to the public on 4 April, Trainworks is a comprehensive showcase of NSW railway heritage. One of the Museum’s most treasured objects, the magnificent 1901 Governor-General’s Carriage, was moved to Thirlmere on 27 May and is now on long term display. This means three historic rail objects from the Museum’s unique railway collection, including the operating steam locomotives, 3830 and 3265, are now on permanent view. Visitors to Thirlmere also have the opportunity of watching work by Museum staff and volunteers as Locomotive 3830 undergoes maintenance or when Locomotive 3265 is prepared for a trip. A viewing platform surrounding the Roundhouse provides the unique experience of seeing these magnificent machines up close and what’s involved to maintain them in operating order.

Having entered into a collaborative agreement with the RTM, the Museum continues to work closely regarding the use of shared facilities and the hiring of the Museum’s locomotives. Maintaining the relevant rail safety documentation in particular is an area that both institutions will endeavour to work together on to ensure best practice and safe work methods. For a second year the Museum participated in the Great Train Expo at Sydney’s Central station by providing Locomotive 3265 which was on static display and in light steam. Staff and volunteers were in attendance to talk about the engine and the steam program.

The Powerhouse is a major partner with Maitland City Council in the delivery of the annual Hunter Valley Steamfest program together with the Rail Transport Museum (Thirlmere) and the Office of Rail Heritage. The Museum hosted monthly planning meetings, contributed a display of models from the collection and provided a speakers program for the weekend and an exhibition of the six winning images from the _Trainspotting 2011_ competition. Locomotive 3265 again took part in a number of shuttle trips at Steamfest.

New to this year’s program was the opportunity for the Museum to lead the Grand Parade. This honour went to staff member Jonathan Fowler who captured everyone’s attention on his penny-farthing bicycle. In addition visitors to the Museum’s marquee had the opportunity to guess a ‘mystery object’ from the Museum’s rail collection.

Due to the success of last year’s _Trainspotting_ competition and exhibition the Museum decided to host a second event. This program provides an opportunity to highlight the Museum’s rail and steam collection and attract new audiences, with over 1,500 entries this year from around the world. This year it was won by an Australian photographer, Bernadette Murray.

Rail safety documentation including maintenance of a risk register and Rail Safety Management Plan is a requirement by the Independent Transport Safety Regulator. These are termed ‘living documents’ and are regularly reviewed and updated throughout the year. This year a new register was established which lists the Museum’s rail safety workers’ qualifications and necessary rail requirements and documents.
RECORDS

Key performance achievements include:
Increase in electronic recordkeeping
Registration into TRIM records management system of 5,359 records
Disposal of records in accordance with the NSW State Records Act 1998

STRATEGY 3: To enhance the Museum’s reach, recognition and prestige

The Department works with the Manager, Customer Relations, on the customer feedback system. All comments are registered in the TRIM system and referred on for response. Monthly reports facilitate regular reporting to Executive and Trust.
The system is electronically managed in TRIM utilising workflow to ensure that customer comments are responded to within 10 working days (as per the Museum’s Guarantee of Service). Comments from Event Hire and Function Catering are now included along with comments received via Twitter and Facebook. 352 customer comments were registered in 2010-11.

STRATEGY 4: To grow our workplace culture, staff skills and practices

Priority C: Achieve a sustainable workplace - Resources
Electronic recordkeeping:
25 percent of new records registered in TRIM were electronic documents. A further 22 staff became update users of TRIM. Records worked with Volunteer Co-ordination to implement digital recordkeeping. The Records Department manages its own records electronically. There are new users in Curatorial, Design, Event Hire and Function Catering, and Regional Services cataloguing selected records including emails (directly from Outlook) to TRIM.
Other electronic documents managed by TRIM are scans of all major contracts and agreements, customer comments, PowerPoints weekly staff newsletter and other staff updates. Digital records created and maintained by the Museum’s key business systems were identified and the systems assessed for recordkeeping functionality in accordance with the State Records’ Authorities compliance requirements.

FINANCE

Key performance achievements include:
Efficient management of Accounts Payable and Receivable
Enhanced staff capabilities in zero based budgeting
Management of Museum’s long term investments

Strategy 4: To grow our workplace culture, staff skills and practices

Priority B: Achieve a sustainable workplace - Finance
The Museum’s Accounts Payable and Accounts Receivable sections performed strongly through the year. Aged Creditors at 30 June were classified as 100% current, whilst Aged Debtors were classified as 98.2% current, with no debts outstanding in excess of 90 days.
The performance of Accounts Payable and Accounts Receivable facilitated the Museum’s ability to manage its cash flows and enhance its investment returns.
In line with the strategic goal of Staff accountability in budget/finance/business management, further enhancement of the Museum’s zero based budgeting model was undertaken to improve the allocation of costs to the wide variety of Museum exhibitions and programs providing greater ability to manage the overall costs of such projects. Improved whole of project reporting across financial years was also introduced in relation to the Museum’s exhibitions.
Monthly Financial Reporting produced by Finance for Executive and the Board of Trustees provided a clear and concise representation of the Museum’s financial performance throughout the year. Departmental Heads have access to a suite of reports at a varied level of detail, to assist in the ongoing management and performance of their areas of responsibility. Additional support is provided from Finance staff as required.
For results reporting see Finances, Year in Review page 11 and the Financial Report, Annual Report page 81.
A small group working immediately to the Director, comprising strategic planning, corporate support and development functions.

Dr. Dawn Casey presents the 2010 Design NSW Travelling Scholarship to Tasman Munro.
STRATEGIC POLICY AND PLANNING

Key performance achievements include:
Embedding strategic priorities and outcomes within the organisation
Enhancing partnerships with key learning and cultural institutions
The inclusive approach to the development of the 2009-12 Strategic Plan in August 2009 has contributed to an ongoing level of staff engagement in the implementation of its strategies and priorities.

A visit by the noted American museum consultant and advisor Elaine Heumann Gurian provided an opportunity to review the effectiveness of the Plan in guiding the range of renewal and repositioning initiatives initiated since her last visit in October 2009.

Ms Heumann Gurian noted the more ‘open’ and outward focussed approach to exhibition and program development, and to the Museum’s engagement with key audiences and stakeholders. The progressive focus on family audiences and with the ‘maker community’ which the Strategic Plan identified as a key programming opportunity was also noted. She also observed a more serious purpose in the exhibitions and public programs, a focus on co-curation and a more timely and responsive approach to content development and delivery.

With the change of Government, she suggested that measures of effectiveness aligned to the priorities of business, industry, education and tourism would be valuable to support advocacy of the contribution of a museum of applied arts and sciences to the wider community.

Strategy 5: To be a collaborative and connected institution
Priority A: Program partnerships in key areas
Plans by the University of Technology Sydney to construct a building by the internationally recognised Gehry Partners provided a catalyst for a collaborative approach to the activation of the pedestrian links between the UTS, Sydney Institute of TAFE and the ABC, and to create public spaces for learning and cultural participation. The Museum has taken a leadership role in the development of concepts for the Ultimo learning precinct, reflecting a Strategic Plan commitment to be a collaborative and connected institution, with a focus on the development of program partnerships with neighbouring organisations.

Over the year the Museum has enhanced its engagement with the City of Sydney. Our focus has been twofold. The City’s cultural program has featured a wider range of programming partnerships with the Museum, whilst our shared sustainability focus has been demonstrated through participation in a feasibility study to establish a City Farm, with a component proposed for the Ultimo site. A number of environment education programs have been delivered in partnership with the City.

CORPORATE DEVELOPMENT

Department budget $506,426
Department spend $521,088

Key performance achievements include:
12 new sponsors confirmed across a range of exhibitions and programs
11 existing sponsors renewed
Sponsorship income up 71% on 2009-10
Powerhouse Foundation income up by 0.9%
Most significant cash bequest in the history of the Museum received
Major sponsorship secured with GlaxoSmithKline
Partnership established with Roads and Traffic Authority

Strategy 4: To grow our workplace culture, staff skills and practices
Priority B: Achieve a sustainable workplace – Finance

The year saw strong growth in cash sponsorship and in-kind support. There was however a decline in corporate membership. In line with the Strategic Plan, sponsorships are continuing to diversify beyond the focus of exhibitions to education and community programs and creative industry partnerships.

Commonwealth Bank of Australia became a Supporter of the NAIDOC Week Programs which included the Hip Hop Weekend and an interactive storytelling session with Adam Hill.

Industry and Investment NSW’s Office for Science and Medical Research sponsored the Science EXPOsed 2010 public programs. The Museum partnered with the Roads and Traffic Authority, which provided funding to jointly conduct a new national design competition, Bike Rack as Art, as part of the NSW BikePlan.

A partnership was developed with Waterford Wedgwood Royal Doulton for the Creating the look: exhibition and two events at the Discovery Centre aligned with the Museum’s Royal Doulton collection. The Queen Victoria Building (QVB) also supported Creating the look and a multimedia installation of Benini photographs ran at the QVB for six weeks.


The Museum and Arts NSW partnered for the third year on the Design NSW: Travelling Scholarship.

Dr Nicholas Pappas receives the Life Fellow medal from former Trustee Dr Anne Summers AO
The annual scholarship assists a NSW designer at the beginning of their career to undertake a program of professional development overseas. Tasman Munro, an industrial designer, was awarded the 2010 Scholarship and intends to explore opportunities in Britain and the Netherlands.

Major sponsorship from Sydney Water contributed to the redevelopment of the EcoLogic exhibition as well as support for the development of an iPad game within the exhibition, focussed on water management.

IKEA joined the Museum as a sponsor of the Members Lounge, providing furniture, fixtures and fittings for its refurbishment. IKEA also sponsored the level 3 café, which was themed as a Swedish café for the duration of ABBAWORLD.

A major sponsorship with GlaxoSmithKline through its Macleans brand was secured for the 2011 school holiday programs. The sponsor was attracted by the innovative nature of Museum programs, in particular in the area of science education.

Sponsorships were renewed with Hitachi, Jazzright Production Services, Novotel Sydney on Darling Harbour, Rural Press and others.

Powerhouse Foundation

In December 2008 the Powerhouse was first advised of a significant act of generosity by a man who chose not to reveal his intentions to the Museum during his lifetime. A carpenter by trade, he trained at the (then) Sydney Technical College on Harris St, Ultimo, in the 1950s, when the Museum of Applied Arts and Sciences occupied a building adjacent to the College.

Little more is known about this man’s life or his experience of the Museum but, upon his death, the Powerhouse was advised that it was the sole beneficiary of his will. He was not a man of great wealth but his decision to leave for the Museum’s benefit his residence in Bondi Junction and some invested funds is one which will have a profound impact.

This generous act of philanthropy has resulted in bequest funds of over $1.28 million for the Museum this year, the most generous single cash donation or bequest in our history. These funds will be dedicated to support the Revitalisation Project.

Interest earned from the Collection Endowment Fund was used to fund acquisition of two new objects for the collection. The Women’s journey possum skin cloak was made for the Yinalung yenu exhibition (2008-2010), which focussed on the roles of Indigenous women. The cloak is a fine example of Indigenous design and technology, as well as an eloquent and locally-relevant reflection of the possum skin cloak revitalisation project. The cloak’s makers Lee Darroch and Vicki Couzens are leading this project, in which they are teaching cloak-making to communities across South-eastern Australia.

The second acquisition is an edition of The Elements of Euclid, by Claude Francois Milliet D’Chales, translated into English by Reeve Williams, printed for A Lea, Globemaker, at the Atlas and Hercules, London, 1703. The best known and most printed text book of all time, written by the Greek mathematician Euclid in approximately 300 BCE, The Elements defined the way in which mathematics was to proceed. It became a model for mathematics and more generally for rigour in intellectual thought.

Three new Ambassadors to the Powerhouse Foundation were appointed in March 2011 for an initial term of three years: Mr David Simpson, Mr Jonathan Sweeney and Mrs Jill Weekes.

The objectives of the Foundation are supported by the Foundation Ambassadors: Mr Jack Ritch (Chairman), Mrs Angela Belgioioso-Zegna, Mr David Goodsell, Mr Robert Ho OAM, Mr Warren Lee, Mrs Joanne Ritchie, Mr David Simpson (from March 2011), Mr Jonathan Sweeney (from March 2011), Mrs Jill Weekes (from March 2011), Mr Robyn Williams AM and Trustees Dr Nicholas Pappas (until December 2010), Ms Margaret Seale (until May 2011) and Ms Judith Wheeldon AM.

The Collection Endowment Fund has been built to $943,367.

Total cash sponsorship for 2010-11 was $929,789, down 3.5% on target and up 71% on 2009-10, which reflects the activation of a number of major sponsorships such as the redevelopment of EcoLogic and support of the 2011 school holiday program.

In-kind sponsorship totalled $963,485.88 (down 33% on 2009-10), this is due in part to the absence of a major annual newspaper sponsorship, as a review of the Museum’s overall media strategy was undertaken during the period.

Powerhouse Foundation income

In 2010-11 income of $114,873, 0.9% up on 2009-10 ($113,863) and 17% down on target.

Target for the Foundation was not set until 2007-08.

The objectives of the Foundation are supported by the Foundation Ambassadors: Mr Jack Ritch (Chairman), Mrs Angela Belgioioso-Zegna, Mr David Goodsell, Mr Robert Ho OAM, Mr Warren Lee, Mrs Joanne Ritchie, Mr David Simpson (from March 2011), Mr Jonathan Sweeney (from March 2011), Mrs Jill Weekes (from March 2011), Mr Robyn Williams AM and Trustees Dr Nicholas Pappas (until December 2010), Ms Margaret Seale (until May 2011) and Ms Judith Wheeldon AM.

Powerhouse Foundation income

In-kind actual $2,000,000 $1,500,000 $1,000,000 $500,000 $0 2006-07 2007-08 2008-09 2009-10 2010-11

Income actual $ Target $ Actual

2006-07 2007-08 2008-09 2009-10 2010-11

2010-11 income of $114,873, 0.9% up on 2009-10 ($113,863) and 17% down on target.

Target for the Foundation was not set until 2007-08.

The Collection Endowment Fund has been built to $943,367.
THANK YOU

The Museum acknowledges the following companies for their support in 2010-11:

**Senior Partners**
- Aussie
- Australian Nuclear Science and Technology Organisation
- Macleans
- Integral Energy
- JCDecaux Australia
- The Sun-Herald
- The Sydney Morning Herald
- Sydney Water
- TV1

**Partners**
- City of Sydney
- Engineers Australia, Sydney Division
- Getty Images
- Griffith Hack
- IKEA
- Industry and Investment NSW’s Office for Science and Medical Research
- Novotel Sydney on Darling Harbour
- Rural Press
- Sharp Corporation of Australia
- Tamburlaine Wines

**Supporters**
- 702 ABC Sydney
- Hitachi
- Jazzright Events Group
- Lifetime Light
- Observatory Hotel
- Queen Victoria Building
- RM Education (Asia-Pacific)
- Royal Doulton
- Space Furniture

The Museum acknowledges the following Corporate Members for their support in 2010-2011:

**Platinum**
- Boeing Australia

**Gold**
- Arnott’s Biscuits Limited
- Brookfield Multiplex
- Dyson
- Standards Australia - Australian International Design Awards
- TransGrid

**Silver**
- Dunlop Flooring Australia
- Events NSW

**Associate Corporate Members**
- Victoria Barracks

**Powerhouse Foundation Donors**
The Museum acknowledges the following for their contribution to the Powerhouse Foundation

**President’s Circle**
($10,000 to $49,999)
- Dr Nicholas Pappas
- Dick Smith AO

**Leader**
($5,000 to $9,999)
- Anonymous (2)
- The Greatorex Foundation
- David Mathlin
- Patterson Pearce Foundation

**Custodian**
($1,000 to $4,999)
- Robert Albert AO
- AMP Foundation
- Anonymous (2)
- Anonymous Donor from Steamrail Victoria
- William Chapman
- Carol Crawford
- Whitney and Catherine Drayton
- Suellen Enestrom
- Dr Terry and Mrs Dianne Finnegan
- Global Switch Property (Australia)
- The Late Bettina G Gowing
- David Hardy and Margie Seale
- FM Hooper
- Dr David Mills AM
- Pinto Family
- Stephen Reedy
- Ian and Joanne Ritchie
- Roses Only
- Anne and Alan Slade
- Train Hobby Publications
- UGL Rail
- Vera Vargassoff
- Judith Wheeldon AM

**Investor**
($500 - $999)
- JH Andrews
- Anonymous (2)
- Louis Carroll
- Design Resource Australia
- The Early Birds Association
- Verity Hinwood
- Ron and Lynne Johnston
- Mary Ryland
- Stockler Family
- John Tuckey
- Graham and Helen Wilson

**Supporter**
($2 - $499)
- A Supporter
- Donna Abbati
- Christopher Abbott
- Julie Adamson
- Alan Landis Antiques
- Professor Shirley Alexander
- Michael Allam
- Alison Allmark
- Anonymous (26)
- Art Exhibitions Australia
- Jackie Attard
- Peter Bailey
- Philippa Baird
- David Batho
- Barbara Bird
- K Bloomfield
Olivier Bourgeois
Brigitte Braun
Patricia Brooks
Elly Buchanan
Nicola Burdan
Russell Butterworth
Leslie Carlisle OAM
David Carment
Sean Carmody
Helen Carter
Barry Casey
Lisa Cole
Shirley Colless
Antonio Cortese
Kate Cox
Ruth Cox
Neville and Jennifer Crew
John Croke
Raymond Ctercteko
Murray Doyle
John Edwards
Lorentz Engdahl
Allan English
CWA Flynn
Jan Foster
George Freedman
Professor Geoff Gallop
Neville Halgren
Neville Hall
Christine Harcourt
Dr Alison Harris
CM Harvey
AJ Hayward
Peter C Hayward
Jane Henderson
Robert J Hogan
Anne Holder
David E Hunt
Robin Hussey
Matthew L James
John Karandonis
Richard Kell AM
Gregory Killen
The Knitters' Guild
Rosemary S Kooy
Dr Philip Laird
Patricia Lemaire
Richard Manyweathers
Ruth Marshall
MJ Masshford
Bruce McAdam
Melissa McAulay
Tony McCormick
Jan McGregor
Robert F McKillop
Dr Stephen McNamara
Bernice Melville
Jane Morgan
Mr Paul and Dr Prapaipuk Mottram
Edward J Murphy
Alan Olsen
organicfoodmarkets.com.au
Bradley Oyston
Valerie Packer
Cindy Perry
Annemarie Petunis
Dr Gael Phillips
Ph Phong Savan
June Playford
Tessa Ponder
John Renouf
Rhonda Riley
John F Roberts
Dale Robins
Jack Scara
Bruce Scott-Smith
John Scott-Stevenson
Dorothy Sefton
Tracey Sernack-Chee Quee
Pamela Shaw
Wayne Short
Frank Simpson
Ellen Smit
Mary Smith
Bryce Stoddart
Ann Sutherland
Denis Swift
Dr George Thomson
Anthony Travers
Peter Trebilco OAM, ED
Dianne Truss
Lindsay Urquhart
Julian Valis
Ruleen Vaughan
Brian Vern-Barnett
Anne Walsh
Tanya Wurmehoven
Elizabeth Watts
Westpac - Customer Experience
JES White
The Late Margaret Wilkins
Bruce and Carolyn Williams
Barry J Willoughby
Clover Wilson

Collection donors 2010-11
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.
We are grateful for your support.
Judy Atkin
Nicky Balmer
The Estate of Helen Battat
Judy Bell
Paul Braico
Patricia Brown
Pam Burden
Wayne Campbell
Grace and Sebastian Chan
Graeme Clark
TheLate Margaret Wilkins
Bruce and Carolyn Williams
Barry J Willoughby
Clover Wilson
Graham Clegg
Cochlear Limited
Computmedics Limited
David Cooney
Lorraine Copley
Patricia Cosgrove
CSG Solar
CSIRO Materials Science & Engineering
Brian Davey
Ann Davis
DeliVtech International Pty Ltd
Lawrence Dunne
Kenneth Edworthy
Donald (Don) Fish
Laurel Frank
Rowley Gilliland
Ross Griffith
Graham Hansford
Heathcote High School
Rita Holland
Olivia Humphrey
Gaye Jordan
Warren Lawrence
Kath Lehaney
David Lloyd
Lockheed Martin Space Systems
Company
Wendy Lowe
Vanessa Mack
Dr John M Mack
Diana Maddocks
Catherine Martin
Ann McFarlane
Anthony Meggitt
Angela Michaelis
Skye Mitchell
Terry Morse
Ian Morse
NATSPEC
Gary Nixon
Orica Australia Pty Ltd
Sara Powter
Quilt Study Group of NSW
Angelique Ristwej
Roads and Traffic Authority (RTA)
Keith Roberts
Jennifer Sanders
School of Chemical Engineering, 
University of NSW
Linda Snook
Norma Spencer
Joy Stacy
Alan Stennett
Dianne Stocks
Suntech Power Australia
Sydney Hospital
Jack Thompson
Mary Tugnett
Graeme Vardill
Vera Vargassoff
Anton Veenstra
Phyllis Wang
Helen Warlaker
John Willmott-Potts
Cheryl Wrench
Benny Zable
Ruth Zeibots
STAFF SCHOLARSHIP AND COMMUNITY ENGAGEMENT

STAFF PROFESSIONAL COMMITMENTS

Staff hold the following positions outside the Museum as a result of their scholarship, skills and knowledge.

Barker, G. Secretary, Museums Australia, NSW Committee
Bearman, N. Judge, Realise Your Dream awards, British Council
Boast, S. Member, Australasian Registrars Committee
Brennan, A. Vice President, Australasian Registrars Committee
Casey, D. Chair, Indigenous Business Australia; Member - Council of Australasian Museum Directors; Rail Corporation, Heritage Advisory Committee; Rail Corporation, Thirlmere Rail Heritage Centre Upgrade, Steering Committee; The Australian Academy of the Humanities; NAISDA Dance College; Jack Thompson Foundation; Australia Forum, Steering Committee; Museum of Australian Democracy, Old Parliament House, Advisory Council; Queensland Design Council; Building Our Museums and Galleries Sector Working Group, Northern Territory Government; Advisory Committee for Good Design Australia and the Australian International Design Awards, Good Design Council; Named as one of Australia’s 100 women achievers in the Westpac publication for the 100th International Women’s Day
Chan, S. International programme committee, Museums and the Web 2011; Board member, Information and Cultural Exchange (ICE); Advisory member, Digital Sydney Steering Committee; Advisory Committee member, Object 2015, Object Gallery; Steering committee, Korean/Australial/ New Zealand Broadband Network, Federal Department of Broadband, Communications and the Digital Economy; Advisory Committee member, Balboa Park Online Collaborative, San Diego, USA
Clendinning, R. Teacher, Venue and Gallery Management, Australian Institute of Music
Connell, M. Associate Member, Creativity and Cognition Studios, UTS; Industry Advisor and External Assessor, Faculty of Design, Architecture and Building, UTS; Member - Advisory Board, Faculty of Science UNSW; Science Agencies Group, Trade and Investment NSW, Office of Science and Research; UTS Sydney International Animation Festival Industry Advisory Group; Editorial board for Rutherford Journal: The New Zealand Journal for the History and Philosophy of Science and Technology
Constantine, A. Member - The British Interplanetary Society; The National Space Society (USA and Australia); The Planetary Society; Astronomical Society of NSW
Coombes, J. Judge, 2010 MGNSW IMAGinE awards; Editorial Committee, ComCol, ICOM
Dalla, L. Council member, Australasian Registrars Committee
Dougherty, K. Corresponding member, International Academy of Astronautics; Member - History of Astronautics Committee, International Academy of Astronautics; Space Education and Outreach Committee, International Astronautical Federation; National Space Society of Australia; Sydney Space Association; Faculty member, Space and Society Department, Space Studies Program International Space University; Board member, Spaceweek International Association; Researcher, Australian Space Research Program project ‘Pathways to Space’; Sydney co-ordinator, Yuri’s Night Global Space Awareness Project
Edwards, K. Fellow Member, CPA Australia; Chartered Secretaries of Australia; Graduate Member, Company Directors of Australia; Director and Treasurer, NSW Rail Transport Museum; Director, Trainworks; Chair, Finance and Risk Committee, Trainworks; Member - Finance Committee, NSW Rail Transport Museum; Advisory Board, NSW Public Sector Community of Finance Professionals
Fernandes, A. Councillor, General Council, History Council of NSW
Gatenby, S. Member - NSW Cultural Institutions Collection Disaster Response committee; Australian Institute for the Conservation of Cultural Materials, Mould Remediaion working group
Grant, A. Expert Examiner, National Cultural Heritage Committee, Office for the Arts, Department of Prime Minister and Cabinet
Gustafsson, K. Judge, Australian International Electrolux Design Lab Competition
Hulbert, M. Member - Australian Science Communicators; Sutherland Astronomical Society; Astronomical Society of NSW; Associate Member, Astronomical Society of Australia
Jacob, A. Member, Astronomical Society of Australia; Tutor and night viewing coordinator, Astronomy Course, University of Sydney
Jones, G. Voting panel, Australian Fashion Laureate, IMG Fashion and NSW Government; Member, The Fashion Group International of Sydney; Judge, Royal Agricultural Society of NSW, Royal Easter Show, Authentic Period Turnout (costume), Horse section
Kim, M-J. Committee member, The Asian Arts Society of Australia
Kreuiter, A. Founding member, Association of Science Communicators (Australia); Member - Museums Australia; Australasian Science and Technology Exhibitors Network; Journals of Improbable Research; Questacon Scholars Network
La Mott, N. Committee member - Accessing the Arts Group; Colour Society of NSW; Member, IPAA; Volunteer Creative Director, Artability, Forest Community Art Centre NSW
Lea, M. Member, International Committee for Musical Instrument Museums and Collections, Expert Examiner, Moveable Cultural Heritage Unit, Canberra; Judge, Sydney Timber and Working With Wood Show
Liu, T. Member - International Council of Museums (Australia), The Asian Arts Society of Australia, Chinese Australian Historical Society; Council member, Chinalink Gallery
Lomb, N. Member - Museums Australia; Sydney Outdoor Lighting Improvement Society; Australian Institute of Physics; Astronomical Society of Victoria; International Dark-Sky Association; British Astronomical Association; Australian Society for the History of Engineering and Technology; International Astronomical Union; Australian Science Communicators; Australian Planetarium Society; Editorial Board, Royal Society of NSW; Fellow, Astronomical Society of Australia; Life member, Sydney City Skywatchers; Referee, Journal of Astronomical History and Heritage
Nicholson, H. Foundation and life committee member, Society of Mediterranean Archaeology; Member - Australian Archaeological Association; Australasian Society of Historical Archaeology; Australian Archaeological Institute at Athens; NSW History Teachers Association; NSW National Archaeology Week Committee
Petersen, J. Accredited Member - Professional Historians’ Association of Australia; Australia ICOMOS; Member, Australian Historical Association; Community Advisory Committee, State Records Authority of NSW, Department of Finance and Services; Sydney Office Consultative Forum, National Archives of Australia
Pinchin, R. Vice President, Museums Australia (NSW)
Pitkin, M. Casual Senior Research Assistant to Professor David Throsby, Macquarie University; Casual Guest Lecturer in Egyptology, Macquarie University; Vice President, Mirath in Mind (promotion and celebration of Arab arts, heritage and culture in Australia); Tour Leader, ‘Egypt: From Alexandria to Abu Simbel’, Alumni Travel

Pointon, S. Council member, Australasian Registrars Committee

Pool, R. Member, Sydney Heritage Fleet

Ruddler, D. Member, Australian Academy of Technological Sciences and Engineering, Powerhouse Museum Liaison Committee

Stevenson, T. Member, Museums Association Australia; Associate member, Astronomical Society of Australia; Committee member - Rocks Education Network; Sydney City Skywatchers; Sydney Outdoor Lighting Improvement Society

Sumner, C. Vice-President, The Asian Arts Society of Australia Inc; Committee member, Oriental Rug Society of NSW Inc; Judge, Pymont Art Award, 2011

Turnbull, A. Member - International Oral History Association; Harris Centre Community Photography Group

Van de Ven, A-M. Powerhouse coordinator of Special Events, Head On Photography Festival

Van Tiel, M. Treasurer, International Museum Theatre Alliance Asia Pacific; NSW Committee member, Young People and the Arts Australia; Committee member - Accessing the Arts (NSW) Group; Sydney Environmental Educators Network

Wyatt, G. Member, Astronomical Society of NSW; Associate member, Astronomical Society of Australia; Committee member, Rocks Education Network

STAFF LECTURES AND PRESENTATIONS OFF SITE

The following outreach took place in Sydney unless otherwise specified.

Barker, G. ‘Looking after Photographic Collections’, Maitland City Library and Maitland Gaol


Chee, S. ‘Japanese Fashion’ Hurstville City Council Library Museum Gallery

Chidlow, K. Australian Dress Register workshop Grenfell Museum; and Ward, L. ‘The Fabric of History: Introducing the Australian Dress Register’ 2011 Museums Australia NSW Branch Symposium, Place, Space & Identity: New Directions for NSW Museums

Collins, D. with Dearnley, L. Museums Metadata Exchange project info session, Museums and the Web conference 2011, Philadelphia, USA

Cox, P. ‘Rock ‘n’ roll heritage trail’ Walking tour for History Week, Kings Cross

Czernis-Ryl, E. ‘Curatorial instincts and collection policies: 30 years of contemporary collecting at the Powerhouse Museum’, Museums Australia Australia National Conference 2010, Melbourne; opening speech ‘Buccellati jewellery’, Fairfax & Roberts; ‘Wedgwood and Australia: from the Sydney Cove Medallions to Australian Flora’ Waterford Wedgwood Royal Doulton, Arnfield Park; Exhibition opening speech Emma Varga: Long Reef, Manly Art Gallery & Museum; ‘Researching Australian gold and silver’ Silver Society of Australia, Crows Nest

Dearnley, L. ‘Reprogramming the Museum’ Museums and the Web conference 2011, Philadelphia, USA; ‘Coding the Collection’ Balboa Park, San Diego, USA


Elwing J. ‘The Illuminated Address’, Randwick Historical Society

Evans R. ‘Costume in the Stanton Library Collection’, Stanton Library; ‘The Australian Dress Register and Secrets of a Stitch Detective’, Museums Australia, South Coast and Illawarra Chapter, Campbelltown

Fitzpatrick, F. ‘All dressed in your Sunday best. Let the sparkle back into your costumes’, Textile preservation workshop, Working Spaces 4 for Museum Volunteers, Galong

Goodman, R. and Main, R. ‘Looking after large machinery’, Trainworks, Thirlmere

Grant, A. ‘Researching the Powerhouse Museum’s collection on-line’, Care and Share Seniors’ Group, North Ryde

Hews, J. ‘Textstyle 2010 exhibition opening’, Technology Educators Association and Board of Studies, Surry Hills


Jones, G. ‘Fashion and subcultures in the 1980s’, Fashion design students, UTS; Opening speech for FRUITS exhibition, Hurstville City Museum & Gallery; Opening speech and floor talk for FRUITS exhibition, Cowra Regional Gallery

Juraszek, M. ‘Storage & handling of photos & paper objects’, Australian Society of Archivists, Kenthurst

Liu, T. ‘Access and sharing - Powerhouse Museum’s experience in using digital technology and social media in engaging visitors with museum collection’, The 1st China International Forum of Museums, Beijing, China

Lomb, N. ‘From friendship to feud: John Tebbutt and Sydney Observatory’, Diurnals, Astronomical Society of Victoria, Melbourne, and Mornington Peninsula Astronomical Society, Mt Eliza

Mahony, P. ‘Music technologies, social media and music therapy: opportunities for engagement’, Music Therapy program, UTS Kuring-gai; ‘Teaching musical concepts with video editing tools’, Mtec2011, Music technology conference, Burwood


Pitkin, M. ‘Egypt in the First Intermediate Period’, and ‘Egyptian Revival and the Powerhouse Museum’, USA (University of the Third Age), Eastern branch, Edgecliff; ‘Egyptian Revival: The Thomas Hope suite and an unusual new acquisition for the Powerhouse Museum’, Students for Egyptianological Research, Macquarie University; ‘The role of internships and internship projects at the Powerhouse Museum’, Museum Studies students, University of Sydney

Pointon, S. Australian Dress Register workshops, Glen Innes and Evans Head


Snelling, C. Powerhouse Discovery Centre Outreach presentations, Uniting Church Baulkham Hills Women’s Fellowship, Lions Club of Crestwood and North Rocks Rotary Club

Stevenson, T. ‘Observing the Less Visible: Alice takes on astronomy’, Curiouser and Curiouser Conference, Leicester, UK


Turnbull, A. ‘Greening the Silver City: seeds of bush regeneration, regional solutions to environmental problems’, Double Vision Conference, Australian Studies Conference, University of Sydney

Vythlik, J. ‘Reviewing a research policy’, Museums Australia National Conference 2010, Melbourne


Yioupros, N. ‘How to use available light in a museum space’, photography workshop, Hunter Valley regional museums, Raymond Terrace

STAFF LECTURES AND PRESENTATIONS ON SITE

Unless otherwise specified these talks were available to Museum visitors as part of our public programs.

Balmer, N. Documentation workshop, Regional Services and NRL collection visitors

Barker, G. ‘Managing Photography Collections’, Regional Services workshop; ‘Museums in a Digital World’;
‘Photography in Australia’; Basement Tours - Amped Mashup Winners, Science Week tours

Barrett, D. ‘The Exhibits in the Engineering Excellence Display’; ‘What is an Articulated Head? Engineering Excellence Display’

Barrett, D. ‘Some Astronomical Features of the Strasbourg Clock’; ‘The Equations of Time on the Strasbourg Clock’;
Basement tour ‘Some Objects from the Science Collection’

Bickerstaff, C. Ultimo Science Festival basement tour, ‘Overview of science related material’; ‘Electronic music instruments in the collection’; and Barker, G. Head On basement tours ‘Weird and Unusual cameras from the collection’, ‘Works illustrating early photographic processes and 19th century images of Sydney’

Bray P. Access and Licensing’, Museums Studies students

Cox, P. ‘Welcome to the Powerhouse Museum’, University of Queensland; ‘Exhibition Development’, History Honours students, Macquarie University; ‘The 80s are back exhibition, ‘Issues in contemporary heritage’, University of Western Sydney students; ‘The 80s are back exhibition tours - Museums and the Digital World study day, History Teachers Association conference, Sewing Guild, Australian Institute of Management students, Eden Marine High School, Robert Townson High School (Raby)


Dicker, E. and Pitkin, M. ‘The changing role of the Museum Curator’, Museums in a Digital World forum

Dougherty, K. ‘Space Observatories: eyes on the cosmos’, Ultimo Science Festival; ‘Apollo 14: into the lunar highlands’ (Apollo 40th anniversary series); ‘From Gagarin to the ISS: 50 years of human spaceflight’; ‘MESSENGER at Mercury: NASA’s mission to Mercury’; ‘Calculating Women: the Weapons Research Establishment’s female computing team’; ‘10 things you didn’t know about Australia’s space history’, Academy of Technological Sciences and Engineering event; ‘50th Anniversary of Spaceflight’, collection talk and tour; ‘Introduction to presentation by astronaut Jimm Reilly; Introduction to Korean astronaut Dr Yi Soyeon; Ultimo Science Festival Behind the Scenes tours and talks

Gatenby S. ‘Powerhouse Conservation responsibilities and role’, ANU conservation students and staff; ‘Pest Management for collections’, Museums and Galleries NSW conference delegates; and Dudek, G. Elwing, J. Chidlow, K. Main, R. Tour of the conservation lab for Museums Australia Grant, A. Australia’s horse drawn vehicle era’

Hews, J. ‘Overview of exhibition learning resources’ EcoLogic teachers’ preview

Hulbert, M. ‘How to choose and use your telescope’, WEA; ‘What’s up in the sky’, WEA; ‘The planets’, WEA


Jones, G. ‘Frock Stars exhibition’, Sydney Design children’s workshop; Tour of Frock Stars, Nowra TAFE students;
Basement tours of fashion collection for Sydney Design and Australian Sewing Guild, Hunter Region branch


Liu, T. Basement tour of Asian collection, Chinese New Year program; Highlight tour and talk, delegation from Chongqing Science and Technology Commission, China

Lomb, N. ‘21 years of the Australian Sky Guide’

McEwen, S. ‘Science at the Powerhouse’, tour for Indian journalists; ‘Scientific highlights of the Powerhouse’, tour for judges from Thailand; ‘Scientific treasures’, tours of the stored collection; ‘EcoLogic at the Powerhouse’, Teacher preview

Mooney, T. Wick, S.J. and Pointon, S. Basement collection tour, Museum studies students, University of Sydney

Morton, P. ‘Change at the Powerhouse Museum’, Museum studies students, University of Sydney

Nicholson, H. designTECH exhibition welcome

Pickett, C. ‘Josef Cindric: Sydney’s Trolley Man’, History Week

Pitkin, M. and Van de Ven, A-M. ‘Latest work around design at the Powerhouse Museum’, National Craft and Design Curators conference

Rockell, D. ‘Significance of objects in storage’

Simpson, M. ‘Locomotive No.1: 126 years in our care’

Stevenson, T. ‘Observing the less visible: the women behind the measurements of Stars’, Sydney City Skywatchers; A Woman’s place is in the Dome’, International Women’s Day Summer, C. ‘Discovering textiles and rugs: a glimpse into the Museum’s splendid collection of decorative textiles’; ‘Ultimo and Uzbekistan: connecting the Museum with Central Asia’

Turnbull, A. ‘Greening the Silver City: seeds of bush regeneration exhibition’

Van de Ven, A-M. ‘Creating the look: Hazel Benini’s contribution’ Sydney Design talk and exhibition tour; ‘Fernando Frisoni and the art of styling’, ‘Journey of a lifetime: fashion photographer’ and ‘The team: Juli Balla captures the look’, Sydney Design talks; ‘Fashion on the Street: photographs by Bruno Benini’, History Week program; Bending Benini craft workshop; Creating the look exhibition tour and Benini/Broadhurst craft workshop for Glebe primary students; Creating the look exhibition tours for - Design
students UNSW, fashion design and visual communication students UTS, National Maritime Museum, Object Curators conference, photography students from Kambala, Young Blood networking event, Griffith Hack sponsors group, Brintons Carpets Design Conference, Head On Festival, History Week program participants, Photograph, Society and Environment students UNSW, Vogue readers, staff from Object gallery, curator and staff National Trust Victoria, guests associated with exhibition development; Tour, Museum, Florence Broadhurst collection and Creating the look, staff of Signature Prints, Sydney, and Kate Spade, New York; Tours, Museum and Creating the look, Australia-Thai Institute and Korean Cultural delegation; ‘Twentieth Century Fashion Photography’, basement tour, Head On Photo Festival Wilson-Miller, J. ‘Indigenous Astronomy’, launch of Australia’s bid for the Square Kilometre Array Yoxall, H. Talk and tour, Managing Historical Documents course UNSW

STAFF PUBLICATIONS

This list does not include contributions to books or other publications published by the Museum or blog posts.


Dougherty, K. ‘German rocket team at Woomera? A lost opportunity for Australia’, History of Rocketry and Astronautics; ‘Australia in Space Conspiracy Theories’, Space Exploration and Humanity - A Historical Encyclopaedia; with Sarkissian, J. ‘Dishing up the Data: the role of Australian space tracking and radio astronomy facilities in the exploration of the Solar System’, History of Rocketry and Astronautics


Lorentz, D. ‘The Next Wave, exhibition design and digital culture’, Exhibition Design for Galleries and Museums, an insider’s view


Sumner, C. Annan Fabrics: part of Australia’s textile history’, exhibition catalogue, Australian accent. The designs of Annan Fabrics and Vande Pottery in the ‘40s and ‘50s

Thompson, S. For a Colonial and Adventurous Spirit: Migration, Settlement and Federation on the Murray-Darling Rivers; Liverpool Lager: Word War One Prisoners of War at Holsworthy Internment Camp 1914-1920; New Australia: The Snowy Mountains Hydro-Electric Scheme 1949 - 1974; contributor, The Enemy at Home: German Internees in World War 1 Australia, UNSW Press, April 2011

FINANCIAL REPORT

STATUTORY FINANCIAL STATEMENTS
For the year ended 30 June 2011

STATEMENT IN ACCORDANCE WITH SECTION 41C(1B) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

Pursuant to Section 41C(1B) of the Public Finance and Audit Act 1983, and 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 applicable clauses of the Public Finance and Audit Regulation 2010 and the Treasurer’s Directions;

(b) the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2011 and the results of the operations for the year ended on that date;

(c) At the date of signing we are not aware of any circumstances that would render the financial statements misleading or inaccurate.

S. MORGAN    D. CASEY
PRESIDENT    DIRECTOR
Date: 17 October 2011
INDEPENDENT AUDITOR’S REPORT

Trustees of the Museum of Applied Arts and Sciences

To Members of the New South Wales Parliament

I have audited the accompanying financial statements of Trustees of the Museum of Applied Arts and Sciences (the Museum), which comprises the statement of financial position as at 30 June 2011, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information.

Opinion

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Museum as at 30 June 2011, and of its financial performance for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 418 of the Public Finance and Audit Act 1983 (the PF&A Act) and the Public Finance and Audit Regulation 2010.

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

The Trustees’ Responsibility for the Financial Statements

The Trustees are responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards and the PF&A Act and for such internal control as the Trustees determine is necessary to enable the preparation of the financial statements that are free from material misstatement, whether due to fraud or error.

Auditor’s Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I conducted my audit in accordance with Australian Auditing Standards. Those standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor’s judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal controls relevant to the entity’s preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

My opinion does not provide assurance:

- about the future viability of the Museum
- that it has carried out its activities effectively, efficiently and economically
- about the effectiveness of its internal control
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about any other information which may have been hyperlinked to/from the financial statements.

Independence

In conducting my audit, I have complied with the independence requirements of the Australian Auditing Standards and other relevant ethical pronouncements. The PF&A Act further promotes independence by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- 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 of New South Wales are not compromised in their role by the possibility of losing clients or income.

Steven Martin
Director, Financial Audit Services

17 October 2011
SYDNEY
# STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2011

<table>
<thead>
<tr>
<th></th>
<th>Notes</th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sale of goods and services</td>
<td>2(a)</td>
<td>5,234</td>
<td>4,763</td>
</tr>
<tr>
<td>Investment income</td>
<td>2(b)</td>
<td>1,088</td>
<td>921</td>
</tr>
<tr>
<td>Grants and contributions</td>
<td>2(c)</td>
<td>41,462</td>
<td>36,754</td>
</tr>
<tr>
<td>Share of net profits of joint venture accounted for using the equity method</td>
<td>9</td>
<td>62</td>
<td>-</td>
</tr>
<tr>
<td>Other Income</td>
<td>2(d)</td>
<td>755</td>
<td>396</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td></td>
<td>48,601</td>
<td>42,834</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating Expenses</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personnel services expenses</td>
<td>3(a)</td>
<td>27,379</td>
<td>25,470</td>
</tr>
<tr>
<td>Other operating expenses</td>
<td>3(b)</td>
<td>12,647</td>
<td>12,350</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>3(c)</td>
<td>4,943</td>
<td>5,872</td>
</tr>
<tr>
<td>Other Expenses</td>
<td>3(d)</td>
<td>321</td>
<td>-</td>
</tr>
<tr>
<td>(Gain) / loss on sale of non-current assets</td>
<td>4</td>
<td>3</td>
<td>173</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td></td>
<td>45,293</td>
<td>43,865</td>
</tr>
<tr>
<td><strong>SURPLUS/(DEFICIT) FOR THE YEAR</strong></td>
<td></td>
<td>3,308</td>
<td>(1,031)</td>
</tr>
<tr>
<td><strong>Other comprehensive income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net increase in property, plant and equipment asset revaluation reserve</td>
<td>11</td>
<td>-</td>
<td>20,825</td>
</tr>
<tr>
<td><strong>Other comprehensive income for the year</strong></td>
<td></td>
<td>-</td>
<td>20,825</td>
</tr>
<tr>
<td><strong>TOTAL COMPREHENSIVE INCOME FOR THE YEAR</strong></td>
<td></td>
<td>3,308</td>
<td>19,794</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these financial statements.
# Balance Sheet

**As at 30 June 2011**

<table>
<thead>
<tr>
<th></th>
<th>Notes</th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>6</td>
<td>10,411</td>
<td>7,836</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>7</td>
<td>1,689</td>
<td>1,266</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td></td>
<td>12,100</td>
<td>9,102</td>
</tr>
</tbody>
</table>

|                      |       |            |            |
| **Non-Current Assets** |     |            |            |
| Financial assets at fair value through profit & loss | 8   | 5,146      | 4,745      |
| Investments accounted for using the equity method | 9   | 127        | 130        |
| Property, plant and equipment | 11  |            |            |
| Land and buildings |       | 144,273    | 143,990    |
| Plant and equipment |       | 8,587      | 9,042      |
| Collection |       | 397,683    | 396,912    |
| **Total Property, plant and equipment** |     | 550,543    | 549,944    |
| **Total Non-Current Assets** |     | 555,816    | 554,819    |
| **Total Assets** |     | 567,916    | 563,921    |

|                      |       |            |            |
| **Liabilities**      |       |            |            |
| **Current Liabilities** |     |            |            |
| Trade and other payables | 12  | 6,717      | 6,031      |
| **Total Current Liabilities** |     | 6,717      | 6,031      |

|                      |       |            |            |
| **Non-Current Liabilities** |     |            |            |
| Trade and other payables | 12  | 33         | 32         |
| **Total Non-Current Liabilities** |     | 33         | 32         |
| **Total Liabilities** |     | 6,750      | 6,063      |
| **Net Assets**       |     | 561,166    | 557,858    |

|                      |       |            |            |
| **Equity**           |       |            |            |
| Reserves             |       | 160,588    | 160,588    |
| Accumulated funds    |       | 400,578    | 397,270    |
| **Total Equity**     |       | 561,166    | 557,858    |

The accompanying notes form part of these financial statements.
## CASH FLOW STATEMENT
For the year ended 30 June 2011

<table>
<thead>
<tr>
<th></th>
<th>Notes</th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CASH FLOWS FROM OPERATING ACTIVITIES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Payments</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personnel services</td>
<td></td>
<td>(25,855)</td>
<td>(23,701)</td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td>(15,225)</td>
<td>(15,352)</td>
</tr>
<tr>
<td><strong>Total Payments</strong></td>
<td></td>
<td>(41,080)</td>
<td>(39,053)</td>
</tr>
<tr>
<td><strong>Receipts</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sale of goods and services</td>
<td></td>
<td>4,892</td>
<td>5,210</td>
</tr>
<tr>
<td>Interest received</td>
<td></td>
<td>1,085</td>
<td>918</td>
</tr>
<tr>
<td>Grants and contributions - Government</td>
<td></td>
<td>35,811</td>
<td>32,516</td>
</tr>
<tr>
<td>Grants and contributions - Other</td>
<td></td>
<td>2,564</td>
<td>929</td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td>4,775</td>
<td>3,818</td>
</tr>
<tr>
<td><strong>Total Receipts</strong></td>
<td></td>
<td>49,127</td>
<td>43,391</td>
</tr>
<tr>
<td><strong>NET CASH FLOWS FROM OPERATING ACTIVITIES</strong></td>
<td>13</td>
<td>8,047</td>
<td>4,338</td>
</tr>
</tbody>
</table>

| **CASH FLOWS FROM INVESTING ACTIVITIES** |       |            |            |
| Proceeds from sale of land and buildings, plant and equipment |   | 124        | 151        |
| Purchases of land and buildings, plant and equipment         |       | (5,200)    | (2,858)    |
| Repayment of investment                                      |       | 3          | 7          |
| **NET CASH FLOWS FROM INVESTING ACTIVITIES**                 |       | (5,073)    | (2,700)    |

| **NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS**     |     | 2,974      | 1,638      |
| Opening cash and cash equivalents                            |     | 12,526     | 10,888     |
| **CLOSING CASH AND CASH EQUIVALENTS**                        |     | 15,500     | 12,526     |

The accompanying notes form part of these financial statements
## STATEMENT OF CHANGES IN EQUITY
For the year ended 30 June 2011

<table>
<thead>
<tr>
<th></th>
<th>Accumulated Funds $’000</th>
<th>Asset Revaluation Surplus $’000</th>
<th>Total $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance as at 1 July 2010</strong></td>
<td>397,270</td>
<td>160,588</td>
<td>557,858</td>
</tr>
<tr>
<td><strong>Surplus for the year</strong></td>
<td>3,308</td>
<td>-</td>
<td>3,308</td>
</tr>
<tr>
<td><strong>Other comprehensive income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net increase/(decrease) in property, plant and equipment</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total other comprehensive income</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total comprehensive income for the year</strong></td>
<td>3,308</td>
<td>-</td>
<td>3,308</td>
</tr>
<tr>
<td><strong>Balance as at 30 June 2011</strong></td>
<td><strong>400,578</strong></td>
<td><strong>160,588</strong></td>
<td><strong>561,166</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Accumulated Funds $’000</th>
<th>Asset Revaluation Surplus $’000</th>
<th>Total $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance as at 1 July 2009</strong></td>
<td>398,301</td>
<td>139,763</td>
<td>538,064</td>
</tr>
<tr>
<td><strong>Deficit for the year</strong></td>
<td>(1,031)</td>
<td>-</td>
<td>(1,031)</td>
</tr>
<tr>
<td><strong>Other comprehensive income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net increase/(decrease) in property, plant and equipment</td>
<td>-</td>
<td>20,825</td>
<td>20,825</td>
</tr>
<tr>
<td><strong>Total other comprehensive income</strong></td>
<td>-</td>
<td>20,825</td>
<td>20,825</td>
</tr>
<tr>
<td><strong>Total comprehensive income for the year</strong></td>
<td>(1,031)</td>
<td>20,825</td>
<td>19,794</td>
</tr>
<tr>
<td><strong>Balance as at 30 June 2010</strong></td>
<td><strong>397,270</strong></td>
<td><strong>160,588</strong></td>
<td><strong>557,858</strong></td>
</tr>
</tbody>
</table>
SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting Entity
The Museum of Applied Arts and Sciences, as a reporting entity, is a statutory body of the NSW State government. It comprises of the Powerhouse Museum, the Sydney Observatory, the Powerhouse Discovery Centre, the Migration Heritage Centre and the Powerhouse Foundation. All activities are carried out under the auspices of the Museum, and there are no other entities under its control.
The Museum is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units. The reporting entity is consolidated as part of the NSW Total State Sector Accounts.
These financial statements have been authorised for issue by the Trustees on 19 October 2011.

(b) Basis of Preparation
The Museum's financial statements are a general purpose financial report which has been prepared in accordance with:
- applicable Australian Accounting Standards and interpretations.
- the requirements of the Public Finance and Audit Act 1983 and Regulation; and
- the Treasurer's Directions.
Property, plant and equipment, collection assets and financial assets at ‘fair value through profit and loss’ are measured at fair value. Other financial report items are prepared on an accrual basis and based on the historical cost convention.
Judgements, key assumptions and estimations management has made are disclosed in the relevant notes to the financial report.
All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

(c) Statement of Compliance
The financial statements and notes comply with Australian Accounting Standards.
The Museum has adopted all of the new and revised standards and interpretations issued by the Australian Accounting Standards Board (AASB) that are relevant to its operations and effective from the current annual reporting period.

(d) Income Recognition
Income is measured at the fair value of the consideration or contribution received or receivable. Additional comments regarding the accounting policies for the recognition of income are discussed below.

i. Sale of Goods
Revenue from the sale of goods is recognised as revenue when the Museum transfers to the buyer the significant risks and rewards of ownership of the goods.

ii. Rendering of Services
Revenue is recognised when the service is provided or by reference to the stage of completion (based on labour hours incurred to date) of the contract.

iii. Investment and Other Revenue
Interest revenue is recognised using the effective interest method as set out in AASB 139 Financial Instruments: Recognition and Measurement. Rental revenue is recognised in accordance with AASB 117 Leases on a straight-line basis over the lease term. Royalty and copyright revenue is recognised in accordance with AASB 118 Revenue on an accrual basis in accordance with the substance of the relevant agreement. TCorp Hour Glass distributions are recognised in accordance with AASB 118 when the Museum's right to receive payment is established.

iv. Grants and Contributions
Grants and contributions include donations and grants from Communities NSW. They are generally recognised as income when the Museum obtains control over the assets comprising the grants and contributions. Control over grants and contributions is normally obtained when the obligations relating to the receipt have been met and, in the case of donations, on receipt of cash.

(e) Personnel Services and Other Provisions

i. Personnel Services Arrangements
The Museum and Communities NSW, entered into a Memorandum of Understanding effective from 1 July 2006 which sets out the arrangements for employment and payment of staff working at the Museum which are considered employees of the Communities NSW. All payments to personnel and related obligations are done in the Communities NSW name and ABN and are classified as “Personnel Services” costs in these financial statements.

ii. Personnel Services - Salaries and Wages, Annual Leave, Sick Leave and On-costs
Based on the memorandum of understanding with Communities NSW, liabilities for personnel services are stated as liabilities to the service provider Communities NSW. Salaries and wages (including non-monetary benefits), annual leave and paid sick leave that fall due wholly within 12 months of the reporting date are recognised and measured in respect of employees’ services up to the reporting date at undiscounted amounts based on the amounts expected to be paid when the liabilities are settled.
If applicable, long-term annual leave that is not expected to be taken within twelve months is measured at present value in accordance with AASB 119 Employee Benefits. Market yields on government bonds are used to discount long-term annual leave.
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 the provision of personnel services by Communities NSW, are recognised as liabilities and expenses where the personnel services to which they relate have been recognised.

iii. Long Service Leave and Superannuation

In the financial statements of Communities NSW, the Museum's liabilities for long service leave and defined benefit superannuation are disclosed as assumed by the Crown Entity. Consequently the Museum accounts the equivalent expense and income in its financial statements to reflect this provision of personnel services.

Long service leave is measured at present value in accordance with AASB 119 Employee Benefits. This is based on the application of certain factors, specified by NSW Treasury, to employees with 5 or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

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 (i.e. Basic Benefit and First State Super), is calculated as a percentage of the employees’ salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees’ superannuation contributions.

(f) 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.

(g) Accounting for the Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where:

- the amount of GST incurred by the agency as a purchaser that is not recoverable from the Australian Taxation Office (ATO) is recognised as part of the cost of acquisition of an asset or as part of an item of expense.
- receivables and payables are stated with the amount of GST included.

The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables. Cash flows are included in the cash flow statement on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the ATO is classified as operating cash flows.

(h) Acquisition of Assets

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by the Museum. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction or, where applicable, the amount attributed to that asset when initially recognised in accordance with the specific requirements of other Australian Accounting Standards.

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.

Fair value is the amount for which an asset could be exchanged between knowledgeable, willing parties in an arm’s length transaction. Collection items acquired during the year are recorded at cost plus a processing cost and recognised as assets. Processing costs are dependant on the nature, size, availability in the market and knowledge of history of the item and consists of staff salary and freight costs.

(i) Capitalisation Thresholds

Property, plant and equipment costing $5,000 and above individually 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.

(j) Revaluation of Property, Plant and Equipment

Physical non-current assets are valued in accordance with the “Valuation of Physical Non-Current Assets at Fair Value” Policy and Guidelines Paper (TPP07-01). This policy adopts fair value in accordance with AASB 116 Property, Plant and Equipment.

Property, plant and equipment is measured on an existing use basis, where there are no feasible alternative uses in the existing natural, legal, financial and socio-political environment. However, in the limited circumstances where there are feasible alternative uses, assets are valued at their highest and best use.

Fair value of property, plant and equipment is determined based on the best available market evidence, including current market selling prices for the same or similar assets. Where there is no available market evidence, the asset's fair value is measured at its market buying price, the best indicator of which is depreciated replacement cost.

The Museum revalues each class of property, plant and equipment at least every five years or 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 on 30 June 2010 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.

For other assets, 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.

As a not-for-profit entity, revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise.

Where an asset that has previously been revalued is disposed of, any balance remaining in the asset revaluation reserve in respect of that asset is transferred to accumulated funds.

**Revaluation Increments and Decrements**

**Impairment of Property, Plant and Equipment**

As a not-for-profit entity with no cash generating units, the Museum is effectively exempted from AASB 136 *Impairment of Assets* and impairment testing. This is because AASB 136 modifies the recoverable amount test to the higher of fair value less costs to sell and depreciated replacement cost. This means that, for an asset already measured at fair value, impairment can only arise if selling costs are material. Selling costs are regarded as immaterial.

**Assets not able to be Reliably Measured**

The Museum does not hold any assets other than those recognised in the Balance Sheet.

**Depreciation of Property, Plant and Equipment**

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 Museum.

All material separately identifiable component assets are depreciated over their shorter useful lives.

Land is not a depreciable asset. Certain heritage assets, such as the Museum’s collection items, have an extremely long useful life. Depreciation for collection items cannot be reliably measured because the useful life and the net amount to be recovered at the end of the useful life cannot be reliably measured. In these cases, depreciation is not recognised. The decision not to recognise depreciation for these assets is reviewed annually.

Depreciation rates are reviewed each year taking into consideration the condition and estimated useful life of the assets.

<table>
<thead>
<tr>
<th>Category</th>
<th>Depreciation Rate:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings</td>
<td>2.00%</td>
</tr>
<tr>
<td>Buildings - internal services and major components</td>
<td>8.00%</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>15.00%</td>
</tr>
<tr>
<td>Computer equipment</td>
<td>33.33%</td>
</tr>
<tr>
<td>Motor vehicles</td>
<td>20.00%</td>
</tr>
<tr>
<td>Permanent exhibition fit out</td>
<td>2.25% - 25.00%</td>
</tr>
</tbody>
</table>

**Restoration Costs**

The estimated cost of dismantling and removing an asset and restoring the site is included in the cost of an asset, to the extent it is recognised as a liability.

**Maintenance**

The costs of day-to-day servicing costs or 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.

**Leased Assets**

The Museum leases certain plant and equipment.

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 recognised in the period in which they are incurred.

**Financial Instruments**

The Museum’s principal financial instruments policies are outlined below. These financial instruments arise directly from the Museum’s operations or are required to finance its operations. The Museum does not enter into or trade financial instruments for speculative purposes and does not use financial derivatives.

**Cash**

Cash comprises cash on hand, bank balances and amounts deposited in the TCorp Hour-Glass Cash facility. For cash flow purposes investments with all TCorp’s Hour-Glass facilities are included as cash.

**Loans and Receivables**

The Museum does not have any loans. Receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method, less an allowance for any impairment of receivables. Any changes are accounted for in the income statement when impaired or derecognised.

Short-term receivables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.
iii. Investments
Investments represent amounts held in long term TCorp Hour-Glass Investment Facilities. These amounts have been designated at fair value through profit or loss using the second leg of the fair value option i.e. these financial assets are managed and their performance is evaluated on a fair value basis, in accordance with a documented investment strategy, and information about these assets is provided internally to the Museum’s key management personnel.
The movement in the fair value of the Hour-Glass Investment Facilities incorporates distributions received as well as unrealised movements in fair value and is recognised in the Income Statement.

iv. Payables
These amounts represent liabilities for goods and services provided to the Museum, and other amounts. Payables are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method. Short term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

v. Impairment of financial assets
All financial assets, except those measured at fair value through profit and loss, are subject to an annual review for impairment. An allowance for impairment is established when there is objective evidence that the entity will not be able to collect all amounts due.
For financial assets carried at amortised cost, the amount of the allowance is the difference between the asset’s carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The amount of the impairment loss is recognised in the income statement. Any reversals of impairment losses are reversed through the Income statement.

vi. Derivative financial instruments
The Museum holds derivative financial instruments to hedge significant foreign currency risk exposures. Derivatives are initially recognised at fair value. Attributable transaction costs are recognised in profit and loss when incurred. Changes in the fair value of the derivative hedging instruments designated as a fair value hedge are recognised directly in profit and loss.
If the hedge instrument no longer meets the criteria for hedge accounting, expires or is sold, terminated or exercised, then hedge accounting is discontinued prospectively.

[r] Accounting for Joint Ventures
The Museum has a joint venture agreement in relation to the Retail Operations Business at the Powerhouse Shop, Sydney Observatory Shop and any Special Exhibitions Shops within the Powerhouse Museum. The Joint Venture is a jointly controlled entity, and as such is accounted for using the equity method.
The joint venture is responsible for the management, operations and product development in relation to the Retail Operations Business at the Powerhouse Museum and Sydney Observatory. The Museum has contributed 50% of the working capital for the joint venture and is entitled to a 50% share of profits from the joint venture.

[s] Conditions on contributions
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 liability until such time as the condition either materialises or is removed.

[t] 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 at the date of acquisition or provision of services. Values in relation to donations to the collection and donations of goods and services are recognised in the Income Statement as revenue under Grants and Industry Contributions and as an expense under the appropriate classification.

(u) Taxation Status
The activities of the Museum are exempt from income tax. The Museum is registered for GST purposes and has gift deductible recipient status.

(v) Trustee Benefits
No Trustee of the Museum has entered into a material contract with the Museum since the end of the previous financial period and there are no material contracts involving Trustee’s interests existing at the end of the period.

(w) Accounting Standards issued but not yet effective
The Museum did not early adopt any new accounting standards and interpretations that are not yet effective. At the date of authorisation of the financial report, the following standards and interpretations were on issue and applicable to the Museum, but not yet effective:
- AASB 9 and AASB 2009-11 regarding financial instruments, which are applicable to annual reporting periods beginning on or after 1 January 2013.
- AASB 124 and AASB 2009-12 regarding related party transactions, which are applicable to annual reporting periods beginning on or after 1 January 2011.
The Museum has assessed the impact of these new standards and interpretations and considers the impact to be insignificant.
### 2 Income

#### (a) Sale of goods and services

<table>
<thead>
<tr>
<th></th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of goods</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shops</td>
<td>43</td>
<td>39</td>
</tr>
<tr>
<td>Publications</td>
<td>75</td>
<td>68</td>
</tr>
<tr>
<td></td>
<td>118</td>
<td>107</td>
</tr>
<tr>
<td>Rendering of Services</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Admissions</td>
<td>3,242</td>
<td>2,753</td>
</tr>
<tr>
<td>Members organisation</td>
<td>395</td>
<td>364</td>
</tr>
<tr>
<td>Leased operations</td>
<td>239</td>
<td>271</td>
</tr>
<tr>
<td>Venue hire and catering</td>
<td>515</td>
<td>506</td>
</tr>
<tr>
<td>Exhibition fees</td>
<td>12</td>
<td>60</td>
</tr>
<tr>
<td>Fees for staff services</td>
<td>706</td>
<td>700</td>
</tr>
<tr>
<td>Other</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>5,116</td>
<td>4,656</td>
</tr>
</tbody>
</table>

#### (b) Investment income

<table>
<thead>
<tr>
<th></th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>TCorp Hourglass investment facilities</td>
<td>401</td>
<td>479</td>
</tr>
<tr>
<td>Interest</td>
<td>687</td>
<td>442</td>
</tr>
<tr>
<td></td>
<td>1,088</td>
<td>921</td>
</tr>
</tbody>
</table>

#### (c) Grants and contributions

<table>
<thead>
<tr>
<th></th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>From Communities NSW:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recurrent Grants</td>
<td>28,487</td>
<td>28,310</td>
</tr>
<tr>
<td>Capital Grants</td>
<td>6,896</td>
<td>3,868</td>
</tr>
<tr>
<td>Personnel services benefits and liabilities provided free of charge by Communities NSW</td>
<td>2,084</td>
<td>1,843</td>
</tr>
<tr>
<td></td>
<td>37,467</td>
<td>34,021</td>
</tr>
<tr>
<td>From other institutions and individuals:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants – Other</td>
<td>285</td>
<td>353</td>
</tr>
<tr>
<td>Bequests</td>
<td>1,285</td>
<td>10</td>
</tr>
<tr>
<td>Public Donations</td>
<td>80</td>
<td>95</td>
</tr>
<tr>
<td>Foundation Donations</td>
<td>106</td>
<td>79</td>
</tr>
<tr>
<td>Industry donations and contributions</td>
<td>808</td>
<td>392</td>
</tr>
<tr>
<td>Bequests – non cash</td>
<td>-</td>
<td>52</td>
</tr>
<tr>
<td>Collection Donations – in kind</td>
<td>468</td>
<td>664</td>
</tr>
<tr>
<td>Other Donations – in kind</td>
<td>963</td>
<td>1,088</td>
</tr>
<tr>
<td></td>
<td>3,995</td>
<td>2,733</td>
</tr>
<tr>
<td></td>
<td>41,462</td>
<td>36,754</td>
</tr>
</tbody>
</table>

Included in the Museum’s Capital Grants from Communities NSW is $5,528,000 (2010 $2,500,000) for various major building and plant works being undertaken in relation to the Powerhouse building. During 2010/11 $334,000 of this grant was expended, with $4,524,000 to be expended in 2011/12 and a further $70,000 to be expended in 2012/13.

#### (d) Other income

<table>
<thead>
<tr>
<th></th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other income</td>
<td>426</td>
<td>309</td>
</tr>
<tr>
<td>Change in fair value of firm commitment</td>
<td>321</td>
<td>-</td>
</tr>
<tr>
<td>Vendor balance adjustment</td>
<td>8</td>
<td>87</td>
</tr>
<tr>
<td></td>
<td>755</td>
<td>396</td>
</tr>
</tbody>
</table>
## 3 EXPENSES

<table>
<thead>
<tr>
<th>(a) Personnel services expenses</th>
<th>2011 $'000</th>
<th>2010 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and wages (including Recreation Leave)</td>
<td>22,141</td>
<td>20,398</td>
</tr>
<tr>
<td>Redundancy payments</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superannuation – defined benefit plans</td>
<td>877</td>
<td>851</td>
</tr>
<tr>
<td>Superannuation – defined contribution plans</td>
<td>1,476</td>
<td>1,366</td>
</tr>
<tr>
<td>Long Service Leave</td>
<td>1,162</td>
<td>977</td>
</tr>
<tr>
<td>Workers Compensation Insurance</td>
<td>342</td>
<td>446</td>
</tr>
<tr>
<td>Payroll Tax</td>
<td>1,357</td>
<td>1,341</td>
</tr>
<tr>
<td>Other Payroll tax and fringe benefit tax</td>
<td>24</td>
<td>91</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>27,379</td>
<td>25,470</td>
</tr>
</tbody>
</table>

* Inclusive of amounts provided free of charge by Communities NSW. A corresponding amount is shown in income as grants and contributions (refer notes 2 (c) and 5).

In addition, personnel services costs have been incurred on capital projects, including $208,000 (2010 $816,000) for processing costs in accessioning additions to the collection (refer notes 1(h) and 11). Personnel services non-cash contributions of $773,000 (2010 $699,000) in the form of voluntary labour, were also received.

<table>
<thead>
<tr>
<th>(b) Other operating expenses</th>
<th>2011 $'000</th>
<th>2010 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising and publicity</td>
<td>2,011</td>
<td>1,817</td>
</tr>
<tr>
<td>Auditor’s remuneration</td>
<td>77</td>
<td>61</td>
</tr>
<tr>
<td>Cleaning and laundry</td>
<td>925</td>
<td>890</td>
</tr>
<tr>
<td>Computer software</td>
<td>327</td>
<td>272</td>
</tr>
<tr>
<td>Consumables</td>
<td>425</td>
<td>1,002</td>
</tr>
<tr>
<td>Decrement in Value of Investments</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Exhibition fitout</td>
<td>867</td>
<td>882</td>
</tr>
<tr>
<td>Fees – contract services</td>
<td>2,491</td>
<td>1,813</td>
</tr>
<tr>
<td>Freight, cartage and handling</td>
<td>71</td>
<td>9</td>
</tr>
<tr>
<td>Insurance</td>
<td>386</td>
<td>408</td>
</tr>
<tr>
<td>Legal, royalty and copyright fees</td>
<td>47</td>
<td>127</td>
</tr>
<tr>
<td>Maintenance</td>
<td>1,689</td>
<td>1,836</td>
</tr>
<tr>
<td>Power and water supplies</td>
<td>1,652</td>
<td>1,604</td>
</tr>
<tr>
<td>Printing and publications</td>
<td>295</td>
<td>334</td>
</tr>
<tr>
<td>Travel and accommodation</td>
<td>253</td>
<td>125</td>
</tr>
<tr>
<td>Other</td>
<td>1,131</td>
<td>1,170</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>12,647</td>
<td>12,350</td>
</tr>
</tbody>
</table>

Reconciliation – total maintenance

| Maintenance expense as above | 1,689 | 1,836 |
| Employee related maintenance expense included in Note 3(a) | 730 | 702 |
| **Total maintenance expenses included in Note 3(a) & 3(b)** | 2,419 | 2,538 |

<table>
<thead>
<tr>
<th>(c) Depreciation and amortisation expense</th>
<th>2011 $'000</th>
<th>2010 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings</td>
<td>3,100</td>
<td>2,162</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>805</td>
<td>966</td>
</tr>
<tr>
<td>Exhibition fit out</td>
<td>1,038</td>
<td>2,744</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4,943</td>
<td>5,872</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(d) Other expenses</th>
<th>2011 $'000</th>
<th>2010 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in value of hedge instrument</td>
<td>321</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>321</td>
<td>-</td>
</tr>
</tbody>
</table>
## 4 (GAIN) / LOSS ON SALE OF NON-CURRENT ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proceeds from sale of plant &amp; equipment:</td>
<td>(123)</td>
<td>(151)</td>
</tr>
<tr>
<td>Written down value of assets sold/disposed</td>
<td>126</td>
<td>324</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>173</td>
</tr>
</tbody>
</table>

## 5 ACCEPTANCE BY THE CROWN ENTITY OF PERSONNEL SERVICES BENEFITS AND OTHER LIABILITIES

The following liabilities and expenses have been assumed by the Crown Entity via Communities NSW:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Superannuation – defined benefit</td>
<td>877</td>
<td>851</td>
</tr>
<tr>
<td>Long service leave</td>
<td>1,159</td>
<td>944</td>
</tr>
<tr>
<td>Payroll tax</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>2,084</td>
<td>1,843</td>
</tr>
</tbody>
</table>

## 6 CURRENT ASSETS – CASH AND CASH EQUIVALENTS

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and on hand</td>
<td>462</td>
<td>91</td>
</tr>
<tr>
<td>Short term deposits</td>
<td>9,949</td>
<td>7,745</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>10,411</td>
<td>7,836</td>
</tr>
</tbody>
</table>

For the purposes of the Cash Flow Statement, cash and cash equivalents include cash on hand, cash at bank and current and non-current investments consisting of certificates of deposit, bank bills and investments with TCorp.

Cash and cash equivalent assets recognised in the Balance Sheet are reconciled at the end of the financial year to the Cash Flow Statement as follows:

<table>
<thead>
<tr>
<th>Cash and Cash Equivalents (per Balance Sheet)</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10,411</td>
<td>7,836</td>
</tr>
<tr>
<td>TCorp Hourglass Long Term Growth Facility</td>
<td>5,089</td>
<td>4,690</td>
</tr>
<tr>
<td>Closing cash and cash equivalents (per Cash Flow Statements)</td>
<td>15,500</td>
<td>12,526</td>
</tr>
</tbody>
</table>

## 7 CURRENT ASSETS – TRADE AND OTHER RECEIVABLES

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of goods and services</td>
<td>505</td>
<td>534</td>
</tr>
<tr>
<td>Less: Allowance for impairment</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other debtors</td>
<td>481</td>
<td>626</td>
</tr>
<tr>
<td>Prepayments</td>
<td>382</td>
<td>106</td>
</tr>
<tr>
<td>Purchase commitment of hedged item</td>
<td>321</td>
<td>-</td>
</tr>
<tr>
<td>Movement in the allowance for impairment:</td>
<td></td>
<td>1,689</td>
</tr>
<tr>
<td>Balance at 1 July</td>
<td>-</td>
<td>9</td>
</tr>
<tr>
<td>Amounts written off during the year</td>
<td>-</td>
<td>(1)</td>
</tr>
<tr>
<td>Amounts recovered during the year</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Increase/(decrease) in allowance recognised in profit and loss</td>
<td>-</td>
<td>(8)</td>
</tr>
<tr>
<td>Balance at 30 June</td>
<td>-</td>
<td>1,266</td>
</tr>
</tbody>
</table>

## 8 NON-CURRENT ASSETS – FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT AND LOSS

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>TCorp- Hourglass investment facilities (Long Term Growth)</td>
<td>5,089</td>
<td>4,690</td>
</tr>
<tr>
<td>Shares</td>
<td>57</td>
<td>55</td>
</tr>
<tr>
<td></td>
<td>5,146</td>
<td>4,745</td>
</tr>
</tbody>
</table>

## 9 NON-CURRENT ASSETS – INVESTMENTS ACCOUNTED FOR USING THE EQUITY METHOD

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement in the carrying amount of investment in joint venture.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening balance at start of year</td>
<td>130</td>
<td>137</td>
</tr>
<tr>
<td>Share of profits</td>
<td>62</td>
<td>-</td>
</tr>
<tr>
<td>Dividends received/receivable</td>
<td>(62)</td>
<td>-</td>
</tr>
<tr>
<td>Investment received/receivable</td>
<td>(3)</td>
<td>(7)</td>
</tr>
<tr>
<td>Closing balance at end of year</td>
<td>127</td>
<td>130</td>
</tr>
<tr>
<td>Total share of net profits from joint venture investment</td>
<td>62</td>
<td>-</td>
</tr>
</tbody>
</table>
10 RESTRICTED ASSETS

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

Bequests – Capital preserved until 2012
Unspent contributions

<table>
<thead>
<tr>
<th></th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

11 NON-CURRENT ASSETS – PROPERTY, PLANT AND EQUIPMENT

<table>
<thead>
<tr>
<th>At 30 June 2009</th>
<th>Land and Buildings $’000</th>
<th>Plant and Equipment $’000</th>
<th>Collection Assets $’000</th>
<th>Total $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross carrying amount</td>
<td>148,034</td>
<td>48,908</td>
<td>407,042</td>
<td>603,984</td>
</tr>
<tr>
<td>Accumulated depreciation and impairment</td>
<td>36,868</td>
<td>35,322</td>
<td>-</td>
<td>72,190</td>
</tr>
<tr>
<td>At fair value</td>
<td>111,166</td>
<td>13,586</td>
<td>407,042</td>
<td>531,794</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>At 30 June 2010</th>
<th>Land and Buildings $’000</th>
<th>Plant and Equipment $’000</th>
<th>Collection Assets $’000</th>
<th>Total $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross carrying amount</td>
<td>198,847</td>
<td>50,832</td>
<td>396,912</td>
<td>646,591</td>
</tr>
<tr>
<td>Accumulated depreciation and impairment</td>
<td>54,957</td>
<td>41,790</td>
<td>-</td>
<td>96,647</td>
</tr>
<tr>
<td>At fair value</td>
<td>143,990</td>
<td>9,042</td>
<td>396,912</td>
<td>549,944</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>At 30 June 2011</th>
<th>Land and Buildings $’000</th>
<th>Plant and Equipment $’000</th>
<th>Collection Assets $’000</th>
<th>Total $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross carrying amount</td>
<td>202,230</td>
<td>49,031</td>
<td>397,683</td>
<td>648,944</td>
</tr>
<tr>
<td>Accumulated depreciation and impairment</td>
<td>57,957</td>
<td>40,444</td>
<td>-</td>
<td>98,401</td>
</tr>
<tr>
<td>At fair value</td>
<td>144,273</td>
<td>8,587</td>
<td>397,683</td>
<td>550,543</td>
</tr>
</tbody>
</table>

Collection items acquired free of liability during the year have been valued, where values can be reasonably determined, at $468,000 (2010 $664,000). 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 $208,000 (2010 $816,000)

Reconciliation

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of each reporting period are set out below:

<table>
<thead>
<tr>
<th>Year ended 30 June 2011</th>
<th>Land and Buildings $’000</th>
<th>Plant and Equipment $’000</th>
<th>Collection Assets $’000</th>
<th>Total $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair value at start of year</td>
<td>143,990</td>
<td>9,042</td>
<td>396,912</td>
<td>549,944</td>
</tr>
<tr>
<td>Additions</td>
<td>3,383</td>
<td>1,514</td>
<td>771</td>
<td>5,668</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>(126)</td>
<td>-</td>
<td>(126)</td>
</tr>
<tr>
<td>Transfers</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Net Revaluation Increment/(Decrement)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation Expense</td>
<td>(3,100)</td>
<td>(1,843)</td>
<td>-</td>
<td>(4,943)</td>
</tr>
<tr>
<td>Fair value at end of year</td>
<td>144,273</td>
<td>8,587</td>
<td>397,683</td>
<td>550,543</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year ended 30 June 2010</th>
<th>Land and Buildings $’000</th>
<th>Plant and Equipment $’000</th>
<th>Collection Assets $’000</th>
<th>Total $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair value at start of year</td>
<td>111,166</td>
<td>13,586</td>
<td>407,042</td>
<td>531,794</td>
</tr>
<tr>
<td>Additions</td>
<td>544</td>
<td>1,255</td>
<td>1,722</td>
<td>3,521</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>(324)</td>
<td>-</td>
<td>(324)</td>
</tr>
<tr>
<td>Transfers</td>
<td>827</td>
<td>(827)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Net Revaluation Increment/(Decrement)</td>
<td>33,615</td>
<td>(938)</td>
<td>(11,852)</td>
<td>20,825</td>
</tr>
<tr>
<td>Depreciation Expense</td>
<td>(2,162)</td>
<td>(3,710)</td>
<td>-</td>
<td>(5,872)</td>
</tr>
<tr>
<td>Fair value at end of year</td>
<td>143,990</td>
<td>9,042</td>
<td>396,912</td>
<td>549,944</td>
</tr>
</tbody>
</table>
12 CURRENT / NON-CURRENT LIABILITIES – TRADE AND OTHER PAYABLES

(a) Non derivative financial liabilities

<table>
<thead>
<tr>
<th></th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade Creditors</td>
<td>2,073</td>
<td>789</td>
</tr>
<tr>
<td>Accruals</td>
<td>476</td>
<td>1,157</td>
</tr>
<tr>
<td>Income paid in advance</td>
<td>380</td>
<td>738</td>
</tr>
<tr>
<td>Accrued personnel services expenses</td>
<td>419</td>
<td>320</td>
</tr>
<tr>
<td>Provision for Maintenance - Locomotives</td>
<td>138</td>
<td>165</td>
</tr>
<tr>
<td>Provisions for personnel services expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recreation leave</td>
<td>1,954</td>
<td>1,947</td>
</tr>
<tr>
<td>Annual leave oncosts</td>
<td>217</td>
<td>204</td>
</tr>
<tr>
<td>Payroll tax on annual leave</td>
<td>107</td>
<td>107</td>
</tr>
<tr>
<td>Long service oncosts</td>
<td>316</td>
<td>313</td>
</tr>
<tr>
<td>Payroll tax on long service leave</td>
<td>349</td>
<td>323</td>
</tr>
<tr>
<td></td>
<td>6,429</td>
<td>6,063</td>
</tr>
</tbody>
</table>

(b) Derivative financial liabilities designated as hedging instruments at fair value

<table>
<thead>
<tr>
<th></th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreign currency forward contracts</td>
<td>321</td>
<td>-</td>
</tr>
<tr>
<td>Current</td>
<td>6,717</td>
<td>6,031</td>
</tr>
<tr>
<td>Non-current</td>
<td>33</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>6,750</td>
<td>6,063</td>
</tr>
</tbody>
</table>

13 RECONCILIATION OF THE SURPLUS FOR THE YEAR TO NET CASH FLOWS FROM OPERATING ACTIVITIES

<table>
<thead>
<tr>
<th></th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surplus for the year</td>
<td>3,308</td>
<td>(1,031)</td>
</tr>
<tr>
<td>Adjustments for items not involving cash</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td>4,943</td>
<td>5,872</td>
</tr>
<tr>
<td>Donations to the collection</td>
<td>(468)</td>
<td>(664)</td>
</tr>
<tr>
<td>Capital Bequest</td>
<td>-</td>
<td>(52)</td>
</tr>
<tr>
<td>Allowance for impairment</td>
<td>-</td>
<td>(8)</td>
</tr>
<tr>
<td>Unrealised/realised losses(gains)</td>
<td>(3)</td>
<td>(4)</td>
</tr>
<tr>
<td>WIP transfer</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Increase/(decrease) in creditors and accruals</td>
<td>218</td>
<td>(324)</td>
</tr>
<tr>
<td>Increase/(decrease) in employee entitlements</td>
<td>148</td>
<td>204</td>
</tr>
<tr>
<td>Decrease/(increase) in receivables</td>
<td>174</td>
<td>153</td>
</tr>
<tr>
<td>Decrease/(increase) in prepayments</td>
<td>(276)</td>
<td>19</td>
</tr>
<tr>
<td>Net (gain)/loss on sale of plant and equipment</td>
<td>3</td>
<td>173</td>
</tr>
<tr>
<td>Net Cash Flows From Operating Activities</td>
<td>8,047</td>
<td>4,338</td>
</tr>
</tbody>
</table>

14 FINANCIAL INSTRUMENTS

The Museum’s principle financial instruments are outlined below. These financial instruments arise directly from the Museum’s operations or are required to finance the Museum’s operations. The Museum does not enter into or trade financial instruments for speculative purposes.

(a) Financial instrument categories

<table>
<thead>
<tr>
<th>Financial Assets</th>
<th>Note</th>
<th>Category</th>
<th>Carrying Amount 2011 $’000</th>
<th>Carrying Amount 2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>6</td>
<td>N/A</td>
<td>10,411</td>
<td>7,836</td>
</tr>
<tr>
<td>Trade and other receivables¹</td>
<td>7</td>
<td>Loans and receivables (at amortised cost)</td>
<td>501</td>
<td>534</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Purchase Commitment of hedged item (at fair value)</td>
<td>321</td>
<td>-</td>
</tr>
<tr>
<td>Financial assets at fair value</td>
<td>8</td>
<td>At fair value through profit or loss – designated as such upon initial recognition</td>
<td>5,147</td>
<td>4,745</td>
</tr>
</tbody>
</table>
### Financial Liabilities

<table>
<thead>
<tr>
<th>Note</th>
<th>Category</th>
<th>Carrying Amount 2011 $’000</th>
<th>Carrying Amount 2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Trade and other payables(^2)</td>
<td>5,491</td>
<td>4,804</td>
</tr>
<tr>
<td></td>
<td>Derivative financial liabilities</td>
<td>321</td>
<td>-</td>
</tr>
</tbody>
</table>

**Notes**
1. Excludes statutory receivables and prepayments (i.e. not within the scope of AASB 7).
2. Excludes statutory payables and unearned revenue (i.e. not within the scope of AASB 7).

### (b) Credit risk

Credit risk arises when there is the possibility of the Museum’s debtors defaulting on their contractual obligations, resulting in a financial loss to the Museum. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

Credit risk arises from the financial assets of the Museum, including cash and receivables. No collateral is held by the Museum. The Museum has not granted any financial guarantees.

**Cash**

Cash comprises cash on hand, bank balances with the Westpac Banking Corporation and deposits in TCorp Hour-Glass Cash Facilities. Interest is earned on daily bank balances at the weekly average of the 30 day Bank Bill rate adjusted for a management fee to Westpac.

**Receivables – trade debtors**

All trade debtors are recognised as amounts receivable at balance date. Collectibility of trade debtors is reviewed on an ongoing basis. Procedures as established in the Treasurer’s Directions are followed to recover outstanding amounts. Debts which are known to be uncollectible are written off. An allowance for impairment is raised when there is objective evidence that the entity will not be able to collect all amounts due. This evidence includes past experience, and current and expected changes in economic conditions and debtor credit ratings. No interest is earned on trade debtors. Sales are made on 30 day terms.

The Museum is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. Based on past experience, debtors that are not past due (2011 $496,000; 2010 $534,000) and not less than 60 days past due (2011 $4,000; 2010 nil) are not considered impaired and together these represent 100% of the total trade debtors. There are no debtors which are currently not past due or impaired whose terms have been renegotiated.

The only financial assets that are past due or impaired are ‘sales of goods and services’ in the receivables category of the balance sheet.

<table>
<thead>
<tr>
<th></th>
<th>$’000</th>
<th>$’000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total</td>
<td>(^1,2)</td>
</tr>
<tr>
<td><strong>2011</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&lt; 3 months overdue</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>3 months – 6 months overdue</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>&gt; 6 months overdue</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td><strong>2010</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&lt; 3 months overdue</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>3 months – 6 months overdue</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>&gt; 6 months overdue</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

**Notes**
1. Each column in the table reports ‘gross receivables’
2. The ageing analysis excludes statutory receivables, as these are not within the scope of AASB 7 and excludes receivables that are not past due and not impaired. Therefore, the ‘total’ will not reconcile to the receivables total recognised in the balance sheet.

### (c) Liquidity risk

Liquidity risk is the risk that the Museum will be unable to meet its payment obligations when they fall due. The Museum continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets. The objective is to maintain a balance between continuity of funding and flexibility.

During the current and prior years the Museum did not have any borrowings. The Museum’s exposure to liquidity risk is deemed insignificant based on prior periods’ data and current assessment of risk.

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 Directions 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 is received. Treasurer’s Directions 219.01 allows the Minister to award interest for late payment. No interest was paid on late payments during 2011 (2010 Nil).

The table below summarises the maturity profile of the Museum’s financial liabilities, together with the interest rate exposure.
## Maturity analysis and interest rate exposure of financial liabilities

<table>
<thead>
<tr>
<th></th>
<th>Weighted Average Effective Int. Rate</th>
<th>Nominal Amount 1</th>
<th>Fixed Interest Rate</th>
<th>Variable Interest Rate</th>
<th>Non-interest bearing</th>
<th>&lt; 1 yr</th>
<th>1 – 5 yrs</th>
<th>&gt; 5 yrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>na</td>
<td>19,379</td>
<td>19,379</td>
<td>19,379</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>19,379</td>
<td>19,379</td>
<td>19,379</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>na</td>
<td>10,838</td>
<td>10,838</td>
<td>9,218</td>
<td>1,620</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>10,838</td>
<td>10,838</td>
<td>9,218</td>
<td>1,620</td>
<td>-</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes:

1. The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities and therefore may not reconcile to the balance sheet.

### (d) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. The Museum’s exposures to market risk are primarily through other price risks associated with the movement in the unit price of the Hour Glass Investment Facilities.

The effect on profit and equity due to a reasonably possible change in risk variable is outlined in the information below, for other price risk. A reasonably possible change in risk variable has been determined after taking into account the economic environment in which the Museum operates and the time frame for the assessment (i.e. until the end of the next annual reporting period). The sensitivity analysis is performed on the same basis for 2010. The analysis assumes that all other variables remain constant.

Other price risk – TCorp Hour-Glass facilities

Exposure to ‘other price risk’ primarily arises through the investment in the TCorp Hour Glass Investment Facilities, which are held for strategic rather than trading purposes. The Museum has no direct equity investments. The Museum holds units in the following Hour Glass investment trusts:

<table>
<thead>
<tr>
<th>Facility</th>
<th>Investment Sectors</th>
<th>Investment Horizon</th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash facility</td>
<td>Cash, money market instruments</td>
<td>Up to 1.5 years (pre June 2010 – up to 2 years)</td>
<td>9,949</td>
<td>7,745</td>
</tr>
<tr>
<td>Long-term growth facility</td>
<td>Cash, money market instruments, Australian and international bonds, listed property, Australian and international shares</td>
<td>7 years and over</td>
<td>5,089</td>
<td>4,745</td>
</tr>
</tbody>
</table>

The unit price of each facility is equal to the total fair value of the net assets held by the facility divided by the number of units on issue for that facility. Unit prices are calculated and published daily.

NSW TCorp is trustee for each of the above facilities and is required to act in the best interest of the unitholders and to administer the trusts in accordance with the trust deeds. As trustee, TCorp has appointed external managers to manage the performance and risks of each facility in accordance with a mandate agreed by the parties. However, TCorp acts as manager for part of the Cash Facility. A significant portion of the administration of the facilities is outsourced to an external custodian.

Investment in the Hour Glass facilities limits the Museum’s exposure to risk, as it allows diversification across a pool of funds with different investment horizons and a mix of investments.

NSW TCorp provides sensitivity analysis information for each of the investment facilities, using historically based volatility information collected over a ten year period, quoted at two standard deviations (i.e. 95% probability). The TCorp Hour Glass Investment facilities are designated at fair value through profit and loss and therefore any change in unit price impacts directly on profit (rather than equity). A reasonably possible change is based on the percentage change in unit price (as advised by TCorp) multiplied by the redemption value as at 30 June each year for each facility.

| Facility | Change in unit price | Impact on profit/loss |
|---|---|---|---|
| Hour Glass Investment – Cash facility | +/- 1% | 2011 $’000 | 2010 $’000 |
| Hour Glass Investment – Long term growth facility | +/- 15% | 763 | 712 |
(e) Currency risk

The Museum is exposed to currency risk on purchases made in currencies other than Australian Dollars. The currency in which these transactions are primarily denominated is US Dollars. The Museum hedges between 80 and 100 percent of any substantial future foreign currency purchases when contracted. The Museum uses forward exchange contracts to hedge its currency risk, as soon as the liability arises, with maturity dates on the same dates as the contracted payments.

The following table details the forward foreign currency (FC) contracts outstanding as at 30 June.

<table>
<thead>
<tr>
<th>Outstanding Contracts</th>
<th>Average exchange rate</th>
<th>Foreign Currency</th>
<th>Notional Value</th>
<th>Gain/(Loss) on hedging instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2011</td>
<td>2010</td>
<td>2011 FC’000</td>
<td>2010 FC’000</td>
</tr>
<tr>
<td>Fair value hedges</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buy US Dollars</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 to 6 months</td>
<td>0.963</td>
<td>-</td>
<td>591</td>
<td>-</td>
</tr>
<tr>
<td>6 to 12 months</td>
<td>0.948</td>
<td>-</td>
<td>2,191</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Museum has entered into a contract for the hire of a major touring exhibition during 2011-12. The Museum has entered into forward foreign exchange contracts to hedge 87% of the exchange rate risk arising from this firm commitment, which is designated as a fair value hedge.

At 30 June 2011, the aggregate amount of losses under forward foreign exchange contracts totalled $321,000 (2010 Nil). However these losses are offset by the reduction in the purchase commitment on the hedged item.

The following table details the Museum’s sensitivity to a 10% strengthening or weakening in the Australian Dollar against the US Dollar. 10% is the sensitivity rate used when reporting foreign currency risk internally to key management personnel and represents management’s assessment of the reasonably possible change in foreign exchange rates.

(f) Fair value

Financial instruments are generally recognised at cost, with the exception of the TCorp Hour-Glass facilities which are measured at fair value. As discussed, the value of the Hour-Glass Investments is based on the Museum’s share of the value of the underlying assets of the facility, based on the market value. All of the the Hour-Glass facilities are valued using ‘redemption’ pricing.

With the exception of TCorp Hour-Glass facilities, all financial instruments are carried at (amortised) cost which approximates fair value.
15 NON-CASH FINANCING AND INVESTING ACTIVITIES

Assistance and contributions received free of charge from third parties are recorded in the financial statements in relation to donations to the collection. Total assistance and contributions received free of charge are detailed below:

Donations of collection items brought to account by creating an asset and crediting non-cash donations (refer notes 2(c), 11 and 13)

16 COMMITMENTS FOR EXPENDITURE

<table>
<thead>
<tr>
<th></th>
<th>2011 $’000</th>
<th>2010 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Capital Commitments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aggregate capital expenditure contracted for various refurbishment projects at balance date and not provided for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not later than one year</td>
<td>7,401</td>
<td>2,750</td>
</tr>
<tr>
<td>Later than one year and not later than 5 years</td>
<td>-</td>
<td>1,611</td>
</tr>
<tr>
<td>Total (including GST)</td>
<td>7,401</td>
<td>4,361</td>
</tr>
<tr>
<td>(b) Other expenditure commitments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aggregate other expenditure contracted for maintenance, printing and insurance at balance date and not provided for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not later than one year</td>
<td>6,487</td>
<td>1,664</td>
</tr>
<tr>
<td>Later than one year and not later than 5 years</td>
<td>-</td>
<td>9</td>
</tr>
<tr>
<td>Total (including GST)</td>
<td>6,487</td>
<td>1,673</td>
</tr>
<tr>
<td>(c) Operating lease commitments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Future non-cancellable operating lease rentals:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not later than one year</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total (including GST)</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

The total commitments above include input tax credits of $993,000 (2010 $549,000) that are expected to be recovered from the Australian Taxation Office.

17 CONTINGENT LIABILITIES

The Trust is unaware of the existence of any contingent liabilities as at balance date (2010 Nil).

18 PAYMENTS MADE TO CONSULTANTS

Total payments made to consultants during the year totalled $21,000 (2010 $55,000).

19 PAYMENTS MADE TO TRUSTEES

No payments were made to trustees during the year (2010 Nil).

20 POST BALANCE DATE EVENTS

No matter, or circumstance, has arisen since the end of the financial year to the date of this report that, has or may significantly affect the activities of the Museum, the results of those activities or its state of affairs, in the ensuing, or any subsequent, financial year.

END OF AUDITED FINANCIAL STATEMENTS
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23. Consultants
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1. BOARD OF TRUSTEES

Trustees at 30 June 2011

Mr Shaughn Morgan MA, LLM
Term: 02.03.11-31.12.13
(President from 02.03.11)
Managing Director, SPM Consulting;
Director, Barton Deakin;
Consultant, TressCox Lawyers;
Member, Law Society of NSW;
Fellow, Australian Institute of Management;
Member, Australian Institute of Company Directors
Meetings: eligible 2; attended 2; leave 0

Professor Shirley Alexander
Terms: 01.01.07-31.12.09; 24.02.10-31.12.12
Deputy Vice-Chancellor (Teaching, Learning and Equity)
University of Technology, Sydney
Meetings: eligible 5; attended 4; leave 1

Ms Trisha Dixon-Burkitt
Terms: 01.01.03–31.12.03; 01.01.04–31.12.06; 01.01.07-31.12.09; 24.02.10-31.12.12
Author, photographer, historian, lecturer and heritage/landscape consultant;
Trustee, Official Establishments Trust;
National Management Committee, Australian Garden History Soc;
Life Member, Winifred West Schools Limited
Meetings: eligible 5; attended 4; leave 1

Ms Tiffany Lee-Shoy
Term: 01.01.09 – 31.12.11
Senior Policy Advisor, Cultural Policy and Development, Fairfield City Council;
Panel of Advisors, Migration Heritage Centre
Meetings: eligible 5; attended 3; leave 2

Mr Mark Nicholaeff
Terms: 01.01.07–31.12.08; 01.01.09 – 31.12.11
Partner, UHY Haines Norton, Sydney;
Director UHY International Limited;
Member, Institute of Chartered Accountants;
Registered Life Insurance Company Auditor, Company Auditor
and General Insurance Company Auditor
Meetings: eligible 5; attended 0; leave 3

Hon Helen Sham-Ho
Term: 02.03.11-31.12.13
MLC, NSW Parliament 1988-2003;
Practising solicitor;
Charter President, NSW Parliamentary Lions Club;
Vice President, NSW Parliament Asia-Pacific Friendship Group;
Patron, Macquarie University Foundation;
Adviser, China Research Centre Advisory Board, UTS
Meetings: eligible 2; attended 1; leave 1

Ms Judith Wheeldon AM, BS (Wis), MEd (Syd,) FACE, GAICD
Terms: 01.01.05–31.12.07; 01.01.08-31.12.10; 02.03.11-31.12.13
Appointed under Section 4(2)(b) of the MAAS Act - at least 1 person who has knowledge of, or experience in, education.
Former Headmistress Abbotsleigh and Queenewood;
Board Member:
Australian Teaching and Learning Council,
Montessori Children's Foundation,
Masterman Trust,
UTS China Study Centre Advisory Board
Meetings: eligible 5; attended 4; leave 1

Trustees retiring prior to 30 June 2011

Dr Nicholas G Pappas, MA(Syd), LLB(NSW), PhD(Syd)
Terms: 22.02.99-31.12.01; 01.01.02-31.12.04; 1.1.05-31.12.07; 1.1.08-31.12.10
(President from 01.01.03 to 31.12 10)
Principal, Nicholas G Pappas & Company, Lawyers;
Chairman, Laiki Bank (Australia) Ltd;
Chairman, South Sydney District Rugby League Football Club Ltd;
Trustee, Greek Orthodox Archdiocese of Australia Consolidated Trust;
Governor, The Steve Waugh Foundation – Australia
Meetings: eligible 2; attended 2; leave 0

Mr Anthony Sukari OAM
Terms: 01.01.01–31.12.01; 01.01.02–31.12.04; 01.01.05–31.12.07; 01.01.08-31.12.10
Chair, Panel of Advisors, Migration Heritage Centre;
Chairperson, MigrantLink Australia Limited
Meetings: eligible 2; attended 1; leave 1

Mr Tristram Carfrae
Term: 01.01.09 – 04.04.11
Structural Engineer; Principal and Fellow, Arup;
Member, Arup Group Board;
Chair, Building Design, Arup;
Royal Designer for Industry;
Member, NSW Architects Registration Board;
Member, Australian Steel Institute Board;
Visiting Professor, Faculty of Built Environment, University of NSW;
Fellow, Royal Society for the Encouragement of Arts, Manufacturing and Commerce;
Fellow, Australian Academy of Technological Science and Engineering;
Member, Engineers Australia;
Member, Institution of Structural Engineers;
Chartered Professional Engineer
Meetings: eligible – 3; attended – 3; leave – 0

Ms Margaret Seale
Terms: 01.01.04 – 31.12.06; 01.01.07 – 31.12.09; 24.02.10-31.05.11
(Deputy President from 24.09.09 to 31.05.11)
Appointed under Section 4(2)(a) of the MAAS Act - at least 1 person who has knowledge of, or experience in, the arts or sciences
Managing Director, Random House Australia and New Zealand
Meetings: eligible 4; attended 2; leave 2

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2. EXHIBITIONS

The following exhibitions opened between 1 July 2010 and 30 June 2011. These are in addition to the exhibitions that were open during the period but commenced before 1 July 2010.

Powerhouse Museum

Temporary Exhibitions

The Tinytoreum
2 Jul 10-1 May 11
This exhibition of bird-to-wombat sized treasures from the Museum’s collection, with words and illustrations by award-winning team Jackie French and Bruce Whatley (The Diary of a Wombat) was part of the Museum’s ‘—oreum’ series of collection-based displays for families, featuring Australian artists and authors.

Exhibition Supporter: Novotel Sydney on Darling Harbour

Creating the look: Benini and fashion photography
31 Jul 10-18 Apr 11
Creating the look explored the creative processes involved in styling, crafting and designing powerful eye-catching fashion photographs. Drawing on the Museum’s Bruno Benini photography archive, and recent fashion photography and fashion film, the exhibition captured some of Australia’s most memorable trends in fashion imagery between 1950 and 2000.

Exhibition Supporter: Queen Victoria Building, Royal Doulton and Sharp Corporation of Australia

Re-loved
31 Jul-7 Nov 10
As part of Sydney Design 10, a group of Australian designers were invited to ‘tell us a story’ by thoughtfully reinterpreting and revitalising a ‘pre-loved chair’. Transformed into works of art, the chairs and their stories were showcased.

Program Supporter: Corban & Blair

Australian International Design Awards 2010
31 Jul 10-17 Jul 11
The Powerhouse Museum’s annual selection from the Australian International Design Awards program featuring outstanding achievements in design.

Supported by Australian International Design Awards, a division of Standards Australia

AC/DC: Australia’s Family Jewels
11 Sep-28 Nov 10
A travelling exhibition from The Arts Centre Melbourne, documented the history, music, performance and creativity of one of the world’s greatest rock’n’roll bands.

Presented by The Arts Centre Melbourne and Western Australian Museum in association with AC/DC, Albert Music, Sony Music, and generously supported by Visions of Australia

Consumer power: 50 years of Choice
26 Nov 10-15 May 11
Celebrating the 50th anniversary of the Australian Consumers’ Association in 2010, this display featured Choice magazine, the association’s public face. For 50 years Choice has provided advocacy and advice to help consumers get the most out of their purchases.

Presented in association with Choice

Top Secret: licence to spy
17 Dec 10-01 May 11
Based around a James Bond-style fantasy of exotic locations and high tech equipment, Top Secret focussed on the science of spying and espionage.

Produced by Scitech, Perth

ABBAWORLD
17 Dec 10-26 Jun 11
Featuring the music, memories and magic that made this Swedish group a worldwide phenomenon, this exhibition traced ABBA’s formation and success, including their first major international performance at the Eurovision Song Contest in 1974. It documented Australia’s enduring love affair with ABBA, the group’s highly acclaimed live performances and demonstrated the impact of their music, which has inspired several hit movies and a stage show.

Exhibition Producer: Touring Exhibitions. Exhibition Supporter: Novotel Sydney on Darling Harbour

Engineering Excellence 2010
29 Jan 11-Jan 12
Each year, the Sydney Division of Engineers Australia conducts an awards program to showcase outstanding engineering projects. It demonstrates how engineers create innovative solutions for society’s needs in areas such as education, energy and transport. On display is a selection of the 2010 winners.

Presented in association with Engineers Australia, Sydney Division

designTECH 2010
19 Feb-1 May 11
An annual exhibition which showcases innovative designs by HSC students of Design and Technology in NSW.

Presented in association with the Board of Studies NSW and the NSW Department of Education and Training

Student fashion 2010
12 Mar-2 Aug 11
Student fashion provides a glimpse of the next generation of Australian fashion designers, illustrating their sound technical skills and individual creativity. This annual exhibition showcases outfits and textiles by graduating students from Sydney-based fashion schools.

Trainspotting: The Powerhouse Museum International Photo Competition 2011
2 Jun-30 Sep 11
The Museum’s Trainspotting photo competition draws entrants from around the world. The category winning photographs were displayed in a visual feast capturing heritage steam trains, railway workers, infrastructure and trainspotters.

Permanent Exhibitions

EcoLogic: creating a sustainable future
Opened 30 October 2010
This popular exhibition was refurbished with a strong focus on the science and implications of climate change. One large section of the exhibition explores innovation in the management of Sydney’s water systems to ensure a secure and viable supply into the future.

Senior Partner: Sydney Water

Pathways to Space
Opened 31 March 2011
A simulated Martian landscape, known as the Mars Yard, was constructed in the Museum as part of the Pathways to Space project. Designed to encourage students in Years 10-12 to consider university studies and careers in science and engineering, Pathways to Space exposes visitors to real robotics and astrobiology research being undertaken in the Mars Yard.

Consortium Partners: Australian Centre for Astrobiology at UNSW; The Centre for Field Robotics at the University of Sydney, CISCO Systems and AARNET (Australia's Academic and Research Network)

Recent Acquisitions Showcase
This showcase displays objects acquired for the Museum collection.

The Castiglioni radiogram
29 July-4 Nov 10
Precision car models
4 Nov 10-12 Apr 11
Die-cast metal model car collection, designed by Franklin Mint, USA. Gift of Michael and Jan Whiffen, 2010.

Foyer Showcases
Displays in the foyer showcases are designed to commemorate a topical or special event or a significant life.

Featherston ‘Stem Chair’
29 Jul 10-Sep 11
Designated by influential Australian post-war designer Grant Featherston and his wife Mary in Melbourne in 1969, the chair is significant for its innovative use of new plastics technologies.

History Week
6 Aug 10-Sep 11
Inspired by History Week’s theme of 2010 ‘faces in the street’ a display of objects from the collection depicting methods that have been used to record people's faces.

Macquarie Bicentenary
13 Aug-22 Dec 10
A pair of ‘gothic revival’ style chairs, two of the most significant examples of early Australian colonial furniture, made for Lachlan and Elizabeth Macquarie, displayed to mark the Bicentenary of the Macquaries’ arrival in NSW. One chair is from the Powerhouse collection the other on loan from Macquarie University. This was the first time they had been displayed together.

China Heart
27 Jan-14 Feb 11
Objects from the collection were presented in celebration of Chinese New Year. The objects were referenced in China Heart, an interactive walking tour developed in association with the Powerhouse.

Presented by d/Lux/MediaArts in association with 4A Centre for Contemporary Asian Art, Powerhouse Museum and The Project Factory. China Heart is supported by Screen NSW, Screen Australia, the Sydney Harbour Foreshore Authority and City of Sydney

Top Secret
4 Feb-3 May 11
A selection of objects from the Museum’s collection used for espionage were displayed to complement the Top Secret: licence to spy exhibition.

Café Showcase
Liesl Hazelton jewellery
27 July-11 Nov 10
A selection of embroidery and jewellery made by Liesl Hazelton, recipient of the 2009 Design NSW: Travelling Scholarship.

Make it! Making it in the creative industries
11 Oct 10-24 Jun 11
A display of works in modelling clay made by a group of Australia’s top creative practitioners and companies as part of the Make it! Project, developed by the Creative Industries Innovation Centre.

Presented in partnership with the Powerhouse Museum

Level 2 Circulation Area
Thinking Hyperbolically!
23 Nov 10-20 Jun 11
The Museum mounted a display of artworks by students from the International Grammar School in Ultimo who are participating in a new, experimental course exploring mathematics through art and design.

Sydney Observatory
Winning sky photos: The David Malin Awards 2010
13 Aug 10-6 Feb 11
A selection of the best in amateur astronomy photography as judged by world-renowned astrophotographer Dr David Malin. Supported by Canon Australia and the CSIRO’s Australia Telescope National Facility

Powerhouse Discovery Centre
Portraits of a tea cosy
14 Aug 10-27 Jan 11
A selection of works by Sunshine Coast artist Loani Prior, who specialises in knitting whimsical tea cosies.

Trainspotting: The Powerhouse Museum International Photo Competition 2010
1 Dec 10-5 Jun 11
A display of category winning photographs from the competition.

Greening the silver city: seeds of bush regeneration
11 Feb-23 Sep 11
Tells the remarkable story of how the denuded landscape ofBroken Hill was repaired by a bush regeneration scheme, started in the 1930s. For the Discovery Centre installation, three stories illustrated the changing patterns of local land use.

Travelling Exhibitions
Trainspotting: The Powerhouse Museum International Photo Competition 2011
Hunter Valley Steamfest, Maitland 9-10 Apr 11
A display of category winning photographs from the competition.

The Odditoreum
Parramatta Heritage and Visitor Information Centre 27 May-17 Jul 11
Based on the original exhibition at the Powerhouse, The Odditoreum is a collaboration between the Museum and Shaun Tan, award-winning children’s author and illustrator. It displays weird and wonderful curiosities from the Museum’s collection accompanied by Tan's fictitious narratives.

FRUiTS: Tokyo street style – photographs by Shoichi Aoki
Cowra Regional Art Gallery 20 Aug-10 Oct 10
Bundaberg Regional Art Gallery 9 May-26 Jun 11
A vibrant and engaging collection of photographs taken by Shoichi Aoki in Tokyo between 1997 and 2002, capturing a radical Japanese fashion subculture that has inspired fashion designers worldwide.

Winning sky photos: the David Malin Awards 2010
Scienceworks Melbourne 18 Feb-3 Apr 2011
The Science Centre and Planetarium, University of Wollongong 13 Apr-29 May 11
TAFE NSW Western Institute, Broken Hill 19 Jun-22 Jul 11
A selection of the best in amateur astronomy photography. Supported by Canon Australia and the CSIRO’s Australia Telescope National Facility

Steam Locomotive 3265
Hunter Valley Steamfest, Maitland 9-10 Apr 11
The Great Train Weekend, Central Station, Sydney 11-13 Jun 11
Steam locomotive 3265 tours NSW with assistance from the Museum’s curatorial and conservation staff. All tours were run by the NSW Rail Transport Museum (trading as Heritage Express) in conjunction with the Museum.
### 3. STAFF OVERSEAS TRAVEL

Dawn Casey, Director, 16-23 Oct 10, Korea, Attend Intellectual Exchange Program; meet with key government representatives, Mayor of Seoul, National Museum of Korea
Seb Chan, Manager, Digital, Social and Emerging Technologies, 14-26 Sep 10, UK, Netherlands, Deliver series of workshops, consulting services and presentations at Picnic 2010 Conference; 9-13 Feb 11, NZ, Deliver consulting services to Auckland Museum and War Memorial; Participate in KiwiFoo at Warkworth; 21-25 May 11, USA, Deliver paper at American Association of Museums Conference
Dan Collins, Manager, Information Systems and Exhibitions Technologies, 5-18 Apr 11, USA, Demonstrate cross agency collection sharing toolset developed by the Museum; attend workshops at Museums and the Web Conference 2011; visit web specialists in Washington and New York
Luke Deanley, Manager, Web and Social Technologies, 5-18 Apr 11, USA, Present a paper and attend workshops at Museums and the Web Conference 2011; visit web specialists in New York and Washington; 30 May-4 Jun 11, USA, Deliver consulting services to Balboa Park Online Collaborative; participate in LOD-LAM 2011
Min-Jung Kim, Curator, Design and Society, 16 Oct-6 Nov 10, Korea, Attend Intellectual Exchange Program; participate in 2010 Workshop for Curators of Korean Art at Overseas Museums; 18-31 Dec 10, Korea, Discuss loan objects with Korean museums and contemporary metal work artists, refine object list, conduct interviews, research audio visual material for upcoming exhibition; 6-19 Apr 11, Korea, Meet with lenders of forthcoming exhibition; finalise object list
Peter Mahony, Manager, Learning and Technology, 6-15 Aug 10, USA, Attend ‘Scratch’ Science Education Conference and the Digital Storytelling for Educator’s Masterclass Program
Renae Mason, Online Producer, 17-20 Oct 10, NZ, Attend, present and chair a session at National Digital Forum 2010
Melanie Morris, Manager, Marketing and Communications, 18 Jan-2 Feb 11, USA, Negotiate marketing strategy for Harry Potter exhibition; visit potential international touring venues for The Wiggles exhibition
Charles Pickett, Curator, Design and Society, 28 Jun-11 Jul 11, France and England, Assess collections and buildings by Le Corbusier as part of the development of exhibition and publication
Dave Rockell, Manager, Conservation, 4-17 Oct 10, UK, Attend Big Stuff conference at Imperial War Museum; meetings with cultural institutions
Paul Wilson, Archivist, 24-28 Aug 10, NZ, Attend 2010 Annual Conference of Archives and Records Association of NZ
Ralph Williams, Manager, Operations, 30 Jun-16 Jul 11, USA, Observe and assess crowd management options for blockbuster exhibitions

### 4. STAFFING BY DEPARTMENT

#### Staff number at 30 June 2010

<table>
<thead>
<tr>
<th>Department</th>
<th>Staff Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Directorate</strong></td>
<td>2</td>
</tr>
<tr>
<td>Director</td>
<td></td>
</tr>
<tr>
<td>Strategic Policy and Planning</td>
<td>2</td>
</tr>
<tr>
<td>Corporate Development</td>
<td>3.6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>7.6</td>
</tr>
<tr>
<td><strong>Collection Management and Outreach Services</strong></td>
<td></td>
</tr>
<tr>
<td>Registration</td>
<td>23.2</td>
</tr>
<tr>
<td>Conservation</td>
<td>20.9</td>
</tr>
<tr>
<td>Regional Services</td>
<td>2</td>
</tr>
<tr>
<td>Design</td>
<td>19</td>
</tr>
<tr>
<td>Exhibitions and Festivals Project Management and Planning</td>
<td>5.6</td>
</tr>
<tr>
<td>NSW Migration Heritage Centre</td>
<td>3.6</td>
</tr>
<tr>
<td>Sydney Observatory</td>
<td>7.4</td>
</tr>
<tr>
<td>Powerhouse Discovery Centre: Collection Stores at Castle Hill</td>
<td>3.8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>85.5</td>
</tr>
<tr>
<td><strong>Curatorial and Digital, Social and Emerging Technologies</strong></td>
<td></td>
</tr>
<tr>
<td>Curatorial</td>
<td>27.5</td>
</tr>
<tr>
<td>Digital, Social and Emerging Technologies</td>
<td>22</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>49.5</td>
</tr>
<tr>
<td><strong>Corporate, Financial Services and Facilities Management</strong></td>
<td></td>
</tr>
<tr>
<td>Management</td>
<td>2</td>
</tr>
<tr>
<td>Finance</td>
<td>6.6</td>
</tr>
<tr>
<td>Information Systems and Exhibition Technologies</td>
<td>11</td>
</tr>
<tr>
<td>Facilities Management</td>
<td>21</td>
</tr>
<tr>
<td>Non-Exhibition Scheduling</td>
<td>1</td>
</tr>
<tr>
<td>People and Culture</td>
<td>8</td>
</tr>
<tr>
<td>Records</td>
<td>3</td>
</tr>
<tr>
<td>Procurement Officer</td>
<td>1</td>
</tr>
<tr>
<td>Volunteer Coordination</td>
<td>2.24</td>
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<tr>
<td><strong>Total</strong></td>
<td>55.84</td>
</tr>
<tr>
<td><strong>Marketing, Museum Experience and Commercial Services</strong></td>
<td></td>
</tr>
<tr>
<td>Management</td>
<td>3</td>
</tr>
<tr>
<td>Marketing and Communications</td>
<td>7.23</td>
</tr>
<tr>
<td>Editorial and Publishing</td>
<td>6.6</td>
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<tr>
<td>Customer Relations</td>
<td>14.6</td>
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<tr>
<td>Operations</td>
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<tr>
<td>Contemporary Programs</td>
<td>3.5</td>
</tr>
<tr>
<td>Family and Community Experiences (FACE)</td>
<td>6.1</td>
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<tr>
<td>Education Programs</td>
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<tr>
<td><strong>Total</strong></td>
<td>85.73</td>
</tr>
<tr>
<td><strong>MUSEUM TOTAL (non-casual)</strong></td>
<td>284.2</td>
</tr>
</tbody>
</table>
5. STAFF LIST

Snap shot of positions at 30 June 2011. Includes date started at the Museum if during this period, or final position held and date left the Museum. Does not include casual staff.

**Directorate**
Dawn Casey – Director
Pauline Bojko – Executive Assistant

**Strategic Policy and Planning**
Peter Morton – Manager
Mark Daly – Project and Policy Officer

**Corporate Development**
Laurie-Anne Bentley – Acting Manager
Miranda Purnell – Corporate Development Coordinator
Justine Knapp – Corporate Development Coordinator
Rebecca Noonan – Foundation Executive

**Corporate, Financial Services and Facilities Management**
Keith Edwards – General Manager
Tracey Liu – Administrative Assistant
Thalie Martini – Project Officer

**Finance**
Anthony Rogers – Manager
Andrew Rothwell – Senior Accounts Officer
Maria Sperm – Management Accountant
Cristeta Abellar – Cashier
Agnes Perez – Senior Accounts Officer
Cindia Tse – Clerk/Word Processor Operator
Anthony Felettigh – Senior Accountant
Viva Cheva – Accounts Officer
Khoa Vu – Accounts Officer

**Information Systems and Exhibition Technologies**
Daniel Collins – Acting Manager
Michael Mitchell – Network Administrator
Stephen Harris – Assistant Network Administrator
Suiping Hu – Database Administrator
Graham Schultz – Systems Officer
Andrew Axton – Systems Officer
Beatrice D’Souza – Systems Assistant
Christopher Bell – Systems Administrator
Ravi Prakash – Technical Services Coordinator
Christopher Connor – Senior Electronics Technician
Timothy Wilson – Electronics Technician

**Facilities Management**
Robert Chancellour – Acting Manager
Frances Cray – Facilities Compliance Administrator
Owen Pauling – Acting Property Services Coordinator
Peter Hermon – Electrical Fitter
Paul Scheibel – Electrical Fitter
Kevin Laker – Building Services Coordinator
Greg Hoare – Building Supervisor
Lizzie Ritchie – Transport Officer
Paul Laxon – Museum Officer
Wayne Voss – Acting Mechanical Services Coordinator
Shaun Dal Santo – Plant Fitter Operator
Dane McIntosh – Plant Fitter Operator
David Nankervis – Electrical Fitter
Gaume Coughlan – Acting Workshop Supervisor
Peter Stevenson – Preparator
Tim Haire – Preparator
Gaume Flat – Acting Senior Preparator (to 25.03.11)
Barry Savige – Acting Senior Preparator (from 12.04.11)

Paul Quayle – Preparator (from 30.05.11)
Iain Scott-Stevenson – Preparator
Jaime Vicent – Preparator
Frank Noble – Preparator

**People and Culture**
Mani Esbaraman – Manager
Bill Koukouras – Coordinator, HR Service Delivery
Jennifer Gibson – Health and Safety Manager
Eddy Fittmam – Senior Payroll Officer
Vincent Lancey – Employment Services Coordinator
Suzie Grady – HR Officer
Farida Ali – HR Officer
Gosia Sliva – HR Officer

**Records**
Margaret Adamson – Manager
Elke Horder – Records Coordinator
Stuart Broughton – Records Officer

**Procurement Officer**
Kim Rogers – Purchasing Officer

**Volunteer Coordination**
Catherine Purcell – Volunteer Coordinator
Paul Sabatier – Volunteer Coordinator (to 04.08.10)
Lysele Assarapin – Volunteer Coordinator (part time)
Dawn Ross – Volunteer Program Officer
Nancy La Mott – Volunteer Program Officer

**Collection Management and Outreach Services**
General Manager - Vacant

**Registration**
Judy Coombes – Manager
Susan Davidson – Registrar Documentation
Alison Brennan – Registrar Collections and Exhibitions
Ross Clandinin – Acting Registrar Collections and Exhibitions
Helen Xoxal – Archives Manager
Katrina Hogan – Registrar Loans and Outreach
Mandy Crook – Acting Registrar Collection Administration
Karen Biddle – Registrar Database Management
Barbara Palmer – Registrar Projects
Jill Chapman – Artivist
Jessica Mclean – Assistant Registrar
Nicole Balmer – Assistant Registrar
Sarah Pointon – Assistant Registrar
Kate Scott – Assistant Registrar
Lauren Dalia – Acting Registrar Loans
Terence Mooney – Assistant Registrar, TAM
Einar Dock – Clerk, Collection Administration
Scott Winston – Clerk Collections (from 02.05.11)

**Powerhouse Discovery Centre: Collection Stores at Castle Hill**
Christopher Snelling – Manager
Lysele Assarapin – Education and Volunteer Coordinator
Kelly Mitchell – Administration and Bookings Assistant/Acting Volunteer Coordinator
Natalie Matar – Administrative Assistant

**Exhibition and Festivals Project**
Management and Planning
Rebecca Bushby – Acting Manager
Joanne Delzoppo – Exhibition Coordinator
Jane Latief – Exhibition Coordinator
Julia Carroll – Administrative Assistant
Mark Adams – Administrative Assistant

**NSW Migration Heritage Centre**
John Petersen – Manager
Annette Louden – Website Coordinator (Part-time)

**Sydney Observatory**
Toner Stevenson – Manager
Geoff Wyatt – Senior Astronomy Educator
Martin Anderson – Astronomy Educator
Allan Kreuter – Astronomy Educator
Andrew Constantine – Astronomy Educator
Melissa Hulbert – Astronomy Educator (Part-time)

**Design**
Kevin Laker – Preparator
Margaret Stuart-Smith – Assistant Curator (to 01.02.11)
Einar Dock – Assistant Curator

**Regional Services**
Rebecca Pinchin – Regional Services Coordinator
Margaret Stuart-Smith – Assistant Curator (to 01.02.11)
Einar Dock – Assistant Curator
Curatorial and Digital, Social and Emerging Technologies

General Manager – Vacant
Julia Foong – Administrative Assistant

Curatorial

Design and Society:
Christina Sumner – Principal Curator, Design and Society
Claire Roberts – Senior Curator (to 21.07.10)
Peter Cox – Curator
Eva Czeronis-Ryl – Curator
Miri-Jungh Kim – Curator
Glynis Jones – Curator
Michael Lea – Curator
Anne-Marie Van de Ven – Curator
James Wilson-Miller – Curator
Paul Donnelly – Curator
Lindie Ward – Curator
Rebecca Bower – Assistant Curator
Alysha Buss – Assistant Curator
Melanie Pitkin – Assistant Curator
Anni Turnbull – Assistant Curator
Rebecca Evans – Assistant Curator (from 14.03.11)

Science and Industry:
Matthew Connell – Principal Curator, Physical Sciences and Information Technology
Sandra McEwen – Principal Curator, Biosciences and Built Environment
Andrew Grant – Senior Curator
Desmond Reid Barnett – Curator
Kerrie Dougherty – Curator
Angelique Hutchison – Curator
Nicholas Lomb – Curator
Charles Pickett – Curator
Deborah Rudder – Curator
Margaret Simpson – Acting Curator
Campbell Bickerstaff – Assistant Curator
Erika Taylor – Assistant Curator
Damian McDonald – Assistant Curator

Digital, Social and Emerging Technologies

Sebastian Chan – Acting Manager
Web and Social Technologies
Luke Dearnley – Acting Manager
Carlos Arroyo Rodriguez – Web Applications Developer (from 08.09.10)
Jason Gee – Online Producer (Major Projects)
Irina Pavlick – Online Producer (Microsites)
Renae Mason – Online Producer (About NSW) (to 02.03.11)
Estee Wah – Senior Online Producer (from 19.04.11)
Nicola Earnshaw – Senior Online Producer (from 20.04.11)
Ingrid Mason – Project Manager, Museum Metadata Exchange (to 01.12.10)
Lynne McNairn – Acting Project Coordinator, Museum Metadata Exchange
Geoff Barker – Project Coordinator (CAN)
Sarah Rhodes – Outreach Officer (CAN) (to 30.07.10)

Learning and Technology
Peter Mahony – Manager
Joy Suliman – Vector Lab Manager (to 04.12.10)
Visual and Digitisation Services
Paula Bray – Manager
Geoff Friend – Photographic Manager
Sotha Bourn – Photographer
Marinc Kojdanovski – Photographer
Kathleen Hackett – Photo Librarian
Iwona Hetherington – Copyright Officer
Leonne Jones – Rights and Permissions Officer
Jean-Francois Lanzarone – Image Resource Centre Coordinator
Zoltan Nemes-Nemeth – Audio Visual Manager
Kathleen Phillips – AV Scriptwriter/Producer
Kathy La Fontaine – Program Developer

Library Services
Karen Johnson – Manager
Philippa Rossiter – Reference Librarian
Dimitry Holt – Senior Library Technician

Marketing, Museum Experience and Commercial Services

Mark Goggin – General Manager
Adam Doong – Administrative Assistant

Commercial Development
Fiona Bennett – Acting Events Sales Manager
Michael Hamer – Events Coordinator
Kristina Kargin – Events Coordinator
Kimberley Judge – Events Coordinator

Grants and Research Development
Jana Vyrthlik – Manager

Marketing and Communications
Melanie Morris – Manager
Karen Riveria – Evaluation and Audience Research Manager (from 01.11.10)
Amanda Campbell-Avenell – Media/Marketing Officer
Suzanna Barr – Marketing and Media Executive (from 02.05.11)
Hayley Gallant – Marketing and Media Executive
Fabian Jaimeas Arias – Marketing and Media Executive (from 05.04.11)
Kathleen Evesson – Direct Marketing Executive

Editorial and Publishing
Judith Matheson – Manager
Tracy Goulding – Publications Editor
Nicole Bearman – Publications Editor
Melanie Caris – Exhibitions Editor
Kara Bo Johnson – Exhibitions Editor
Jacob Del Castillo – Artist
Anne Slam – Desktop Publishing

Customer Relations
Jane Turner – Manager
Daniel Brace – Front of House Manager
Leanne Brooks – Senior Customer Service Officer
Aron Tillman – Senior Customer Service Officer
Deborah Turnbull – Senior Customer Service Officer
Dominica Heron – Customer Service Officer
Maria Jensen – Customer Service Officer
Marlyse Medina – Customer Service Officer
Patricia Muzzio – Customer Service Officer
Chris Rossi – Customer Service Officer
Fiona McLennan – Customer Service Officer
Nathan James – Customer Service Officer
Fiona Davis – Customer Service Officer (from 31.12.10)
Andrea Cormier – Customer Service Officer

Operations
Ralph Williams – Manager
Amy Russell – Venue Administration Assistant
Chris Antoniou – Assistant Venue Manager
Matthew Smith – Assistant Venue Manager
Karl Rafferty – Assistant Venue Manager
Andrew Murray – Acting Assistant Venue Manager
Jonathan Fowler – Senior Operations Technician (Theatre)

Security
Bede Langley – Security Operations Manager
Mark Bourke – Security Supervisor
Andrew McGeach – Security Supervisor
Glenn Ward – Acting Security Supervisor
Vincent Defranco – Security Supervisor
Victor Denis – Security Officer
Kholed Deeb – Security Officer
Stephen Lee – Security Officer
David Meehan – Security Officer
Andrew Novosel – Security Officer
Michael Rogers – Security Officer
Aldo Franks – Security Officer
Mark Foxwell – Security Officer
David Wootton – Security Officer
John Mitchell – Security Officer
Alan Fay – Security Officer
Malcolm Bryan – Security Officer
Dimitrios Tsigaropoulos – Security Officer

Contemporary Programs
Lily Katakouzinos – Acting Manager
Rita Orsini – Assistant Education Officer
Deborah Vaughan – Acting Producer
Debbie Pryor – Producer (from 17.03.11)

Family and Community Experience (FACE)
Helen Whitty – Acting Manager
Michael Davidson – Administrative Coordinator
Kath Daniel – Producer Programs
Kys collegue – Assistant Education Officer
Helen Nicholson – Producer, Community Programs
Michael Van Tiel – Producer, Mascots and Holiday Programs
Kathryn Lamerston – Online Producer, Children’s Website

Education Programs
Janson News – Acting Manager
Alison Gordon – Education Officer
Angus Tse – Education Officer
Tilly Boleyn – Education Officer (from 11.05.11)
Robert Smith – Assistant Education Officer
Derek Williamson – Education Officer (to 03.12.10)
6. EEO STATISTICS

### A. Trends in the Representation of EEO Groups

<table>
<thead>
<tr>
<th>EEO Group</th>
<th>Benchmark or Target</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>50%</td>
<td>53%</td>
<td>55%</td>
<td>45%</td>
<td>47%</td>
<td>53%</td>
</tr>
<tr>
<td>Aboriginal people and Torres Strait Islanders</td>
<td>2%</td>
<td>1.1%</td>
<td>1.3%</td>
<td>1.1%</td>
<td>1%</td>
<td>1%</td>
</tr>
<tr>
<td>People whose first language was not English</td>
<td>20%</td>
<td>18%</td>
<td>17%</td>
<td>19%</td>
<td>18%</td>
<td>38%</td>
</tr>
<tr>
<td>People with a disability</td>
<td>12%</td>
<td>7%</td>
<td>7%</td>
<td>7%</td>
<td>6%</td>
<td>9%</td>
</tr>
<tr>
<td>People with a disability requiring work-related adjustment</td>
<td>7%</td>
<td>4%</td>
<td>4%</td>
<td>1.3%</td>
<td>1%</td>
<td>1%</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>EEO Group</th>
<th>Distribution Index</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>100</td>
<td>111</td>
<td>111</td>
<td>108</td>
<td>108</td>
<td>108</td>
</tr>
<tr>
<td>Aboriginal people and Torres Strait Islanders</td>
<td>100</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>People whose first language was not English</td>
<td>100</td>
<td>95</td>
<td>95</td>
<td>97</td>
<td>97</td>
<td>97</td>
</tr>
<tr>
<td>People with a disability</td>
<td>100</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>People with a disability requiring work-related adjustment</td>
<td>100</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
</tbody>
</table>

**Notes:**
1. Includes casual staff.
2. 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 the Department of Premier and Cabinet.

3. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.

**Comparison of staff numbers by occupational category**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Manager and administrators</td>
<td>32</td>
<td>33</td>
<td>34</td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>Professionals</td>
<td>136</td>
<td>120</td>
<td>115</td>
<td>112</td>
<td>118</td>
</tr>
<tr>
<td>Technicians and associate professionals</td>
<td>44.1</td>
<td>36.2</td>
<td>35</td>
<td>33</td>
<td>35</td>
</tr>
<tr>
<td>Tradespersons and related workers</td>
<td>25.6</td>
<td>21.2</td>
<td>18</td>
<td>17</td>
<td>18</td>
</tr>
<tr>
<td>Advanced clerical, sales and service workers</td>
<td>12.8</td>
<td>7.3</td>
<td>7</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>Intermediate clerical, sales and service workers</td>
<td>73.2</td>
<td>60.5</td>
<td>65</td>
<td>62</td>
<td>63.2</td>
</tr>
<tr>
<td>Intermediate production &amp; transport workers</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Elementary clerical, sales and service workers</td>
<td>15.2</td>
<td>9.2</td>
<td>6</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Labourers and related workers</td>
<td>5.4</td>
<td>4.2</td>
<td>5</td>
<td>6.6</td>
<td>6</td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>345.3</strong></td>
<td><strong>292.6</strong></td>
<td><strong>286</strong></td>
<td><strong>274.6</strong></td>
<td><strong>284.2</strong></td>
</tr>
</tbody>
</table>

Staff employed at the Museum of Applied Arts and Sciences were previously part of Communities NSW but are now part of the Department of Trade and Investment, Regional Infrastructure and Services.
7. SES POSITIONS

During 2010–11 the following were members of the State Government Senior Executive Service:

Director: Dr Dawn Casey, PSM, FAHA
General Manager, Marketing, Museum Experience and Commercial Services: Mark Goggin, BA Hons (Mel)

<table>
<thead>
<tr>
<th>SES level</th>
<th>Position title</th>
<th>Gender</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Director</td>
<td>Female</td>
</tr>
<tr>
<td>1</td>
<td>General Manager, Marketing, Museum Experience and Commercial Services</td>
<td>Male</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SES level</th>
<th>30 June 2011</th>
<th>30 June 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CEO under s11A</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Number of female SES</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

8. RISK MANAGEMENT AND INSURANCE

Staff training and procedural changes are improving the timely delivery of museum projects within budget. Project planning and time management have been recognised as key areas that have assisted the cultural change at the Museum. Risk identification is openly discussed by staff at meetings throughout the Museum. This process has shown staff that early identification will assist in most cases with the risk being able to be mitigated and cost is controllable.

Deloitte Touche Tohmatsu assisted management to complete the Museum’s business risk assessment during the year. The risk assessments indicate clearly the areas most at risk which are included in the internal audit plan for the year. During the year internal audits were undertaken in payroll and physical security of the collection. The Deloitte’s audit reviews reported that the Museum’s systems had adequate controls in place. Deloitte’s reports assist management in understanding and mitigating the risks at the Museum.

The majority of the Museum’s insurance cover is provided by the Treasury Managed Fund (TMF). Allianz Insurance provides the Museum with workers compensation insurance. Allianz processes and manages all claims and assists Museum staff with rehabilitation and return to work programs. The Museum’s management holds regular reviews with TMF to review the various classes of insurance policies, premiums and general performance of the fund; liability (including but not limited to public liability, professional indemnity, directors/officers liability, property (including but not limited to property), comprehensive motor vehicle and miscellaneous (notably personal accident and travel insurance for staff). Workers Compensation is reviewed regularly with Allianz.

9. AUDIT ATTESTATION

Internal Audit and Risk Management Attestation for the 2010-2011 Financial Year for the Museum of Applied Arts and Sciences

The Trust of the Museum of Applied Arts and Sciences, is of the opinion that the Museum of Applied Arts & Sciences has internal audit and risk management processes in place that are, in all material respects, compliant with the core requirements set out in Treasury Circular NSW TC 09/08 Internal Audit and Risk Management Policy. These processes provide a level of assurance that enables the senior management of the Museum of Applied Arts and Sciences to understand, manage and satisfactorily control risk exposures.

The Trust of the Museum of Applied Arts and Sciences is of the opinion that the Audit and Risk Committee for the Museum of Applied Arts and Sciences is constituted and operates in accordance with the independence and governance requirements of Treasury Circular NSW TC 09/08 through the Communities NSW Audit and Risk Committee framework. The Chair and Members of the Audit and Risk committee are:

Mark Nicholaeff - independent Chair
(Term: 1st Jan 2009 – 31st Dec 2011)
Shaughn Morgan - independent Member
(Term: 2nd Mar 2011 – 31st Dec 2013)
Dr Dawn Casey - member
(Term: 31st Mar 2008 - current)
Keith Edwards – member
(Term: 7th Dec 2007 – current)

In accordance with a resolution of the Trust of the Museum of Applied Arts and Sciences.

Shaughn Morgan
President
15 September 2011
10. VOLUNTEERS

We are very grateful to the following volunteers who gave their support to the Museum in 2010–11

John A'Beckett
William Atken
William Alexander
Eleni Antoniou
Brian Armour
Erik Bachmann
Beverley Badcock
Elizabeth Bailey
Robert Baird
Gara Baldwin
Barbara Ballantyne
Betty Balmer
Clare Banks
Marion Barker
Roma Bashford
Peter Barnard
Elizabeth Blair
Terry Blanch
George Bolton
Tad Boniecki
Elizabeth Bonner
Edna Boyd
Joyce Bradbury
Peter Bray
Muriel Breiesser
Rowland (Roly) Broady
Mary-Jane Brodribb
Ken Bruce
Pamela Burden
Brienna Butterworth
Sara Cabrera
Neil Cadzow
Susan Cairns
Judith Campbell
Adrienne Chai
Arthur (John) Chambers
Lynne Cheshire
Kenneth Chuang
Wendy Circosta
Jean Clark
Aileen Claydon
Geoff Cocks
Ian Cole
Natasha Collins
Mervyn Collins
Jon Comino
John Cooper
Victoria Cooper
Leon Corn
Eleni Antoniou
William (Bill) Coulton
Gaelle Crenn
Rose Cullen
Philip Davies
Fiona Davis
Geoff Davis

Natasha Dawson
Natala Dawson
Ian Debenham
Robert Degotardi
Phil Diment
Kevin Dodds
Bethan Doneley
Lucy Dumitrescu
Nathan Dunn
Beryl Dywer
John Ebner
Alan Edwards
Jay Ekers
Roy F Eldridge
Dennis Ellis
Susan Forsyth
Nick Franklin
Ann Freeman
Donald W French
Christina Geeves
Annette Ger
Heaven Goddard
Frederick William Gooch
John Goodwin
Tim (Raymond) Gordon
Lucita Goyena
Dorothy Green
Mary Green
Hayley Green
Beth Grennard
Maggie Habgood
Dinah Hales
Val Harney
Judy Hammond
Maureen Hanley
Cenia Hannah
Garman Han
Doreen Harland
Jenny Hart
Lesley Harwood
Judith Hawes
Sarah Heenan
Prue Hill
Cherie Hinge
Susanne Hledik
Henri Hokekamp
Garry Horvai
Ray Hucl
Nina Huelin
Fiona Hurel
John Hurworth
Paul Hutley
Margaret Jafe
Margaret Jagger
Bob Johnson

Merle Johnson
Christine Johnson
Joan Johnston
Emma Johnston
Celia Johnstone
Harrison Jones
Cierwan Jones
Terry Jones
Frank Joyce
Eleanor Keene
Diana Kincad
Lucy King
Isabelle Kingsley
Phil Kitley
Milena Koymann
Elizabeth Lah
Denise Lau
John Lauder
Michael Leslie
Pamela Leuzinger
Monty Leventhal
Ronald Lewis
James Libby
Jasmin Lin
Matthew Lloyd
Tom Lockley
Sandra Lyons
Patricia Macdonald
Molly Anne Macinante
Vanessa Mack
Jun Makuhari
John Markley
Helen Marsh
Peter Martin
Des Mastello
Herb Mathews
Keith Matts
Dr Robert Mayrick
Cyril McCoolough
Ray McDermott
Robin John McEwen
Helen McGregor
Dorothy McLean
Prudence McLeod
Caitlin Miles
Leah Miller
Daryl Milton
Kathleen Mist
Phyllis Mitchell
Jenny Mitchell
Ken Mitchell
Tony Mockler
Hette Mollema
Jill Monro
Chad Moodie
Paul Moore
David Moralis
Hannah Morris
Andrew Moya
Norman Myers
Chiu Ng
Leanne Ng

Margaret Nicholas
Franklin Nieh
Barbara Nivison-Smith
Jesse O'Brien
Ross O'Brien
Sue O'Connor
Trevor Oates
Jan Oates
Margaret Oetelaar
Jim Orman
Laurie Orman
Leonard Palmer
Christina Panov
Maria Papadimitriou
Michelle Park
Geoff Parker
Shaun Parsons
Christine Patton
Morwenna Pearce
Beverley Pescott
Rex Peters
James Pettigrew
Richard Pike
Jim Poole
Narelle Quinn
Judith Rainsford
Rae Ranc
Lynn Rattray
Renuka Raviraj
Peter Rennie
Joanne Ritchie
Oriana Rizzardo
Mark Robinson
John Robinson
Jacqueline Ruston
Shirley Ruxton
Robert Ryan
Mary Ryland
Katy Sade
Christina Salopek
Bruce Saunders
Alexis Sawyer
Olga Sawyer
Edith Scerri
Doris Shearn
Rosemary Shepherd
Meg Shephard
Emma Sharpe
Phillip Simpson
Keryn Smart
Carole Smythe
Drina St. Iglesia
Lisa Stanton
Merilyn Stapaniton
Alan Stennett
Heather Stevens
Meg Stevenson
Noel Svensson
Leigh Swain
Alburt Taylor
Queenie Thompson
Rod Tobin

Barbara Toward
Maria Townsend
Jan Trevitt
Max Turrell
Jasinta Veatupu
Jocelyn Vieira
Jim Vodanovich
Alice Vokac
Naomi Von Gross
Bevan Wall
Margaret Waller
Bill Walsh
Helen Walters
Brian Ward
Norma Warnecke
Peter Warren
Colin Watts
Laurie Webb
Jilliane Weekes
Dianne Weekley
Russell Weekley
Bobby Wen
Robyn Wiens
Erin Wilson
Joan Wilson
Antony Wober
Victor Wong Doo
John Wright
Georgia Wright
Barbara Wright
Anthony Yan
June Yeomans
Man-Ling Yuen
Mary Zarate
11. VOLUNTEER PRESENTATIONS
OFF SITE
Ken Mitchell and Margaret McGregor, ‘Doulton Collection’, Inner Wheel Club, Ryde
Christine Patton, ‘Memories of childhood’, Roberts Lodge Nursing Home, Peakhurst; ‘Life in the past/toys/costume’, St Anne’s Nursing Home, Hunters Hill; Woolooware View Golf Club; Roberts Lodge Nursing Home, Peakhurst
Meg Stevenson, ‘History of the Museum’, Inner Wheel Club, St Marys
Meg Stevenson and Joanna Bayndrian, ‘Memories of childhood’, St Luke’s Aged Care, Elizabeth Bay
Meg Stevenson and Suzanne Hledik, ‘Costume of the 19th century’, Central View Club, Sydney

12. LIFE FELLOWS
Ken Done AM
Gerry Gleeson AC
Lionel Glendenning
Linda Jackson
Prof Ron Johnston
Jenny Kee
Trevor Kennedy AM
Alan Landis
Terence Measham AM
Janet McDonald AO
Fred Millar AO, CBE
Dr Nicholas Pappas
David Roche
Anne Schofield AM
Leo Schofield AM
Dr Lindsay Sharp
Richard (Dick) Smith AO
Hon James Spigelman AC
Kylie Winkworth
Hon Neville Wran AC, QC
Dr John Yu AC

13. LIFE MEMBERS
Mrs Cindy Bannon
Mr J R Baxter
Mr D Block
Mr W Dobson
Mr Ken Done AM
Mr Dennis Eccles
Ms Eva Filla
Mrs G H Finn
Mr Gerald Gleeson AC
Mr Lionel Glendenning
Mr M Grossman
Mr John Hawkins
Mr Neville Hodgson
Mrs Beverley Horwitz
Ms Linda Jackson
Mr John C Jeremy
Prof Ron Johnston
Ms Jenny Kee
Mr Trevor Kennedy AM
Mr Alan Landis
Janet McDonald AO
Mr Terence Measham AM
Mr Fredrick Millar AO, CBE
Dr Nicholas Pappas
Mr R Reed
Mr Rosston Riley
Mr David Roche
Mr P Root
Ms Anne Schofield AM
Mr Leo Schofield AM
Mrs P Seidler
Dr Lindsay Sharp
Mr Dick Smith AO
The Hon JJ Spigelman AC, QC
Mr W S Tatlow
Dr Janet West
Ms Kylie Winkworth
The Hon Neville Wran AC, QC
Dr John Yu AC

14. HONORARY ASSOCIATES
Mr Warren Anderson: arms
Professor John Bach: maritime history
Major Ian Brookes: Japanese swords
Emeritus Professor Alexander Cambitoglou AO: classical antiquities
Mr Dennis Eccles: clocks
Mr John Hawkins: silver
Mr Jolyon Warwick James: silver
Mr Alan Landis: ceramics, glass
Mr Ross Langlands: oriental rugs and textiles
Ms Anne Schofield AM: costume, jewellery
Mr Leslie Walford: decorative arts
Dr Janet West: scrimshaw and nautical crafts
Mr Barclay Wright: musical instruments
Dr John Yu AC: ceramics, textiles, furniture

15. AFFILIATED SOCIETIES
The Museum provides facilities and resources to the following 43 societies (representing some 20,000 people), which are affiliated with the Museum (as at 30 June 2011):
Ancient Arms Collectors Society of Australia
Art Deco Society of NSW
The Asian Arts Society of Australia Inc
Australian Academy of Technological Sciences and Engineering (NSW Division)
The Australian Ceramics Association
Australian Decorative and Fine Arts Society (Ku-ring-gai) Inc
Australian Decorative and Fine Arts Society (Sydney) Inc
Australian Association of Musical Instrument Makers (NSW Branch)
Australian Flute Society Inc
Australian Lace Guild NSW Branch Inc
The Australian Numismatic Society
The Australiana Society Inc
The Aviation Historical Society of Australia (NSW) Inc
Jewellers and Metalsmiths Group of Australia NSW Inc
The Knitters’ Guild NSW Inc
The Metropolitan Coin Club of Sydney
National Space Society of Australia Ltd
Object – Australian Centre for Craft and Design
Oral History Association of Australia (NSW)
Oriental Rug Society of NSW Inc
Philatelic Association of NSW Inc
The Phonograph Society of NSW Inc
Pymont Ultimo Historical Society
The Quilters’ Guild Inc
Royal Aeronautical Society, Australian Division, Sydney Branch Inc
Royal Photographic Society of Great Britain, NSW Chapter
Royal Society for the Encouragement of Arts, Manufactures and Commerce (NSW Chapter)
The Silver Society of Australia Inc
Sydney City Skywatchers Inc
Sydney Space Association
The Twentieth Century Heritage Society of NSW Inc
Walter Burley Griffin Society Inc
Watch and Clockmakers of Australia (NSW Branch)
The Wedgwood Society of NSW Inc
Woodworkers’ Association of NSW Inc

16. MUSEUM AWARDS
Powerhouse Museum Selection: Australian International Design Awards
Powerhouse Museum Selection: Australian International Design awards
2010 Powerhouse Museum Design Award
Signostics
Design + Industry
2010 Powerhouse Museum Selection
Emotiv EPOC
Emotiv Systems
4design
Enviromesh
Infinity Design Development
Ozsafe Industries
Lean+Green Lightweight Wine Bottles
O-I Australia
makedo
Meyerhoffer Surfboard by Modern Longboards
Thomas Meyerhoffer
Global Surf Industries
OPTILINE™ Drencher
Simcro
Novartis Animal Health
Pelleres™
CMD Product Design & Innovation
Grand Final Technologies
Solar-Gem Solar Home Lighting System
Solar-Gem
Termatrac T3i
J.I. Peston
Scientific Technology
designTECH Award
Timothy Cullen
St Joseph's College
for the Hospital Hygiene Station

17. GUARANTEE OF SERVICE
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;
- special services including:
  - guided tours in community languages, including sign language, on a booked basis (minimum two weeks notice), depending on availability of guides;
  - guided tours for visitors with blindness or low vision on a booked basis (minimum two weeks notice) depending on availability of guides.
For bookings and enquiries please call (02 92170222), fax (02) 92170622 or email edserv@phm.gov.au
Our expectations of our visitors
We expect you to treat our staff, volunteers and exhibitions with care and respect. We reserve the right to refuse admission to patrons who behave inappropriately.
What to do if you have a suggestion or complaint
We welcome your comments and any suggestions you may have for improving our services. If you are visiting the Museum and have any comments, please talk to one of the staff. A comments form is available at the cloaking desk if you have a compliment, suggestion or complaint you wish to put in writing. You may also contact us through the Museum’s website: www.powerhousemuseum.com. Alternatively, please feel free to write to the Museum or telephone (02) 9217 0111.
Our commitment to you
Any written suggestion or complaint you make to the Museum will be responded to within 10 working days.

18. 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.
19. PUBLIC ACCESS TO INFORMATION

Under section 73 of the Government Information (Public Access) (GIPA) Act 2009 the Museum has reviewed the currency and nature of information made publicly available. In addition to the information on the management, governance and operations of the Museum already available on our web site the following policy and procedural documents, reflecting the major operations areas of the Museum, were added. Any changes to these policies or plans are updated on the website: http://www.powerhousemuseum.com/about/policies.php

- Code of Conduct
- Collection Management Policy
- Conflict of Interest
- Controversy Management Policy
- Deaccessioning Policy
- Disposal Policy
- Guarantee of Service
- Internet/Intranet Usage Policy
- Incoming Loans Policy
- Members Policy
- OHS Committee Constitution
- Online Privacy Statement
- Outgoing Loans Policy
- Outreach Policy
- Conservation Policy
- Privacy Management Plan
- Recycling Plan
- Research and Publishing Policy
- Sponsorship Policy
- Storage Policy
- Volunteers Program Policy

The following publication guide is presented in accordance with section 20 of the Government Information (Public Access) Act 2009. The full guide is available online at http://www.powerhousemuseum.com/about/publication_guide.php

Structure and functions

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’.

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

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. Consultation is 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 2010-11 there were 352 customer comments forms, letters or emails registered. As some forms contained more than one comment, there were totals of 185 compliments, 228 complaints and 88 suggestions. The breakdown of complaints: Museum general 12, exhibitions general 55, exhibition content 18, exhibition design 9, exhibition maintenance 25, public programs 12, customer service 25, Members 5, promotion/publicity 5, external signage 4, internal signage 2, facilities 9, admission charge 10, cafes 17, shop 5, school groups 4, premises 1, website 1, Sydney Observatory 5, Powerhouse Discovery Centre 4.

Contact arrangements

Requests for records or documents under the Government Information (Public Access) (GIPA) Act 2009 should be accompanied by a $30.00 application fee and directed to: Right to Information Officer
Museum of Applied Arts and Sciences
PO Box K346 Haymarket NSW 1238
Phone (02) 9217 0576 Fax (02) 9217 0494

There were no requests made in regard to the Government Information (Public Access) Act in 2010-11.

20. LEGISLATIVE CHANGE

On 1 July 2010 new right to information legislation came into effect, replacing the former Freedom of Information Act 1989. The new law creates new rights to information that are designed to meet community expectations of more open and transparent government and encourages government agencies to proactively release government information, as reported in Appendix 17.

21. MAJOR WORKS

The Museum has commenced a program of construction to revitalise the entrance, major temporary exhibition space, shop, café and courtyard. Construction was due to start in May 2011 but a delay with receiving final approval of the DA meant construction did not commence until 28 June 2011. The works program is anticipated to take 22 weeks to complete. Further details at Revitalisation report.

22. CREDIT CARD USAGE

The Museum has a Credit Card Policy which has been issued to all users. No irregularities were recorded in 2010-11 and credit card use has been in accordance with Premier’s Memoranda and Treasurer’s Directions.
23. CONSULTANTS

<table>
<thead>
<tr>
<th>Service Provided</th>
<th>Number of Engagements</th>
<th>Cost $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Event planning and coordination</td>
<td>1</td>
<td>21,000</td>
</tr>
<tr>
<td><strong>Total Consultancies</strong></td>
<td></td>
<td><strong>21,000</strong></td>
</tr>
</tbody>
</table>

There were no other consultants engaged by the Museum in 2010-11.

24. 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.

<table>
<thead>
<tr>
<th>Expenditure</th>
<th>2010/11 $000’s</th>
<th>2011/12 $000’s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee Related</td>
<td>209</td>
<td>0</td>
</tr>
<tr>
<td>Personnel Services</td>
<td>26,175</td>
<td>28,251</td>
</tr>
<tr>
<td>Other Operating Expenses</td>
<td>12,766</td>
<td>19,863</td>
</tr>
<tr>
<td>Depreciation and Amortisation</td>
<td>6,457</td>
<td>5,629</td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td><strong>45,607</strong></td>
<td><strong>53,743</strong></td>
</tr>
<tr>
<td>Revenue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recurrent Grant</td>
<td>28,487</td>
<td>28,538</td>
</tr>
<tr>
<td>Capital Grant</td>
<td>6,896</td>
<td>6,299</td>
</tr>
<tr>
<td>Sale of Goods and Services</td>
<td>5,210</td>
<td>13,812</td>
</tr>
<tr>
<td>Investment Income</td>
<td>689</td>
<td>841</td>
</tr>
<tr>
<td>Grants and Contributions</td>
<td>3,585</td>
<td>4,409</td>
</tr>
<tr>
<td>Other Revenue</td>
<td>205</td>
<td>160</td>
</tr>
<tr>
<td>Acceptance of State Liabilities</td>
<td>1,805</td>
<td>1,805</td>
</tr>
<tr>
<td>Gain on disposal of non current assets</td>
<td>208</td>
<td>208</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td><strong>47,085</strong></td>
<td><strong>56,072</strong></td>
</tr>
</tbody>
</table>

25. PAYMENT PERFORMANCE INDICATORS

Value of Accounts due and payable by the Museum at the end of each quarter

<table>
<thead>
<tr>
<th></th>
<th>as at 30 Sep 10</th>
<th>as at 31 Dec 10</th>
<th>as at 31 Mar 11</th>
<th>as at 30 Jun 11</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Current</td>
<td>547,353</td>
<td>212,570</td>
<td>705,966</td>
<td>1,514,528</td>
</tr>
<tr>
<td>Less than 30 days overdue</td>
<td>16,388</td>
<td>15,684</td>
<td>5,161</td>
<td>17,476</td>
</tr>
<tr>
<td>Between 30 &amp; 60 days overdue</td>
<td>0</td>
<td>1,738</td>
<td>1,680</td>
<td>1,580</td>
</tr>
<tr>
<td>Between 60 &amp; 90 days overdue</td>
<td>0</td>
<td>0</td>
<td>13,420</td>
<td>0</td>
</tr>
<tr>
<td>More than 90 days overdue</td>
<td>849</td>
<td>0</td>
<td>0</td>
<td>7,236</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>564,590</strong></td>
<td><strong>229,992</strong></td>
<td><strong>726,227</strong></td>
<td><strong>1,540,820</strong></td>
</tr>
</tbody>
</table>

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

Amount and value of accounts paid by the Museum on time in each quarter

<table>
<thead>
<tr>
<th>Quarter ending</th>
<th>% Paid on time</th>
<th>Paid on Time $</th>
<th>Total Paid $</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 September 2010</td>
<td>90.9</td>
<td>5,935,189</td>
<td>6,528,145</td>
</tr>
<tr>
<td>31 December 2010</td>
<td>93.6</td>
<td>6,318,002</td>
<td>6,748,313</td>
</tr>
<tr>
<td>31 March 2011</td>
<td>90.4</td>
<td>6,262,604</td>
<td>6,924,731</td>
</tr>
<tr>
<td>30 June 2011</td>
<td>92.4</td>
<td>6,793,930</td>
<td>7,355,016</td>
</tr>
</tbody>
</table>

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 circumstances, 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.
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POWERHOUSE MUSEUM

500 Harris Street, Ultimo NSW 2007
Postal address: PO Box K346 Haymarket NSW 1238
Administration hours: 9.00am to 5.00pm Monday to Friday
Phone (02) 9217 0111 Fax: (02) 9217 0333
Open 10.00am to 5.00pm every day (closed 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 0622;
email edserv@phm.gov.au

www.powerhousemuseum.com

Admission charges
Adults $10.00
Child (4 to 15) $5.00
Concessions (Australian Pensioners, Seniors, Social Security and Veterans Affairs cardholders) $6.00
Students $5.00
Education group bookings (per student) $5.00
Family groups (2 adults/2 children or 1 adult/3 children) $25.00
Powerhouse Members, children under 4 free
Additional admission charges apply to some temporary exhibitions

SYDNEY OBSERVATORY

Watson Rd, Observatory Hill, The Rocks NSW 2000
Postal address: PO Box K346, Haymarket NSW 1238
Phone: (02) 9921 3485
Open daily 10.00am to 5.00pm
Closed Christmas day/evening and Easter Friday day/evening
Open nightly, session times vary according to daylight saving/sunset
Summer (Dec/Jan): 1 session at 8.30pm
Spring/Autumn: 1 session at 8.15pm
Winter: 2 sessions at 6.15 & 8.15pm
Bookings required

www.sydneyobservatory.com.au

Admission Charges – Day
3-D Space Theatre and telescope viewing
Adults $7.00
Concessions (Australian Pensioners, Seniors, Social Security and Veterans Affairs cardholders, students) $5.00
Child (4 to 15) $5.00
Family (2 adults/2 children or 1 adult/3 children) $20.00
Free admission to the gardens and exhibitions

Admission Charges – Night
Includes 3-D Space Theatre, telescope viewing and a guided tour
Adults $17.00
Child (4 to 15) $10.00
Concession and students $14.00
Family (2 adults/2 children or 1 adult/3 children) $47.00
Discounts are offered to Powerhouse Members for all activities
Other discounts may apply

POWERHOUSE DISCOVERY CENTRE:
COLLECTION STORES AT CASTLE HILL

172 Showground Road, Castle Hill NSW 2154
Postal address: PO Box 8025, Baulkham Hills NSW 2153
Administration hours: 9.00am to 4.00pm Monday to Friday
Phone: (02) 9762 1300 Fax: (02) 9762 1304
Email castlehill@phm.gov.au

www.castlehill.powerhousemuseum.com

Public Open Days
10.00am to 4.00pm (the second Saturday of each month, February to November)
School holidays
10.00am to 4.00pm Tuesday to Friday
Available to all general visitors. Bookings not required.
Booked group visits
10.00am to 4.00pm Tuesday to Friday
A range of options are available. Details available on the website.
Please contact the Discovery Centre for bookings and information.

Admission charges
Adult $8.00
Child (4 to 15) $5.00
Concessions (Australian Pensioners, Seniors, Social Security and Veterans Affairs cardholders, students) $5.00
Family (2 adults/2 children) $25.00
Powerhouse Members and children under 4 free
Please note that additional charges may apply for some tour packages, Open Day and school holiday programs.

Admission charges are as at 1 July 2011

NSW MIGRATION HERITAGE CENTRE

500 Harris Street, Ultimo NSW 2007
(by appointment only)
Postal address: PO Box K346 Haymarket NSW 1238
Tel (02) 9217 0412
Fax (02) 9217 0628
www.migrationheritage.nsw.gov.au

POWERHOUSE MUSEUM MEMBERS

Phone: (02) 9217 0600 or members@phm.gov.au
Members Lounge open 10.00am to 4.30pm every day
(closed Christmas Day)

VOLUNTEERS

If you are interested in volunteer work or have any enquiries, please contact the Volunteer Program on telephone (02) 9217 0676 for details.