Museum of Applied Arts and Sciences

incorporating
the Powerhouse Museum
and Sydney Observatory

1999-2000 ANNUAL REPORT
MISSION
STATEMENT
TO INSPIRE DIVERSE
AUDIENCES BY USING THE
COLLECTION AND
SCHOLARSHIP TO
PROVIDE INFORMATIVE,
SPIRITED, INNOVATIVE AND
WELL-RESEARCHED
EXHIBITIONS, PROGRAMS
AND SERVICES IN THE
FIELDS OF SCIENCE,
TECHNOLOGY, INDUSTRY,
DESIGN, DECORATIVE ARTS
AND HISTORY.

November 2000

The Hon R J Carr MP
Premier of New South Wales
Minister for the Arts and Minister for Citizenship
Level 40, Governor Macquarie Tower
1 Farrer Place, Sydney NSW 2000

Dear Minister
In accordance with the Annual Reports (Statutory Bodies) Act 1984, and on behalf of the other Trustees, we submit for presentation to Parliament the annual report of the Museum of Applied Arts and Sciences for the year ending 30 June 2000.

Yours sincerely

Marco Belgiorno-Zegna AM
President
Board of Trustees

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Photography by MAAS Photography staff: Sotha Bourn, Geoff Friend, Marinco Kojdanovski and Sue Stafford.
HIGHLIGHTS

The Museum presented one new permanent gallery and 15 new temporary exhibitions at the Powerhouse Museum in the period.

The Museum’s exhibition, Bayagul: contemporary Indigenous communication is the first exhibition in the first major Australian permanent gallery dedicated to contemporary Indigenous material culture.

The Powerhouse Museum won the Tourism Council of Australia 2000 New South Wales Award for Excellence in Tourism for the Audrey Hepburn: a woman, the style Tourism Marketing and Promotional Campaign.

The Audrey Hepburn: a woman, the style exhibition attracted 69,727 visitors in the period 6 December - 26 March. An evaluation of visitors to the exhibition revealed that 70% of respondents had visited the Museum primarily to see the exhibition. The complementary shop set up by the Museum broke all previous sales records for Museum exhibition shops.

The national prize in the Eureka Science Awards for the promotion of Science was won by the 'Science in the pub' team, which includes Museum staff.

A first for the Museum-managed Australian Museums On Line was the publication online of the Open Museum Journal, which features scholarly and applied research on museums and is the only peer reviewed journal of its type anywhere in the world.

Hits to the Museum’s website have increased from 1,003,293 in 1997-98 to 1,892,255 in 1998-99 to 3,278,204 hits in 1999-2000, with 172,284 users registered in 1999-2000.

The Museum commenced full operational use in June 2000 of a newly constructed groups entrance which will be of particular benefit for school groups.

The Museum secured more than $1.1m cash sponsorship plus $370,000 in in-kind contributions for its three Olympic Arts Festival exhibitions to take place in 2000.

The Museum’s commissioned concert grand piano, designed by Wayne Stuart and made by Stuart and Sons in Newcastle NSW, was acquired during the year. This piano was used for an ABC Classics CD recording of two Beethoven sonatas performed by Gerard Willems.

Member benefits have been improved, with an expanded and diversified program of member events, an expanded Powerline members magazine and the introduction of free entry to charging exhibitions for members.
PRESIDENT'S FOREWORD

On behalf of the Board of Trustees I extend a very warm welcome to the Museum's new Director, Dr Kevin Fewster, who commenced with the Museum on 31 January 2000.

Kevin comes to us after being the inaugural Director of the Australian National Maritime Museum, just across Darling Harbour. He oversaw the completion of construction and opening and over an eleven year period guided it to a position where it has become one of Australia's leading cultural institutions and one of the world's most highly regarded and visited maritime museums. Having worked closely with Kevin Fewster this year I am confident that under his leadership this Museum will continue to build on its record of success, as well as pursuing important new strategic initiatives. I look forward to the fruits of our collaborations.

Kevin has arrived at the Museum at a particularly busy time. Firstly there have been the final preparations for the presentation of the Powerhouse's three Olympic exhibitions - official events in the Sydney 2000 Olympic Arts Festival - 1000 years of the Olympic Games: treasures of ancient Greece; Leonardo da Vinci: the Codex Leicester - notebook of a genius; and Earth, spirit, fire: treasures of the Choson dynasty.

Exhibition highlights during 1999-2000 included Bayagul: contemporary Indigenous communication, the Museum's newly created Indigenous Gallery, which was complemented with a fine performance program. In addition, the Museum also presented an exhibition created by the Museo Salvatore Ferragamo in Florence, Italy, celebrating the career of Audrey Hepburn. This exhibition proved very popular over its sixteen week season, attracting 69,727 visitors, most of whom came to the Museum particularly to see this exhibition.

The unprecedented program of auspicious Olympic exhibitions for 2000 was secured and developed by the Museum’s previous Director, Terence Measham, AM, who completed his term as Director in December 1999. Terence can justly be proud of his many achievements at the Museum, including his authorship of two distinguished and award-winning books, Treasures of the Powerhouse Museum (1994) and Discovering the Powerhouse Museum (1997). These books will serve as a public legacy of Terence's understanding of and commitment to this complex organisation. The Board wishes to thank Terence for his tenacious support and inspired guidance of the Museum over many years; his achievements will continue to reap benefits for the Museum for many years to come.

There have been a number of changes to the Board of Trustees during the reporting period. At the end of 1999 we bade farewell to Ross McIVen, who served the Museum as a Trustee as long as it is possible to do so under the rules - three terms of three years. Ross was a keen and active Trustee for the nine years during which he served, and his contribution to the Museum and to Trust deliberations will be missed. I also thank Irene Moss, AO, who was appointed as a Trustee in January 1999. She resigned as Trustee upon her appointment in November 1999 to the position of Commissioner of the Independent Commission Against Corruption. Although her term as Trustee was relatively brief she nonetheless made an invaluable contribution to the Board during that time. It is also my pleasure to welcome a new Trustee to the Board, Dr Anne Summers AO, who was appointed in December 1999.

The successes of the Museum owe much to contributions from many quarters: talented staff, keen supporters and volunteers, and also the Board of Trustees. I wish to extend my thanks for their continuing dedication to the ideals of this great institution.

MARCO BELGIORNO-ZEGNA, AM
President, Board of Trustees
DIRECTOR’S REPORT

I present here my first report as Director of the Museum of Applied Arts and Sciences. Before my appointment here, I was inaugural Director of the Australian National Maritime Museum, and I know the challenges and the sense of achievement of navigating a key cultural institution as it establishes itself and its future direction.

After eleven years at the ANMM I was ready for a new set of challenges, and so I am delighted to have been given the opportunity to lead the Museum as it advances into the 21st century. I hope to build on the strengths of this remarkable institution: its magnificent collection and the scholarship built around it; its staff whose innovation and creativity produce stunning exhibitions second to none in the world supported by leading edge information technologies which contribute to the Museum’s deserved reputation for interactivity.

I have already instigated various new initiatives. I am keen on all staff having contact with the visiting public, whether curators or accountants, librarians or builders, to ensure that they have an awareness of visitor needs and expectations. To this end, I have instituted a system whereby all of them staff an information counter twice yearly on a roster basis. I am sure this will inform behind-the-scenes work, and ultimately contribute to improved customer service generally. I volunteered to take my turn in the first week, and enjoyed it immensely.

During my time at the Maritime Museum, I have watched Darling Harbour grow into the busy and active hub it is today, attracting both locals and tourists, and I want the Museum to be more directly and easily accessible from Darling Harbour, the city and Central Station. I am investigating alternative approaches in order to improve access to the Museum.

The Museum has a record of success in the area of self-generated funding but I am keen to pursue new options to this end. We have constructed a shop on level 3 - near the newly constructed groups entrance, to help maximise sales opportunities. The shop will start trading in August. I am also keen to improve the Museum’s positioning as a leading events venue. The more we can generate the more we are able to make significant object purchases and to build spectacular exhibitions around them.

Much of my time since I joined the Museum on 31 January 2000 has been spent on preparations related to the Olympics. With the three Olympic Arts Festival exhibitions to open at the Powerhouse Museum in July and September, we will be well placed to enjoy the most successful year in the Museum’s history. I am particularly grateful to the staff and Trustees who have worked with enormous creativity, spirit and commitment over a several years to make these shows the success they are bound to be.

In particular I wish to thank my colleague and friend, Terence Measham, AM, who completed a highly distinguished term of almost twelve years as Director on 31 December 1999. Terence was the key negotiator for the three Olympic Arts Festival exhibitions, 1000 years of the Olympic Games: treasures of ancient Greece; Leonardo da Vinci: the Codex Leicester - notebook of a genius and Earth, spirit, fire: treasures of the Choson dynasty, to take place at the Powerhouse Museum in 2000. From 1988, he has guided the Museum to a position of international prominence, presenting exhibitions such as Christian Dior, Treasures from the Kremlin, and Knights from Imperial Austria. I warmly congratulate Terence, and thank him for his considerable contribution to the development of this esteemed institution.

I am grateful for the opportunity to share in the proud history of the Museum, and offer my thanks also to all the staff, supporters and volunteers who contribute to the Museum’s success. My thanks also to the Board of Trustees, and particular the President, Marco Belgiorno-Zegna, AM, whose support in my first months I have appreciated, and with whom I hope to realise my plans.

KEVIN FEWSTER (DR)

Director
Website users are the online equivalent of visitors. They are determined by logging each user session on the website from log-on to log-off, and each session usually includes many ‘hits’. 1999-2000 was the first full year that the Museum had software enabling logging of website users - consequently there is no trend data for this category.

1997-98 was the first full year of operation of the Museum’s website.
Self-generated income includes admissions, memberships, leased operations (catering), shops, publications, functions, exhibition fees (travelling exhibitions), and cash donations and sponsorships.

The figure for cash sponsorship income for 1999-2000 is monies actually received by the Museum in the period. The nature of some sponsorship agreements means that commitments secured in one financial year period are not necessarily paid to the Museum until the following reporting period.

**The drop in the value of in-kind support is due to the decrease in funding from the NSW Stonework Program for the restoration of stonework at Sydney Observatory.**

Approximate hours only for 1995-96 and 1996-97.
MUSEUM OF APPLIED ARTS AND SCIENCES

CHARTER

The Museum of Applied Arts and Sciences (MAAS) is a statutory body under the administration of the NSW Premier, Minister for the Arts, and Minister for Citizenship, the Hon R J Carr, MP. At 30 June 2000 the MAAS was responsible for the Powerhouse Museum and Sydney Observatory.

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

The Trustees oversee the management and policy direction of the Museum. The Trust met seven times in 1999-2000 to consider and give formal approval to major procedural and policy matters on advice from management. Information about the Trustees is given at Appendix 12.

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

SENIOR MANAGEMENT STRUCTURE

The Director is responsible to the Trustees of the Museum and the Minister for the Arts, through the Ministry for the Arts, for the overall management and control of the Museum and its activities. Mr Terence Measham, AM, FRSA concluded his term of 11 years and 7 months as Director of the Museum on 31 December 1999. Dr Kevin Fewster commenced his appointment as Director on 31 January 2000.

The Director is supported in the role of chief executive by Ms Jennifer Sanders, Associate Director, Collections and Museum Services Division, Mr Michael Landsbergen, Associate Director, Business and Administrative Operations Division and Mr Timothy Hart, Chief Information Officer (CIO).

REVIEW MECHANISMS

The Museum engages in several levels of performance review practices including a performance agreement between the Director and the Secretary of the NSW Ministry for the Arts, and subsequently between the Director and the two Associate Directors and the Chief Information Officer. The performance agreement covers the areas of strategic planning, resource management, collection development and management, visitors and others who use the Museum and its services, and commercial and promotional activities.

Internal review mechanisms include weekly meetings of senior management (Director, two Associate Directors and CIO), and senior management reports to the Board of Trustees. Departmental operational plans serve the commitments of the Museum’s corporate plan.

The Museum’s direction in 1999-2000 was driven by the four key result areas of the corporate plan: renewal and reconceptualisation; funding; access; and Olympics 2000 / Centenary of Federation 2001.

AIMS AND OBJECTIVES

In fulfilling the Museum’s mission (see inside front cover), the Museum aims to strike a balance between presenting major popular exhibitions and others which may appeal to a niche audience but are nonetheless important. The Museum also aims to balance the presentation of the collection now through exhibitions and programs with preserving the collection for future generations through collection management and documentation projects.

The Museum is internationally recognised for applying the highest standards of research and scholarship in the development of all of its exhibitions and programs, and seeks to engage and inform the visitor, whatever the scale or subject.

Aims and objectives are described further in Appendix 14 - Guarantee of Service.

The Museum’s Director with the Board of Trustees, as at 30 June 2000, from left to right: Mrs Janet McDonald, AO; Dr Nicholas G. Pappas; Ms Kylie Winkworth; Mr Marco Belgiorno-Zegna, AM (President); Dr Kevin Fewster (Director); Dr Gene Sherman; Dr Anne Summers, AO; Mr Mark Johnson.

Not pictured, Professor Ron Johnston.
Much of 1999-2000 was devoted to developing and organising the Museum’s magnificent program of exhibitions to take place during the Sydney 2000 Olympics: 1000 years of the Olympic Games: treasures of ancient Greece, Leonardo da Vinci: the Codex Leicester - notebook of a genius and Earth, spirit, fire: masterpieces of the Choson dynasty. Organisation included development of complementary publications and public and education programs for each of these, as well as a significant website for the 1000 years of the Olympic Games exhibition. In addition to this intense activity, the Museum completed a major new Indigenous Gallery, launched with the exhibition Bayagul: contemporary Indigenous communication, about which there is more information on page 11 and also saw the first full year of operation of the Museum’s Universal Machine: computers and connections exhibition which opened on 29 June 1999.

Audrey Hepburn: a woman, the style, an exhibition celebrating the career of Audrey Hepburn and her work with UNICEF, attracted 69,727 visitors to the Powerhouse from 6 December 1999 - 26 March 2000. Created by the Museo Salvatore Ferragamo in Florence, Italy, the exhibition drew on material from her films, photographs and her sense of style, and displayed over 100 fashions worn by Audrey Hepburn on set and in private life. Proceeds from entry to the exhibition supported the Audrey Hepburn Children’s Fund. The Museum also conducted a sale of photographs from the exhibition, the proceeds of which were donated to the New Children’s Hospital, Westmead.

The Museum’s 1999-2002 corporate plan includes the following targets under the goal of ‘reconceptualise long-term exhibitions’:

<table>
<thead>
<tr>
<th>1999-2002 CORPORATE PLAN STRATEGIES</th>
<th>PERFORMANCE INDICATORS</th>
<th>STATUS</th>
</tr>
</thead>
</table>
| Develop new long-term exhibitions to engage visitors in key trends and issues in the 21st century. | • Bayagul: contemporary Indigenous communication - 2000;  
• Sustainability - 2001;  
• Design - 2001;  
• The general store:Wong Sat - 2001;  
• Biotechnology - 2002. | Achieved  
Under development  
Under development  
Under development  
Under development |

<table>
<thead>
<tr>
<th>1999-2002 CORPORATE PLAN STRATEGIES</th>
<th>PERFORMANCE INDICATORS</th>
<th>STATUS</th>
</tr>
</thead>
</table>
| Redevlop existing long-term exhibitions and facilities to include new objects, programs, stories and issues. | • Transport - 1999;  
• The steam revolution - 2001;  
• Space - 2001;  
• Everyday life in Australia  
• (Brewing and pubs; Kings Cinema and Never done) - 2002. | Achieved  
Under development  
Under development  
Under development  
Under development |
ANNUAL EXHIBITIONS

Among annually recurring exhibitions presented in the period were: Fashion of the year '99; Young scientist '99; DesignTech '99; Student fashion awards '99 and The Sydney Morning Herald Young Designer of the Year Award. Details of the collaborative nature of these exhibitions is included in the exhibitions listing at Appendix 3.

SYDNEY OBSERVATORY

Among regular programs at Sydney Observatory which continue to maintain popularity have been nightly telescope viewing sessions, open nights and introductory astronomy classes which included the long-running classes given by Museum staff in conjunction with WEA Sydney and others organised directly by the Museum. (More information about Observatory programs is at Appendix 4.)

In July an all-day astronomy workshop for teachers of high school science was presented at Sydney Observatory, in conjunction with Parkes Observatory. Among the speakers were astronomers from Parkes Observatory, Museum staff and the president of the Astronomy Education Commission of the International Astronomical Union, Professor Julieta Fierro from Mexico.

The marquee in Sydney Observatory grounds, usually used for functions, was also utilised for a number of major lectures by well-known astronomers this year. Dr David Crawford, Executive Chairman of the International Dark-Sky Association spoke at a combined meeting of the NSW Branch of the Australian Institute of Physics, the Sydney Association for Astrophysics and the Sydney Outdoor Lighting Improvement Society. During the January school holidays Dr Brian Schmidt of Mt Stromlo Observatory, Canberra, gave a talk titled, ‘Supernovae and the runaway universe’, as part of the Observatory’s Astronomy and Space Day. In May Professor Lawrence Gram of Sydney University talked about ‘Bells and whistles: learning about the Sun’ as part of Sydney Observatory’s contribution to National Science Week.

EXHIBITION OF SIGNIFICANT NEW ACQUISITION

The Museum-commissioned concert grand piano, designed by Wayne Stuart and made by Stuart and Sons in Newcastle NSW, was acquired and displayed during the year. This visually stunning and technically innovative instrument was launched at the Museum on 23 November with a performance by Gerard Willems. It has subsequently been used for a number of daytime performances at the Powerhouse.

PUBLIC AND EDUCATION PROGRAMS

In recognition of the importance of students both as visitors in school groups now and as adult visitors of the future, in 1999-2000 the Museum reviewed both core and new educational services and the ways of delivering these services across the Museum. This review was based on visitor research undertaken by the Museum and outcomes have included, as part of a ‘New Ways to Visit’ program:

• greater articulation and promotion of the Museum’s educational philosophy and learning objectives;
• developing new on-floor activities that often draw from popular activities developed for holiday and weekend programs;
• better integration of services such as use of partners (volunteers) more intensively for briefings to allow staff to focus on floor activities;
• refurbishment of both the Information Technology Centre (ITC) and the SoundHouseTM (see overleaf for more information);
• development of a suite of new IT visit packages for the SoundHouse and Information Technology Centre;
• greater focus on developing exciting programs and more comprehensive print material as an integral part of the exhibition process;
• continued integration of product development and regional programs where possible.
The list of education and public programs which took place in the period, including packages offered at the Information Technology Centre and the SoundHouse, is at Appendix 4. Programs of special significance for particular communities, such as Indigenous Australians, are listed in the ‘Serving diverse audiences’ section of the report which commences overleaf.

**SOUNDHOUSE™**

The SoundHouse™ (pictured below) is a recording studio which enables visitors to use computer technology to compose, arrange and record their own music. SoundHouse came to the Powerhouse Museum for a 12 month season in 1994, as an annexe to the Real wild child: Australian rock music then and now exhibition. SoundHouse has endured beyond its initial program due to its popularity and, in the period under review, has been refurbished into a Pentium III-powered music and multimedia lab.

It now offers 15 PIII Win 98 computers, Roland UM2 MIDI interfaces, Kawai controller keyboards, headphones, and current music and multimedia software including Logic, Magix AV Office, Fruity Loops, Mobius, Sonic Foundry’s Acid Music and Sound Forge. The lab offers a data projection system, and a fast internet connection.

For Museum visitors this expansion represents benefits arising from:

- a refreshed and expanded range of programs;
- a greatly enhanced ability to link the SoundHouse experience to exhibition content and themes;
- in-depth exploration of contemporary studio processes and production skills and techniques;
- direct relevance between technologies and skills promoted in the exhibition and developed in the Museum with currently available commercial PC technologies.

As well as daily Open House programs for visitors of all ages, a range of booked group programs explore the creative arts with a practical production studio project, and enable visitors to produce their own cassette tapes, floppy discs, audio CDs and CD-ROMs. SoundHouse services for visitors with disabilities are described on pages 15 and 16.

It is planned to upload selected visitors’ work to the Museum’s web site.

SoundHouse participates in a network reaching 50 centres of operation throughout Australia and in the UK, USA, South Africa and China, with active sponsorship relationships and strong industry connections. Powerhouse Museum SoundHouse is sponsored by the SoundHouse™ Music Alliance, a public fund administered by the charitable company SoundHouse™ Music Alliance Pty Ltd, and is supported by the music industry through Allans, Fender, Intellware, and Roland.

**NEW SOUNDHOUSE™ PACKAGES**

Discover multimedia! enables school students to manipulate digital cameras, video, and unique exhibition materials (image and sound files), original art and text in the SoundHouse lab to create a class project presentation which they take away as a CD-ROM. This program provides links to Museum exhibitions and visitors can continue their exploration of exhibition themes.

Students enjoy a session in the SoundHouse.
SERVING DIVERSE AUDIENCES

The Museum aims for its exhibitions, programs and services to be of interest to a wide audience, without barriers to participation. The Museum generally mainstreams its services, however some are of special interest or value to particular visitor segments.

The following sections of the report describe the Museum’s services as they relate to Indigenous Australian culture, cultural diversity, women, people with disabilities and people of different ages.

INDIGENOUS AUSTRALIAN CULTURE

NEW PERMANENT INDIGENOUS GALLERY


"Bayagul" is an Eora word meaning ‘speaking up’. *Bayagul* reveals aspects of contemporary Aboriginal and Torres Strait Island cultures through the communication industries of tourism, fashion, media and performing arts. The exhibition presents examples of outstanding Indigenous achievements in areas such as architecture, music, dance, theatre, textiles, design, film, video, animation, radio, photography, multimedia and publishing in a national perspective with a focus on NSW. Interactives and audiovisual material complement the objects displayed. An interactive children’s label trail threads through the exhibition.

*Bayagul* presents the work of outstanding contemporary Indigenous artists and performers such as Jimmy Little, Bronwyn Bancroft, Tracey Moffatt, Rachael Perkins, Deborah Mailman, Justine Saunders, Bangarra Dance Theatre and Mervyn Bishop.

Indigenous design group Merrima from the Department of Public Works was commissioned to design the gallery space which was conceived by their interior designer Alison Page from La Perouse. Indigenous theatre designer Joe Hurst was commissioned to create a sculptural piece based on the Mimi dance performances, and this large sculpture is at the entrance to the gallery.

Three emerging Indigenous artists, actor/playwright Glenn Shea, singer/songwriter Shautani Carr and Torres Strait Island dancer Robert Batske, commenced in May 2000 as casual guides (hosts) in the exhibition daily between 11.00 am and 2.00 pm.

The Museum supported Corroboree 2000 and promoted *Bayagul* by offering free admission through newspaper promotions in the *Koori Mail*, *Daily Telegraph* and *Sydney Morning Herald*.

COLLECTION OBJECTS ON DISPLAY

A number of acquisitions was made during the year for display in *Bayagul*. These included a T-shirt and flyer from the Top End Aboriginal Bush Broadcasting Association; two architectural models from the Merrima Aboriginal Design Unit; a collection of clothes, catalogue and graphics from Doolagahs Surf wear label; a triptych of glass panels, *Tjintjiranya*, made by Indigenous artist Arthur Robertson for the Warburton Arts Project, Warburton, Western Australia; two formal dresses designed and made by Robyn Caughlan in Penrith, NSW; a rug, *Jilji* and *Kurrminti*, designed by Jimmy Pike; a dance mask *Beizam shark mask* with bait fish designed and made by Ken Thaiday, Cairns, Queensland; and a collection of posters, catalogues, and merchandise including a ‘Yamba the honey ant’ soft toy representing the television character of the same name (pictured above) from the Central Australian Aboriginal Media Association. Previously acquired objects on display include a woomera painted by Albert Namatjira and screenprinted textiles by artists from Ernabella, in the Northern Territory.

INDIGENOUS EDUCATION AND PUBLIC PROGRAMS

Education and public programs complementing *Bayagul* included an Aboriginal Dance Program (staged in conjunction with the National Aboriginal Dance Conference and organised by the National Aboriginal Dance Council, held at the Powerhouse in November 1999) which featured performances by Aboriginal Dance Theatre Redfern, Modern Dreamtime Dancers (Broome), David Gulpilil and sons, Doonooch Dancers, Earl Rosas, Yidaki, and Torres Strait Island Dancers.
Bayagul teachers' notes, distributed to all schools which book visits, contain syllabus links (English for years K-12; Human Society and its Environment for years K-6; Aboriginal Studies for years 7-10; Society and Culture for years 11-12; Textiles and Design for years 11-12); as well as cultural and thematic background notes, focus questions, further references and websites.

Reconciliation Week (27 May - 3 June 2000) was celebrated at the Museum with activities including an Indigenous Film Festival, performances by Doonooch Dancers, storytelling by Koori storyteller Pauline McLeod, and demonstrations of shellwork craft by Lola Ryan from La Perouse. A teachers preview of Bayagul was held on 31 May 2000, featuring a performance by the Doonooch Dancers with guest speaker Charles Davison, President of the Aboriginal Education Consultative Group.

WEBSITE DEVELOPMENT

The Australian Museums On Line (AMOL) website, which is hosted, developed and managed by the Museum, is working collaboratively with the Australian Indigenous Cultural Network (AICN) to develop a new dedicated section in its 'Museum craft' environment where conservation, grant and collecting resources, specifically relating to Aboriginal and Torres Strait Island communities, will be posted.

AMOL has also established a new and highly significant working relationship with the Australian Museum-based Aboriginal Heritage Unit (AHU). In collaboration with AHU, AMOL presented a project overview and National Guide information session for Aboriginal Culture Centre and Keeping Place Administrators in May 2000.

AMOL will continue to work with the AICN and AHU in order to better represent Aboriginal heritage issues and resources on AMOL.

EMPLOYMENT OF INDIGENOUS AUSTRALIANS

The Museum has permanent positions of Curator of Koori History and Culture and Education Officer, Aboriginal Projects. A temporary Assistant Curator was also employed from 1 November 1999 to assist with the development of Bayagul. Another Aboriginal person employed by the Museum’s Venue department became a casual host in the Bayagul exhibition when it opened in May 2000.

INDIGENOUS PERSPECTIVES

Indigenous Australian perspectives are considered in all exhibition development proposals and have been incorporated into exhibitions including Snowy! Power of a nation, Colonial to contemporary: a decade of collecting Australian decorative arts and design and Universal Machine: computers and connections.

NSW GOVERNMENT STATEMENT OF COMMITMENT

Bayagul and associated programs are in accordance with the NSW Government Statement of Commitment to Aboriginal People, which itself was built on many landmark inquiries and decisions in Indigenous affairs, including the Royal Commission into Aboriginal Deaths in Custody - particularly recommendation no. 58. Bayagul contributes to reconciliation and reinforces for all visitors and users the value of Indigenous Australian culture.

CROSS-CULTURAL TRAINING

The Museum ran two training programs during the year on Aboriginal and Torres Strait Island Awareness, targeting front-of-house staff from Gallery, Security, Venue, and Education and Visitor Services departments.

<table>
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<tr>
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<tbody>
<tr>
<td>Increase audiences - Indigenous Australians</td>
<td>An evaluation of Bayagul revealed that 6% of visitors were Indigenous Australians - compared with a figure traditionally below 1%.</td>
<td>Continue to promote the Museum to attract Indigenous audiences.</td>
</tr>
</tbody>
</table>
CULTURAL DIVERSITY - ETHNIC AFFAIRS PRIORITIES STATEMENT

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

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

Following are examples of the Museum’s activities which deliver outcomes in the three Key Result Areas (KRAs) of 1) Social justice, 2) Community harmony; and 3) Economic and cultural opportunities. All of the Museum’s cultural diversity services promote community harmony as each encourages an understanding and appreciation of different cultures. The previous section presents information on presentation of Indigenous Australian culture. Each of the Museum’s ethnic affairs initiatives, below, lists by number which of the above three Key Result Areas (KRAs) are served.

<table>
<thead>
<tr>
<th>Initiative</th>
<th>KRA</th>
<th>Outcomes in 2000-2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2, 3</td>
<td>Exhibition: Beyond the Silk Road: arts of Central Asia presented in the Powerhouse Museum Asian Gallery (28 August 1999 - 21 May 2000).</td>
</tr>
<tr>
<td>2</td>
<td>2, 3</td>
<td>Exhibition: Earth, spirit, fire: Korean masterpieces of the Choson dynasty, co-produced by the Museum with the Queensland Art Gallery, presented at the Queensland Art Gallery (15 June 2000 - 20 August 2000).</td>
</tr>
<tr>
<td>3</td>
<td>2, 3</td>
<td>Exhibition: Snowy! Power of a nation, examining elements of the scheme including its role in the development of a multicultural nation, at the Powerhouse Museum (28 September 1999 - 30 January 2001).</td>
</tr>
<tr>
<td>4</td>
<td>2, 3</td>
<td>Publication: Beyond the Silk Road: arts of Central Asia (September 1999).</td>
</tr>
<tr>
<td>5</td>
<td>2, 3</td>
<td>Publication: Earth, spirit, fire: Korean masterpieces of the Choson dynasty, co-produced by the Museum with the Queensland Art Gallery (June 2000).</td>
</tr>
<tr>
<td>6</td>
<td>1, 2, 3</td>
<td>Public and education programs which promote the value of cultural diversity, including those which complement the exhibitions, above (see Appendix 4 for details).</td>
</tr>
<tr>
<td>7</td>
<td>1, 2, 3</td>
<td>Acquisition of objects which reflect Australia's cultural diversity and the creativity of all cultures.</td>
</tr>
<tr>
<td>8</td>
<td>2, 3</td>
<td>The Lebanese and Arab Australian Communities Heritage Project recommenced in August 1999 (funded till February 2000) as a partnership between the Migration Heritage Centre and the Powerhouse Museum. A Lebanese Australian project officer was employed during this period to further the documentation and communication of the cultural heritage and contribution of these communities.</td>
</tr>
<tr>
<td>9</td>
<td>2, 3</td>
<td>Sale of Museum-produced publications on themes of cultural diversity (in addition to those mentioned above) such as The lions of Retreat Street: a Chinese temple in inner Sydney, Precious legacy: treasures from the Jewish Museum in Prague, Rapt in colour: Korean costumes and textiles from the Choson dynasty, Evolution &amp; revolution: Chinese dress 1700s - 1990s, In her view: the photographs of Hedda Morrison in China and Sarawak, 1933-1967, Kids, customs and culture: a teachers resource kit for years 4-6 and Pirating the Pacific: images of travel, trade and tourism.</td>
</tr>
<tr>
<td>10</td>
<td>2, 3</td>
<td>The Museum continues to present training in cross-cultural communication for Museum staff.</td>
</tr>
<tr>
<td>11</td>
<td>2, 3</td>
<td>The Museum continues to promote its activities which represent and promote Australia's cultural diversity - including on the Museum's web site.</td>
</tr>
<tr>
<td>12</td>
<td>1, 2, 3</td>
<td>Museum surveys seek information about cultural background of visitors (country of residence; country in which born; first language spoken; whether Aboriginal or Torres Strait Islander) to increase participation by people from a variety of cultural backgrounds</td>
</tr>
<tr>
<td>13</td>
<td>1, 2, 3</td>
<td>The Museum actively promotes EEO principles.</td>
</tr>
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<tr>
<th>Initiative</th>
<th>KRA</th>
<th>Outcomes in 2000-2001</th>
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<tr>
<td>1</td>
<td>2, 3</td>
<td>Exhibition: 1000 years of the Olympic Games: treasures of ancient Greece will be on display at the Powerhouse Museum (18 July to 15 November 2000).</td>
</tr>
<tr>
<td>2</td>
<td>2, 3</td>
<td>Exhibition: Earth, spirit, fire: Korean masterpieces of the Choson dynasty will be on display in the Asian Gallery of the Powerhouse Museum (7 September 2000 to 28 January 2001).</td>
</tr>
<tr>
<td>3</td>
<td>2, 3</td>
<td>Exhibition: Leonardo da Vinci: the Codex Leicester - notebook of a genius will be on display in the Powerhouse Museum (5 September to 5 November 2000).</td>
</tr>
<tr>
<td>4</td>
<td>2, 3</td>
<td>Publication: 1000 years of the Olympic Games: treasures of ancient Greece to complement the exhibition of the same name (July 2000).</td>
</tr>
<tr>
<td>5</td>
<td>2, 3</td>
<td>Publication: Leonardo da Vinci: the Codex Leicester - notebook of a genius to complement the exhibition of the same name (September 2000).</td>
</tr>
<tr>
<td>6</td>
<td>1, 2, 3</td>
<td>Presentation of public and education programs which promote the value of cultural diversity.</td>
</tr>
<tr>
<td>7</td>
<td>1, 2, 3</td>
<td>Acquisition of objects which reflect Australia's cultural diversity and promote the creativity of all cultures.</td>
</tr>
<tr>
<td>8</td>
<td>2, 3</td>
<td>Promotion and sale of Museum-produced publications on themes of cultural diversity.</td>
</tr>
<tr>
<td>9</td>
<td>2, 3</td>
<td>Training in cross-cultural communication for Museum staff.</td>
</tr>
<tr>
<td>10</td>
<td>2, 3</td>
<td>Promotion of Museum activities which represent and promote Australia's cultural diversity - including on the Museum's web site.</td>
</tr>
<tr>
<td>11</td>
<td>1, 2, 3</td>
<td>Active promotion of the principles of EEO.</td>
</tr>
<tr>
<td>12</td>
<td>1, 2, 3</td>
<td>Museum surveys will continue to seek information about cultural background of visitors to increase participation by people from a variety of cultural backgrounds.</td>
</tr>
</tbody>
</table>
ACTION PLAN FOR WOMEN

The Powerhouse Museum supports the whole of Government approach in meeting the broad policy outcomes of the Action Plan for Women. It is recognised that all areas of NSW Government have a role in improving the economic and social participation of women by integrating the needs and concerns of women as part of normal business. There are no specific commitments in the plan which refer to the Powerhouse Museum.

The objectives of the Government’s Action Plan for Women which are of particular relevance to the Museum are to promote a workplace which is equitable, safe and responsive to women’s needs; to promote the position of women in society; to promote access to and successful outcomes for women in the education and training system; and to improve the health and quality of life of women.

The Museum fulfils these objectives in the following ways:

* Implementing EEO policies and practices, OH&S policies and procedures and flexible working arrangements.
* Offering a mentorship scheme to female staff to assist them to develop their careers.
* Asking gender questions in all surveys to ensure that women’s needs are being met by Museum exhibitions, programs and services.
* Presenting successful professional women as role models, eg in the annual Science is for girls program.
* Presenting exhibitions and programs which are of particular interest to women and which promote women’s contributions to society. Among these in 1999-2000 were Women with wings (a tribute to the spirit and achievements of women pilots from across Australia); Audrey Hepburn: a woman, the style (82% of visitors to this exhibition were women, compared with usually even numbers of males and females); ...never done: women’s work in the home (artefacts of and changes in domestic labour in the home); touring of the Taking precautions: the story of contraception and Rapt in colour exhibitions; development of the new permanent Decorative Arts and Design Gallery, which will present objects from areas in which women practitioners have excelled.

For further information about the Museum’s services for women, telephone 9217 0576.

SERVICES FOR OLDER PEOPLE

The Museum welcomes visitors, users, members and volunteers of all ages and offers assistance to frail aged visitors to the Museum. A high proportion of visitors (21%) to the exhibition Audrey Hepburn: a woman, the style were retirees compared with the traditional figure of 14%.

The Museum represents older people as positive role models, as in the exhibition Women with wings which celebrates the careers of Australian women of many ages and backgrounds who have forged careers in aviation.

Museum evaluation studies in the period included the major study on lighting in exhibitions which sought opinions from older visitors. Research is conducted into the participation of older people to determine the types of exhibitions that interest them, and to optimise their participation. Evaluations also seek to identify issues which affect older visitors, for example related to seating, crowding, label positioning and lighting.
OUTREACH FOR SENIORS

Museum volunteers provide outreach services to community groups including seniors groups, aged day care centres, adult education groups and nursing homes. In 1999-2000 642 people attended volunteer presentations at 21 organisations, a significant increase on 1998-99 when 260 people attended presentations at 13 organisations.

SERVICES FOR YOUNG PEOPLE

Among initiatives undertaken in the period to increase participation of young people in the Museum has been the implementation by Education and Visitor Services of the ‘New Ways To Visit’ program (see page 9 for details). The Museum also implemented an improved schools booking system in the period.

Exhibitions which featured the work of young people (for details, see Appendix 3) included: The Sydney Morning Herald Young Designer of the Year Award; Young scientist ‘99; DesignTech ‘99; and Student Fashion Awards ‘99. Travelling exhibitions with special interest for young people included: Circus! 150 years in Australia (New England Regional Art Museum, Armidale; Newcastle Regional Museum; Queensland Museum); Taking precautions: the story of contraception (Tasmanian Museum and Art Gallery, Hobart; Queensland Museum; Canberra Museum and Gallery); Young scientist ‘98 (Wollongong City Library; Lady Denman Heritage Centre); Young scientist ‘99 (New Children’s Hospital, Westmead; Orange City Library; Bathurst Regional Library; Newcastle Regional Museum; Sci-Fest, Aust Tech Park, Redfern; Wollongong City Library; Macquarie Regional Library, Dubbo); and Sharing a Wailwan story (on permanent display at Quambone Public School).

Education programs, tailored to specific groups, are offered regularly at the Powerhouse Museum and Sydney Observatory. They include annual programs such as Science is for girls, and regular programs in the Information Technology Centre and the SoundHouse™, and information/activities on the Museum’s website at www.phm.gov.au. (Public and education programs are listed at Appendix 4.)

REACHING, CONSULTING AND INVOLVING YOUNG PEOPLE

Museum research revealed that the following exhibitions strongly appealed to a youth audience and exceeded the ‘average’ attendances (14%) by visitors aged 16-24 years:

Bayangul: contemporary Indigenous communication - 22% of respondents aged 16-24 years and 11% aged 10-14 years.

Audrey Hepburn: a woman, the style - 22% of respondents aged 15-24 years.

Universal Machine: computers and connections - 35% of respondents aged 15-24 years; 52% of adults were accompanied by children aged 10-14 years.

Cars and culture: our driving passions - 26% of respondents aged 15-24 years; 20% of adults were accompanied by youth aged 10-14 years.

Young people were consulted in focus groups for the following studies:

Front-end evaluations for the proposed Decorative Arts and Design Gallery and for the Sustainable futures exhibition; and for the ‘Leisure and change: implications for museums in the 21st century’ research project.

The Museum’s Volunteer Program currently includes 16 people between the ages of 18 and 24. Most of these fulfil a customer service role with Museum visitors on weekends or by assisting with behind-the-scenes projects.

PLANNED FOR 2000-2001

The Museum has scheduled the following exhibitions - with complementary programs and publications - which will attract significant numbers of young people in 2000-2001:

• 1000 years of the Olympic Games: treasures of ancient Greece;
• Leonardo da Vinci: the Codex Leicester - notebook of a genius;
• Robotics (working title);
• World of Lego.

DISABILITY PLAN

It is a priority for the Museum to provide excellent access, services and opportunities for people with disabilities. These services are described in the Museum’s Guide which is available free to all visitors. Among special services for people with disabilities are special booked tours tailored to each particular group; provision of designated parking; minimum charges and numbers are waived on packages for students with disabilities; theatres are equipped with an induction loop that enables the hearing impaired to turn on the ‘T’ switch in their hearing aids so they can hear clearly the amplified speech and soundtracks.

Key achievements in 1999-2000 include:

• Review of the Museum’s Disability Plan completed in December 2000, in accordance with the Government’s disability policy framework.
• Construction of improved access to the Museum’s restaurant for visitors in wheelchairs - fully operational on 25 October 1999. A new seating floor, level with the entry passageway, was created enabling wheelchair access (which previously was only possible by using a rear entry into the restaurant past the kitchen area). This was an innovative design solution after a number of plans (such as provision of a wheelchair lift) had been considered unacceptable.
• The Museum’s SoundHouse™ provides a Special Access Kit of five special ‘banana’ keyboards with large hand-sized multi-coloured keys designed for people who do not have the fine motor skills normally associated with musical performance. These provide opportunities for
increased participation in music by people with physical and/or intellectual disabilities. It has been used by children and adults with cerebral palsy, paraplegia and quadriplegia, emotional disturbances and vision and/or hearing impairment.

- Powerhouse partners (volunteers) participated in the Education and Development Program for the Olympics 2000 period with 52 partners attending People with Disabilities training.

Actions and outcomes for 2000-2001 include:

- The Museum is planning special touch highlight tours for the Olympics/Paralympics period, to give a general introduction to the Museum’s current exhibitions and highlight some of its most significant objects. The tour is enhanced by hands-on experience and is suitable for blind visitors and those with visual and/or physical disabilities.
- The installation of EIPs (Electronic Information Points) in 2000-2001 (see page 21), which combine large screen visuals with voice-overs, will assist visitors with visual disabilities to navigate around the Museum.
- SoundHouse will introduce a Soundbeam musical interface in early 2001 to complement the Special Access Kit equipment such as ‘banana’ keyboard and ‘jellybean’ switches. Soundbeam is an invisible ultrasound beam which, when physically crossed, triggers sounds and music to occur. This highly versatile interface can be scaled in size to respond to a range of physical movements from very large movements by people with limited fine motor control, to very small movements in the case of people whose movement may be restricted to, for example, their fingers. This enables users with severe or profound multiple disabilities to create music.
- The Museum will review the effectiveness of external and internal SoundHouse programs for people with special needs by May 2001.

TRAINING

Training is provided to Museum staff and volunteers who have frequent contact with visitors with disabilities. There is reference to people with disabilities and their needs and rights in both the Selection Techniques course and the Anti-discrimination course. These are both run three or four times a year.
MUSEUM SUPPORT AND SELF-GENERATED INCOME

ADMISSIONS

Income from admissions in 1999-2000 was $1,761,000, an increase of 8.8% on the 1998-99 figure of $1,619,000 due primarily to the success of the Audrey Hepburn: a woman, the style exhibition.

MERCHANDISING

Merchandising income was well above budget for 1999-2000 due largely to the Lego activity show and Audrey Hepburn: a woman, the style exhibitions. Each of these exhibitions had strong appeal for very specific but different demographic segments and were marketed accordingly. The Audrey Hepburn sales figures broke all records for previous Museum exhibition shops. Building on these successes, the Museum commenced construction of an additional shop on level 3 with a particular focus on products for children - due for completion in August 2000.

MEMBERS

A sustained effort to recruit and retain members, coupled with the impact of the Audrey Hepburn and Lego activity show exhibitions, made it possible to maintain and slightly improve the level of memberships in the period.

In the first half of 2000, in preparation for the international 'blockbuster' exhibitions, 1000 years of the Olympic Games: treasures of ancient Greece and Leonardo da Vinci: the Codex Leicester - notebook of a genius, major innovations were introduced in member benefits, with an expanded and diversified program of members events, an expanded members magazine, Powerline, pioneering of the use of large-scale electronic dissemination of information to members and the introduction of free entry to charging exhibitions for members. These developments were designed to contribute to the 15% increase in membership targets in the Corporate Plan over the three years to June 2002.

More information about trends in Membership levels is on page 5.

CORPORATE DEVELOPMENT

The Museum established ten new sponsor relationships in 1999-2000. Significant cash and in-kind sponsorship was received from The Australian Women's Weekly, Salvatore Ferragamo and Talkradio 2UE 954AM in support of Audrey Hepburn: a woman, the style.

The Museum's three Olympic Arts Festival exhibitions also attracted extensive support not only from SOCOG's Olympic Arts Festivals but also from the corporate sector. Intel Corporation, Olympic Airways, Talkradio 2UE 954AM and The Sun-Herald contributed valuable cash and in-kind sponsorship for the exhibition 1000 years of the Olympic Games: treasures of ancient Greece. Samsung Electronics Australia, Singapore Airlines, the Ministry of Culture and Tourism of the Republic of Korea and the Australia-Korea Foundation generously assisted the Museum in presenting the exhibition Earth, spirit, fire: Korean masterpieces of the Choson dynasty. Leonardo da Vinci: the Codex Leicester - notebook of a genius, the Museum's third Olympic Arts Festival exhibition, attracted the support of Microsoft Australia, News Limited, Corbis Corporation and, once again, Samsung Electronics Australia.

The Corporate Development department has now assumed responsibility for designing and implementing a strategy to raise income in support of the acquisitions program for the Museum's permanent collection of science, technology, decorative arts, design and social history. As part of this strategy, the Museum has launched the Powerhouse Museum Corporate Membership program to strengthen the Museum's relationships with industry, while also providing income for object acquisitions. The Museum will continue to explore other initiatives to ensure it has the necessary resources to fulfil its charter to preserve material culture for the benefit of present and future generations.

VOLUNTEERS

The Powerhouse partners (volunteers) provide the following services to Museum visitors - taking orientation walks; conducting tours for visitors and booked tourist groups, giving exhibition, object and special event talks, staffing touch trolleys, conducting education briefings, assisting with education packages, school holiday programs, meeting and greeting booked groups including those with special needs and assisting people with a disability or frail aged visitors. They also provided after-hours support in exhibitions and functions, and provide outreach services as described on page 15.

Behind the scenes (BTS) volunteers support staff in work that happens outside the public areas of the Museum. They work in almost every department of the Museum.

In June 2000 there were 182 volunteers working for the Museum, comprised of 76 weekday partners, 43 weekend partners, four Observatory volunteers and 59 working behind the scenes (13 of these are volunteers working on the restoration of Locomotive 3265). Volunteers range from 18 to 86 years of age. They speak a variety of languages including Italian, French, German, Mandarin, Cantonese, Indonesian, Malay, Tagalog, Japanese, Tamil, Russian, Spanish, Greek, Hebrew, Czech, Hungarian, Latin, Portuguese, Polish, Dutch and Romanian. In 1999-2000 volunteers contributed 22,876 hours of work to the Museum, estimated to be worth $346,343.
THE COLLECTION

The Museum has a collection of some 380,000 objects. The collection is the core of most of the Museum’s permanent and temporary exhibitions. Objects such as the iconic Locomotive Number 1 (the first locomotive to pull passenger carriages in New South Wales), the Strasburg clock and the Boulton and Watt engine are on permanent view. And object change-overs take place in order to 'refresh' exhibitions and/or to protect those objects which would deteriorate if on public view for prolonged periods. When not on public view, the collection is stored in the Harwood Building basement at the Powerhouse Museum (small and fragile objects); stores in Jones Street, Ultimo (medium-sized objects); stores in Castle Hill (large objects); the Large Erecting Workshop at Eveleigh (rail stock); or Bankstown Airport (aircraft).

During the year, the Museum acquired objects for its collection through donation, sponsorship, bequest and purchase. All acquisitions are made in accordance with the Museum’s Collection Development Policy. A selection of notable acquisitions is at Appendix 2.

COLLECTION VALUATION

In response to a Government directive to all cultural institutions to establish an estimated value of collected holdings, the Museum last year sought to value the collection. Based on a sample size of 140 objects, a value of $1,530 million was estimated. This sample was subsequently deemed to be too small and lacked the stratification necessary to reach a reliable result.

In 1999-2000, a revised procedure was followed, using a statistical sampling method developed by the Commonwealth Statistician and approved by the NSW Treasury. In this process, 420 high value items, 395 random sample items and 106 random selection of specimens were valued by independent valuers, Rushtons Australia Pty Ltd. Based on this methodology, the total value of the Museum’s collection is estimated at $360,671,326.

COLLECTION STORAGE

The Museum’s lease for the 4,250m² storage at the Jones Street store has been extended to September 2005. This is the last extension possible according to the terms of the original lease.

The Museum thus seeks alternative storage for the collection held at the Jones Street store. To this end, the Museum engaged Crawford Partners (architects/planners) to develop presentation concepts for use of the Carriage Workshops at Eveleigh. The Museum is seeking a whole of Government approach and working with a variety of stakeholders in an attempt to establish a heritage access site for the Museum’s transport collection as well as collections of other transport heritage groups. The Carriage Workshops at Eveleigh present an ideal situation for such accessible display storage with the added benefit that it is connected to the Museum by rail line.

Top left: Silver table centrepiece with model of Broken Hill Proprietary Company mine, made by Henry Steiner/August Brunkhorst, Adelaide, 1887 (for more detail see 'Epergne' entry on page 43).

Middle right: 1930s evening dress by Elsa Schiaparelli.

Bottom left and opposite page: One of a pair of extremely rare collector’s cabinets (both acquired by the Museum), made about 1935, with 48 drawers containing specimens - three are on the facing page (for more details see 'Cabinets' on page 42).
The Museum successfully applied for capital works funding for 1999-2000 to build a new premium store on the Castle Hill site, where the larger objects of the collection are already stored in three warehouses. The new store will have an area of 3,000m² on two levels, and is being built to museum storage specifications. All services will be external to the storage space, minimising the risk of water damage to the collection, which is the main risk in museum stores. The store will be air-conditioned and security controlled, with loading docks suitable for large objects. Construction of the store commenced in January 2000, with the building scheduled for completion in October 2000, and fitout completed by January 2001. This new store will alleviate the intense pressure on the current storage of objects at Castle Hill.

**Better Object Documentation Project**

The Better Object Documentation project was developed to introduce a procedure for upgrading and improving the documentation of objects already in the collection. The aims are to improve the content of both the Museum’s Collection Information System and the paper object files. In order to capture as much information as possible from earlier written records and the curatorial knowledge base, the approach has been to upgrade documentation on a project basis. Objects to be included in exhibitions, outward loans and online projects have as much information as possible recorded about them, including a new item of information - the 'significance in material culture' field, which is written to be a 'web-ready' interpretation of each object.

**Collection Information System**

Planning is underway to replace the current Collection Information System software with a new image-based, Internet-capable system which offers fast free-text searches, which is the main searching tool used by Museum staff.
The Museum has taken great strides in 1999-2000 in increasing electronic service delivery (ESD) both within the organisation and in external dealings. Communications at all levels are increasingly taking place online, which is contributing to increased efficiency and reduction in cost of service.

Ambitious projects were undertaken during 1999-2000 to develop components of exhibitions which will rival the best available anywhere in the world. Among these have been development for 1000 years of the Olympic Games: treasures of ancient Greece of a scholarly-based 3-D virtual reconstruction of Olympia, and a 3-D virtual realisation of a two-metre-high bronze statue of Zeus created around 460BCE. These projects and development of a website to complement the exhibition would not have been possible but for a partnership with Intel Corporation, which contributed significant financial support and technical expertise.

**The Museum’s Website**

Hits to the Museum’s website have increased from 1,003,293 in 1997-98 to 1,892,255 in 1998-99 to 3,278,204 hits in 1999-2000. 1999-2000 was the first full year for which the Museum had software that enabled collection of data on web users - 172,284 users were logged in 1999-2000.

The amount of information on the Museum’s website has more than tripled since it was launched in February 1997. This increase has prompted site redevelopment in 1999-2000 to enable easier navigation of the site. Among other features, the reworked information architecture will support live and archival video and audio. The redesign takes account of projected growth in the site, and is aligned with the Government’s Electronic Service Delivery Strategy. The Museum’s web site address is http://www.phm.gov.au. The Museum also hosts the website for the NSW Ministry for the Arts.

**Australian Museums On Line (AMOL)**

Australian Museums On Line (AMOL) has been hosted, developed and managed by the Museum since December 1997. AMOL use has increased to the point where now more than 330 users access the site daily - almost 50% more than last year.

AMOL enjoys both quantitative and qualitative success. In November 1999, an evaluation study concluded that the site was not only being extensively used by the museum sector but also that AMOL’s resources were highly valued. While increased levels of cultural tourism associated with the Olympics have undoubtedly contributed to AMOL’s growing popularity, the impact of a range of new resources, in particular listserve expansion, cannot be underestimated. Significantly the number of list serves operated by AMOL has increased four-fold in the last twelve months and now includes the Council of Australian Museum Directors (CAMD), Australian Registrars Committee (ARC) and a number of regional discussion groups. The AMOL project has also added a number of new resources, including five major new museum stories examining a range of collections, from Australian costume through to natural science. Additionally, a further 95,000 records and 25,000 images have been added to AMOL’s database. This includes 65,000 records from the Powerhouse Museum’s and 20,000 images from the Australian War Memorial’s photographic collections. At 30 June 2000 there were 51,647 images and 447,507 item level records on the site. The AMOL site is at http://www.amol.org.au.

**Year 2000 Project**

All Tier 1 systems identified by the Y2K (Year 2000 rollover) contingency planning were upgraded/replaced and tested, and remedial action taken where necessary. All desktop computers and network devices were replaced/upgraded for Y2K compliance. An action plan was prepared and implemented for the period 27 December 1999 - 3 January 2000. Eighteen months of intense activity in preparation for the Y2K rollover included the replacement/upgrade of at least a dozen application systems and 350 desk-tops, and resulted in all critical systems functioning as expected.

**Digital Imaging Project**

After extensive testing, the Image Management System (software developed for the management of capture, storage and output of images) was made operational during the year. It is being used to manage the 135,000 images captured during the project via scanning equipment either from photographs or original flat objects or directly with digital cameras. The development of infrastructure was concluded with the upgrade of Image Resource Centre (IRC) hardware and software, upgrade of the image management server to a mass storage...
device, completion of fibre-optic cabling and upgrade of the Museum’s internet link to a 2 MB HDSL connection.

The IRC has become an essential part of the Museum’s operations and enables savings in the order of 50% over the cost of using external suppliers for high quality digital scanning and photographic services.

The IRC places the Museum at the forefront of museum digital imaging capabilities and allows it to participate in a number of national online projects including AMOL and Picture Australia at a high level with relative ease.

OTHER PROJECTS

The Museum upgraded its Office 97 suite of software to Office 2000. This involved the installation of upgraded software and training of 350 users. A new Design and Drafting package Vectorworks was introduced to replace the system that the Museum had used for 10 years. This system has many of the state-of-the-art features that are required for the design of exhibitions. A new anti-virus software Sophos was also implemented throughout the Museum and has protected the Museum against virus attacks. Other upgrades included the Museum email and firewall systems, intranet, and replacement of one third of the Museum’s desktop systems.

POWERNET - THE POWERHOUSE MUSEUM INTRANET

The Museum continues to develop and improve the technology, services and content associated with the intranet. Work processes have been made more efficient and technological skill levels improved. The intranet provides the following resources online: Museum policies and procedures, documents, circulars, forms, venue services, schedules and catalogues. This move towards intranet access for work-related information and services is in alignment with the Museum’s Corporate Plan goal of improving virtual access to the Museum by optimising the use of IT in the Museum.

ELECTRONIC INFORMATION POINTS

The Museum is developing Electronic Information Points (EIPs), touch-screen information terminals, to provide visitors with information on wayfinding, exhibitions, programs and facilities. EIPs software development has been completed, with content having been input into the interface design. The fibre optic cabling has been positioned, with power connection and physical installation of the EIPs to take place in 2000-2001.

ELECTRONIC RECORDS MANAGEMENT

The Electronic Records Management Act 1998 aims to ensure a NSW Government-wide approach to the preservation of electronic records. The Museum has been electronically managing its paper-based records since 1992, using the records management system TRIM, which is capable of providing an integrated electronic management capability for the organisation. TRIM has been web-enabled during the period, providing staff access via the intranet. Document imaging undertaken in the period includes Trust papers, customer service documents, senior management meeting minutes and more than 60% of the conservation green files.

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<td>A minimum of ten thousand item level records (including images where available) to be entered on the internet annually.</td>
<td>Exceeded - achieved 65,000 item level records and 2,430 images.</td>
<td>Approximately 120 of the Museum’s most significant objects with full interpretive documentation will be included on the Museum’s redeveloped website.</td>
</tr>
<tr>
<td>The research library catalogue to be online by the end of 1999.</td>
<td>Achieved - research library catalogue available via intranet.</td>
<td>The research library catalogue is scheduled to be available to external users via the Museum’s website by June 2001.</td>
</tr>
<tr>
<td>Objects online by March 2000.</td>
<td>Achieved - 65,000 objects online by March 2000.</td>
<td>The redevelopment of the Museum’s website to include high quality object information and images on the website, to commence with 150 objects in October 2000.</td>
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BEYOND THE MUSEUM

The Museum developed a range of initiatives in NSW regional and country areas, interstate and internationally, a selection of which is highlighted here.

TRAVELLING EXHIBITIONS AND SERVICES

Travelling exhibitions in the period were enjoyed by 488,128 visitors. The exhibitions and venues are listed at Appendix 3. Among these were Sharing a Wailwan story, which shows the history of a regional NSW Aboriginal community through 32 photographs of the Wailwan camp and men’s ceremony. During 1999-2000 it was toured to Brewarrina Aboriginal Cultural Museum, Moree Library; Lightning Ridge Library; and Walgett Library, Primary and High School. It is also on permanent display at Quambone Public School NSW. The Museum engaged an Indigenous consultant to deliver talks about the Wailwan people to students at several school exhibition sites. A complementary teachers package, Sharing a Wailwan story, was produced in the period and is available as a hard copy and was available on the Museum’s website while the exhibition toured.

Australian craft to Japan (part of the Olympic Arts Festival, Reaching the world) - an exhibition of 137 works by 55 Australian artists, including a substantial number of works from the Museum’s collection - continued its tour of Japan, travelling to the Museum of Modern Art, Shiga, before returning to Australia for display in Customs House, Sydney.

INTERNSHIP POLICY

In March 2000, the Powerhouse Museum launched its Internship Policy and Program for museum and gallery workers in rural and regional NSW. The policy is part of the Museum’s commitment to providing programs and services to the people of NSW reflecting the Government’s emphasis on providing equity and access to major cultural institutions. The first internship will be offered in the second half of the year. A grant of $500 per week up to a maximum of $2,000 will be provided to the successful intern to assist with costs associated with coming to Sydney. The Powerhouse Museum plans to offer at least two internships per year in areas such as conservation, registration, exhibition design, curatorial and media and marketing.

CONSULTATION WITH STAKEHOLDERS BEYOND SYDNEY

The Museum specifically seeks opinions from people outside the Sydney metropolitan area for evaluation studies to ensure that a range of stakeholders’ views are taken into account during exhibition and program development. In the period, youth aged 18 to 25 years from Bathurst NSW were consulted in focus groups for the Front-end evaluation of the Sustainable futures exhibition. The Museum also monitors the visitation of non-Sydney residents to Sydney’s cultural venues, and gathers visitor residential profile information by means of questions in exhibition surveys and by requesting visitor postcodes on entry to the Museum.

OBJECT LOANS

The Museum lent 203 objects in 37 loan transactions in 1999-2000. Among these loans were the loan of philatelic items to Australia Post; objects for the Convicts exhibition at Hyde Park Barracks; lace textiles to the Lace Guild of NSW; Australian technology objects to the Department of State and Regional Development; a steam engine model to Newcastle Regional Museum; a ship model to the Lady Denman Heritage Centre, Huskisson; and power technology objects to Lithgow Historical Society for the display to mark the centenary of the Eskbank ironworks.

PROFESSIONAL ASSISTANCE PROVIDED TO NSW REGIONAL ORGANISATIONS

Examples of the professional assistance provided by the Museum to organisations around New South Wales in the period included: conservation advice to Milthorpe Rural Museum; Wollongong City Art Gallery; Lady Denman Museum, Huskisson; Goulburn City Council Steam Museum; Kangaroo Valley Museum and to the New England Regional Art Museum on the Golden threads - the Chinese in regional NSW project.

Sydney Observatory conducted outreach sessions including a presentation on ‘Sydney Observatory and advances in astronomy’ at Kumala Nursing Home in Concord West and at the Chester Hill Neighbourhood Centre, and held a viewing night at Tobbuk Merino Sheep Station. Sydney Observatory also conducted Science in the pub goes outback sessions at Broken Hill, Birdsville, Longreach, Charleville and Bourke.

In May, the Museum’s robotic dog, Pixel, entertained children from the oncology ward in the Starlight Room at the New Children’s Hospital, Westmead. Children not well enough to attend the demonstration were able to enjoy Pixel’s antics through a live broadcast to the TVs at their bed ends.
CUSTOMER SERVICE

Enhanced visitor experience of the Museum continues to be the focus of the Customer Service Working Group. Improvements in response to customer feedback and staff suggestions in the year have included increased use of the intranet to improve internal communications; frequent review of the seating plan around the Museum; and improved directional signage.

The new Director initiated a customer service staff rotation scheme, whereby all staff spend two hours twice a year performing customer service duties at front-of-house. It familiarises staff with visitor needs and expectations, and thus improves customer service throughout the Museum.

Sydney 2000 Olympics customer service preparations have included collection of information about staff who speak languages other than English - these staff will wear flag pins to identify the languages they speak in order to better assist visitors. Special staffing, operational and delivery arrangements have also been put into place to cope with Olympic activities, particularly related to restricted access to the Museum. Staff throughout the Museum will assist as required with front-of-house duties in response to visitor flow.

An extensive independent review of catering operations within the Museum was carried out early in 2000. Recommendations from this report have been implemented, and improvements have been experienced from this area of the Museum's operations. A new staffing structure within the catering team has enhanced the level of day-to-day business, as well as service to functions clients. Temporary catering outlets have been set up to cope with increased visitor numbers and changed traffic flow inspired by the different exhibitions presented.

The Museum also provides service to the public by means of access to the collection in stores, including archives, and use of the Museum's research library. Museum staff provided information in response to 68,146 enquiries which were received in person, by mail and by telephone. Research enquiries came from museum professionals, academics, special interest groups, students and members of the general public.

The Museum's Guarantee of Service is at Appendix 14.

PRIVACY MANAGEMENT PLAN

The Museum has developed a Privacy Management Plan in response to section 33 of the Privacy and Personal Information Protection Act 1998 which aims to protect the privacy of individuals from the inappropriate collection, storage, use and disclosure of personal information by NSW public sector agencies. The plan was submitted to the Privacy Commissioner in June 2000.

RISK MANAGEMENT

Risk is inherent with the open display of objects: public liability, theft and damage are areas of concern, with special care necessary in the display of operating industrial technology such as the Boulton and Watt steam engine, interactives, etc. The Museum's active Occupational Health and Safety practices (see below) minimise risk to staff and visitors to the Museum, the success of which can be seen from the reducing levels of claims.

The cost of insurances for the coming year has shown a substantial increase over previous years as a result of the valuation which was carried out on the collection in 1998-99 (see 'Collection valuation' on page 18). This value was used for insurance declarations but was subsequently reassessed as at the end of June 2000 to a lower figure which will reduce insurance costs for the year ahead. In addition special exhibitions for the Olympic period have had to be covered by additional reinsurance premiums, further increasing the cost for the coming year. Although the Museum is performing better than benchmark for our classification in all major categories of insurance, the funding component for the coming year will be less than the deposit premiums charged.

The Museum's workers compensation insurance for 1999-2000 ran at approximately 2.11% of direct salary costs as compared to the average for all Government agencies of about 3.3%.

OCCUPATIONAL HEALTH AND SAFETY

There has been a significant reduction in both the number and cost of workers compensation claims in 1999-2000. There were 25 incidents resulting in a workers compensation claim in 1999-2000, compared to 34 in 1998-99 and 35 in 1997-98. The average cost per workers compensation claim in 1999-2000 was $1,782 compared to the average cost per claim of $3,083 for 1998-1999 and $4,981 for 1997-1998.

The main single factor causing this improvement is the reduction in manual handling accidents due to better control of manual handling risks which has been achieved largely through increased staff awareness of safe lifting behaviours and changed work practices which continue to be reviewed.

Occupational Health and Safety (OH&S) training continues to be a key contributor to the increased staff awareness necessary to reduce the risk of OH&S issues. Training in the period included: OH&S committee course; OH&S for supervisors and managers; OH&S induction; manual handling; confined spaces - identification and safe entry. Manual handling training was also provided to Ministry for the Arts staff.

OH&S inspections were undertaken at 52 workstations, four home-based workplaces, and related to 16 specific issues.

The Museum has continued to collaborate with other public sector visitor services agencies to implement the NSW Premier's Taking Safety Seriously Policy. The participating agencies, meeting as the Visitor Services Reform Project OH&S Group, are developing processes to share contract OH&S training and rehabilitation services. The Museum's health and safety coordinator provided specialist advice to smaller agencies on request.

There were no prosecutions under the Occupational Health and Safety Act 1983.
PROPERTIES

The Powerhouse Museum is facing increasing problems with the building due to its age. These include major mechanical plant such as lifts, escalators, and air conditioning plant as well as the building fabric itself.

The Museum will undertake additional condition surveys as a priority in 2000-2001 to update maintenance programs to address these issues as part of the Museum’s Total Asset Management Plan. The Museum has engaged Indec Consulting Pty Ltd to assist with the development of the Total Asset Management Plan (Capital Investment Strategic Plan and the Asset Maintenance Plan) which is to be submitted to Treasury and Ministry by October 2000.

Work has been undertaken and further work is planned to address issues regarding long-term water penetration. The main problems are degradation of the waterproofing membranes in a number of areas. Short-term solutions have been undertaken in 1999-2000 by replacing the membrane in box gutters and applying waterproofing to the surrounding masonry parapet walls, however a longer-term architectural solution needs to be found.

The Museum has commenced earthquake stabilisation work, to take place over two financial years, to strengthen the eastern Boiler Hall wall to reduce risk to the Museum in the case of earthquake. Fabrication has commenced and external scaffolding has been erected to permit the first stage of installation of metal strappings.

SYDNEY OBSERVATORY

The stonework program has continued with a works program established so that scaffolding would not be in place and work could cease during the Olympics period. The preparation of stonework has continued offsite in preparation for 2000-2001, with the second stage of work (stonework on the residential wing of the Observatory) to be completed by mid 2001.

ENERGY MANAGEMENT

Government Energy Management Policy seeks to reduce greenhouse emissions from Government operations. The Museum’s operations do not directly produce greenhouse emissions. However the Museum uses energy, the production of which causes greenhouse emissions.

The Museum’s total energy consumption across all sites, including gas, electricity, LPG and other liquid fuels totaled 43,387 gigajoules (GJ) in 1999-2000 against the previous year’s consumption of 44,746 GJ - a reduction of 3%.

The Museum continues to concentrate on the Government’s focus on the twin goals of better financial performance and improved environmental outcomes.

WASTE REDUCTION

The Museum’s Waste Management and Purchasing Plan aims to continue minimising waste by using resources efficiently, recycling and reusing materials, and purchasing recycled materials where these are of equal cost and reliability to the non-recycled materials. The Museum commenced recycling paper and glass in September 1995. In 1999-2000 the Museum recycled 360 x 75 litre bins of paper and 35 x 75 litre bins of glass. The Museum encourages recycling among staff and visitors, and recycling bins are located throughout the offices and in public areas of the Museum.

NEW CONSTRUCTION

The Museum completed construction of a group entrance on level 3 of the Powerhouse, comprised of an entrance hall and three double briefing rooms (each of which can be partitioned in two) in the period, and commenced full operational use as a group entrance in June 2000.

The Museum also commenced construction of a new shop on level 3, due to commence operation in August 2000.

HEAVY RAIL FACILITY

The Museum reached agreement with the Sydney Light Rail company regarding the construction to begin after the Olympics to build a retaining wall and associated railway works. These works are a prerequisite for any further heavy rail work and improve access to the main running line and Eveleigh Railway Yards.

IN DEVELOPMENT - ACCESS STUDY

The Museum commissioned Denton Corker Marshall architects (DCM) to undertake an access study to analyse potential pathways to the Museum in order to improve visitor access and internal wayfinding. DCM have made preliminary presentations to management and the Board of Trustees. These proposals will be pursued with Government and the relevant authorities in the year ahead.

One of the small robots on display in the Universal Machine: computers and connections exhibition.
FINANCES: THE YEAR IN REVIEW

OPERATING RESULTS

The operating result for the year was a small variation to budget of $209,000 after allowing for additional Government funding of $1,158,000. The operating result was budgeted for a surplus of $112,000 after allowing for the additional funding and depreciation of $4,964,000. The actual result was a deficit of $97,000 after allowing for depreciation of $4,786,000 and profit on sale of assets of $35,000. The result for the year was also impacted on by the high level of activity at the end of the year preparing for the Olympic program.

Although only one major new permanent exhibition (Boyagul) was presented in 1999-2000, self generated revenue, excluding in-kind support, improved by 7.5% over the 1998-1999 year. This was mainly attributed to the very successful temporary exhibition, Audrey Hepburn: σ wornon, the style, which attracted large numbers of visitors generating improved admissions revenue and shop sales.

Improved self-generated revenue is budgeted for in the coming year as a result of the major exhibitions being conducted during the period around the Sydney Olympics.

CASH FLOWS

Cash and investments increased over the year by $569,000 against a budgeted surplus of $147,000. This result was mainly brought about by the high level of activity in the last months of the year which will impact on the cash flow in the new financial year. Income generated from the staging of the Olympic exhibitions will offset these outward cash flows.

STATEMENT OF FINANCIAL POSITION

Following the initial attempt to value the collection in 1998-1999 a more comprehensive exercise was undertaken in 1999-2000 resulting in a valuation, acceptable to both the Trust and Audit Office, of $360,671,000. In addition to this land and buildings were also revalued in line with accounting standards and Government requirements. As a result non-current assets and accumulated funds increased substantially by the recording in the financial records of $360,671,000 for the value of the collection and an increase of $23,550,000 in the value of land and buildings.

GST COMPLIANCE

The Museum undertook a comprehensive plan to ensure it was fully prepared for the introduction of the new Goods and Services Tax (GST) effective on 1 July 2000. This essential work involved the upgrade of various software systems including the MIMS integrated HR/finance system, the Museum’s admissions system as well as its shops/point-of-sale system. As well, detailed changes were necessary to numerous processes throughout the Museum requiring the assistance of senior contract staff and involving comprehensive training programs for over 200 Museum staff in almost all departments. Formal structured reporting requirements entailed regular milestone reporting to the Minister and Treasury as well as the Auditor-General to ensure full compliance was achieved by 1 July 2000. The Museum fulfilled all such requirements in a timely manner.

CONTRACTING AND MARKET TESTING POLICY

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

During the year ongoing evaluations were undertaken on a number of Museum activities with the following results:

• continued in-house operation of replacement computerised financial and human resources management systems;
• continued in-house upgrading of essential IT applications;
• planned outsourcing of the Museum’s promotional advertising and associated marketing activities;
• collaboration with nine other agencies to explore the possibilities of achieving economies of scale in corporate service functions among visitor service agencies;
• market testing of the production of Museum publications. This is a continuing operation with indications of further savings being gained.

INVESTMENT PERFORMANCE INDICATORS

The reserve funds of the Museum were invested throughout the year in short-term bank deposits, commercial bills and the Treasury Corporation’s Hour-Glass cash facility. The annual investment return on these funds for 1999-2000 was 5.6%. The annual return for the cash fund within the Treasury Corporation Hour-Glass facility was 5.3%.
FINANCES: THE YEAR IN REVIEW (CONT)

OPERATING EXPENSES 1999-2000

Maintenance 24.0%
Collection interpretation and services 25.9%
Corporate services 3.4%
Commercial activities 4.7%
Collection and asset management 10.0%
Visitor research 0.3%
Facility management 12.8%
Information technology 13.2%
Promotional activities 8.7%
Training and development 1.0%

Government recurrent 65.5%
Government capital works 17.4%
Admissions 4.6%
Other user charges 5.6%
Donations and sponsors 5.7%
Interest 0.4%
Other 0.7%

INCOME GENERATED INTERNALLY 1999-2000 DOLLARS

GOVERNMENT FUNDING - RECURRENT AND CAPITAL 1999-2000 DOLLARS

GOVERNMENT FUNDING - RECURRENT 1999-2000 DOLLARS

TOTAL FUNDING - INTERNAL AND GOVERNMENT 1999-2000 DOLLARS
Pursuant to sections 41C(1B) and (1C) of the Public Finance and Audit Act 1983.

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

a) the accompanying financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act 1983, the Financial Reporting Code for Budget Dependent General Government Sector Agencies, the applicable clauses of the Public Finance and Audit (General) Regulation 1995 and the Treasurer's Directions;

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

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

Signed

Director

Associate Director

President

Trustee

Date: 9 October 2000
## Operating Statement for the Year Ended 30 June 2000

### Notes

<table>
<thead>
<tr>
<th>Expenses</th>
<th>Actual 2000</th>
<th>Budget 2000</th>
<th>Actual 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td><strong>Operating expenses</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee related</td>
<td>20,988</td>
<td>21,121</td>
<td>20,708</td>
</tr>
<tr>
<td>Other operating expenses</td>
<td>11,524</td>
<td>9,441</td>
<td>11,127</td>
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<tr>
<td>Maintenance</td>
<td>3,631</td>
<td>2,896</td>
<td>4,059</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>4,786</td>
<td>4,964</td>
<td>4,725</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>40,929</td>
<td>38,422</td>
<td>40,619</td>
</tr>
<tr>
<td><strong>Less:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Retained Revenue</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sale of goods and services</td>
<td>3,908</td>
<td>3,750</td>
<td>3,966</td>
</tr>
<tr>
<td>Investment income</td>
<td>147</td>
<td>135</td>
<td>184</td>
</tr>
<tr>
<td>Grants and contributions</td>
<td>2,305</td>
<td>2,340</td>
<td>3,691</td>
</tr>
<tr>
<td>Other revenue</td>
<td>147</td>
<td>80</td>
<td>74</td>
</tr>
<tr>
<td><strong>Total Retained Revenue</strong></td>
<td>6,507</td>
<td>6,305</td>
<td>7,915</td>
</tr>
<tr>
<td>Gain/(loss) on sale of non-current assets</td>
<td>35</td>
<td>-</td>
<td>63</td>
</tr>
<tr>
<td><strong>NET COST OF SERVICES</strong></td>
<td>34,387</td>
<td>32,117</td>
<td>32,641</td>
</tr>
<tr>
<td><strong>Government Contributions</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recurrent appropriation</td>
<td>24,994</td>
<td>24,803</td>
<td>24,546</td>
</tr>
<tr>
<td>Capital appropriation</td>
<td>6,635</td>
<td>5,668</td>
<td>3,598</td>
</tr>
<tr>
<td>Acceptance by the Crown Entity of employee entitlements and other liabilities</td>
<td>2,661</td>
<td>600</td>
<td>2,427</td>
</tr>
<tr>
<td><strong>Total Government Contributions</strong></td>
<td>34,290</td>
<td>31,071</td>
<td>30,571</td>
</tr>
<tr>
<td><strong>DEFICIT FOR THE YEAR</strong></td>
<td>97</td>
<td>1,046</td>
<td>2,070</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these statements.
TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

Statement of Financial Position as at 30 June 2000

<table>
<thead>
<tr>
<th>Notes</th>
<th>Actual 2000</th>
<th>Budget 2000</th>
<th>Actual 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
</tbody>
</table>

**ASSETS**

**Current Assets**

<table>
<thead>
<tr>
<th></th>
<th>Actual 2000</th>
<th>Budget 2000</th>
<th>Actual 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>118</td>
<td>85</td>
<td>50</td>
</tr>
<tr>
<td>Investments</td>
<td>2,703</td>
<td>2,450</td>
<td>2,202</td>
</tr>
<tr>
<td>Receivables</td>
<td>143</td>
<td>273</td>
<td>233</td>
</tr>
<tr>
<td>Inventories</td>
<td>254</td>
<td>230</td>
<td>250</td>
</tr>
<tr>
<td>Other</td>
<td>238</td>
<td>10</td>
<td>33</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td><strong>3,456</strong></td>
<td><strong>3,048</strong></td>
<td><strong>2,768</strong></td>
</tr>
</tbody>
</table>

**Non-Current Assets**

<table>
<thead>
<tr>
<th></th>
<th>Actual 2000</th>
<th>Budget 2000</th>
<th>Actual 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land and buildings</td>
<td>94,080</td>
<td>69,832</td>
<td>69,921</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>17,789</td>
<td>19,556</td>
<td>17,994</td>
</tr>
<tr>
<td>Collection</td>
<td>360,671</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Non-Current Assets</strong></td>
<td><strong>472,540</strong></td>
<td><strong>89,388</strong></td>
<td><strong>87,915</strong></td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>475,996</strong></td>
<td><strong>92,436</strong></td>
<td><strong>90,683</strong></td>
</tr>
</tbody>
</table>

**LIABILITIES**

**Current Liabilities**

<table>
<thead>
<tr>
<th></th>
<th>Actual 2000</th>
<th>Budget 2000</th>
<th>Actual 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>3,598</td>
<td>2,184</td>
<td>2,504</td>
</tr>
<tr>
<td>Employee entitlements</td>
<td>1,969</td>
<td>1,548</td>
<td>1,874</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td><strong>5,567</strong></td>
<td><strong>3,732</strong></td>
<td><strong>4,378</strong></td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td><strong>470,429</strong></td>
<td><strong>88,704</strong></td>
<td><strong>86,305</strong></td>
</tr>
</tbody>
</table>

**EQUITY**

<table>
<thead>
<tr>
<th></th>
<th>Actual 2000</th>
<th>Budget 2000</th>
<th>Actual 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reserves</td>
<td>92,828</td>
<td>69,278</td>
<td>69,278</td>
</tr>
<tr>
<td>Accumulated funds</td>
<td>377,601</td>
<td>19,426</td>
<td>17,027</td>
</tr>
<tr>
<td><strong>Total Equity</strong></td>
<td><strong>470,429</strong></td>
<td><strong>88,704</strong></td>
<td><strong>86,305</strong></td>
</tr>
</tbody>
</table>

The accompanying notes form part of these statements
Cash Flow Statement for the year ended 30 June 2000

<table>
<thead>
<tr>
<th>Notes</th>
<th>Actual 2000</th>
<th>Budget 2000</th>
<th>Actual 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
</tbody>
</table>

**CASH FLOWS FROM OPERATING ACTIVITIES**

**Payments**

- Employee related: $18,888, $19,158, ($18,581)
- Other: $13,422, $10,830, ($11,857)

**Total Payments** $32,310, $29,988, ($30,438)

**Receipts**

- Sale of goods and services: $4,034, $3,780, $3,988
- Interest: $156, $132, $186
- Grants and contributions: $1,061, $740, $672
- Other: $147, $80, $74

**Total Receipts** $5,398, $4,732, $4,920

**Cash Flows from Government**

- Recurrent appropriation: $24,994, $24,803, $24,546
- Capital appropriation: $6,635, $5,668, $3,598
- Cash reimbursements from the Crown Entity: $1,007, $600, $810

**Net Cash Flows from Government** $32,636, $31,071, $28,954

**NET CASH FLOWS FROM OPERATING ACTIVITIES** 21 $5,724 $5,815 $3,436

**CASH FLOWS FROM INVESTING ACTIVITIES**

- Proceeds from sale of land and buildings, plant and equipment: $106, -, $120
- Purchases of land and buildings, plant and equipment: ($5,261), ($5,668), ($3,390)

**Net Cash Flows from Investing Activities** ($5,155), ($5,668), ($3,270)

**NET INCREASE/(DECREASE) IN CASH** $569 $147 $166

**Opening cash and cash equivalents** $2,252 $2,388 $2,086

**Closing cash and cash equivalents** 20 $2,821 $2,535 $2,252

The accompanying notes form part of these statements.
TRUSTEES OF THE MUSEUM OF APPLIED ARTS AND SCIENCES

Summary of Compliance with Financial Directives for the year ended 30 June 2000

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Recurrent Appropriation</td>
<td>Expenditure/Net Claim on Consolidated Fund</td>
</tr>
<tr>
<td></td>
<td>'000</td>
<td>'000</td>
</tr>
<tr>
<td><strong>Original Budget</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriation/Expenditure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Appropriation Act</td>
<td>24,803</td>
<td>24,803</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>24,803</td>
<td>24,803</td>
</tr>
<tr>
<td><strong>Other Appropriations/Expenditure</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Section 22 - expenditure for certain works and services</td>
<td>233</td>
<td>233</td>
</tr>
<tr>
<td>Transfers from another agency - payroll tax (section 28 of the Appropriation Act)</td>
<td>(42)</td>
<td>(42)</td>
</tr>
<tr>
<td></td>
<td>191</td>
<td>191</td>
</tr>
<tr>
<td><strong>Total Appropriations/Expenditure/Net Claim on Consolidated Fund</strong></td>
<td>24,994</td>
<td>24,994</td>
</tr>
<tr>
<td><strong>Amounts drawn down against Appropriation</strong></td>
<td>24,994</td>
<td>6,635</td>
</tr>
<tr>
<td><strong>Liability to Consolidated Fund</strong></td>
<td>Nil</td>
<td>Nil</td>
</tr>
</tbody>
</table>

Note: 1 Expenditure on major capital works projects in the 1998-1999 year was delayed due to lack of internal resources and the effects of continued adverse weather. Capital works appropriations totalling $500,000 were deferred to the 1999-2000 year. The Museum earns income from sources other than the Consolidated Fund. As sources of expenditure cannot be fully identified it is assumed that the Consolidated Fund appropriation is expended prior to the revenue from other sources.

Note: 2 $1,374,000 was appropriated from the capital appropriation for the purpose of Y2K remedial work, an imaging project and asset maintenance and was fully expended for these purposes. However in accordance with accounting standards the expenditure has been classified as an expense in the financial statements.
1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Reporting Entity

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

1.2 Basis of Accounting

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

- applicable Australian Accounting Standards
- other authoritative pronouncements of the Australian Accounting Standards Board (AASB)
- Urgent Issues Group (UIG) Consensus Views
- the requirements of the Public Finance and Audit Act and Regulations; and

Where there are inconsistencies between the above requirements, the legislative provisions have prevailed. In the absence of a specific Accounting Standard, other authoritative pronouncement of the AASB or UIG Consensus View, the hierarchy of other pronouncements as outlined in AAS 6 'Accounting Policies' is considered.

1.3 Change in Accounting Policy

In accordance with Australian Accounting Standard AAS29 the Museum has valued the collection for financial reporting purposes. The valuation has been effected as at 30 June 2000 with the increase in equity being recorded as an increase in Accumulated Funds. Purchases of items during the year have continued to be treated as an expense. Similarly items donated to the collection or acquired free of charge have, where and if possible, been valued at acquisition date with the amount of the valuation recognised as revenue and an expense in the Operating Statement. In future all acquisitions of items for the collection will be capitalised.

Museum staff are utilised in the development and construction of capital projects. Salary and related costs of these employees are now capitalised to the projects on which they are involved.

1.4 Recognition of Revenue

Revenue is recognised when the Museum has control of the goods or right to receive, it is probable that the economic benefits will flow to the Museum and the amount of the revenue can be measured reliably.

1.4.1 Parliamentary Appropriations and Contributions from Other Bodies

From this financial year there is a change in accounting policy for the recognition of parliamentary appropriations. Parliamentary appropriations are generally recognised as revenues when the Museum obtains control over the assets comprising the appropriations/contributions. Control over appropriations and contributions are normally obtained upon the receipt of cash. An exception to the above is when appropriations are unspent at year end. In this case the authority to spend the money lapses and generally the unspent amount must be repaid to the Consolidated Fund in the following financial year. As a result, unspent appropriations are now accounted for as liabilities rather than revenue.

1.4.2 Sale of Goods and Services

Revenue from the Museum’s commercial operations and from services relating to providing access to and information on the State’s material cultural heritage is recognised on the provision of the goods sold and/or services rendered.

1.4.3 Investment and other income

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

1.5 Employee Entitlements

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

Liabilities for wages and salaries and annual leave are recognised and measured as the amount unpaid at the reporting date at current pay rates in respect of employees’ services up to that date. Sick leave entitlements for Museum employees is non-vesting. Examination of past records of sick leave taken for all employees shows that in each financial year sick leave taken is less than the entitlement accruing during that year. This
experience is expected to continue in future years. Since indications are that the liability existing at balance will not be required to be paid out in the future, the liability at balance date has not been recognised in the financial statements. The outstanding amounts of payroll tax, workers’ compensation insurance premiums and fringe benefits tax, which are consequential to employment, are recognised as liabilities and expenses where the employee entitlements to which they relate have been recognised.

1.5.2 Long Service Leave and Superannuation

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

Long service leave is measured on a nominal basis. The nominal method is based on the remuneration rates at year end for all employees with five or more years of service. It is considered that this measurement technique produces results not materially different from the estimate determined by using the present value basis of measurement.

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

1.6 Insurance

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

1.7 Acquisitions of Assets

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

Assets, with the exception of collection items, 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 means the amount for which an asset could be exchanged between a knowledgeable, willing buyer and a knowledgeable, willing seller in an arm’s length transaction.

1.8 Plant and Equipment

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

1.9 Valuation of Physical Non-Current Assets

Buildings and improvements, plant and equipment (excluding the collection) and infrastructure assets (excluding land) are valued based on the estimated written down replacement cost of the most appropriate modern equivalent replacement facility having a similar service potential to the existing asset. The collection is valued on the deprival method and land on existing use basis.

Physical non-current assets are revalued every five years. As at 30 June 2000 land, buildings, improvements and major structural plant and equipment were revalued by independent valuers in accordance with the above methods. The revaluation was carried out by officers of HP Consultants Pty. Ltd. Officers involved were:

Land
- Derek Hill - Associate Australian Property Institute
- G. H. Parlane - Fellow, Australian Institute of Quantity Surveyors
- S. J. McMahon - Associate Australian Property Institute

Buildings and contents
- Simon Storey - General Manager, Fine Arts
- President Auctioneers & Valuers Association of Australia
- Australia Council Board of Peers
- Commonwealth Approved Valuer

Plant and machinery
- Derek Hill - Associate Australian Property Institute

The collection is classified as a heritage asset and previously has been valued at the nominal amount of $1. At 30 June 2000 in keeping with the requirements of AAS29 (refer note 1.3) the collection was valued by independent valuers. The valuation was carried out by officers of Rushtons Australia Pty. Ltd. Officer involved was:

Pty. Ltd. Officer involved was:
- Simon Storey - General Manager, Fine Arts
- President Auctioneers & Valuers Association of Australia
- Australia Council Board of Peers
- Commonwealth Approved Valuer

Where assets are revalued upward or downward as a result of a revaluation of a class of non-current physical assets, the Museum restates separately the gross amount and the related accumulated depreciation of that class of assets. The recoverable amount test has not been applied as the Museum is a not-for-profit entity whose service potential is not related to the ability to generate net cash inflows.
SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

1.10 Depreciation of Non-Current

**Physical Assets**

Depreciable assets include plant and equipment, motor vehicles, permanent exhibition fitout and buildings with the exception of Powerhouse Stages 1 and 2, the Ultimo Post Office and the Sydney Observatory. These buildings are not classified as depreciable assets as the Trust considers it not appropriate to depreciate them as their residual life has been estimated at 100 years, they are in near perfect condition and will remain in that condition given the current level of expenditure on maintenance. The collection is not classified as a depreciable asset as the items therein have very long and indeterminate useful lives and their service potential has not been consumed during the reporting period.

Depreciation is provided for on a straight line basis for all depreciable assets so as to write off the depreciable amount of each asset as it is consumed over its useful life to the entity. Land is not a depreciable asset.

1.11 Leased Assets

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

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

1.12 Cash

Cash comprises cash on hand and bank balances with the Museum’s bankers. Interest is earned on daily balances at a rate set weekly based on the average weekly overnight rate benchmark less a margin determined at the time of tendering for the account.

1.13 Receivables

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Debts which are known to be uncollectable are written off. A provision for doubtful debts is raised when some doubt as to collection exists. The credit risk is the carrying amount (net of any provision for doubtful debts). Interest is earned on trade debtors in selected cases where extended terms of payment are negotiated. The carrying amount approximates net fair value. Sales are made on 30-day terms.

1.14 Investments

The Museum classifies certificates of deposit and bank bills for statement of financial position purposes as investments. For cash flow reporting they are classified as cash as they can be readily converted to cash at short notice. Interest revenues are recognised as they accrue.

1.15 Inventories

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

1.16 Grants

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

1.17 Trade Creditors and Accruals

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

1.18 Bank overdraft

The Museum does not have any bank overdraft facility.

1.19 Non-monetary Assistance

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

1.20 Comparative figures

Comparative figures for the 1999 year have been realigned to comply with changes to the Financial Reporting Code for Budget Dependent General Government Sector Agencies with the exception of the change in relation to unspent appropriations at year end (refer Note 1.4.1). It is impracticable to restate the comparatives for this change to accounting policy as the Museum was not required to determine any final amount owed to the Consolidated Fund for the year ended 30 June 1999.
2. EXPENSES

2.1 Employee related expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and wages (including recreation leave)</td>
<td>17,287</td>
<td>17,027</td>
</tr>
<tr>
<td>Superannuation entitlements</td>
<td>1,510</td>
<td>1,442</td>
</tr>
<tr>
<td>Long service leave</td>
<td>656</td>
<td>647</td>
</tr>
<tr>
<td>Workers compensation insurance</td>
<td>355</td>
<td>366</td>
</tr>
<tr>
<td>Payroll tax and fringe benefit tax</td>
<td>1,180</td>
<td>1,226</td>
</tr>
<tr>
<td>Total Employee related expenses</td>
<td>20,988</td>
<td>20,708</td>
</tr>
</tbody>
</table>

In addition employee related expenditure totalling $619,000 has been incurred on capital projects.

2.2 Other operating expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asset management</td>
<td>1,258</td>
<td>1,203</td>
</tr>
<tr>
<td>Collection management</td>
<td>265</td>
<td>220</td>
</tr>
<tr>
<td>Collection development and research</td>
<td>1,200</td>
<td>1,659</td>
</tr>
<tr>
<td>Commercial activities</td>
<td>714</td>
<td>673</td>
</tr>
<tr>
<td>Corporate services</td>
<td>516</td>
<td>291</td>
</tr>
<tr>
<td>Education and public/members programs</td>
<td>294</td>
<td>298</td>
</tr>
<tr>
<td>Exhibition development and maintenance</td>
<td>1,525</td>
<td>1,671</td>
</tr>
<tr>
<td>Evaluation and visitor research</td>
<td>53</td>
<td>104</td>
</tr>
<tr>
<td>Facility management</td>
<td>1,933</td>
<td>1,844</td>
</tr>
<tr>
<td>Information technology</td>
<td>2,000</td>
<td>1,425</td>
</tr>
<tr>
<td>Promotional activities</td>
<td>1,313</td>
<td>1,293</td>
</tr>
<tr>
<td>Publications</td>
<td>299</td>
<td>311</td>
</tr>
<tr>
<td>Training and staff development</td>
<td>154</td>
<td>135</td>
</tr>
<tr>
<td>Total Other operating expenses</td>
<td>11,524</td>
<td>11,127</td>
</tr>
</tbody>
</table>

Included in the operating expenses are

- Auditor's remuneration: 34  33
- Consultants' fees: 80   28
- Bad and doubtful debts: 2    -
- Rental expense relating to operating leases: 803  526
- Insurance: 332  357

2.3 Maintenance

<table>
<thead>
<tr>
<th>Description</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions and collection</td>
<td>20</td>
<td>181</td>
</tr>
<tr>
<td>Building</td>
<td>3,026</td>
<td>3,436</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>585</td>
<td>442</td>
</tr>
<tr>
<td>Total Maintenance</td>
<td>3,631</td>
<td>4,059</td>
</tr>
</tbody>
</table>

2.4 Depreciation and amortisation expense

<table>
<thead>
<tr>
<th>Description</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings</td>
<td>2,312</td>
<td>2,227</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>1,042</td>
<td>1,067</td>
</tr>
<tr>
<td>Exhibition fitout</td>
<td>1,432</td>
<td>1,431</td>
</tr>
<tr>
<td>Total Depreciation and Amortisation</td>
<td>4,786</td>
<td>4,725</td>
</tr>
</tbody>
</table>

Depreciation rates:

- Buildings (refer Note 1.10) 2.00%
- Buildings - internal services and major components 8.00%
- Plant and equipment 15.00%
- Computer equipment 33.33%
- Motor vehicles 20.00%
- Permanent exhibition fitout - depending on planned life of the exhibition rates varying from 2.25% to 25.00%
3. Revenues

<table>
<thead>
<tr>
<th></th>
<th>2000 $'000</th>
<th>1999 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3.1 Sale of goods and services</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Admissions</td>
<td>1,761</td>
<td>1,619</td>
</tr>
<tr>
<td>Members organisation</td>
<td>199</td>
<td>198</td>
</tr>
<tr>
<td>Leased operations</td>
<td>172</td>
<td>211</td>
</tr>
<tr>
<td>Shops</td>
<td>783</td>
<td>692</td>
</tr>
<tr>
<td>Publications</td>
<td>86</td>
<td>186</td>
</tr>
<tr>
<td>Venue hire - functions</td>
<td>414</td>
<td>386</td>
</tr>
<tr>
<td>Exhibition fees</td>
<td>61</td>
<td>301</td>
</tr>
<tr>
<td>Fees for staff services</td>
<td>428</td>
<td>369</td>
</tr>
<tr>
<td>Other</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3,908</td>
<td>3,966</td>
</tr>
<tr>
<td><strong>3.2 Investment income</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest</td>
<td>147</td>
<td>184</td>
</tr>
<tr>
<td><strong>3.3 Grants and contributions</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government employment grants</td>
<td>120</td>
<td>79</td>
</tr>
<tr>
<td>Public donations</td>
<td>24</td>
<td>6</td>
</tr>
<tr>
<td>Industry donations and contributions</td>
<td>918</td>
<td>586</td>
</tr>
<tr>
<td>Non-cash donations - voluntary labour</td>
<td>346</td>
<td>382</td>
</tr>
<tr>
<td>- collection/exhibition items</td>
<td>244</td>
<td>924</td>
</tr>
<tr>
<td>- goods and services</td>
<td>653</td>
<td>1,714</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,305</td>
<td>3,691</td>
</tr>
<tr>
<td><strong>3.4 Other revenue</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deaccessions</td>
<td>25</td>
<td>10</td>
</tr>
<tr>
<td>Other income</td>
<td>122</td>
<td>64</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>147</td>
<td>74</td>
</tr>
<tr>
<td><strong>4. Gain/(loss) on sale/disposal of non-current assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plant and equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds from sale</td>
<td>106</td>
<td>120</td>
</tr>
<tr>
<td>Written down value of assets sold/disposed</td>
<td>71</td>
<td>57</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>71</td>
<td>57</td>
</tr>
<tr>
<td><strong>Net gain/(loss) on sale of non-current assets</strong></td>
<td>35</td>
<td>63</td>
</tr>
<tr>
<td><strong>5 Acceptance by the Crown Entity of employee entitlements and other liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The following liabilities and/or expenses have been assumed by the Crown Entity:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Superannuation</td>
<td>1,510</td>
<td>1,442</td>
</tr>
<tr>
<td>Long service leave</td>
<td>1,054</td>
<td>888</td>
</tr>
<tr>
<td>Payroll tax on entitlements</td>
<td>97</td>
<td>97</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,661</td>
<td>2,427</td>
</tr>
</tbody>
</table>
6. Program Information

The Museum of Applied Arts and Sciences is a program within the Arts portfolio.
The Museum's program objective is to promote understanding and appreciation of society's evolution and our cultural heritage in the fields of science, technology, industry, design, decorative arts and history.
The program description is the acquisition, conservation and research of artefacts and other materials relating to science, technology and the applied arts; dissemination of information to the community, industry and government through a range of services including exhibitions, educational programs, publications (including CD ROMS), website and specialist advice; administration of the Powerhouse Museum and the Sydney Observatory.

7. Current/non-current assets - investments

The Museum invests in NSW Treasury Corporation Hourglass cash facility and fixed term deposits. The Hourglass facility is represented by a number of units of a managed investment pool, with each particular pool having different investment horizons and being comprised of a mix of asset classes appropriate to that investment horizon. TCorp appoints and monitors fund managers and establishes and monitors the application of appropriate investment guidelines. Available funds are also invested in fixed term deposits with other commercial banks.

Investments are:
- TCorp - Hourglass cash facility 319
- TCorp - Term deposit -
- Other fixed term deposits 2,384

Total investments 2,703
Classified as
- Current assets 2,703

The deposits at balance date were earning an average rate of 5.6% (1999 4.82%), whilst over the year the weighted average interest rate was 5.3% (1999 5.06%) on an average balance of $2,626,000 (1999 $3,634,000).

8. 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.

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capital preserved until 2012</td>
<td>82</td>
<td>82</td>
</tr>
<tr>
<td>Expendable</td>
<td>114</td>
<td>122</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>196</td>
<td>204</td>
</tr>
</tbody>
</table>

9. Current assets - receivables

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of goods and services</td>
<td>136</td>
<td>215</td>
</tr>
<tr>
<td>less: Provision for doubtful debts</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Accrued interest on deposits</td>
<td>11</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>143</td>
<td>233</td>
</tr>
</tbody>
</table>
### 10. Current assets - inventories

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trading stock - finished goods</td>
<td>$254,000</td>
<td>$250,000</td>
</tr>
</tbody>
</table>

### 11. Other assets

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepayments</td>
<td>$238,000</td>
<td>$33,000</td>
</tr>
</tbody>
</table>

### 12. Non current assets - land and buildings

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land - at valuation</td>
<td>$25,225,000</td>
<td>$14,605,000</td>
</tr>
<tr>
<td>Total land</td>
<td>$25,225,000</td>
<td>$14,605,000</td>
</tr>
<tr>
<td>Buildings and improvements - at cost</td>
<td>$2,186,000</td>
<td>$4,570,000</td>
</tr>
<tr>
<td>Buildings and improvements - at valuation</td>
<td>$85,347,000</td>
<td>$60,770,000</td>
</tr>
<tr>
<td>Accumulated depreciation - buildings and improvements</td>
<td>($18,678,000)</td>
<td>($10,024,000)</td>
</tr>
<tr>
<td>Written down value - buildings and improvements</td>
<td>$68,855,000</td>
<td>$55,316,000</td>
</tr>
<tr>
<td>Total written down value - land and buildings</td>
<td>$94,080,000</td>
<td>$69,921,000</td>
</tr>
</tbody>
</table>

### 13. Non current assets - plant and equipment

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plant and equipment - at cost</td>
<td>$5,496,000</td>
<td>$5,214,000</td>
</tr>
<tr>
<td>Plant and equipment - at valuation</td>
<td>$578,000</td>
<td>$578,000</td>
</tr>
<tr>
<td>Accumulated depreciation - plant and equipment</td>
<td>($3,734,000)</td>
<td>($2,988,000)</td>
</tr>
<tr>
<td>Written down value - plant and equipment</td>
<td>$2,340,000</td>
<td>$2,804,000</td>
</tr>
<tr>
<td>Exhibition fitout - at cost</td>
<td>$2,827,000</td>
<td>$1,136,000</td>
</tr>
<tr>
<td>Exhibition fitout - at valuation</td>
<td>$20,455,000</td>
<td>$24,254,000</td>
</tr>
<tr>
<td>Accumulated depreciation - exhibition fitout</td>
<td>($7,833,000)</td>
<td>($10,200,000)</td>
</tr>
<tr>
<td>Written down value - exhibition fitout</td>
<td>$15,449,000</td>
<td>$15,190,000</td>
</tr>
<tr>
<td>Total written down value - plant and equipment</td>
<td>$17,789,000</td>
<td>$17,994,000</td>
</tr>
</tbody>
</table>

As at 30 June 2000 fully depreciated plant and equipment, original cost $3,055,000 (1999 $1,616,000), is still in use by the Museum. Although fully depreciated or deemed in the asset revaluation to be of nil service potential value the Museum still continues to gain economic benefit from the use of this equipment.

### 14. Non current assets - collection

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>at valuation</td>
<td>$360,671,000</td>
</tr>
</tbody>
</table>

The Museum's collection comprises of 130,000 registrations consisting of approximately 380,000 objects accumulated since 1880 through purchase, donation and bequest. The objects date back to the pre-Christian era with the majority belonging to the 19th and 20th centuries. They cover the broad fields of science, technology, industry, design, decorative arts and history and are sourced from most parts of the world with particular emphasis on Australia, Europe, Asia and the USA. The collection is unique in its scope and diversity across cultures, disciplines and centuries.

The Museum incurs continuing expenditure on the research and development, preservation and maintenance of the collection. During the year $6,467,000 (1999 $6,203,000) was directly expended in this area.

In accordance with notes 1.3 and 1.9 the collection was valued as at 30 June 2000 by independent valuers using a statistical sampling methodology stipulated by the Australian Valuation Office. The valuation of $360,671,000 arrived at, has been brought to account as an asset with the increase in equity credited to Accumulated Funds.

Purchases of items for the collection during the year amounting to $705,000 (1999 $452,000) have been treated as an expense in accordance with note 1.3.

Collection items acquired free of liability during the year have been valued, where values can be reasonably determined, at $244,000 (1999 $924,000). In accordance with note 1.3 this amount has been treated as income under 'Grants and contributions' and as an expense under 'Collection development and research'.

---

The Museum of Applied Arts and Sciences (MAAS) is a public institution in Sydney, Australia. It houses one of the world's largest collections of decorative and applied arts, including decorative arts, design, technology, and science. The collection is unique in its diversity and scope, reflecting the creativity and ingenuity of people across different eras and cultures.
15. Current liabilities - accounts payable

Creditors and accruals 3,598 2,504

16. Current liabilities - employee entitlements

Recreation leave 1,612 1,624
Accrued salaries and wages 357 250

1,969 1,874

17. Changes in equity

Asset revaluation reserve
Balance at beginning of year 69,278 69,278
Revaluation of land and buildings 23,550 -
Balance at end of year 92,828 69,278

Accumulated funds
Balance at beginning of year 17,027 19,097
Valuation of the collection 360,671 -
Deficit for year (97) (2,070)
Balance at end of year 377,601 17,027

18. Commitments for expenditure

18.1) Capital commitments

Aggregate capital expenditure contracted for at balance date and not provided for:
Not later than one year 1,181 280
Later than one year and not later than 5 years - -
Later than 5 years - -

1,181 280

18.2) Other expenditure commitments

Aggregate other expenditure contracted for at balance date and not provided for:
Not later than one year 439 230
Later than one year and not later than 5 years 87 29
Later than 5 years - -

526 259

18.3) Operating lease commitments

Commitments in relation to non-cancellable operating leases are payable as follows:
Not later than one year 371 647
Later than one year and not later than 5 years 157 216
Later than 5 years - -

528 863

These operating lease commitments are not recognised in the financial statements as liabilities.
The above commitments include Goods and Services Taxes of $203,000 which will be fully recovered from the Australian Taxation Office in the month following entry into the Museum’s financial records.
19. Budget review

Net cost of services

The net cost of services for the year was $2,270,000 (7%) above budget. Major variations were in relation to Capital Works information technology projects, the main expenditure of which is of a recurrent nature, a major temporary exhibition (Audrey Hepburn: a woman, the style) which was not included in the budget and additional expenditure on the Olympic exhibitions, the first of which opened in July 2000.

Assets and liabilities

Main variations to budget in the statement of financial position were increases in non-current assets and current liabilities of $383,152,000 and $1,835,000 respectively.

The increase in non-current assets was as a result of the revaluation of land and buildings and the valuation of the collection undertaken as at 30 June 2000. The current liabilities increase related to increases in creditors and accruals and employee entitlements.

Equity has increased due to the revaluation of land and buildings $23,550,000 and the valuation of the collection $360,671,000.

Cash flows

Cash and cash equivalents increased to budget during the year by $422,000. Increase in payments of $2,322,000 was offset in part by increases in Government funding of $233,000, retained revenues of $666,000 and cash reimbursements from the Crown Entity of $407,000.

Increase in cash flows from Government of $1,565,000 was made up of additional recurrent funding for salary increments $181,000, GST implementation funding $52,000 reduced by changes in payroll tax, supplementary capital works funding of $967,000 and increased cash reimbursements from the Crown Entity of $407,000.

20. Cash and cash equivalents

For the purposes of the Cash Flow Statement, cash includes cash, cash at bank and current and non-current investments consisting of certificates of deposit and bank bills (note 1.14). Cash at the end of the financial year as shown in the Cash Flow Statement is reconciled to the related items in the Statement of Financial Position as follows:

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>118</td>
<td>50</td>
</tr>
<tr>
<td>Investments - current</td>
<td>2,703</td>
<td>2,202</td>
</tr>
<tr>
<td>Closing cash and cash equivalents (per Cash Flow Statement)</td>
<td>2,821</td>
<td>2,252</td>
</tr>
</tbody>
</table>

21. Reconciliation of net cash flows from operating activities to net cost of services

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net cash used in operating activities</td>
<td>(5,724)</td>
<td>(3,436)</td>
</tr>
<tr>
<td>Cash flows from Government</td>
<td>32,636</td>
<td>28,954</td>
</tr>
<tr>
<td>Adjustments for items not involving cash</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td>4,786</td>
<td>4,725</td>
</tr>
<tr>
<td>Increase/(decrease) in creditors and accruals</td>
<td>1,094</td>
<td>488</td>
</tr>
<tr>
<td>Increase/(decrease) in employee entitlements</td>
<td>95</td>
<td>253</td>
</tr>
<tr>
<td>Decrease/(increase) in receivables</td>
<td>81</td>
<td>23</td>
</tr>
<tr>
<td>Decrease/(increase) in interest receivable</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>Decrease/(increase) in prepayments</td>
<td>(205)</td>
<td>(5)</td>
</tr>
<tr>
<td>Decrease/(increase) in inventories</td>
<td>(4)</td>
<td>83</td>
</tr>
<tr>
<td>Net (gain)/loss on sale of plant and equipment</td>
<td>(35)</td>
<td>(63)</td>
</tr>
<tr>
<td>Employee entitlement liabilities accepted by the Crown Transactions Entity</td>
<td>1,654</td>
<td>1,617</td>
</tr>
<tr>
<td>Net cost of services</td>
<td>34,387</td>
<td>32,641</td>
</tr>
</tbody>
</table>
## 22. Non-cash financing and investing activities

Assistance and contributions received free of charge from third parties are recorded in the financial statements and included as follows:

**Revenues**

- Non-cash donations - voluntary labour  
  - donations to the collection  
  - goods and services 

**Expenses**

- Salaries and wages 
- Collection management 
- Collection development and research 
- Education and public/members programs 
- Exhibition development and maintenance 
- Information technology 
- Promotional activities 
- Publications 
- Buildings 

### 23. Tax status

The activities of the Museum are exempt from income tax.
### APPENDIX

#### 1. CUSTOMER NUMBERS

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Powerhouse Museum</td>
<td>458,241</td>
</tr>
<tr>
<td>Sydney Observatory</td>
<td>114,936</td>
</tr>
<tr>
<td>Total on-site exhibitions</td>
<td>573,177</td>
</tr>
<tr>
<td>Off-site exhibitions</td>
<td>561,765</td>
</tr>
<tr>
<td>Total visitors to on-site and off-site exhibitions</td>
<td>1,134,942</td>
</tr>
<tr>
<td>Website users (only calculated from January 1999, so six-monthly figure of 50,641 doubled for sake of more equitable year-to-year comparison)</td>
<td>1,060,648</td>
</tr>
<tr>
<td>Website users</td>
<td>101,282</td>
</tr>
<tr>
<td>TOTAL</td>
<td>1,236,224</td>
</tr>
</tbody>
</table>

#### 2. SELECTED ACQUISITIONS

During the year the Museum acquired a diverse range of objects for its collection through donation, sponsorship, bequest and purchase. All acquisitions are made in accordance with the Museum's Collection Development Policy. The Museum greatly appreciates the generosity of all who donated, sponsored or bequeathed objects. Following is a selection of acquisitions:


- Aircraft instrument, Sperry gyro horizon. This Sperry gyro horizon was fitted to Freda Thompson Aircraft instrument, Sperry gyro horizon. This Sperry purchased April 2000. [2000/70/1:1]

- Aircraft instrument, Sperry gyro horizon. This Sperry gyro horizon was fitted to Freda Thompson's DeHavilland Moth Major for her solo flight from England to Australia in 1934. It was the first aircraft gyro horizon used in the southern hemisphere and was loaned to the RAAF for flights in Antarctica in the search for the Lincoln Ellsworth Expedition and then loaned to Leses Bonney for her flight from Australia to South Africa in 1937. Gift of the National Library of Australia, February 2000. [2000/17/1]

- Archive of photographs, advertising material, office records and artefacts, Wunderlich Limited, Australia, 1908-1970. Gift of Fred Bastock, September 1999. [99/104/1]

- Audio production equipment, the Gold Coast Pilot D-Cart studio control system, ABC Technology Research and Development, Sydney, Australia, 1989. The Gold Coast Pilot D-Cart system is the progenitor of the 'finished' D-Cart system that went into production during 1993. This system was sold to and was or still is being used by major radio networks including BBC (UK), ABC (USA), CBC (Canada), Europe 1 (France), networks in Germany, Hong Kong and Mexico. Purpose built by ABC engineers to solve sound storage, editing and playback problems. Gift of Mr Spencer Lieng, Head Technology & ABC, June 2000. [2000/80/1]


- Cabinets, pair, extremely rare collector's cabinets with 48 drawers containing the original natural history, ethnographic, numismatic and other specimens collected by Lieutenant Hanbury Clements (1793-1847) on his sea voyages in the south Pacific 1824-1847. Made of local cedar with brass detailing by an unknown Sydney cabinet-maker about 1835. (See photos, cover and pages 18-19.) Purchased at auction June 2000.


- Ceramic figures (two), Bima and Purukapati with the spirit of their dead son, Jiono, and Moonbeams and coral Purukapati's grief, raku clay, polychrome underglazes and body-stains, handformed by Mark Puautjimi and Jock Puautjimi, Tiwi Pottery, Nguiu, Bathurst Island, Northern Territory, 1999. Purchased September 1999. [99/103/2]


- Collections of Olympic Games posters, including Paul Worstead/Mambo's Smashed in Pigface and Michael Leunig's Games of the XXVII Olympiad. Gift of SOCOG, November 1999. [99/76/3 and 96/76/6 respectively of 99/76/1:10]


- Collection of photographs and artefacts belonging to Karl Riek related to the Snowy Mountains Hydro-Electric Scheme, 1951-1953. Gift of Karl Riek, September 1999. [99/101/1:3]


Epergne with model of the Broken Hill Proprietary Company mine, silver, glass, wood, Henry Steiner/August Brunkhorst, Adelaide, 1887 (photo on page 18). Commemorating the beginning of silver mining and smelting at Broken Hill, this table centerpiece is believed to have been made to celebrate the good fortune of Charles Rasp who discovered silver deposits in Broken Hill in 1883. Purchased with the assistance of Mr and Mrs Trevor Kennedy, December 1999. [99/134/1]


Horse drawn wagon, wood/steel, Sydney Carriage Company, c.1870. A light delivery vehicle originally purchased by S. Wong. The wagon is inscribed with the name of S. Wong and also the name of his first property, Fullerton. The family moved to Bolong in 1878, where they set up and ran a general store, and the wagon remained in the family until its acquisition by the Museum. Purchased July 1999. [99/69/1]

Lathe, Whitworth, hollow-box bed, Joseph Whitworth (1803-1873), Manchester, England, 1854-1856. Joseph Whitworth was a leading Victorian engineer and industrialist. The lathe shows two of his important innovations in lathe design and manufacture (the lead-screw assembly and hollow-box construction). Purchased, August 1999. [99/79/1]


Maps (4), used by pioneer pilot Nancy Bird (pictured page 14) for her two ‘women’s barnstorming tours’ of New South Wales and for charter work in Queensland. The date range of use by Nancy Bird is 1935 to 1938. Nancy was, at the time, the youngest woman commercial pilot in the British Empire and the only woman pilot in Australia employing her licence for commercial purposes. Gift of Mrs Nancy Bird-Watson, May 2000. [2000/62/1-4]


Model, hydraulic passenger elevator, mixed media, Norman Selfe, Australia, 1894. Gift of Norman Selfe, August 1999. [99/92/1]


Painting, oil paint and gold leaf on canvas (pub painting), Tooths K.B Loger at or after any function, Tom Woodward/FW Gissing, Australia, 1939. Purchased January 2000. [2000/23/1]


Performance costume used by Martin Plaza of Mental as Anything, Cambo, Australia, 1986. Gift of Martin Plaza, September 1999. [99/111/1]

Piano, concert grand, designed and made by Wayne Stuart, Stuart and Sons, Newcastle, NSW, 1998-1999. Huon pine/Ring William pine/cassarina/metal. The piano is technically innovative in that the design allows the strings to vibrate in a vertical plane, which enhances the string’s tone, clarity, volume and its ability to sustain a note at correct pitch. Commissioned by the Powerhouse Museum, accessioned August 1999. [99/88/1]

Pin-pointed column, old Ravensbury River Railway Bridge, 1886. The steel column was a component (forming one of the end portals) of the Baltimore truss superstructure to the old Ravensbury River Railway Bridge (1886-1963). This portal is one of twelve columns known to have survived the demolition of the old Bridge. Pin joints, rather than rivets, were used to join the steel columns. Gift of State Rail Authority of New South Wales, June 2000. [2000/74/1]

Radio, experimental transistorised broadcast receiver, designed by (Brian Cooper) and built at the CSIRO Electronic Engineering Laboratory in 1954. This is the first transistorised broadcast receiver to be designed and built in Australia. The receiver also uses some of the first germanium transistors fabricated in Australia by the solid-state physics group from the CSIRO Division of Radiophysics. The research undertaken by the CSIRO to develop a transistorised receiver significantly contributed to the development of technical expertise in the application of transistors to radio design in Australia. Gift of Mr Brian Cooper, November 1999. [99/124/1]

Robot, Aibo, Entertainment Robot ERS-110 and Motion Editor ERM-510, Sony Corporation, Japan, 1999. Dog-shaped and programmed to respond and learn like a puppy, this robot (known in the Museum as ‘Pixel’ - see photos on cover and page 22) was acquired as a working object for demonstration in the Universal Machine: computers and connections exhibition. Aibo is the Sony Corporation’s first product venture into domestic entertainment robotics incorporating artificial intelligence and robotic technologies. The limited product run of 5000 units sold out shortly after release - the acceptance of this product reveals new consumer trends and desires. Purchased January 2000. [2000/12/1]

Rocket motor, Apollo Reaction Control System rocket motor made by the Rocketdyne company, 1965-1970. The first rocket engine acquired for the permanent collection, this small rocket motor is an example of the type used in the attitude control system for the Apollo Command Module. It employs hypergolic (self-igniting fuel) rocket engine technology, used on many types of spacecraft. Purchased at auction from Christie’s East, New York, September 1999. [2000/107/1]


Scrapbooks (6), the Beatles, paper/card/glue, compiled by Judy Johnston, Australia, 1964. Gift of Judy Johnston, September 1999. [99/105/1]

Set of brooches, Some brooches that are round, 925 silver, silver beads, aluminium and monel, cast and oxidised, made by Sally Marsland, Melbourne, 1997. Purchased with funds from the Yatsko Myer bequest, April 2000. [2000/52/1-11]

Set of tools, comprising lathe, copper and stone engraving wheels and attachments and wooden rack, used by glass engraver Frank Piggott Webb, Sydney c.1879-1942. Gift of the family of F. P. and N. A. Webb, January 2000. [2000/10/1]


Steam engine, tandem compound horizontal, metal, Waugh and Josephson, Australia, c.1907. This is one of the few steam engines made in Sydney that still survives. It was made by a significant manufacturer and importer which was set up in 1886 and continued in existence until c.1990. This type of engine was widely used in mills, and this one was used at a North Queensland sugar mill. Purchased April 2000. [2000/5/1]


Woomera, watercolour on mulgawood, Albert Namatjira, Hermannsburg, Australia, c.1940. Gift of Mr M. B. Greinert, Middle Cove, New South Wales, July 1999. [2000/6/1]
3. EXHIBITIONS

Following are the exhibitions which opened in 1999-2000. These are in addition to the exhibitions which were available to the public during the period but opened before 1 July 1999 (including Universal Machine: computers and connections which opened on 29 June 1999). Elements of permanent exhibitions (from single objects to whole sections) are also changed frequently which provides visitors with a fresh look at the exhibition theme and also protects objects (such as textiles).

PERMANENT

Bayogul: contemporary Indigenous communication

From 23 May 2000

Bayogul reveals aspects of Indigenous Australian identities as they are expressed through today’s technologies and industries. Aboriginal and Torres Strait Island peoples are shown speaking up for themselves in film, dance, music, architecture, tourism, media and fashion in Bayogul, the inaugural exhibition in the Powerhouse Museum’s new permanent gallery devoted to Indigenous Australian culture.

Significant addition to permanent exhibition, Music made and played

Stuart Piano

From 23 November - 5 December 1999, then on permanent display from 31 January 2000

This magnificent piano, commissioned by the Powerhouse Museum, and made of honey-coloured Huon pine by Wayne Stuart, Stuart and Sons, Newcastle, NSW in 1998-99, has featured in a number of daytime performances at the Powerhouse Museum.

TEMPORARY

Lego activity show

7-29 August 1999

A hands-on exhibition of large Lego models, including Technics, plus fun activities for all ages from solving puzzles to designing racing cars.

Colonial to contemporary: a decade of collecting Australian decorative arts and design

From 10 March 2000

The distinctiveness and diversity of Australian decorative arts and design acquired by the Museum over the last ten years, explored through the many aspects of the collection development process, acknowledging, in particular, the importance of public support and benefaction. From rare colonial silver to posters created for the Sydney 2000 Olympic Games, this exhibition celebrated Australian creativity.

Beyond the Silk Road: arts of Central Asia

28 August 1999 - 21 May 2000

Explored the rich and complex history of Central Asia through a spectacular collection of arts and textiles, featuring striking rugs, embroidered hangings, tent and animal trappings, silk robes, ceramics, metalwork and a rare series of Russian chromolithographs. The exhibition focused on the inter-relationships between the nomadic and urban peoples of Central Asia from the late 1800s to the mid 1900s.

Audrey Hepburn: a woman, the style

6 December 1999 - 26 March 2000

An exhibition created by the Museo Salvatore Ferragamo in Florence, Italy, celebrating the career of Audrey Hepburn and her work with UNICEF. The exhibition drew on material from her films, photographs and her sense of style. Over 100 fashions worn by Audrey Hepburn on the set and in private life and designed by, among others, Hubert de Givenchy and Valentino, with shoes and accessories by Salvatore Ferragamo. Proceeds from entry to the exhibition support the Audrey Hepburn Children’s Fund in bringing hope and help to children in need around the world.

4+1 contemporary Australian designers

10 August 1999 - 28 November 1999

This exhibition highlighted the work of five successful and innovative Australian designers from Bang Design, Dinosaur Designs, Schamburg + Avise, Funk! Design and Ovo Design. Each work was displayed in the context of its development, from the original idea through to the final product. The work on display ranged from furniture and lighting to small domestic objects.

Women with wings: images of Australian women pilots

13 May 2000 - 30 January 2001

A tribute to the spirit and achievements of women pilots from across Australia. Set against striking backgrounds of dramatic skies and aircraft, the 33 photographic portraits in this exhibition captured these pilots’ love of flying and the freedom of the sky. The exhibition also drew on the Powerhouse Museum’s rich collection of aviation objects, including early flying accessories and model aircraft from pioneer aviators such as Lores Bonney.

Snowy! Power of a nation

28 September 1999 - 30 January 2001

In celebration of the 50th anniversary of the opening of the Snowy Mountains Scheme, this exhibition paid tribute to the people who worked and lived together on the project. The scheme had great impact on Australia: the political wrangling, the technical innovations, the moving of whole communities, the long-term environmental impact and our multicultural legacy.

The Sydney Morning Herald Young Designer of the Year Award

12 August - 27 August 1999

Designs of the section winners and runners-up.

Grand Marnier/Powerhouse Museum Fashion of the year ’99

15 November 1999 - 30 October 2000

An annual selection of contemporary fashion by the top Australian and international fashion designers of 1999.

Young scientist ’99

28 October - 7 December 1999

Developed in partnership with the Science Teachers’ Association of NSW, this exhibition featured winning and selected entries from the Intel Young Scientist ’99 Awards. An inspirational exhibition featuring working models, multimedia and research projects created by the top young scientists in the state.

DesignTech ’99

6 December 1999 - 13 March 2000

Developed in partnership with the NSW Board of Studies, this exhibition featured outstanding major design projects from 1999 Higher School Certificate Design and Technology students.

Student fashion awards ’99

28 March - 16 July 2000

An exhibition featuring outfits from a range of industry-sponsored student fashion awards as well as the work of the top final year students from major Australian fashion design schools.

Steam locomotive 3830

9 December 1999 - 25 January 2000

The Museum’s restored steam locomotive 3830 was displayed in the Museum’s Grace Bros courtyard.

NR-class diesel locomotive

15-16 April 2000

Display of one of the National Rail Corporation’s new NR-class diesel locomotives.

Design a travel case

A display of some of the best entries from the ‘Design a travel case’ competition in which NSW students enrolled in design courses were invited to design a travel case inspired by their favourite designer.

TRAVELLING EXHIBITIONS

The following Museum exhibitions commenced off-site tours during 1999-2000:

Australian craft to Japan

Presented 137 works by 55 Australian artists, and included a substantial number of works from the Museum’s collection as well as works which have been borrowed directly from the makers. Part of the Olympic Arts Festival, Reaching the world.

Museum of Modern Art, Shiga

24 July - 29 August 1999;

Customs House, Sydney


Circus! 150 years in Australia

This exhibition explored life inside the big top – from Ashton’s, Wirth’s and Bullen’s to Circus Oz, the Flying Fruit Flies and beyond - and marked the 150th anniversary in 1997 of circus in Australia.

Newcastle Regional Museum

9 September 1999 - 2 April 2000;

Queensland Museum, Qld

22 April - 16 July 2000.
Steam locomotive 3830 trip
In celebration of the 50th anniversary of steam locomotive 3830, the locomotive was used for a passenger journey to Katoomba.
26 September 1999

Rapt in colour
Wrapping cloths, known as *pojagi*, are functional objects, which played an important role in everyday life in Korea, as wrapping in which to store clothing and gifts, to cover food or to store bedding. The designs are simple but stunning. This exhibition featured six types of court wrapping cloths, 30 commoners’ wrapping cloths and nine traditional costumes.

Immigration Museum, Melbourne
9 October 1999 - 27 February 2000

Sharing a Wiradjuri story
The history of a regional NSW Aboriginal community through 32 photographs of the Wiradjuri camp and men’s ceremony.

Moree Library
6 September - 10 October 1999;
Lightning Ridge Library
19 October - 28 November 99;
Walgett: Library, Primary and High School
5 January - 14 February 2000;

Taking precautions: the story of contraception
An informative and entertaining look at the methods of birth control from ancient times to the present.

Queensland Art Gallery

Young scientist ‘98
The best from the Young Scientist Awards featuring scientific models, photographs and research from NSW primary and secondary school students.

Lady Denman Heritage Centre
21 July - 26 September 1999.

Young scientist ‘99
The New Children’s Hospital, Westmead
9 December 1999 - 20 January 2000

Orange City Library
1 February - 6 March 2000;
Bathurst Regional Library
7 March - 10 April 2000;
Newcastle Regional Museum
13 April - 14 May 2000;
So-Fest, Aust Technology Park, Redfern
17 May - 20 May 2000;
Wollongong City Library
23 May - 25 June 2000;
Macquarie Regional Library, Dubbo

Earth, spirit, fire: Korean masterpieces of the Chosön dynasty
Queensland Art Gallery
15 June - 20 August 2000

The following long-term/permanent exhibitions continued to be displayed off-site in the period, having commenced display before 1 July 1999. These with significant interactive components, such as the KIDS displays, receive regular maintenance from Museum staff:

KIDS (Kids Interactive Display System) child health promotion unit
This unit was tailored for use by the New Children’s Hospital, Westmead: permanent.

KIDS (Kids Interactive Display System) you and me
This purpose-built environment provides young children with unsupervised educational activities on the theme of health. New Children’s Hospital, Westmead: permanent.

Sharing a Wiradjuri story
Quamby Public School NSW - permanent.

The joy of discovery
A display of art by children from the Joseph Yarga Centre for children with multiple disabilities.
Prince of Wales Hospital, Randwick
from 19 April 1999 (indefinite).

Medicine through the ages
A display from the Museum’s bio-medical collection.
Garvan Institute of Medical Research

4. PUBLIC AND EDUCATION PROGRAMS

Museum activities are outlined in the Museum’s monthly What’s on listing and the quarterly Guide, which are available free to all visitors.

Regular events and demonstrations at the Powerhouse Museum
Early Australian documentary films in the art deco inspired Kings Theatre
Fotoplayer (a mechanical music-maker) accompanying a silent film

Highlights tour
Steam engines in operation
SoundHouse open house
‘Strasburg’ clock presentation

Other events at the Powerhouse Museum

The following, often designed to complement exhibitions, took place in 1999-2000:

*All fired up: a colourful and explosive interactive scientific demonstration about physics and chemistry for those aged 8 years and older.*

Art deco movie: in association with the Art Deco exhibition at the Museum of Sydney, the Powerhouse screened the 1930s Australian film *The silence of Deon Malblond* in the Museum’s art deco inspired Kings Theatre.


As revoir, Audrey - a week of glamour: a celebration of Audrey Hepburn’s style, to coincide with Seniors Week and the final week of the exhibition. Included a parade of fashion created by top student designers as a preview of the new Student fashion awards exhibition.

Basement tours: to celebrate International Museums Day, a guided tour of the basement, where much of the Powerhouse Museum’s collection is stored. Be a bug: designing millennium bug costumes using recycled materials, with help from Circus Solusar.

For ages 5-12.

Create your own web page: visitors create a web page in the Universal Machine: computers and connections exhibition.

Curator-led tours: special tour of the Colonial to contemporary exhibition.

‘Design a travel case’ competition: NSW students enrolled in design courses were invited to design a travel case inspired by their favourite designer.

Design information day: organised by Sydney Design 99, University of Technology, Sydney, and University of NSW.

Design study days: for year 9-12 students of Design and Technology and Visual Arts, and tertiary students of Design and Visual Arts.

Engineering exposed: demonstrations of the Warrnam Pump.

Face of the future: special effects makeup.

Film: Grass - a nation’s battle for life, a silent documentary about the dangerous annual migration of a nomadic tribe in the 1920s, complementing The Silk Road exhibition.

Groovy video games: from game-parlours of the 1970s, Space Invaders, Pacman and other early video games.

Indigenous film festival: short films by young Indigenous Australian filmmakers, produced as part of the Sand to Celluloid series.

Kneading a little creativity: visitors discovered how to make Koori damper, Jonnie cakes and bread sculpture.

Live from Mars! the Mars Polar Lander mission: the first images from the south pole of Mars via the Internet, projected in the Museum’s Target Theatre.

Meet the designer: award-winning fashion design students demonstrated and discussed their design and production processes.

NR-class diesel locomotive: members of the crew of the National Rail Corporation’s new NR-class diesel locomotives discussed the locomotive, which was on display, with visitors.

Play with your food: bread sculpture-making and bread-making demonstrations for children of all ages to complement the themes of fire (related to ceramics) and food utensils in the Colonial to contemporary exhibition.
Pixel the Aibo robot dog: Pixel, the artificially intelligent 'digital dog' demonstrated its ability to learn and perform tricks (see picture on page 22).

Reconciliation Week: program included performances by the Doonooch dancers from Norwa, films from the Sand to Celluloid series by Indigenous filmmakers and curator-led tours of the Bayagul: contemporary Indigenous communication exhibition.

'Snowy' films and videos: a selection of films and videos on life and technology on the Snowy Mountains Scheme, including the film, Best of the years, a powerful and moving film about the men and women from many different countries who built the Snowy Mountains Scheme, and with it a new life in a new land.

Steam locomotive 3830 – the 50th anniversary trip: a special trip to Katoomba to mark the 50th birthday of the Museum’s own operating steam locomotive – with opportunity for passengers to climb into the cabin and talk with the driver and crew.

Sydney Design Week 99: design-based activities at the Powerhouse during Sydney Design Week (12-22 August). Presented by the Powerhouse Museum, the Sydney Morning Herald, Design Institute of Australia (DIA) and the Royal Australian Institute of Architects (RAIA) (NSW Chapter).

Teachers previews: exhibitions and education services 2000 preview - seminars and previews of Bayagul: contemporary Indigenous communication, Beyond the Silk Road, Snowy! Power of a nation, and the contemporary Indigenous communication exhibition.

Teachers in-service programs: Technology Showcase 1999 – annual one-day program that promotes the use of technology in learning and teaching, presented by the Association of Independent Schools of NSW in conjunction with the Museum. Other professional development programs included the Bonnet Bay Public School staff development day, and workshops for Asian Studies teachers in the Asian Connections 2000 Conference.

Treasure hunt: twelve creatures were hidden for this treasure hunt in the Colonial to contemporary exhibition.

Wedgwood forum: leading Australian experts and specialist collectors spoke on a variety of topics.

Wedgwood identification session: experts answered questions.

Zounds! into the ether: computer music technology and sound-effects, inspired by the Universal Machine exhibition.

National Science Week program

Eternal life - the science of living forever: how to have a healthy, longer life as well as different ways to look at the meaning of life itself.

Staying alive! The future of the reef: three eminent marine scientists presented a discussion about the Great Barrier Reef.

Sleek Geek Week: ABC radio and TV personalities, Dr Karl Kruszelnicki and Adam Spencer, hosted a fast-talking, roller-coaster ride of amazing scientific facts and theories. A co-presentation of the ABC and the Powerhouse Museum.

Science is for girls: an inspirational journey through science, including presentations, exhibition visits, the 'Eternal life' program, panel discussions and Q&A sessions.

Special events at Sydney Observatory

Apollo 11 celebration open day
Astronomy and space days (including specially tailored sessions for group of visually impaired students)
Astronomy camp-ins
Astronomy mini-camp-ins
Astronomy Education Conference
Midnight supper
Midnight supper: Equinox
Midnight supper: Valentine’s Day
Midnight time ball drop for year 2000
Open night: clash of the Titans
Open night: the night there were no planets
Partial lunar eclipse
Solar eclipse
Solar Max open day (when the sun is at maximum solar activity)
Special children’s viewing sessions
Special promotion - free viewing for 2BL listeners
Spectacular night journeys into day (adult camp-in)
Teachers seminars

Sydney Observatory outreach

Australia Day at Dawes Point
Justice of the Peace Association
Marine Watch Group
Science in the Pub goes outback (10 days)
Seniors groups
Session on Aboriginal astronomy
Dreamtime stories at Kamilaroi School, Belrose
Smith Family boys’ camp at Hawks Nest
Space Conference at University of NSW
Tobruk sheep station

A Sydney Observatory Education Officer also presented the exhibition and program, Courage to care, on the theme of racial tolerance, at the Manning Regional Art Gallery, Taree and at Newcastle Regional Museum, in two sessions of 4 weeks and 3 weeks respectively.

School visit packages and education services at the Powerhouse Museum

Changing music technology - a thirty minute activity - for years K-6.
Dressing - a thirty minute interactive session - for years K-8.

Driving science - a thirty minute show - for years 3-10.
Electricity and magnetism - for years 4-6.
Exquisite detail: lace - a one-hour session - for years 7-12+
How do aeroplanes fly? - a one-hour session presented by the Model Aeronautical Association of Australia - for years 5-8.
Life in the past - a thirty minute interactive session - for years K-6.
Magic of science - a thirty minute show - for years K-6.
Maths - for years 4-6.
Meet Pixel: a robotic dog - a thirty minute demonstration - for years K-12+
Music recitals - presented by students from the Australian Institute of Music - for years 7-12+
Science and society - for years 7-10.
Sparks and current - a thirty minute activity - for years 5-6.
Strange brews - a thirty minute demonstration - for years 5-8.
Tork2U: conversation with an intelligent ‘robot’ - an interactive session on how a robot can be programmed to perform a task like making a peanut butter sandwich - for years K-6.
Wings and things - a thirty minute activity - for years 2-4.

Information Technology Centre

(one-and-a-half to two-hour programs)
Creative drawing and computers - an introductory computer drawing program - for years K-4.
Fad, fashion and function - a computer design and style program - for years 7-12+
Internet research afternoon - for years K-12+
Internet voyager - a designing and building web page program - for years 7-12+
Introduction to computers and design - CAD/CAM and computer design program for years 7-12+
Newroom - a media and digital camera program - for years 4-6.
Robot-building and programming activity - for years 5-9.
Soundhouse" (one-and-a-half to four-hour programs)
Compose yourself! - teaches the use of MIDI equipment to create multi-track music - for years 5-12+
Discover multimedia - develops skills in the use of Hyperstudio program - for years 5-6.
Discover music technology - a hands-on session - for years 5-12+
Imaginers - a computer music technology program - for years K-6.
Mega Soundhouse - a four-hour program - for years 5-12+
Mixed media - students develop their own multimedia message in response to the Bayagul exhibition - for years 7-10.

APPENDIX CONT.
Performances at the Powerhouse Museum

Aerial spectacular - The Flying Lotahs: amazing aerial feats suspended from the dizzying heights of the Museum ceiling.

Art of the acrobat: Acrobatic artist Xiao Ying Liu spun plates and performed astounding feats of traditional Chinese street circus.

Chinese New Year: a traditional lion dance celebrated the beginning of the Year of the Dragon.

Circus Solaris: fantastic people and creatures from the past, present and future of entertainment reamed the Museum.

Folk music: Australian folk music, from traditional colonial bush ballads to contemporary satire.

Hans on the 'Snowy': Hans (performed by Nigel Sutton) presented exciting tales in the Power of a nation exhibition.

Indigenous performance: Aboriginal dancer and performer Sean Coochbura talked about a range of traditional Aboriginal objects and performed several dances.

Indigenous performance: Aboriginal dance group, Doonooch, from the Monaro region of southern NSW (see photo page 12), performed a range of dances accompanied with song and didjeridu.

Indigenous performance: the Torres Strait Island trio Bibir performed a combination of Torres Strait Island song, dance and narrative.

Magic carpet tales: Nasreddin Hoja, traditional Turkic folk hero and storyteller, told stories in the Magic carpet tales: Nasreddin Hoja, traditional Turkic island song, dance and narrative.

Bibir performed a combination of Torres Strait Island song, dance and narrative.

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Puppet show: Jeral Puppets performed Dot and the Kangaroo, Ethel Pedley's classic novel.

Robo-tork: Tork2U the programmable robot presented an exciting tale in the Power of a Nation exhibition from a different perspective.

Stuart piano recital: Talented young students from the Australian Institute of Music performed solo and ensemble pieces on this fabulous Australian-designed and made piano which has revolutionised the sound of the grand piano.

Stuart piano and didjeridu recitals: the Australian-made Stuart piano was played by artistic director of the Electra String Quartet, Romano Crivici, and accompanied by Alan Dargin on didjeridu.

Storytelling: Koori performer and Play School presenter, Pauline McLeod, presented Dreaming stories of NSW.

Sydney Youth Orchestra - power and purpose: in celebration of Carnivale, young musicians from a variety of cultures performed for visitors.

1999 Taiwan Classic Films Festival: a two-day festival featuring an epic kung-fu marathon, plus films on the themes of love, passion and revenge. Presented by the Overseas Chinese Culture and Education Centre and the Taiwan-Australia School of Language Education.

Wonder tales of earth and water: Jenni Cargill entertained visitors with tales and songs from the homelands of the Snowy Mountains Scheme’s migrant workforce.

Debates, lectures, seminars and talks at the Powerhouse Museum

Debate: Experience is everything in engineering - What is more important in engineering the world around us? Youth and creativity or experience and knowledge? The Young Engineers Sydney Group and members of the Institute of Engineers, Sydney Division, contested this lively debate.

Conference: Inside art deco - The Powerhouse and the Museum of Sydney held a joint conference on art deco interiors, focusing on the social, cultural, architectural and design developments in Australia between World War I and II.

Lecture: An artist's view of the universe - Distinguished former NASA shuttle astronaut Dr Story Musgrave presented this thought-provoking lecture, illustrated with magnificent photographs taken on board the space shuttle.

Lecture: Chinese heritage and tourism - Professor Terry Abraham and Dr Priscilla Wegars, from the University of Idaho, looked at how Chinese heritage has been used to promote tourism in Pacific north-west USA.

Lecture: Constructivist learning - challenges for museums - George Hein, author of Learning in the museum, is Visiting Fellow with the University of Technology Sydney. This lecture was jointly organised by the Museums and Galleries Foundation of NSW and the Powerhouse Museum.


Lecture: Turing, codebreaking and me - Peter Hilton talked about his work on codebreaking for British intelligence during World War II, particularly his experiences with artificial intelligence pioneer Alan Turing.

Lecture: Turkish contemporary and traditional art - Presented by the Potters Society of Australia.

Seminar - Audrey Hepburn: a woman, the style - The life and style of one of Hollywood's best-known stars with Chris Downes, Jane de Teliga and David Dale.

Seminar: Exhibiting human remains - A range of speakers explored this subject.

Seminar: Fired with enthusiasm, celebrating ceramic diversity - The Ceramic Collectors Society presented a seminar covering a variety of topics. Key-note speaker was Harry Frost, consultant with the Museum of Worcester Porcelain, UK.

Talks: Fired with enthusiasm - Members of the Ceramic Collectors Society presented talks in the Fired with enthusiasm exhibition.

Talks: Memories of Audrey - Sean Hepburn-Ferrer, son of Audrey Hepburn and Mel Ferrer, offered a personal insight into his mother's remarkable life and work.

Talk: Audrey Hepburn: a woman, the style - Dr Stefania Rocco, director of Museo Salvatore Ferragamo and curator of Audrey Hepburn: a woman, the style, introduced the exhibition.

Lectures at Sydney Observatory

‘Apollo 11 celebration’ commemorative lecture by Dr Jim Reilly, astronaut.

‘Apollo astronauts’ by Morris Jones, member of the National Space Association.

‘Supernovae and the runaway universe’, by Dr Brian Schmidt.

‘Solar max’ about the sun at maximum solar activity, by Professor Lawrence Cram - part of National Science Week.

Demonstrations at the Powerhouse Museum

Alternating light - artist Jeff Hamilton demonstrated the art of making stained glass.

Beyond the Silk Road touch trolley - volunteers answered questions about designs, techniques and object use.

Lacemaking - members of the Australian Lace Guild demonstrated lacemaking techniques.

Rug-weaving - skilled crafts-person, Ahmed Solak, wove a traditional Turkish rug reflecting a range of Turkish design.

The magic of science - the magical and inspirational side of science.

Demonstrations at Sydney Observatory

Dome tours

Planetarium sessions

Rocket launching

Solar barbecue

Solar viewing

Workshops at the Powerhouse Museum

Ceramics workshop - Jeff Oestreich talked about and demonstrated clay hand-sculpting as a workshop presented by the Powerhouse Museum and the Ceramic Study Group.

Sparks of creativity - special holiday workshop.

Kids’ workshop: computer circus - using state-of-the-art computer technology.

Kids’ workshop: the mask of comedy - hands-on creativity for young visitors.

Kids’ workshop: sword-making - a tour of the robots in the Universal machine exhibition as part of a SoundHouse activity.

Make your own paddleboat - special holiday workshop.

Playing with light - visitors made their own stained glass object using state-of-the-art technology.

Shell-work demonstrations - La Perouse elder, Lala Ryan, demonstrated the decorative shell work for which La Perouse, Sydney is known.
5. EVALUATION AND AUDIENCE RESEARCH STRATEGIC PARTNERSHIPS

The Museum implemented three strategic partnerships this year. The aim of these partnerships is to:

- extend the resources available for projects;
- involve expertise from other disciplines and professional fields; and
- undertake studies of generic significance to the museum industry as a whole.

The partnerships are:

Leisure and change: implications for museums in the 21st century

This groundbreaking research, in association with the School of Leisure, Sport and Tourism at UTS, seeks reasons for declining museum attendances in the museum industry as a whole. The outcomes are being used to inform the development of the design brief for the exhibition.

Remedial and summative evaluations of temporary exhibitions: studies undertaken this year include Audrey Hepburn: a woman, the style, Colonial to contemporary and Boyagul. The cumulative data is being used for benchmarking and developing a checklist for exhibition design detailing visitor preferences and problems.

Lighting study: the first time that a comprehensive analysis of museum exhibition lighting has been undertaken anywhere in the world. The study surveyed visitor responses to issues of ambience, conservation and access across a sample of permanent and temporary exhibitions that represent a variety of approaches to exhibition lighting design. The outcomes are critical to understanding issues of visitor access to text, objects and narrative.

PROGRAM EVALUATION

- Venue - internal clients: this study assessed customer service from the point of view of internal Museum clients of Venue services and made recommendations regarding the establishment of central procedures and processes to ensure consistency of service delivery, streamlining of the request process and implementing procedures to ensure on-going quality of service.
- Behind-the-scenes volunteers: this study is assessing the effectiveness of this program and recommending ways to improve it.
- Food services - internal customers: this project sought feedback from Museum staff regarding the standard of food services offered through the Garden Restaurant and Cafe Loco. A comparative study is currently being undertaken.

VISITOR RESEARCH

- Inbound tourism: a major project examined changes to the inbound tourism market following the Asian economic crisis of late 1997.

EXTERNAL CONSULTANCIES

Increasingly, the Museum’s expertise is sought by other organisations interested in evaluation and audience research. This year, the Manager, Evaluation and Audience Research, was asked to contribute to two major projects of note:

- Advise on and develop research projects for the National Museum of Australia targeting youth, educational groups and Indigenous audiences; and
- Evaluate the website of Australian Museums On Line (AMOL) for the Heritage Collections Council Working Party.

Twenty-five visitor counts were conducted from 1 July 1999 to 30 June 2000.

6. SYSTEMS IMPLEMENTATION PROJECTS

1. 1000 years of Olympic games exhibition - virtual reality and web access
2. Anti-virus upgrade
3. Centralised system for backup of all Museum servers
4. Codex exhibition - acquisition and configuration of personal computers
5. Collection Information System evaluation
6. DHCP/firewall upgrade
7. Documentation - server and network configuration
8. FIRST library system upgrade
9. Functions Perfect bookings system upgrade
10. GST upgrade of application systems
11. Helpdesk upgrade
12. HR/Finance system (MIMS) implementation
13. Imaging - document and photographic
14. Intranet development
15. Netware 5 upgrade
16. Network and infrastructure security
17. Network management
18. PC upgrade - leasing
19. Policies and procedures - internet and email
20. Remote access
21. Robotic telescope project
22. Shops system upgrade
23. Upgrade of graphic design systems
24. Upgrade of Information Technology Centre server
25. Upgrade of link between Powerhouse Museum and Sydney Observatory
26. Upgrade of SoundHouse to multimedia facility
27. Web server upgrade
28. Work flow using TRIM
7. PUBLICATIONS

PUBLICATIONS FOR SALE

The following titles, published in 1999-2000, are available at the Powerhouse Shop and by mail order. Those marked with an asterisk (*) are published under the Museum’s Powerhouse Publishing imprint and are available from book stores and other retail outlets. For information about the Museum’s many other titles, please telephone Powerhouse Publishing on 9217 0129. All prices are as at 1 July 2000 and include GST.

New titles

Earth, spirit, fire: Korean masterpieces of the Choson dynasty *

Highlights the extraordinary creativity of male artists and craftsmen during the Choson dynasty (1392-1910). Korea and its culture remain relatively unknown in the West, but it has exerted a significant influence on international artistic practice, particularly in the area of ceramics. Together with essays by Australian and Korean scholars, this publication presents fine examples of Korean ceramics, painting, calligraphy, and furniture drawn from the National Museum of Korea, the He-Am Art Museum and other institutions and private collections in Korea. Includes an introduction by Claire Roberts and Michael Brand, and essays by Kenneth M. Wells, Chung Young-mo and Kim Jae-Yool. Edited by Claire Roberts and Michael Brand. Co-published by the Powerhouse Museum with Queensland Art Gallery, June 2000, 156pp, over 85 illustrations, pbk, rrp $32.95

Sydney Observatory 2000 sky guide for the Sydney region and eastern NSW *

The celestial equivalent of a street directory, this guide tells you when and how to find the year’s most exciting celestial events and the latest discoveries from space- and earth-based missions. The outcomes of a study jointly undertaken and published by the Powerhouse Museum and the University of Technology, Sydney. Authors: Carol Scott, Robert Lynch, Christine Burton, Peter Wilson and Philip Smith. Due to be published September 2000.

Powerhouse Museum research series No. 4

Leisure and change: implications for museums in the 21st century

The book will be organised according to types of Aveling and Porter steam rollers in Australia - notebook of a genius *

The Codex Leicester by Leonardo da Vinci covers a wide range of his observations and theories on astronomy, the properties of water, rocks and fossils, air and celestial light; and provides a rare insight into the inquiring mind of the definitive Renaissance artist, scientist and thinker as well as an exceptional illustration of the link between art and science and the creativity of the scientific process. The book includes an introductory essay by Michael Desmond on da Vinci, his work and the Renaissance; an essay on the Codex Leicester by Professor Carlo Pedretti; and pages from the Codex with translations by Pedretti. Due to be published September 2000, 144pp, more than 65 illustrations, pbk.

Powerhouse Museum ‘Costume’ series for Macmillan Education Australia

Six titles on many and varied aspects of costume and design, Adelaide, 2000.


8. STAFF PUBLICATIONS

The following are in addition to material published as a normal part of staff commitments, such as for the Museum Members newsletter, Powerline, or other Museum publications - please see Appendix 7.


PRESIDENTS            'FOREWORD

APPENDIX CONT.

Lamb, Dr N. and C. Benbrick. Poster paper, ‘Education in the fight against light pollution’, Astronomy Education Conference, University of Western Sydney.
Lamb, Dr N. Poster paper, 'Australia’s oldest observatory keeps up-to-date', Astronomy Education Conference, University of Western Sydney.
Lamb, Dr N. Article, 'The motion of the Sun at the solstice', Mirrabik, Australian Geographic, July - September, 1999.
Lamb, Dr N. Book review of Eclipse, In The physicist, January/February 2000.
Lamb, Dr N. Book review of Total eclipse, In The physicist, January/February 2000.
Lamb, Dr N. Book review of Patrick Moore’s millennium yearbook, In The physicist, May/June 2000.
Pickett, Dr C. Article, ‘Where’s the Kingswood?’, The Australian antique collector, July-December 1999.
Pickett, Dr C. Paper, ‘Stadium Australia: the Opera House of the west?’, at Debating the City 2 Forum, Museum of Sydney.

9. STAFF PRESENTATIONS AND RELATED ACTIVITIES

The following took place in Sydney unless otherwise indicated. Museum staff also conducted many media interviews during the year.

Sumpson, K. Lecture series, ‘Museums and design’, fourth year Visual Communications students, Faculty of Architecture Building and Design, University of Technology Sydney.


Vytrhlik, Dr J. Research interview, ‘Heritage - who needs it?’ to assist in the development of a video teachers resource being developed by the History Council of NSW - with special focus on multicultural points of view and considering whether heritage is sufficiently dealt with in the education of young people.

Vytrhlik, Dr J. Talk, ‘The Powerhouse Museum and the arts community: policies, initiatives and operations’, Bachelor of Creative Arts students, Macquarie University.


Watson, A. Lecture, ‘Beyond architecture: Marion Mahony and Walter Burley Griffin’, Friends of the Library, Macquarie University.


Webber, Dr K. Lecture, ‘Social history in Australian museums’, University of New South Wales.


Whitty, H. Workshop, ‘Education theory and practice in a museum setting - sharing what we know’ (co-presented with John Monteleone, Assistant Director, Wollongong City Gallery and Peter Mahony, SoundHouse Educator), Museums and Galleries Foundation of NSW True Stories Conference.

10. STAFF PROFESSIONAL COMMITMENTS AND ACHIEVEMENTS

Barlow, L. Director, Workers Education Association (WEA) Sydney, from September 1999.

Barlow, L. Council Member, Workers Education Association (WEA) Sydney.


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

Cochrane, Dr G. Member, Faculty Advisory Committee, Faculty of Arts, University of Southern Queensland.

Cochrane, Dr G. Lecturer, (four) master’s degree candidates for Universities of South Australia, Southern Queensland, Wollongong and Unitech (Auckland).

Coombs, J. Vice-president, Australian Registrars Committee.

Czersinski, E. Judge, 1999 RFC Glass Prize.

Czersinski, E. Faculty member, Australian Academy of Decorative Arts.

Desmond, M. Board member, Drill Hall Gallery, Australian National University.

Donaldson, J. Board Member, Publish Australia.

Donnelly, P. Member, Nicholson Museum Vice-Chancellor’s Advisory Committee, University of Sydney.

Donnelly, P. Museum Representative, Australian Archaeological Institute in Athens Council.

Dougherty, K. Secretary, Committee on the History of Astronautics, International Academy of Astronautics.

Dougherty, K. Committee on Space and Education, International Astronautical Federation.

Dougherty, K. Member, Committee on Space and Society, International Academy of Astronautics.


Dougherty, K. Member, Planning Committee, Journeys into space exhibition, National Museum of Australia.

Dougherty, K. Australian representative, Space Week International Association.

Fewster, Dr K. Vice President, Darling Harbour Business Association.


Hart, T. Member, Best Practice Working Party, Office of Information Technology: Convener, Museums Australia New Technologies Special Interest Group; Member, Museums Australia Professional Best Practice Working Committee.

Havlicek, I. Museum representative, NSW Arts Portfolio Service Efforts and Accomplishments (performance indicators) Workshops.

Hubert, M. Shared in Eureka Science Award - national prize for promotion of science - for being part of the Science in the Pub team.

Lomb, Dr N. Chair, Education Subcommittee of the Astronomical Society of Australia.

Lomb, Dr N. Senior Vice President, NSW Branch of the British Astronomical Association.

Lomb, Dr N. Vice President, Sydney Outdoor Lighting Improvement Society.

McEwen, S. Member, Organising Committee, Science in the Pub, an initiative of the Australian Science Communicators which won a Eureka Award in May 2000.

Measham, AM, T. Awarded the honour of Member of the Order of Australia. Citation: For service to museum administration, and to the promotion of Australian innovation in science, technology and design.


Measham, AM, T. Member, National Heritage Collections Council (since 1997; to December 1999).

Measham, AM, T. Member, National Cultural Heritage Committee (since 1998; to December 1999).

Measham, AM, T. Member, National Cultural Heritage Committee (since 1997; to December 1999).

Parris, R. Award for services to Courage to care travelling exhibition, B’nai Brith, NSW.

Roberts, C. Committee member, Taxation Incentives for the Arts, DOCA, Canberra.

Roberts, C. Translation, Cai Guo-Qiang and Xu Bing, artist talks, Biennale of Sydney, Art Gallery of NSW.

Sanders, J. Member, National Cultural Heritage Committee, Department of Communications, Information Technology and the Arts.

Sanders, J. Member, External Advisory and New Development Committee of the Ivan Dougherty Gallery, University of New South Wales College of Fine Arts.

Sanders, J. Member, New South Wales Centenary of Federation Committee (archiving, cataloguing and preservation of historical materials grants section).

Sanders, J. Member, Steering Committee, Sydney TimeMap Project, The University of Sydney/Historic Houses Trust of New South Wales.

Sanders, J. Steering Committee, Bays 1 and 2 Locomotive Workshop, Australian Technology Park.

Scott, C. Facilitator (with Lynda Kelly, Australian Museum), New South Wales Ministry for the Arts, development of service efforts and accomplishments.
(performance indicators) across the arts portfolio.
Shore, Dr J, Secretary, National Science Week NSW Coordinating Committee.
Shore, Dr J, Member, Sydney Arts Management Advisory Group (SAMAG) Committee.
Shore, Dr J, Member, Organising Committee, Science in the Pub, an initiative of the Australian Science Communicators which won a Eureka Award in May 2000.
Stephen, A, Member, University of Western Sydney, Acquisitions Committee, 1999.
Stephen, A, Residency, Power Studio, Cite Internationale des Arts, Australia Council and Sydney University, April - June 2000.
Sumner, C, Chairperson, Textile Focus Group of The Asian Arts Society of Australia.
Sumner, C, Member, Oriental Rug Society of NSW Committee.
Sumner, C, Museum representative, NSW Arts Portfolio, Service Efforts and Accomplishments (performance indicators) workshops.
Sumner, C, Selector, Quilts 2000 Awards.
Swieca, R, Member, Sydney Design Week Committee.
Swieca, R, Convenor, Gay and Lesbian Alliance of Museums Australia (GLAMA).
Swieca, R, National Secretary, Museums Australia, Inc.
Swieca, R, Co-convenor, Museums and Indigenous Peoples Standing Committee of Museums Australia.
Swieca, R, Board member, NSW Museums and Galleries Foundation, until 31 December 1999.
Swieca, R, Board member, International Museum Theatre Alliance (Museum of Science, Boston, MA, USA).
Vytvirk, Dr J, Editorial Board, Open Museum Journal, AMOL.
Vytvirk, Dr J, Executive Member, Jewish Arts and Culture Council (until August 1999).
Vytvirk, Dr J, Member, Committee of Management, Sydney Jewish Museum (until November 1999).
Watson, A, Committee Member, Australiana Society.
Watson, A, Committee Member, Furniture History Society.
Watson, A, Committee Member, Walter Burley Griffin Society.
Webber, Dr K, Member, Working party for the National Quilt Register.
Webber, Dr K, Member, Australians and the Past Project, Australian Centre for Public History, University of Technology Sydney.
Yokall, H, Editor, 'News notes' section of Archives and manuscripts, the journal of the Australian Society of Archivists.

11. STAFF PROFESSIONAL TRAVEL
Brad Baker, Manager, Exhibition Development
11-23 October 1999
Munich, Germany; Athens, Greece.

To view installation of Leonardo da Vinci Codex
Leicester at the Haus Der Kunst (Home of Art) in Munich; finalise the list of objects for the 1000 years of the Olympic Games treasures of ancient Greece exhibition at the Powerhouse Museum, view and document objects for design development to commence and refine details of the Letter of Agreement with the Hellenic Ministry of Culture.

Des Beechy, Senior Registrar
14-22 September 1999
Osaka, Nara, Kyoto, Hiroshima, Japan.
To present paper at Museum of Ethnology, Osaka, on the computerised collection documentation system at the Powerhouse Museum, and visited museums in Osaka, Nara and Kyoto.

Heather Chandler, Registrar
20 August - 4 September 1999
Osaka, Kyoto, Shiga, Japan.
To dismantle Contemporary-Australian craft exhibition at the Museum of Modern Art, Shiga, and courier the exhibition back to the Powerhouse Museum. Also investigated cultural management practices at several sites in Kyoto, including the National Museum, and Osaka.

Heather Chandler, Registrar
30 May - 10 June 2000
Seoul, Korea.
To check and pack Earth, spirit, fire: Korean masterpieces of the Choson dynasty.

Heather Chandler, Registrar
25 June - 8 July 2000
Athens, Greece.
To check, pack and courier objects for 1000 years of the Olympic Games: treasures of ancient Greece exhibition.

Eva Czerni-Ryl, Curator, decorative arts and design
5-15 November 1999
To present paper at the annual meeting of International Committee of Applied Art and attend the What's the Object: Museums of Applied Arts Re-appraised Conference, Victoria and Albert Museum, London.

Eva Czerni-Ryl, Curator, decorative arts and design
16 June - 10 July 2000
New York, USA; Montreal, Canada; London, England; Amsterdam, Netherlands; Paris, France, Milan, Italy; Prague, Czech Republic; La Coruna, Bilbao, Spain; Frankfurt, Germany.
Trip generously sponsored by the Gordon Darling Foundation.

Julie Donaldson, Manager, Print Media and Powerhouse Publishing
17-24 March 2000
To attend London International Book Fair and have discussions with the Museum's book-trade distributor.

Paul Donnelly, Curator, historical decorative arts and design
15-29 February 2000
Athens, Greece.
To conduct research for the 1000 years of the Olympic Games: treasures of ancient Greece exhibition. The design for the exhibition was presented to the Hellenic Ministry of Culture and all the objects in Athens and Olympia were viewed, measured and evaluated regarding their display in the exhibition. Graphics and the most up-to-date information regarding the site of Olympia were also obtained from various educational/cultural institutions.

Kerrie Dougherty, Curator, space technology
2 - 8 October 1999
Amsterdam, Netherlands.
To attend 50th International Astronautical Federation Congress and present a paper.

Kerrie Dougherty, Curator, space technology
27 March - 13 April 2000
Strasbourg, France; Moscow, Russia.
To attend International Astronautical Federation/ International Space University Space Education Symposium; investigate loans of space hardware.

Gosia Dudek, Conservator
26 August - 4 September 1999
Kyoto and Otsu, Japan.
To condition check, dismantle and pack Contemporary Australian craft exhibition at the last venue of the tour in Japan, the Shiga Museum of Modern Art in Otsu. Also investigated cultural management practices at the National Museum in Kyoto, and visited displays at the Kyoto Museum and visited Nijo Castle, Golden Pavilion, Higashi Honganji Temple, Kyoto Handicraft Centre and Chishakuin Temple.

Gosia Dudek, Conservator
30 May - 6 June 2000
Seoul, Korea.
To check and pack objects for Earth, spirit, fire: Korean masterpieces of the Choson dynasty exhibition at the National Museum of Korea, the Academy of Korean Studies, Songam Archives, Ho-Am Art Museum and private collectors. Also visited the conservation laboratory at the National Museum of Korea and viewed the displays, and visited the Folk Village and Folk Museum near Seoul.

Tim Hart, Chief Information Officer
18 February - 14 March 2000
Athens, Greece; London, England; Glasgow, Scotland.
To digitise archaeological material for the 1000 years of the Olympic Games: treasures of ancient Greece website.

Thomas Hofmann, AMOL Coordinator
27-31 January 2000
San Francisco, USA.
To attend CIMI Dublin Core testbed meeting.

Sarah Kenderdine, Project Manager, Special Projects, AMOL
18 February - 14 March 2000
To undertake photographic work at the National Archaeological Museum in Athens for the 1000 years of the Olympic Games: treasures of ancient Greece website, research at the various archaeological institutes in Athens, and meetings with the Hellenic Ministry of Culture. Undertook field work and photographic work at the archaeological site of Olympia, and the Museum at Olympia. Visited the British Museum to meet with Judith Swaddling (curator of Greek antiquities and author), and to view the British Museum’s Olympia model. Organised for photographic records as reference for the virtual reality model the Powerhouse Museum was building.

Michael Landsberg, Associate Director, Business and Administrative Operations Division
4-18 February 2000
Washington, New York.
To negotiate merchandising opportunities for the international exhibitions to be displayed during the Sydney 2000 Olympics, in particular the Codex Leicester exhibition with the American Museum of Natural History and the Greek antiquities exhibition with the Metropolitan Museum of Art in New York. Inspected the new Rose Centre for Earth and Space at the American Museum of Natural History. Also evaluated collection management information systems at the National Museum of Natural History, Smithsonian Institute, and visit other cultural institutions in Washington.

Nick Lomb, Curator, astronomy and timekeeping (Sydney Observatory)
Three days between 30 May and 16 June 2000
Madison, New York, Chicago, USA.
Research three projects for the Museum: the robotic telescope, planetariums and the possible visit of a major travelling exhibition. Institutions visited were the Madison Metropolitan School District Observatory, the New York Hall of Science, the new Hayden Planetarium at the Natural History Museum’s Rose Centre and the Adler Planetarium.

Terence Measham, AM, FRSA, Director
12-23 October 1999
Chicago, USA; Athens, Greece.
To visit the Museum of Science and Industry in Chicago with the main emphasis being to look at their information technology exhibition to benchmark it with the Powerhouse’s. Also inspected their theme restaurants, self-generated and other retail products, and reception facilities including information service.
To finalise negotiations in Athens on late changes to the object list for 1000 years of the Olympic Games: treasures of ancient Greece and negotiate details of the Letter of Agreement with the Hellenic Ministry of Culture with special attention to design concept and publications.

Steve Miller, Aboriginal Project Officer, Education and Visitor Services
4 - 12 August 1999
Hilo, Hawaii.
To present paper on the Museum’s Sharing a Wailwan story travelling exhibition at the World Indigenous Peoples Education Conference, and visited Bishop Museum.

Emma Nicol, Assistant Registrar
17 - 27 July 1999
Toyama, Kanazawa, Osaka, Japan.
To dismantle Contemporary Australian craft exhibition.

Roger Parris, Conservator
6, 12 and 16 June
London, York, UK.
To establish links for information exchange with Victoria and Albert Museum and Ironbridge Gorge Trust.

Claire Roberts, Curator, Asian decorative arts and design
14-28 July 1999
Toyama, Shiga, Kyoto and Kanazawa, Japan.
To assist with the dismantling of the Contemporary Australian craft exhibition at the Takaoka Art Museum and its installation at the Museum of Modern Art Shiga. Conducted research on museum objects at the Takaoka Art Museum and at the Ishikawa Prefecture Museum, Kanazawa. Met with staff at the National Museum of Modern Art, Kyoto, and a number of contemporary crafts practitioners.

Claire Roberts, Curator, Asian decorative arts and design
14-19 October 1999
Chongiu and Seoul, Korea.
Invited to speak at the International Academic Symposium of the inaugural Chongiu International Craft Biennale, viewed Craft Biennale and exhibition at National Chongiu Museum and at Maga Museum of Art. Met with staff at the National Museum of Korea in relation to curatorial preparations for the exhibition Earth, spirit, fire: Korean masterpieces of the Choson Dynasty.

Dave Rockell, Conservator
25 June - 5 July 2000
Athens, Greece.
To check, pack and courier objects for the 1000 years of the Olympic Games: treasures of ancient Greece exhibition.

Jennifer Sanders, Associate Director, Collections and Museum Services
10 - 21 May 2000
Baltimore, New York, Washington, USA
To present a paper at the American Association of Museums Annual Conference, 14-18 May; inspect the Rose Centre for Earth and Space at the American Museum of Natural History, New York; visit new exhibitions at the Metropolitan Museum of Art, New York; meet with colleagues at the National Museum of American History, Washington; meet with Cultural Counsellor, Australian Embassy, Washington, regarding a proposed tour of an Australian graphic design exhibition to mark the Centenary of Federation.

Carol Scott, Evaluation and Visitor Research Coordinator
22 March - 5 April 2000
London and Leicester, UK.
To present a paper at a Museum Studies Conference.

Carol Scott, Evaluation and Visitor Research Coordinator
30 July - 10 August 1999
Chicago, Illinois, USA.
To present a paper at a Visitor Studies Association Conference.

Christina Sumner, Curator, historical decorative arts and design
6-28 October 1999
Tashkent, Samarkand, Bukhara, Nukus, Ashkabad.
To establish links with museum directors and curators.

Christina Sumner, Curator, historical decorative arts and design
25 June - 8 July 2000
Kunming, Yunnan province, China.
To present two papers at UNESCO Training Workshop on Transmission of Traditional Costume-Making Techniques of Miao/Hmong People Living in China, Laos, Thailand and Vietnam.

Kevin Sumption, Curator, information technology
21 September - 4 October 1999
Washington DC, Boston, USA; Amsterdam, Netherlands; Cambridge, London, UK.
To deliver two conference papers at the ICHIM 99 (International Cultural Heritage Informatics Meeting), Washington DC. Also negotiated a number of loans for Universal Machine.
Kevin Sumption, Curator, information technology
16-23 April 2000
Minneapolis and New York, USA; Ottawa, Hull, Canada.
To deliver a conference paper at the Museums and the Web 2000 Conference in Minneapolis. Also attended a number of meetings at the New York Hall of Science, National Museum of the American Indian, the Liberty Science Centre, Canadian Heritage Information Network (CHIN) and OMH (Consortium for the Computer Interchange of Museum Information).

Pat Townley, Senior Conservator
25 June - 5 July 2000
Athen, Greece; Paris, France.
To condition check and provide conservation assessment of objects for the 1000 years of the Olympic Games: treasures of ancient Greece exhibition and visit Institut du Monde Arabe re the Museum’s Lebanese- and Arab-Australian communities ‘Wattan: Redfern’ project.

Teresa Werstak, Conservator
18 October 1999
Munich, Germany.
To assess Leonardo da Vinci Codex Leicester display at the Haus Der Kunst (Home of Art) in Munich to prepare the relevant environment requirements and identify specific issues relating to the display at the Powerhouse Museum.

Teresa Werstak, Conservator
30 May - 8 June 2000
Seoul, Korea.
To check and pack Earth, spirit, fire: Korean masterpieces of the Choson dynasty coming from the National Museum of Korea, Ho-Am Art Museum, Songam Archive, the Academy of Korean Studies and a private collector, and courier exhibits from Seoul to the Queensland Art Gallery, which was the first venue of the Australian tour.

Helen Whitby, Program Development Coordinator, Education and Visitor Services
19-28 September 1999
Boston, New York, Washington, USA.

Mr Marco Belgieron-Zegna, AM, B.Ec. Dip.Eng.(Dist), FIEAust, FCPA
Director, Transfield Holdings Pty Ltd.
Director, National Portrait Gallery; Director, Centre for Independent Studies; Cav. Ufficiale nell Ordine ‘Al Merito della Repubblica Italiana’; Member of the Advisory Council, Australian Graduate School of Management.
Meetings: attended - 6; eligible to attend - 7; leave of absence given - 1; absent - 0.

Mr Mark Johnson, LLB, MBA
Co-Chairman, Corporate Finance Group, Macquarie Bank Limited; Director, Macquarie Bank Limited and other companies. Chairman, INSEAD Australian Council; Director, Victor Chang Cardiac Research Institute.
Meetings: attended - 3; eligible to attend - 7; leave of absence given - 3; absent - 1.

Professor Ron Johnston, BSc, PhD, FISE
Executive Director, the Australian Centre for Innovation and International Competitiveness Limited; Member, NSW Innovation Council.
Meetings: attended - 3; eligible to attend - 7; leave of absence given - 4; absent - 0.

Mr Ross MclVeen, BComm
Director, Multiplex Constructions Pty Ltd; Managing Director, Multiplex Constructions (NSW) Pty Ltd.
Meetings: attended - 3; eligible to attend - 4; leave of absence given - 1; absent - 0.

Mrs Janet McDonald, AO
Member, National Breast Cancer Centre Board; Member, Centenary Institute for Cell Biology; Royal Prince Alfred Hospital; Member, Central Sydney Area Health Service.
Meetings: attended - 7; eligible to attend - 7; leave of absence given - 0; absent - 0.

Ms Irene Moss, AO, BA, LLB (Syd), LLM (Harv)
During the year Ms Moss, who had been the Ombudsman of New South Wales, was appointed to the position of Commissioner of the Independent Commission Against Corruption, and thereupon resigned from the Board of the Museum.
Meetings: attended - 2; eligible to attend - 3; leave of absence given - 1; absent - 0.

Dr Nicholas G. Pappas, MA (Syd), LLB (NSW), PhD (Syd).
Principal, Nicholas G. Pappas & Company, Solicitors; Secretary, First Greek-Australian Museum Foundation; Honorary Legal Adviser, Greek Orthodox Archdiocese of Australia; Secretary, The Castellorizian Club Limited; Member, Council of the Australian Archaeological Institute at Athens.
Meetings: attended - 6; eligible to attend - 7; leave of absence given - 1; absent - 0.

Dr Gene Sherman, MA (Hons), PhD
Director and Proprietor, Sherman Galleries, Sydney; Vice-President, Power Institute Council, University of Sydney; Trustee, Bundanon Trust; Consultant to the Sydney Organising Committee for the Olympic Games (SOCOG) on the Sydney 2000 Limited Edition Prints and Posters Program; Accredited Government Valuer; Member, Advisory Board of the Asia Society, Australasia Centre.
Meetings: attended - 4; eligible to attend - 7; leave of absence given - 3; absent - 0.

Dr Anne Summers, AO
Author and journalist whose books include Damned Whores and God’s Police. Formerly a political adviser to Prime Minister Paul Keating and head of the Office of the Status of Women. Currently writes an opinion column for The Sydney Morning Herald and is working on the sequel to her recently-published autobiography, Ducks on the Pond. Board member, Greenpeace International.
Meetings: attended - 2; eligible to attend - 3; leave of absence given - 1; absent - 0.

Ms Kylie Winkworth, BA (Hons)
Chair, Sydney Children’s Museum; Member, NSW Arts Advisory Council, Chair, Museum Committee (till December 1999); Member, Heritage Council’s Movable Heritage Panel; Member, Migration Heritage Centre’s Reference Group.
Meetings: attended - 6; eligible to attend - 7; leave of absence given - 1; absent - 0.

13. TRUST STANDING COMMITTEES

Finance and Resources
Members:
Mr Marco Belgieron-Zegna, AM, President (Chair)
Mr Mark Johnson, Trustee
Staff representatives:
Dr Kevin Fewster, Director
Mr Michael Landsbergen, Associate Director, Business and Administrative Operations (Secretary)
Mr John Kirkland, Manager, Finance

Staff representatives:
Dr Kevin Fewster, Director
Mr Michael Landsbergen, Associate Director, Business and Administrative Operations (Secretary)
Mr John Kirkland, Manager, Finance
Marketing and Commercial Operations
Members:
Mrs Janet McDonald, AO, Trustee (Chair)
Dr Anne Summers, AO
Staff representatives:
Dr Kevin Fewster, Director
Mr Michael Landsbergen, Associate Director, Business and Administrative Operations
Mr Geoff Bannan, Manager, Marketing and Media (Secretary)
Collections, Exhibitions, Museum Services and Corporate Development
Members:
Dr Gene Sherman, Trustee (Chair)
Dr Nicholas Pappas, Trustee
Professor Ron Johnston, Trustee
Ms Kylie Winksworth, Trustee
Staff representatives:
Dr Kevin Fewster, Director
Ms Jennifer Sanders, Associate Director, Collections and Museum Services (Secretary)
Ms Barbara Keen, Manager, Corporate Development
The Museum also has inter-departmental committees which deal with the following:
- Computer and network requirements
- Enterprise bargaining
- Exhibitions program review
- Events management
- Human resources management
- Occupational health and safety
- Operational and strategic issues of the Museum (Senior Management Group)
- Public programs review
- Publications program review
- Risk management
- Staffing issues (Museum Consultative Committee comprising management and union representatives)

The Museum also has significant other non-inter-departmental committees, such as the collection development committee which guides the development and management of the Museum’s collection.

14. GUARANTEE OF SERVICE
The Museum’s Guarantee of Service is available to the public on request.

Who we are
The Museum of Applied Arts and Sciences is a public Museum operated by the State Government for the people of New South Wales. The Museum was established in 1879 and in its current form is comprised of the Powerhouse Museum and Sydney Observatory.

Our goal is
- to be a dynamic, innovative and enjoyable museum for all Australian people
- to promote awareness and understanding of the past, present and future of Australian society
- to research, acquire, conserve and present material in the fields of science, technology, industry, design, decorative arts and social history
- to reflect Australian cultural diversity
- to provide a high level of service.

What we do
The Museum:
- develops and manages the collection of objects in its care to present exhibitions of interest to the widest possible audience
- provides special exhibition space for communities to present their migration and settlement experiences
- conducts public programs that support and complement the exhibitions and collection
- frequently offers events which are presented by people from culturally diverse communities
- provides facilities for events and functions
- provides research assistance and advice
- provides education programs for schools, TAFE and tertiary institutions

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

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

Special services
- we offer guided tours in community languages, including sign language, on a booked basis (minimum two weeks notice). These tours may be booked by phoning (02) 9217 0222.
- if you wish to receive an update on our exhibitions and events, please contact us at our address or phone (02) 9217 0222 to be placed on our mailing list.
- if you wish to comment on services for people with a language background other than English, please phone (02) 9217 0129 or fax (02) 9217 0441.
- if you wish to comment on services for Aboriginal Australians please phone (02) 9217 0493 or fax (02) 9217 0441.
- the first Saturday of every month is a free entry day to the Museum.

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 in the Guide if you have a suggestion or complaint you wish to put in writing. Alternatively, please feel free to write to the Museum or telephone (02) 9217 0389.

Our commitment to you
Any written suggestion or complaint you make to the Museum will receive a response from us within four to 10 working days. If we are unable to meet this commitment you will be informed immediately of our intended action.

15. FREEDOM OF INFORMATION
The following Statement of Affairs is presented in accordance with section 14(1)(b) and (3) of the Freedom of Information Act 1989. The FOI statement of the Museum of Applied Arts and Sciences (FOI Agency No 384) is correct as at 30 June 2000.

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

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

Objects and functions
The objects and functions of the Museum are described in section 14 of the Museum of Applied Arts and Sciences Act 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 civilization and the development of inventions and manufacturers;
Suggestions for improving its services and facilities

The Museum welcomes public comment and invites suggestions for improving its services and facilities. The Museum’s free Guide publication often visits prefer to speak to the staff on duty.

In 1999-2000 there were 437 written visitor comments emitted or letters registered, 263 of which contained compliments, 237 contained complaints and 114 contained suggestions. As some forms or letters contained more than one complaint, there were 281 complaints altogether as follows:

- Catering 61; Signage (external and internal) 38; Exhibition design 31; Exhibition content 28; Facilities 20; Public programs 18; Exhibition maintenance 15; Exbinations general 15; Museum general 12; Customer service 12; Promotion 12; Admission charge 11; Shops 5; Sydney Observatory 2; Members 1.

- Information about an independent review of catering operations and about improvements to signage is on page 23. Comments about exhibitions vary widely - the response is dependent on the nature of the comment.

Summary of Affairs

Section 1 - policy documents

The following documents are used to guide the Museum’s operations:

- Museum of Applied Arts and Sciences Act 1945 and Regulations
- Annual report 1998-99
- Corporate plan 1999-2002
- Accounting policies and procedures
- Administration policies and procedures
- Code of conduct (to which there was no change in 1999-2000)
- Collection development policy and plans
- Collection management policies and procedures
- Commercial operations policies and procedures
- Contractors policy and procedures
- Copyright policy
- Disability action plan
- Emergency procedures manual
- Equal employment opportunity management plan
- Ethnic affairs priorities statement
- Exhibitions policies and plans
- Grievance and dispute resolution policy
- Guarantee of service statement
- Information technology strategic plan
- Internship policy and program
- OH&S policies and procedures
- Outreach policy
- Personnel policies and procedures
- Property development master plan
- Public programs policies and procedures
- Publications policies and procedures
- Sponsorship policy
- Stores consolidation project plan (heritage on the move)
- Waste reduction and purchasing plan

Section 2 - Statement of Affairs

The Museum of Applied Arts and Sciences Statement of Affairs is available free of charge from the Powerhouse Museum between the hours of 8.30 am and 5.00 pm Monday to Friday. Prior arrangements should be made with the FOI Coordinator, listed below.

Section 3 - Contact arrangements

Requests for records or documents under the Freedom of Information Act 1998 should be accompanied by a $50.00 application fee and directed to:

Ms Diana Browne
Freedom of Information Coordinator
Museum of Applied Arts and Sciences
PO Box KX46 Haymarket NSW 1238
Phone (02) 9217 0576 Fax (02) 9217 459

Two requests for information under FOI were received in 1999-2000. One of these was dealt with within the specified timeframe; the other was a request for information which was not held by the Museum, so the applicant was referred to the organisation which could provide the information.

Facilities for access

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

16. LEGISLATIVE CHANGES

There were no legislative changes made during the year.

17. AFFILIATED SOCIETIES

The Museum provides facilities and resources to the following 38 societies (representing some 20,000 people), which are affiliated with the Museum (as of June 2000):

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

18. LIFE FELLOWS, DISTINGUISHED SERVICE AWARDS AND HONORARY ASSOCIATES

Life Fellows of the Museum:

- Mr Pat Boland, OAM, ED
- Mr William Bradshaw
- Mr Gerry Gleeson, AC
- Mr Malcolm King, AM
- Mr Fred Miller, AO, CBE
- Hon Neville Wran, AC, QC

Recipients of Distinguished Service Awards:

- Mr Carl Andrew
- Mr John Goddall Johnson, OAM
- Mr Doug Hardy
- Mrs Chris McDiven

The Honorary Associates of the Museum and their areas of expertise:

- Prof John Bach – maritime history
- Mr William Bradshaw – English furniture, clocks
- Associate Professor Alan G Bromley – computing history
- Major Ian Brookes – Japanese swords
- Mr William D. Bush – numismatics
- Professor Alexander Cambrinck – classical antiquities
- Dr Robert Carson – numismatics
- Mr Dennis Eccles – clocks
APPENDIX

19. VOLUNTEERS
Kim Alexander
Scott Allan
Michael Allen
Thomas Anderson
Tracy Appel
Rachel Armstrong
Mohan Ayyar
Jean Baigent
Robert Baird
Allyn Baker
Andrew Ball
Timothy Ball
Betty Balmer
Lydia Bell
Leah Bernstein
Audrey Berry
Louise Betts
Robin Beveridge
Fleur Bishop
Elizabeth Blair
Ann Bogaz
Pat Boland, OAM, ED
Ronald Bowbrick
Joyce Bradbury
Muriel Breiesser
Pamela Burden
Linda Carmichael
James Carroll
Annette Casey
Amy Chiu
David Clarke
Wenford Clifton
Susan Cohen
Jean Cole
Leon Corke
Leanne Croker
Janette Curtis
Tom Curtis
Robert Deegardzi
Lynley Dougherty
Kenneth Driver
Linda Dunn
Judith Dunie
John Eber
Helen Edel
Georgia Elart
Roy Eldridge
Alexander Elwing
Gillian Evans
Veronica Fernandez
Douglas Fitte
June Fitzpatrick
Marie Flores
Jeffrey Flower
Donald French
George Fry
Siu-Wan Fu
Max Gay
Robert Gillespie
Helen Goddard
Dorothy Green
Ross Green
Judith Guerin
Julia Hall
Val Haney
Christina Hargreave
Vic Harris
Lesley Harwood
Pascale Hastings
Helen Hatterley
Judith Hawes
Mary Hendry
Genevieve Hennessy
Prue Hill
Cherie Hingee
Susanne Hidkic
Thomas Ho
Patricia Hodkinson
Damon Hoffman
Pamela Hotten
Nina Huelyn
Fidan Ignan
Danielle Johnson
Merle Johnson
Joan Johnston
Nicole Jones
Frank Joyce
Stephen Kable
Vasilios Karydis
Penny Katsaros
Josephine Kearney
Amelia Klein
Marivic Lagleva
John La
Francesca Lawe-Davies
Trevor Leck
Anna Lee
Monty Leventhal
Ronald Lewis
Darren Lim
Lyndall Linaker
Peter Lindgren
Harvey MacDonald
Patricia MacDonald
Jack Mandelberg
Janine Marcus
Margaret Massam
Jeanette Massie
Keith Matts
Cyril McColeough
Sue McDermott
Shirley McDonald
Dorothy McLean
Anna Merola
Kathleen Mist
Gilbert Mitchell
Kenneth Mitchell
Phyllis Mitchell
Adam Mozz
Andrew Moyes
Cheering Ng
Chu Ng
Barbara Nissen-Smith
Janet Paterson
Christinne Pantin
Beverley Pescott
Rex Peters
Rosalia Piptone
Penelope Porter
Pep Prodromou
Dorelle Probert
Katherine Proskuirin
Pamela Radford
Celia Reid
Peter Rennie
Rebecca Richards
Julio Roa
Christina Roberts
Thomas Robertson
Jean Rolley
Sabina Rubens
Jacqueline Ruxton
Shirley Ruxton
Mary Ryland
Katy Sade
Maria Sawidis
Alex Sawyer
Olga Sawyer
Regina Schultz
Marysa Schwarz
Deborah Seddon
Carol Sennar
Miron Shapiro
Mark Shible
Roy Singh
Anne Smith
Mary Smith
Matthew Stephens
Heather Stevens
Margaret Stevenson
Bo-Ton Sue
Linda Sullivan
Albert Taylor
Frank Theobald
Queenie Thompson
Helen Tierney
Luke Yanim
Joan Walker
Margaret Walker
William Walsh
Lo-Chia Wang
Anneke Ward
Peter Warren
David Wilks
Vicor Wong-Doo
Grace Woodrow
Barbara Wright
John Wright
June Yeomans

20. CORPORATE AND CONTRIBUTING MEMBERS

Corporate Members
AAP Information Services Pty Ltd
Dunlop Flooring Australia
Mincom Pty Ltd
Ross Simpson Engineering Pty Ltd
Sodexo Food & Management Services
Swarovski International (Aust) Pty Ltd
Sydney Institute of Technology
The Fourth Wave Australia Pty Ltd
Victoria Barracks Regimental Trust Fund
Warman International Ltd

Contributing Members
Ms Alayne Alvis
Mr Mark Andrews
Mr Anthony Buckley
Mr W. L. Chapman
Dr David Eager
Ms P. Earhart
Mr R. Edwards
Mr David English
Ms Edwina Gowan
Mr J. Grierson
Dr R. D. Harbison
Mrs Wendy Haxton
Mr Theo Hoft
Mr Chris Kwan
Mr Joseph Lamaro
Mr Graeme K. Le Roux
Mrs Beryl J. Malone
Mr Anthony W. McIntyre
Mr Andrew McKinnon
Miss D. McLaughlin
Miss Susan S. Nicholson
Mr A. M. Rochford
Mr Dirk J. Stoffels
Mrs B. Virgona
Mr Christopher N. Wallace
Mrs Mary White
Mr S. A. Woodward

Dual Contributing Members
Ms Trish Armstrong and Mr Ken Armstrong
Mr Brian Baillie and Mrs Cynthia Baillie
Mr Max Burnet and Ms Joy Darwin
Mrs Sarah Darling and Mr Jeffrey Darling
Mr Edward Glanville and Mrs Margery Glanville
Mrs R. C. Gowing and Mr R. C. Gowing
Mr Robert Harrington and Mrs Anne Harrington
Mr Frank Male and Ms Jennie Male
Mr Keith Mentiply and Ms Pauline MacLaren
Dr David Millons and Ms Barbara Millons
Mr R. H. Morris and Mrs D. J. Morris
Mr Paul Mottram and Mr Prapapuk Mottor
Mr Brett Notaras and Mr Basil Notaras
Mr John Playoust and Ms Therese Playoust
21. MEMBERS EVENTS

Exhibition viewings
- Members viewing of Colonial to contemporary with Director
- Members viewing of Audrey Hepburn: a woman, the style exhibition
- Members viewing of Snowy! Power of a Nation exhibition
- Members viewing of Universal Machine exhibition
- Members viewing of Convicts exhibition at Hyde Park Barracks
- Tour of the Museum of Human Disease
- Tour of the Justice and Police Museum
- End of the millennium members Christmas party

Behind the scene tours
- Pyrmont heritage walk
- Behind the scenes night tour of the Queen Victoria Building
- St James tunnel tours (2)
- Haymarket/Chinatown twilight walking tour
- Gruisen tales at Goat Island (2)
- Sydney Observatory
  - Midnight supper at Sydney Observatory (2)
- Steam train trips
  - Trips to Katoomba on steam locomotives 3801 and 3830
  - Steam locomotive 3801 trip to Vintage Jazz Festival, Morpeth

There were also various general Museum events which included reserved spaces, discounts or priority booking for Members.

22. CONSULTANTS

During the year ended June 2000 the Museum engaged seven consultants to provide services to the Museum for a total cost of $79,929. Only one of these, Axis Technology Pty Ltd, was paid in excess of $30,000, being paid $34,285 for Y2K coordination. The remaining six consultants were paid a total of $45,644.

23. STAFFING

Actual staff by department as at 30 June 2000

<table>
<thead>
<tr>
<th>DEPARTMENT</th>
<th>EFT</th>
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<tbody>
<tr>
<td>Directorate</td>
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<td>Directorate Administration</td>
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<td>Evaluation and Audience Research</td>
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<td>Marketing and Media</td>
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<tr>
<td><strong>Total</strong></td>
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<td>Division of Knowledge and Information Management</td>
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<td>Records</td>
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</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>27.0</strong></td>
</tr>
<tr>
<td>Business and Administrative Operations Division</td>
<td></td>
</tr>
<tr>
<td>Management</td>
<td>2.0</td>
</tr>
<tr>
<td>Members</td>
<td>4.3</td>
</tr>
<tr>
<td>Shops</td>
<td>3.6</td>
</tr>
<tr>
<td>Venue Operations</td>
<td>26.3</td>
</tr>
<tr>
<td>Events Management</td>
<td>3.0</td>
</tr>
<tr>
<td>Security</td>
<td>23.7</td>
</tr>
<tr>
<td>Gallery</td>
<td>18.0</td>
</tr>
<tr>
<td>Human Resources</td>
<td>12.0</td>
</tr>
<tr>
<td>Finance</td>
<td>12.6</td>
</tr>
<tr>
<td>Properties</td>
<td>43.6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>149.1</strong></td>
</tr>
<tr>
<td>Collections and Museum Services Division</td>
<td></td>
</tr>
<tr>
<td>Management</td>
<td>1.0</td>
</tr>
<tr>
<td>Collection Development and Research Management</td>
<td>3.4</td>
</tr>
<tr>
<td>Curatorial</td>
<td>31.6</td>
</tr>
<tr>
<td>Print Media and Powerhouse Publications</td>
<td>7.0</td>
</tr>
<tr>
<td>Conservation</td>
<td>25.6</td>
</tr>
<tr>
<td>Registration</td>
<td>23.4</td>
</tr>
<tr>
<td>Exhibition Development</td>
<td>29.9</td>
</tr>
<tr>
<td>Education and Visitor Services</td>
<td>33.9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>155.8</strong></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>352.7</strong></td>
</tr>
</tbody>
</table>

24. SES POSITIONS

During 1999-2000 the following were members of the State Government Senior Executive Service:

- **Director**
  - Terence Measham AM, FRSA, NDD, BA Hons (Lond), Hon MA, (Director to 31 December 1999)
  - Kevin Fewster, BA Hons (ANU), PhD (UNSW) (Director from 31 January 2000)

- **Associate Director, Collections and Museum Services**
  - Jennifer Sanders, BA Hons (Syd)

- **Associate Director, Business and Administrative Operations**
  - Michael Landsbergen, M. of Mgmt (UTS)

- **Chief Information Officer**
  - Timothy Hart, BSc Arch Hons (Syd)

<table>
<thead>
<tr>
<th>SES level</th>
<th>Position title</th>
<th>Sex</th>
<th>30 June 2000</th>
<th>30 June 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Director</td>
<td>Male</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>Associate Director, Collections and Museum Services</td>
<td>Female</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>1</td>
<td>Associate Director, Business and Administrative Operations</td>
<td>Male</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>1</td>
<td>Chief Information Officer</td>
<td>Male</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

**Total** 4

* CEO positions listed under section 11A of the Statutory and Other Offices Remuneration Act 1975 not included in Schedule 3A of the Public Sector Management Act 1988.

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of female SES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1998</td>
<td>1</td>
</tr>
<tr>
<td>1999</td>
<td>1</td>
</tr>
</tbody>
</table>

25. STAFF DEVELOPMENT

| No. of staff attending information sessions | 1,086 |
| No. of staff attending computer training | 359 |
| Internal training |     |
| Number in courses run by Museum staff | 826 |
| Number in courses run by external providers | 143 |
| Overall total | 969 |
| No. of staff attending external training courses | 140 |
| Gallery Officer/Information Officer training |     |
| A total of 27 training sessions were held and attended by a total of | 424 |
| Total numbers of staff attending all forms of training and information sessions | 2,988 |

As well as the above, staff development continues to conduct courses in Anti-discrimination, Selection Techniques, Job seeking skills and Induction Programs. The Museum continues to advertise its courses to agencies under the Ministry for the Arts, and twenty-one staff from other agencies attended courses organised by the Powerhouse.
26. EQUAL EMPLOYMENT OPPORTUNITY (EEO)
The Museum submitted the required Equal Employment Opportunity (EEO) Report to ODEOPE in September 1999. The Museum was able to reflect positive results against the Key Result Areas, Performance Indicators and Reporting Indicators identified as critical by ODEOPE. The results indicate the Museum’s commitment to the application of the principles of fairness, equity and merit as key principles underpinning every facet of its operations.

<table>
<thead>
<tr>
<th>Year</th>
<th>Total staff</th>
<th>Aboriginal people</th>
<th>PWPD*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1999-2000</td>
<td>410</td>
<td>424</td>
<td>158</td>
</tr>
<tr>
<td>Recruited in the year</td>
<td>42</td>
<td>22</td>
<td>1</td>
</tr>
</tbody>
</table>

* People with a physical disability

** Representation and recruitment of Aboriginal employees and employees with a physical disability

<table>
<thead>
<tr>
<th>Level</th>
<th>Total staff</th>
<th>Women</th>
<th>NESB*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below Clerical Officer Grade 1-2</td>
<td>4</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Clerical Officer Grades 1-2</td>
<td>115</td>
<td>106</td>
<td>52</td>
</tr>
<tr>
<td>A&amp;C Grades 1-2</td>
<td>86</td>
<td>71</td>
<td>32</td>
</tr>
<tr>
<td>A&amp;C Grades 3-5</td>
<td>81</td>
<td>121</td>
<td>43</td>
</tr>
<tr>
<td>A&amp;C Grades 6-9</td>
<td>85</td>
<td>79</td>
<td>43</td>
</tr>
<tr>
<td>A&amp;C Grades 10-12</td>
<td>35</td>
<td>37</td>
<td>19</td>
</tr>
<tr>
<td>Above A&amp;C Grade 12</td>
<td>4</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Total (head count)</td>
<td>410</td>
<td>424</td>
<td>211</td>
</tr>
</tbody>
</table>

* Non English speaking background (includes racial, ethnic, ethno-religious minority groups and people whose language first spoken as a child was not English).

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

<table>
<thead>
<tr>
<th>Year</th>
<th>Clerical/ Administrative</th>
<th>Professional</th>
<th>Professional support</th>
<th>Trades</th>
<th>Other</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1996-97</td>
<td>112</td>
<td>95</td>
<td>81</td>
<td>49</td>
<td>63</td>
<td>400</td>
</tr>
<tr>
<td>1997-98</td>
<td>123</td>
<td>90</td>
<td>94</td>
<td>50</td>
<td>66</td>
<td>422</td>
</tr>
<tr>
<td>1998-99</td>
<td>145</td>
<td>89</td>
<td>96</td>
<td>45</td>
<td>53</td>
<td>426</td>
</tr>
<tr>
<td>1999-2000</td>
<td>164</td>
<td>85</td>
<td>76</td>
<td>36</td>
<td>49</td>
<td>410</td>
</tr>
</tbody>
</table>

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

27. STAFF LIST

** DIRECTORATE

Terence Mezhash, AM, FRSA • Director (to 31 December 1999)
Kevin Fewster • Director (from 31 January 2000)

** Secretariat

Angela West • Executive Officer (to 25 February 2000)
Diana Browne • Executive Officer (from 20 March 2000)
Irina Havlcek • Project and Office Coordinator
Pauline Bjoko • Executive Assistant
Natalie Bevan • Administrative Assistant
Caroline Hodson • Administrative Assistant (to 25 February 2000)
Karina Luzia • Administrative Assistant

** Julie Garradd • Olympics Coordinator

** Evaluation and Audience Research

Carol Scott • Evaluation Coordinator
Vivian Cronin • Project Coordinator
Sandra Azzopardi • Clerk

** Marketing and Media

Geoff Bannon • Marketing Manager
Helen Paynter • Media/Marketing Coordinator (to 27 April 2000)
Peta Menzies • Media/Marketing Coordinator
Sally Quinn • Media/Marketing Officer (to 24 January 2000)
Merrett Peterson • Media/Marketing Officer (from 8 May 2000)
Amanda Campbell-Avenell • Media/Marketing Officer (from 16 February 2000)
Jason Donohoe • Publicity Officer (to 18 January 2000)
Justine Weller • Publicity Officer (to 20 April 2000)
Danielle Fleming • Marketing Assistant
Angela Howes • Marketing Information Officer
Denise Popovic • Marketing Clerk (to 21 September 1999)
Lucy Eaton • Marketing Clerk (from 17 May 2000)

** Corporate Development

Barbara Keen • Manager
Sophie Dowling • Clerk/WPO (to 19 May 2000)
Emma Nicholson • Corporate Development Officer (from 22 May 2000)
Michael Baldwin • Corporate Development Officer (from 22 May 2000)
Amanda Tunchon • Administrative Support Officer (from 27 January 2000)

** BUSINESS AND ADMINISTRATIVE OPERATIONS DIVISION

Michael Landiherger • Associate Director

** OPERATIONS MANAGEMENT

Venue Operations
Jane Turner • Manager
Robert Chancellor • Assistant Manager
Brian Curtis • Assistant Manager
Bernard Hawes • Deputy Manager (Olympics)
Chris Antoniou • Clerk
Matthew Smith • Operations Supervisor
Timothy Antill • Museum Officer (from 5 October 1999)
Arnaldo Azevedo • Museum Officer
Glen Bevan • Museum Officer
Barry Brown • Museum Officer (from 29 November 1999)
Paul Villarruel • Museum Officer
Fran Roach • Switchboard Operator

** Customer Information

Michael Davidson • Customer Service Officer
Dominica Heron • Customer Service Officer
Maria Jensen • Customer Service Officer
Sarah Johnson • Customer Service Officer (from 5 January 2000)
Colin Horn • Customer Service Officer
Patricia Muzza • Customer Service Officer
Marka Pidgeon • Customer Service Officer
Chris Ross • Customer Service Officer
Roy Smith • Customer Service Officer
David Stafford • Customer Service Officer (from 11 January 2000)
Karen Vaughan • Customer Service Officer

Theatres
John Griffin • Senior Operations Technician (Theatre)
Eric Holly • Operations Technician (Theatre)

Events Management
Laurie-Ann Bentley • Events Sales Manager (from 7 February 2000)
Alison Frappell • Events Coordinator
(to 24 September 1999)
James Hallahan • Events Coordinator
Michael Hamer • Events Coordinator

Security
Jonathan Wick • Deputy Operations Manager (from 7 June 1999)
Rachelle Graves • Administrative Officer
(to 20 April 2000)
Julie-Ann Dighton • Clerical Officer
Raymond Allen • Security Supervisor
John Blayney-Murphy • Security Supervisor
Colin Gault • Security Supervisor
Andrew McGeech • Security Supervisor
Chris Mitchell • Security Supervisor
Richard Assagne • Security Officer
John Brown • Security Officer
Malcolm Bryan • Security Officer
Stan Cornwell • Security Officer
Vincent Delfrancesco • Security Officer
Victor Dennia • Security Officer
Robert Honeysett • Security Officer
(to 24 August 1999)
Anthony Kuster • Security Officer
Bede Langley • Security Officer
Stephen Lee • Security Officer
David Meenan • Security Officer
Andrew Novossi • Security Officer
Timothy Purcell • Security Officer (to 10 March 2000)
William Quilky • Security Officer
Michael Rogers • Security Officer
Branislav Stanikovic • Security Officer
Ron Stevenson • Security Officer
Glen Ward • Security Officer
Peter Ward • Security Officer (from 1 March 1999)
Francis Wong • Security Officer

Gallery Services
Demos Alexander • Gallery Officer
Fiona Bennett • Gallery Officer (from 13 September 1999)
Heather Bennett • Gallery Officer (from 27 March 2000)
John Bennett • Gallery Officer
Clive Bull • Gallery Officer
Joan Correa • Gallery Officer
Brian Crispin • Gallery Officer
Jawwad Dham • Gallery Officer
Einar Docker • Gallery Officer (from 8 May 2000)
Jeremy Dykgraaf • Gallery Officer
(to 9 November 1999)
Wal Ellison • Gallery Officer (to 2 September 1999)
Colin Horn • Gallery Officer

Christine Howard • Gallery Officer
Gerald Kilby • Gallery Officer
Fiona McClen nan • Gallery Officer
Teresa Montelone • Gallery Officer
Brita Mortensen • Gallery Officer
Keith Myles • Gallery Officer (to 22 March 2000)
Milan Radosavljevic • Gallery Officer
(to 9 March 2000)
Robert Shephard • Gallery Officer

Properties
Robert Scott • Manager
Sharon Dickson • Clerk/Word Processor Operator
Robert Webb • Property Development Coordinator
Neil Ryan • Building Services Coordinator
Robert Tagle • Programs Clerk
Keith Landy • Electrical Supervisor
Owen Pauling • Plant Electrician
Leon Anderson • Electrical Fitter
Peter Hermann • Electrical Fitter
Paul Scheibel • Electrical Fitter
Kevin Laker • Building Supervisor
Graham Hempstead • Workshop Supervisor
(to 2 September 1999)
Brian Connolly • Preparator
Tim Haire • Preparator
Rodney Randy • Preparator
Greg Hoare • Preparator
Stephen Mason • Preparator
Graeme Plat • Preparator
Brian Rock • Preparator
Iain Scott-Stevenon • Preparator
Peter Stevenson • Preparator
Jaime Vicent • Preparator
Leigh Ritchie • Transport Officer
Lawrence Adams • Driver
Stephen Agius • Driver
Ian Banks • Stores Officer
Gavin Parsons • House Supervisor
Paul Laxton • Museum Officer
Brian James • Plant Superintendent
Simon Graham • Assistant Plant Superintendent
Mahbubul Chaudhury • Plant Fitter Operator
(to 7 January 2000)
Shaun Dal Santo • Plant Fitter Operator
Wayne Voss • Plant Fitter Operator
Alan McFarlane • Operations Coordinator
David Nelson • Senior Preparator
Jim Betsas • Preparator
Ron Fishpool • Preparator
Nave Prakash • Technical Services Coordinator
Owen Conlan • Senior Electronics Technician
Richard Berrell • Operations Technician
William Jeffery • Operations Technician
Arturo Rivill • Operations Technician
Timothy Wilson • Operations Technician
Alan Antonia • Apprentice
Henry Ng • Apprentice (to 20 April 2000)
Adrian Pintabona • Apprentice
Grant Thomson • Apprentice

Merchandising
Johanna Watson • Manager
Shops
Tina Workman • Manager
Pat Alexopoulos • Clerk
Louise Cannane • Sales Assistant
Matthew Glasson • Sales Assistant

Finance
John Kirkland • Manager
Anthony Rogers • Senior Accountant
John McDonald • Assistant Accountant
Neville Tang-Tan • Senior Accounts Officer
Frank Yap • Senior Accounts Officer
Cristina Abell • Accounts Officer
Ehab Bazrawo • Accounts Officer (to 30 June 2000)
Paul Kerr • Accounts Officer
Ingrid Pizzano • Accounts Officer (to 5 August 1999)
Agnes Perez • Accounts Officer
Andrew Rotherwell • Accounts Officer
Maria Sprem • Accounts Officer
Pedro Zapata • Accounts Officer
Cindia Tse • Clerk/Word Processor Operator

Contract Management
Kim Pearce • Administration Officer

Human Resources
Jennifer Bulley • Manager
Anita Fredin • Personnel Administrator
Edy Tinttmann • Salaries Supervisor
Chris Cotter • Personnel Clerk
Farida Ali • Staff/Salaries Clerk
Bruce Godwin • Staff/Salaries Clerk
Suze Grady • Staff/Salaries Clerk (to 26 July 1999)
Joy Gray • Staff/Salaries Clerk
Gosia Slwa • Staff/Salaries Clerk

Occupational Health and Safety
Robyn Gardner • Health and Safety Officer

Staff Development
Judy Dwyer • Staff Development Officer
Debra Caples • Training Officer

Members Organisation
Stephen Cassidy • Manager
Louise Tawfik • Membership Services Coordinator
Donna Chebib • Members Liaison Officer
Angela Fenech • Members Liaison Officer (from 27 March 2000)

Collections and Museum Services Division
Jennifer Sanders • Associate Director

Collection Development and Research
Michael Desmond • Manager (from 2 November 1999)
Brenda Duncombe • Administrative Coordinator
Kate Harris • Administrative Assistant
Esther Chan • Clerical Officer

Curatorial Departments
Contemporary Decorative Arts and Design
Judith O’Callaghan • Senior Curator
(to 18 February 2000)
Grace Cochrane • Curator
Claire Roberts • Curator
Rosemary Shepherd, OAM • Lace Specialist
Anne Marie van de Ven • Curator
Min-Jung Kim • Assistant Curator
Dolla Merrilees • Assistant Curator (to 18 February 2000)
CONSERVATION
Pat Towsley • Head Conservator
Suzanne Chee • Conservator
Kate Chidlow • Conservator (from 7 April 1999)
Graham Clegg • Conservator
Malgorzata Dudek • Conservator
Jae Elwing • Conservator
Frances Fitzpatrick • Conservator
Sue Gatenby • Conservator
Mary Gissing • Conservator
Ross Goodman • Conservator
Bronwen Griffin • Conservator
Malgorzata Jurasek • Conservator
Deirdre McIllop • Conservator
Roger Parrin • Conservator
Keth Potter • Conservator
David Rockell • Conservator
Carey Ward • Conservator
Teresa Wiestak • Conservator
Paul Brown • Assistant Conservator
Nadia DeWachter • Assistant Conservator
Cheryl Griswold • Assistant Conservator
(from 6 January 1999)
Geraldine Hunt • Assistant Conservator
Megan Jordan-Jones • Assistant Conservator
Tim Morris • Assistant Conservator
Jennifer Power • Assistant Conservator
Hilary Windsor • Assistant Conservator
(to 23 January 2000)
Therese Dimch • Clerical Officer
Ron Bowbrick • Stationary Steam Engine Demonstrator
Bill Ebert • Stationary Steam Engine Demonstrator
Len Lark • Stationary Steam Engine Demonstrator
Nita Youpres • Photographer
Giancarlo Buda • Apprentice (to 19 May 2000)
Alessia Chidc • Education Officer

EDUCATION AND VISITOR SERVICES
Jana Vythik • Manager
Leonie Crane • Administrative Coordinator
Helen Whitty • Program Development Coordinator
Lysele Poulsen • Education Officer
Lorraine Bawar • Education Officer
Kath Daniel • Education Officer
Heleanor Feltham • Education Officer
Faye Gardiner • Education Officer
Judith Flett • Education Officer
Jeanie Kitchener • Education Officer
Allan Kreuter • Education Officer
Peter Mahony • SoundHouse Educator
Steve Miller • Aboriginal Project Officer
Robert Swica • Education Officer
Angus Tse • Education Officer
Martin Anderson • Assistant Education Officer
Rita Bila • Assistant Education Officer
Andrew Constantine • Assistant Education Officer
John Cowie • Assistant Education Officer
Sophie Daniel • Assistant Education Officer
Joanne Ellison • Assistant Education Officer
(from 2 September 1999)
Angeline Hutchison • Assistant Education Officer
Matuola Ioamou • Assistant Education Officer
Linda Larsen • Assistant Education Officer
Jane Laiief • Assistant Education Officer
Diana New • Assistant Education Officer
(from 11 April 2000)
Rita Orsini • Assistant Education Officer
(from 11 October 1999)
Ann Proudfoot • Assistant Education Officer
Anne Slade • Assistant Education Officer
Robert Smith • Assistant Education Officer
Rodney Somerville • Assistant Education Officer
Maki Taguchi • Assistant Education Officer
(from 16 November 1999)
Tamryn Taylor • Assistant Education Officer
(to 5 April 2000)
Michael van Tiel • Assistant Education Officer
(from 11 October 1999)
Deborah Vaughn • Assistant Education Officer
Geoff Wyatt • Assistant Education Officer
Denise Teale • Clerical Officer
Jan Garland • Typist
Nancy LaMatt • Bookings Officer (from 12 October 1999)
Selena Nannai • Clerical Officer
Joanne Monsalve • Clerical Officer (to 26 July 1999)
Kim Fisher • Bookings Officer (from 29 November 1999)

EXHIBITION DEVELOPMENT
Brad Baker • Manager
Exhibition Coordination
Toner Stevenson • Exhibition Coordinator
Tara Higgins • Exhibition Coordinator
Susan McMunn • Exhibition Coordinator
Catherine Sidwell • Exhibition Coordinator
Julia Carroll • Administrative Assistant
Dimity Mullane • Administrative Assistant

Design
Diana Larent • Senior Designer
Peter Coulter • Display Planner (to 8 September 1999)
Trina Day • Display Planner (from 5 June 2000)
Danny Jacobson • Display Planner (from 1 May 2000)
Pamela Murray • Display Planner (from 26 April 2000)
Colin Rowan • Display Planner
Cecilia Salazar • Display Planner
Susan Wei • Display Planner (to 12 January 2000)
Janine Roberts • Designer
Stephen Jannar • Design Draughtsman
Tim Ruchel • Design Draughtsman (to 9 November 1999)

Interactives
Arthur Menasse • Interactives Supervisor
Huw White • Industrial Designer
James Laurent • Industrial Designer
Kathy La Fontaine • Systems Officer
Peter van Schellbeek • Programmer (to 4 January 2000)
Jonathon Hirsch • Technical Officer
Judith Stretton • Design Draughtsman (to 10 May 2000)
Gary Chamberlain • Design Draughtsman (from 29 May 2000)
Geoffrey Drake • Senior Preparator
Andrew Jakeman • Preparator
Leigh Davidson • Electrical Engineer
Kate Lamont • Designer

Audio Visuals
Zoltan Nemes-Nemeth • Multimedia Supervisor
Kathleen Phillips • Producer

Photography
Geoff Friend • Photographic Supervisor
Penny Clay • Photographer (to 12 April 2000)
28. 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 $</th>
<th>As at 31 Dec $</th>
<th>As at 31 Mar $</th>
<th>As at 30 Jun $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td>355,833</td>
<td>466,187</td>
<td>291,946</td>
<td>233,456</td>
</tr>
<tr>
<td>Less than 30 days overdue</td>
<td>159,029</td>
<td>117,407</td>
<td>42,588</td>
<td>60,439</td>
</tr>
<tr>
<td>Between 30 and 60 days overdue</td>
<td>132,031</td>
<td>47,100</td>
<td>28,406</td>
<td>8,703</td>
</tr>
<tr>
<td>Between 60 and 90 days overdue</td>
<td>51,153</td>
<td>51,195</td>
<td>28,635</td>
<td>15,063</td>
</tr>
<tr>
<td>More than 90 days overdue</td>
<td>47,772</td>
<td>83,360</td>
<td>49,058</td>
<td>24,835</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>745,818</strong></td>
<td><strong>765,249</strong></td>
<td><strong>440,633</strong></td>
<td><strong>342,496</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 1999</td>
<td>56.3%</td>
<td>2,556,703</td>
<td>4,540,609</td>
</tr>
<tr>
<td>31 December 1999</td>
<td>69.5%</td>
<td>3,791,116</td>
<td>5,457,808</td>
</tr>
<tr>
<td>31 March 2000</td>
<td>71.7%</td>
<td>3,489,707</td>
<td>4,870,436</td>
</tr>
<tr>
<td>30 June 2000</td>
<td>79.1%</td>
<td>4,717,956</td>
<td>5,962,305</td>
</tr>
</tbody>
</table>

The Museum’s policy is to ensure that all payments to suppliers are made promptly and in line with state government guidelines. The main reason for late payment is that processing delays were experienced with the introduction of a new Y2K compliant financial management system at 1 July 1999. In addition in some instances certain issues relating to claims for payment require further clarification with suppliers. In such cases payment is made promptly once agreement is reached on matters requiring clarification.

29. 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></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee related</td>
<td>21,121</td>
<td>21,748</td>
</tr>
<tr>
<td>Other operating expenses</td>
<td>9,441</td>
<td>11,476</td>
</tr>
<tr>
<td>Maintenance</td>
<td>2,896</td>
<td>2,896</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>4,964</td>
<td>5,292</td>
</tr>
<tr>
<td>Capital items</td>
<td>5,668</td>
<td>4,520</td>
</tr>
<tr>
<td><strong>Total expenditure</strong></td>
<td><strong>44,090</strong></td>
<td><strong>45,932</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>REVENUE</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Consolidated fund recurrent appropriation</td>
<td>24,083</td>
<td>25,987</td>
</tr>
<tr>
<td>Consolidated fund capital appropriation</td>
<td>5,668</td>
<td>4,520</td>
</tr>
<tr>
<td>Sale of goods and services</td>
<td>3,750</td>
<td>4,641</td>
</tr>
<tr>
<td>Investment income</td>
<td>135</td>
<td>139</td>
</tr>
<tr>
<td>Grants and contributions</td>
<td>2,340</td>
<td>3,061</td>
</tr>
<tr>
<td>Other revenue</td>
<td>80</td>
<td>82</td>
</tr>
<tr>
<td>Acceptance by state of liabilities</td>
<td>2,166</td>
<td>2,231</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td><strong>38,942</strong></td>
<td><strong>40,661</strong></td>
</tr>
</tbody>
</table>
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500 Harris Street Ultimo NSW 2007
Phone: (02) 9217 0111
Open: 10.00 am to 5.00 pm every day, except for the period from 9 September to 2 October 2000, when the Museum will be open from 9.30 am to 6.00 pm.
Closed Christmas Day

Powerhouse Infoline
(for information about what’s on)
phone: (02) 9217 0444

Education services
bookings and enquiries:
Phone: 9217 0222; Fax: 9217 0441;
Email: edserv@phm.gov.au

Web site:
http://www.phm.gov.au

Admission charges
Adults $9.00
Children (5 to 15 years) $2.00
Powerhouse Members, under 5s,
Australian Seniors Card holders and pensioners free
Concessions (students, Social Security and Veterans Affairs Card holders) $3.00
Family groups (two adults with up to three children or one adult with up to five children) $20.00
Group concessions (over 20 adults) price per person $6.00
Free admission on first Saturday of each month
Members of International Council of Museums (ICOM) free
Additional admission charge applies to some temporary exhibitions
Additional discounts may apply, for example to selected tourist organisations, associations, for some travel packages and other promotions - for details phone 9217 0100

Sydney Observatory
Observatory Hill Watson Rd
The Rocks
Phone: (02) 9217 0485
Open daily: 10.00 am to 5.00 pm
Open nightly - bookings are essential - except for the period from 15 September to 2 October 2000, when Sydney Observatory will be closed in the evenings
Winter: two sessions per night
6.15 pm and 8.15 pm
Summer: one session per night
8.15 pm or 8.30 pm
Closed Christmas Day

Admission charges - night
Night visits include a guided telescope tour and seminar
Adults $10.00
Children (5 to 15 years), Concessions (students, Social Security and Veterans Affairs Card holders, Australian Seniors Card holders, aged pensioners) $5.00
Family groups (two adults with up to three children or one adult with up to five children) $25.00
Powerhouse Members: Adult $5.00;
Child/Concession $3.00; Family $15.00
Additional discounts may apply, for example to selected tourist organisations, associations, for some travel packages and other promotions - for details phone 9217 0485

Admission charges - day
Informal self-guided Museum visits are free
Booked guided tours: $3.00 per person
Booked guided Powerhouse Member school tours free
Additional discounts may apply, for example to selected tourist organisations, associations, for some travel packages and other promotions - for details phone 9217 0485

Administration
Powerhouse Museum
500 Harris Street Ultimo NSW 2007
Postal address:
PO Box K346 Haymarket NSW 1238
Office hours:
8.30 am to 5.00 pm Monday to Friday
Phone: (02) 9217 0111
Fax: (02) 9217 0333

Members Organisation
Powerhouse Museum Members
500 Harris St Ultimo NSW 2007
Phone: 9217 0600
Members Lounge open: 10.00 am to 4.45 pm every day (except Christmas Day)
The above admission charges are as at 1 July 2000.