

**MUSEUM OF
APPLIED ARTS
AND SCIENCES
ANNUAL
REPORT
2011-2012**

**INCORPORATING
POWERHOUSE MUSEUM,
SYDNEY OBSERVATORY,
POWERHOUSE DISCOVERY CENTRE AND
NSW MIGRATION HERITAGE CENTRE**

The Hon George Souris MP
Minister for the Arts
Parliament House
Sydney NSW 2000

Dear Minister

On behalf of the Board of Trustees and in accordance with the *Annual Reports (Statutory Bodies) Act 1984* and the *Public Finance and Audit Act 1983*, we submit for presentation to Parliament the Annual Report of the Museum of Applied Arts and Sciences for the year ending 30 June 2012.

Yours sincerely



Prof John Shine AO, FAA
President



Dr Dawn Casey PSM, FAHA
Director

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Cover image:

InterLace by Cecilia Heffer and Bert Bongers

An interactive work where the visitor can influence how the images appear. The work layers voided fabric lace against moving images of Australian landscapes, beaches, rocks and water. Sensors are woven into the fabric to detect changes in light and the proximity and movement of the audience. Featured in the exhibition *Love Lace*, Powerhouse Museum 2011-12

The Museum of Applied Arts and Sciences is a statutory authority of, and principally funded by, the NSW State Government.



Trade &
Investment

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FULL ANNUAL REPORT AVAILABLE AT
WWW.POWERHOUSEMUSEUM.COM/ABOUT/INDEX

PRESIDENT'S FOREWORD

It is always rewarding to be part of an iconic institution at a time of change and renewal. My appointment in January 2012 came at such a time. The Powerhouse was experiencing record breaking attendances, the physical transformation of the Museum entrance, circulation and gallery spaces was complete and, in a wider sense, plans to transform the neighbourhood as a cultural and educational precinct were taking form.

Appointments to the Board are further evidence of change and renewal. Not since the establishment of the Board of Trustees in 1946 have there been five new appointments in a single year. This provides a unique combination of experience and different perspectives, and it is clear that the range of expertise but common commitment to the success of the Museum will provide for productive oversight and direction of its operations.

The new Board has identified a number of priorities for the next three years. These include clarification of the positioning of the Museum and a clearer public articulation of the vision around science and the applied arts. A second priority is to ensure the Museum's financial sustainability in a climate of economic constraint and in periods when major travelling exhibitions are not available to supplement income.

A third priority relates to positioning the Powerhouse as a dynamic contributor to the evolution of the precinct. The remaking of much of Darling Harbour, transformation of the University of Technology campus and significant neighbouring residential developments offer opportunities for programming partnerships and research projects and access to new local and visitor audiences.

Along with my fellow Trustees I look forward to maximising opportunities that these moments of change and renewal offer. We welcome the support of the Minister for the Arts, and express our appreciation to the management and staff of the Museum for the many achievements recorded in this Annual Report. The spirit of common purpose established between the Board, staff and our key stakeholders provides a foundation for an exciting and rewarding year ahead.

Prof John Shine AO, FAA
President



Board of Trustees at 30 June 2012
L-R: Judith Wheeldon AM
Prof Shirley Alexander
Tim Ebbeck
Prof John Shine AO, FAA (President)
James Longley
Robert Cameron AO
John Barbouttis
Trisha Dixon-Burkitt
Hon Helen Sham-Ho OAM

It has been a record breaking year for the Museum. The three sites – Powerhouse, Sydney Observatory and the Powerhouse Discovery Centre: Collection Stores at Castle Hill welcomed 917,833 visitors, the highest annual on site visitation since admission charges were introduced in 1991. It represents an increase of 40 percent on average yearly admissions since 2000-01.

Much of this remarkable achievement is due to the popularity of *Harry Potter™: The Exhibition* which attracted 382,565 visitors, and established a new record for a paid exhibition at a NSW cultural institution. Thirty five percent of our visitors came from interstate, and over 5 percent from overseas.

Whilst *Harry Potter* was breaking records in the City, our travelling exhibitions were enjoying similar success. In the past year off site exhibitions from the Museum attracted over 450,000 visitors. This is up 730 percent on the previous year and the highest travelling exhibition visitation since 2004-05, when *Our Place: Indigenous Australia now* travelled to Athens and Beijing. Over the past year, just over half of off site visitors saw exhibitions in galleries and libraries in NSW. The venues included Port Macquarie, Albury, Newcastle, Parramatta, Wagga Wagga, Liverpool, Broken Hill and Wollongong.

Equally rewarding has been the nature and diversity of the experiences which have drawn inspiration from the collection, or from community and learning partnerships. The *Faith, fashion, fusion* exhibition signals a commitment to present exhibitions which reflect the spirit of the times, and provided opportunity for Muslim women to demonstrate how rich and multi-layered the experience is of being Australian today.

The learning experiences offered at our three sites are being progressively transformed to encourage students to see the world and themselves in new ways. We aim to bridge the gap between school and home, providing a third space for students where they feel comfortable to take risks in their learning and respond creatively and critically to the world around them. The new programs bring together key resources within the Museum - the collection, the expertise of industry practitioners such as scientists and designers, and the skills and inspiration of our staff and the students themselves.

The programs foster key skills for 21st century living, such as improved scientific and digital literacy, critical and creative thinking, collaboration, innovation and developing sustainable design solutions. At the Powerhouse Discovery Centre, two innovative programs nurture self expression and a passion for science. *Power Poetry* invites years 5 and 6 students to use collection objects as inspiration to explore poetry and creative writing, whilst the *Fizzics Discovery Science Club* offers years 3 to 6 students a range of hands-on experiences that encourage self directed learning in physics and chemistry.

Now in its third year, Sydney Observatory's *Stellar Scholarship* award provides support to girls attending year 9 in NSW public schools to pursue their interest in physics. In partnership with the Department of Education and Training, the innovative program responds to the challenge of attracting and sustaining the interest of girls in mathematics and science in their secondary education.

Each of these examples, and others outlined in this year's Report highlight the unique role museums play as places of life-long learning. The narratives linked to collection objects, the scholarship of our staff and their capacity to communicate often complex themes in accessible ways provide the framework for this learning environment.

As an American commentator has observed, this shift in museums from the realm of the didactic to a place of wonder means that as places of learning '*success should be measured by the difference in ambition triggered by the museum encounter*'.

I conclude by acknowledging my appreciation of the support and guidance of the Board of Trustees and dedication of the staff and volunteers for their commitment and professionalism throughout a major program of revitalisation works and in a year marked by unprecedented visitor numbers.

Dr Dawn Casey PSM, FAHA
Director



Museum Executive at 30 June 2012
L-R: Mark Goggin
Christina Sumner
Peter Morton
Dr Dawn Casey
Keith Edwards



STRATEGIC PLAN OVERVIEW

The cover image of this year's Annual Report is a response to a number of priorities outlined in the Museum's Strategic Plan. The Plan challenged us to explore new ways to engage with audiences, to conceive and deliver exhibitions and programs with partners as 'co-creators' and to dissolve the boundaries between exhibitions, programs, publications and web content. The *Love Lace: Powerhouse Museum International Lace Award* is perhaps the most mature realisation of those priorities since the Plan's introduction in 2009.

In October the Director participated in the Salzburg Global Seminar on *Libraries and Museums in an Era of Participatory Culture*. The seminar brought together 57 participants from around the world to explore opportunities to play more effective roles in today's global knowledge society. As key stewards of culture and heritage, and as places of learning and exploration, one participant suggested this now meant we should see these institutions as '*social enterprises that prepare people to discover themselves*'.

One of the successes of the current Strategic Plan has been the transition to a more participatory culture, where programs are designed to promote self directed discovery and learning through access to content across multiple mediums. This has been supported by the establishment of education partnerships. The *Pathways to Space* project, described elsewhere in this Report, exemplifies this objective.

This and other initiatives also respond to the introduction of the National Broadband Network, which offers unprecedented opportunities to extend the Museum's reach and engagement across the country. Potential content development opportunities with media and education partners are being explored.

The three year Strategic Plan ended in June 2012. The Board of Trustees determined that it should be extended until early 2013, to enable recently appointed Trustees and Executive staff to contribute to its next iteration, which is intended to be evolutionary rather than revolutionary.

Hands On at the Powerhouse
Top to bottom:
Weaving workshop with Mavis Ganambarr
Oikodome: Building Architects program
Bobbin lace workshop
Craft Punk workshop

PERFORMANCE ACHIEVEMENTS 2011-12

A selection of performance achievements towards our strategic goals in 2011-12 include:

Visitor access

917,833 visitors to the three sites

Powerhouse Museum 728,034

Sydney Observatory 169,276

Powerhouse Discovery Centre 20,523

These represent the highest overall and Powerhouse visitor numbers since admission fees were introduced in 1991

Exhibition delivery

The Powerhouse Museum presented 14 permanent exhibitions, 13 new temporary exhibitions and two displays

Significant internally developed temporary exhibitions *Love Lace*, *The Wiggles exhibition*, *Spirit of jang-in* and *Faith, fashion, fusion*

One new temporary exhibition at Sydney Observatory along with an update of the long term *Transit of Venus* exhibition and three displays at the Powerhouse Discovery Centre

Harry Potter™: The Exhibition attracted the largest ever audience (over 380,000) for a paid exhibition in NSW

Program delivery

Staff delivered 79 talks and specialist tours on site to nearly 4,000 participants

52,287 Education program participants

135,723 FACE program participants

10,830 Contemporary program participants

10 public open days at Discovery Centre

Over 1,700 attended Transit of Venus event at Sydney Observatory

Community engagement

329 volunteers contributed 36,252 hours of service

Maths After School Enrichment Program with Glebe Public School in its third year of delivery

Ultimo Science Festival, undertaken with partners including University of Technology Sydney, Ultimo TAFE and ABC Ultimo Centre

The Ultimo Pyrmont Photography Project: our neighbourhood, our friends a partnership program with the Harris Community Centre

Sydney Observatory part of The Rocks Educators Network

Discovery Centre supported the Hills Shire Council's inaugural *Sensoria Festival*

Online access and innovation

Officially launched the Australian Dress Register

Launched a mobile application in support of the *Love Lace* exhibition

Development of iPad/iPhone app, *Virtual Marsyard*

Participated in the first national Video Conferencing session as part of *Clickfest*.

Online streaming of live events from Sydney Observatory

Outreach

Seven off site exhibitions to eight NSW and four interstate venues

Off site exhibitions attracted 453,982 visitors, up 730% on 2010-11

150 events engaging 52 organisations in 46 regional NSW locations

14 visits to regional sites to provide advice on request

17 Regional Services internships

19,259 participants in Regional Services programs including Western Sydney programs

Staff and volunteers gave 130 talks and lectures in Sydney, NSW, interstate and overseas to over 11,000 participants

Awards to the Museum

The *Love Lace* book won Best Designed Book of the Year, at the Australian Publishers Association Book Design Awards, received a gold medal for best softcover book in the NSW Printing Industries Craftsmanship Awards 2011 and the Silver Medal for best softcover bound booklet in the 29th National Print Award

In the 2011 IMAGinE Awards the Australian Dress Register won a Collection Management award

At the Museums Australia Publication Design Awards *Creating the look: Benini and fashion photography* won 'best poster from a large museum' category and the *Benini* catalogue was highly commended

'Highly Commended' for developing the Museum Metadata Exchange (MME), at the international Museums and the Web Conference 2012

A UK Engineering Heritage Award recognising the international significance of our Boulton & Watt engine and Locomotive No.1. This is the first Heritage Award to be made by the Institution outside the UK and Ireland

An Historic Houses Trust of NSW partnership with the NSW Migration Heritage Centre for the exhibition, book and online exhibition *The Enemy At Home: German Internees In World War One Australia* won the 2012 National Trust Heritage Award for Education, Interpretation and Community Engagement

GOALS 2012-13

Develop and deliver a program of exhibitions and events to mark the 25th anniversary of the Museum at its Powerhouse site.

With the Board of Trustees, develop a 2013-16 Strategic Plan which builds on the principles of its predecessor, with a focus on a stronger articulation of core roles and functions, brand and identity, and financial sustainability.

Enhance precinct engagement through potential collaborative partnerships with the consortium selected to redevelop the southern section of Darling Harbour, and with adjacent education and cultural institutions to ensure the linear park connection between Darling Harbour and Central Station is a dynamic environment that is connected to its neighbourhood.

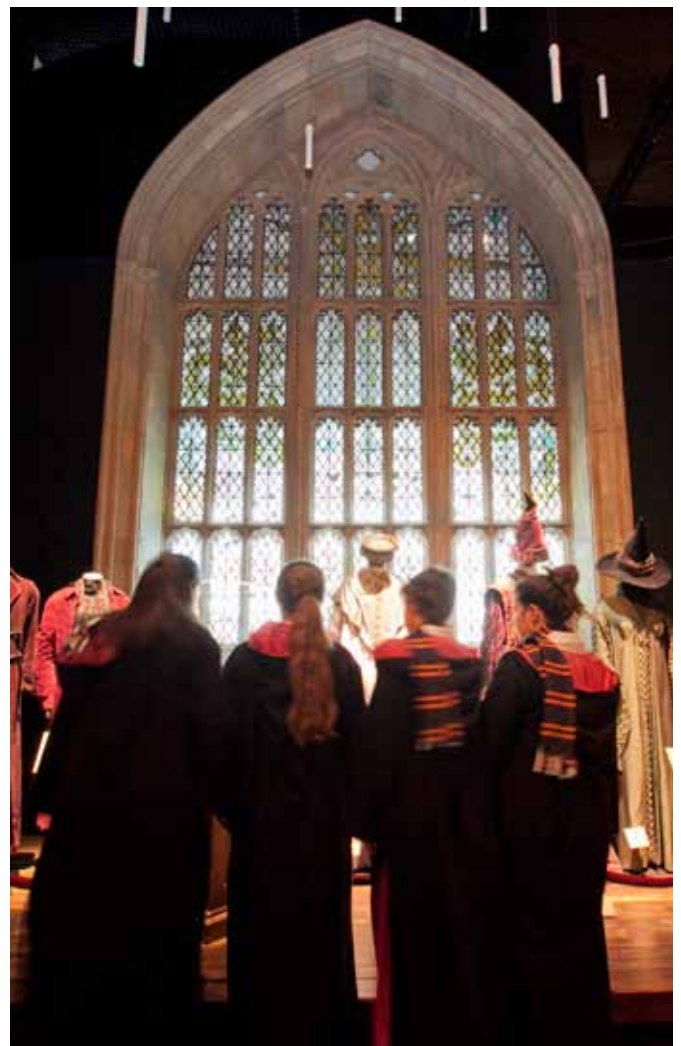
REVITALISATION PROJECT



Right: The front courtyard has been opened to the street and linked to the Switch House building where the new shop and café will be publicly accessible



Below: The former entrance has been transformed into an 1,800 square metre temporary exhibition space which was launched with *Harry Potter™: The Exhibition*



The Revitalisation Project is the first significant physical renewal of the Powerhouse buildings since opening in 1988. The objective of the project was to transform the Powerhouse into an institution that is more 'open' both physically and philosophically. This work has included significant changes to the building creating easier access to facilities and engagement with the Museum's vast collection. The first stage of this project is now complete, with the forecourt transformed, a new main entrance with admissions and cloak area, a new temporary gallery space for travelling and in-house exhibitions and improved visitor circulation. Undertaking this building work involved major demolition and construction. Externally this included demolition of the brick parapets, partial demolition of the colonnade and removal of the railing and stairway from the forecourt to the level 2 courtyard. With the removal of the parapets new steps were constructed and handrails with LED lighting installed along Macarthur and Harris Streets. The completion of the new main entrance and linking the forecourt to the Switch House has dramatically changed the forecourt making it a more open and inviting meeting place.

Internally, the dismantling of the massive cube structure in the Turbine House has vastly opened up the interior spaces. The removal of the glass lift from the Wran Building has also opened up the area and created a fascinating entry experience as visitors now have a spectacular view of the high vaulted ceiling of the Wran Building. The new glass visitor lift has been relocated to the Turbine House and offers panoramic views of the Turbine Hall and exhibitions on levels 1 to 3. Two pairs of escalators were demolished: one pair from level 1 to 2 and another pair from level 2 to 3, thus creating additional spaces for circulation and for displays.

With relocation of the glass lift and the removal of the escalators wayfinding within the Museum has been significantly improved. The glass lift is also practically located directly opposite the new exit via the Switch House where the shop and café will be relocated.

A major feature of the Revitalisation Project is the temporary gallery on level 3 which has been increased to 1,800 m². The gallery offers greater flexibility and a range of possibilities: from accommodating major international and in-house developed exhibitions to sectioning off the gallery into discreet spaces for smaller exhibitions and/or public programs.

During construction the Museum also took the opportunity of replacing the old escalators in the Turbine Hall with new eco-friendly models, offering high efficiency motors. Since escalator use can vary over the day the new escalators include motion sensing technology, slowing down when not in use and automatically activating when visitors approach.

As part of the building process it was necessary to meet BCA and Fire Engineering regulations. This resulted in the need for the Museum to upgrade the fire sprinkler system with fast response sprinkler heads and install a new fire panel.

The second stage of the Revitalisation Project will be the construction of the new shop and café in the Switch House and the installation of the canopy structures on the forecourt. This work is due to take place in 2012-2013 financial year.

Below: The Galleria has had the lift removed and become the main entrance to the Museum





FINANCES THE YEAR IN REVIEW

Total Government Contributions were lower than 2010-11. Whilst Recurrent funding increased to \$28,538,000 (2010-11 \$28,487,000), Capital funding was lower at \$6,299,000 (2010-11 \$6,896,000). Capital funding received by the Museum was in relation to major building infrastructure and repairs, and to address accessibility issues at the Powerhouse Discovery Centre.

Income from Self Generated Sources increased by \$10,488,000 (200%), to \$15,722,000 due to the Museum presenting the highly successful *Harry Potter™: The Exhibition*.

Harry Potter: The Exhibition generated \$11,748,000 in revenue for the Museum, contributing a profit of \$2,740,000 to the Net Result for 2011-12.

Personnel services expenses (salaries and related expenditures) totalled \$30,747,000 which was 12.3% higher than the previous year. This increase was mainly due to additional staffing required to manage the additional visitation associated with *Harry Potter: The Exhibition*.

Other operating expenses totalled \$23,966,000. This represents an increase of \$11,319,000 (89%) on the previous year. This increase includes expenditure incurred in relation to the Museum presenting *Harry Potter: The Exhibition* and *The Chronicles of Narnia*.

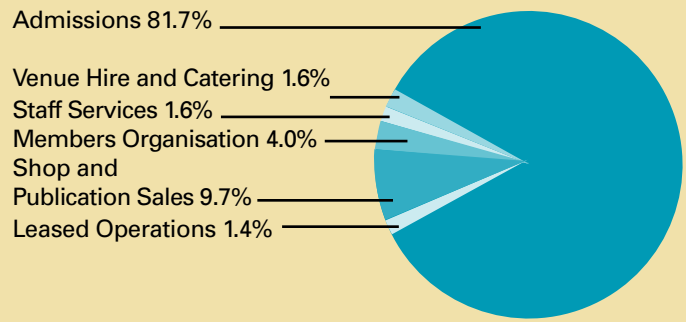
Depreciation and amortisation increased by \$133,000 (3%) in comparison to 2010-11 as a result of additions relating to the Museum's Revitalisation project, and improvements to major building infrastructure over the preceding eighteen months.

The overall surplus of \$586,000 is a reduction of \$2,722,000 over the Museum's 2010-11 result. The reduction in capital funding over 2010-11 (\$597,000), reduced investment income (\$752,000), the loss on disposal of assets required as a part of the Revitalisation project (\$558,000), and lower income from bequests (\$1,285,000) all had a significant impact on the Museum's result.

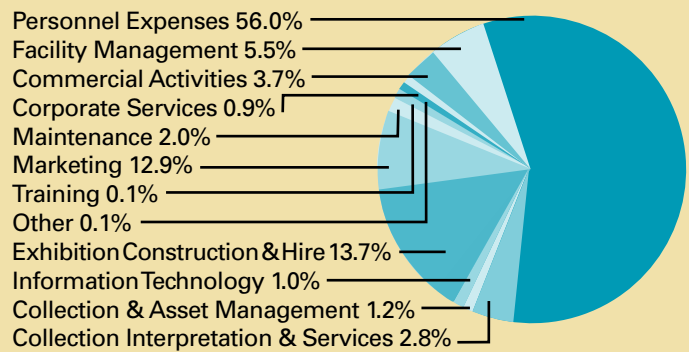
Investments held in the TCorp Long Term Growth Fund earned an indicative rate of return of (0.7)% compared with 8.51% in 2010-11.

Left: The Turbine Hall has had 'The Cube' removed, been opened through from the Wran building and become the central visitor circulation area with a new, glass lift installed

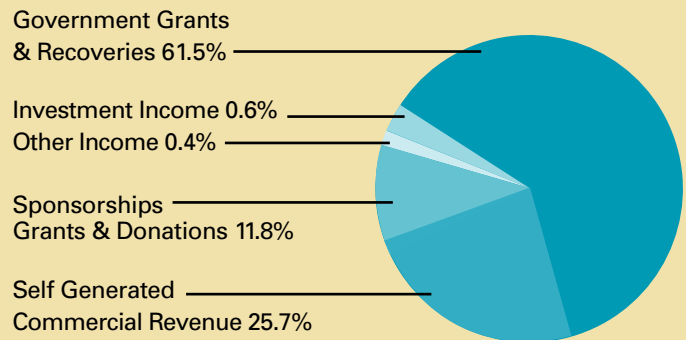
COMMERCIAL REVENUE SOURCES



OPERATING EXPENSES



SOURCES OF FUNDING FOR OPERATING ACTIVITIES



MUSEUM OUTREACH

The Powerhouse Museum is the only State funded cultural institution with a dedicated position responsible for the development and delivery of programs to regional NSW.

Through exhibitions, lectures, workshops, site visits, internships, collection loans and collaborations, the skill, scholarship and collection of the Museum are made available to people through actual contact, which is further augmented by the online resources available. The Museum's reach across the city, the state and the nation, as well as internationally, is profiled in the following text and maps of locations where outreach activities have occurred.

In 2011-12:

The Museum presented seven off site exhibitions at eight NSW and four interstate venues attracting over 450,000 visitors (over 285,000 in NSW).

150 Regional Services events including short term displays, talks, workshops, site visits, programs and consultations, engaged 52 organisations in 46 regional NSW locations.

Regional Services activities engaged 19,259 participants including Western Sydney programs.

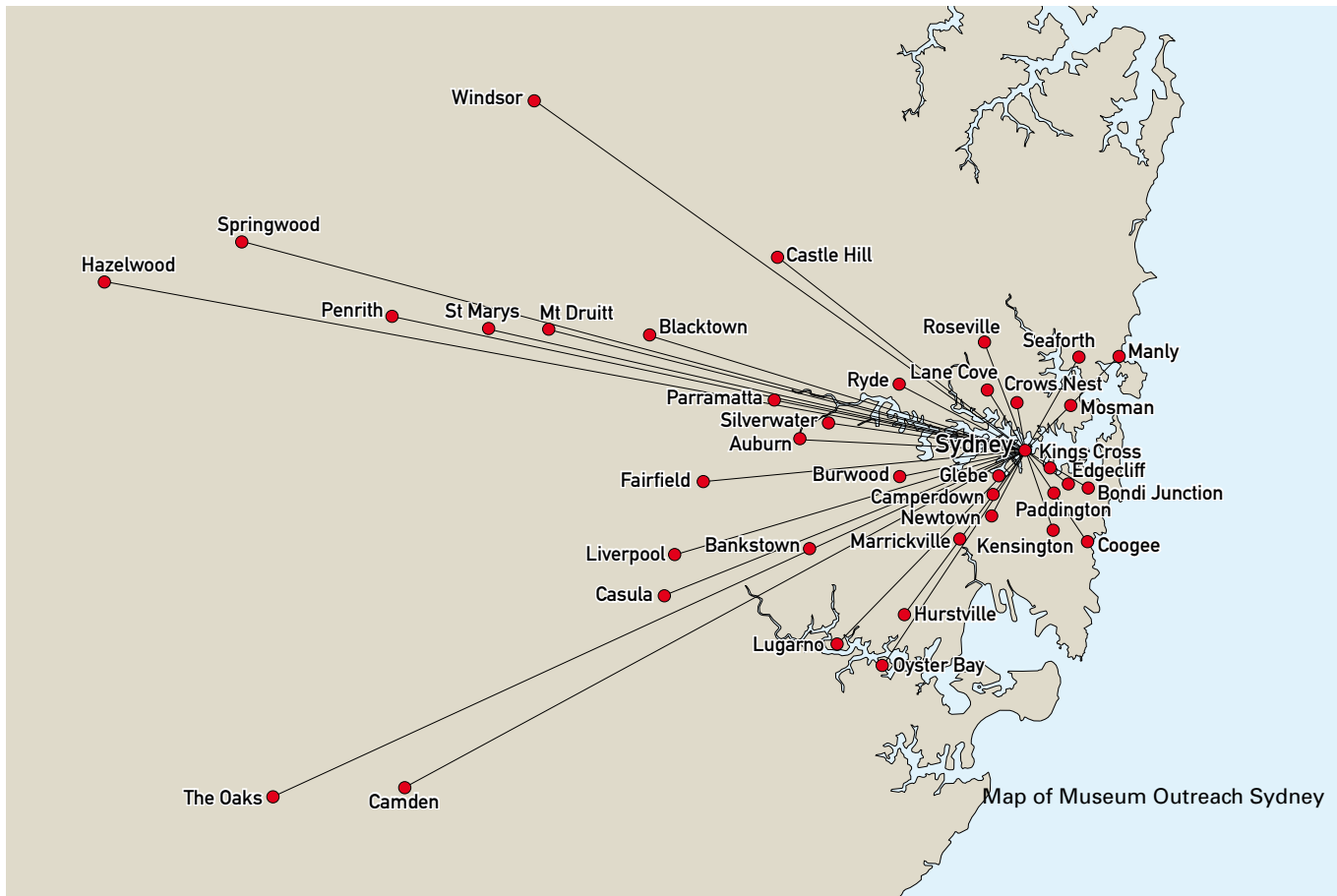
494 collection objects were on loan in Sydney, across NSW and interstate. 28% of 300 new loans were to Regional NSW and Western Sydney organisations.



There were 130 off site talks, lectures and presentations by staff and volunteers delivered to over 11,000 people, of which 82 were in Sydney and across the State (28 in regional NSW).

In Australia staff spoke to community and special interest groups, at schools and at conferences including the Australian National Maritime Museums Conference, Museums Australia National Conference, Multicultural Marketing Conference, Australian Digital Alliance Conference, Australian Space Science Conference, Australian Science Communicators' National Conference, Royal Australian Historical Society Regional Conference and International Museum Theatre Conference.

Internationally, Museum staff spoke at conferences including Arts Marketing Association UK Annual Conference, Museums-Mobile Online Conference, Museums and the Web 2012 and Annual Conference of the American Society of Oriental Research.



Profiles of outreach services to Regional NSW and Western Sydney in 2011-12 include:

Albury

Staff member of Albury City Council undertook internship at the Powerhouse to work on the development of an exhibition. Launch of the book *Sharing Bonegilla Stories* - a collaboration between the Albury City Council and the NSW Migration Heritage Centre. Travelling exhibition *Frock stars* at Albury Library Museum. Seven objects lent to the Albury Art Gallery for *Albury, Delightfully Deco* exhibition. Condition check of three items from the aircraft Southern Cloud on permanent loan to the nearby Tumbarumba Historical Society Museum.

Broken Hill

Exhibition development internship from Albert Kersten Minerals and Mining Museum. Australian Dress Register workshop and site visits by staff to Silverton, Trades Hall, and Western Institute of TAFE. Loan inspections at Albert Kersten Minerals and Mining Museum and the Western Institute of TAFE.

Maitland

The Powerhouse Museum was again a major partner and participant in the annual Hunter Valley *Steamfest*. The program was extended to include an inaugural Primary Schools Day. Record visitor numbers to the Powerhouse marquee. Secondary textile students from Maitland toured the basement textile storage area and visited the *Love Lace* exhibition. The Australian Museum of Clothing and Textiles was invited to assist in the review of content and future development of the Australian Dress Register. Surplus exhibition furniture donated to the Maitland Gaol Museum. Object loans for an Apiary exhibition at the National Trust Grossman House.

Newcastle

Living in a sensory world and *Trainspotting 2011* on display at Newcastle Museum. Staff attended *Bricks and Mortar* seminar at re-opening of the Newcastle Museum. Object loans to Newcastle Museum.

Port Macquarie

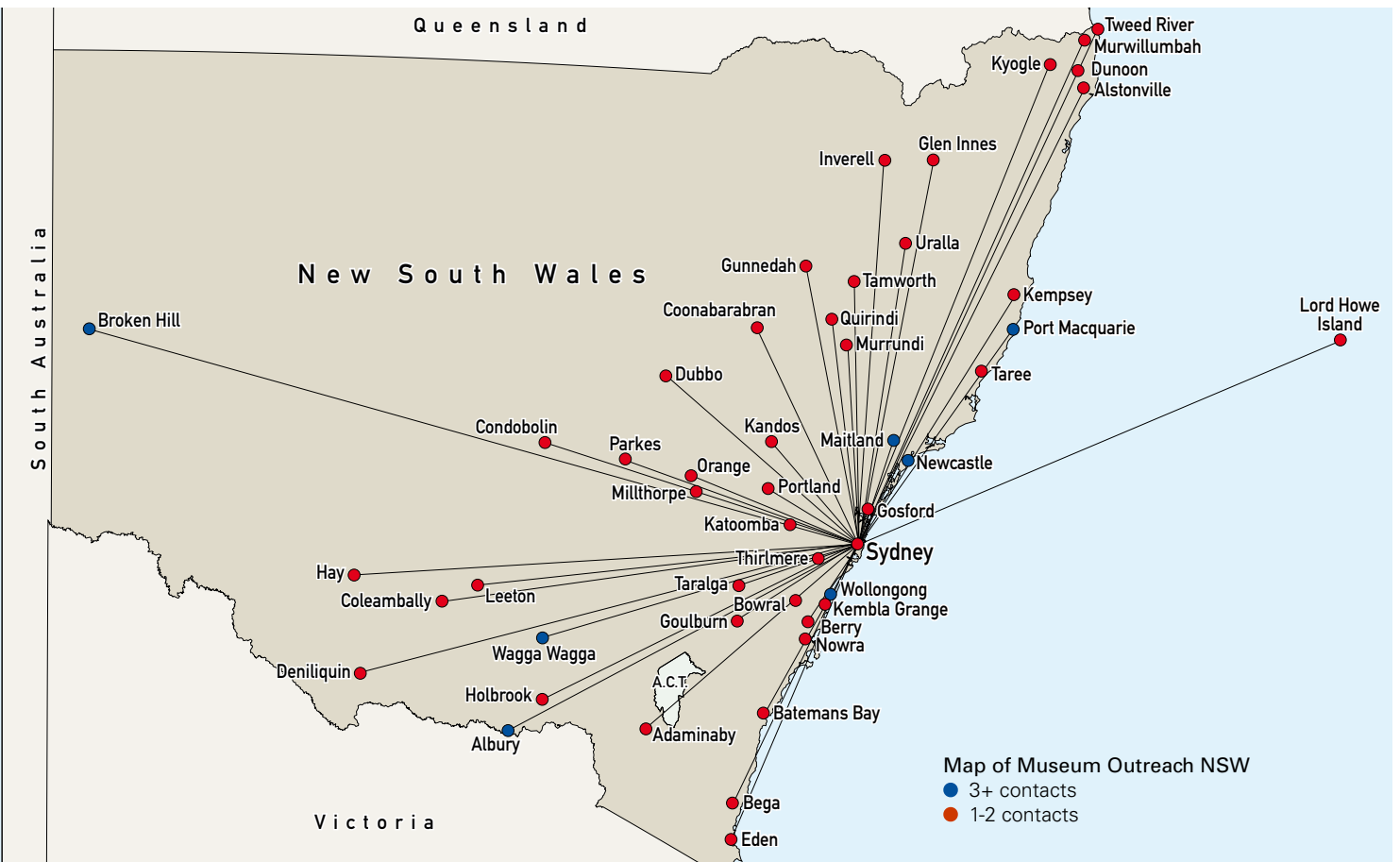
Frock stars at The Glasshouse. Advice the development of multimedia exhibition for Sea Acres National Park. Collaborative projects with NSW Migration Heritage Centre.

Wagga Wagga

Australian Dress Register launched at the Museum of the Riverina. Internship on exhibition development. *The Odditorium* and *Trainspotting* travelled to the Museum of the Riverina. Presentation by NSW Migration Heritage Centre staff at the Community Relations Commission for a Multicultural NSW Forum. Site visit and presentation to Wagga Wagga Antiques Society.

Parramatta

Digital Dark Age publication developed in collaboration with Parramatta City Council with two internships for the staff. Presentations at *Science and Maths Exposed* at University of Western Sydney's Parramatta campus. Extensive community consultation for *Faith, fashion, fusion* exhibition. Loan of aircraft model to Parramatta Local Studies Library. For further details of staff lectures and presentations see page 77. For further details on the Regional Services programs see page 40. For a full list of collection loans see page 32.



AUDIENCE RESULTS AND TRENDS

VISITORS TO OFF SITE EXHIBITIONS AND PROGRAMS

2007-08 475,357

2008-09 244,685

2009-10 316,589

2010-11 77,951

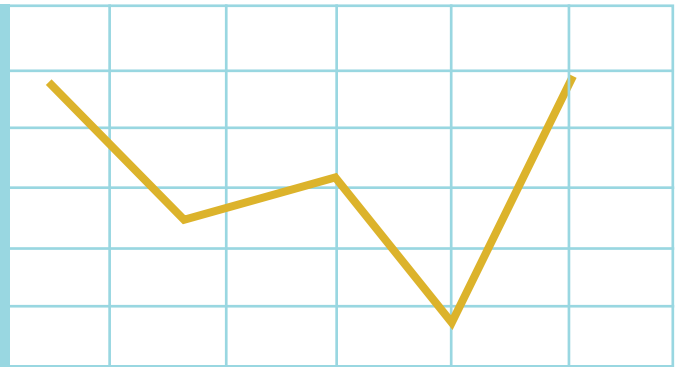
2011-12 483,063

Compared to 2010-11:

Visitors to off site exhibitions of 453,982 was 730% higher

Participants in off site programs of 29,081 was 20% higher than in 2010-11.

500,000
400,000
300,000
200,000
100,000



2007-08 2008-09 2009-10 2010-11 2011-12

POWERHOUSE MUSEUM PROGRAMS PARTICIPANTS

2007-08 239,015

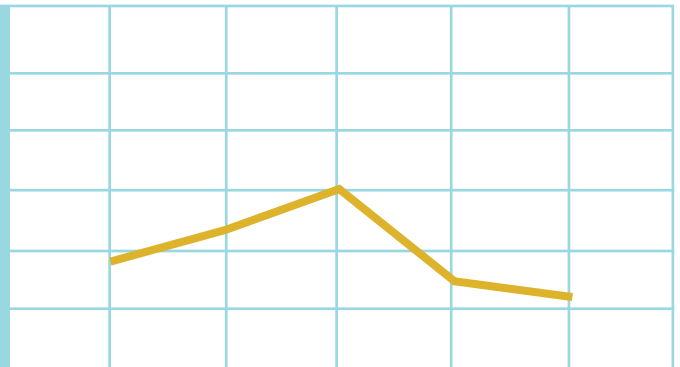
2008-09 262,961

2009-10 297,361

2010-11 213,835

2011-12 198,840

400,000
350,000
300,000
250,000
200,000



2007-08 2008-09 2009-10 2010-11 2011-12

ENGAGED VISITORS TO OUR WEBSITES*

2008-09 5,561,499

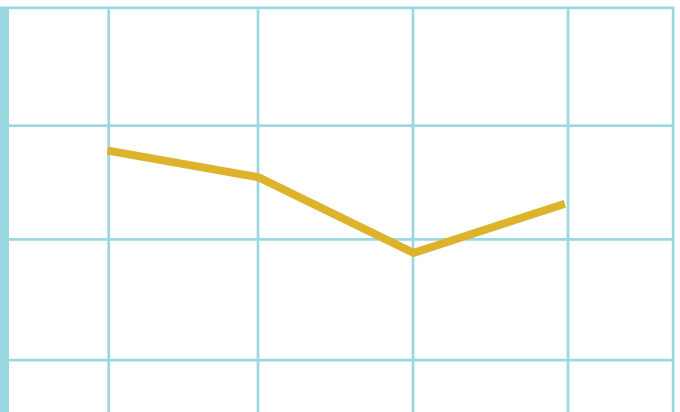
2009-10 5,011,312

2010-11 3,722,397

2011-12 4,562,819

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

6,000,000
4,000,000
2,000,000



2008-09 2009-10 2010-11 2011-12

MUSEUM VISITORS ALL SITES

2007-08 675,712

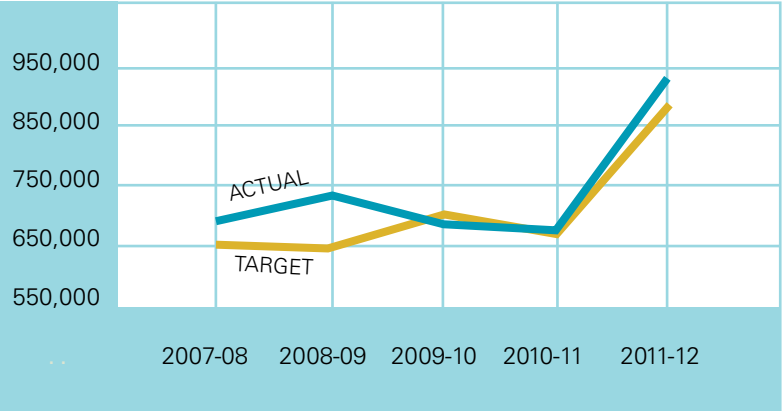
2008-09 719,267

2009-10 671,348

2010-11 654,173

2011-12 917,833

Total MAAS visitation was 40.3% higher than 2010-11, 37.7% higher than the average annual visitation over the last decade and 5.6% higher than the target of 869,098.



POWERHOUSE MUSEUM VISITORS

2007-08 527,379

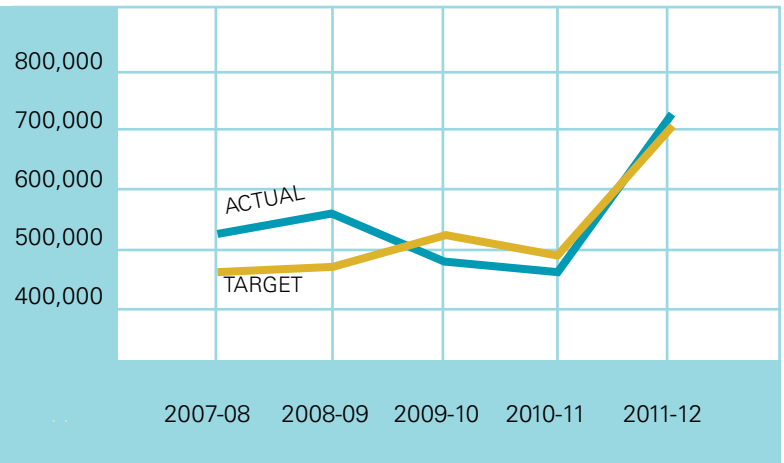
2008-09 565,409

2009-10 473,812

2010-11 455,931

2011-12 728,034

Powerhouse Museum visitation was the highest annual visitation since the introduction of paid entry in 1991, 60% higher than 2010-11, 44% higher than average over the last decade, 2.8% higher than the target of 707,989 and included 382,565 *Harry Potter* visitors (17.6% above target).



SYDNEY OBSERVATORY VISITORS

2007-08 134,629

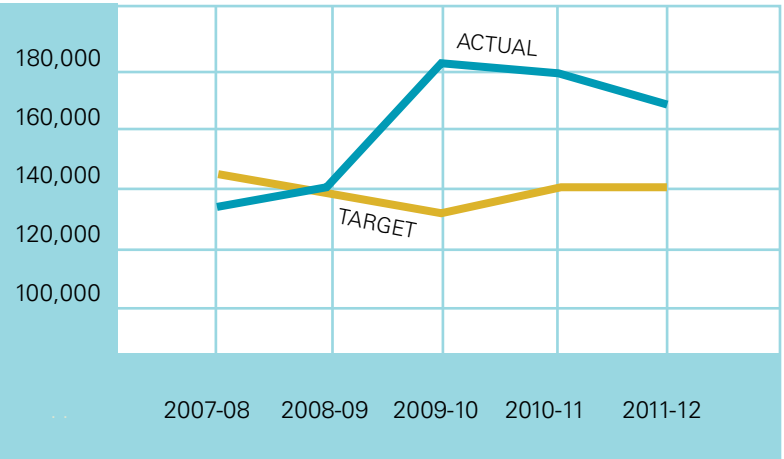
2008-09 139,210

2009-10 180,621

2010-11 179,041

2011-12 169,276

Sydney Observatory visitation was 5.4% lower than 2010-11 (due in large part to adverse weather conditions in late 2011), 12% higher than average over the last decade and 19.1% higher than the target of 142,160.



POWERHOUSE DISCOVERY CENTRE VISITORS

2007-08 13,704

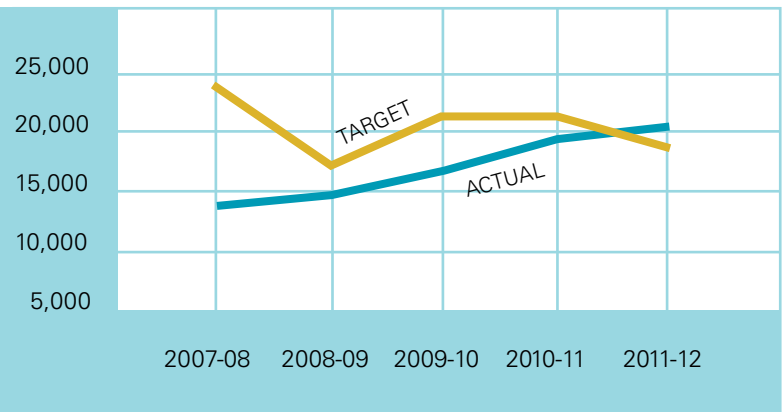
2008-09 14,648

2009-10 16,915

2010-11 19,201

2011-12 20,523

Powerhouse Discovery Centre visitation was 6.9% higher than 2010-11, 21% higher than the 5 year average (opened in 2007) and 8.3% higher than the target of 18,949.



OUR AUDIENCES 2011-12 PROFILE

In 2011-12, admissions across the Powerhouse Museum, Sydney Observatory and Powerhouse Discovery Centre totalled 917,833. This visitation was 37.7% higher than average yearly admissions over the last ten years and represents the highest annual visitation on record across all three sites since admission fees were introduced in 1991. Compared with 2010-11, visitation was up by 40.3%, boosted in large part by record-breaking audiences visiting *Harry Potter™: The Exhibition* at the Powerhouse.

Powerhouse Museum

Total admissions to the Powerhouse reached 728,034, the highest annual visitation since the introduction of paid entry in September 1991. Visitation exceeded target of 707,989 by 2.8%. Admissions of 382,565 to the *Harry Potter* exhibition were 17.6% higher than target, establishing it as the largest paid exhibition ever in NSW and the fourth largest visited exhibition in Australia.

As the only venue in Australia to show the *Harry Potter* exhibition, and other key exhibitions such as *Spirit of Jang-in* and *The Chronicles of Narnia*, significant audiences were drawn from regional NSW, interstate and overseas. As a result, the place of origin visitors during 2011-12 was significantly different from recent years. 55% of visitors were Sydney residents, compared with 69% in 2010-11. Regional NSW visitors increased from 9% to 15%, while interstate visitors were 24% compared with 13%. The strong level of domestic visitation saw the international share decline by 3% on 2010-11.

The top ten countries of origin for international visitors to the Powerhouse Museum were England, USA, New Zealand, France, Germany, Korea, Canada, Hong Kong, Italy and Singapore. 88 countries were represented among international visitors.

Sydney Observatory

In 2011-2012 Sydney Observatory attracted 169,276 visitors, 5.4% lower than 2010-11 due in large part to adverse weather conditions in late 2011. However this was the third highest recorded for the Observatory since becoming part of the Museum, and 19.1% higher than target of 142,160. A number of key astronomical events such as the transit of Venus attracted large audiences and also expanded online audiences via the Sydney Observatory website, Facebook and Twitter.

Daytime visitation was particularly strong, with admissions of 142,280 exceeding target by 21.6%. Daytime schools visitation of 13,386 was 30.6% higher than target.

Origin of visitors is consistent with patterns seen over recent years. Half reside in Sydney, 6% in regional NSW and 7% are interstate visitors. The remaining 37% of visitors are from overseas, representing the largest proportion of international visitors across all three sites.

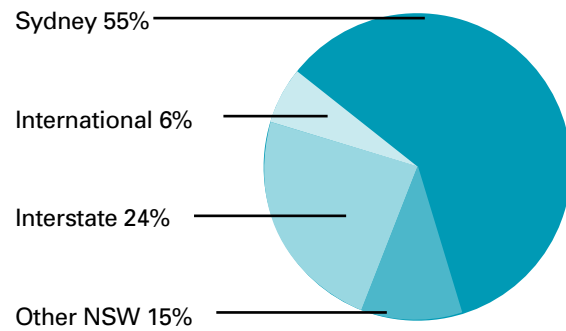
International tourism remains a key market for the Observatory, attracted by its prominent location in The Rocks tourist precinct. Korea held its place as the top country of origin followed by England, USA, Japan, Germany, France and Canada. Lithuania entered the top ten in eighth position, followed by New Zealand and Hong Kong.

Powerhouse Discovery Centre

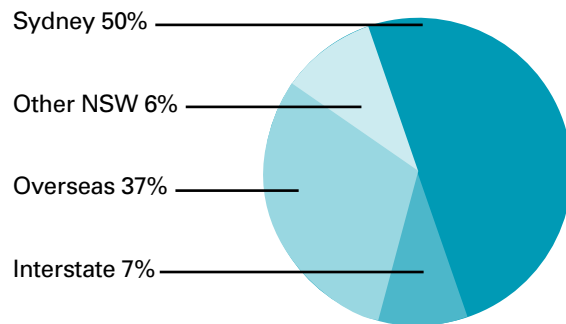
Admissions of 20,523 during 2011-12 represented the highest annual visitation to date, and the fifth consecutive year of visitation growth. Audiences were stronger than 2010-2011, representing 6.9% growth and 8.3% higher than target of 18,949.

The majority (98%) of Discovery Centre visitors continue to reside in the greater Sydney metropolitan area. Half reside in Western Sydney while 31% reside in Northern Sydney, up from 24% in 2010-11. Regional NSW and interstate visitors comprise the remaining 2%. The Hunter Valley and South Coast account for 55% of intrastate admissions. Interstate admissions primarily comprised visitors from the ACT, Queensland and Victoria.

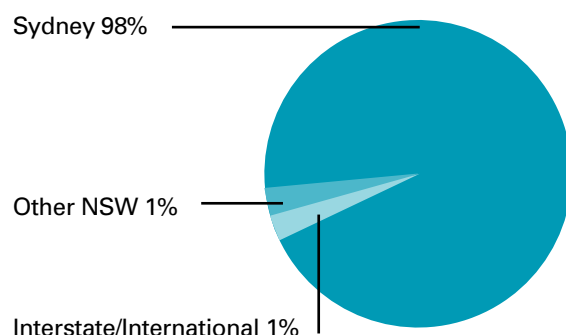
POWERHOUSE MUSEUM VISITOR ORIGIN



SYDNEY OBSERVATORY VISITOR ORIGIN



POWERHOUSE DISCOVERY CENTRE VISITOR ORIGIN



Charter

The Museum of Applied Arts and Sciences (MAAS) was established under the *Museum of Applied Arts and Sciences Act 1945 (MAAS Act)*. Aspects of the Museum's management and governance are also covered under the *Museum of Applied Arts and Sciences Regulation 2007*. The Museum has perpetual succession, has a common seal, may purchase, hold, grant, demise, dispose of or otherwise deal with real and personal property and may sue and be sued in its corporate name 'The Trustees of the Museum of Applied Arts and Sciences'. The Museum was established following the 1879 Sydney International Exhibition which was its genesis.

At 30 June 2012 the MAAS was responsible for the Powerhouse Museum, Sydney Observatory, the Powerhouse Discovery Centre: Collection Stores at Castle Hill and the NSW Migration Heritage Centre and employed 277.6 EFT staff. The Museum was supported by 329 volunteers in 2011-12.

The *MAAS Act* requires the Museum to: effectively minister to the needs and demands of the community in any or all branches of applied science and art and the development of industry by:

- (i) the display of selected objects arranged to illustrate the industrial advance of civilisation and the development of inventions and manufactures,
- (ii) the promotion of craftsmanship and artistic taste by illustrating the history and development of the applied arts,
- (iii) lectures, broadcasts, films, publications and other educational means,
- (iv) scientific research, or
- (v) any other means necessary or desirable for the development of the natural resources and manufacturing industries of New South Wales.

Statement of Purpose

To discover and be inspired by human ingenuity

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

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

Vision

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

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

Values

We will:

Be an 'open' Museum, open to rich engagement, to new conversations about the collection and transparent in how we work and make decisions;

Offer visitors diverse ways to interact with the Museum;
Present programs and exhibitions that reflect the spirit of the times and explore new ways to engage with audiences that may challenge, involve experimentation or generate controversy;
Support new kinds of learning and knowledge creation inside and outside the Museum;
Develop a comprehensive customer service ethos throughout the Museum;
Promote an internal culture of dialogue, experimentation, transparency and individual accountability.

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

Corporate Governance

The Museum is governed by a Board of Trustees appointed under the *Museum of Applied Arts and Sciences Act 1945*. Under the provisions of the Act, the nine Trustees of the Museum are appointed by the Governor, on the recommendation of the Minister, for a term of up to three years, and may serve for a maximum of three full terms, excepting if their first term was not a full term they may be appointed for a fourth term. The Trustees represent the community and oversee the management and policy direction of the Museum. The Trust met six times in 2011-12 to consider and give formal approval to major procedural and policy matters on advice from management.

The Board of Trustees from 1 July 2011 to 30 June 2012 was:

Prof John Shine AO, FAA (President) from 25.01.12

Prof Shirley Alexander

Mr John Barbouttis from 11.01.12

Mr Robert Cameron AO from 11.01.12

Ms Trisha Dixon-Burkitt

Mr Tim Ebbeck from 11.01.12

Mr James Longley from 11.01.12

Hon Helen Sham-Ho OAM

Ms Judith Wheeldon AM

Mr Shaughn Morgan (President) to 29.11.11

Ms Tiffany Lee-Shoy to 31.12.11

Mr Mark Nicholaeff to 31.12.11

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

Senior management structure

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

Review mechanisms

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

Internal review mechanisms include weekly meetings of Museum Executive (Director with General Managers and the Manager, Strategic Policy and Planning), weekly meetings of the Leadership Team (department heads and some section heads), meetings of the Finance Committee, meetings of the Audit and Risk Management Committee and Executive reports to the Board of Trustees. Daily reports are generated on visitation and revenue for each site. Departmental business plans support the Museum's Strategic Plan.

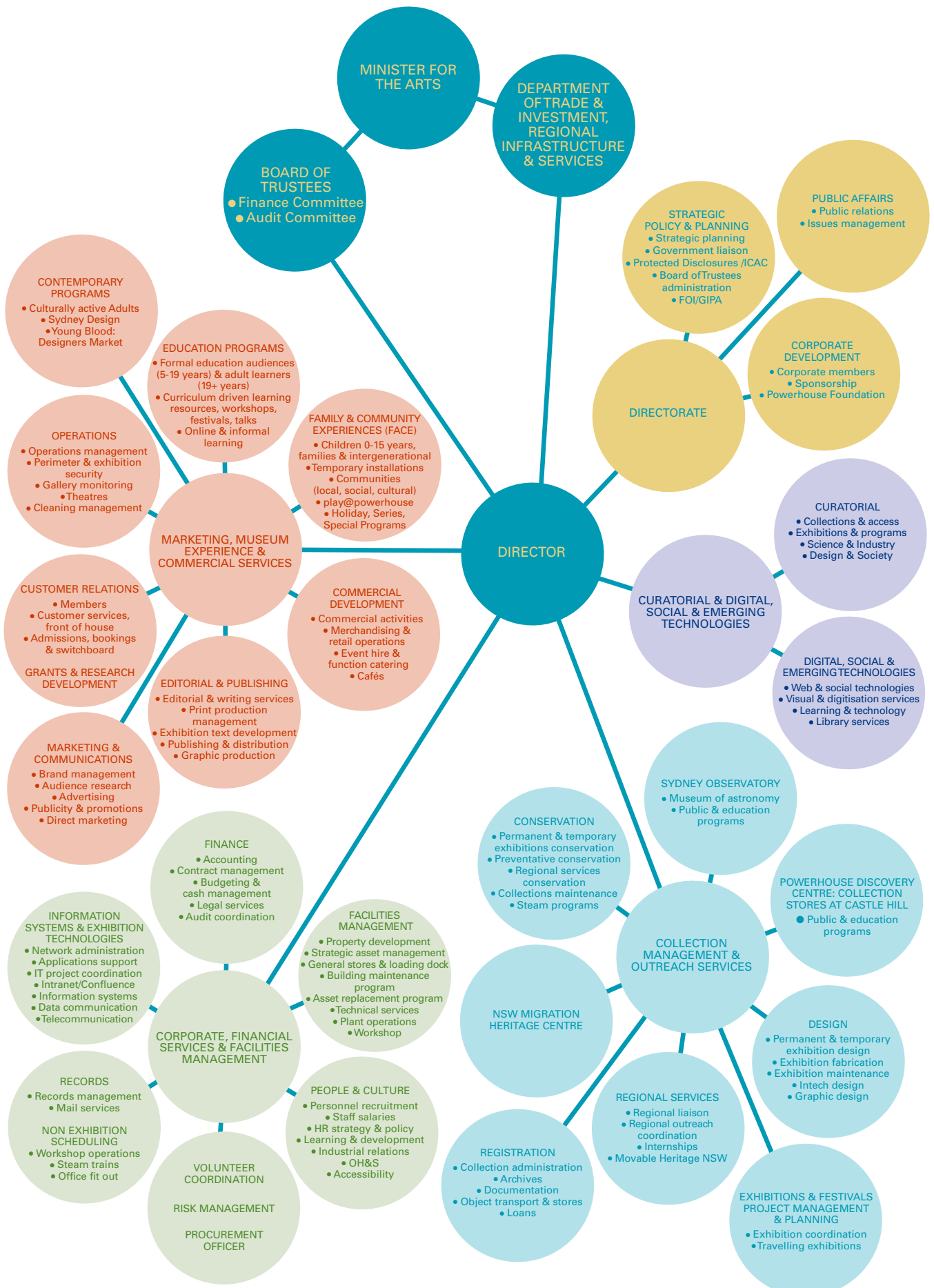
The Museum's direction in 2011-12 was guided by the priorities of the Strategic Plan 2009-12.

The Plan is viewable at

http://www.powerhousemuseum.com/pdf/about/strategic_plan_2009-2012.pdf

Outcomes against the Strategic Plan 2009-12 are referenced throughout the Divisional reports.

ORGANISATION CHART 2012



CURATORIAL AND DIGITAL, SOCIAL AND EMERGING TECHNOLOGIES



**RESPONSIBLE FOR ALL STRANDS OF CONTENT
DEVELOPMENT, COLLECTION DEVELOPMENT AND RESEARCH
AND DIGITAL, SOCIAL AND EMERGING TECHNOLOGIES.**

Spirit of jang-in: treasures of Korean metal craft exhibition

CURATORIAL

Department budget \$2,687,798

Department spend \$1,726,460

Key performance achievements include:

Curating temporary exhibitions including *Love Lace*, *Spirit of jang-in* and *Faith, fashion, fusion*

Evaluation of 770 objects offered for the collection

Research and documentation of 443 objects selected for acquisition

Enhancing scholarship through research projects, publications and professional affiliations

Augmenting outreach through workshops, training and collection advice

Training volunteers and interns and supervision of their programs

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

Priority A: A co-ordinated program of experiences

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

Priority C: Deliver programs responsive to current and international issues

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

Love Lace: Powerhouse Museum International Lace Award is a major exhibition of 130 contemporary lace works by 134 artists from 20 countries who entered the Powerhouse Museum's third International Lace Award. The Award sought to encourage contemporary design and challenge conventional notions of lace and its application in the areas of fashion, the built environment and digital multimedia.

The guidelines defined lace as *an openwork structure whose pattern of spaces is as important as the solid areas*. Professional and amateur artists, designers and practitioners around the world were invited to enter. Over 700 entries were received and five local and international judges selected 130 works for exhibition. Winners were announced at the launch of *Sydney Design 2011* (see list of winners at Annual Report Appendix 16).

Proposals included work for architecture, interiors, fashion and digital multimedia. Materials such as steel, silver, gold, glass, paper, leather, wood, resin, echidna spines, angora, flax, silk, human hair, horsehair, and natural fibres feature in the exhibition.

The temporary exhibition *Spirit of jang-in: treasures of Korean metal craft* celebrated the 50th anniversary of Korea-Australia relationships in 2011. Consisting substantially of loans from the National Museum of Korea, many of them national treasures, the exhibition content spanned from the Korean Bronze Age to the present day. Through the medium of metal craft and the timelessness of *jang-in* or craftsmanship, curator Min-Jung Kim drew an elegant and poetic picture of Korean history and culture. Strong relationships were built between Australian and Korean government and cultural institutions to enable the exhibition and the large illustrated publication produced in collaboration with external authors.

The Speedo LZR Racer worn by swimmers at the 2008 Beijing Olympic Games was the most technologically advanced performance swimsuit ever produced. Due to FINA's changes in the rules for competition swimsuits the LZR Racer was banned. Rather than discard the obsolete suits Speedo Australia invited Fashion Technology students at Macquarie Fields College TAFE to upcycle the swimsuits into new designer garments which were displayed outside the Kings cinema.

Digital dark age: a cautionary tale, installed to refresh the *Cyberworlds* gallery, explores the fact that the more complex the technology we use for record keeping the less control we have over our ideas, our writings, our photos, our history and, arguably, ourselves.

Cover story: 60 years of Australian book design was a quick response display to coincide with the 60th anniversary of the Australian Publishers Association (APA) Book Design Awards and the 2012 Sydney Writers Festival. Complementary displays feature award-winning books from the past 60 years and explore the process of book design.

Recordings of seven musical instruments from the Museum's collection have been loaded into the Museum's collection database to create a sound archive. Such recordings reduce the risk associated with multiple handling of objects and make the essence of the instruments accessible to visitors, both in exhibitions and on the web.

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

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

Priority E: Build a culture of museological excellence and research

In 2011-12 curators, collectively:

answered 1757 phone enquiries

answered 2319 mail or email enquiries

took 832 visitors on 270 basement tours and inspections

gave 123 talks or lectures and 81 interviews

prepared 210 texts for publication

published 5 books

wrote 169 blog posts

wrote 598 museum labels and 201 web labels

Aligned with the strategic goal of *online and mobile programs which open the Museum to new conversations with audiences* curators contributed to the *Inside the Collection* and *Photo of the Day* blogs. Each of these blogs received over 65,000 visits during the year. Curators also took part in 'International Ask a Curator Day' via Facebook and developed content for four mobile device apps.

Curators have researched and documented substantial collections. These include a collection of costumes, equipment, ephemera and photographs used by Wirths' Circus, which began in Melbourne in 1887 and travelled throughout Australia and New Zealand until 1963; an unusual collection of Kuba raffia textiles from Zaire donated in memory of Dr George Soutter AM, a Life Fellow of the Museum; a remarkable series of early to mid 19th century sketches that came to light through the Total Asset Management program and include drawings of famous musicians and composers; the Maurice Cork archive and collection and the Theo and Gervaise Purcell photography collection; and the Collette Dinnigan collection which documents twenty years of her top-of-the-range fashion design and production.

Kerrie Dougherty, curator space technology prepared a report for the International Academy of Astronautics' History of Astronautics Committee on space history activities in Australia. Glynis Jones, curator fashion and dress, assisted with planning for a Qantas collection assessment project undertaken by Powerhouse staff. Christina Sumner, principal curator, and Paul Donnelly, curator, design and society, with Ross Clendinning, acting registrar stores, organised and supervised a Southeast Asian ceramics collection access session with The Asian Arts Society of Australia.



Detroit's Shadow by Anne Mondro, USA, thin steel and copper wire crochet, overall winner *Powerhouse Museum International Lace Award*

Sandra McEwen, principal curator biosciences and built environment, curated an exhibition to recognise Sydney Hospital's 200 years on Macquarie Street. The exhibition was developed in partnership with Sydney Hospital and Historic Houses Trust and included Powerhouse objects and showcases. Ms McEwen also curated an off site exhibition which explored how the Peppin Merino came into being, drawing upon the Powerhouse's collection of fleece samples from the 1890s and contemporary products manufactured from wool.

The Powerhouse is participant in a successful Australian Research Council grant with the Department of Archaeology at the University of Sydney. The grant funds renewed excavations at the site of Zagora, site inhabited from c900-700 BC on the island of Andros. Paul Donnelly, curator design and society will link the Museum into day-to-day dig activities via the web; further plans seek to develop web-based educational interactives and games.

Anne-Marie Van de Ven, was an invited guest reviewer of Professor John Hughson's article 'An Invitation to Modernism: the Historical Significance of Richard Beck's Olympic Poster Design' for the *Journal of Design History*.

Matthew Connell, principal curator physical sciences and information technology, is documenting a range of Australian design innovations that allowed film director, James Cameron, to travel to the bottom of the Marianas Trench, the deepest part of the world's oceans. Mr Connell visited the Leichhardt workshop where Cameron's \$20m submarine was designed and built, and is negotiating the acquisition of materials, batteries, cameras and lights designed to withstand extraordinary pressures. Staff are also considering the reuse of a rejected prototype nose cone which could be used to recreate the habitable part of the submarine for display.



Lacie Lorry by Ingrid Morley, Australia, plasma cut steel, Highly Commended: Built Environment, *Powerhouse Museum International Lace Award*



Lace Fence, Joep Verhoeven, DEMAKERSVAN, The Netherlands, bobbin lace technique using galvanised steel wire, Highly Commended: Built Environment, *Powerhouse Museum International Lace Award*

CASE STUDY

FAITH, FASHION, FUSION: MUSLIM WOMEN'S STYLE IN AUSTRALIA

This supports Strategy 1, Priority B

Faith, fashion, fusion opened to wide acclaim in May. The exhibition responded to the observation that increasing numbers of Muslim women were expressing their faith and identity through dress. This in turn was contributing to rising debate about Muslim dress practices. *Faith fashion fusion* set out to explore Muslim women's fashion in Australia today, to challenge the prevailing Western media representation of their dress as oppressive and disempowering, and to demonstrate that fashion and faith are not incompatible.

The exhibition successfully achieved its principal objectives. These included examining the way emerging fashion designers, retailers and bloggers are responding to the growing number of Muslim women who want to express their religious identity and also dress stylishly and modestly; allowing Muslim women their own voice and through case studies and personal stories challenging existing negative representations of Muslim women's dress; strengthening the Museum's relationship with Muslim communities in Sydney; and providing a lively space in which Museum visitors can experience and contribute to a variety of opinions around modest and stylish clothing.

Curators Glynis Jones and Melanie Pitkin developed strong relationships with key members of Sydney's Muslim communities through face to face engagement and social media. This enabled a creative and consultative process through which advice was sought in relation to content. During the two weeks prior to the opening, fifteen members of the community worked closely with curators and staff to install the exhibition. A high level of positive feedback was received from the communities and these relationships are considered ongoing.

A curator-led collaborative team process ensured the seamless integration of website development, audio-visual experiences, design, publication, and education and community-focused public program components into a coherent whole. Visitation has been high and feedback on the day and post opening, especially from the Muslim community has been impressive.

Thanks to people like you, Muslim women are being celebrated rather than just merely tolerated! - Mariam ..exhibit is amazing! Beautiful, engaging, multifaceted - even has cute stuff for little kids to play with. Go if you can. Susan



Michael Lea, curator music and musical instruments, contributed interviews and information for the book *Guitar: the Australian Journey* by Chris Johnson. The book includes two chapters on the Museum's guitar collection.

A jewellery exhibition scheduled for 2013 is in the research and development stage, led by Eva Czernis-Ryl, curator design and society. Liaison with other Australian cultural institutions, jewellers and dealers is identifying the potential content, in particular potential loan objects.

Curator, Margaret Simpson is photographing and documenting agricultural machinery for the Rural Technology Database. She also attended an agricultural machinery rally at Lake Goldsmith, near Geelong in Victoria, which provided a wealth of information. Dr Nick Lomb, curator of astronomy advised the City of Sydney on two major external lighting applications.

Curatorial and Education staff are researching a range of talks and workshops on the subject of ecological sustainability. Staff met with representatives of Sydney Water, the *EcoLogic* exhibition's current sponsor, to discuss potential collaboration, knowledge sharing, and future opportunities to hold professional development days for teachers. The *EcoLogic* website is currently being redeveloped with rich content to support students, teachers and the public.



Faith, fashion, fusion: Muslim women's style in Australia exhibition

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

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

Significant objects acquired during the 2011-2012 period include:

A Signos personal ultrasound device was donated by its makers, Signostics Pty Ltd. This is the smallest and most cost-effective ultrasound system available worldwide, offering clear benefits in emergency medicine and rural and remote medical care.

Through a generous bequest, a marked presentation cup by Hogarth, Erichsen & Co. was acquired. This prestigious silver and gold-smithing firm operated in Sydney between 1854 and 1860. This is the only presentation cup by this company known to have survived and is of national significance.

The NCR System 3125, made in Germany in 1991, is a sophisticated tablet computer with no keyboard or mouse, as all programs are accessed with a stylus that interacts with the surface of the screen.

A rare set of livestock ear tattoo pliers, made in Germany in the 1870s were used to identify sheep in the special stud flocks on Wanganella Station in western NSW.

Patrick Thomas MBE, one of Australia's best known musical conductors and performers, donated his silver concert flute. The flute was ordered for Thomas by his father from the celebrated London firm Rudall Carte in 1948-49 and became his main playing instrument.

Acquisition of the Swan Vase was funded largely by the National Cultural Heritage Account and individual donations. Modelled and painted with unique scenes, this vase was selected for Wedgwood displays in international exhibitions in the late 1800s in Paris, Sydney and Melbourne.

Collection development

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

The acquisition of objects into the permanent collection is informed by the *Collection Development and Research Policy*. All objects, whether donated or purchased, are evaluated in terms of their significance, relevance to the policy, fit with the existing collection, and condition.

In 2011-12, 770 objects were offered for the collection. 230 objects were accepted and receipted for further research and possible acquisition; 540 failed to meet collection development criteria and were declined.

During 2011-12 the Museum acquired 443 objects through:

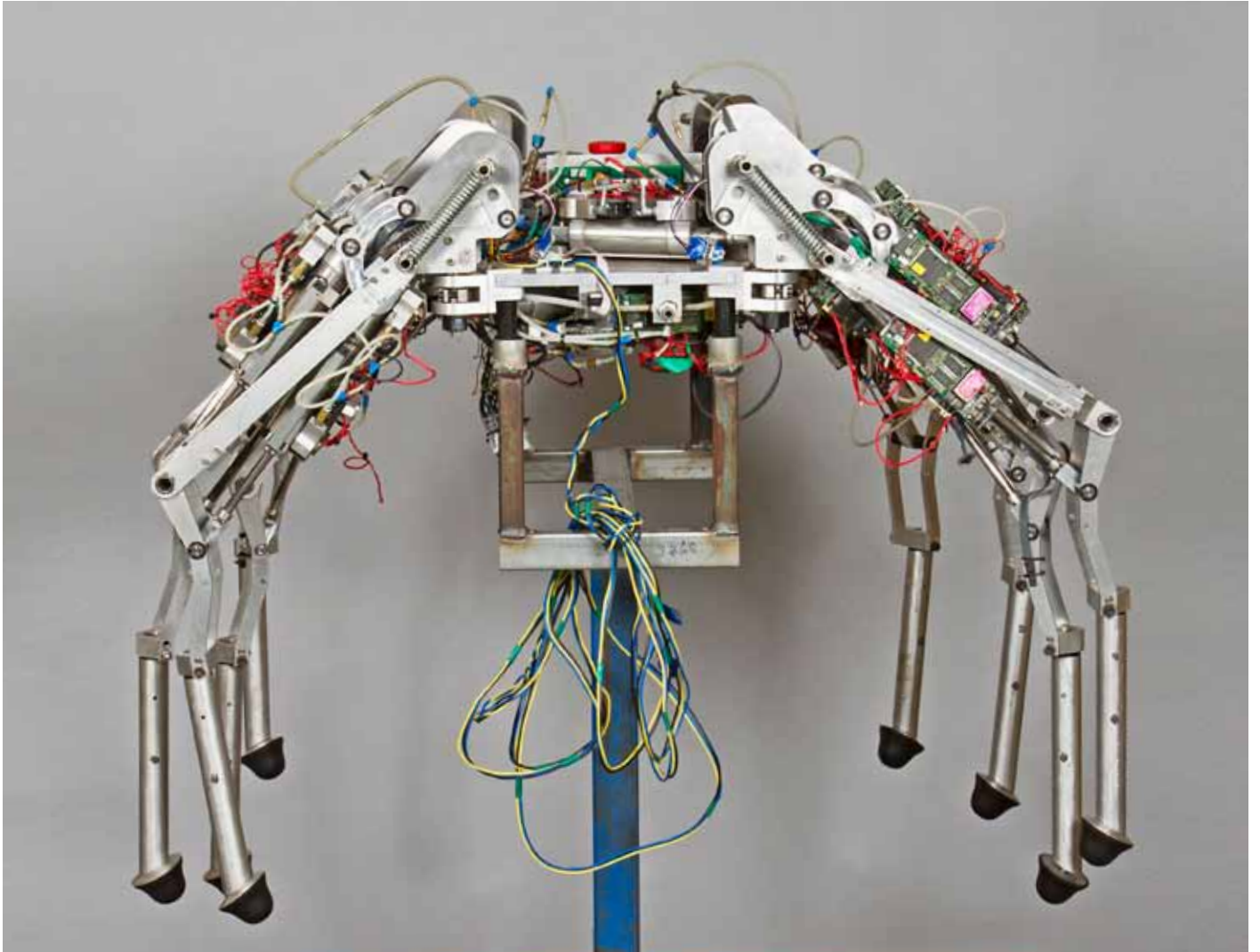
- Purchases (37)
- Sponsored purchases (10)
- Museum product (10)
- Donations (350)
- Cultural Gifts Program (33)
- Source unknown (3)

These acquisitions have a total value of at \$865,635.11.

As at 30 June 2012, the Museum collection comprised 151,099 registration numbers. The number of objects constituting a registration number varies from a single object (2010/36/1 – a single key fife) to a large group of objects (2009/43/1 – Benini archive of photographs and negatives).



Wedgwood Swan Vase, 1875, acquisition funded by National Cultural Heritage Account and donors Robert Albert AO, William Chapman, and Kylie Winkworth



Robug IV, prototype walking robot, donated by the University of Southern Queensland



The Woodstock Cup, 1906, acquisition funded by Powerhouse Foundation funds and donor Professor GWK Cavill

A prototype walking robot called *Robug IV* was donated by the University of Southern Queensland. Designed by John Billingsley, Professor of Robotics at the University, the robot was developed jointly in Queensland and England between 1995 and 1999. *Robug IV* represents the development of relatively independent thinking and moving robots.

The Woodstock Cup, made by Priora Brothers in Sydney in 1906, is a rare survivor of the first Federation decade and a wonderful example of Australian Art Nouveau silver. The cup is set with semi-precious stones representing all states.

The architectural model of China Central TV Headquarters, designed by Rem Koolhaas and Ole Scheeren and made in Beijing between 2004 and 2008, was donated by Arup, Sydney.

Twenty-six Southeast Asian trade ceramics, dated between 1400 and 1700, were donated under the Australian Government's Cultural Gifts Program.

A Commodore Amiga 500 computer, made in Japan between 1987 and 1991 by Commodore Business Machines Inc represents an important step in computing history, making computing accessible and fun and helping to popularise the up-take of personal computers.

Two breastplates or King Plates were donated to the Museum through the Henty family. Inscribed 'Charley Prince of Oakwood 1864', and 'Murray Tommy King of Charlton and Lord of the Pink Hills', the plates are particularly important as they appear to have come down through the family which originally presented them.

A rare embroidered petal quilt enhances the Museum's impressive quilt collection. Made in Europe in about 1900, the quilt was made from over a thousand petal pieces cut from printed cottons featuring rural illustrations.

A pair of traditional Korean rice bowls was purchased through the Myer Bequest Fund for display in the exhibition *Spirit of jang-in: treasures of Korean metal craft*. Designed and made by Korean-Australian jeweller and metal craft artist Joungmee Do over a period of six months, the bowls evidence the highly skilled traditional Korean technique of *jjoeumipsa* or inlay.

Antarctic equipment, an Ernemann folding camera, prismatic compass and Weldon range finder, used by Leo Arthur Cotton when he travelled to the Antarctic in 1907 with Lieutenant Ernest Shackleton's British Expedition.

Acquired for the forthcoming Apple exhibition is a Braun T3 transistor radio, designed by Dieter Rams. This was Braun's first pocket portable transistor radio and clearly illustrates Rams' design principles and their continuing influence, notably on the iPod design for Apple.

An Australian Gas-Light company prospectus, dated to 1836, reflects the origins of a New South Wales enterprise that still thrives today, as AGL.

Two cameras, a Calumet CC403 and an Asahi Pentax 6x7, were used by Wolfgang Sievers, who emigrated to Australia in the late 1930s to escape Nazi Germany. Specialising in industrial and architectural photography, Sievers is represented in the Museum collection by 140 prints.

The fibre sculpture *Yawkyawk Spirit*, meaning 'young woman water spirit being', was made by Anniebell Marrngamarrnga from Maningrida in Arnhem Land. *Yawkyawk Spirit* was a finalist in the Powerhouse Museum International Lace Award and displayed in the *Love Lace* exhibition.

Two pre World War II gouache poster designs to promote the then Technological Museum by Joan White are rare surviving examples of original commercial art from the 1930s. It is thought this artwork was never reproduced as a poster.



CASE STUDY

THE AUSTRALIAN AIDS MEMORIAL QUILT

This supports Strategies 1, 2 and 5

The Australian AIDS Memorial Quilt is composed of 97 individual quilts and was donated to the Museum by the Quilt Project Sydney. This highly significant community arts project documents with great poignancy the impact of and social changes brought about by HIV/AIDS, the major infectious epidemic of the late 20th century. It is believed to be the only intact Memorial Quilt held by a museum worldwide.

In 2005 Philip Diment of the Quilt Project approached the Powerhouse about its storage and preservation. The quilts came to the Museum in 2007 and Mr Diment joined the team of volunteers at the Discovery Centre to provide knowledge and history of the project. In June 2012 Philip was awarded an AM for 'services to the community as Convenor of the Australian AIDS Memorial Quilt Project' in the Queens Birthday Honours List.

Documentation and acquisition has been a lengthy collaborative process. Careful methods ensured that the families of those commemorated and the quilt makers were heard and, when requested, their privacy respected. At the same time, due museological processes were addressed; photography and documentation were carried out, and purpose-designed storage was developed. This process was strongly supported by the Quilt Project, by community members, and by a team of dedicated volunteers.

The AIDS Quilt symbolises love, loss and remembrance and makes strong political statements about gay rights. Some panels remain anonymous, while others are now supported by written descriptions by their makers, together with photographs and eulogies. Many were created by families and community members working together in the spirit of traditional quilt-making to remember and document personal histories. While the Quilt began as a memorial, it has become one of the nation's most valuable resources for promoting a compassionate and educational dialogue about AIDS. Its non-threatening nature and artistic and creative approach facilitates access to the content, enabling people from all walks of life to learn about the AIDS epidemic from its human side.

To draw public attention a panel from the Quilt will be hung in rotation at the PDC. In addition the team of volunteers who worked on it have curated a showcase which highlights the story of their journey as volunteers and illustrates both the practical process and the emotional one.

As one volunteer stated *we began to understand a little of what it meant to be a person living with HIV/AIDS in Australia; we learnt about courage, determination, fun, freedom to be true to oneself, faith, support and despair.*

Her Excellency, Professor Marie Bashir AC, CVO, Governor of NSW, attended a special event in March 2012 marking the acquisition of the Quilt into the Museum's collection.

Australian AIDS Memorial Quilt, block number 97,
Gift of the Quilt Project Sydney

DIGITAL, SOCIAL AND EMERGING TECHNOLOGIES

Department budget \$2,475,057

Department spend \$2,296,077

Key performance achievements include:

Presentations and workshops delivered nationally and internationally

International award received for the Museum Metadata Exchange

Love Lace mobile app developed

Virtual Mars yard app developed

New holiday programs developed for Thinkspace

1,635 Research Library enquiries (12% increase on 2010-11)

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

Priority E: Build a culture of museological excellence and research

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

Manager, Visual and Digitisation Services, Paula Bray, presented at the Museums and the Web 2012 conference on 'Open Cultural Heritage Data on the Web'. Manager, Web and Social Technologies, Luke Dearnley, also attended this conference in the US to present a paper outlining the Museum's use of QR codes, mobile apps and wifi tracking. Senior Application Developer Carlos Arroyo presented paid workshops in both the US and New Zealand.

The Museum received a highly commended award for the work on the Museum Metadata Exchange project. The Council of Australasian Museum Directors commissioned the design and build of the Exchange, a service that aggregates and enhances museum collection descriptions for delivery to the Australian Research Data Commons and academic researchers. The award was received at the Museum's and the Web 2012 'Best of the Web' competition in San Diego.

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

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

The Web and Social Technologies and Visual and Digitisation Services teams developed the in-gallery 'Photobooth' digital experience in the *Faith, fashion, fusion* exhibition. The photobooth is both popular and innovative due to its participatory focus, bridging the online and in-gallery experiences. It also provides extensive usage metrics, helpful in designing more participatory experiences.

The experience provides visitors an opportunity to contribute a photo and a story about themselves as an element within the gallery space. The photos are then made available on the exhibition website. The Photo of the Day blog is also used to highlight a selection of the images, taking the question 'Are you what you wear?' to an even wider audience.

WEB AND SOCIAL TECHNOLOGIES

Web traffic to the Museum's online properties remained consistent with those of previous years. However, there was a significant spike in traffic due to the *Harry Potter* exhibition, the relaunch of the D*Hub website and also the Transit of Venus event as part of the Sydney Observatory website.

The static nature of the online visitation for web properties is consistent with a changing online environment for museum collections with more similar institutions bringing their collections online, and the overall attention shift to social networks. The Museum's Facebook, Twitter, and Flickr activities continued to grow with new networks such as Pinterest and Google+ also being explored.

The Museum continues to improve its offerings with regards to blogging as evidenced by greatly increased patronage of the collection blogs - 'Inside the collection', 'Object of the week' and 'Photo of the day'.

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

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

Towards the strategic goal of *online and mobile programs which open the Museum to new conversations with audiences*, the Museum launched a mobile application in support of the *Love Lace* exhibition.

The application provided extensive detail of the objects in the exhibition, in addition to behind the scenes video and special commentary by curator Lindie Ward. It also provided a means to share experiences of the exhibition via social media. The app provides a development platform for the analysis of visitation through the exhibition which includes location based content delivery.

The Museum's mobile website has been enhanced to include more relevant information for visitors within the Museum, including quick access to all online resources. Web visitation from mobile devices continues to rise, with recent figures suggesting that 15% of all traffic is from mobile sources compared with 5% in the previous year.

Other efforts in the mobile space include the extension of the 'Walking Tours' offerings, which now include four free tours and two purchasable tours - Sydney heritage pub crawl and a Sydney Observatory tour.

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

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

The Powerhouse is committed to making its collection available to the community in many forms. Traditionally this has been achieved by publishing collection records on the website, the last major innovation being the launch of the Online Public Access Catalogue (OPAC) in 2006. Since late 2009 the Museum has also offered direct download data access to a subset of the content in the OPAC. This has allowed others to make their own interfaces to the collection as well as incorporate it into other services.

In support of the government open data initiatives the Museum hosted the APPS4GOV development day in February. 160 designers and developers from across the private and public sectors came together to build an app in 8 hours, using data from the government *data.nsw.gov.au* portal. The Museum's collection data and application program interface (API) featured in a number of the apps developed, with the rich content of the collection continuing to be a source of interest to external developers.

A new version of the highly regarded OPAC tool is in development.

VISUAL AND DIGITISATION SERVICES

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

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

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

The Visual and Digitisation team developed a program of digital experiences for *Faith, fashion, fusion*. 24 audio-visuais were featured in several digital experiences in the gallery whilst 18 are also available online. Some involved extensive photographic shoots to document the stories of the people in the exhibition, which also allowed large photographs to be shown on lightboxes.

Over three nights in September 2011, the team documented the large-scale installation of *Tsunami 1.26* by Janet Echelman. This micro-documentary project saw three separate cameras installed in three buildings surrounding the artwork, and allowed for a comprehensive time-lapse recording of the artwork being installed. This video is available on YouTube and has received over 7,300 views.

The team provided an experimental digital experience for *Spirit of jang-in* featured at the exhibition entry. The work was inspired by Korean folding screens and featured four large glass screens that folded and were back-lit with projections. The images were supplied by Korea Tourism organisation and were enhanced by an environmental soundtrack. An additional three digital experiences ranged from environmental shots of Korea to artists working in their studios.

The Museum's second photographic competition *Trainspotting 2012* saw over 3,500 images submitted online, an increase on previous years. This year's competition has seen a more diverse and creative selection of photographs entered.

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

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

The Museum has been participating in the Flickr Commons project for over four years sharing 'no known copyright restriction' photographic collections with a global audience. Users have been making the collections richer through tagging, comments, research, location identification and remixing. The total number of views on 1,941 images is over 4 million. This aligns with the strategic goal of *exhibitions and collection content and research made available online to maximise its accessibility*.

The Museum has developed a 'channel' in the new third-party platform Historypin, an online, user-generated archive of historical photos, videos, audio recordings and personal recollections. Over 400 geo-located images are available for users to share and tell stories about the content. One of the features is a Google 'Streetview' overlay which allows users to see real time 'then and now' photography. The collections that were made available include: Tyrrell, Phillips, Clyde Engineering, Bob Lucas, Don Harkness and the Tom Lennon photography archives.

The Photo of the Day blog continued to publish a range of photographic collections including images that are under a Creative Commons license to be used and shared for non-commercial purposes. The overall number of visits to the site for the year was 79,709 with 284,126 page views in total. 1,736 posts have been published since inception in November 2007.

There were 15,796 new digital files created and loaded into the collection management system KE Emu. 80,445 high resolution images are now available in the Museum's photographic collection system.

Strategy 5: To be a collaborative and connected institution

Priority A: Program partnerships in key areas

'Prototyping the Future' is a talk series which provides an informal presentation and an opportunity for staff to discuss 'the future museum' with leading speakers from across the museum world. Some of these speakers include: Nick Stanhope, Historypin; Ryan Donahue, Metropolitan Museum of Art New York; Michael Lascarides, New York Public Library; and Sarah Barns formerly of ABC Innovation.



Digital experience at the entry to *Spirit of jang-in* inspired by Korean folding screens

LIBRARY SERVICES

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

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

The Research Library continued its collection enrichment with the acquisition of 155 publications (increase of 18% on 2010-11). Notably, for 19 of these titles the Research Library is the sole holding library in Australia. The collection is searchable on the Research Library's Koha Online Public Access Catalogue, which is available on both the Museum's website and internally on desktops. Externally, the Library's collection is searchable in the Trove and Libraries Australia services, hosted by the National Library of Australia, and also in the WorldCat service, hosted by the Online Computer Library Center in Ohio.

During 2011-12, there were 284 external visitors (2% decrease on 2010-11). The Library was visited by researchers from the academic, cultural, design, fashion, film, literary, museum and gallery, private, publishing, regional, student, television and theatre arenas. The breadth of the visitors' research areas reflects the depth and eclecticism of the library collection. Subjects investigated ranged from Asian pop culture, corsetry lacing, Dadaism, economic botany, female convict shoes, German porcelain figurines, human anatomy, Italian immigration, Koori shellwork and lunar bodies to memento mori, nautical symbols, ornamental cravat pins, portable electric drills, reptilian metalwork, Sydney's electricity distribution system, treadle sewing machines, Ultimo's sandstone etchings, Victorian iron lacework and Walter Burley Griffin chairs.

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

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

The Library hosted tours by Jewellery and Object Design students from the TAFE Design Centre Enmore. Over the following two months the students selected an object on permanent display in the Museum, used the library collection to gather information about it, and then designed a piece of jewellery which referenced the chosen object.

Some of the objects were the Boulton and Watt steam engine, the Strasburg Clock, the Kings Cinema and the Lawrence Hargrave box kite replica. The latter provided the inspiration for a stunning brooch design by Luke Abbot, incorporating wings and an aileron in wood with teal-coloured titanium feathers and struts.

LEARNING AND TECHNOLOGY

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

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

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

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

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

Learning and Technology offers a wide range of innovative learning experiences including short courses and workshops for diverse audiences, particularly school learners, in and pre service teachers, children on holidays, families and people with a disability.

One program which has seen significant outcomes has been Pathways to Space partnership between the Powerhouse, University of NSW, University of Sydney and Cisco. A senior school visit program provides stage 5 and 6 learners with opportunities to learn together with museum experts, university staff and PhD candidates. The project is designed to encourage students in Years 9-12 to consider university studies and careers in science and engineering. How students respond to this program forms the basis of a long-term study to improve science teaching and learning outcomes.

A notable outcome from Pathways to Space was the visit by the Administrator of NASA, Charles Bolden. Administrator Bolden spent an hour answering questions and discussing issues related to NASA and space with learners representing six public and private NSW schools, as well as middle school learners from a school in California USA (participating in the conversation via video conference).

A further outcome has been the development of an iPad/iPhone app, Virtual Marsyard, which provides the user with a game and quiz style interactive experience through which to develop an understanding of the engineering and science issues involved in the exploration of Mars. The app has also been deployed as a Museum floor interactive.

Thinkspace has been equipped with a HD video conferencing (VC) facility as part of Pathways to Space, and this has been used to provide access to programs and experiences for regional schools. These included indigenous learners from the far north, south and west of NSW.



NASA Administrator Charles Bolden in Thinkspace with students from NSW schools and a school in California via video conference

CASE STUDY

MARS STUDENT IMAGING PROJECT

This supports Strategy 1, Priority E

An important outcome of the Pathways to Space program has been the establishment of the Mars Student Imaging Project (MSIP).

Having expressed a keen interest in actively exploring space science, this group of thirteen year 9 and 10 learners from Sydney high schools from the inner west and western suburbs meet at Thinkspace every Saturday morning and, working under the leadership of a Thinkspace science educator, have developed an original research question related to the planet Mars.

Following presentation and acceptance of the research to NASA Education Unit at Arizona State University by Skype, the high-resolution cameras on the Mars Reconnaissance Orbiting satellite will be directed towards a particular location on the surface of Mars, and the unique images will be provided to the students for their research.

One measure of the success of this MSIP program is that six more Sydney high schools have expressed interest in hosting their own MSIP team, and a Sydney Mars Space science research network is developing.



Pathways to Space, Mars imaging presentation

The Thinkspace VC system has also enabled staff across the Museum, from Educators to Curators, to develop VC presentation skills and experience, and this in turn has enabled the Powerhouse to develop a profile within the NSW wide Connected Classroom network, and statewide as a lead agency in the Cultural Agency Video Conferencing Working Group.

New directions in programming for holiday activities include 3D gaming and design with Minecraft, Multimedia design with Scratch, and programmable electronics with Arduino and Lilypad. Using Minecraft, young visitors have worked collaboratively to build engineering and architectural creations, including a Powerhouse Museum of the future. As such, the program has provided a voice for the future audience to express ideas about what is important about a museum. It has also enabled personal connections with the Museum, contributing to a sense of loyalty and belonging.

Scratch by MIT Media Labs continues to be a major platform for creativity in multimedia design. Participants in Thinkspace Scratch workshops engage with code - the invisible system underlying all 'intelligent' devices from personal mobile devices to household appliances. The understandings developed as a by-product of these engaging and fun learning experiences, transform these young people from consumers to producers. Connecting sensors, switches and motors with LEGO® WeDo takes the experience beyond the screen and into the physical world.

Most recently Thinkspace has been demonstrating the future of human-computer interaction and how gestural interfaces will evolve using the Microsoft Kinect to control Scratch projects. International collaborations using Scratch have been established with young people, schools and museums in Boston, Aichi (Japan) and Hong Kong.

Arduino is an open-source prototyping platform which enables people to build electronics projects without the need to use solder. Arduino programs have been developed for both the school and holiday program audiences.

The 'Special Access Kit' workshops for people with a disability have been significantly developed. The program continues to be extremely popular with six groups of adults with a disability participating each week, as part of community-based recreation and respite care and/or post-school options programs.

A new initiative which aligns with the strategic goal, *Innovative and relevant experiences that excite curiosity and learning in Science* is the development of programming related to a recently acquired 3D printer, which makes three dimensional solid objects from a digital model. The printer represents a powerful illustration of how science and design are changing society.

COLLECTION MANAGEMENT AND OUTREACH SERVICES



**RESPONSIBLE FOR MANAGING AND
PRESERVING THE MUSEUM'S COLLECTION,
ALONG WITH EXHIBITION DESIGN,
COORDINATION AND SCHEDULING,
AS WELL AS OFF SITE SERVICES.**

REGISTRATION

Department budget \$2,194,202

Department spend \$2,228,499

Key performance achievements include:

9,532 object records added to the website, bringing the total to 101,011

674 visitors access the Museum's collection stores (757 in 2010-11)

300 collection objects lent to 43 institutions (up 26% on 2010-11)

29,761 collection objects physically moved to support Museum programs

1,055 objects documented in the collection database

Improved storage and documentation of the Lace collection, including 500 new images online

Improved availability of archives online with 38 collection guides added

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

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

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

Collection management and access

Registration manages objects on exhibition from the point of selection. The 'open' approach taken to the display of objects under the strategic goal to *pursue an open design style for exhibitions, whilst recognising responsibilities for care of collection objects* is now regular practice and is working effectively with risk assessment principles facilitating a better public experience of collection objects.

Tours of the collection stores have become a popular experience for the visiting public. Aligning with the strategic goal to *manage the collection to promote physical access*, Registration continues to improve the collection stores area to create engaging and interesting tours. 674 people (not including those at the Discovery Centre) attended a range of pre booked tours. High profile visitors included Bill Gates and family.

Collection stores tours were organised for programs such as *Sydney Design* and *Ultimo Science Festival*, as well as for interest groups such as Australian Costume and Textile Society and Australian Cinematographers Association, donors, sponsors, students, museum professionals and media.

In line with the strategic goal of *collections maintained in optimal conditions for their long term preservation*, projects to improve the care and storage included improvements to the storage of the textiles and costume collection, particularly the lace collection.

This year a total of 29,761 collection objects were moved, an increase of 3,725 on 2010-11. Movements were mainly due to objects being installed and dismantled from exhibitions and for loans and regional activities as well as public programs and collection maintenance such as conservation and photography.

Objects continue to be barcoded as they are accessed or moved. This ongoing project aims to ensure more accurate and efficient location control. 18,661 objects and their parts were barcoded, bringing the total number barcoded to 61,702. The number of locations barcoded was 1,328, bringing the total to 11,831.

Collection information and documentation

Registration continues to play a key role in making collection information available online. It manages the Museum's collection database and staff catalogue objects to improve documentation. Work on the collection database (EMu) continues to capture knowledge of the collection and make more collection information accessible globally.

In line with the strategic performance measure of *minimum 10% increase in collection objects available online per year*, 9,532 additional object records (10.4%) went onto the website, bringing the number of records available to 101,011. It is estimated that approximately 60% of the Museum's collection is now available online. 5,000 object records had images attached bringing the total number of object records with images to 129,509.

There is an ongoing need to balance demands for information on newly acquired objects, older objects in the collection and objects going on exhibition or loan. A total of 2,459 new significance statements were added to object records (942 in 2010-11). The total number of records with significance statements is now 30,962. Registration staff catalogued 1,055 objects, an increase of 20% on the previous year. 569 of the objects were incoming loans for exhibitions. As part of this process 3,142 part records were created. A focus this year has been to update the information recorded for objects in the collection that are on display but which have minimal information available online.

The Total Asset Management (TAM) plan targeted the Museum's early collections with a view to improving documentation and storage. Work has continued on the rehousing and location control of the lace collection which also saw more than 500 images made available on the web site.

The collection database continues to be enhanced and upgraded to better manage collection knowledge. Significant enhancements this year include the loading of the Getty Geographic Names Thesaurus into the database for indexing places relevant to the objects, and the addition of a field to capture street addresses which will improve collection documentation and allow geographical mapping of the collection online.



Basement collection store tour

Collection loans

300 Powerhouse collection objects were formally lent under new outgoing loan agreements to 43 borrowers at a range of local, regional and interstate institutions. The number of objects on loan during 2011-12 year was 494, administered under 86 loan agreements.

As part of the ongoing commitment to regional NSW and Western Sydney, objects and exhibition furniture were lent to twelve institutions reflecting 28% of all new outgoing loans for the period. Exhibitions featuring Museum objects included *The Mad Square: Modernity in German Art 1910-1937* at the Art Gallery of NSW and the National Gallery of Victoria and the Art Gallery of South Australia's *Bounty: Nineteenth century South Australian Gold & Silver*.

Loans from the Powerhouse collection that commenced during the period were:

Sydney

Art Gallery of New South Wales (3 objects)
ABC, Ultimo Science Festival (10 objects)
Australian Museum (2 objects)
Australian National Maritime Museum
(19 objects, 2 separate loans)
Carriage works (1 object)
City of Sydney Council, Newtown Library and Glebe Library
(3 DVDs)
George Hanna Memorial Museum (5 objects)
Health NSW, Kings Cross Library, Newtown Library, Glebe
Library (15 DVDs)
Historic Houses Trust of New South Wales, Museum of
Sydney (5 objects, 2 separate loans)
Macquarie University (1 object)
Martin Browne Contemporary (1 showcase)
Lend Lease (1 DVD)
Sydney Hospital (19 objects)
UTS Gallery (4 objects)
Vision Australia (6 objects, 2 separate loans)

Regional NSW and Western Sydney

C,A & L Bell Commodities, Boonoke (40 objects)
Casula Powerhouse (10 showcases)
Gosford Regional Gallery (4 mannequins)
Maitland Visitor Information Centre (28 objects)
Manning Regional Art Gallery (1 object)
National Trust of Australia, Grossman Historic House, Maitland
(16 objects)
Newcastle Museum (3 objects)
Parramatta Heritage Centre (1 object)
Penrith Regional Gallery & The Lewers Bequest (3 objects)
Riverina Vintage Machinery Club Inc (59 Objects)
Southern Tablelands Vintage Farm Machinery Club, Taralga
(25 objects)
The Australian Motorlife Museum (1 object)

Interstate

Ararat Regional Art Gallery (18 objects)
Art Gallery of South Australia (1 object)
Australian Centre for the Moving Image, Melbourne
(19 objects)
Bendigo Art Gallery (8 objects, 2 separate loans)
Glen Eira City Council (6 objects)
Mornington Peninsula Regional Gallery (2 objects)
National Gallery of Victoria (11 objects, 2 separate loans)
National Museum of Australia, Canberra (5 objects,
3 separate loans)
Queensland Art Gallery (1 object)

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

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

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

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



Collection documentation in the Arms Cage basement collection store

Registration continues to receive regular requests for information and access to the Museum's Object Name Thesaurus, a structured vocabulary of object names for indexing museum collections. Since a version was put online interest in its use has increased across Australia and internationally.

The Department continues to offer advice and assistance to regional NSW museums and organisations relating to collection management. Registration staff conducted workshops at Kandos and at the Powerhouse and advised organisations such as Qantas and the National Rugby League on collection management practices. Student groups continue to visit Registration and the collection stores and staff assisted interns and volunteers keen to deepen their knowledge of collection management and documentation practices. Staff also organised an Australian Registrars Committee workshop on Hazardous Materials in Collections held at the Powerhouse and the PDC.

Registration staff have been involved in the development of the Australian Dress Register including developing content for the website, conducting workshops and assisting regional interns in using the site.

Museum Archives

The strategy to promote the Museum's archives, its holdings and services through the Museum's online resources has resulted in increased interest from a broad and geographically diverse research community. A particular emphasis was placed on promoting the photographic holdings by digitising selected images with wide public appeal. The *Photo of the Day* web page provided an opportunity to not only showcase images, but also provide readers with descriptive and contextual information.

Cataloguing of archives has included the Dahl and Geoffrey Collings design archive and the QASAR/Tony Furse electronic music archive. Guides to five previously catalogued archives, those of FT Wimble and Company, Charles Babbage, David Miles, Linda Jackson, and Frederick Tod, were also uploaded to the Museum's OPAC.

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

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

Priority E: Build a culture of museological excellence and research

The Museum's institutional and acquired archives continued to be accessed by a broad client base. Public researchers included heritage consultants, lawyers, post-graduate students and architects as well as a ceramicist and a surveyor. An interesting trend was the use of the Museum's rich institutional archives by curators, historians and allied professional groups seeking information on individuals or companies that had contact with the Museum in the late 19th and early 20th centuries.

The Museum's design archives including those of Gordon Andrews, Richard Beck, Fred Ward and Alistair Morrison were accessed by academics and PhD students for various research projects. Other archives used included the Speedo swimwear archive, the Tooth's hotel archive, the Weatherly Sisters circus archive, and the Jenny Kee design archive. Some of the topics investigated using archival resources were post World War II housing, the White Bay Power Station, Locomotive No 1, furniture designed for the Australian National University by Fred Ward, and the Harmiston Circus.

Archival advice was provided to external bodies including Qantas, the Royal North Shore Hospital Archives and Museum, Alberts Music, and the Australian Aviation Museum. Two separate presentations were made to students from the University of NSW Managing Historical Documents course.

CONSERVATION

Department budget \$129,748

Department spend \$112,016

Key performance achievements include:

3,165 objects assessed and treated (5% decrease on 2010-11)

1,291 objects photo documented (8% increase on 2010-11)

Conducted 13 research projects

Produced two commercial conservation plans

Conducted 22 inspections/visits/tours

Hosted 22 interns (same as 2010-11)

Published *All is not Lost: the collection recovery book*

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

In line with the strategic goal, *Collections maintained in optimal conditions for their long term preservation*, Conservation staff worked across the three sites, ensuring the collection is maintained at best practice conservation and environmental standards.

Conservation took the opportunity to focus attention on preventive collection work. The collections treated included women's hand fans, Broadhurst wall papers, jewellery, technical drawings, George Gittoes drawings and paintings and the Mawson Antarctic objects.

The Museum's fotoplayer, a pianola which provides sound effects for silent movies, had complex conservation treatment to enable its continued use for volunteer demonstrations in the King's Cinema. The 7 metre long wool tapestry *Australia*, on display for 24 years, was removed, cleaned and placed in storage at the PDC.

In line with the strategic goal to ensure *no irreparable loss or damage to inward and outwards loans and to the Museum's collection*, outward loans provide an opportunity to assess and treat objects that may not have been examined for years. Some of the interesting loans that have been treated this year include: *The Floating Forest* by Douglas Fuchs, with 30 parts installed at Ararat Regional Art Gallery; The platypus skin rug for the Alstonville Plateau Historical Society; Linda Jackson illustrations for the National Gallery of Victoria; and complex treatment of six large format Otto Kunsli photographs for exhibition at the National Gallery of Victoria.



Moving the 7 metre *Australia* tapestry for conservation and storage

Another strategic goal is to *document the collection including descriptive, production, historical and significance information, and high resolution images*. The Total Asset management (TAM) team has worked on a number of collections this year. The Fictile Ivories collection, of 75 19th century plaster casts of ancient Roman, Medieval and Baroque book covers, tablets, plaques and other objects were treated. The ivories are in the original Victorian era display cases which have to be disassembled to allow the objects to be cleaned, photographed and documented, before reassembling them for storage.

The Freeman Brothers Glass Plate Negative Collection had new housing designed and constructed for permanent storage. This work is being recorded on video for up-loading to the conservation website. The entire Hargraves drawing collection has been treated, photographed and re-housed.

A significant program replacing plastic storage pallets at the Discovery Centre is nearing completion. A review of all plastic pallets highlighted their risk of collapse, and were thus replaced with timber topped steel pallets designed in-house.

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

Priority E: Build a culture of museological excellence and research

Aligning with the strategic goal of a *research program aligned to collection, exhibition and program priorities* several research projects have been carried out. Objects have been analysed using the Fourier Transform Infra-red Spectrometer (FTIR) and the laboratory's XRF Tracer 111 to identify material types. Results can then provide clues to help explain the visible and chemical degradation that has damaged an item. XRF is a non destructive elemental technique which measures the amount of various elements within a sample.

The battery operated handheld analyser can be taken to the sample, which is particularly useful when testing large or heavy objects. It can be used to investigate non uniform samples, determine the provenance of an object or identify hazardous materials and metal alloys. Airplane models were identified as painted bakelite and a Chinese snuff bottle was found to be made from glass rather than agate.

Another research project entailed analysing disintegrating dress shields on a c1913 historic dress. The item was analysed with Perkin Elmer Fourier Transform Infra-red spectrometry with an UATR attachment and Bruker XRF elemental analyser. The shield was identified as vulcanised rubber but there were also zinc and chloride present.

In 1888, the original commercial antiperspirant made its debut on the market. It was called *Mum*, a mixture of Zinc Chloride ($ZnCl_2$) and wax paste, which was applied underarm. The $ZnCl_2$ helped to kill bacteria, reduced odours and acted as an antiseptic. The conclusion was made that the owner of the silk dress used the deodorant as well as the dress shields which assisted in prolonging the dress's life.

Articles on the results of some research projects are being posted on the *Inside the Collection* blog.

STRATEGY 5: To be a collaborative and connected institution

Several Regional Services interns spent time in the Conservation labs. Two intensive internship weeks were held to streamline the program. Conservation staff conducted a workshop for 25 Museum volunteers from the three sites. As these volunteers engage with the public, the workshop demonstrated conservation practices and the rationale for this work.

In keeping with the strategic goal to *grow self-generated revenue, whilst preserving the integrity of our 'core business'* Conservation completed two extensive, commercial preservation reports for the Qantas Heritage Collection and ARL Collection/ Rugby League Central Project.



Day dress of lilac silk satin, c1913. Analysis discovered use of the original commercial antiperspirant had helped preserve the dress

CASE STUDY DISASTER PREPAREDNESS

This supports Strategy 2

Several goals have been achieved in progressing the Museum's disaster preparedness plans. Conservation conducted a disaster training session for staff and volunteers at the Discovery Centre, and this will be delivered to other departments in the second half of 2012.

The training provides a valuable opportunity to learn about emergency procedures and identify other strategies to assist with disaster preparedness.

An emergency store has been established at the Ultimo site and contains emergency materials and equipment for salvage operations. Disaster tubs, materials and equipment have also been placed at the Discovery Centre. Plans are in place for emergency equipment for the Observatory.

A disaster flip book *All is not Lost: the collection recovery book* was published. Although there is information on the web about disaster salvage, the rationale for the book is to provide hands-on practical information and photographs on disaster preparedness and how to salvage damaged materials.

With the assistance of Regional Services, the book will be distributed to regional and industry colleagues, interns and workshop participants. It is also available for purchase through Powerhouse Publishing.

The Letter of Intent on Cooperative Disaster Preparedness for DISNSW (A cultural disaster preparedness group for the Greater Sydney Region) has been signed by 12 signatory organisations, including the Powerhouse, to allow for cooperative assistance in the event of a disaster or emergency.

The Letter of Intent sets out a framework for cooperation between the collecting institutions. The aim is to promote cooperation in the event of a disaster which affects one or more of the institutions.

EXHIBITIONS AND FESTIVALS PROJECT MANAGEMENT AND PLANNING

Department budget \$5,656,069

Department spend \$6,751,502*

Key performance achievements include:

Delivery of a major touring exhibition into the a new temporary exhibition gallery

13 new temporary exhibitions and 2 displays installed at the Powerhouse

7 travelling exhibitions at 12 off site locations

Changes implemented to gallery spaces within the Powerhouse

*overspend related to unscheduled projects added to the exhibition program (including *The Chronicles of Narnia: the exhibition*) throughout the period and increased costs associated with *Harry Potter™: The Exhibition*.

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

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

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

Strategy 5: To be a collaborative and connected institution

Priority A: Program partnerships in key areas

The Department is responsible for planning and delivery of the program of exhibitions at the Museum's sites and off site locations. Projects included two international travelling exhibitions. Significant internally developed temporary exhibitions were *Love Lace*, *The Wiggles exhibition*, *Spirit of jang-in* and *Faith, fashion, fusion*.

The *Love Lace* exhibition was designed by architects Durbach Block Jaggars and the visual identity was designed by Toko. The Department was responsible for project management and overseeing exhibition design, construction and delivery. This included management of the installation of a large scale work from the exhibition, *Tsunami 1.26*, above George Street, Sydney.

The Department was responsible for managing all aspects of the collaboration with The Wiggles for exhibition development and delivery. For *Spirit of jang-in* the Department managed the liaison with the National Museum of Korea and was responsible for exhibition development, production and delivery.

Faith, fashion, fusion provided a unique opportunity to implement extensive community consultation and participation particularly in the project development and delivery phases. The Museum engaged Creative Cubed (Director, Peter Gould) which provided a community perspective and developed an engaging visual interpretation within and accompanying the exhibition.

The Revitalisation program created a 1,800 square metre temporary exhibition space with a total blackout exhibition area and a fully flexible lighting truss system. *Harry Potter™: The Exhibition* was the first in the new gallery and the most successful temporary exhibition staged at the Powerhouse. (See Case Study page 37)

The Revitalisation program also provided opportunities for enhancing existing exhibition spaces and creating new exhibitions and experiences. The Department coordinated changes to the *Cyberworlds* gallery following the relocation of the visitor lift.

The Powerhouse presented 14 permanent exhibitions, 13 new temporary exhibitions and two displays. There was one new temporary exhibition at Sydney Observatory and three displays at the Powerhouse Discovery Centre.



designTECH 2011 exhibition



Student Fashion 2012 exhibition

Exhibitions on site

The following exhibitions opened between 30 June 2011 and 1 July 2012 (these are in addition to exhibitions that opened before 1 July 2011). Elements of permanent exhibitions are also changed regularly and maintenance is ongoing. (For full exhibitions details, see Annual Report Appendix 2).

Powerhouse Museum

Permanent Exhibitions

Cyberworlds: section replacement

Temporary Exhibitions

Love Lace: Powerhouse Museum International Lace Award

Australian International Design Awards 2011

The Wiggles exhibition

Speedo LZR Racer 'UPcycle' student collaboration

Spirit of jang-in: treasures of Korean metal craft

Harry Potter™: The Exhibition

Trainspotting: the Powerhouse Museum International Photo Competition 2011

Engineering Excellence 2011

designTECH 2011

Student Fashion 2011

Faith, fashion, fusion: Muslim women's style in Australia

The Chronicles of Narnia: The Exhibition

LEGO® Brickworks

Displays

The Deardorff project

Cover Story: 60 years of Australian book design

Sydney Observatory

Winning sky photos: The David Malin Awards 2011

Powerhouse Discovery Centre

Harry Potter promotional display – Chess Piece

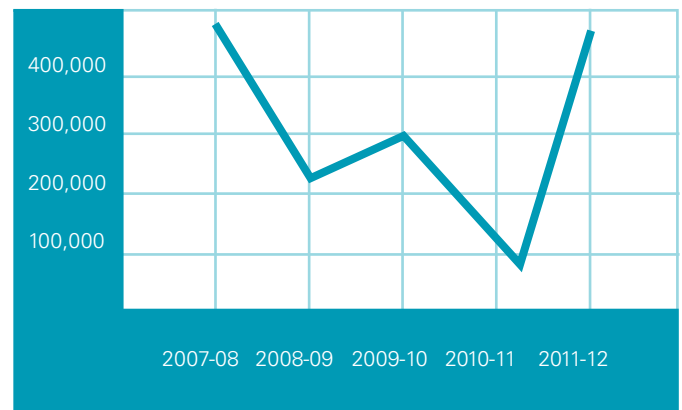
AIDS Quilt display

The Peppin Merino display

Exhibitions off site

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

Off site exhibitions visitors



Off site exhibitions attracted 453,982 visitors (up 730% on 2010-11)

The Museum previously had long term off site displays installed at Westmead Children's Hospital (closed August 2008) and Randwick Children's Hospital (closed April 2008). The 2007-08 figure includes 208,840 visitors to these displays and 2008-09 includes 15,719 visitors.



Hanging *Tsunami 1.26* in George Street for *Art and About*

Exhibitions commencing off site during the period were:

Winning images of Trainspotting 2011: The Powerhouse Museum photo competition
Museum of the Riverina, Wagga Wagga

Winning sky photos: The David Malin Awards 2011
The Science Centre and Planetarium, University of Wollongong
Scienceworks, Melbourne
Sir Thomas Brisbane Planetarium, Brisbane Botanic Garden
The Science Exchange, Adelaide

The Odditorium
State Library of WA, Perth
Museum of the Riverina, Wagga Wagga
State Library of Qld, Brisbane

Frock stars: inside Australian Fashion Week
Glasshouse, Port Macquarie
Albury Gallery and Library Museum

The Tinytoreum
Liverpool City Library

Living in a sensory world: stories from people with blindness and low vision.
Newcastle Museum

Off site Displays

Janet Echelman: Tsunami 1.26
George Street, Sydney

Sydney Hospital Bicentenary display
Sydney Hospital, Macquarie Street, Sydney

The Peppin Merino
Boonoke Station, Deniliquin

(For full travelling exhibition details see Annual Report Appendix 2)

CASE STUDY

HARRY POTTER™: THE EXHIBITION THE LOGISTICS

This supports Strategy 1

The original exhibition proposal was submitted to Global Experience Specialists (GES) in 2009 and in 2011, after extensive negotiations in a highly competitive market, exclusive Australian rights were awarded to the Powerhouse. To accommodate an exhibition of this scale, the new temporary exhibition gallery on level 3 was constructed and turned systematically into a 'black box'.

Over five days the crew unloaded the contents of 24 shipping containers. It took a team of 40 people on site over three weeks to install approximately 800 artefacts, a variety of temporary wall systems and film set pieces.

Ongoing maintenance requirements reflected the scale and complexity of the exhibition. Throughout the period the Museum used over 450 litres of fog fluid, kept the forest smelling musty, replaced lamps regularly, maintained audiovisuals, repaired quaffles, stopped wands from slipping, smoothed the ruffled feathers of a buck beak and kept the exhibition in optimum running order.

After a 142 day run the team worked for 10 consecutive days dismantling the exhibition. The crew packed artefacts and infrastructure into 24 shipping containers and loaded two further containers with merchandise bound for the next venue. Periods of heavy rain made for some unpleasant times outside but the team managed to meet every deadline for container changeovers.

During *Harry Potter: The Exhibition*, the Museum experienced:

50 days with more than 4,000 visiting;
over 24,000 visitors in the last five days;
over 7,000 visitors on the last day;
the longest visit by two Newcastle girls who spent 5.5 hours in the exhibition; and,
two wedding proposals during the Hat Sort (they both said yes!)

An exhibition of this scale requires effective planning and significant staff resources. Every department of the Museum was involved at some stage during the preparation, installation, promotion, operation and dismantle of this exhibition. It took a large team of staff and contractors to make this exhibition the highly successful project it was at the Powerhouse.

DESIGN

Department budget \$1,656,942

Department spend \$1,849,122*

Key Performance achievements include:

Delivery of over 45 projects, in the areas of exhibitions, public programs, interactive experiences and graphic design

Successful design solutions for revitalised spaces in the Museum

Sustainable practice through material and finishes specifications and design for reuse

Continued research into and experimentation with innovative communication methods

Collaborative partnerships with external designers maintain links with a diverse design community

*The variation of spend against budget can be attributed to change to the briefs of both *Love Lace* and *The Wiggles Exhibition* with a decision to build structures suitable to travel after the original budget was formulated.

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

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

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

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

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

Diversity was a key feature of the year's endeavours, which included playful designs for children, contemplative spaces for decorative arts treasures, and bold design statements engaging community groups. Common themes through these projects were exhibition communication methods encouraging visitor participation and designs that respond to and engage with the revitalised Museum spaces.

The Wiggles Exhibition had two audiences to consider, the target audience of 2 to 5 year olds and their parents (or grown-up fans). The design approach called for a magical space for children and to tell the story of the Wiggles over the past 20 years.

The exhibition design draws the visitor into an environment of saturated colour, atmospheric lighting and Wiggles music. Whimsical joinery pieces which include a giant green apple and an oversized red guitar are elements of surprise designed to guide the visitor through the space. While adults can take in the showcased memorabilia along the path, children are lead through a series of activity rich spaces relating to each character. (See Case Study page 39)

Close collaboration was essential for the delivery of this complex exhibition experience. The FACE team and the graphic design practice Trigger Design helped create a space that allowed for a conversation between adult and child and delivered early childhood learning outcomes.

Spirit of jang-in sought to immerse the visitor in the culture of Korea with an evocation of the spirit of artisan craftspeople. The design took advantage of the revitalised Level 4 gallery space and a 'sanctuary' was created to contain the precious Korean objects. The entry progression was carefully considered with projections of Korean landscapes and graphics hinting at the treasures on display; the visitor finally passing through a solid traditional Korean door, symbolising the threshold into the Korean world of *jang-in* or 'craftsman'.

The gallery itself was conceived as a space which should have a meditative quality and an aesthetic sense of the natural environment of Korea. The angular perimeter walls and portals through the space gave built form to the periods through Korean history.

The design for *Faith, fashion, fusion* responded to a brief that called for a lively space in which to experience a variety of opinions on clothing that fulfils the need to dress both modestly and stylishly. The design team collaborated with a Muslim graphic designer to create an environment with Islamic geometries and calligraphy fused with a bold contemporary style evident in the graphics and structures. As part of the continued integration of new technologies into exhibition design, iPads were incorporated into the built elements of the space with pods to see bloggers sites and a Photo Booth.

One of the challenges for the designer was the location of the exhibition at the heart of the revitalised Museum, with the new visitor lift and escalator cutting through the space. The design response was to demarcate a circle with a change in floor finish, encompassing both lift and escalator. The floor was stencilled with an Islamic pattern which subtly structured the placement of the built elements of the exhibition. The large photographs and projections could be viewed from many vantage points, both within and outside the exhibition space. The exhibition's location became one of its great strengths - an open and kinetic centre of the Museum.

Award winning Australian architects Durbach, Block, Jagers was engaged to design the *Love Lace* exhibition. Inspired by a concept of 'feather and stone', the architects delivered an intriguing modular design which is portable and adaptable and which has the air of a solid, concrete structure (stone) to contrast with the lightness and openwork design of the objects (feather) displayed within and around it.

The central armature of the exhibition is an archaic, carved mass. Broad curving walls of aged, smooth concrete act as a foil to the delicacy and intricacy of the openwork structures of the lace. Their companion shadows are lit to stretch across the sweeping walls.

There are three types of spaces experienced in series: large, open rooms house works grouped around themes of material, or an organising idea; three smaller rooms with continuous ledges contain smaller fragile objects, vessels and jewellery; and, six specific showcase rooms purpose-made to house large singular works. These cases are linked to the open rooms.

Portholes permeate the walls, providing glimpses and previews from one room to the next. These viewports are curated to reveal specific works in an alternative context. Digital and large object installations occupy the dark black receiving walls of the Museum.

Strategy 5: To be a collaborative and connected institution

The Manager of the Design department has had a significant role in the development planning for NSW regional museums and related projects, including the Slim Dusty Centre in Kempsey, Orange Regional Museum, Narromine Aviation Museum, Narrabri Shire Visitor Information Centre and Cotton Centre proposal and the new National Rugby League Museum in Sydney.



The *Faith, fashion, fusion* exhibition was incorporated into the visitor circulation area



Spirit of jang-in exhibition



The Wiggles Exhibition

CASE STUDY CREATIVE INTERACTIVITY

This supports Strategy 1, priority E

From the outset, interactive activities were a major component of *The Wiggles exhibition*. The use of technologies that respond to physical and auditory user inputs resulted in an exhibition environment that encourages creativity, learning, public engagement and entertainment.

13 interactive experiences were developed. A highlight was *The Wiggles Stage Show*. Using 'Pepper's Ghost' technology *The Wiggles* appeared to be performing live on stage. This advanced technology ensured the user received a 3D experience never seen in the Museum before.

Another application of technology was in the use of 'Kinect' 3D cameras for the *Fruit Salad* interactive. Because of its game origins, the cameras dramatically expand the user's interactive space and allow groups of children to simultaneously experience it.

The interactive facilitates physical play in an entertaining challenge to use body motion to 'slice' through the falling fruit seen on the projection on the wall.

An innovative use of multi-touch systems was realised in the *Drawing Wall* interactive. In this electronic version of a colouring-in book, the user is able to randomly colour the characters and scenes that generally relate to *The Wiggles* world.

The reward for completing these tasks occurs when the user sees the characters coming to 'life' through animations, giving a sense of magic through the use of colour.

This exhibition has great interactivity. The children are free to engage however they want to, and there is definitely enough to see and do to keep them occupied for hours. My daughter is really interested in everything about the exhibition – I like that it gives her freedom to explore and allows her to touch and feel.
Exit survey response



The Wiggles try an interactive in the exhibition

REGIONAL SERVICES

Department budget \$252,112

Department spend \$224,124

Key performance achievements include:

Internships and fellowships for staff and volunteers from regional NSW

Engaged 52 regional organisations from 46 regional locations

19 Western Sydney organisations engaged

Extending and improving documentation practices and access to State movable heritage through progressing the Australian Dress Register and Rural Technology projects

See the map of NSW on page 13 for the reach of our services across the state.

Strategy 5: To be a collaborative and connected institution

Enhancing the skills and knowledge of those caring for collections across the state is a key objective of the Regional Services program and, by providing access to the expertise and experience of Museum staff and by responding to requests for specific advice, the Museum is able to make a major contribution at both a scholarly and practical level.

Advice was given and workshops were held on a range of topics including collection management practices, exhibition development, textile conservation and collection digitisation protocols. A continued focus was on training contributors to the Australian Dress Register (ADR).

Regional services exceeded the strategic performance measure of *20 significant collaborations with regional and Western Sydney organisations each year* and included:

150 events involving 46 regional NSW locations (140 events and 38 locations in 2010-11);

52 regional organisations engaged (47 in 2010-11);

19 Western Sydney organisations engaged (nine in 2010-11);

Seven travelling exhibitions in eight venues in NSW attracted 285,257 visitors (five exhibitions to six venues with 20,130 visitors in 2010-11);

Regional NSW venues for exhibitions were Port Macquarie, Albury, Newcastle, Wagga Wagga, Broken Hill and Wollongong;

17 internships for volunteers and staff (14 in 2010-11);

Two training workshops, one for ADR contributors in Broken Hill and the Museums Australia Central Tablelands Chapter network on collection management;

Five presentations promoting regional projects and the Museum's collection at heritage events;

14 visits to regional sites to provide advice on request.

There were three short term exhibitions from the model collection for heritage events in Taralga, Coleambally and Maitland attracting over 10,000 visitors (9,000 in 2010-11). A further short-term exhibition for the Wanganella Merino Stud 150th Anniversary was developed for Boonoke Sheep station attracting over 1,000 visitors.

A total of 19,259 participants engaged in Regional Services programs including Western Sydney programs (15,000 participants in Regional NSW, 12,269 in 2010-11). There were 87 events involving over 4,000 participants in Western Sydney.



Penny farthing from the collection on show at Steamfest

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

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

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

Strategy 5: To be a collaborative and connected institution

Priority A: Program partnerships in key areas

Priority B: Consultation frameworks for key visitor and interest communities

Two online regional projects continued to be further developed. *The Australian Dress Register* was officially launched in August with entries now at 116 (up from 80 in 2010-11). Online resources were streamlined into a published book, *Australian Dress Register: a user's guide to the care, documentation, interpretation and display of dress* that is now available for sale. The resources were originally developed as a series of online information sheets.

Development of the Rural Technology Project continued with 4,000 manufacturers listed, 3,000 images and well over 21,000 entries on the Rural Technology database *On the land*.

Two Movable Heritage Fellowships were awarded in 2012. Roslyn Carroll, a postgraduate student at University of New England, will research and record oral histories relating to a newly acquired collection at the Snowy Scheme Museum at Adaminaby relating to Sir William Hudson (Commissioner of the Scheme 1949-1974). An additional Fellowship was offered to Rosie Strange, who is completing studies at the Australian National University. She will research a largely textile based collection donated to the Boorowa Museum.

The Regional Internship and Staff Placement Program had 17 successful applicants (14 in 2010-11), with a balance of volunteers and professional staff, representing 74 days of contact (88 in 2010-11). Interns came from Alstonville, Albury, Huskisson, Goulburn, Kandos, Wingham, Gulgong, Broken Hill, Batemans Bay, Dubbo, Condobolin, Camden and Parramatta. Internship, research and volunteer placements were initiated this year to undertake specific work with the Australian Dress Register, with four placements completed.



Frock stars at The Glasshouse, Port Macquarie

As in previous years, collaboration with other state agencies and community groups continues to be strengthened. Staff from Museums and Galleries NSW, The Museum of Clothing and Textiles, Maitland, History Council of NSW and The Cavalcade of Fashion made significant contributions to the Regional Services program by participating in seminars, internships and site visits. Events held in regional NSW and Western Sydney locations also targeted younger audiences. The Powerhouse is a major partner with Maitland City Council in the delivery of the annual Hunter Valley *Steamfest* program together with the Rail Transport Museum. (See reports pages 50 and 69)

At *Steamfest*, around 100 people attended the *Full Steam Ahead!* science show and 120 the *Cogs Steam Show*. A number of presentations on the Transit of Venus held during National Science Week in the Blue Mountains and the South Coast of NSW reached 292 students. The Science and Maths Exposed program held at the University of Western Sydney attracted 1,505 participants.

The strategic goal of *advisory panels developed within identified groups*, continued with the Advisory Committee overseeing the planning for expansion of the Australian Dress Register (ADR), with a significant profile upgrade with the release of the ADR Resources book. The annual committee meeting endorsed plans for the further development of the program including the broadening of the website to be a national listing of significant dress.

The annual Regional Services Stakeholders day was held in November with over 50 in attendance. The day included presentations exploring the themes of: 'Protocols and polices for working with indigenous communities and collections', 'Touring, collaboration and program development' and 'Research and interpretation for school and community engagement'. An initiative included this year was an additional day providing roundtable discussion for the larger regional organisations to meet with the State Cultural Institutions.

CASE STUDY INTERNSHIPS

This supports Strategy 5, Priority A

Regional Services Internships underpin the Museum's outreach program. A record number of applications were received to participate in the program and 17 people took up internships of varying duration to support work with regional collections.

Workshop-style sessions were trialled for groups who expressed an interest in particular themes. The workshops on collection management and exhibition development offered the benefits of interacting with Powerhouse staff while sharing experiences and issues faced by other members of small, volunteer run collecting bodies.

Two participants in the exhibition development group program, Jane Gardiner and Ina Le Bas from the Alstonville Plateau Historical Society, based their internship on an extremely rare platypus skin rug held in the Powerhouse collection.

The rug is 'A' category with State significance and is made from approximately 80 platypus skins collected by Charles Bulwinkel in the 1880s and 1890s in the Alstonville area. It represents a rare physical example of the 19th century approach to the Australian environment and is an important reminder of the change in attitude to the conservation of indigenous animals. The Museum has agreed to lend the rug for an exhibition in Alstonville later in 2012.

The internship is an excellent example of the mutual benefit of the program. The Museum is supporting the loan of a significant object with outreach support in exhibition and loan logistics, providing curatorial advice on label writing, text panels and object display, as well as lending a showcase in which to display the rug. In return Alstonville has provided the Powerhouse with important research undertaken locally on the provenance of the rug and about the Bulwinkel family.



Platypus skin rug from the Powerhouse collection

CASE STUDY THE TRANSIT OF VENUS

This supports strategy 1 priorities A, B and D

This is the best thing I have ever seen, said Dick Smith AO, while viewing the Transit of Venus through a telescope at Sydney Observatory on Wednesday 6 June. Despite variable weather conditions all visitors were able to see the planet Venus cross the face of the Sun from 8:16am to 2:44pm (AEST). This successful program was the culmination of an entire suite of publications, web-based content, formal and informal learning, an exhibition with a highly significant loan, outreach to schools in regional NSW, partnerships with other cultural and scientific organisations and a marketing campaign with a media partner.

Sydney Observatory reached a wide audience including 1,752 on-site visitors, over 450 outreach participants on Lord Howe Island, Siding Spring Observatory and Sydney Harbour and 292,396 page views of the live feed through Ninemsn with tens of thousands visiting the Observatory website.

The page views on the streaming article were massive – it generated a lot of interest throughout the day. Only a handful of articles on any given week will crack 200,000 page views. I reckon it would be up there among the biggest live streams that we've ever done.
Henri Paget, NineMSN

There were many innovative strategies for this project such as the research and emphasis on safe solar viewing, which led to the sale of 5,000 certified solar glasses. Modification of a projection concept by Geoff Wyatt led to the creation of the VuVu Venus, to fit to telescopes to safely provide solar viewing for a group. Twenty versions of this were made for use in large schools, by the Australian National Maritime Museum and at Sydney Observatory. The design was posted on the Observatory blog and website. An artist in residence, Jeanette Landstedt, recreated the hand drawn nature of observational astronomy in the historic South Dome.

The scheduling of the three speakers Professor Iver Cairns, University of Sydney, Dr Jonti Horner, University of NSW, and Paul Brunton OAM, State Library of NSW, was flexible to suit the varying weather conditions. An educational program was run in the Signal Station for children and four schools attended. A special 3D Space Theatre program was developed and presented by Dr Paul Payne. Visitor facilities also included a second marquee showing live web streams from NASA, Lord Howe Island and other viewing sites.

More than thirty-five volunteers assisted the astronomers at the ten viewing locations and twenty Sydney City Skywatcher members assisted with binocular and telescope viewing and the iPad interactive experience.

... it was quite incredible to be part of a such a once in a lifetime event Catherine Livingstone AO, Macquarie Bank and Telstra Chairwoman and President of the Board of Trustees, Australian Museum

SYDNEY OBSERVATORY

Department budget \$1,211,841

Department spend \$1,391,673

Key performance achievements include:

Admissions exceeded target by 19%

Education admissions exceeded target by 31%

Total revenue exceeded expectations by 16%

Over 500,000 people engaged with Transit of Venus programs

Three major astronomy events achieved high media profile

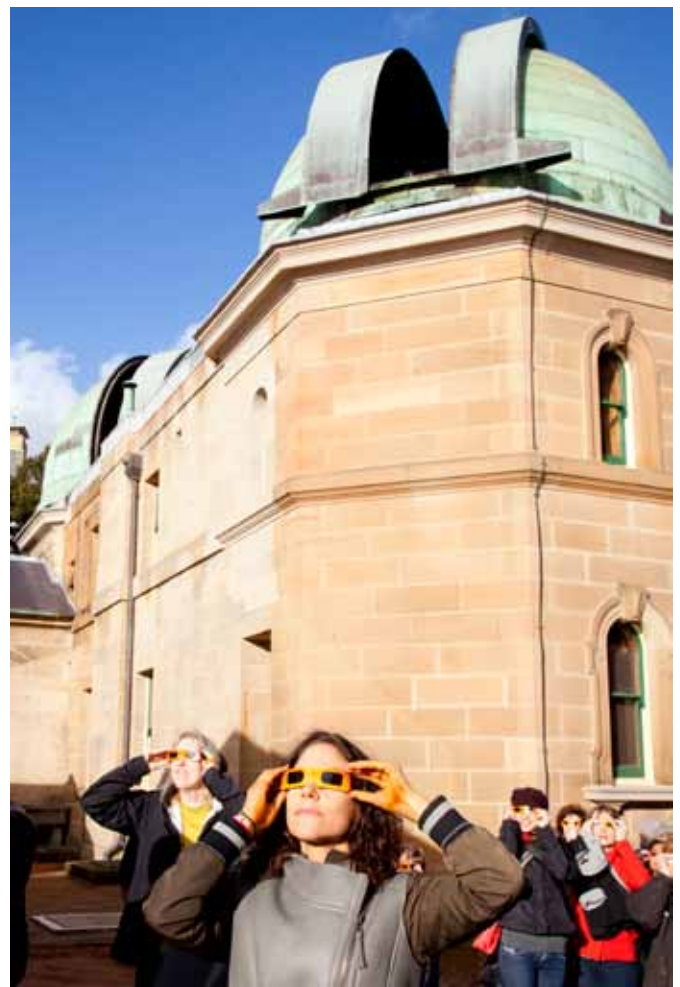
Two major astronomical events streamed live across a major website achieving record hits

Throughout 2011-12 telescope viewing was significantly affected by adverse weather conditions. The Australian Bureau of Meteorology reported several periods of record rainfall and a La Niña event. Nonetheless over 169,000 people visited Sydney Observatory with audiences exceeding targets for eleven of the twelve months.

Total admissions-related income of \$759,118 was 15.9% ahead of the projected budget of \$654,815, and 12.0% higher than 2010-11.

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

Night and day Sydney Observatory provides a range of experiences, bringing the science of astronomy closer to the lives of visitors. Over 50,000 visitors experienced the 3D Space Theatre, telescope viewing from the 30cm computerised mirror telescope in the North Dome and the 1874 telescope in the South Dome during night tours conducted by astronomers.



Viewing the Transit of Venus at Sydney Observatory

The formal education offer, which includes hands-on learning programs in meteorology, astronomy and Indigenous astronomy continued to be well booked. A new 3D Space Theatre movie, developed by Swinburne University Department of Astrophysics and Super Computing, called 'Mars' was launched in November.

Priority A: A co-ordinated program of experiences which focus on three strands (Science)

A late night total Lunar Eclipse event was held with 280 visitors. A successful partnership with NineMSN resulted in a live webcast which was the most visited evening webcast to date with over 40,000 views from around the globe. A partial Lunar eclipse was viewed and photographed by 140 visitors using a new iPhone telescope attachment creating an educational social media event.

Comet Lovejoy appeared and, although no formal event was held, this astronomical event generated extensive social media engagement on Sydney Observatory's astronomical blog, Facebook page and Twitter.

On Wednesday 6 June the planet Venus crossed the face of the Sun. This was the most important astronomical event in 2012. Sydney Observatory held a major event, engaged with partners for outreach events, and used social media and online streaming to reach a vast audience. (See Case Study page 42)

In line with the strategic goal of *programs and events which are aligned with festivals, milestones and anniversaries*, events included *Harley Wood: a Life a Legacy* which celebrated 100 years since the birth of one of Australia's most influential astronomers, NSW Government Astronomer and long-serving Director of Sydney Observatory. The Australian Institute of Physics held the *Women in Physics* lecture at Sydney Observatory. Dr Tamara Davis presented *The Dark Side of the Universe* to 130 attendees.

Earth Hour once again generated media interest relating to light pollution. 123 attendees experienced *The Night sky as the Eora saw it* presented by Duane Hamacher. Robin Williams from ABC radio's *The Science Show* officially launched the book *Transit of Venus, 1631 to the present* with author and Sydney Observatory curator Dr Nick Lomb. The publication and its author were featured in the *Sydney Writers' Festival*.

The *Extreme Imaging* competition awards event was held at the Observatory. Presented by Canon Australia and CiSRA, Canon Inc's Australian research centre, the competition aims to promote local research at the intersection of imaging and technology. The Academy of Technological Sciences and Engineering attended a presentation by Dr Paul Hancock, Observatory guide, on his research work for The University of Sydney and Professor Clive Ruggles, Emeritus Professor of Archeoastronomy at the University of Leicester, presented *Monuments tied to the sky: ancient astronomy and its global heritage*.

Families, children and vacation care groups were offered engaging archaeology and astronomy programs each school holiday. Highlights included the Rocket to the Comet Party Day attracting 330 visitors, many of whom were in the target age range of 3 to 7 years. A mini-astronaut rocket launch party day was held in partnership with the NSW Rocket Association with 481 attendees. Pizza nights were regular and popular feature programs run each school holiday with themes around Black Holes, Jupiter and Saturn. The archaeology Dig it! and Time Detectives programs were consistently well booked by vacation care programs.

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

The NSW Governor, Professor Marie Bashir AC, CVO, launched the ARC Grant for the Centre of Excellence for All-sky Astrophysics (CAASTRO) with 130 attendees from around Australia including Nobel Prize-winner Dr Brian Schmidt. This was a partnership event between the Museum and CAASTRO, and a small display of the Astrographic Collection was prepared to highlight the Museum's 'Bringing the Collection Home' project.

A partnership with the Australian National Maritime Museum (ANMM) resulted in Sydney Observatory astronomer, Carlos Bacigalupo, travelling on board the HMSB Endeavour to Lord Howe Island for the Transit of Venus. Despite high seas and inclement weather the transit was viewed by thirty two crew members and over 125 Lord Howe island community and school students, The astronomer streamed images through the telescope which were transmitted to the ANMM website.

Collaboration with the Australian Museum and Dr Fred Watson, Director of Mt Stromlo Observatory, resulted in Dr Lomb leading a Transit of Venus tour to Siding Spring Observatory. A partnership with a Sydney cruise company for a Transit breakfast cruise resulted in 280 attendees viewing the Transit through Sydney Observatory solar glasses guided by Powerhouse Curator, Des Barrett.

The Rocks Educators Network continued to flourish with a website developed by Sydney Harbour Foreshore Association featuring participants and a teachers' preview held in February. A new education program was developed with The Museum of Contemporary Art Creative Learning Team called the 'Journey through Space and Time' Primary School program.

Sydney Observatory is a supporter of the NSW Foundation for Public Education Stellar Scholarship program, with Education Officer, Geoff Wyatt, one of the three judges.

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

In July 2011 the collection on display at the Observatory was made available online. A downloadable brochure and access to artefact and image details were made available for the 'Viewing the Transit of Venus' exhibit in June 2012.

The Transit of Venus was a key topic of tweets, Facebook postings and blog posts. By the date of the Transit the Observatory Facebook had over 7,000 friends and over 700 astronomy enthusiasts and professionals followed the Twitter site.

A high level of activity was maintained in social media, particularly with images of the Sun 'halo' effect posted in March and an image of the 'Super Moon' rising posted in May, the images gaining tens of thousands of favourable comments in Facebook and sent out to thousands via Twitter. The monthly sky maps and podcasts are sent out to the virtual community via Facebook and Twitter, as are regular updates on unusual or spectacular astronomy events.

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

The 'Bringing the Collection Home' project continued, with investigation of collections associated with Sydney Observatory relocated in the 1980s.

The Name a Star program provides a way for visitors to interact with Sydney Observatory's past role in photographing, measuring and cataloguing stars in the Southern Sky. Only one third of the Star Catalogue this program is based on has been catalogued and this program's long-term future is contingent on acquiring the Sydney Southern Star Catalogue glass plate negatives from Macquarie University, cleaning, digitising and cataloguing these.

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

Australia's premier Astrophotography awards, the *David Malin Awards*, were announced at the CWAS Astrofest. Geoff Wyatt, Senior Astronomy Educator, won the overall prize for best image in the 'Beneath Australian Skies' section for an image called *Curves*. It was satisfying to see another team member from the Observatory, Geoff Sims, win an Honourable Mention for his Lunar Eclipse image in the Solar System Wide Field category.

Duane Hamacher, a PhD candidate from the Department of indigenous Studies at Macquarie University and an Observatory Astronomy Guide, led a NAIDOC Week tour of the aboriginal rock carvings in Kuringai National Park that relate to astronomy.

The *Teachers' Pizza and wine under the stars* event was attended by 83 teachers from the Sydney and outer metropolitan area and four fully subscribed HSC Relativity nights were held. Dr Paul Payne, the Relativity Course presenter, was also the keynote speaker for the Science Teachers' Association of NSW 'Physics: a continuum of learning', Science Teachers training day held at the Powerhouse.

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

Sydney Observatory regularly hosts affiliated community meetings and provides an engaging program for lifelong learning. Dr Paul Payne's astronomy evening education courses: Exploring the Heavens, Astronomical Concepts and Understanding Relativity were fully subscribed, as were the WEA hands-on Night Sky and hands-on Universe courses organised by astronomy guide Melissa Hulbert.

Four societies meet at Sydney Observatory regularly: Sydney City Skywatchers, Sydney Space Frontier Society, Photography Collectors Society and Sydney Outdoor Lighting Improvement Society.



Outdoor Weave In public program in the eucalyptus grove at the Discovery Centre

POWERHOUSE DISCOVERY CENTRE: COLLECTION STORES AT CASTLE HILL

Department budget \$772,087

Department spend \$750,772

Key performance achievements include:

Visitation grew 7% on 2010-11 and 38% over three years

Education visitors grew 25%

Ten public Open Days held

Celebrated the Discovery Centre's fifth birthday

Launched the Fizzics Discovery Science Club

Delivered tailored events to support significant NSW community programs

Presented the exhibition *The Peppin Merino: a celebration of the Wanganella Merino Stud*

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

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

In March 2012 the Discovery Centre celebrated its fifth birthday with a program showcasing music and technology in the collection. Curated by Professor Michael Atherton, Professor of Music at the University of Western Sydney, the open day was attended by over 1,400 visitors and provided an opportunity for the public to engage with musical instruments and machines in the collection. The event culminated with a specially commissioned outdoor musical performance *Sonic Boom Boom*. Composed and conducted by Professor Atherton, this involved a number of unusual musical performers including revving Harley Davidson motorcycles, a rap artist, a beatbox artist, UWS PhD music students and a soprano and tenor from the Australian Opera.

In August 'The Handmade Revolution', open day was part of the *Sydney Design 2011* festival. The highlight was the 'Outdoor Weave In' conceived by artist Shane Waltener which saw visitors creating an outdoor woven artwork in the grove of eucalyptus trees on the site. In May author Peter FitzSimons presented a lecture on Antarctic explorer Sir Douglas Mawson as part of the 'Australian Adventurers' program, while June had the theme 'Spies and sports cars'.

To further strengthen the Museum's science programming focus the Discovery Centre launched the Fizzics Discovery Science Club. (See Case Study page 45)

In line with the strategic goal of *programs and events which are aligned with festivals, milestones and anniversaries*, volunteers from other NSW cultural institutions were treated to tours of the model and transport collections during Volunteers Week, whilst Seniors Week was celebrated with booked out behind-the-scenes collection tours and a piano recital. The September open day investigated the science of food as part of NSW History Week. To support the Hills Shire Council's inaugural local *Sensoria Festival*, the Centre hosted an event showcasing the Darnell Collection of vintage couture.

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

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

Realising the strategic goal to *manage the collection to promote physical access*, public access programs include behind-the-scenes supervised tours into stored collections on site. Themed tours included the model, transport, furniture, large musical instruments and Sydney 2000 Olympic Games collections. The installation of a passenger lift into one of the collection stores in late 2012 will see behind-the-scenes public access further enabled.

The Discovery Centre volunteer team was increased in February with an intake of 18 volunteers taking the team total to 65. Volunteers provide a critical frontline role in the delivery of all on site tours and school programs as well as assisting with school holiday programs and administration.

Under the supervision of curatorial, conservation and registration staff four Discovery Centre volunteers began the documentation and photography of the Malcolm Booker Collection of Meccano gifted to the Museum. Volunteer assistance continued on the documentation of the Australian AIDS Memorial Quilt project and the restoration of the Ice Bird yacht.

I would like to take this opportunity to sincerely thank you and your staff for enabling a most successful visit. All involved... were most impressed with the Castle Hill facility but most importantly, by the enthusiasm of the Powerhouse Museum staff at the site. The Friends of Belgenny were given a very thorough tour of the facility by volunteers Chairman, Belgenny Farm Trust

Strategy 5: To be a collaborative and connected institution

Overall visitation to the site grew by 7%. This result was achieved through a mix of weekday special interest group tours, school and education programs, open days, school holiday programs and a number of special events.

School visitation grew by 25% to 4,132 with the majority of school excursions for the primary student programs *Weird and Wacky Machines* (Science and Technology Years 3 and 4) and *Life in the Past* (Human Society and Its Environment Years 1 and 2).

Education industry partnerships continued to be developed including HillsSIP (Hills School Industry Partnership), the NSW Science Teachers Association and the Western Sydney Institute Hills College of TAFE. The Western Sydney Parklands Trust's joint educational excursion package was introduced in Term 4 2011. This offered a joint full-day excursion package for both primary and secondary students including a curriculum-linked education program delivered at the Centre followed by a program delivered in the Western Sydney Parklands showcasing environmental design and sustainable design practice.

In May 2012 the Community Services division of the Hills College of TAFE delivered disability awareness training for the Discovery Centre volunteers. This will assist volunteers in understanding the special needs of some visitors and assist them in getting the most out of their visit.

Christopher Snelling, Manager, Powerhouse Discovery Centre, was awarded a University of Western Sydney Community Award, a public recognition of the contribution made by recipients to the cultural, social or economic well-being of others in the community.

CASE STUDY BUBBLES, ROCKETS AND VOLCANO SCIENCE

This supports Strategy 1, Priority A

In May 2012 the Discovery Centre launched the Fizzics Discovery Science Club, an after-school, hands-on, science club that extends the practical science learning in the classroom. Designed for Stage 2 and 3 primary aged children (Years 3 to 6) the science club is a nine week practical science experience that investigates scientific theory in an a fun, interactive environment.

Developed in partnership with local, Seven Hills based science education provider Fizzics Education, the program has been designed with curriculum links to the Science, Technology, HSIE (Human Society and Its Environment) and Mathematics NSW syllabuses. During the term club members explore the science of volcanoes, fossils, rockets, bubbles, towers, boats and balloons, as well as dissections and 'Milk Science'.

The Science Club program extends the Discovery Centre's focus and commitment to science learning after research undertaken in the Hills Shire identified that there was no comparable after-school science program on offer.

The first club program was fully subscribed with 20 club members. The Club will be expanded in the next financial year to three clubs each term including a mid-afternoon Science Club targeting home-schooled children and two after school clubs.

I like the Fizzics Discovery Science Club because we get to do lots of different experiments that we can't do at home. We also get to make new friends and work together to try to understand how the world works. Julian (8 years old), Fizzics Discovery Science Club member



Members of the Fizzics Club with molecular tower
(Photo Thomas Kershaw)

NSW MIGRATION HERITAGE CENTRE

Department budget \$491,467

Department spend \$483,459

Key performance achievements include:

Participated in nine joint projects with Western Sydney and regional organisations

Website now showcases 43 publications and 44 exhibitions
Objects Through Time book published

The NSW Migration Heritage Centre and Historic Houses Trust of NSW won a 2012 National Trust Heritage Award

The NSW Migration Heritage Centre (MHC) is supported by the Community Relations Commission for a Multicultural NSW. The MHC is a virtual immigration museum and collections research centre that leads and supports communities and government, educational and cultural organisations to identify, record, preserve and interpret the heritage of migration to Australia and settlement in NSW of new and established migrant communities. Its research program is in partnership with Local Government and community organisations across the State to produce joint and shared exhibitions. The exhibitions are then made accessible to students and teachers on the MHC website.

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

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

Strategy 5: To be a collaborative and connected institution

Exceeding the strategic performance measure for the Centre of 7 collaborative partnerships, the MHC partnered in exhibition and publication research projects in collaboration with Local Government museums and galleries in 9 regions - Newcastle Museum, Albury LibraryMuseum, Port Macquarie Glasshouse, Museum of the Riverina (Wagga Wagga), Illawarra Migration Heritage Project Inc. (Wollongong), Orange Regional Gallery, Tweed River Regional Museum (Murwillumbah), Hawkesbury Regional Museum (Windsor) and Hurstville City Museum and Library.

In line with the strategic goal of *online and mobile programs which open the Museum to new conversations with audiences*, the website was enhanced with seven new online exhibitions, publications and heritage trails produced in-house. www.migrationheritage.nsw.gov.au

The MHC published a documentary entitled *Sweet Harvests* for online downloads. This was researched and produced by the Tweed River Regional Museum in collaboration with the MHC and recorded the memories of ageing Indian and South Sea Islander communities and their working lives on banana plantations and sugar cane fields. Local communities and historical societies worked collaboratively on the project.

An *Orange Migration Heritage Trail* was produced online in partnership with Orange City Council and hosted on the Centre's website. An online version of the *Griffith Italian Heritage Trail* was produced in partnership with the Griffith City Council to explore places associated with the history of Italian migration, settlement and horticulture in Griffith. The MHC produced a web version of its partnership exhibition *Tracking The Dragon: A History Of The Chinese In The Riverina* which was researched by historian Dr Barry McGowan and Museum of the Riverina staff.

An online book *Holsworthy Internment Camp - World War One prisoners of war at Liverpool 1914-1920* was written and published by the Centre. It featured the largest internment camp in Australia during World War One at Holsworthy, near Liverpool. An online exhibition entitled *A Place For Everyone: Bathurst Migrant Camp* was produced. Bathurst was one of the major migrant reception centres in Australia and accepted around 100,000 migrants between 1948 and 1952.

The MHC assisted the Wollongong City Gallery and Illawarra Migration Heritage Project Inc.'s exhibition *Collections of Hopes and Dreams* and published the Project's book on the local textile, clothing and footwear industry, 1940s to 1970s entitled *Stamina* by Eva Castle.

A book *Sharing Bonegilla Stories* was published by the Albury LibraryMuseum with support and heritage advice from the Centre. Written by Dr Bruce Pennay, it extends the stories featured in the exhibition from the Albury LibraryMuseum's nationally significant Bonegilla Collection.

A partnership book by heritage consultant and volunteer Meredith Walker entitled *Every Story Counts! Recording Migration Heritage - A Wollongong Case Study* was edited for publication by the Illawarra Migration Heritage Project Inc.

The Co.As.It. (Association for Italian Assistance) partnership touring exhibition *Sydney's Italian Fruitshops - The Original Greengrocer* researched by Dr Paul Ashton and Dr Jennifer Cornwall of the University of Technology, Sydney, was on display at Fairfield City Council's Museum.

The MHC assisted the production of a child migration exhibition entitled *Life at Fairbridge* at the Molong Historical Society. This was produced in partnership with the Orange City Council's Sustainable Collections Program.

The Centre signed *Moving* exhibition partnership agreements with the Albury LibraryMuseum and Port Macquarie Glasshouse to record video histories with former refugees for the web. Other post-'White Australia' migration video testimonies were recorded and edited in collaboration with Hurstville City Museum and Library.

Agreements were signed with Orange City Council for a heritage study of the region's Cornish history and with Newcastle Museum for a migration and settlement heritage study through the Museums Australia Hunter Chapter. A heritage study on the evolution of regional farming and market gardens commenced in partnership with the Hawkesbury Regional Museum (Windsor).

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

The MHC and Historic Houses Trust of NSW won the 2012 National Trust Heritage Award for Education, Interpretation and Community Engagement for the partnership exhibition, publication and online exhibition *The Enemy At Home: German Internees In World War One Australia*.

The MHC is NSW's principal research organisation for migration heritage. Its body of collaborative research informed the Heritage Branch, Office of Environment and Heritage report and thematic migration history of arriving and settling in NSW since 1945. The report will identify 30 potential places for the Heritage Council of NSW to consider for listing on the State Heritage Register.

A new book was written by the MHC's Movable Heritage Officer Stephen Thompson entitled *Objects Through Time* and published with support from Powerhouse Publishing. It featured objects from collections across the world that document the migration of people, technology and ideas to our shores.



RESPONSIBLE FOR THE MUSEUM'S BRAND AND PROMOTION, PUBLIC AND EDUCATION PROGRAMS, AND COMMERCIAL ACTIVITIES AND PROJECTS. THE DIVISION IS CHARGED WITH FOSTERING A COMMERCIAL CULTURE THROUGHOUT THE MUSEUM TO MAXIMISE REVENUE GROWTH OPPORTUNITIES AND INCREASE THE SELF-GENERATED FUNDING BASE OF THE MUSEUM.

MARKETING, MUSEUM EXPERIENCE AND COMMERCIAL SERVICES

Knitted & Looped public program
(See Case Study page 49)

CONTEMPORARY PROGRAMS

Department budget \$583,687

Department spend \$521,188

Key performance achievements include:

International lace symposium

Facebook interaction increased by 300%

Delivery of further *Craft Punk* workshops

Developed online environment to support *Sydney Design 2011*

The Contemporary Team's mission is to engage young people and culturally active adults in the sciences, creative industries and applied arts. The team continued to focus on developing younger adult audiences through regular targeted programs for 18-35 year olds such as fastBREAK, Craft Punk and Sydney Design. In addition, the team developed a suite of programs to enhance the *Love Lace* exhibition.

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

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

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

The *Sydney Design* theme for 2011 'Is Old New Again?' offered a chance to explore the collision of design tradition, innovation, heritage and experimentation. It provided an opportunity to use the *Love Lace* exhibition as a platform for a suite of programs where visitors could see how practitioners were re-working traditional crafts using cutting edge technologies and materials.

Sydney Design programs at the Museum centred around the *Love Lace* exhibition and included the *Love Lace International Symposium: Not Just a Thread* featuring 12 lace artists from around the world (attended by 100 visitors), three master classes with lace artists Mavis Ganambarr, Luran Sundin and Douglas McManus, and an artist-run interactive and participatory lace installation called *Knitted & Looped* with Shane Waltener which was enjoyed by over 5,000 visitors. (See Case Study page 49)

Over 28 talks were held around Sydney as part of the *Sydney Design* program, eight of which were at the Museum. Of particular note was the partnership with the University of Technology to bring prominent fashion scholar and director of the Museum at the Fashion Institute of Technology in New York, Valerie Steele, to Sydney. The lecture addressed the relationship between fashion and art and was attended by a full house of 300 people.

In line with the strategic goal *online and mobile programs which open the Museum to new conversations with audiences*, the Contemporary team worked closely with Web and IT teams to develop a new online application system to manage all external *Sydney Design* proposals and content. The online system used existing JIRA software allowing the more effective management of stakeholder proposals and data which was then used to generate website content.

With over 90 events across 33 Sydney venues, *Sydney Design 2011* saw a move away from a comprehensive printed program to a greater focus on the development of engaging and rich online content. The team produced 30 videos including vox pops, designer interviews, studio previews, exhibition visits, images galleries and behind the scenes documentation. A steady stream of Twitter feeds aimed to drive visitors to the *Sydney Design* website and Facebook. Facebook interaction increased by nearly 300% and received a 20% growth in 'likes' with the team documenting and uploading daily images of events taking place across the city, as they happened.



Artist Joep Verhoeven speaks at the *Love Lace International Symposium: Not Just a Thread*

This content allowed artists, designers and curators the opportunity to share their projects with the *Sydney Design* community as well as creating a vibrant momentum for the festival. Audiences were actively participating with these interfaces, building relationships with both participant venues and general festival audiences. Program participants were encouraged to tag SD11 in their own folders, allowing their followers to link to the *Sydney Design* page. Program participants also blogged and tweeted about their experiences at events.

Sydney Design 11 experienced a reduction in Museum visitation (15,719 visitors compared to 26,369 in 2010) due to Revitalisation building works and the postponement of the Young Blood: Designer Markets program.

In late 2010 the Contemporary Team took over the management and coordination of the Museum's design blog, D*Hub. With visitation dropping the team's goal was to re-engage visitors and to ensure the posting of regular fresh and relevant design content. In late 2011, the blog was migrated to a Wordpress format making it easier to manage and upload content. In addition to regular contributions, a range of external writers were commissioned to discuss a range of design topics and issues.

Visitation continued to increase and in June D*Hub was approached by the high profile *Indesign* and *Habitus* publications for inclusion in an online featured selection of favourite design blogs. They said:

*We love D*Hub ... It is truly an amazing & inspirational blog!!*

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

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

Priority C: Deliver programs agile in presentation and execution and responsive to current local and international issues

Strategy 5: To be a collaborative and connected institution

Priority A: Program partnerships in key areas

Aligned to the strategic goal of *programs which explore the process, the experience and the cultural influences of traditional crafts* the quarterly weekend program *Craft Punk* built up a dedicated community of nearly 5,000 crafters and craft enthusiasts. *Craft Punk* was developed to encourage an informal 'club-like' atmosphere where crafters and craft enthusiasts could learn skills to take a range of creative projects into their own hands.



Craft Punk screen printing workshop

The craft punk weekend was a fab way to have a go at many of the making skills that our grandmothers used on a daily basis. Making things gives you the most wonderful feeling, a feeling that buying things just simply does not give you. You can use old things and up-cycle them into something new or re invent pieces using found objects. Karen, professional beader

Appealing to 'treadies' and 'crafties' alike, 1,397 visitors attended Craft Punk: Bike BeSpoke in October. Workshops included learning how to customise your bike with the latest in cycle chic, lessons in making our own hand-made bike accoutrements and mastering the art of bicycle maintenance.

In March, 1,817 enjoyed the Craft Punk: To Dye For weekend. Visitors created their own original tea towel designs or participated in screen printing and shibori dying workshops. In May, 1,684 enthusiasts participated in Craft Punk: Cover your Bits which concentrated on all things warm and cosy with knitting, upholstery, felt and leather workshops.

The popular fastBREAK series, hosted in partnership with Vibewire Youth Inc, continued with 10 sessions held. On the last Friday morning of each month, at least 100 visitors join this early morning talk series to enjoy a breakfast provided by one of Sydney's best pastry chefs and hear short, sharp talks by speakers exploring a range of provocative themes and questions.

Themes included: 'Is old new again', 'Why do you care?' 'Are we better together?' and 'What's broken?' In addition, 'Do as you're told', 'U-turn', 'Play', 'Rage', 'Epic' and 'Stuffed' became starting points for bloggers, entrepreneurs, designers, writers, actors, activists, architects, artists, cyclists, journalists, social workers, scientists, chefs, lecturers, broadcasters, historians and software developers to share their views and outlooks on a range of important issues facing youth and society in general.

CASE STUDY KNITTED & LOOPED

This supports Strategy 1, Priority E

Knitted & Looped at the Powerhouse Museum, as well as the Outdoor Weave In project held in the eucalypt grove adjacent to the Powerhouse Discovery Centre, was an opportunity for all Museum programming teams to work with UK-based Shane Waltener.

Shane is an experienced artist and educator who has worked on a number of participatory installations in museums and galleries around the world. His work combines craft, performance and communal activity and a highlight of this project was his ability to engage and interact with audiences, from very small children through to grandparents.

In a combination of drop-in sessions for children, families and adults, as well as booked sessions for primary and secondary school children, the artist instructed and encouraged visitors to leave their mark on this giant knitted chandelier.

The network of string which formed the foundation for the work was carefully threaded on a truss rigging system suspended from the Turbine Hall ceiling. This was then able to be raised and lowered each day as the sculpture grew over the course of two weeks. Audiences loved the sharing of knowledge and skills and especially, leaving their own personal touch to this large- scale work.

Led by the artist, visitors contributed by threading, knotting, weaving and crocheting as well as threading paper, making pompoms and twining rope. Over 5,000 visitors participated in the Knitted & Looped program.

It's a matter of getting people involved and thinking about craft, reflecting on what lace is and getting inspiration from the making ... rather than simply viewing it ... people are given a free reign to construct and build and think about what experience they have of needlecraft, to think back about to what they have been taught as kids. There has been a lot of intergenerational work going on which is really lovely to see. As grandmothers take their grandchildren and show them how to do certain things and I'm privy to some of these conversations and it's a lovely thing to witness.

Shane Waltener



Knitted & Looped public program

EDUCATION PROGRAMS

Department budget \$612,310

Department spend \$666,131

Key performance achievements include:

52,287 Education program participants (down 28% on 2010-11)

Revenue of \$205,313 exceeded budget by 12.8%

75 programs delivered (70 in 2010-11)

45 interns and volunteers engaged in various programming initiatives

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

Priority A: A co-ordinated program of experiences which focus on three strands (Creative Industries, Traditional and Heritage Skills and Science)

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

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

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

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

The Education Programs were expanded through introduction of a series of new curriculum and Museum linked Educator-led programs. (see Case Study page 51) These provide innovative interpretation of the permanent collections and temporary exhibitions. Far exceeding the scope and ambition of programs in previous years, the team has worked to offer schools over 20 new programs for visiting primary and secondary groups.

New hands-on design workshops challenge students to explore the choices we make as consumers, experiment with the creative skills of designing and making, and explore the design process as a critical means of developing more sustainable and socially responsible design solutions for the future.

Innovation through experimentation is an important learning opportunity that students engage with in the design workshops, requiring them to develop, test, evaluate and redevelop design solutions in response to a brief.

The workshops support what is being taught in the classroom, particularly consideration of design factors, where the hands-on approach using practical examples was excellent. Students learnt the importance of design analysis and experimentation before producing a final design. Caroline Chisholm College

The schools website has been revised following consultation with teachers to provide more effective online engagement regarding key information such as how to book and programs and learning resources available. Two semester-long programs were made available as a PDF booklet.

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

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

Education outreach included delivery of science shows for teachers and students at the 30th Environmental Education Conference, presented by the Australian Association for Environmental Education and science shows for teachers at the Lets Grow the Environment Conference, presented by the Independent Education Union, Sydney.

The Hunter Valley Steamfest opened with an inaugural Primary Schools Day, which the Education Programs team developed in partnership with Maitland Council. This was attended by 220 students from Kindergarten to year six

from five schools in the Hunter region along with parents and teachers. The learning experiences for students included interactive science shows, the 'Cogs steam show', undergoing the 'Machine Trail' that explored working steam engines, Museum displays and the volunteer-staffed Marvellous Machines touch table. Its success has meant that the Council has supported its return for Steamfest 2013.

We had a wonderful day on Friday at Steamfest in Maitland—the Steamfest organizers should be congratulated for their wonderful initiative in providing such a day for schools.

Teacher feedback

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

In November 2011 the Education team collaborated with the Australian Museum, more than thirty scientific and cultural organisations, DART Connections and the NSW state government, to deliver *Clickfest*, an online festival encouraging participation in video conferencing from teachers and students.

The team hosted the first national video conference session streamed live and simultaneously to schools in almost every state and territory in Australia, featuring short interactive shows from the Australian Museum, a Young Tall Poppy Award winner and the Powerhouse Museum. The schools involved were: PLC Armidale (NSW), Bees Creek Primary (NT), Cathedral School (QLD), Circular Head Christian School (Tas) and Willunga High (SA).

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

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

Strategy 5: To be a collaborative and connected institution

Priority A: Program partnerships in key areas

Aligning with the strategic goal to *further establish the Museum's role as a recognised centre for learning excellence*, 10 events supported teacher professional development for over 400 teachers and trainee teachers.

These included the *Love Lace* exhibition teacher preview, Education Programs for 2012 teacher preview event, Teacher Professional Development Day for *Love Lace* exhibition and *Sydney Design 11* presented in partnership with the Technology Educators Association.

The Years 9-12 Physics Teachers Conference was presented in partnership with the Science Teachers Association NSW and Chemistry Teachers Conference *Chemistry: a continuum of learning from 9-12*, presented in partnership with the Science Teachers Association NSW (200 in attendance).

Professional experience was provided for pre-service BEd (Primary) students from University of Technology Sydney, University of NSW and Notre Dame University.

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

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

Strategy 5: To be a collaborative and connected institution

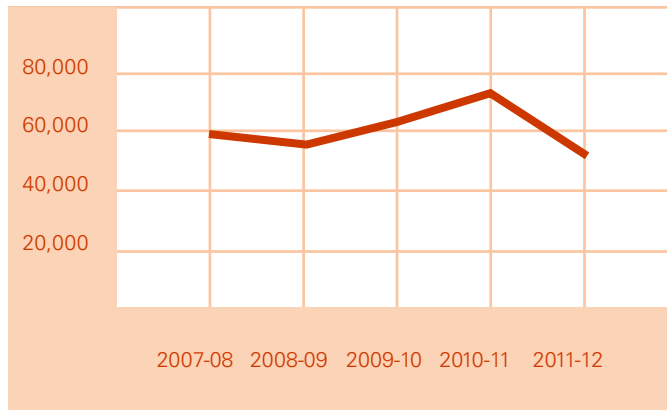
Priority A: Program partnerships in key areas

Aligning with the strategic goals of *establish program partnerships in the key areas of education and curriculum and community and industry groups to participate as co-producers in the development and delivery of programs*, coordination and delivery of the Museum's education and public programs for *Ultimo Science Festival*, was undertaken in partnership with stakeholders including University of Technology Sydney, Ultimo TAFE and ABC Ultimo Centre. Partnering with these cultural and academic neighbours makes the Festival a major event on the *National Science Week* calendar.

2011 marked the sixth annual Festival and included a broad range of science related events, including talks, workshops, science shows, exhibitions and tours. Museum events and exhibitions attracted over 10,600 visitors and over 17,000 to the Ultimo Precinct.

The Education Programs team presented multiple Teacher Professional development events in partnership with key Professional Teaching Association such as Science Teachers Association NSW and Technology Educators Association, NSW.

Education Programs attendance



52,287 Education program participants, 28% down on 2010-11 (72,794)

The downturn in the number of Education Program participants can be attributed to a number of factors. The Museum's Revitalisation project meant significant restrictions on the number of schools admitted during this period to avoid overcrowding. In 2011 significant numbers were recorded for the Science in the City program and the Face to Face program, both of which were unique to that period.

CASE STUDY PROGRAMS BRINGING THE COLLECTION TO LIFE

This supports Strategy 1, Priority E and Strategy 3, Priority A and E

The year has seen the launch and expansion of a range of programs that challenge students to see the world and themselves in new ways. They aim to bridge the gap between school and home, providing a third space for students where they feel comfortable to take risks in their learning and respond creatively and critically to the world around them. The new programs bring together key resources within the Museum - the collection, the expertise of industry practitioners such as scientists and designers, and the skills and inspiration of students.

Educator-led tours of the *Space* and *Transport* exhibitions are aligned with creativity, technology and the sciences targeted at primary students to further enhance the learning experience of the most visited exhibitions for this audience. Led by a costumed character guide, each tour engages students in a multifaceted learning experience.

Targeting older primary years, the *Space* tour is led by a theatrically rendered NASA rebel who tasks the students with the challenge to become the Museum's team of spaceflight cadets. Each student is issued with a headset through which they receive direction from their guide, highlighting the importance of communication in space and hear an original soundscape that includes historic audio from Neil Armstrong, Sputnik and President Kennedy.

Targeting the early primary years, the *Transport* tour takes a constructivist and highly experiential approach to learning where students are given a series of packages to deliver, which reflect key milestones in the history of transport. Along this learning journey students experience kinaesthetic learning as they engage with representations of various transport modes throughout history such as walking, horse riding, cycling, driving, train travel and flying through the use of creative play and musical noisemakers.



Primary schools education program at *Steamfest*



Learning through collection objects, *Steam Revolution* exhibition

FAMILY AND COMMUNITY EXPERIENCES

Department budget \$890,618

Department spend \$790,688

Key performance achievements include:

Delivery of 77 programs

Oikodome: building architects program in response to revitalisation

Sydney Brick Show attracted 9,642 visitors over a 2 day event

Play at Powerhouse website visitors grew by 14%

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

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

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

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

The Family and Community Experiences (FACE) Department's mission is to creatively and collaboratively engage children and communities in the sciences, creative industries and applied arts.

FACE developed a range of programs based on a learning framework and delivered to intergenerational audiences focussing on children. 77 programs were delivered to over 135,723 participants as stand alone or as part of major programs (in 2010-11 68 programs to over 126,000 participants). Around 20% of general visitors to the Ultimo site participated in a FACE program. This is a reduction on participation from the previous year as a large number of visitors attended solely for the *Harry Potter* exhibition and during the peak summer period the exhibition was not complemented by an additional FACE program.

The FACE team was instrumental in the development of *The Wiggles exhibition*. Early childhood educators Kathleen Warren and Suzanne Payne were engaged to consult, with the former being the personal mentor of The Wiggles. The family labels and a range of activities were produced by the FACE team along with the highly successful Wiggly Birthday Parties and the publication *The Wiggles Museum Adventure*.



Ultimo Science Festival public program

Commitment to this under 5 age group was further enhanced through the Powerplay program. Powerplay engaged local arts practitioners to respond to the Museum's collection and develop age appropriate activities that stimulated learning and creativity. Artists included *Love Lace* artist, Jenny Polack, Drop Bear Theatre and local artists David Capra and TianLi Zu.

We visited ..with our one and two year old sons. It was their first visit to a museum. They loved it and we had a great day out. I thought I'd just write to tell you how impressed we were by your thoughtful exhibits. It is really wonderful that such young children can be enthralled by a museum and we plan to bring them back again soon. Jill, Lilyfield

The FACE team continues the development of innovative programs that form the core of the seasonal school holiday programs. Aligned with the strategic goal of *programs which allow the visitor to shape their own experience and which add unexpected value*, Oikodome: building architects helped visitors understand the Museum's revitalisation project through an authentic design experience developed in conjunction with architect Robert Toland. (See Case Study page 53)

Museum mascots Zoe and Cogs continued as a strong programming and promotional brand. As well as his own appearances and live shows in the Museum, Cogs appeared at *Steamfest* in Maitland, *Trainworks* in Thirlmere and small community festivals such the *Uptown Festival* in Pyrmont. Zoe continued to feature prominently online and in print material. The Museum shop also released the mascots as plush toys.

Almost two and a half thousand visitors helped celebrate NAIDOC Week, with the theme 'Change: the next step is ours'. Each day showcased a different Indigenous performer resulting in a repertoire ranging from the country classics of Dougie Young to free style rapping with Choo Choo and the Second Mob crew. In the afternoons many visitors enjoyed watching in the Kings Cinema seven short films produced by Vincent McManus of Short Black Films.

FACE supports the Museum's major festivals through the development of intergenerational programs. For the *Ultimo Science Festival* FACE coordinated two new initiatives the Family Science Fun Day and the Big Science Sleepover with the special guest at both events the Surfing Scientist, Ruben Meerman. The Kids Design Weekend for *Sydney Design 2011* had a lace theme and featured paper engineer Benja Harney and Australian Lace Guild.

FACE manages the *Play at Powerhouse website play*. powerhousemuseum.com. This attracted over 240,000 visitors, an increase of 14%. 45 new downloadable PDF activities were added.

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

A suite of public programs, many in collaboration with the Korean Cultural Office, were developed to enhance the *Spirit of Jang-in* exhibition experience. *Arirang: echo of a millennium* was the highlight of the opening weekend celebrations. This featured performers recognised for their mastery of traditional culture and their contributions to Korean cultural heritage and considered by UNESCO as Korea's intangible cultural heritage assets. It aimed to raise awareness of the excellence of Korean traditional culture and to contribute towards creating a forum of cultural exchange between the two countries.

Aligning with the strategy 5 goal to *establish program partnerships in the Ultimo precinct* was *The Ultimo Pyrmont Photography Project: our neighbourhood, our friends* a partnership program with the Harris Community Centre. Stories and photographs of Ultimo and Pyrmont residents that captured their personal vision of their neighbourhood were screened in the Kings Cinema.

The Sydney Brick Show was a major success with 9,642 visitors over the first weekend in June. A partnership with SydBricks, it consisted of over 50 LEGO displays ranging from space and trains to models of Museum objects such as the Boulton and Watt. Ryan McNaught, Australia's only certified LEGO Professional displayed his Saturn V rocket model made out of 120,000 LEGO bricks amongst the rockets in the *Space* exhibition.

FACE partnered with external festivals in the delivery of programs. These included *Writer Overnighter* with author Michael Pryor for the *Sydney Writers Festival* and the *Kids Animation Weekend* for the *UTS: International Animation Festival*. FACE supported *Game Jam Sydney* for the second year.

The *Wiggles exhibition* will act as a research site to understand how museums can engage non-traditional audiences, specifically those with low-level literacy and numeracy, through a Special Partnership Grant that FACE has entered into with UTS.

A selection of other programs delivered in 2011-12 included:

- Science of Architecture Workshops
- Knitted and Looped Workshop
- Cogs' Super Silly Slime Workshops
- Cogs' Machine Meltdown Show
- Cogs' Steam Show
- On the Moon Workshop
- Harry Potter Sleepovers
- Lunar New Year - Tame the Dragon
- Seniors Week Programs
- Bling the Greedy Wizard Show
- Advanced Potions Workshop
- The Archaeology of Darling Harbour Walk
- Unearthing Ultimo and Pyrmont talk
- Steam Weekends
- Lace Family Trail

CASE STUDY

OIKODOME: BUILDING ARCHITECTS

This supports Strategy 3, Priority D

Oikodome: Building Architects was an interactive building experience developed for the Winter 2011 school holidays. The FACE team worked closely with the Revitalisation architect Robert Toland on the program's development. The brief was to create a unique architectural experience for families that drew inspiration from the proposed Shigeru Ban designed forecourt installation.

The Museum's Revitalisation building work was the stepping off point for budding engineers, builders and architects to build their own cubbyhouse designs from cardboard rolls and flexible nodes made especially for this experience. Participation was high with over 26,000 visitors, and the level of engagement with families and children was very successful.

The experience was augmented by the involvement of 40 volunteer architecture students from the Universities of Sydney, New South Wales and Technology, Sydney. Below is a collective statement from the student volunteers summarising their experience:

Working as volunteers on the Oikodome: Building Architects program has been a great experience. Given the opportunity to work with young creative minds, we were able to extend our architectural interest into the younger community. It was great to see the enthusiasm as parents and grandparents worked together with their kids to build structures out of cardboard tubes.

It was interesting to see the kids' varied responses to the brief. Some worked flamboyantly and haphazardly, others worked very carefully and logically. Some were speedy, others were diligent and slow. One day maybe, these will be the architects of the future.

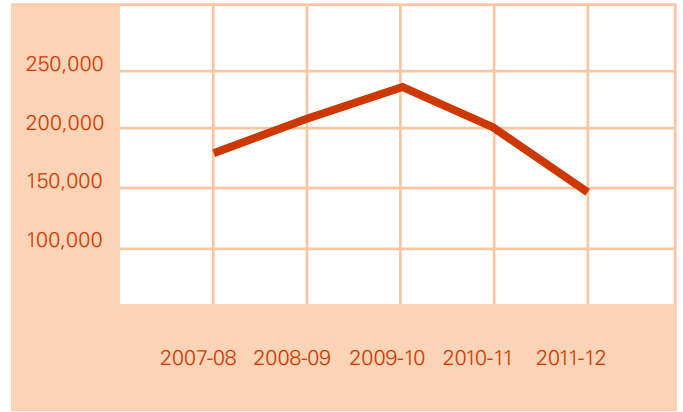


Oikodome: Building Architects public program



Building their own at *The Sydney Brick Show*

Public Programs attendance



Public programs attendance combines Contemporary and FACE programs. As the departments were divided in 2010, in order to maintain a viable comparison to previous years the figures are combined. The 2010-11 figure included over 60,000 visitors to *Zoe's House* which has now closed. Previous years also included very high visitation to this attraction. In 2011-12 FACE programs attracted 135,723 participants (up 7.5% on 2010-11 not including *Zoe's House*). Contemporary programs attracted 10,830 participants (down 27% on 2010-11, reflecting no Young Blood Markets which attracted nearly 9,000 in the previous year).



Visitors to *The Sydney Brick Show*



The Hon George Souris MP, Minister for the Arts, announcing *Harry Potter™: The Exhibition* at the Powerhouse

MARKETING AND COMMUNICATIONS

Department budget \$2,881,457

Department spend \$2,812,930

Key performance achievements include:

More than 48 marketing campaigns and events for programs and exhibitions

Negotiated and implemented \$3.9 million in added media value, more than three times the media spend

Secured financial investment from Destination NSW and Qantas Holidays for national co-operative marketing campaigns

Delivered the biggest marketing campaign in the Museum's history for *Harry Potter™: The Exhibition*

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

More than 38,000 people visited the *Spirit of jang-in* exhibition over the 104 day season. The marketing campaign included both the hero Silla Crown and contemporary images in striking print and magazine advertisements and outdoor billboards strategically sited at Qantas terminals.

A bi-lingual flyer, the first for the Museum, was produced and distributed including to suburbs with a high concentration of Korean-speaking residents.

The campaign included regular e-marketing and publicity. This was successful in attracting audiences with around two in five visitors to the exhibition highlighted it as the main reason, or one of the main reasons, motivating their visit. More than 41% of these visitors were new or lapsed audiences.

Sydney Design 2011 underpinned the marketing campaign for the *Love Lace* exhibition, which was launched for the festival to attract a broad design audience.

A creative slogan, 'Make Lace Not War' that reflected the exhibition's unexpected, revolutionary lace works was developed for use in the marketing campaign featuring magazine ads, outdoor, direct mail and public. In its first 12 months the exhibition has been seen by 121,000 people.

The marketing campaign for *The Wiggles Exhibition* aimed to generate awareness amongst the target audience, attract 136,000 visitors, and reinforce the Museum's brand as one that provides meaningful exhibitions and programs for young families.

The campaign comprised print, radio and outdoor advertising, direct and e-marketing, and publicity. An opening preview event featuring a performance by The Wiggles was promoted to an online fan subscription database resulting in a sell out (300 tickets) within 12 hours. Admissions from 24 September to end June exceeded 222,000.

Attracting 382,565 people, greatly exceeding the 325,000 visitation target, *Harry Potter™: The Exhibition* was the most successful paid exhibition in NSW history generating a record \$46.9 million in economic impact for the NSW economy. This included attracting 149,965 first-time visitors (39.2% of total exhibition visitors).

This remarkable result was achieved through a ground-breaking collaboration between the Powerhouse and its business, media and tourism partners which delivered a marketing campaign reaching over ten million Australians.

Business and industry partnerships (media, ticketing and tourism) were negotiated to invest in national marketing cooperative campaigns, manage the financial risk, maximise marketing and investment and create national and international awareness. Awareness was assessed through surveys conducted after the campaign launch and at the end of the exhibition season. Over this time, exhibition awareness increased from 42% to 74% in Sydney and from 29% to 51% nationally.



Excited crowds at *Harry Potter™: The Exhibition* celebrity launch event

Prior to this, tickets pre-purchased to exhibitions at the Museum averaged 10-15% of sales. By promoting advance ticket sales, introducing timed sessions with pre-allocated session capacities and offering mobile ticketing, 51,355 tickets were sold before the season opened - a presale record for exhibitions in NSW. Over the season, 82% of all tickets were sold in advance.

The fully integrated national marketing campaign was the largest campaign and value ever delivered for the Museum at \$4.5 million, more than four times larger than the actual advertising expenditure (\$1.1 million). The campaign incorporated cinema, television, radio, magazine and newspaper advertising; flags, outdoor and railway billboards; bus, monorail and light rail train wraps; direct, e-marketing and social media. Launch events featuring *Harry Potter* film celebrities Matthew Lewis (Neville Longbottom); and James and Oliver Phelps (The Weasley brothers) achieved blanket media coverage.

The campaign was underpinned by partnerships. Destination NSW was a strategic partner to generate interstate and overseas tourism. 52.9% of visitors travelled from outside Sydney. 35.5% of total visitors were from interstate or overseas, with a further 17.4% travelling from regional NSW. In a ground-breaking model, Nine Entertainment Co (owners of Nine Network, Ticketek, ACP magazines and NineMSN) was incentivised to exceed visitation targets and share the Museum's financial risk. This model ensured prime advertising positioning and proactive editorial engagement. A major media partnership with Australia's largest newspaper publisher, News Limited, saw around 250% return on investment through advertising and promotion across its mastheads. National travel packages and promotional campaigns were developed with Qantas Airlines, Qantas Holidays, CountryLink and VISA Entertainment.

Social media was embraced to reach younger visitors. The Powerhouse email fan database created for the exhibition grew to 60,000 subscribers. The dedicated Facebook page grew to over 22,000 fans with 63% aged 24 or younger. Twitter streams were also busy and monitored daily. Consequently, a very high proportion (28.7%) of young adults (16-24 years olds) attended. This is a traditionally hard to reach audience for museums.

The large number of Australians made aware of *Harry Potter™: The Exhibition* has enhanced the Powerhouse Museum and Sydney's reputation for hosting exclusive, world-class cultural events.

It is everywhere. You would need to have been asleep to miss it Customer comment April 2012

Sydney Observatory promotion included the implementation of the 'Red Giant' brand awareness campaign, the marketing of the Transit of Venus and the establishment of a new partnership with NineMSN to live stream astronomical events.

The Red Giant six week marketing campaign, targeting Sydneysiders, included print advertising, bus metrobacks, outdoor, online and signage. Post-campaign evaluation revealed that one in five people are more likely to plan a visit to Sydney Observatory and a third are seeking more information after seeing the campaign.

A marketing campaign was implemented for the Transit of Venus with key objectives to generate awareness, educate the public about the transit, build future audiences and generate ticket and merchandise sales. Activity included advertising, direct and e-marketing, publicity and the live NineMSN feed.



The 'Red Giant' brand awareness campaign for Sydney Observatory

The campaign resulted in high awareness with the Observatory's viewing sessions selling out. In addition, the Observatory and its senior astronomy staff were positioned as key experts on the transit and featured heavily in national media. Coverage included editorial across most of the major print, television and radio networks Australia-wide as well as international reach through BBC Television, Chicago Daily Herald, Bangkok Post, Jakarta Globe and Kuwait Times.

A marketing campaign pre-promoting the Discovery Centre's 5th birthday open day's public programs through print advertising, publicity, online and direct, assisted in achieving the highest daily admissions for the year of 1,428 visitors and the highest daily visitation since the opening weekend.

\$241,260 in unbudgeted revenue was generated in four months and 1,737 new two-year memberships and 309 membership renewals were achieved through the creation and promotion of a special member offer designed to reduce post blockbuster membership decline.

EDITORIAL AND PUBLISHING

Department budget \$648,892

Department spend \$743,327*

Key performance achievements include:

Nine new publications and two new editions published or co-published

6,254 books sold (up 50% on 2010–11)

Income of \$101,494 on publication sales (up 37% on 2010–11)

Love Lace wins 2012 Best Designed Book of the Year, Australian Publishers Association

QR codes included on all labels in *Love Lace* exhibition

*Includes staff member on secondment, not included in initial department budget.

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

Priority A: A coordinated program of experiences that excite curiosity and learning

The department ensures exhibition text and publications are delivered in a way that enhances the Museum's reputation as an innovative, accessible and scholarly institution. The department works closely with curators, designers and educators to structure and give coherence to the many voices and ideas that are involved in developing exhibitions from concept to launch. In 2011–12 this involved working on 11 exhibitions, 13 themed displays and six travelling exhibitions and offsite displays. As well as developing engaging text for approximately 100 interpretive panels, 1,307 exhibition labels were edited, formatted and produced.

The department published or co-published nine new publications and two new editions, the quarterly magazine *Powerline*, the quarterly *Map+ Guide*, four sets of teachers notes/learning guides, three room brochures, 38 fliers or information sheets, four giveaway postcards and 25 saleable postcards.

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

The *Faith, fashion, fusion* project required skill and sensitivity in developing storylines and text about the life experiences and fashion choices of the Muslim community. The editorial team worked with graphic designers from the Muslim community in a mutual exchange of ideas, skills and experience.

The result is a vibrant and engaging exhibition that breaks new ground. The publication surveyed Muslim women's fashion in Australia and included profiles of Muslim designers, retailers and prominent Muslim women as well as essays on Islamic dress and contemporary Muslim women's identity.

Finally, we have something that is about Muslim women representing themselves on their own terms. It's not reactionary or defensive. The conversation has moved on.
Randa Abdel-Fattah, author and lawyer

Priority C: Deliver programs agile in presentation and execution and responsive to current local and international issues.

The department tackled the nuances of language and culture to develop text for *Spirit of jang-in*. Both exhibition and catalogue include bilingual text elements. The narrative gives the traditional concept of 'jang-in' a more contemporary relevance. The catalogue features all 160 objects from the exhibition with essays by curator Min Jung Kim, and two Korean experts in metal craft. The National Museum of Korea purchased 500 copies of the book to distribute to cultural institutions and libraries internationally.

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

The editorial team worked with design agency Toko to develop the striking graphic look for the *Love Lace* exhibition and catalogue. QR codes are included on each of the 134 labels, linking to the exhibition app that explores each work in more detail. Comprehensive teachers' notes were also produced. (See Case Study page 59)

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

Text produced for *The Wiggles exhibition* is family friendly and visually engaging for all ages. A significant challenge in developing the content was to appeal to the pre-literate 3–5 age group while telling the Wiggles' story for an older audience. Learning guides for pre-school and kindergarten were produced for parents and teachers on how to enhance the exhibition experience for young children. The illustrated publication, *The Wiggles Museum Adventure* written by Helen Whitty, is designed to introduce the concept of a museum to a young audience, with help from Dorothy the Dinosaur.

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

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

Powerline, the magazine of the Powerhouse Museum, is published quarterly and provides an important link with our members and the wider community. *Powerline* chronicles the Museum's major exhibitions, events, issues, acquisitions, outreach programs and 'behind-the-scenes' stories.

Priority E: Build a culture of museological excellence and research

Powerhouse Publishing published or co-published 11 titles, compared with five in 2010–11. 6,254 books were sold through Powerhouse venues, ecommerce, eBook outlets and bookstores, a 50% increase on 2010–11. Publication sales and associated income was \$101,494, an increase of 37% on 2010–11. In addition the Museum received a \$35,000 grant from the Korea Foundation to publish the *Spirit of jang-in* catalogue.

Written by Dr Nick Lomb, *The Transit of Venus: 1631 to the present* was published by NewSouth Books in association with Powerhouse Publishing. The lavishly illustrated book tells a story of adventure and exploration. The book was also distributed by New York-based publisher The Experiment and Dr Lomb produced a new chapter specifically for the US market. An eBook version with enhancements was developed in-house. *Transit of Venus* garnered glowing reviews across the world, including *The Washington Post*.

This is exactly what a great astronomy book should be: comprehensive, highly informative yet very accessible for lay readers, and beautifully illustrated to showcase the glory of the heavens. Jennifer Byrne, *First Tuesday Book Club*, ABC-TV

The annual sky guide was relaunched for 2012 as the *Australasian Sky Guide*, expanding the market beyond Australia to include information and charts for stargazers in New Zealand. The guide is also available in eBook format.

Published by NewSouth Books in association with Powerhouse Publishing, *Retro: a guide to the mid 20th century design revival*, was the Museum's second collaboration with Adrian Franklin, former presenter on ABC TV's *Collectors*. Some 160 objects from the Museum collection are featured as well as text from 11 Museum curators.



Digital Dark Age: a cautionary tale, the second in the Museum's series of illustrated books on science and technology, was a collaboration with the Parramatta Heritage Centre. Looking at the challenging issue of digital records preservation, it was written by Matthew Connell, Louise Preston and Helen Whitty, with illustrations by graphic artist Matt Huynh.

To complement the publication, a website and comprehensive teachers' notes were developed. Content from the book was reworked for a display in the *Cyberworlds* exhibition.

Macmillan Education Australia reissued two series of publications which were developed by the Museum and first published in hardback in the early 2000s. Aimed at the primary school market, *The Australian gold rushes* and *When I was young*, have been updated in paperback and CD format.

For the Australian Dress Register, the department worked with curatorial, conservation and registration staff to produce a user's guide to the care, documentation, interpretation and display of dress. The book will be distributed through conservation workshops. *All is not lost: the collection recovery book*, a spiral-bound flipbook compiled by conservation staff that provides quick, basic instructions on salvaging materials, was produced for distribution to regional museums and historical societies around NSW. Both books can be purchased.

At the 2010 Museums Australia Publication Design Awards announced in 2011, *Creating the look: Benini and fashion photography* won 'best poster from a large museum' and 'highly commended' in the small catalogue category.



Cover illustration by Matt Huynh for *Digital Dark Age*

CASE STUDY

LOVE LACE A WINNING PUBLICATION

This supports Strategy 3

At the Australian Publishers Association (APA) Book Design Awards 2012, the *Love Lace* publication received the top award, Best Designed Book of the Year. This award is contested by all the major Australian publishers. The judges commented:

'Love Lace: Powerhouse Museum International Lace Award' was the book that ultimately stood out from all the others. It is a great package all round – tactile and tasteful. The cover is excellent and foldout poster works beautifully. The choice of using two different papers stocks, something rarely seen, has come off and the decision to use only one colour in some sections is elegant ... everyone wants to pick it up, regardless of an interest in lace.

The catalogue showcases the award winners and outstanding entries. It also details the design and production processes of 10 artists. *Love Lace* has been immensely popular with the international lace and design community. Each featured artist received a complimentary copy and the remainder of the 1,000 print run sold out within five months. The title was reprinted in February 2012 and continues to sell well.

The success of the catalogue is an achievement for the whole *Love Lace* team. Curator Lindie Ward's innovative vision for lace was realised in the publication through the efforts of many, in particular designers Eva Dijkstra and Michael Lugmayr of Sydney agency Toko, whose interpretation of the design brief created a radical graphic concept.

Love Lace was also the Gold Medal Winner for best soft cover book at the NSW Printing Industries Craftsmanship Awards 2011, and won a Silver Medal in the 29th National Print Awards. The APA will enter *Love Lace* in the International Book Design Awards and showcase it at major international book fairs.



The *Love Lace* publication

CUSTOMER RELATIONS

Department budget 2011-12 \$1,182,979

Department spend 2011-12 \$1,334,348

Key performance achievements include:

Implement responses to customer feedback

Implementing the Ticketek ticketing system for two major exhibitions

Providing ongoing quality training of Customer Service Officers

Welcoming 728,034 visitors to the Powerhouse (up 60% on 2010-11)

Processing 3,793 new and 1,982 renewal memberships

Servicing the Members Lounge which received over 17,500 visits

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

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

Ongoing strengthening of customer focus across the Museum's sites was achieved through management of the centralised customer feedback system, with 100% of feedback requiring a response receiving that response within the timeframe set out within the Museum's Guarantee of Service.

In addition to Customer Service Officers attending daily briefings, regular exhibition walkthroughs, training in the technical skills required to operate the Ticketek ticketing, SABO bookings, Centaman admissions, VOIP switchboard, and Tours Perfect booking systems took place to ensure that Customer Service Officers working across the admissions, switchboard, bookings, and Members areas had the skills required to provide a consistently high level of service to the Museum's customers.

While the Revitalisation program presented an atypical environment in which the Museum's services were experienced by visitors over the year, analysis of non-revitalisation related feedback received showed a decline in complaints about core operations including seating, signage, parking, steam demonstrations, lighting, and the quality of service provided by front line staff. On the other hand, focus on improvement continues in relation to queuing arrangements and interactive maintenance.

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

Additional cleaning services and more structured recording of cleaning frequency;

Lighting levels in the *Love Lace* exhibition adjusted;

The content of the Reveal Trail reviewed and amended;

A step installed to increase ease of access to the 1243 Locomotive cab area;

The Museum's phone number relisted in the White Pages;

Information on the Sydney Olympic collection on the website updated;

Ticketing and entry procedures in relation to Thinkspace programs reviewed and refined; and,

A trial of online general ticketing introduced.

Exceptional customer service from the gate to seeing the exhibit. George, Wollongong

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

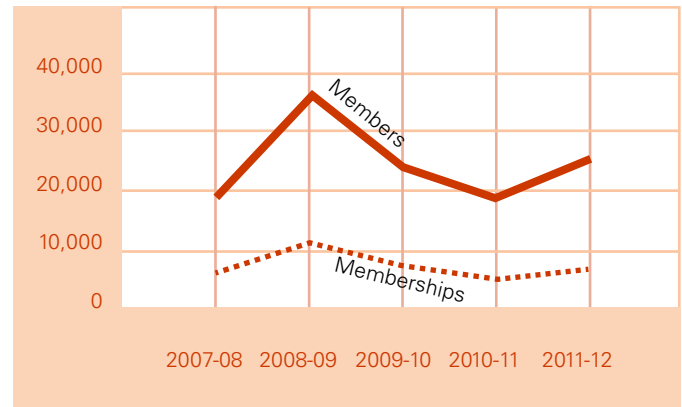
Priority D: The Museum provides reason and opportunity for regular repeat visitation

Museum Members

Members continued their regular visits to the Museum's three sites, with 55,035 member visits (58,727 visits in 2010-11). The new Powerhouse Members Lounge, with spectacular views of the *Transport* exhibition, received over 17,500 visits from Members and their guests (over 18,000 in 2010-11).

Membership categories continue to align with a strong focus on family audiences with 85% being household memberships, with 8% of these representing country households.

Members and memberships at 30 June



At 30 June 2012 there were 6,928 memberships representing 25,684 Members (compared with 4,989 memberships and 18,465 Members in 2010-11). There were 3,793 new and 1,982 renewal memberships (compared to 2,029 and 1,780 in 2010-11).

A successful membership campaign during May and June, aimed at increasing the proportion of two-year memberships, promoting free entry to family based exhibitions and 'annualising' membership renewal to one annual membership renewal date, led to a growth in memberships to well above average for the past decade.

OPERATIONS

Department budget \$5,369,562

Department spend \$5,934,013*

Key performance achievements include:

Provided services for 629 internal and external client events

Provided 24 hour security monitoring ensuring safety of Museum visitors and property

Responded to 87 employee related first aid incidents and 133 visitor and contractor first aid incidents

Recorded and actioned 53 incidents during the year

Maintained consistent Gallery Officer presence across all public areas of the Museum

*Variance of spend against budget due to additional staffing requirements for *Harry Potter™: The Exhibition* and revitalisation works requiring operation of a temporary lift.

Strategy 2: To enhance the Museum's reach, recognition and prestige

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

The Operations Department is responsible for the day-to-day operations of the public areas of the Museum and all Museum venues. This includes gallery monitoring, visitor information, function management and set up, provision of contract catering and cleaning services, security services and emergency and first aid response.

Venue Managers liaise across the Museum to ensure that exhibitions and programs are working effectively and that workplace health and public safety is maintained throughout the public areas. Gallery Officers are on the floor over a seven day roster to assist visitors, monitor galleries and objects and provide first aid and emergency response.

During the year an additional 31 casual Gallery Officers were recruited and trained to assist in managing peak periods and for the *Harry Potter* exhibition. Gallery Officers were involved in ongoing customer service and first attack fire fighting training.

Staff set up and dismantled 158 external commercial events and functions (comprising 69 commercial events and 89 waived events) and 471 internal events. There were 58 theatre events.

Security staff protect the Museum's collection on display, visitors, buildings and infrastructure 24 hours a day, 365 days a year, across the Museum's three sites. Security Management coordinated first aid training for 13 staff, advanced resuscitation training for 13 staff and first attack fire fighting training for 45 staff.

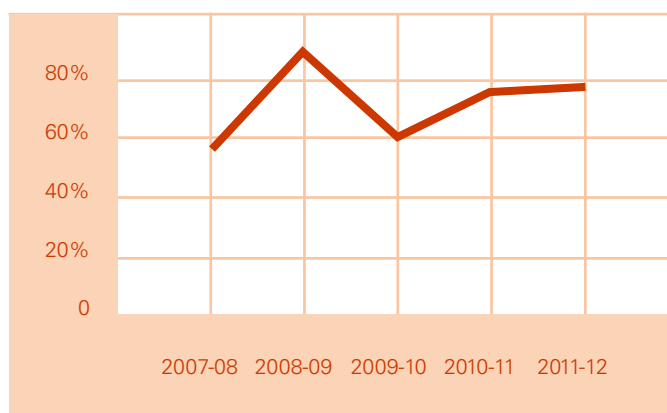
Strategy 4: To grow our workplace culture, staff skills and practices

Priority C: Achieve a sustainable workplace – resources

Waste management and sustainability

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

Waste diversion percentage



88.7 tonnes of waste was collected over the period (down 7% on 2010-11) and 80.9% was diverted from landfill (up from 77.4%).

Recycling of computer related equipment is reported at page 68.

Energy saving initiatives are reported at page 68.

GRANTS AND RESEARCH DEVELOPMENT

Key performance achievements include:

26 grant applications and award entries submitted to the value of \$3,461,558

Secured over \$700,000 for a range of activities

Grants to continue to tour Powerhouse exhibitions nationally and to the regions

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

Grants were secured to tour Powerhouse exhibitions nationally and to the regions. Visions of Australia Touring Grants were secured for *Frock stars: Inside Australian Fashion Week* and, in partnership with Vision Australia, for *Living in a Sensory World*.

Grants to stage major Powerhouse design and science public programs included City of Sydney Art & About grant for Janet Echelman's *Tsunami 1.26* public installation as part of the *Love Lace* exhibition. The *Ultimo Science Festival* partnership project was awarded \$150,000 for 2012-14 from the Inspiring Australia, Unlocking Australia's Potential Grant Round.

Priority E: Build a culture of museological excellence and research

Seeking grants from external partners to support research and program delivery aligns with the strategic goal of *relationships with industry and partner organisations for research*. The Museum partners with a number of external organisations, and is a consortia partner in three major national research projects which were successful in seeking funding under the 2011 – 2012/13 Australian Research Council (ARC) Grants Program.

Through the partnership in the significant ARC grant for the Zagora Project, over the next three years the Museum will contribute to the investigation and interpretation of the archaeological site of Zagora in Greece. Other partners in this project are the Australian Archaeological Institute at Athens (AAlA), the Department of Archaeology at the University of Sydney, The Athens Archaeological Society, Royal Holloway (London) and the Institute for Mediterranean Research (Crete).

The Design and Art Australia Online (DAAO) is a collaborative eResearch tool built on the foundations of the Dictionary of Australian Artists Online. Principal partners include College of Fine Arts, UNSW, University of Technology, Sydney, The University of Melbourne and The University of Sydney.

Museum staff continue their contribution to the development of the Dictionary of Sydney, co-funded by the ARC linkage grant in partnership amongst others with The University of Sydney, State Records and Historic Houses Trust.

COMMERCIAL DEVELOPMENT

Key performance achievements include:

Commercial operations results for 2011-12 generated \$3.29 million, 20% above budget

Harry Potter commercial activities, up 142% on budget

Publishing revenue, up 14% on budget and up 37% on 2010-11

Name-a-Star revenue, up 8.3% on budget, 11% up on 2010-11

Beyond revenue sourced from general admissions, sponsorship and philanthropy, the Museum generated revenue via several commercial activities. In 2011-12, commercial revenue was generated from:

Commercial revenue linked to *Harry Potter™: The Exhibition* (retail, audio tours, photos, memberships, corporate events); Commercial events including venue hire revenue and commissions from caterers;

Café sales;

Powerhouse shop sales;

Name-a-Star sales;

Membership sales;

Powerhouse Publishing sales; and,

Digital image, photography and image copyright sales.

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

Priority B: Achieve a sustainable workplace – Finance

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

Record commercial returns for a touring project were generated through *Harry Potter™: The Exhibition* non-ticket revenue (retail, audio tours, photos, gift certificates, merchandise presales, memberships and corporate events) with nearly \$1.7 million in net profits for the Museum (up 142% on budget).

Commercial events, catering and café

Across café, events and catering activities, the total financial year income was \$459,876 down 23% against a budget of \$600,752 due to the impact of revitalisation on available spaces for hire and the closure of one of the cafés.

There were a total of 69 income-generating events, (153 in 2010-11). Revenue from event hire and function catering was \$297,976 down 25% against budget of \$395,209. Access was restricted to around 70% of commercial event spaces from April 2011 due to building works.

The Cafés are managed by Santos catering. Although café sales commissions (\$161,900) were up 16% on 2010-11, commissions were 21% under budget (\$205,543). The level 3 café, which averaged one third of café sales, closed in July 2011, and the opening of the café was delayed. The new café is expected to open by Christmas 2012.

Merchandising sales

The Powerhouse shop is managed by Velocity Brand Management. Retail sales were \$329,342, down 30% on budget (\$469,000), with a decrease of 32% on last year. The shop operated in restricted temporary spaces since September 2011. The new shop is expected to be open by Christmas.

Name-a-Star donations

Donations generated \$148,151, up 8.3% on budget (\$136,800), down 14.0% on 2010-11.

Membership revenue

Total membership revenue was \$623,826, up 58% on 2010-11. This comprised \$525,812 in general membership revenue, and a further \$98,014 in *Harry Potter* family membership packages. Due to contractual marketing restrictions with the *Harry Potter* brand, expected membership growth, linked to *Harry Potter* visitation, was below budget for 2011-12 (down 31%). Nevertheless, with a successful 2012 financial year-end campaign, memberships grew to a result well above average for the past decade.

Powerhouse Publishing sales

Publishing revenue, derived from trade and online sales, of \$101,494 was up 14% on budget (\$89,200) and an increase of 37% on 2010-11.

Digital image and photography sales

Image and copyright sales generated \$26,645 which was 24% below budget (\$34,992).

RESPONSIBLE FOR THE DEVELOPMENT AND OPERATION OF THE MUSEUM'S CORPORATE SERVICES AS WELL AS OVERALL DEPLOYMENT OF THE MUSEUM'S RESOURCES. RISK MANAGEMENT OVERSIGHT AND PROCUREMENT ALSO SIT WITHIN THIS DIVISION ALONG WITH THE MUSEUM'S VOLUNTEER PROGRAM.



CORPORATE, FINANCIAL SERVICES AND FACILITIES MANAGEMENT



Top: The Museum's Volunteer Team

Bottom: Volunteers work on the restoration of Ice Bird at the Discovery Centre

PEOPLE AND CULTURE

Key performance achievements include:

Accessibility offered across all sites

Proactive approach to work health and safety

Over 2,000 hours of staff learning and development

FTE staff of 277.6 at 30 June 2012 (284.2 in 2011)

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

Priority A: Achieve a sustainable workplace - People

The Museum established an online leadership resource centre available on the intranet to provide business specific research material, news items and training material focussed on people, culture and accessibility. Supporting this initiative People and Culture provided managers and supervisors with one-on-one coaching on dealing with staff related issues.

In-house training seminars were undertaken including the Corruption Prevention for Managers Workshop which aimed to equip managers to identify corruption risks in their workplace and develop corruption awareness within the Museum.

The department offered Bullying and Harassment Awareness sessions for managers. These provided an introduction to the relevant legislation and key organisational procedures designed to reduce risk and enhance reporting. Additional sessions were offered to all staff.

As part of efficiency gains, People and Culture implemented the final stage of the online public sector e-recruitment system. Ongoing training of the e-recruitment program and functions are provided by the Public Service Commission.

The People and Culture department ensures a strategic direction for:

orientation and induction;

leadership development;

industrial relations and conditions of employment;

workplace conduct and disciplinary investigations;

recruitment and selection;

performance management;

equity and diversity;

work health and safety;

learning and development;

organisational development;

workforce planning; and,

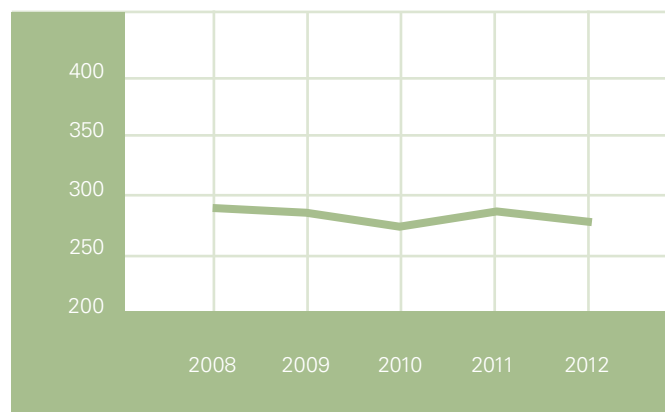
accessibility.

In line with the objectives identified in the Strategic Plan 2009-2012.

The department continues to map succession planning imperatives for the next five years through detailed analysis of workforce planning metrics including age profile analysis by department and division.

The department supports the Museum's commitment to sustaining and enhancing a culture that fosters creativity and teamwork in a workplace free from discrimination and harassment, consistent with the Code of Conduct and ethics. There was continued provision of free access to the Employee Assistance Program to include volunteers in addition to staff and their family members. Work is underway to finalise a Business Continuity Management System and Program proposal with Treasury.

FTE staff at 30 June



At 30 June 2012 there were 277.6 FTE staff, compared to 284.2 in 2011.

Planned actions for 2012-13:

Develop human resource components of the Strategic Plan to

focus on building leadership and culture building capabilities that will take the Museum through a period of major change while maintaining consistency, reliability and stability;

Coordinate a Climate Survey that reflects the culture of the Museum and the diversity of its people;

Continue to deliver cost neutral bullying and harassment prevention workshops and presentations on workplace health and safety issues in line with newly introduced legislation;

Conduct a skill gap analysis and map succession planning imperatives by department;

Review and update the People, Culture and Accessibility Plan;

Review and update the Employee Handbook;

Review and update HR and Health and Safety policies; and

Amend position descriptions to reflect changes in Work Health and Safety legislation.

Equal Employment Opportunity

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

Work Health and Safety

The *Occupational Health and Safety Act 2000* was superseded by the *Work Health and Safety Act 2011* from January 2012. A Work Health and Safety audit was conducted to assess the Museum's readiness for the new legislation. Recommendations will be addressed to ensure that all employees are aware of their responsibilities under the new Act. Two Work Health and Safety legislation information sessions were also conducted.

The Museum continues to implement the recommendations and action plan arising from the review of The Museum's Occupational Health and Safety Management System in 2010.

19 workers compensation claims were reported from July 2011 to July 2012. Two manual handling injuries were recorded, both a result of lifting incorrectly. Both workers have received instruction in correct manual handling techniques. Four journey claims were reported on the way to or from work resulting in lost time – mostly due to trips and falls. An employee is receiving physiotherapy for an elbow strain due to computer overuse.

Flu vaccinations were provided for 92 employees. A remedial massage therapist continues to be available periodically on site to employees for neck, shoulder and back problems.

Learning and development

The Museum supports staff to achieve their full potential through development and training opportunities. 2,073 hours (14% increase on 2010-11) of training was provided both internally and externally in over 316 staff sessions.

The Museum offered 13 staff the opportunity to attain Certificate IV and a Diploma in Management Program. In addition the following programs were delivered and supported:

Bullying and Harassment Prevention workshops
Corruption Prevention for Managers
Master of Arts Development Studies
Senior First Aid Certificate
Diploma in Law & Collection Management
Due Diligence for Registrars workshop
LF Class Forklift Training Course
AQIS Quarantine Approved Premises Class One Sea and Air
Freight Depots Training
Frontline Management Certificate IV
Diploma of Management
Standard Operating Procedures for Small Vehicle Tail Lift
Regional Services Documentation Workshop
Registration Documentation Workshops
ARC Conference: Sign & Return: Informing Collection Documentation
Managing Digital Records: An Introduction
Managing Recordkeeping Risk in Business Systems
Records Management and Recordkeeping Training Modules
CPN seminar: Corruption Prevention Foundations
CPA/CSA Risk Management Discussion Group Meeting
CSO Seminar: Health & Safety in the Workplace
Deloitte Risk Services Seminar: Business Resilience - Challenging the Assumption
NSW Ombudsman Info session: Public Interest Disclosures
Breakfast Event
NSW State Budget Lunchtime Briefing and Discussion
CFO Forum - NSW Public Sector Community of Finance Professionals

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

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

Multicultural Policies and Services Program

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

The NSW Migration Heritage Centre (MHC) is supported by the Community Relations Commission for a Multicultural NSW. The MHC website now showcases 43 publications and 44 exhibitions about the heritage legacy of migration and settlement. The MHC is NSW's principal research organisation for migration heritage. (See MHC report page 46)

The *Faith, fashion, fusion: Muslim Women's style in Australia* exhibition presented Australian Muslim women's diverse styles and explores Sydney's emerging modest fashion market. Faith, fashion and Muslim identity are explored through the experiences and achievements of a group of Australian Muslim women.

The exhibition *Spirit of jang-in: treasures of Korean metal craft* celebrated the Year of Friendship between Australia and the Republic of Korea, marking the 50 year anniversary of bilateral relations. The Korean community is one of the fastest growing migrant communities in Australia. The exhibition promoted an appreciation of the Korean community in Australia and their contribution to Australian arts. A series of public programs including performances, Korean games and calligraphy accompanied the exhibition.

For Chinese New Year 2012 the Museum received over 12,000 visitors participating in education programs to celebrate the Year of the Dragon.

To improve online access through machine translation the Powerhouse website is able to be rapidly translated into 65 languages, an increase of 26 languages in the previous financial year.

Strategies for 2012-13:

Continuing activities and projects of the NSW Migration Heritage Centre;

Public and education programs continue to promote the value of cultural diversity;

Continued availability of Powerhouse publications relating to a range of culturally diverse subjects from previous exhibitions and programs and the Museum's collection;

Acquisition of objects which reflect Australia's cultural diversity and promote the creativity of all cultures; and, Promotion of Museum activities which represent and promote Australia's cultural diversity, including on the Museum's website.



Korean cultural performance for the launch of *Spirit of jang-in*



Faith, fashion, fusion exhibition

Accessibility

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

The People and Culture department provided inputs to the National Disability Action Plan for a whole of Government report to the Minister for Disability Services.

The Museum is an Affiliate of the Companion Card program. Carers who accompany a person with a disability are eligible for free entry on presentation of the Companion Card. Wheelchairs are available for use at no charge at all three sites.

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

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

On special occasions the recently restored Fort Phillip and Signal Masters cottage are opened to the public. A compressed gravel path up a gentle slope now gives limited access to the top of Fort Phillip, one of the oldest surviving structures in Australia. Those with limited mobility can also access the interior of the Signal Master Cottage.

At the Powerhouse Discovery Centre all stores are accessible to visitors with a disability, except upstairs in one building. Work on a passenger lift for this building commenced in June 2012. Accessible toilet facilities and designated accessible parking are available. In response to the increased demand for visits from disability groups the Centre has augmented volunteer training to cater to groups with special needs.

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

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

VOLUNTEER COORDINATION

Key performance achievements include:

40% growth in the number of Youth volunteers

25% growth in volunteer hours at Sydney Observatory

Establishment of cross-site induction and training program

329 volunteers contributed 36,252 hours

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

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

The significant transformational trend for volunteering in Australia is the increasing tendency of prospective volunteers to seek short-term volunteer positions. The Volunteer Program has responded to this change by offering specific recruitment, induction and visible acknowledgement of their contribution.

Specialised recruitment of short-term volunteers for specific projects and exhibitions included:

53 volunteers for Oikodome: Building Architects holiday program

24 volunteers for *Sydney Design Week*

6 volunteers for Craft Punk Weekends

22 volunteers for *Ultimo Science Festival*

12 volunteers for the Transit of Venus program at Sydney Observatory

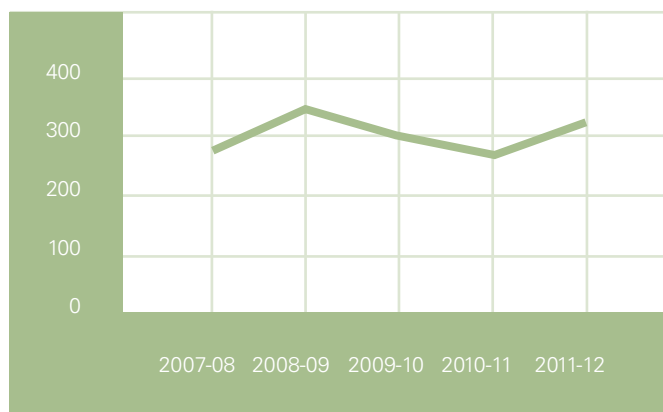
16 volunteers for storytelling at *The Chronicles of Narnia* Exhibition

44 Youth Volunteers (includes Work Experience) at the Powerhouse Museum

24 Internships were filled by students from the University of Sydney, University of NSW, University of Technology Sydney, University of Western Sydney, Macquarie University, University of Melbourne, University of Newcastle and Australian National University.

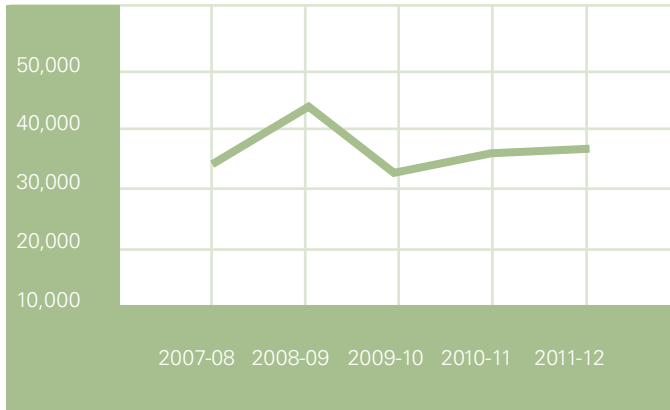
Recruitment of long-term volunteers included 20 new Visitor Services volunteers at the Discovery Centre and 22 Visitor Services volunteers at the Powerhouse. Each was provided an intensive training program that covered induction and the delivery of education and public programs.

Volunteer numbers



In 2011-12, 329 volunteers assisted at the Museum (up by 16% from 2010-11, this increase is due in part to the large number short term volunteers).

Volunteer hours



Volunteers contributed 36,252 hours in 2011-12 (1% increase from 2010-11).

Volunteers contribute to the knowledge, skills and visitor experience of the Powerhouse team. Volunteers range in age and experience but share a high level of enthusiasm for the objects, history and unique importance of the Museum.

Visitor Services volunteers support and assist the Museum Experience departments in their programs and activities for school groups and the general public. These volunteers greet visitors, take orientation tours, give special objects talks, brief school groups, meet booked groups, staff touch trolleys and act as explainers in exhibitions. Volunteers have been instrumental in designing volunteer led tours and talks that create an enhanced visitor experience within the exhibitions including the *Rocket Touch Table* and the *Mars Rover Touch Table*.

Behind the Scenes volunteers constitute 25% of the volunteer team and provide research and administrative, outreach and conservation support to departments. At the Discovery Centre volunteers assisted with the Ice Bird yacht conservation and with the storage and documentation of the Australian AIDS Quilt. (See Case Study page 25)

Steam Volunteers have been engaged at the Powerhouse restoring engine parts, and assisting at Thirlmere with the maintenance of locomotives. The Operations volunteers have provided assistance when the locomotives have 'steamed' to showcase the Museums collection.

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

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

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

Priority A: Achieve a sustainable workplace – People

Ongoing training of all groups enabled volunteers to participate in programs offered across the organisation. Cross-site training has been an important factor in the retention of volunteers giving those from all three sites the opportunity to share knowledge and skills.

Specialised volunteer training included:

- All new volunteers and students undertook Induction including site history, safe working procedures and working with children guidelines;
- Wifi training and how to access the Museum's collection;
- Conservation workshop exploring how the Museum preserves its collection;
- Dealing with the changing face of the public;
- Communication techniques: how to effectively engage with young audiences;
- How to engage visitors with a disability; and
- Monthly curatorial exhibition walkthroughs.

Another important strategy that has consolidated the volunteer program has been the electronic delivery of the volunteers' weekly *What's On* and the quarterly newsletter *Vmail*.

Two Volunteers Forums are offered annually. These have replaced the annual AGM and enable volunteers to participate in workshops with staff and peers to review and discuss cross-site issues.



Volunteers preparing the Australian AIDS Quilt for storage



Volunteer demonstrating the fotoplayer in the Kings Cinema

INFORMATION SYSTEMS AND EXHIBITION TECHNOLOGIES

Department budget \$1,756,909

Department spend \$1,683,700

Key performance achievements include:

New live video infrastructure developed

Internet capacity significantly increased

Delivery of IT and AV systems for exhibitions

Completed over 4,000 issues and requests reported by Museum staff

Development and deployment of new gallery experiences system

Significant upgrades to our web and networking systems.

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

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

A number of celestial events during the year provided opportunities to develop the Museum's capacities for the online streaming of live events. For both the Lunar Eclipse and the Transit of Venus the IT Team provided the infrastructure in support of live viewing resulting in over 200,000 views on both the Museum website and with partner NineMSN.

The Team worked closely with the Australian Academic Research Network (AARNet) to implement a 1GB internet link for use across the Museum (previously this was for video conferencing initiatives only). The faster link facilitates a range of new media creation activities.

Within the Museum the scope of wireless networks has been enhanced to bring more locations online while supporting a range of new applications including exhibition content delivery and public use. Of note is the technology deployed within the *Love Lace* exhibition which provides location information to the *Love Lace* mobile application and provides additional information to the user based on proximity to objects in the collection. Recently the Museum received funds from the State Government to extend this technology and explore commercialisation opportunities.

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

The functionality of Jira (the Museum's issue and project management tool) has been developed to incorporate new processes required for the development of exhibitions. Jira now supports improved collaboration across departments, especially in relation to the development of exhibition 'experiences'.

A new management system for gallery experiences has also been developed to enable issues with technology on the gallery floor to be logged easily and without delay.

Priority C: Achieve a sustainable workplace – Resources

A key focus for the IT team has been the upgrade of a number of key systems, improving security and providing additional features to staff.

The platform used in the management of web content underwent a significant upgrade. Taking several months, this project saw over 20 websites upgraded resulting in a new platform that is easier to use, more cost effective to maintain, and provides new opportunities for staff to contribute content for the websites without requiring assistance from the web or IT teams.

The replacement of aging networking equipment also provided additional opportunities for staff to connect to work resources from personal equipment and from external locations. Remote access is key to the development of a flexible work environment.

287 items of obsolete computer, networking, audiovisual and other office equipment were disposed of sustainably through Computer Source, a company that recycles, refurbishes and/or reuses equipment and is a recommended 'e-waste' facility. The Museum is registered to the Cartridges 4 Planet Ark program. All printer, photocopier and fax machine consumables are collected and taken by Close The Loop (for Planet Ark) for recycling. In the period 102kgs of materials were diverted from landfill

FACILITIES MANAGEMENT

Divisional budget \$4,044,674

Divisional spend \$3,775,144

Key performance achievements include:

Sustainability initiatives undertaken to reduce energy costs and greenhouse gas emissions

Heritage management of historic sites, Sydney Observatory and the former Ultimo Post Office

Upgrade of public facilities at Discovery Centre

2011-12 marked the third year of the ongoing stone replacement program at the Powerhouse Museum. This project is jointly funded by NSW Treasury and Department of Public Works for essential maintenance through a stone replacement program for the Boiler Hall and North Annex of the original Ultimo power station. The total cost of the restoration project is estimated at \$11 million.

Sydney Observatory and the former Ultimo Post Office are listed on the State Heritage Register and, as such, all maintenance and building works for the care of the sites are subject to stringent heritage guidelines. Minor building and grounds work was carried out at the two sites to maintain visitor safety access.

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

Priority C: Achieve a sustainable workplace - Resources

The construction of a new amenities block at the Powerhouse Discovery Centre is nearing completion and will provide additional toilet facilities to meet increasing visitor demand.

A combination of automated sensor lighting and a vari-drive pump and pressure tank system to supply flushing water from the harvested water tanks is being investigated as part of the environmental aspects of the construction. E store amenities toilet flushing will also be supplied with water from the toilet block harvesting system.

Construction has commenced on the accessible lift for H store. The installation of a public access lift to this level, and other public accessibility and compliance improvements to this store, will provide an opportunity to expand the 'behind the scenes' public access program and will benefit staff members with limited mobility.

The Energy Reduction Program at the Powerhouse Museum is ongoing, replacing the existing energy inefficient 50 watt incandescent down lights with energy efficient 10 watt LED and 36 watt tube lighting replaced with 22 watt LED tubes.

Approximately 814 tubes were replaced with a reduction of 13,060 watts, 112 lamps replaced with a reduction of 3,730 watts and 13 flood lights replaced with a reduced of 4,550 watts. This has resulted in a further reduction in greenhouse gas emission of 141 tonnes of CO₂ and energy cost savings of approximately \$26,000 for the year.

NON EXHIBITION SCHEDULING

Key performance achievements include:

Assisted with project managing the Museum's Revitalisation Project

Project managed involvement in the Hunter Valley *Steamfest* and *Great Train Expo*

Maintained and submitted required rail safety documentation

Ongoing liaison with the NSW Rail Transport Museum and Trainworks at Thirlmere

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

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

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

Strategy 5: To be a collaborative and connected institution

Non Exhibition Scheduling's primary focus was assisting with project management of the Museum's Revitalisation Project, with a secondary focus on supporting the Museum's rail and steam program. (See Revitalisation report page 9)

Throughout the year ongoing liaison took place with the Office of Rail Heritage and Trainworks for display of the Governor-General's Carriage, one of the Museum's most significant objects.

The Museum also continues to work closely with the Rail Transport Museum (RTM) at Thirlmere. As both locomotives 3265 and 3830 are now housed on RTM premises the Museum has entered into a collaborative agreement shared services and the hiring out of the locomotives. Locomotive 3830 is currently undergoing maintenance in the Roundhouse at Thirlmere and is due to return to service early in 2013. As the Roundhouse has an external viewing platform, visitors have had opportunities to watch Museum staff and volunteers undertake work as well as seeing routine maintenance on locomotive 3265.

Joining the RTM for a third year the Museum participated in the *Great Train Expo* at Sydney's Central Station over the June long weekend. As in previous years the Museum contributed locomotive 3265 as a static display in light steam. Staff and volunteers were in attendance to provide visits to the cab of the locomotive, and talk about the engine as well as the rail and steam program at the Museum.

Locomotive 3265 also takes part running shuttle trips at the Hunter Valley *Steamfest* in Maitland. Now in its 27th year *Steamfest* is a well established annual event, recognised as one of the largest heritage themed events held in NSW. This year it attracted around 80,000 visitors.

Maintaining a Rail Safety Management Plan (RSMP) is a requirement by the Independent Transport Safety Regulator (ITSR) as well as regularly reviewing systems and procedures for the operation and maintenance of the locomotives. The annual safety report was compiled and submitted to ITSR in September 2011. In May ITSR representatives conducted a compliance review of the RSMP. A report following the review has recently been received; The Museum will respond to ITSR by the end of 2012.



Powerhouse program at *Steamfest*

RECORDS

Key performance achievements include:

Increase in digital recordkeeping using HP TRIM

Registration into records management system of 5,530 records

Disposal of records in accordance with the NSW State Records Act 1998

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

The Department works with the Manager, Customer Relations, on the customer feedback system. All comments are registered in the HP TRIM system and referred on for response. Monthly reports facilitate regular reporting to Executive and Trust.

The system is electronically managed in TRIM utilising workflow to ensure that customer comments are responded to within 10 working days (as per the Museum's Guarantee of Service). Comments received via Twitter and Facebook are now included. 519 customer comments were registered in 2011-12 (352 in 2010-11).

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

Priority C: Achieve a sustainable workplace - Resources

62% of new records registered in TRIM were digital compared with approximately 25% in 2010-11. There are currently 31 update users of TRIM cataloguing selected records including emails (directly from Outlook) to TRIM in the following areas: Records, Volunteer Co-ordination, Curatorial, Library Services, Regional Services, Migration Heritage Centre, Conservation, Facilities Management, Customer Relations, Events Co-ordination and the Powerhouse Discovery Centre. All new users receive one-on-one training.

Other digital records managed by TRIM are scanned images of all major contracts and agreements, all customer comments, the PowerPoints weekly staff newsletter and other staff updates.

Digital records created and maintained by the Museum's key business systems were identified and the systems assessed for recordkeeping functionality in accordance with the State Records' Authorities compliance requirements.

FINANCE

Key performance achievements include:

Efficient management of Accounts Payable and Receivable

Processed increased transaction volumes

Management of cash flows and the Museum's long term investments

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

Priority B: Achieve a sustainable workplace - Finance

The Museum's Accounts Payable and Accounts Receivable sections performed well through the year. Aged Creditors at 30 June were classified as 91.8% current, whilst Aged Debtors were classified as 91.4% current, with \$1,655 outstanding in excess of 90 days.

Transaction volumes increased significantly throughout the year, particularly for front of house transactions and online sales, as a result of hosting *Harry Potter™: The Exhibition*. Despite the increase in volumes the Finance department managed the additional workload within existing resources, streamlining processes where necessary.

The overall performance of Accounts Payable and Accounts Receivable facilitated the Museum's ability to manage its cash flows and enhance its investment returns.

Particular emphasis was placed on monitoring cash flows, as a consequence of the high volume and high value of transactions associated with *Harry Potter™: The Exhibition*, in addition to the capital expenditure program, particularly the cash flows attributable to the Museum's Revitalisation Project.

Monthly Financial Reporting produced for Executive and the Board of Trustees provided a clear and concise representation of financial performance throughout the year. Departmental Heads had access to a suite of reports at a varied level of detail, to assist in the ongoing management and performance of their areas of responsibility. Additional support is provided from Finance staff as required.

For results reporting see Finances, Year in Review page 11 and the Financial Report, Annual Report page 81.

DIRECTORATE

**A SMALL GROUP WORKING IMMEDIATELY
TO THE DIRECTOR, COMPRISING STRATEGIC
PLANNING, CORPORATE SUPPORT AND
DEVELOPMENT FUNCTIONS**



Tsunami 1.26 by Janet Echelman, from the *Love Lace* exhibition, was installed over George Street Sydney outside the Town Hall

STRATEGIC POLICY AND PLANNING

Key performance achievements include:

Continuing discussions which capture the essence of the Strategic Plan and provide a framework for permanent gallery renewal and exhibition development

Enhancing relationships with precinct partners and the City of Sydney

Noting the success of the 2009-12 Strategic Plan as a framework for exhibition and program development, outreach and community engagement, the Board of Trustees agreed to its extension until early 2013, to enable the contributions of key Executive staff to its successor.

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

Aligned with the strategic goal of *a renewal program for long term galleries*, the former Artistic Director of the Auckland War Memorial Museum conducted a three day workshop in early February to progress discussions with curatorial and other content development staff on plans to revitalise permanent gallery spaces on Levels 1 and 2 of the Museum. Some of these spaces have remained substantially unchanged since 1988, and visitor research indicates their 'tired' appearance is having an adverse impact on repeat visitation and perceptions.

Discussions were framed around the concept of the Museum as the meeting place of Society, Design and Science, and the individual stories we tell are about that meeting point. Four types of story telling around which exhibitions and programs are conceived were modelled, and the outcomes of the workshops will inform the further development of permanent gallery renewal strategies, and temporary exhibition development.

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

An innovative partnership with the City of Sydney provided significant funding support for the large mobile aerial installation by the American artist Janet Echelman, which was suspended above the intersection of George and Park Streets, in front of Sydney Town Hall. The prominent site offered maximum exposure for the work, known as *Tsunami 1.26*, which was a signature attractor for the *Love Lace* exhibition and was installed to coincide with the City's *Art and About* public art season.

The scale of the work presented numerous challenges. 70 metres in length, with a width of 20 metres and a depth of 10 metres, and suspended 15 metres above the intersection, the installation required complex engineering and logistics planning, and overnight road closures for both its installation and removal.

Over a period of three weeks city residents and visitors marvelled at the installation's gentle movement in wind, and its subtle and changing patterns of lighting of an evening. This collaborative project has enhanced the Museum's relationship with the City of Sydney.

Strategy 5: To be a collaborative and connected institution

The collaborative relationship with the Sydney Harbour Foreshore Authority saw Museum participation in the development of the design brief and tender selection process for the Ultimo Pedestrian Network. A focus of the brief was the development of innovative ways a 'linear park' might be activated and provide opportunities for events and public programming for the Museum, neighbouring institutions such as the University of Technology Sydney, the ABC, and the Sydney Institute of TAFE, as well as for the local community.

This is a project of significance to the Museum, as it will enhance links from Darling Harbour and from Central Station, and provide opportunity to significantly enhance the amenity of the precinct.

CORPORATE DEVELOPMENT

Department budget \$653,563

Department spend \$536,749

Key performance achievements include:

Seven new sponsors confirmed across a range of exhibitions and programs

Five returning or renewing sponsors

In-kind sponsorship up 473% on 2010-11

Powerhouse Foundation income up 296% up on 2010-11

Major grant secured for development of new temporary exhibition gallery

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

Priority B: Achieve a sustainable workplace – Finance

There was significant growth for in-kind sponsorship related to the activation of media and strategic partners aligned with *Harry Potter™: The Exhibition*. Cash sponsorship income was maintained at the same level as the previous year, with sponsorship spread across a variety of programs and exhibitions.

A major new partnership was established with Volkswagen Australia for sponsorship of *The Wiggles exhibition*. Volkswagen is also a corporate sponsor of The Wiggles, and their exhibition sponsorship has provided further opportunities for both the Museum and Volkswagen to leverage this association.

STAEDTLER joined the Museum as a sponsor of two properties: *Sydney Design* and the upcoming exhibition *Wallace and Gromit's World of Invention*. This two-year sponsorship provides both cash support and in-kind goods for the Museum's programs and exhibitions.

Spirit of jang-in: treasures of Korean metal craft secured important cash sponsorship from a range of partners.

Significant support was received from the Korea Foundation, POSCO and Korea Tourism Organisation. The Australia-Korea Foundation, the Consulate-General of the Republic of Korea, Sydney and the Korean Cultural Office also provided support for the exhibition.

Strategic partnerships were established with Destination NSW and Nine Live Pty Ltd for *Harry Potter™: The Exhibition*. The partnership with Destination NSW delivered cash investment for the exhibition, with the Nine Live partnership providing an incentive-based business model for support across a range of Nine Live properties including ticketing, television and print media.

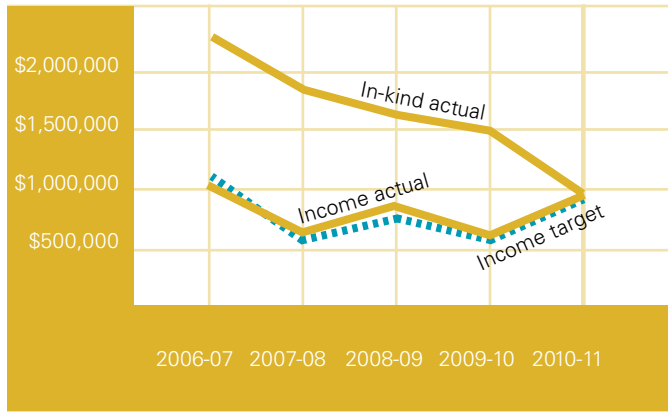
A range of Museum partnerships were also established to leverage the Museum's activity surrounding the blockbuster exhibition program. This included sponsorships with Accor Asia Pacific, Qantas and Nationwide News.

The City of Sydney's triennial funding of the *Sydney Design* festival was supplemented by significant cash sponsorship for the project *Tsunami 1.26* by Janet Echelman.

IP Australia has been secured as the Principal Sponsor of the 2012-13 exhibition *Wallace and Gromit's World of Invention*.

In-kind sponsorship totalled \$4,560,380.69 (up 473% on 2010-11). This outstanding result can be attributed to the partnerships and leverage associated with the Museum's blockbuster exhibition schedule.

Sponsorship



Total cash sponsorship was \$924,882, down 27% against target and down 0.5% on 2010-11. (The target for 2011-12 was a 30% increase on 2010-11). The main factors which affected the result were the corporate members program, which was not actively marketed during the period, and a lack of sponsorship for some more minor properties.

Powerhouse Foundation

The principal focus was fundraising in support of the Revitalisation capital works at the Powerhouse. This accounted for 78% of funds raised. Other programs supported included specific collection acquisitions (13%), the Collection Endowment Fund (4%), Youth and Education Programs (1%) and other miscellaneous programs (4%).

A \$334,886 grant was secured from an international corporate foundation towards costs associated with developing the new major temporary exhibition gallery on level three.

In 2010-11 the Collection Endowment Fund earned interest totalling \$74,275.21 and in late 2011 a portion of these funds were expended on acquiring the Woodstock Challenge Cup, a significant piece of Australian Art Nouveau silverware. Acquisition of the Cup was supported by a generous donation from Professor GWK Cavill.

A further \$63,751.46 was deducted from the Collection Endowment Fund to cover acquisitions purchased with interest from the Fund in 2007 and 2010, leaving a total of \$915,164.02 in invested funds.

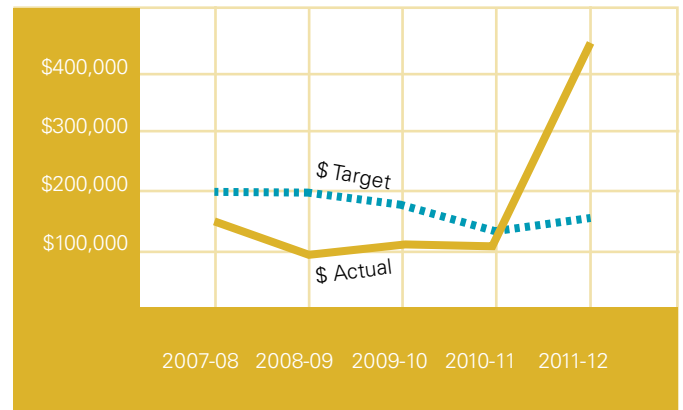
The Foundation also supported acquisition of several other significant objects. Acquisition of a rare Wedgwood Swan Vase, which had been exhibited at the 1879 Sydney Exhibition, was jointly supported by the Australian Government through the National Cultural Heritage Account and donors Robert Albert AO, William Chapman and Kylie Winkworth.

Funds were raised to acquire five works from the *Powerhouse Museum International Lace Award* with the support of donors, including Anniebell Marrngmarrnga's traditional pandanus weaving, *Yawkyawk Spirit*, which was acquired with the assistance of the Patterson-Pearce Foundation.

Following the retirement of President Nicholas Pappas and Trustee Margaret Seale and the appointment of five new members to the Board of Trustees in January 2012, the reappointment of two Trustee representatives to the Powerhouse Foundation is pending.

The objectives of the Foundation are supported by the Foundation Ambassadors: Mr Jack Ritch (Chairman), Mrs Angela Belgiorno-Zegna, Mr David Goodsall, Mr Robert Ho OAM, Mr Warren Lee, Mrs Joanne Ritchie, Mr David Simpson, Mr Jonathan Sweeney, Mrs Jill Weekes OAM, Mr Robyn Williams AM and Trustee Ms Judith Wheeldon AM.

Powerhouse Foundation income



2011-12 income of \$455,120, up 296% on 2010-11 and up 288% against target (\$157,945)



Pamela Pearce and Wally Patterson from the Patterson-Pearce Foundation who donated funds to acquire *Yawkyawk Spirit*, by Anniebell Marrngmarrnga (to the left), from the *Love Lace* exhibition

THANK YOU

The Museum acknowledges the following companies for their support in 2011-12:

Principal Partner

Nine Events

Senior Partners

Accor Asia Pacific
Australian Nuclear Science
and Technology Organisation
The Daily Telegraph and The Sunday
Telegraph
Destination NSW
GlaxoSmithKline Australia
IP Australia
Qantas
Sydney Water
Volkswagen

Partners

City of Sydney
Engineers Australia, Sydney Division
Getty Images
Griffith Hack
IKEA
JCDecaux Australia
Korea Foundation
Korea Tourism Organisation
Novotel Sydney on Darling Harbour
POSCO
Rural Press
STAEDTLER
Tamburlaine Wines

Supporters

Black Star Pastry
Jazzright Events Group

The Museum acknowledges the following Corporate Members for their support in 2011-12:

Gold

Arnott's Biscuits Limited
TransGrid

POWERHOUSE FOUNDATION DONORS

The Museum acknowledges the following for their contribution to the Powerhouse Foundation:

Governor (\$50,000+)

Anonymous

President's Circle (\$10,000 - \$49,999)

Alan Landis
Patterson-Pearce Foundation

Leader (\$5,000 - \$9,999)

Robert Albert AO
Vicki Brooke
Professor Kenneth Cavill
Ceramic Collectors Society
The Greatorex Foundation
Kylie Winkworth

Custodian (\$1,000 - \$4,999)

Nanette Ainsworth
AMP Foundation
Anonymous (4)
William Chapman
Carol Crawford
John Egan
Dr Terry and Mrs Dianne Finnegan
FM Hooper
Diana Houstone
Alexandra Joel
KWN Trading
James Longley
Geoffrey Murphy
Helen Sham-Ho OAM
David Swift
Vera Vargassoff
Vonwiller Foundation
John Yu AC

Investor (\$500 - \$999)

Anonymous
Tony Chilton
Design Resource Australia Pty Ltd
Jill Hawker
Peter Homel
Dr David Millons AM
Mr Paul and Dr Prapaipuk Mottram
Ian and Joanne Ritchie
Louise Taggart
Helen and Graham Wilson OAM

Supporter (\$2 - \$499)

Donna Abbati
Sonya Abbey
Jesse Adams Stein
Professor Shirley Alexander
ALIA Sydney
Pat Allsopp
Judith Andrews
Anonymous (43)
Rosemary Antonuccio
Dr Doron Arad
Pamela Arnold
Mara Ashmore
Anthony Astle
Akhtar Azhar
Brett Backhouse
Phillippa Baird
Anna-Rosa Baker
Bruce Ballantyne
Dr Stephen Barratt
David Batho
Audrey Beeney

Angela Belgiorno-Zegna
John Bell
Kirk Bendall
Derek Berents
Peter Berriman
Carolyn Bethwaite
Eleanor Boustead
Brigitte Braun
Charlotte Brown
Elly Buchanan
Anthony Buckley AM
Geraldine Bull
Barrie Butt
Russell Butterworth
David Calmyre
Judith Campbell
Leslie Carlisle
Professor David Carment
Barry Casey
Vivian Chan Shaw
Lesley Chapman
John Clancy
Lisa Cole
Sandra Cord
Allen Corley
James Coughlan
Kate Cox
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Simon A Whitley
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STAFF SCHOLARSHIP AND COMMUNITY ENGAGEMENT

STAFF PROFESSIONAL COMMITMENTS

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

Barker, G. Secretary, Museums Australia, NSW Committee; Museums and Galleries NSW, Museum Reference Committee; Member - Museums Next, Museums and the Web, American Association of Museums, Exhibition Design, International Centre of Photography, British Journal of Photography, Libraries Asia Pacific, Records and Information Management Professionals Australasia, Art Collecting Network

Bray, P. Director, Cultural and Community Bodies, Australian Digital Alliance

Casey, D. Chair, Indigenous Business Australia; Chair, Indigenous Land Corporation; Member - Council of Australasian Museum Directors; Rail Corporation, Heritage Advisory Committee; Rail Corporation, Thirlmere Rail Heritage Centre Upgrade, Steering Committee; The Australian Academy of the Humanities; NAISDA Dance College; Jack Thompson Foundation; Museum of Australian Democracy, Old Parliament House, Advisory Council; Queensland Design Council; Advisory Committee for Good Design Australia and the Australian International Design Awards, Good Design Council; Named as one of Australia's 100 women achievers in the Westpac publication for the 100th International Women's Day

Clendinning, R. Teacher, Venue and Gallery Management, Australian Institute of Music

Connell, M. Associate Member, Creativity and Cognition Studios, UTS; Industry Advisor and External Assessor, Faculty of Design, Architecture and Building, UTS; Member, Advisory Board, Faculty of Science UNSW; UTS Sydney International Animation Festival Industry Advisory Group; Editorial board for Rutherford Journal: The New Zealand Journal for the History and Philosophy of Science and Technology

Coombes, J. Editorial Committee, COMCOL, International Council of Museums; Member Australasian Registrars Committee

Czernis-Ryl, E. Honorary Member, Silver Society of Australia, Member - Australiana Society, Object: Australian Design Centre, Glass Art Society (USA)

Dalla, L. Council member, Australasian Registrars Committee

Donnelly, P. Affiliate staff member, Department of Archaeology, University of Sydney; Committee Member, Australiana Society; Institutional representative, Council of the Australian Archaeological Institute at Athens (University of Sydney); Team member, University of Sydney excavations to Pella, Jordan and Zagora, Greece; Council Member, Near Eastern Archaeology Foundation (University of Sydney).

Dougherty, K. Full Member, International Academy of Astronautics; History of Astronautics Committee, International Academy of Astronautics; Space Education and Outreach Committee, International Astronautical Federation; Faculty member, Space and Society Department, Space Studies Program International Space University; Executive Committee member, Spaceweek International Association; Researcher, Australian Space Research Program project 'Pathways to Space'; Space Education and Awareness Working Group, Asia Pacific Space Agency Forum; National Space Society of Australia; Sydney Space Association; Sydney coordinator, Yuri's Night Global Space Awareness Project

Edwards, K. Fellow Member - Certified Practising Accountant and Chartered Secretaries of Australia; Graduate Member, Company Directors of Australia; Trainworks; Advisory Board Member, NSW Public Sector Community of Finance Professionals

Evans, R. Contributor, Worn Through: Apparel from an Academic Perspective

Fernandes, A. Executive Committee Member, History Council of NSW; Committee Member, Museums Australia (NSW)

Gatenby, S. Committee Member, NSW Cultural Institutions Collection Disaster Response committee; Coordinator, Australian Institute for the Conservation of Cultural Materials (AICCM), Mould Remediation working group; Professional Member, Australian Institute for the Conservation of Cultural Material

Grant, A. Expert Examiner, National Cultural Heritage Committee, Office for the Arts, Department of Prime Minister and Cabinet

Hews, J. Member - Science Teachers Association, NSW; Technology Educators Association, NSW; Australian Association for Environmental Education; Australian Science Communicators

Jacob, A. Member, Astronomical Society of Australia; Treasurer, Education and Public Outreach Chapter of Astronomical Society of Australia; Tutor and night viewing coordinator, Astronomy Course, University of Sydney

Kim, M-J. Committee member, The Asian Arts Society of Australia; Committee member, The Korean Cultural Office Australia

La Mott, N. Committee member, Accessing the Arts Group; Creative Director/Coordinator, Artability, under the auspices of Northern Beaches Creative Leisure and Learning, Inc

Lea, M. Member, International Committee for Musical Instrument Museums and Collections; Expert Examiner, Moveable Cultural Heritage Unit, Canberra; Judge, Sydney Timber and Working With Wood Show

Lomb, N. Member - Museums Australia; Sydney Outdoor Lighting Improvement Society; Australian Institute of Physics; Astronomical Society of Victoria; International Dark-Sky Association; British Astronomical Association; International Astronomical Union; Australian Science Communicators; Australian Planetarium Society; Editorial Board, Royal Society of NSW; Fellow, Astronomical Society of Australia; Life member, Sydney City Skywatchers; PhD Examiner, James Cook University

Morton, P. Member, Ultimo Cultural and Education Precinct Advisory Group; Member, Ultimo Pedestrian Network Project Management Group

Nicholson, H. Foundation and life committee member, Society of Mediterranean Archaeology; Member - Australian Archaeological Association, Australasian Society of Historical Archaeology, Australian Archaeological Institute at Athens, NSW History Teachers Association, NSW National Archaeology Week Committee; National Coordinator, National Archaeology Week; Member - Accessing the Arts Group, City of Sydney City Farm Advisory Group, City of Sydney Interyouth Agency

Petersen, J. International Member, Australia ICOMOS (International Council on Monuments and Sites); Accredited Member, Professional Historians' Association of Australia; Member, UNESCO-IOM Migration Museums Initiative; Member, Australian Historical Association; Guest Lecturer, Artefact Studies, University of Sydney; Member, Community Advisory Committee, State Records Authority of NSW, Department of Finance and Services; Member, Sydney Office Consultative Forum, National Archives of Australia

Pinchin, R. Treasurer, Museums Australia (NSW)

Pitkin, M. Vice President, Mirath in Mind (promotion and celebration of Arab arts, heritage and culture in Australia); Tour Leader, 'Egypt: From Alexandria to Abu Simbel', Alumni Travel

Pointon, S. Council member, Australasian Registrars Committee

Rudder, D. Member, Australian Academy of Technological Sciences and Engineering, Powerhouse Museum Liaison Committee; Member, Australian Science Communicators

Snelling, C. Max Potential Program Leadership Coach for Year 11 Kellyville High School student

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

Sumner, C. Vice-President and Publications subcommittee member, The Asian Arts Society of Australia Inc; Committee member, Oriental Rug Society of NSW Inc

Thompson, S. Member, Chamber of Arts and Culture WA

Van de Ven, A-M. Portfolio reviewer, 2012 Head On Photo Festival

Vytrhlik, J. Member, Silver Society of Australia; Volunteer curator and guide, Sydney Jewish Museum; Accredited Member, Czech Examiner Panel for National Accreditation Authority for Translators and Interpreters

Wah, E. Director, Electrofringe Festival; Member, Curatorium Committee, International Symposium on Electronic Art (ISEA) 2013; Tutor and Guest Lecturer, School of the Arts and Media, UNSW

STAFF LECTURES AND PRESENTATIONS OFF SITE

The following outreach took place in Sydney unless otherwise specified.

Arroyo, C. 'Cross-platform mobile app development with Phonegap and other JS frameworks', Museums and the Web 2012, San Diego, USA; Mini-workshop on 'Bringing museum metadata into the Linked Data Cloud with the help of Google Refine', Museums and the Web 2012, San Diego, USA

Baker, B. 'Developing exhibition ideas', Australian National Maritime Museums Conference

Barker, G. 'Refracted Vision: digital environments for cultural change', Museums Australia Conference, Perth; 'Digital Tools: a practical workshop on using cloud-based utilities in a museum environment', Museums Australia Conference, Perth

Barrett, D. 'The Transit of Venus', Captain Cook Cruises

Boleyn, T. 'Internships at the Powerhouse Museum', University of Sydney; Host Clickfest Launch and first national video conference session to schools across Australia, Australian Museum, Beamed into classrooms nationally; 'Science Careers in the Spotlight', Beamed from Powerhouse into classrooms across Sydney and regional NSW; and Bray, S. 'SCAMPER Design Challenge', Beamed from Powerhouse into classrooms across Sydney and regional NSW

Bray, P. 'Radically Open Cultural Heritage Data on the Web', Museums and the Web, San Diego, USA; 'In the frame', Mosman Library; 'The role of technology in government', IPAA; 'Powerhouse Museum: Connected digital, social and community focussed projects', Multicultural Marketing Conference; 'Web 2.0 and accessing archival collections', Australian Society of Archivists Reference Access and Public Programs Web Seminar at History House; 'Building a following of information-savvy users through social media', Annual Digital Information Management Summit; 'Social Media: I know I should be doing it, but...!', The Public Galleries Association of Victoria (PGAV) and NETS Victoria, Melbourne; 'Connected, digital + social initiatives from the Powerhouse Museum', Public Sector Management Program, and at SWITCH 2011 Presentation-Innovative, Inspired, Intuitive, The Digital World of Public Libraries; 'Museums, collections and a participatory culture in the digital environment', Australian Digital Alliance, National Library of Australia, Canberra; 'Copyright and Remix Culture: a purpose based exception for mash up', Australian Digital Alliance conference, National Library, Canberra; and Chan, S. 'QR codes and their alternatives for Museums', Museums-Mobile Online Conference, Sydney, London, New York

Bushby, R. 'Powerhouse Museum exhibition program update', NAME, Network of Australasian Museum Exhibitors, Brisbane

Casey, D. Guest Speaker – Session: Leadership and Culture, *Promoting economic, social, cultural and environmental wealth through leadership engagement* discussion, Leadership Plus National Forum – *Creating the Next Generation of Australia's Indigenous Leaders*, Australian Indigenous Leadership Centre; Opening Australian Dress Register, Museum of the Riverina, Wagga Wagga; Keynote Speaker, 'Young Women's Leadership Seminar', Department of Parliamentary Services, Parliamentary Education Section, Parliament of NSW; Strategic conversation, 'Women on Boards Forum', Department of Finance and Deregulation, Canberra; Executive Panel - 'Shaping and Leading an Inclusive Australia', NSW EEO Practitioners' Association; 'Design Meets NSW Parliament', NSW Parliament House Theatre

Chan, S. Panellist in 'Cities of Opportunity' event, Price Waterhouse Coopers/City of Sydney; 'Mobile Social Digital Collections' (keynote), Australian School Librarians Association Biennial National Conference, Public Libraries South Australia Conference 2011, Adelaide Entertainment Centre, University of Western Australia Cultural Precinct, Perth, , State Library of SA, Adelaide; 'UK Metrics research' workshop, Culture24, Brighton, UK; 'What Works & What Doesn't. New trends in digital for museums' (keynote), Arts Marketing Association UK Annual Conference, Glasgow, Scotland; 'Insight#6 Museums for the Next Generation', Applestore; 'Digital Collections & the New Museum Guide' (keynote), Association of Australian Gallery Guiding Organisations Annual Conference 2011, Art Gallery of NSW; 'Digital Technologies, Social Networks and the Emerging Public', Museums and participatory culture: new digital strategies for exhibition design (via Skype due to Qantas cancellations), Buenos Aires, Argentina; 'How museums should be learning from visitor behaviour using digital tools', Museums and participatory culture: new digital strategies for exhibition design (via Skype due to Qantas cancellations), Buenos Aires, Argentina; and Dearnley, L. 'Culture + Citizens + Digital Heritage', Web Directions South 2011, Darling Harbour Convention Centre; (with Finnis, J), 'UK Metrics research presentation', Arts Council England, London

Chidlow, K. and Ward, L. 'Dress discoveries - a workshop on the Australian Dress Register', The Albert Kersten Mineral and Mining Museum, Broken Hill

Connell, M. 'Museum Interactives', Computer Science Human Computer Interaction Course, UNSW; 'Introduction to Mars Rover research', National Science Week. UNSW.; 'Robotics in Museums', UWS, Bankstown Campus

Coombes, J. 'Transforming core documentation practices: developing a focus on engaging content and diverse audiences', CIDOC: ICOM International Committee for Museum Documentation, Helsinki, Finland

Czernis- Ryl, E. *Cinderella's stories – contemporary jewellery from Western Australia* opening speech, Artsite Gallery, Camperdown; 'New acquisitions and the Powerhouse Museum's revitalisation program', Ceramics Collectors Society, Roseville; Opening speech for two glass exhibitions *Gerry King: iconic memory* and *Judi Elliott. Home: under the shadow of one's wing*, Sabbia Gallery, Paddington

Dearnley, L. Using QR codes, mobile apps and wifi tracking data to understand visitor behaviour in exhibitions', Museums and the Web 2012, San Diego, USA

Docker, E. 'Models & more..', Steamfest, Maitland; ADR website presentation, Quilter's Guild, Burwood; Access to Funding Workshop, Museums & Galleries NSW, Batemans Bay Community Centre

- Donnelly, P. 'Financial Aesthetics: exploring money's role as an agent of propaganda and decorative device' forum participant, UTS Art Gallery; (and Fraser, J. Lovell, J.), 'A Middle Bronze Age migdol temple at el Kawarij, Wadi Rayyan, Jordan Valley?', Annual conference of the American Society of Oriental Research (ASOR), San Francisco, USA
- Dougherty, K. 'Watch this space: space and advertising', International Space University Space Studies Program, Graz, Austria; 'Pathways to Space: a mission to foster the next generation of scientists and engineers', 11th Australian Space Science Conference, Canberra; 'Space and Society', 'Linked by Invisible Threads: a brief history of satellite tele-services', 'Presenting Space History and Heritage', Southern Hemisphere Summer Space Program, Adelaide; 'Cosmic Cuisine: a history of food on the final frontier', University of the Third Age, Edgecliff, and Astrofest, Carnarvon, WA, and Newcastle Space Frontier Society; 'Space Science Education in Australia: where is it now? What paths could it take?', 11th Australian Space Science Conference, Canberra; 'Chicks in Space' (panel discussion), Australian Centre for the Moving Image, Melbourne; 'The Vital Link: Australian space tracking stations', Gascoyne Higher Education Program, Carnarvon, WA
- Gillespie, K. '*The Tinytorem*', Liverpool City Library
- Grant, A. 'Royal Progress', Steamfest, Maitland; 'Behind the scenes at the Powerhouse Museum', Burns Bay Men's Probus Club, Lane Cove
- Jacob, A. 'Harley Wood: Life & Legacy', Astronomical Society of Australia annual science meeting, Adelaide
- Jones, G. '*Faith, fashion, fusion* exhibition', MEFF Multicultural festival, Fairfield Showground; Opening speech and talks for *Frock Stars: Inside Australian Fashion Week*, Albury Library Museum; 'A history of subcultural style in Australia', UTS Fashion design; *Frock Stars: Inside Australian Fashion Week* floor talks and lecture, Glasshouse Gallery, Port Macquarie
- Lomb, N. 'Australians and Americans: observing the 1874 transit Down Under', Transits of Venus: Looking Forward, Looking Back session, American Astronomical Society Meeting, Austin, Texas, USA; Transits of Venus: 1631 to the present', Ballarat Astronomical Society, Ballarat Observatory, and Australian Museum Members, and Western Sydney Amateur Astronomy Group, Penrith, and Auckland Astronomical Society, Auckland, NZ, and Mornington & District Historical Society, and Sutherland Astronomical Society, Oyster Bay, and Spiritual Café, Malvern, Vic, and Mount Burnett Astronomical Society, and Royal Institution Australia, Adelaide; 'Transits of Venus', Transit of Venus tour, Coonabarabran
- Matheson, J. 'Powerhouse Publishing 2012', New South Books sales conference, Coogee
- McEwen, S. 'Eco-Design', Ryde Secondary College; 'Science exhibitions: making the most of a slow media in a fast world', Australian Science Communicators' National Conference
- Morris, T. 'Caring for you model collection', Steamfest, Maitland
- Nicholson, H. 'ARPH 2616 Public archaeology: communicating archaeology', University of Sydney; 'Ancient Civilisations', DET, Southern Highlands, gifted & talented program, Bowral; 'Telling Tales: Fictional Narratives in Museums', Museums Australia Conference, Perth
- Pickett, C. Judge's report, Marrickville Urban Photography competition; 'Mansions', Sydney Open talks series, The Mint
- Pinchin, R. 'Connected Collections: Museums in the 21st Century', Royal Australian Historical Society Regional Conference, Glen Innes
- Simpson, M. 'Transport Tales: the story of Transport in Australia', Seaforth Primary School; 'Toy Stories: Toys in the collection of the Powerhouse Museum', 'Steamfest mystery object revealed: a railway foot warmer', Steamfest, Maitland;
- 'The Powerhouse Museum and the Rural Technology Project', Warracknabeal & District Historical Society, Vic
- Snelling, C. 'Powerhouse Discovery Centre', Hills Girl Guide Trefoil Guild, Castle Hill
- Stevenson, T. 'Viewing the Stars is part of being Australian', Illumination Engineers Society: Parklight 2011 at the National Trust; 'Museums: life, work and play', University of Sydney; 'State of the Heavens: Sites of Astronomical Heritage', Museums Australia Conference, Perth; with Jacob, A. and Lomb, N. 'Glass Plate Astrometry in the age of digitisation', poster presented to the Astronomical Society of Australia annual conference, Adelaide
- Sumner, C. *Entre-deux* exhibition opening talk, Marianne Newman Gallery, Crows Nest; 'Douglas Fuchs: the Floating Forest, influences and lasting legacy', Ararat Regional Art Gallery, Victoria; *Carole Douglas: Markers of the journey*, exhibition opening talk, Manly Art Gallery & Museum
- Taylor, E. Science Careers Panel, Ultimo Science Festival/ Ultimo TAFE, Sydney
- Thompson, S. 'Objects through Time & Enemy at Home: Virtual Museums producing real outcomes', Museums Australia Conference, Perth
- Turnbull, A. 'Powerhouse development of *Living in a sensory world*' at travelling exhibition opening, Newcastle Museum
- Van Tiel, M. 'The future of museum theatrical performances online' (panel), 'Zoe & Cogs – Update #3', and Gordon, A. 'Your Staff Can Do it Too!' workshop, International Museum Theatre Alliance – Asia Pacific. 7th Biennial International Museum Theatre Conference, Melbourne;
- Wah, E. 'Innovation in Libraries and Beyond', ALIA Sydney / Waverley Library
- Ward, L. 'Love Lace', Queens Club; Opening Australian Dress Register, Museum of the Riverina, Wagga Wagga
- Whitty, H. Panel Member on 'Keeping up: engaging clients and developing readers', State Library of Western Australia, Perth; Curatorial tour of *The Odditorem*, State Library of Western Australia, Perth; 'Use of fictional narratives in Museums', Museums and Galleries of NSW, Museum Advisors Meeting

STAFF LECTURES AND PRESENTATIONS ON SITE

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

- Baker, B. 'The process of Design', *designTECH* seminar; 'Design process', UNSW Design students
- Barker G. Science Week Basement Tour; 'Indigenous photographic collections, Regional Stakeholders Day; 'First things first: planning for the digitisation of your collection', MGNSW digitising collections seminar; 'Access and Respect: legal and ethical issues - digitisation of your collection', MGNSW digitising collections seminar; Digitisation basics workshop, MGNSW digitising collections seminar; 'Journey Through Sound, Underground Sound'
- Barrett, D. 'An attempt to save water and produce electricity on a farm dam', Engineering Excellence 2012; 'The paintings on the Museum's model of the Strasburg Clock'; 'False Starts: The Development of Colonial Astronomy'; 'The Development of the 'Zipper' as a road lane-change management system', *Engineering Excellence* exhibition; 'Early Western Astronomy'; 'Ideas in Western Cosmology'; 'The Technique of Carbon Pyrolysis', *Engineering Excellence* exhibition; 'The Original Mechanism for the Strasburg Clock'
- Bickerstaff, C. 'Science in the Basement'; 'Science meets Art'
- Bray P. 'HistoryPin and the Powerhouse Museum present the Australian Memory experience project', Regional Stakeholders Day; 'We've Digitised: what's next', MGNSW digitising collections seminar

Connell, M. 'Charles Babbage and the Difference Engine', Ultimo Science Festival; Basement Collection Store Tours, Ultimo Science Festival; Introduction and MC, Art Meets Science Ultimo Science Festival

Cox, P. *The Wiggles exhibition*, TAFE Early Childhood Conference

Czernis-Ryl, E. 'Inspiring collections' talks and basement tours to jewellery students from Enmore Design Centre

Dougherty, K. 'Space artefacts display', Ultimo Science Festival; 'Space Shuttle-30 Years in Orbit'; 'Shedding New Light on the Early Solar System: NASA's Dawn mission to Ceres and Vesta'; 'Apollo 15: roving the Moon'; 'Apollo 16: revealing the Moon's secrets'; 'Cosmic Cuisine: a history of food on the final frontier', History Week; 'John Glenn and Friendship 7: NASA's first orbital Mercury mission'

Elwing, J. Photo documenting collections on a budget, MGNSW Digitising Collections Seminar

Hews, J. 'Overview of learning resources and programs developed to support teachers', *Love Lace* exhibition Teachers' Preview; Teacher Preview night for Education Programs Semester 1, 2012; 'Education Programs at the Powerhouse', Years 9-12 Chemistry Teachers Conference; 'Education programs and support for pre-service teachers at the Powerhouse', Bachelor of Education students, Bradley University, Illinois, USA

Jacob, A. 'Time and Telescopes'; 'The Mythical Universe'; 'Lives of the Bright & Explosive – Stars', WEA course; 'Harley Wood: Life and Legacy'; 'Galactic Objects and SETI', WEA course

Jones, G. Tours of *Faith fashion fusion* for - students from Australian Islamic College, Mt Druitt, students from International Academy Strathfield, Australian Dress Register Advisory Committee; 'Food and Fashion', History Week talk and tour

Lea, M. 'Powerhouse Museum's Musical Instrument Collection', talk and tour Sydney Conservatorium Musicology students; 'A Powerhouse of Music: the music collection at the Powerhouse Museum', talks and tours PDC

Lomb, N. 'Transits of Venus', Powerhouse Foundation function; 'Transits of Venus: 1631 to the present', Sydney Writers Festival

McEwen, S. 'Eco-Design', Sydney Boys' High School students; 'That famous Aussie breakfast spread - A history of Vegemite's packaging and marketing'

Nicholson, H. *Spirit of jang-in* talk and tour, Regional Stakeholders Day

Pitkin, M. MC, 'Fairuz in Mind' Awards Gala Day

Rudder, D. 'Ideas embodied in the Whitbread engine'

Simpson, M. 'Mawson and the Museum's Antarctic collection'

Stevenson, T. 'Harley Wood: a Life, a Legacy', Sydney City Skywatchers

Taylor, E. 'Why do you care', fastBREAK

Turnbull, A. In conversation with local Hills resident, History Week

Ward, C. 'Strasburg, Oatley and Lane clocks', Watch and Clockmakers of Australia, Affiliated Society

Ward, L. *Love Lace* symposium; *Love Lace* talk and tour, New Zealand Public Art Consortium, CAMD members; talk to Oriental Rug Society; 'Australian Dress Register'

Wilson Miller, J. 'Indigenous food of Sydney', History Week

Yioupros, N. 'Photo documenting collections on a budget', MGNSW Digitising Collections Seminar

STAFF PUBLICATIONS

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

Barrett, D. 'An Observatory for Mt. Wilson?', *Mt. Wilson and Mt. Irvine Historical Society Newsletter*, no 24, Aug 2011 pp1-16

Buss, A. 'A Korean-Australian Neckpiece at the Powerhouse Museum', *TAASA Review*, vol 20, no 3 Sep 2011, p27

Connell, M. and Turnbull, D. Prototyping Places: the Museum, in *Interacting: Art Research and the Creative Practitioner*, Libri Publishing UK, Nov 2011

Czernis-Ryl, E. 'Argenta ware ceramics', 'Arne Jacobsen's Cylinda Line for Stelton', in Franklin, A. *Retro: a guide to the mid-20th century design revival*, NewSouth Publishing, UNSW Press, 2011; 'Brilliant postscript: 1850s mounted emu eggs, goldfields jewellery and a goldfields cup', *Australiana*, 33 no 4, Nov 2011, pp5-9

Donnelly, P. 'The state of collecting in a State: numismatics in NSW', *Journal of the Numismatic Association of Australia*, vol 21, 2011, pp73-90; 'Post-War Powerhouse Museum objects', in Franklin, A. *Retro: a guide to the mid-20th century design revival*, NewSouth Publishing, UNSW Press, 2011 pp34-36, 106-107, 227; Foreword to, *Artware to Utility: The story of Modern Ceramic Products*, by Red Impey, Sydney, 2012

Dougherty, K. (Winter, F.H. and Neufeld, M.), 'Was the Rocket 'Invented' or 'Accidentally Discovered'? Some New Observations on its Origins', *Acta Astronautica*, vol 70, Jan/Feb 2012, pp131-137; 'Upper Atmospheric Research at Woomera: The Australian-Built Sounding Rockets', *History of Rocketry and Astronautics*, AAS History series no. 36, Univelt, San Diego, 2011, pp11-116; 'Origins of the Space Age', in Dator, J. *Social Foundations of Human Space Exploration*, Feb 2012; The Weapons Research Establishment: an administrative history, *History of Rocketry and Astronautics*, vol 37, Jan 2012; contributor to Stephen E. Doyle (ed.) *The International Geophysical Year: initiating international scientific space co-operation*, International Astronautical Federation, Paris, 2012; Space-based Navigation and Positioning Systems in Launius, R. (ed). *Spaceflight: the Development of Science, Surveillance and Commerce in Space*, Proceedings of the IEEE Centenary Issue, vol 100, 13 May 2012; (and Deal, F.), 'The 'Spadeadam' Blue Streak Project: a community space heritage initiative', *History of Rocketry and Astronautics*, AAS History Series, vol 35, 2011; (and Serra, J.J.), 'Hypersonic Research at Woomera: Falstaff-the unclassified story', *History of Rocketry and Astronautics*, AAS History Series, vol 35, 2011

Evans, R. 'Respect the old and want the new', *Australian Lace*, Oct 2011

Kim M-J. 'Sprit of jang-in: Korean contemporary metal craft', *Craft Arts International*, issue 84, pp70-72; 'Spirit of jang-in: treasures of Korean metal craft', *TAASA Review*, vol 20, no 3 Sep 2011

Lomb, N. 'Transit of Venus 6 June 2012', *ASA factsheet*, no 24, 27 Sep 2011; 'Sight of the Century', *Sydney Alumni Magazine*, Mar 2012 pp16-17; 'An Australian view of the transit of Venus', *ABC Science Online*, 28 May 2012; 'Windsor and the transit of Venus', *Hawkesbury Gazette*, 30 May 2012; 'The Transit of Venus, 2012', *Australasian Science*, May 2012, pp20-23

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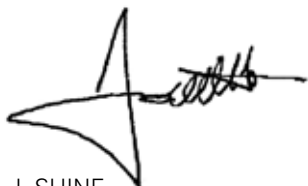
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FINANCIAL REPORT

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

Pursuant to Section 41C(1B) of the *Public Finance and Audit Act 1983*, and in accordance with a resolution of the Trustees of the Museum of Applied Arts and Sciences we state that:

- (a) the accompanying financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act 1983*, the applicable clauses of the Public Finance and Audit Regulation 2010, the Treasurer's Directions and relevant Australian Accounting Standards;
- (b) the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2012 and the results of the operations for the year ended on that date;
- (c) At the date of signing we are not aware of any circumstances that would render the financial statements misleading or inaccurate.



J. SHINE
PRESIDENT



D. CASEY
DIRECTOR

Date: 26 September 2012



INDEPENDENT AUDITOR'S REPORT

Trustees of the Museum of Applied Arts and Sciences

To Members of the New South Wales Parliament

I have audited the accompanying financial statements of the Trustees of the Museum of Applied Arts and Sciences (the Museum), which comprise the statement of financial position as at 30 June 2012, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information.

Opinion

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Museum as at 30 June 2012, and of its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of the *Public Finance and Audit Act 1983* (the PF&A Act) and the Public Finance and Audit Regulation 2010.

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

The Trustees' Responsibility for the Financial Statements

The Trustees are responsible for the preparation of the financial statements that give a true and fair view in accordance with Australian Accounting Standards and the PF&A Act and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I conducted my audit in accordance with Australian Auditing Standards. Those Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Museum's preparation of the financial statements that give a true and fair view in order to design audit procedures appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial statements.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

My opinion does *not* provide assurance:

- that it has carried out its activities effectively, efficiently and economically
- about the effectiveness of its internal control
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about other information which may have been hyperlinked to/from the financial statements
- about the assumptions used in formulating the budget figures disclosed in the financial statements.

Independence

In conducting my audit, I have complied with the independence requirements of the Australian Auditing Standards and other relevant ethical pronouncements. The PF&A Act further promotes independence by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies, but precluding the provision of non-audit services, thus ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by the possibility of losing clients or income.

Heather Watson
Director, Financial Audit Services

27 September 2012
SYDNEY

STATEMENT OF COMPREHENSIVE INCOME For the year ended 30 June 2012	Notes	Actual 2012 \$'000	Budget 2012 \$'000	Actual 2011 \$'000
Expenses excluding losses				
Operating expenses				
Personnel services	2(a)	30,747	28,251	27,379
Other operating expenses	2(b)	23,966	19,863	12,647
Depreciation and amortisation	2(c)	5,076	5,629	4,943
Other expenses	2(d)	150	-	321
TOTAL EXPENSES EXCLUDING LOSSES		59,939	53,743	45,290
Revenue				
Sale of goods and services	3(a)	15,722	13,812	5,234
Investment revenue	3(b)	336	841	1,088
Grants and contributions	3(c)	44,777	41,051	41,462
Other revenue	3(d)	251	160	817
Total Revenue		61,086	55,864	48,601
Gain / (loss) on disposal	4	(561)	208	(3)
Net result		586	2,329	3,308
Other comprehensive income for the year		-	-	-
TOTAL COMPREHENSIVE INCOME		586	2,329	3,308

The accompanying notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION As at 30 June 2012	Notes	Actual 2012 \$'000	Budget 2012 \$'000	Actual 2011 \$'000
ASSETS				
Current Assets				
Cash and cash equivalents	6	6,183	2,276	10,411
Receivables	7	1,260	1,112	1,689
Total Current Assets		7,443	3,388	12,100
Non-Current Assets				
Financial assets at fair value	8	3,057	5,656	5,146
Investments accounted for using the equity method	9	127	122	127
Property, plant and equipment	11			
Land and buildings		152,390	153,939	144,273
Plant and equipment		7,005	10,200	8,587
Collection		398,793	397,118	397,683
Total Property, plant and equipment		558,188	561,257	550,543
Total Non-Current Assets		561,372	567,035	555,816
Total Assets		568,815	570,423	567,916
LIABILITIES				
Current Liabilities				
Payables	12	3,613	3,847	3,348
Provisions	13	3,399	3,081	3,048
Other	14	-	-	321
Total Current Liabilities		7,012	6,928	6,717
Non-Current Liabilities				
Provisions	13	51	-	33
Total Non-Current Liabilities		51	-	33
Total Liabilities		7,063	6,928	6,750
Net Assets		561,752	563,495	561,166
EQUITY				
Reserves		159,154	160,588	160,588
Accumulated funds		402,598	402,907	400,578
Total Equity		561,752	563,495	561,166

The accompanying notes form part of these financial statements

STATEMENT OF CHANGES IN EQUITY For the year ended 30 June 2012	Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Total \$'000
Balance as at 1 July 2011	400,578	160,588	561,166
Net result for the year	586	-	586
Total other comprehensive income	-	-	-
Total comprehensive income for the year	586	-	586
Transfer to Accumulated Funds	1,434	(1,434)	0
Balance as at 30 June 2012	402,598	159,154	561,752
Balance as at 1 July 2010	397,270	160,588	557,858
Net result for the year	3,308	-	3,308
Total other comprehensive income	-	-	-
Total comprehensive income for the year	3,308	-	3,308
Balance as at 30 June 2011	400,578	160,588	561,166

STATEMENT OF CASH FLOWS For the year ended 30 June 2012	Notes	Actual 2012 \$'000	Budget 2012 \$'000	Actual 2011 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES				
Payments				
Personnel services		(27,818)	(28,251)	(25,855)
Other		(25,029)	(17,006)	(15,225)
Total Payments		(52,847)	(45,257)	(41,080)
Receipts				
Sale of goods and services		15,822	13,812	4,892
Interest received		332	332	1,085
Grants and contributions		37,473	36,746	38,375
Other		5,531	1,462	4,775
Total Receipts		59,158	52,352	49,127
NET CASH FLOWS FROM OPERATING ACTIVITIES	16	6,311	7,095	8,047
CASH FLOWS FROM INVESTING ACTIVITIES				
Proceeds from sale of land and buildings, plant and equipment		40	268	124
Purchases of land and buildings, plant and equipment		(12,672)	(15,503)	(5,200)
Advance repayments received		-	5	3
NET CASH FLOWS FROM INVESTING ACTIVITIES		(12,632)	(15,230)	(5,073)
NET INCREASE / (DECREASE) IN CASH		(6,321)	(8,135)	2,974
Opening cash and cash equivalents		15,500	10,411	12,526
CLOSING CASH AND CASH EQUIVALENTS	6	9,179	2,276	15,500

The accompanying notes form part of these financial statements

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting Entity

The Museum of Applied Arts and Sciences, as a reporting entity, is a statutory body of the NSW State government. It comprises of the Powerhouse Museum, the Sydney Observatory, the Powerhouse Discovery Centre, the Migration Heritage Centre and the Powerhouse Foundation. All activities are carried out under the auspices of the Museum, and there are no other entities under its control.

The Museum is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units. The reporting entity is consolidated as part of the NSW Total State Sector Accounts.

These financial statements have been authorised for issue by the Trustees on 26 September 2012.

(b) Basis of Preparation

The Museum's financial statements are a general purpose financial report which has been prepared in accordance with:

- applicable Australian Accounting Standards (which include Australian Accounting Interpretations)
- the requirements of the *Public Finance and Audit Act 1983* and Regulation; and
- the Financial Reporting Directions published in the Financial Reporting Code for General Government Sector Entities or issued by the Treasurer.

Property, plant and equipment, collection assets and financial assets at 'fair value through profit and loss' are measured at fair value. Other financial report items are prepared on an accrual basis and based on the historical cost convention.

Judgements, key assumptions and estimations management has made are disclosed in the relevant notes to the financial report.

All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

(c) Statement of Compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

The Museum has adopted all of the new and revised standards and interpretations issued by the Australian Accounting Standards Board (AASB) that are relevant to its operations and effective from the current annual reporting period. The impact to the Museum of the adoption of the new standards and interpretations was insignificant.

(d) Income Recognition

Income is measured at the fair value of the consideration or contribution received or receivable. Additional comments regarding the accounting policies for the recognition of income are discussed below.

i. Sale of Goods

Revenue from the sale of goods is recognised as revenue when the Museum transfers to the buyer the significant risks and rewards of ownership of the goods.

ii. Rendering of Services

Revenue is recognised when the service is provided or by reference to the stage of completion (based on labour hours incurred to date) of the contract.

iii. Investment and Other Revenue

Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*. Rental revenue is recognised in accordance with AASB 117 *Leases* on a straight-line basis over the lease term. Royalty and copyright revenue is recognised in accordance with AASB 118 *Revenue* on an accrual basis in accordance with the substance of the relevant agreement. TCorp Hour Glass distributions are recognised in accordance with AASB 118 when the Museum's right to receive payment is established.

iv. Grants and Contributions

Grants and contributions include donations, and grants from Department of Trade & Investment, Regional Infrastructure & Services. They are generally recognised as income when the Museum obtains control over the assets comprising the grants and contributions. Control over grants and contributions is normally obtained when the obligations relating to the receipt have been met and, in the case of donations, on receipt of cash.

(e) Personnel Services and Other Provisions

i. Personnel Services Arrangements

The Department of Trade & Investment, Regional Infrastructure & Services, has assumed responsibility for a Memorandum of Understanding (MoU) entered into by the Museum and the Department of Arts, Sport and Recreation effective from 1 July 2006. This MoU set out the arrangements for employment and payment of staff working at the Museum which are now considered employees of the Department of Trade & Investment, Regional Infrastructure & Services. All payments to personnel and related obligations are made in the Department of Trade & Investment, Regional Infrastructure & Services name and ABN and are classified as "Personnel Services" costs in these financial statements. Comparative figures for 2010-11 were reported in the financial statements of Communities NSW.

ii. Personnel Services - Salaries and Wages, Annual Leave, Sick Leave and On-costs

Based on the memorandum of understanding with Department of Trade & Investment, Regional Infrastructure & Services, liabilities for personnel services are stated as liabilities to the service provider Department of Trade & Investment, Regional Infrastructure & Services. Salaries and wages (including non-monetary benefits), annual leave and paid sick leave that fall due wholly within 12 months of the reporting date are recognised and measured in respect of employees' services up to the reporting date at undiscounted amounts based on the amounts expected to be paid when the liabilities are settled.

If applicable, long-term annual leave that is not expected to be taken within twelve months is measured at present value in accordance with AASB 119 *Employee Benefits*. Market yields on government bonds are used to discount long-term annual leave. Unused non-vesting sick leave does not give rise to a liability, as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

The outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax, which are consequential to the provision of personnel services by Department of Trade & Investment, Regional Infrastructure & Services, are recognised as liabilities and expenses where the personnel services to which they relate have been recognised.

iii. Long Service Leave and Superannuation

In the financial statements of Department of Trade & Investment, Regional Infrastructure & Services, the Museum's liabilities for long service leave and defined benefit superannuation are disclosed as assumed by the Crown Entity. Consequently the Museum accounts the equivalent expense and income in its financial statements to reflect this provision of personnel services.

Long service leave is measured at present value in accordance with AASB 119 *Employee Benefits*. This is based on the application of certain factors, specified by NSW Treasury, to employees with 5 or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

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

(f) Insurance

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

(g) Accounting for the Goods and Services Tax (GST)

Income, expenses and assets are recognised net of the amount of GST, except where:

- the amount of GST incurred by the agency as a purchaser that is not recoverable from the Australian Taxation Office (ATO) is recognised as part of the cost of acquisition of an asset or as part of an item of expense.
- receivables and payables are stated with the amount of GST included.

The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables.

Cash flows are included in the cash flow statement on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the ATO is classified as operating cash flows.

(h) Acquisition of Assets

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by the Museum. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction or, where applicable, the amount attributed to that asset when initially recognised in accordance with the specific requirements of other Australian Accounting Standards. Assets acquired at no cost or for nominal consideration, are initially recognised as assets and revenues at their fair value at the date of acquisition.

Fair value is the amount for which an asset could be exchanged between knowledgeable, willing parties in an arm's length transaction.

Collection items acquired during the year are recorded at cost, including a processing cost incurred in relation to the research and selection, transport, documentation and cataloguing, condition assessment and conservation treatment required to acquire items into the Museum's collection, and are recognised as assets. Processing costs are dependant on the nature, size, availability in the market and knowledge of history of the item and consist of staff salary and freight costs.

(i) Capitalisation Thresholds

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

(j) Revaluation of Property, Plant and Equipment

Physical non-current assets are valued in accordance with the "Valuation of Physical Non-Current Assets at Fair Value" Policy and Guidelines Paper (TPP07-01). This policy adopts fair value in accordance with AASB 116 *Property, Plant and Equipment*.

Property, plant and equipment is measured on an existing use basis, where there are no feasible alternative uses in the existing natural, legal, financial and socio-political environment. However, in the limited circumstances where there are feasible alternative uses, assets are valued at their highest and best use.

Fair value of property, plant and equipment is determined based on the best available market evidence, including current market selling prices for the same or similar assets. Where there is no available market evidence, the asset's fair value is measured at its market buying price, the best indicator of which is depreciated replacement cost.

The Museum re-values each class of property, plant and equipment at least every five years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. The last such revaluation was completed on 30 June 2010 and was based on an independent assessment.

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

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

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

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

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

As a not-for-profit entity, revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise. Where an asset that has previously been re-valued is disposed of, any balance remaining in the asset revaluation surplus in respect of that asset is transferred to accumulated funds.

(k) Impairment of Property, Plant and Equipment

As a not-for-profit entity with no cash generating units, the Museum is effectively exempted from AASB 136 *Impairment of Assets* and impairment testing. AASB 136 modifies the recoverable amount test to the higher of fair value less costs to sell and depreciated replacement cost. This means that, for an asset already measured at fair value, impairment can only arise if selling costs are material. Selling costs are regarded as immaterial.

(l) Depreciation of Property, Plant and Equipment

Depreciation is provided for on a straight line basis for all depreciable assets so as to write off the depreciable amount of each asset as it is consumed over its useful life to the Museum.

All material separately identifiable component assets are depreciated over their shorter useful lives.

Land is not a depreciable asset. Certain heritage assets, such as the Museum's collection items, have an extremely long useful life. Depreciation for collection items cannot be reliably measured because the useful life and the net amount to be recovered at the end of the useful life cannot be reliably measured. In these cases, depreciation is not recognised. The decision not to recognise depreciation for these assets is reviewed annually.

Depreciation rates are reviewed each year taking into consideration the condition and estimated useful life of the assets.

Category:	Depreciation Rate:
Buildings	2.00%
Buildings - internal services and major components	4.00 - 8.00%
Plant and equipment	10.00 -15.00%
Computer equipment	33.33%
Motor vehicles	20.00%
Permanent exhibition fit out	2.25% - 25.00%
Temporary Exhibitions	50.00%

(m) Restoration Costs

The estimated cost of dismantling and removing an asset and restoring the site is included in the cost of an asset, to the extent it is recognised as a liability.

(n) Maintenance

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

(o) Leased Assets

The Museum leases certain plant and equipment.

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

Operating lease payments are recognised in the period in which they are incurred.

(p) Financial Instruments

The Museum's principal financial instruments policies are outlined below. These financial instruments arise directly from the Museum's operations or are required to finance its operations. The Museum does not enter into or trade financial instruments for speculative purposes.

i. Cash

Cash comprises cash on hand, bank balances and amounts deposited in the TCorp Hour-Glass Cash facility. For cash flow purposes investments with all TCorp's Hour-Glass facilities are included as cash.

ii. Loans and Receivables

The Museum does not have any loans. Receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method, less an allowance for any impairment of receivables. Any changes are recognised in the net result for the year when impaired, derecognised or through the amortisation process.

Short-term receivables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

iii. Investments

Investments represent amounts held in long term TCorp Hour-Glass Investment Facilities. These amounts have been designated at fair value through profit or loss using the second leg of the fair value option i.e. these financial assets are managed and their performance is evaluated on a fair value basis, in accordance with a documented investment strategy, and information about these assets is provided internally to the Museum's key management personnel.

The movement in the fair value of the Hour-Glass Investment Facilities incorporates distributions received as well as unrealised movements in fair value and is recognised in the Income Statement.

In the event of the Museum receiving a bequest including shares, the shares are held at fair value until all transfers in relation to the bequests are finalised and are then sold at market value. The Museum does not trade in shares.

iv. Payables

These amounts represent liabilities for goods and services provided to the Museum, and other amounts. Payables are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method. Short term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

v. Impairment of financial assets

All financial assets, except those measured at fair value through profit and loss, are subject to an annual review for impairment. An allowance for impairment is established when there is objective evidence that the entity will not be able to collect all amounts due.

For financial assets carried at amortised cost, the amount of the allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The amount of the impairment loss is recognised in the net result for the year. Any reversals of impairment losses are reversed through the net result for the year.

vi. Derivative financial instruments

The Museum holds derivative financial instruments to hedge significant foreign currency risk exposures. Derivatives are initially recognised at fair value. Attributable transaction costs are recognised in profit and loss when incurred. Changes in the fair value of the derivative hedging instrument designated as a fair value hedge are recognised directly in profit and loss.

If the hedge instrument no longer meets the criteria for hedge accounting, expires or is sold, terminated or exercised, then hedge accounting is discontinued prospectively.

vii. Derecognition of financial assets and financial liabilities

A financial asset is derecognised when the contractual rights to the cash flows from the financial assets expire; or if the entity transfers the financial asset:

- where substantially all the risks and rewards have been transferred or
- where the entity has not transferred substantially all the risks and rewards, if the entity has not retained control.

Where the entity has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of the entity's continuing involvement in the asset.

A financial liability is derecognised when the obligation specified in the contract is discharged or cancelled or expires.

(q) Equity and reserves

i. Revaluation surplus

The revaluation surplus is used to record increments and decrements on the revaluation of non-current assets. This accords with the Museum's policy on the revaluation of property, plant and equipment (refer Note 1(j)).

ii. Accumulated Funds

The category 'Accumulated Funds' includes all current and prior period retained funds.

Separate reserve accounts are recognised in the financial statements only if such accounts are required by specific legislation or Australian Accounting Standards (e.g. revaluation surplus and foreign currency translation reserve).

(r) Accounting for Joint Ventures

The Museum has a joint venture agreement in relation to the Retail Operations Business at the Powerhouse Shop, Sydney Observatory Shop and any Special Exhibitions Shops within the Powerhouse Museum. The Joint Venture is a jointly controlled entity, and as such is accounted for using the equity method.

The joint venture is responsible for the management, operations and product development in relation to the Retail Operations Business at the Powerhouse Museum and Sydney Observatory. The Museum has contributed 50% of the working capital for the joint venture and is entitled to a 50% share of profits from the joint venture.

(s) Conditions on contributions

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

(t) Non-Monetary Assistance

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

(u) Taxation Status

The activities of the Museum are exempt from income tax. The Museum is registered for GST purposes and has gift deductible recipient status.

(v) Trustee Benefits

No Trustee of the Museum has entered into a material contract with the Museum since the end of the previous financial period and there are no material contracts involving Trustee's interests existing at the end of the period.

(w) Budgeted amounts

The budgeted amounts are drawn from the original budgeted financial statements presented to Parliament in respect of the reporting period, as adjusted for section 24 of the PFAA where there has been a transfer of functions between departments. Other amendments made to the budget are not reflected in the budgeted amounts.

(x) Comparative information

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is disclosed in respect of the previous period for all amounts reported in the financial statements.

(y) Accounting Standards issued but not yet effective

The Museum did not early adopt any new accounting standards and interpretations that are not yet effective. At the date of authorisation of the financial report, the following standards and interpretations were on issue and applicable to the Museum, but not yet effective:

- AASB 9 and AASB 2010-7 regarding financial instruments, which are applicable to annual reporting periods beginning on or after 1 January 2013.
- AASB 10 *Consolidated Financial Statements*, which is applicable to annual reporting periods beginning on or after 1 January 2013.
- AASB 11 *Joint Arrangements*, which is applicable to annual reporting periods beginning on or after 1 January 2013.
- AASB 12 *Disclosure of Interests in Other Entities*, which is applicable to reporting periods beginning on or after 1 January 2013.
- AASB 13 and AASB 2010-8 regarding fair value measurement, which are applicable to annual reporting periods beginning on or after 1 January 2013.
- AASB 119 and AASB 2011-10 regarding employee benefits, which are applicable to annual reporting periods beginning on or after 1 January 2013.
- AASB 119 and AASB 2011-11 regarding employee benefits, which are applicable to annual reporting periods beginning on or after 1 July 2013.
- AASB 127 *Separate Financial Statements*, which is applicable to annual reporting periods beginning on or after 1 January 2013.
- AASB 128 *Investments in Associates and Joint Ventures*, which is applicable to annual reporting periods beginning on or after 1 January 2013.
- AASB 1053 and AASB 2010-2 regarding differential reporting, which are applicable to annual reporting periods beginning on or after 1 July 2013.

The Museum has assessed the impact of these new standards and interpretations and considers the impact to be insignificant.

2. EXPENSES EXCLUDING LOSSES		2012 \$'000	2011 \$'000
(a) Personnel services expenses			
Salaries and wages (including Recreation Leave)		23,923	22,141
Superannuation – defined benefit plans *		816	877
Superannuation – defined contribution plans		1,646	1,476
Long Service Leave *		2,166	1,162
Workers Compensation Insurance		628	342
Payroll Tax *		1,556	1,357
Other Payroll tax and fringe benefit tax		12	24
		30,747	27,379
* Inclusive of amounts provided free of charge by Department of Trade & Investment, Regional Infrastructure & Services. A corresponding amount is shown in income as grants and contributions (refer notes 3 (c) and 5). In addition, personnel services costs have been incurred on capital projects, including \$258,000 (2011 \$208,000) for processing costs in accessioning additions to the collection (refer notes 1(h) and 11). Personnel services non-cash contributions of \$777,000 (2011 \$773,000) in the form of voluntary labour, were also received.			
(b) Other operating expenses			
Advertising and publicity		7,070	2,011
Auditor's remuneration			
- audit of financial statements		75	77
- other audit fees		33	-
Cleaning and laundry		977	925
Computer software		250	327
Consumables		831	425
Exhibition fit-out		560	867
Exhibition hire		4,907	555
Fees – contract services		2,635	1,936
Freight, cartage and handling		564	71
Insurance		373	386
Legal, royalty and copyright fees		134	47
Loss on foreign exchange		148	-
Maintenance		1,100	1,689
Power and water supplies		1,685	1,652
Printing and publications		468	295
Travel and accommodation		441	253
Other		1,715	1,131
		23,966	12,647
<i>Reconciliation – total maintenance</i>			
Maintenance expense as above		1,100	1,689
Personnel services maintenance expense included in Note 2(a)		738	730
Total maintenance expenses included in Note 2(a) & 2(b)		1,838	2,419
(c) Depreciation and amortisation expense			
Buildings		2,881	3,100
Plant and equipment		640	805
Exhibition fit out		1,555	1,038
		5,076	4,943
(d) Other expenses			
Change in fair value of firm commitment		57	-
Change in value of hedge instrument		-	321
Decrement in value of Investments		93	-
		150	321

3. REVENUE		2012	2011
		\$'000	\$'000
(a)	Sale of goods and services		
	Sale of goods		
	Shops	1,445	43
	Publications	86	75
		1,531	118
	Rendering of Services		
	Admissions	12,846	3,242
	Members organisation	631	395
	Leased operations	216	239
	Venue hire and catering	244	515
	Exhibition fees	63	12
	Fees for staff services	191	706
	Other	-	7
		14,191	5,116
		15,722	5,234
(b)	Investment income		
	TCorp Hourglass investment facilities	-	399
	Increase in value of shares	4	2
	Interest	328	683
	Dividends	4	4
		336	1,088
(c)	Grants and contributions		
	From Department of Trade & Investment, Regional Infrastructure & Services :		
	Recurrent Grants	28,538	28,487
	Capital Grants	6,299	6,896
	Personnel services benefits and liabilities provided free of charge by Department of Trade & Investment, Regional Infrastructure & Services	2,751	2,084
		37,588	37,467
	From other institutions and individuals:		
	Grants – Other	973	285
	Bequests	-	1,285
	Public Donations	74	80
	Foundation Donations	113	106
	Industry donations and contributions	828	808
	Collection Donations – in kind	651	468
	Other Donations – in kind	4,550	963
		7,189	3,995
		44,777	41,462
	Included in the Museum's Capital Grants from Department of Trade & Investment, Regional Infrastructure & Services is \$2,763,000 (2011 \$5,528,000) for various major building and plant works being undertaken in relation to the Powerhouse site (\$2,080,000) and site accessibility works at the Powerhouse Discovery Centre (\$683,000). During 2011/12 \$1,264,000 of this grant was expended, with \$1,499,000 to be expended in 2012/13.		
(d)	Other income		
	Other income	175	426
	Share of net profits of joint venture	-	62
	Change in value of hedge instrument	57	-
	Change in fair value of firm commitment	-	321
	Vendor balance adjustment	19	8
		251	817

4. (GAIN) / LOSS ON SALE OF NON-CURRENT ASSETS	2012 \$'000	2011 \$'000
Proceeds from sale of plant & equipment	(40)	(123)
Written down value of assets sold/disposed	601	126
	561	3

5. ACCEPTANCE BY THE CROWN ENTITY OF PERSONNEL SERVICES BENEFITS AND OTHER LIABILITIES	The following liabilities and expenses have been assumed by the Crown Entity via Department of Trade & Investment, Regional Infrastructure & Services :	
Superannuation – defined benefit	816	877
Long service leave	1,891	1,159
Payroll tax	44	48
	2,751	2,084

6. CURRENT ASSETS – CASH AND CASH EQUIVALENTS		
Cash at bank and on hand	753	462
Short term deposits	5,430	9,949
	6,183	10,411

For the purposes of the statement of cash flows, cash and cash equivalents include cash on hand, cash at bank and current and non-current investments consisting of certificates of deposit, bank bills and investments with TCorp.

Cash and cash equivalent assets recognised in the statement of financial position are reconciled at the end of the financial year to statement of cash flows as follows:

Cash and Cash Equivalents (per statement of financial position)	6,183	10,411
TCorp Hourglass Long Term Growth Facility	2,996	5,089
Closing cash and cash equivalents (per statement of cash flows)	9,179	15,500

Refer note 17 for details regarding credit risk, liquidity and market risk arising from financial instruments.

7. CURRENT ASSETS – RECEIVABLES		
Sale of goods and services	568	505
Less: Allowance for impairment	(1)	-
Other debtors	459	481
Prepayments	234	382
Purchase commitment of hedged item	-	321
	1,260	1,689
Movement in the allowance for impairment:		
Balance at 1 July	-	-
Amounts written off during the year	-	-
Amounts recovered during the year	-	-
Increase/(decrease) in allowance recognised in profit and loss	1	-
Balance at 30 June	1	-

Details regarding credit risk, liquidity risk and market risk, including financial assets that are either past due or impaired, are disclosed in Note 17

8. NON-CURRENT ASSETS – FINANCIAL ASSETS AT FAIR VALUE		
TCorp- Hourglass investment facilities (Long Term Growth)	2,996	5,089
Shares	61	57
	3,057	5,146

Refer to Note 17 for further information regarding credit risk, liquidity risk and market risk arising from financial instruments.

9. NON-CURRENT ASSETS – INVESTMENTS ACCOUNTED FOR USING THE EQUITY METHOD	2012 \$'000	2011 \$'000
Movement in the carrying amount of investment in joint venture.		
Opening balance at start of year	127	130
Share of profits	-	62
Dividends received/receivable	-	(62)
Investment received/receivable	-	(3)
Closing balance at end of year	127	127
Total share of net profits from joint venture investment	-	62

10. RESTRICTED ASSETS		
Included in investments are funds donated or bequeathed to the Museum for specific purposes. They are made up of amounts that are preserved until specific dates in the future with the balance expendable at any time by the Trustees in accordance with the donation or bequest.		
Bequests – Capital preserved until 2012-13	82	82
Unspent contributions	575	1,880
	657	1,962

11. NON-CURRENT ASSETS – PROPERTY, PLANT AND EQUIPMENT

	Land and Buildings \$'000	Plant and Equipment \$'000	Collection Assets \$'000	Total \$'000
At 1 July 2011 – fair value				
Gross carrying amount	202,230	49,031	397,683	648,944
Accumulated depreciation and impairment	57,957	40,444	-	98,401
Net carrying amount	144,273	8,587	397,683	550,543
At 30 June 2012 – fair value				
Gross carrying amount	211,692	47,294	398,793	657,779
Accumulated depreciation and impairment	59,302	40,289	-	99,591
Net carrying amount	152,390	7,005	398,793	558,188

Collection items acquired free of liability during the year have been valued, where values can be reasonably determined, at \$650,000 (2011 \$468,000). This amount has been treated as additions under collection at valuation. Processing costs in relation to the accessioning have been included in collection at cost. Processing costs include employee related costs of \$258,000 (2011 \$208,000).

Reconciliation

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of each reporting period are set out below:

	Land and Buildings \$'000	Plant and Equipment \$'000	Collection Assets \$'000	Total \$'000
Year ended 30 June 2012				
Net carrying amount at start of year	144,273	8,587	397,683	550,543
Additions	11,142	1,070	1,110	13,322
Disposals	(144)	(457)	-	(601)
Depreciation Expense	(2,881)	(2,195)	-	(5,076)
Net carrying amount at end of year	152,390	7,005	398,793	558,188
Year ended 30 June 2011				
Net carrying amount at start of year	143,990	9,042	396,912	549,944
Additions	3,383	1,514	771	5,668
Disposals	-	(126)	-	(126)
Depreciation Expense	(3,100)	(1,843)	-	(4,943)
Net carrying amount at end of year	144,273	8,587	397,683	550,543

12. CURRENT LIABILITIES – PAYABLES	2012 \$'000	2011 \$'000
Trade Creditors	1,167	2,073
Accruals	1,352	476
Income paid in advance	564	380
Accrued personnel services expenses	530	419
	3,613	3,348

13. CURRENT / NON-CURRENT LIABILITIES – PROVISIONS	2012 \$'000	2011 \$'000
Provisions for personnel services expenses		
Recreation leave	2,041	1,954
Annual leave on-costs	170	217
Payroll tax on annual leave	112	107
Long service leave on-costs	591	316
Payroll tax on long service leave	425	349
	3,339	2,943
Other Provisions - current		
Maintenance - Locomotives	111	138
Total Provisions	3,450	3,081
Aggregate employee benefits and related on-costs		
Provisions – personnel services - current	3,288	2,910
Provisions – personnel services - non-current	51	33
Accrued personnel services expenses	530	419
	3,869	3,362

The Provision for Personnel Services relates to monies owed to the Department of Trade & Investment, Regional Infrastructure & Services in relation to the employee benefits and on-costs owing to staff working at the Museum, employed by the Department (refer Note 1(e)).

The Provision for Maintenance – Locomotives relates to maintenance on the Museum's two operative steam locomotives. Maintenance is scheduled over a number of years based on the life of parts and usage rates of the locomotives.

Maintenance is provided based on usage. Maintenance is classified as current based on major works currently due.

Movements in provisions

Movements in each class of provision during the financial year are set out below:

2012	Personnel Services \$'000	Maintenance Locomotives \$'000	Total \$'000
Carrying amount at the beginning of the financial year	2,943	138	3,081
Additional provisions recognised	2,339	-	2,339
Amounts used	(1,943)	(27)	(1,970)
Carrying amount at end of financial year	3,339	111	3,450

14. CURRENT LIABILITIES – OTHER	2012 \$'000	2011 \$'000
Derivative financial liabilities designated as hedging instruments at fair value		
Foreign currency forward contracts	-	321
	-	321

15. BUDGET REVIEW

The budget process is finalised prior to the beginning of each financial year. Events can arise after that date, that necessitate variations to the planned activities of the Museum for that year. This in turn may cause variations to the financial activities. Major variations between the original budget and actual amounts are outlined below.

Net Result

The actual net result was lower than budgeted by \$1,743,000, primarily due to lower than anticipated investment revenue (\$505,000) as a result of uncertainty in global financial markets, losses on the disposal of assets (\$769,000) resulting from major building works at the Museum, and the addition of *The Chronicles of Narnia* exhibition to the Museum's exhibition schedule for the year (\$317,000) for which profits will be realised during 2012/13.

Asset and liabilities

Current assets are higher than budgeted as a result of increased cash balances due to delays in the completion of major building works at the Museum. These delays related mainly to approvals and inclement weather.

Non-current assets are lower than budgeted due to the delays experienced in the completion of the major building works at the Museum.

Cash flows

Cash outflows from investing activities were lower than anticipated due to the delays in the Museum's program of building works.

16. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT	2012 \$'000	2011 \$'000
Net cash used on operating activities	6,311	8,047
Adjustments for items not involving cash		
Depreciation	(5,076)	(4,943)
Donations to the collection	650	468
Unrealised / realised (losses) / gains	4	3
Impairment Allowance	(1)	-
Decrease / (increase) in creditors	194	(218)
Decrease / (increase) in employee entitlements	(507)	(148)
Increase / (decrease) in receivables	(280)	(174)
Increase / (decrease) in prepayments and other assets	(148)	276
Net gain / (loss) on sale of plant and equipment	(561)	(3)
Net Result	586	3,308

17. FINANCIAL INSTRUMENTS

The Museum's principle financial instruments are outlined below. These financial instruments arise directly from the Museum's operations or are required to finance the Museum's operations. The Museum does not enter into or trade financial instruments for speculative purposes.

The Museum's main risks arising from financial instruments are outlined below, together with the Museum's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

The Audit Committee has overall responsibility for the establishment and oversight of risk management and reviews and agrees policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced by the Museum, to set risk limits and controls and to monitor risk. Compliance is reviewed by the internal auditors, with reporting to the Audit Committee, on a continuous basis.

(a) Financial instrument categories

Financial Assets	Note	Category	Carrying Amount 2012 \$'000	Carrying Amount 2011 \$'000
Cash and cash equivalents	6	N/A	6,183	10,411
Receivables ¹	7	Loans and receivables (at amortised cost)	567	501
		Purchase Commitment of hedged item (at fair value)	-	321
Financial assets at fair value	8	At fair value through profit or loss – designated as such upon initial recognition	3,057	5,146
Financial Liabilities	Note	Category	Carrying Amount 2012 \$'000	Carrying Amount 2011 \$'000
Payables ²	12	Financial liabilities measured at amortised cost	2,942	2,866
Other	14	Derivative financial liabilities designated as hedging instruments at fair value	-	321

Notes

1. Excludes statutory receivables and prepayments (i.e. not within the scope of AASB 7).
2. Excludes statutory payables and unearned revenue (i.e. not within the scope of AASB 7).

(b) Credit risk

Credit risk arises when there is the possibility of the Museum's debtors defaulting on their contractual obligations, resulting in a financial loss to the Museum. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

Credit risk arises from the financial assets of the Museum, including cash and receivables. No collateral is held by the Museum. The Museum has not granted any financial guarantees.

Credit risk associated with the Museum's financial assets, other than receivables, is managed through the selection of counterparties and establishment of minimum credit rating standards.

Cash

Cash comprises cash on hand, bank balances with the Westpac Banking Corporation and deposits in TCorp Hour-Glass Cash Facilities. Interest is earned on daily bank balances at the weekly average of the 30 day Bank Bill rate adjusted for a management fee to Westpac.

Receivables – trade debtors

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Procedures as established in the Treasurer's Directions are followed to recover outstanding amounts. Debts which are known to be uncollectible are written off. An allowance for impairment is raised when there is objective evidence that the entity will not be able to collect all amounts due. This evidence includes past experience, and current and expected changes in economic conditions and debtor credit ratings. No interest is earned on trade debtors. Sales are made on 30 day terms.

The Museum is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. Based on past experience, debtors that are not past due (2012 \$541,000; 2011 \$496,000) and not less than 60 days past due (2012 \$25,000; 2011 \$4,000) are not considered impaired and together these represent 99.8% of the total trade debtors. There are no debtors which are currently not past due or impaired whose terms have been renegotiated.

The only financial assets that are past due or impaired are 'sales of goods and services' in the receivables category of the balance sheet.

	Total ^{1,2}	\$'000 Past due but not impaired ^{1,2}	\$'000 Considered impaired ^{1,2}
2012			
< 3 months overdue	25	25	-
3 months – 6 months overdue	2	1	1
> 6 months overdue	-	-	-
2011			
< 3 months overdue	4	4	-
3 months – 6 months overdue	-	-	-
> 6 months overdue	-	-	-

Notes

- Each column in the table reports 'gross receivables'
- The ageing analysis excludes statutory receivables, as these are not within the scope of AASB 7 and excludes receivables that are not past due and not impaired. Therefore, the 'total' will not reconcile to the receivables total recognised in the statement of financial position.

(c) Liquidity risk

Liquidity risk is the risk that the Museum will be unable to meet its payment obligations when they fall due. The Museum continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets. The objective is to maintain a balance between continuity of funding and flexibility.

During the current and prior years the Museum did not have any borrowings. The Museum's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in NSWTC 11/12. If trade terms are not specified, payment is made no later than the end of the month following the month in which an invoice is received. NSWTC 11/12 allows the Minister to award interest for late payment. No interest was paid on late payments during 2012 (2011 Nil).

The following table summarises the maturity profile of the Museum's financial liabilities, together with the interest rate exposure.

Maturity analysis and interest rate exposure of financial liabilities

				\$'000 Interest Rate Exposure			\$'000 Maturity Dates		
		Weighted Average Effective Int. Rate	Nominal Amount ¹	Fixed Interest Rate	Variable Interest Rate	Non-interest bearing	< 1 yr	1 – 5 yrs	> 5 yrs
2012									
Payables	na		5,998			5,998	5,998	-	-
			5,998			5,998	5,998	-	-
2011									
Payables	na		16,754			16,754	16,754	-	-
			16,754			16,754	16,754	-	-

Notes:

1. The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities and therefore may not reconcile to the balance sheet.

(d) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. The Museum's exposures to market risk are primarily through other price risks associated with the movement in the unit price of the Hour Glass Investment Facilities.

The effect on profit and equity due to a reasonably possible change in risk variable is outlined in the information below, for other price risk. A reasonably possible change in risk variable has been determined after taking into account the economic environment in which the Museum operates and the time frame for the assessment (i.e. until the end of the next annual reporting period). The sensitivity analysis is performed on the same basis for 2011. The analysis assumes that all other variables remain constant.

Other price risk – TCorp Hour-Glass facilities

Exposure to 'other price risk' primarily arises through the investment in the TCorp Hour Glass Investment Facilities, which are held for strategic rather than trading purposes. The Museum has no direct equity investments. The Museum holds units in the following Hour Glass investment trusts:

Facility	Investment Sectors	Investment Horizon	2012 \$'000	2011 \$'000
Cash facility	Cash, money market instruments	Up to 1.5 years (pre June 2011 – up to 2 years)	5,430	9,949
Long-term growth facility	Cash, money market instruments, Australian and international bonds, listed property, Australian and international shares	7 years and over	2,996	5,089

The unit price of each facility is equal to the total fair value of the net assets held by the facility divided by the number of units on issue for that facility. Unit prices are calculated and published daily.

NSWTCorp is trustee for each of the above facilities and is required to act in the best interest of the unit-holders and to administer the trusts in accordance with the trust deeds. As trustee, TCorp has appointed external managers to manage the performance and risks of each facility in accordance with a mandate agreed by the parties. However, TCorp acts as manager for part of the Cash Facility. A significant portion of the administration of the facilities is outsourced to an external custodian.

Investment in the Hour Glass facilities limits the Museum's exposure to risk, as it allows diversification across a pool of funds with different investment horizons and a mix of investments.

NSWTCorp provides sensitivity analysis information for each of the investment facilities, using historically based volatility information collected over a ten year period, quoted at two standard deviations (i.e. 95% probability). The TCorp Hour Glass Investment facilities are designated at fair value through profit and loss and therefore any change in unit price impacts directly on profit (rather than equity). A reasonably possible change is based on the percentage change in unit price (as advised by TCorp) multiplied by the redemption value as at 30 June each year for each facility.

		Impact on profit/loss	
		Change in unit price	
			2012 \$'000
			2011 \$'000
Hour Glass Investment – Cash facility		+/- 1%	54
Hour Glass Investment – Long term growth facility		+/- 15%	449
			99
			763

(e) Currency risk

The Museum is currently not exposed to currency risk on purchases made in currencies other than Australian Dollars. The Museum hedges between 80 and 100 percent of any substantial future foreign currency purchases when contracted. The Museum uses forward exchange contracts to hedge its currency risk, as soon as the liability arises, with maturity dates on the same dates as the contracted payments. The following table details the forward foreign currency (FC) contracts outstanding as at 30 June.

Outstanding Contracts	Average exchange rate		Foreign Currency		Notional Value		Gain/(Loss) on hedging instrument	
	2012	2011	2012 FC'000	2011 FC'000	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
Fair value hedges								
Buy US Dollars								
3 to 6 months	na	0.963	-	591	-	614	-	(61)
6 to 12 months	na	0.948	-	2,191	-	2,310	-	(260)
							-	(321)

At 30 June 2012, the aggregate amount of losses under existing forward foreign exchange contracts totalled Nil (2011 \$321,000).

The following table details the Museum's sensitivity to a 10% strengthening or weakening in the Australian Dollar against the US Dollar. 10% is the sensitivity rate used when reporting foreign currency risk internally to key management personnel and represents management's assessment of the reasonably possible change in foreign exchange rates.

Foreign Currency Exposure	Change in AUD	Impact on profit/loss	
		2012 \$'000	2011 \$'000
US Dollars	+10%	-	(236)
	-10%	-	288

(f) Fair value

Financial instruments are generally recognised at cost, with the exception of the TCorp Hour-Glass facilities which are measured at fair value. As discussed, the value of the Hour-Glass Investments is based on the Museum's share of the value of the underlying assets of the facility, based on the market value. All of the Hour-Glass facilities are valued using 'redemption' pricing.

With the exception of TCorp Hour-Glass facilities, all financial instruments are carried at (amortised) cost which approximates fair value.

18. NON-CASH FINANCING AND INVESTING ACTIVITIES

Assistance and contributions received free of charge from third parties are recorded in the financial statements in relation to donations to the collection. Total assistance and contributions received free of charge are detailed below:

Donations of collection items are brought to account by creating an asset and crediting non-cash donations (refer notes 3(c), 11 and 16)

19. COMMITMENTS FOR EXPENDITURE		2012 \$'000	2011 \$'000
(a) Capital Commitments			
	Aggregate capital expenditure contracted for various refurbishment projects at balance date and not provided for:		
	Not later than one year	1,515	7,401
	Later than one year and not later than 5 years	-	-
	Total (including GST)	1,515	7,401
(b) Other expenditure commitments			
	Aggregate other expenditure contracted for exhibition hire, maintenance, printing and insurance at balance date and not provided for:		
	Not later than one year	1,541	6,487
	Later than one year and not later than 5 years	-	-
	Total (including GST)	1,541	6,487

The total commitments above include input tax credits of \$266,000 (2011 \$993,000) that are expected to be recovered from the Australian Taxation Office.

20. CONTINGENT LIABILITIES

The Trust is unaware of the existence of any contingent liabilities as at balance date (2011 Nil).

21. PAYMENTS MADE TO CONSULTANTS

Total payments made to consultants during the year totalled \$20,000 (2011 \$21,000).

22. PAYMENTS MADE TO TRUSTEES

No payments were made to trustees during the year (2011 Nil).

23. POST BALANCE DATE EVENTS

No matter, or circumstance, has arisen since the end of the financial year to the date of this report that, has or may significantly affect the activities of the Museum, the results of those activities or its state of affairs, in the ensuing, or any subsequent, financial year.

END OF AUDITED FINANCIAL STATEMENTS

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1. BOARD OF TRUSTEES

Trustees at 30 June 2012

Professor John Shine AO, FAA, BSc (Hon), PhD, DSc

Term: 25.01.12-31.12.13
President (from 25.01.12)
Chairman, CSL Limited;
Executive Director, Garvan Institute of Medical Research 1990-2011;
Professor of Medicine and Professor of Molecular Biology, University of NSW;
Former Chairman, National Health and Medical Research Council;
Fellow, Australian Academy of Sciences
Meetings: eligible 3; attended 3; leave 0

Professor Shirley Alexander

Term: 01.01.07-31.12.09; 24.02.10-31.12.12
Deputy Vice-Chancellor (Teaching, Learning and Equity)
University of Technology, Sydney
Meetings: eligible 6; attended 5; leave 1

Mr John Barbouttis BCom (Hons), LLB, Solicitor

Term: 11.01.12-31.12.14
International businessman. Director of a family controlled group of companies;
Member, Maritime Advisory Council, (Roads and Maritime Services NSW);
CEO and Commodore, Royal Motor Yacht Club, Point Piper;
Former Head of Business Development, Business and Private Bank, National Australia Bank
Meetings: eligible 3; attended 3; leave 0

Mr Robert Cameron AO, BE (Hons), MBA, GradDip Geoscience, FAusIMM, FAIM, FAICD

Term: 11.01.12-31.12.14
Chairman, Centennial Coal Company Limited (Formerly its founder, Managing Director and CEO (1994-2011);
Chairman - County Coal Ltd; Minerals Industry Advisory Council, UNSW; Pacific Smiles Ltd;
Director: Hunter Valley Training Company Ltd; Mining Education Australia;
Member - UNSW Dean's Engineering Industry Advisory Council; UNSW Minerals Trust advisory Board; NSW Clean Coal Council; Rotary Club of Sydney Cove
Meetings: eligible 3; attended 2; leave 1

Ms Trisha Dixon-Burkitt

Terms: 01.01.03-31.12.03; 01.01.04-31.12.06; 01.01.07-31.12.09; 24.02.10-31.12.12
Author, photographer, historian, lecturer and heritage/landscape consultant;
Trustee, Official Establishments Trust;
National Management Committee, Australian Garden History Society;
Life Member, Winifred West Schools Limited
Meetings: eligible 6; attended 4; leave 2

Mr Tim Ebbeck BEc, MAICD, FAIM, FCPA

Term: 11.01.12-31.12.14
Chief Commercial Officer, NBN Co;
Former President and CEO of SAP Australia and New Zealand;
Former group CFO in the Asia Pacific Region for TMP Worldwide;
Co-Chairman Maharashtra Cup;
Professional mentor at CPA Australia
Meetings: eligible 3; attended 3; leave 0

Mr James Longley BEc, MEc, FCPA, FAIM, FAICD

Term: 11.01.12-31.12.12
Chief Executive, Ageing, Disability and Home Care;
Former Executive Vice President, Government Banking Group, Commonwealth Bank of Australia;
Director, RSL Life Care (Veterans Retirement Villages);
Member, Sustainability Council of Financial Services Institute of Australasia;
Former CEO & Managing Director, Anglican Retirement Villages;
Former Member of Parliament of NSW (1986-1996) and Minister, Community Services, Ageing, Aboriginal Affairs;
Meetings: eligible 3; attended 3; leave 0

Hon Helen Sham-Ho OAM

Term: 02.03.11-31.12.13
MLC, NSW Parliament 1988-2003;
Practising solicitor;
Charter President, NSW Parliamentary Lions Club;
Vice President, NSW Parliament Asia-Pacific Friendship Group;
Patron, Macquarie University Foundation;
Ambassador, University of Technology Sydney
Meetings: eligible 6; attended 5; leave 1

Ms Judith Wheeldon, AM, BS (Wis) MEd (Syd) FACE GAICD

Terms: 01.01.05-31.12.07; 01.01.08-31.12.10; 02.03.11-31.12.13
Board Member - Montessori Children's Foundation,
Masterman Trust, UTS China Study Centre Advisory Board;
Former Headmistress Abbotsleigh and Queenwood;
Former Member - Australian Teaching and Learning Council;
Federal Ministerial Advisory Committee on AIDS, Hepatitis C, Aboriginal Sexual Health - Hepatitis C Subcommittee;
Meetings: eligible 6; attended 6; leave 0

Trustees retiring prior to 30 June 2012

Mr Shaughn Morgan MA, LLM

Term: 02.03.11-29.11.11
(President 02.03.11-29.11.11)
Managing Director, SPM Consulting;
Director, Barton Deakin;
Consultant, TressCox Lawyers;
Member, Law Society of NSW;
Fellow, Australian Institute of Management;
Member, Australian Institute of Company Directors
Meetings: eligible 2; attended 2; leave 0

Ms Tiffany Lee-Shoy

Term: 01.01.09-31.12.11
Senior Policy Advisor, Cultural Policy and Development, Fairfield City Council;
Panel of Advisors, Migration Heritage Centre
Meetings: eligible 3; attended 2; leave 1

Mr Mark Nicholaeff

Terms: 01.01.07–31.12.08: 01.01.09-31.12.11

Partner, UHY Haines Norton, Sydney;

Director, UHY International Limited;

Member, Institute of Chartered Accountants;

Registered Life Insurance Company Auditor, Company Auditor

and General Insurance Company Auditor

Meetings: eligible 3; attended 1; leave 2

2. EXHIBITIONS

The following temporary exhibitions opened between 1 Jul 2011 and 30 Jun 2012. There were also exhibitions that opened before 1 Jul 2011 which ran during the period.

Powerhouse Museum

Love Lace: Powerhouse Museum International Lace Award

29 Jul 2011-28 Apr 2013

This major exhibition of winning entries and finalists in the Powerhouse Museum International Lace Award features works by 134 artists from 20 countries. Playful and inventive, the works on display present a provocative challenge to traditional concepts of lace, and push lace techniques and materials in surprising new directions.

Australian International Design Awards 2011

30 Jul 2011-12 Aug 2012

Each year the Powerhouse selection from the Australian International Design Awards features outstanding achievements in design and innovation. The selection shows how design impacts on every aspect of our lives.

Supported by Australian International Design Awards, a division of Standards Australia.

The Wiggles exhibition

24 Sep 201-10 Oct 2013 tbc

This family friendly and visually engaging exhibition celebrates the group's 20th birthday year and invites visitors to discover the magical world of The Wiggles. Featuring Wiggles props, costumes, instruments, posters and awards, as well as interactive displays for young children, the exhibition profiles the band members and their friends Dorothy the Dinosaur, Wags the Dog, Henry the Octopus and Captain Feathersword.

Speedo LZR Racer 'UPcycle' student collaboration

17 Oct 2011-27 Feb 2012

After the full length body suits were banned from racing, Speedo Australia invited Fashion Technology students at Macquarie Fields College TAFE SWSi to 'upcycle' the swimsuits into new designer garments, which were then displayed at the Museum.

Spirit of jang-in: treasures of Korean metal craft

28 Oct 2011-12 Feb 2012

To celebrate the 50-year bilateral relationship between Australia and South Korea in 2011, this exhibition featured Korean metal craft from the Bronze Age to the present day, including significant national treasures from the National Museum of Korea never before seen in Australia. Contemporary works by artists and designers in Korea and Australia complemented the traditional objects and the exhibition explored Korean history, culture and community.

Harry Potter™: The Exhibition

19 Nov 2011-9 Apr 2012

This experiential exhibition offered Potter fans a first-hand look inside the famous wizard's magical world and the opportunity to experience the amazing craftsmanship that went into creating the iconic props and costumes that have appeared throughout the *Harry Potter™* film series.

In partnership with Warner Bros Consumer Products, Global Experience Specialists, Inc.

Trainspotting: the Powerhouse Museum International Photo Competition 2011

8 Dec 2011-5 Feb 2012 (full 2011 exhibition)

Featuring winning images and 41 highly commended entries from the Museum's photo competition, this exhibition highlights a variety of styles and interests, from documenting locomotives in motion to works that explore the social experience of train travel.

Engineering Excellence 2011

30 Jan 2012-Jan 2013

An annual exhibition that showcases a selection of outstanding engineering projects from the Sydney Division of Engineers Australia awards program. It demonstrates innovative engineering solutions in areas such as education, energy and transport.

Presented in association with Engineers Australia, Sydney Division.

designTECH 2011

18 Feb-13 May 2012

An annual exhibition that showcases outstanding major design projects by 2011 Higher School Certificate students of Design and Technology.

Presented in association with the Office of the Board of Studies NSW and the NSW Department of Education and Training.

Student Fashion 2011

26 Mar-26 Aug 2012

Student fashion provides a glimpse of the next generation of Australian fashion designers. The annual exhibition showcases outfits and textiles from the final year ranges of the top-graduating students from Sydney-based fashion schools.

The Deardorff project

29 Apr-2 Sep 2012

This small photography display documents objects from the Museum's science and technology collection through the lens of a large format Deardorff camera. The project was a two-year collaboration with photographer Angie Turnbull.

Faith, fashion, fusion: Muslim women's style in Australia

5 May 2012-19 May 2013

Faith, fashion, fusion challenges existing representations of Islamic women's clothing and explores the emerging modest fashion market. It features the work of a new generation of Australian designers offering stylish clothing for Muslim and non-Muslim women, and profiles the fashion and lifestyle choices of a diverse group Australian Muslim women.

The Chronicles of Narnia: The Exhibition

12 May-7 Oct 2012

This exhibition features original props, costumes and artefacts from all three films, along with multimedia presentations, hands-on elements and interactive activities for visitors of all ages. A journey of scientific inquiry, the exhibition challenges visitors to consider issues relevant to preserving Earth's natural resources.

Licensor – Walt Disney Studios Motion Pictures and Walden Media, Tour managed by Global Experience Specialists

Cover Story: 60 years of Australian book design

12 May-7 Oct 2012

The Australian Publishers Association (APA) celebrated 60 years of its annual Book Design Awards in 2012. This display commemorates the awards, which recognise craftsmanship in all aspects of book design and manufacture.

LEGO® Brickworks

15 Jun-30 Jul 2012

2012 marks the 50th anniversary of the LEGO® brick in Australia. To celebrate LEGO® Australia teamed up with ten creative personalities to build an exhibition of unique mosaic art pieces, made entirely from the iconic colourful bricks.

Sydney Observatory

Winning sky photos: The David Malin Awards 2011

12 Aug-11-Oct 2011

This annual travelling exhibition features 24 of the best photographs in amateur astrophotography as judged by astronomer Dr David Malin. It is displayed at Sydney Observatory and five regional venues.

A travelling exhibition developed by the Central West Astronomical Society (Parkes NSW) and supported by Canon Australia, CSIRO and the Powerhouse Museum.

Powerhouse Discovery Centre

The Peppin Merino: a celebration of the Wanganella Merino Stud, NSW

Oct 2011-ongoing

This display features woollen fashions from the last two centuries and draws heavily upon the Museum's collection of fleece samples from the 1890s, which reveal the extraordinary scientific achievements of the people who bred the Peppin Merino.

Off Site Exhibitions

Winning images of Trainspotting 2011: The Powerhouse Museum photo competition

A display of winning photographs from the Museum's annual photo competition.

Museum of the Riverina, Wagga Wagga 23 Jul-30 Oct 2011

Winning sky photos: The David Malin Awards 2011

This annual travelling exhibition features 24 of the best photographs in amateur astrophotography as judged by astronomer Dr David Malin.

The Science Centre and Planetarium, University of Wollongong 20 Oct-29 Nov 2011

Scienceworks, Melbourne 12 Dec 2011-1 Apr 2012

Sir Thomas Brisbane Planetarium, Brisbane Botanic Gardens 13 Apr-24 May 2012

The Science Exchange, Adelaide 04 Jun-13 Jul 2012

A travelling exhibition developed by the Central West Astronomical Society (Parkes NSW) and supported by Canon Australia, CSIRO and the Powerhouse Museum.

The Odditorem

A collaboration of the Powerhouse Museum and award-winning author and illustrator Shaun Tan and inspired by oddities in the Museum's collection, this touring exhibition is based on the exhibition displayed at the Powerhouse Museum.

Parramatta Heritage Centre 28 May-17 Jul 2011

State Library of WA, Perth 30 Jul-16 Oct 2011

Museum of the Riverina, Wagga Wagga 29 Oct 2011-26 Feb 2012

State Library of Qld, Brisbane 25 May-30 Aug 2012

This exhibition is supported by Visions of Australia, an Australian Government Program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia.

Frock stars: inside Australian Fashion Week

A touring exhibition based on the successful Powerhouse Museum display about the behind-the-scenes workings of the Australian fashion industry, *Frock stars* is currently touring regional Australia.

Glasshouse, Port Macquarie 16 Feb-29 Apr 2012

Albury Gallery and Library Museum 7 May-24 Jun 2012

This exhibition is supported by Visions of Australia, an Australian Government Program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia.

The Tinytorem

Featuring Gunna the Goanna's big ideas inspired by the Museum's collection, with words and illustrations by award-winning team Jackie French and Bruce Whatley, the touring exhibition is based on the original exhibition displayed at the Powerhouse Museum.

Liverpool City Library 10 Dec 2011-29 Apr 2012

Living in a sensory world: stories from people with blindness and low vision

Charting the changes in technology that have impacted on the lives of people with blindness and low vision, this touring exhibition is based on the original exhibition displayed at the Powerhouse Museum.

Newcastle Museum 11 Nov 2011-31 Jan 2012. .

Developed by Vision Australia in partnership with the Powerhouse Museum. This exhibition is supported by Visions of Australia, an Australian Government Program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia.

Off site displays

Janet Echelman: Tsunami 1.26

An aerial lace installation, displayed above George Street, in front of the Town Hall. A partnership with the City of Sydney's Art & About program, *Tsunami 1.26* was selected from the *Love Lace: Powerhouse Museum International Lace Award* exhibition.

George St, Sydney, 23 Sep-23 Oct 2011

Sydney Hospital Bicentenary display

This display to celebrate 200 years of Sydney Hospital traces the institution's history, from convict infirmary to specialist centre of excellence. It allows a glimpse into Australia's first nursing school and the hospital's history of scientific research. The project was developed in partnership with Sydney Hospital and Historic Houses Trust and included Powerhouse objects and showcases.

Sydney Hospital, 27 Oct-2 Dec 2011

The Peppin Merino: a celebration of the Wanganella Merino Stud, NSW

In the 1800s, the Wanganella Merino Stud, located in Deniliquin, NSW, gave the world a spectacular new kind of sheep, the Peppin Merino. This exhibition explores how the Peppin Merino came into being, drawing upon the Powerhouse's collection of fleece samples from the 1890s and revealing the extraordinary scientific achievements of the people who bred the Peppin Merino.

Proudly presented by FS Falkiner & Sons and developed by the Powerhouse Museum, this exhibition was created to mark the 150th anniversary of Wanganella Merino Stud.
Boonoke Station, Deniliquin 23-26 Sep 2011

3. STAFF OVERSEAS TRAVEL

Laurie-Anne Bentley, Acting Manager, Corporate Development, 20-28 Jul 11, Korea, Meetings in relation to the *Spirit of Jang-in* exhibition

Tilly Boleyn, Education Officer, 13-23 Apr 12, Singapore, Attend 2012 ASPAC Conference with ASTEN Fellowship

Rebecca Bushby, Manager, Exhibitions and Festivals Project Management and Planning, 17-20 Feb 12, Singapore, Assess *The Chronicles of Narnia* exhibition

Dawn Casey, Director, 20-28 Jul 11, Korea, Meetings in relation to the *Spirit of Jang-in* exhibition; 15-23 Oct 11, Austria, Attend a specialist conference *Libraries and Museums in an Era of Participatory Culture*, convened jointly by the Salzburg Global Seminar and the Institute of Museum and Library Services; 17-20 Feb 12, Singapore, Assess *The Chronicles of Narnia* exhibition

Seb Chan, Acting Manager, Digital, Social and Emerging Technologies, 16-22 Jul 11, UK, Deliver a fully funded keynote address at the annual Arts Marketing Association (UK) conference in Glasgow; 31 Oct-6 Nov 11, Argentina, Deliver fully funded keynote address and workshop at *Museums and Participatory Culture* conference at Buenos Aires

Ross Clendinning, Acting Registrar, Collections and Exhibitions, 20 Feb-2 Mar 12, Seoul, Korea, Document the unpacking of loan objects for the *Spirit of jang-in* exhibition and act as courier

Dan Collins, Acting Manager, Information Systems and Exhibition Technologies, 9-17 Apr 12, San Diego USA, Attend *Museums and the Web 2012* conference

Judith Coombes, Manager, Registration, 8-16 Jun 12, Finland, Present paper at the international CIDOC conference in Helsinki

Luke Dearnley, Acting Manager, Web and Social Technologies, 9-17 Apr 12, USA, Attend *Museums and the Web 2012* conference

Jonathon Hirsch, Electronics Engineer, 17-20 Feb 12, Singapore, Assess *The Chronicles of Narnia* exhibition

Skye Mitchell, Conservator, 3-13 Oct 11, Korea, Document and oversee condition reporting of objects on loan for *Spirit of jang-in* exhibition, and act as courier

Sarah Pointon, Assistant Registrar, 3-14 Oct 11, Korea, Document and oversee condition reporting of objects on loan for *Spirit of jang-in* exhibition, and act as courier

Carlos Arroyo Rodriguez, Web Applications Developer, 28 Nov-2 Dec 11, New Zealand, To attend NDF 2011 and present workshop at LOD-LAM in Wellington; 9-17 Apr 12, USA, Attend *Museums and the Web 2012* conference

Teresa Werstak, Conservator, 21 Feb-2 Mar 12, Korea, Document and oversee condition reporting of objects on loan for *Spirit of jang-in* exhibition, and act as courier whilst the objects are in-transit

4. STAFFING BY DEPARTMENT

Staff number at 30 June 2012

Directorate	
Directorate	2
Strategic Policy and Planning	2
Corporate Development	2.8
Total	6.8
Collection Management and Outreach Services	
Registration	23.4
Conservation	20.1
Regional Services	2
Design	17.4
Exhibitions and Festivals Project Management and Planning	5.6
NSW Migration Heritage Centre	3.6
Sydney Observatory	9.4
Powerhouse Discovery Centre: Collection Stores at Castle Hill	3
Total	84.5
Curatorial and Digital, Social and Emerging Technologies	
Curatorial	25.9
Digital, Social and Emerging Technologies	21
Total	46.9
Corporate, Financial Services and Facilities Management	
Management	2
Finance	6.8
Information Systems and Exhibition Technologies	11
Facilities Management	21
Non-Exhibition Scheduling	1
People and Culture	7
Records	3
Procurement Officer	1
Volunteer Coordination	2.2
Total	55
Marketing, Museum Experience and Commercial Services	
Management	3
Marketing and Communications	4.2
Editorial and Publishing	5.6
Customer Relations	13
Operations	44
Contemporary Programs	3.7
Family and Community Experiences (FACE)	6.2
Education Programs	4.7
Total	84.4
MUSEUM TOTAL (non-casual)	277.6

5. STAFF LIST

Snap shot of positions at 30 June 2012. Includes date started at the Museum if during this period, or final position held and date left the Museum. It does not include casual staff.

DIRECTORATE

Dawn Casey – Director
Pauline Bojko – Executive Assistant

Strategic Policy and Planning

Peter Morton – Manager
Mark Daly – Project and Policy Officer

Corporate Development

Laurie-Anne Bentley – Acting Manager (to 9.1.12)
Miranda Purnell – Acting Manager (from 15.8.11)
Justine Knapp – Corporate Development Coordinator
Rebecca Noonan – Foundation Executive

CORPORATE, FINANCIAL SERVICES AND FACILITIES MANAGEMENT

Keith Edwards – General Manager
Tracey Liu – Administrative Assistant
Thalie Martini – Project Officer (to 29.7.11)

Finance

Anthony Rogers – Manager
Andrew Rothwell – Senior Accounts Officer
Maria Sprem – Management Accountant
Cristeta Abellar – Cashier
Agnes Perez – Senior Accounts Officer
Cindia Tse – Clerk/Word Processor Operator
Anthony Felettigh – Senior Accountant
Viva Chelva – Accounts Officer
Khoa Vu – Accounts Officer

Information Systems and Exhibition Technologies

Daniel Collins – Acting Manager
Michael Mitchell – Network Administrator
Stephen Harris – Assistant Network Administrator
Suiping Hu – Database Administrator
Graham Schultz – Systems Officer
Andrew Axton – Systems Officer
Beatrice D'Souza – Systems Assistant
Christopher Bell – Systems Administrator
Ravi Prakash – Technical Services Coordinator
Owen Conlan – Senior Electronics Technician
Timothy Wilson – Electronics Technician

Facilities Management

Robert Chancellor – Acting Manager
Frances Cray – Facilities Compliance Administrator
Owen Pauling – Acting Property Services Coordinator
Peter Hermon – Electrical Fitter
David Nankervis – Electrical Fitter (to 15.6.12)
Paul Scheibel – Electrical Fitter
Kevin Laker – Building Services Coordinator
Greg Hoare – Building Supervisor
Leigh Ritchie – Transport Officer
Paul Laxton – Museum Officer
Wayne Voss – Acting Mechanical Services Coordinator
Paul Culjak – Plant Fitter Operator (from 7.11.11)
Shaun Dal Santo – Plant Fitter Operator
Dane McIntosh – Plant Fitter Operator
Graeme Coughlan – Acting Workshop Supervisor
Barry Savige – Acting Senior Preparator
Tim Haire – Preparator
Gavin Lewis – Preparator (from 10.10.11)
Frank Noble – Preparator
Paul Quealy – Preparator
Iain Scott-Stevenson – Preparator
Peter Stevenson – Preparator (to 21.7.11)
Jaime Vicent – Preparator

Non-Exhibition Scheduling

Susan McMunn – Manager

People and Culture

Mani Eswaran – Manager
Bill Koukoumas – Coordinator, HR Service Delivery
Jennifer Gibson – Work Health and Safety Manager
Eddy Frittmann – Senior Payroll Officer
Vincent Lancey – Employment Services Coordinator
Suzie Grady – HR Officer (on secondment to Historic Houses Trust from 16.9.11)
Farida Ali – HR Officer
Gosia Sliwa – HR Officer

Records

Margaret Adamson – Manager
Elke Horder – Records Coordinator
Stuart Broughton – Records Officer

Procurement Officer

Kim Rogers – Purchasing Officer

Volunteer Coordination

Catherine Purcell – Volunteer Coordinator
Lysele Assarapin – Acting Volunteer Coordinator (part time)
Helen Nicholson – Acting Volunteer Coordinator (part time from 18.06.12)
Dawn Rose – Volunteer Program Officer
Nancy La Mott – Volunteer Program Officer

COLLECTION MANAGEMENT AND OUTREACH SERVICES

General Manager - Vacant

Registration

Judy Coombes – Manager
Susan Davidson – Registrar Documentation
Alison Brennan – Registrar Collections and Exhibitions
Helen Yoxall – Archives Manager
Katrina Hogan – Registrar Loans and Outreach
Mandy Crook – Registrar Collection Administration
Karen Biddle – Registrar Database Management
Barbara Palmer – Registrar Projects
Jill Chapman – Archivist
Jessica Mclean – Assistant Registrar
Nicole Balmer – Assistant Registrar
Sarah Pinton – Assistant Registrar
Kate Scott – Assistant Registrar
Lauren Dalla – Acting Registrar Loans
Terence Mooney – Assistant Registrar
Scott Winston – Clerk Collections
Stephen Agius – Collections Officer
Julius Medgyessy – Collections Officer
Lawrence Adams – Collections Officer
Joan Watson – Project Officer
Ba Lam – Attendant
Stephanie Conomos – Projects Officer
Paul Wilson – Project Archivist, TAM
Sarah Jane Wick – Assistant Registrar, TAM
Rebecca Evans – Assistant Registrar, TAM

Conservation

Dave Rockell – Acting Manager
Suzanne Chee – Conservator
Kate Chidlow – Conservator
Malgorzata Dudek – Conservator
James Elwing – Conservator
Frances Fitzpatrick – Conservator
Sue Gatenby – Conservator
Ross Goodman – Conservator
Creagh Maywald – Guide Steam (to 31.1.12)
Christopher Eagle – Guide Steam
Ralph Boesel – Guide Steam (from 7.5.12)
Bronwen Griffin – Conservator
Malgorzata Juraszek – Conservator
Deidre McKillop – Conservator
Teresa Werstak – Conservator

Carey Ward – Collections Manager (PDC)
Nadia McDougall – Assistant Conservator
Tim Morris – Conservator
Nitsa Youpros – Photographer
Skye Mitchell – Conservator
Rebecca Main – Assistant Conservator
Rebecca Ellis – Assistant Conservator
Vanessa Pitt – Assistant Conservator
Christopher Lazdans – Clerk, Conservation
Michael Myers – Photographer, TAM

Regional Services

Rebecca Pinchin – Regional Services Coordinator
Einar Docker – Assistant Curator

Design

Brad Baker – Manager
Sharon Dickson – Exhibitions Assistant (Design)
Diana Lorentz – Design Manager
Fiona Blades – Senior Exhibition Designer
Danny Jacobson – Senior Graphic Designer
Colin Rowan – Senior Graphic Designer
Janine Roberts – Graphic Designer
Malcolm McKernan – Design Draftsperson
Kirsten Parker – Senior Exhibition Designer
Arthur Menasse – Intech Design and Development Manager
Kristen Gustafsson – Industrial Designer
Avinash Verma – Design Draftsperson
Jonathon Hirsch – Electronics Engineer
Geoffrey Drane – Senior Preparator
Jim Betsos – Maintenance Preparator
Stephen Mason – Preparator
Arturo Rivillo – Electronics Technician
Alfred Khanlu – Electronics Technician
Richard Terzian – Electronics Technician

Exhibition and Festivals Project Management and Planning

Rebecca Bushby – Acting Manager
Ross Clendinning – Acting Registrar, Collections & Exhibitions (from 15.3.12)
Joanne Delzoppo – Project Manager
Jane Latief – Project Manager
Julia Carroll – Acting Project Manager
Mark Adams – Project Officer

NSW Migration Heritage Centre

John Petersen – Manager
Annette Loudon – Website Coordinator (part-time)
Andrea Fernandes – Project Officer
Stephen Thompson – Movable Heritage Officer

Sydney Observatory

Toner Stevenson – Manager
Geoff Wyatt – Education Officer
Martin Anderson – Astronomy Educator
Allan Kreuiter – Astronomy Educator
Andrew Constantine – Astronomy Educator
Melissa Hulbert – Astronomy Educator / Bookings Officer
Rebecca Hagerty – Duty Officer (part-time)
Richard Pool – Duty Officer (part-time)
Katherine Lee – Astronomy Educator
Andrew Jacob – Astronomy Educator
Ahmad Elmehrbani – Duty Officer (from 7.6.12)

Powerhouse Discovery Centre: Collection Stores at Castle Hill

Christopher Snelling – Manager
Lysele Assarapin – Education and Volunteer Coordinator (part-time)
Kelly Mitchell – Acting Education and Volunteer Coordinator
Natalie Matar – Administrative Assistant (to 22.07.11)

CURATORIAL AND DIGITAL, SOCIAL AND EMERGING TECHNOLOGIES

General Manager – Vacant

Curatorial

Design and Society:

Christina Sumner – Principal Curator, Design and Society

Julia Foong – Administrative Assistant

Peter Cox – Curator

Eva Czernis-Ryl – Curator

Min-Jung Kim – Curator

Glynis Jones – Curator

Michael Lea – Curator

Anne-Marie Van de Ven – Curator

James Wilson-Miller – Curator

Paul Donnelly – Curator

Lindie Ward – Curator

Rebecca Bower – Assistant Curator

Alysha Buss – Assistant Curator (to 15.11.11)

Melanie Pitkin – Assistant Curator

Anni Turnbull – Assistant Curator

Science and Industry:

Matthew Connell – Principal Curator, Physical

Sciences and Information Technology

Sandra McEwen – Principal Curator,

Biosciences and Built Environment

Andrew Grant – Senior Curator

Desmond Barrett – Curator

Kerrie Dougherty – Curator

Angelique Hutchison – Curator

Nicholas Lomb – Astronomy Curator

Charles Pickett – Curator

Deborah Rudder – Curator

Margaret Simpson – Acting Curator

Campbell Bickerstaff – Assistant Curator

Erika Taylor – Assistant Curator (to 4.1.12)

Damian McDonald – Assistant Curator

Geoff Barker – Assistant Curator, TAM

Digital, Social and Emerging Technologies

Sebastian Chan – Acting Manager (to 3.04.12)

Dan Collins – Acting Manager (from 1.11.11)

Web and Social Technologies

Luke Dearnley – Acting Manager

Carlos Arroyo Rodriguez – Web Applications

Developer

Jason Gee – Online Producer (Major Projects)

Irma Havlicek – Online Producer (Microsites)

Estee Wah – Senior Online Producer

Nicolaas Earnshaw – Online Producer (About NSW)

Lynne McNairn – Systems Officer Collections

Learning and Technology

Peter Mahony – Manager

Visual and Digitisation Services

Paula Bray - Manager

Geoff Friend – Photographic Manager

Sotha Bourn – Photographer

Marinco Kojdanovski – Photographer

Kathleen Hackett – Photo Librarian

Iwona Hetherington – Copyright Officer

Leonie Jones – Rights and Permissions Officer

Jean-Francois Lanzarone – Image Resource

Centre Coordinator

Zoltan Nemes-Nemeth – Audio Visual Manager

Kathleen Phillips – AV Scriptwriter/Producer

Kathy La Fontaine – Program Developer (to 13.01.12)

Felix Warmuth - Audio Visual Producer/Editor (from 1.08.11)

Library Services

Karen Johnson – Manager

Philippa Rossiter – Reference Librarian

Dimity Holt – Senior Library Technician

MARKETING, MUSEUM EXPERIENCE AND COMMERCIAL SERVICES

Mark Goggin – General Manager

Adam Doong – Administrative Assistant

Grants and Research Development

Jana Vytrhlik – Manager

Commercial Development

Fiona Bennett – Acting Events Manager

Michael Hamer – Events Sales Coordinator

Kristina Kargin – Events Sales Coordinator

Kimberley Nash – Events Sales Coordinator

Marketing and Communications

Melanie Morris – Manager

Karen Rivera – Evaluation and Audience

Research Manager

Amanda Campbell-Avenell – Marketing and

Media Executive

Suzanna Barr – Marketing and Media Executive (to 2.6.12)

Hayley Gallant – Marketing and Media

Executive

Fabian Jaimes Arias – Marketing and Media

Executive (to 4.10.11)

Kathleen Evesson – Direct Marketing Executive

Editorial and Publishing

Judith Matheson – Manager

Tracy Goulding – Publications Editor

Melanie Cariss – Exhibitions Editor

Karla Bo Johnson – Project Editor

Jacob Del Castillo – Artist

Anne Slam – Desktop Publishing

Nicole Bearman – Publications Editor

Customer Relations

Jane Turner – Manager

Daniel Brace – Front of House Manager (to 28.11.11)

Nathan James – Acting Front of House Manager (from 14.11.11)

Leanne Brooks – Senior Customer Service Officer

Arron Tillman – Senior Customer Service Officer

Deborah Turnbull – Senior Customer Service Officer

Dominica Heron – Customer Service Officer

Maria Jensen – Customer Service Officer

Marlysse Medina – Customer Service Officer

Patricia Muzzio – Customer Service Officer

Chris Rossi – Customer Service Officer

Fiona McLennan – Customer Service Officer

Fiona Davis – Customer Service Officer

Andrea Cormier – Customer Service Officer

Operations

Ralph Williams – Manager

Amy Russell – Venue Administration Assistant

Chris Antoniou – Assistant Venue Manager

Matthew Smith – Assistant Venue Manager

Karl Rafferty – Assistant Venue Manager

Andrew Murray – Acting Assistant Venue

Manager

Jonathan Fowler – Senior Operations Technician (Theatres)

Benjamin Rumble – Theatre Technician

Glen Bevan – Museum Officer (to 28.03.12)

Paul Villarruel – Museum Officer

Timothy Antill – Museum Officer

Paul Walmsley – Museum Officer

Clive Bull – Gallery Officer

Jaswant Dhani – Gallery Officer

Christine Howard – Gallery Officer

Teresa Monteleone – Gallery Officer

(to 27.07.11)

Peter Ryan – Gallery Officer

Robert Moore – Gallery Officer

Craig Nisbet – Gallery Officer

Debra Thomas – Gallery Officer

Andrew Gough – Gallery Officer

Heather Darcy – Gallery Officer

Joyce Moloney - Gallery Officer (from 9.11.11)

Amy Thornett – Gallery Officer (from 10.4.12)

Kerrie Barker – Gallery Officer (from 3.1.12)

Jake Bourke – Gallery Officer (from 3.1.12)

Paul Sharp – Gallery Officer (from 3.1.12)

Rick Stratton - Gallery Officer (from 3.1.12)

Security

Bede Langley – Security Operations Manager

Mark Bourke – Security Supervisor

Andrew McGeoch – Security Supervisor

Glenn Ward – Acting Security Supervisor

Vincent Defrancesco – Security Supervisor

Victor Denina – Security Officer

Kholed Deeb – Security Officer

Stephen Lee – Security Officer

David Meehan – Security Officer

Andrew Novosel – Security Officer

Michael Rogers – Security Officer

Aldo Franks – Security Officer

Mark Foxwell – Security Officer

David Wootton – Security Officer

John Mitchell – Security Officer (to 6.7.12)

Alan Fay – Security Officer

Malcolm Bryan – Security Officer

Dimitrios Tsigaropoulos – Security Officer

Contemporary Programs

Lily Katakouzinou – Manager

Rita Orsini – Assistant Education Officer

Deborah Vaughan – Acting Producer

Kristina Kargin - Acting Producer (from 26.03.12)

Family and Community Experiences (FACE)

Helen Whitty – Manager (leave from 9.12.11)

Michael Van Tiel – Acting Manager (from 9.12.11)

Michael Davidson – Administrative Coordinator

Kylie Gillespie – Acting Producer, Children's Programs

Helen Nicholson – Producer, Community

Programs (part-time)

Kathryn Lamerton – Online Producer, Children's Website

Kath Daniel – Producer, Weekend Programs

Education Programs

Janson Hews – Manager

Alison Gordon – Education Officer

Angus Tse – Education Officer

Tilly Boleyn – Education Officer

Robert Smith – Assistant Education Officer

6. EEO STATISTICS

A. Trends in the Representation of EEO Groups		% of Total Staff				
EEO Group	Benchmark or Target	2008	2009	2010	2011	2012
Women	50%	55%	45%	47%	53%	48%
Aboriginal people and Torres Strait Islanders	2%	1.3%	1.1%	1%	1%	1%
People whose first language was not English	20%	17%	19%	18%	38%	17%
People with a disability	12%	7%	7%	6%	9%	7%
People with a disability requiring work-related adjustment	7%	4%	1.3%	1%	1%	1%
B. Trends in the Distribution of EEO Groups		Distribution Index				
EEO Group	Benchmark or Target	2008	2009	2010	2011	2012
Women	100	111	108	108	108	108
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a	n/a
People whose first language was not English	100	95	97	97	97	97
People with a disability	100	n/a	n/a	n/a	n/a	n/a
People with a disability requiring work-related adjustment	100	n/a	n/a	n/a	n/a	n/a

Notes:

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

Comparison of staff numbers by occupational category

Staff Numbers (EFT) Powerhouse Museum (non-casual)					
Occupation Group	2007–08	2008–09	2009–10	2010–11	2011–12
Manager and administrators	33	34	32	32	33
Professionals	120	115	112	118	110
Technicians and associate professionals	36.2	35	33	35	36
Tradespersons and related workers	21.2	18	17	18	17
Advanced clerical, sales and service workers	7.3	7	6	7	6
Intermediate clerical, sales and service workers	60.5	65	62	63.2	63.6
Intermediate production and transport workers	1	1	1	1	1
Elementary clerical, sales and service workers	9.2	6	5	4	4
Labourers and related workers	4.2	5	6.6	6	7
Other					
TOTAL	292.6	286	274.6	284.2	277.6

Staff employed at the Museum of Applied Arts and Sciences are part of the Department of Trade and Investment, Regional Infrastructure and Services.

7. SES POSITIONS

During 2011–12 the following were members of the State Government Senior Executive Service:

Director: Dr Dawn Casey, PSM, FAHA
 General Manager, Marketing, Museum Experience and Commercial Services: Mark Goggin, BA Hons (Mel)

SES level	Position title	Gender
4	Director	Female
1	General Manager, Marketing, Museum Experience and Commercial Services	Male
SES level	30 June 2012	30 June 2011
4	1	1
3	0	0
2	0	0
1	1	1
CEO under s11A	0	0
Total	2	2
Number of female SES	1	1

8. RISK MANAGEMENT AND INSURANCE

With the advent of the new Workplace Health and Safety laws from January 1, 2012 the Museum undertook a number of staff training sessions to ensure staff were informed of all changes. The museum engaged its internal auditors, Deloitte to undertake a compliance readiness audit of its systems under the new laws. The report concluded that the Museum had adequate controls in place. The Museum's three year Internal Audit Plan ended in 2011-12. A new audit plan is being developed. During the year Deloitte undertook internal audits of selected procedures associated with workplace health and safety, payroll management, knowledge management and physical security of collection items. Deloitte identified opportunities for improvements to established internal controls to further mitigate potential risks during these audits, however overall they reported that the Museum had adequate controls in place.

Most insurance cover for the Museum is provided by the Treasury Managed Fund (TMF). Allianz Insurance provides the Museum with workers compensation insurance. Allianz processes and manages all claims and assists with rehabilitation and return to work programs. The Museum's management holds regular reviews with TMF to review the various classes of insurance policies, premiums and general performance of the fund; liability (including but not limited to public liability, professional indemnity, directors/officers liability, property (including but not limited to property), comprehensive motor vehicle and miscellaneous (notably personal accident and travel insurance for staff). Workers Compensation is also reviewed regularly with Allianz.

9. AUDIT ATTESTATION

Internal Audit and Risk Management Attestation for the 2011-12 Financial Year for the Museum of Applied Arts & Sciences

The Trust of the Museum of Applied Arts & Sciences, is of the opinion that the Museum of Applied Arts & Sciences has internal audit and risk management processes in place that are, in all material respects, compliant with the core requirements set out in Treasury Circular NSW TC 09/08 *Internal Audit and Risk Management Policy*. These processes provide a level of assurance that enables the senior management of the Museum of Applied Arts & Sciences to understand, manage and satisfactorily control risk exposures.

The Trust of the Museum of Applied Arts & Sciences, is of the opinion that the Audit and Risk Committee for the Museum of Applied Arts & Sciences is constituted and operates in accordance with the independence and governance requirements of Treasury Circular NSW TC 09/08 through the Department of Trade and Investment Audit and Risk Committee framework as amended by the Minister of the Arts, George Souris for 2011-12. The Chair and Members of the Audit and Risk committee are:

John Barbouttis - independent Chair
 (Term: 11th Jan 2012 – 31st Dec 2014)

Tim Ebbeck - independent Member
 (Term: 11th Jan 2012 – 31st Dec 2014)

Robert Cameron - independent Member
 (Term: 11th Jan 2012 – 31st Dec 2014)

In accordance with a resolution of the Trust of the Museum of Applied Arts & Sciences.



Professor John Shine
 President

26 July 2012

10. VOLUNTEERS

We are very grateful to the following volunteers who gave their support to the Museum in 2011–12

John A'Beckett	Graham Dare	Margaret Jaggar	David Moralas	Charlotte Stevenson
Vin Ahluwalia	Ian Debenham	Merle Johnson	Eamon Moroney	Bel Sumer
William Aitken	Robert Degotardi	Joan Johnston	Lauren Morris	Noel Svensson
Kim Alexander	Anqi Deng	Harrison Jones	Hannah Morris	Brett Szmajda
Lea Alexopoulos	Philip Diment	Cierwan Jones	Andrew Moyes	Albert Taylor
Rebecca Anderson	Jessica Dimoski	Terry Jones	Norman Myers	Peter Thomson
Brian Armour	Jude Dineley	Bella Jones	Catherine Neal	Melissa Tito
Jessica Armstrong	Thi Thanh Lan Do	Ayesha Kahan	Chiu Ng	Barbara Towart
Erik Bachmann	Kevin Dodds	Boae Kang	Martin Nguyen	Maria Townsend
Beverley Badcock	Nathan Dunn	Irene Karageorgiou	Franklin Nieh	Wendy Tran
Megan Baehnisch	Mia Duong	Matti Keentok	Trevor Oates	Patricia Tring
Elizabeth Bailey	Beryl Dwyer	Chanel Khoury	Jan Oates	Nicola Van der Meulen
Gara Baldwin	Nicole Dwyer	Diana Kincaid	Jesse O'Brien	Nita Veatupu
Barbara Ballantyne	Sandra Dyer	Philip Kitley	Ross O'Brien	Karina Virahsawmy
Clare Banks	John Ebner	Suzanne Knight	Sue O'Connor	Jim Vodanovich
Shery Baradara	Alan Edwards	Egmont Laderman	Margaret Oetelaar	Alice Vokac
Marion Barker	Jay Ekers	Elizabeth Lah	Jim Orman	Margaret Waller
Michael Barnett	Roy F Eldridge	Denise Larcombe	Laurie Orman	Jessie Wang
Roma Bashford	Roger Elliott	John Lauder	Leonard Palmer	Nina Wang
Aidan Basnett	Dennis Ellis	Ann Lebovic	Maria Papadimitriou	Brian Ward
Sarah Beaumont	Vicki Elsom	Raymond John Lee	Shaun Parsons	Norma Warnecke
Nadine Behan	Robert Enemark	Sonia Lee	Christinne Patton	Peter Warren
Kate Belfield	Sarah Evans	Cady Lee	Chloe Paul	Colin Watts
Michael Belfield	Claire Farrugia	Soo Min Lee	Emily Pauls	Russell Weekley
Bridget Berry	Angela Feng	Sonia Lee	Morwenna Pearce	Maureen Welsh
Graeme Bird	Margarete Ferris	Michael Leslie	Tracey Perez	Bobby Wen
Fleur Bishop	Kit Ferry	Pamela Leuzinger	Beverley Pescott	Sara Wienand
Frances Black	June Fitzpatrick	Monty Leventhal	Rex Peters	Robyn Wienholt
Terry Blanch	Lynette Foley	Ronald Lewis	James Pettigrew	Jenny Williams
George Bolton	Jordan Foster	Chu Wai Liew	Bridget Phillips	Erin Wilson
Bity Booker	Antonia Fredman	Jasmin Lin	Richard Pike	Joan Wilson
Stevie Lee Bounader	Ann Freeman	Christian Lita	Jim Poole	Antony Wober
Edna Boyd	Donald French	Matthew Lloyd	Narelle Quinn	Ju Sun Won
Harry Brackenbury	Veronica Fung	Emma Lloyd	Daniel Raby	Matthew Wong
Joyce Bradbury	Nicholas Furguele	Tom Lockley	Judith Rainsford	Victor Wong Doo
Zoe Brand	Emma Gallagher	Elizabeth Lowe	Rae Ranc	Barbara Wright
Peter Bray	Robert Gardiner	Gillian Lunney	Lynn Rattray	John Wright
Muriel Breiesser	Christina Geeves	Gail Luthy	Renuka Raviraj	Anthony Yan
Rex Broadbent	Christina Georges	Kylie Ma	Peter Rennie	Samantha Yap
Roly Broady	Danielle Geracitano	Laurie Mac	Amir Rezapourmogaha	June Yeomans
Mary-Jane Brodribb	James Gibson	Patrica Macdonald	dammiyardabi	Man-Ling Yuen
Ken Bruce	Frederick Gooch	Molly Anne Macinante	Harry Roberts	Mary Zarate
Alysha Buss	Tim Gordon	Vanessa Mack	Mark Robinson	
Brienna Butterworth	Cindy Gordon	Craig Mackey	John Robinson	
Sara Cabrera	Dorothy Green	Alix Madden	Martin Rowe	
Neil Cadzow	Beth Green	Lucia Mai	Catherine Rowe	
Susan Cairns	Mary Green	John Markley	Jacqueline Ruston	
Judith Campbell	Hayley Green	Helen Marsh	Shirley Ruxton	
Louise Cannane	Anna Gregory	Peter Martin	Robert Ryan	
Adrienne Chai	Alan Gutteridge	Herb Mathews	Katy Sade	
John Chambers	Maggie Habgood	Keith Matts	Christina Salopek	
Therese Chen	Dinah Hales	Dr Robert Mayrick	Sharon Samuel	
Joanna Chen	Val Hamey	Stephen McCabe	Adam Sandry	
Lesley Cherry	Judy Hammond	Cyril McColough	Bruce Saunders	
Lynne Cheshire	Garman Har	Ray McDermott	Ashleigh Saunders	
Stephanie Chinneck	Doreen Harland	Robin John McEwen	Alexis Sawyer	
Kenneth Chuang	Lesley Harwood	Geoffrey McGirr	Olga Sawyer	
Wendy Circosta	Prue Hill	Helen McGregor	Edith Scerri	
Jean Clark	Susanne Hledik	Dorothy McLean	Lindsay Scott	
Aileen Claydon	Rachel Horler	Caitlin Miles	Doris Shearman	
Grahame Clegg	Ann Horsefall	Leah Miller	Rosemary Shepherd	
Geoff Cocks	Garry Horvai	Andrew Mills	Meg Shepherd	
Natasha Collins	Ray Huckin	Daryl Milton	Phillip Simpson	
Mervyn Collins	Nina Huelin	Kathleen Mist	John Skerlec	
Elizabeth Combe	Fiona Hurel	Phyllis Mitchell	Kate Skulte	
Jon Comino	John Hurworth	Jenny Mitchell	Keryn Smart	
John Cooper	Paul Hutley	Ken Mitchell	Kenny Son	
Louis Coombes	Sunae Hwang	Tony Mockler	Marilyn Stapylton	
Leon Corn	Anne-Marie Jackson	Hette Mollema	Alan Stennett	
Bill Coulton	Vanessa Jacob	Ernie Mollenhauer	Ian Stevens	
Stephanie Creer	Elina Jacobs	Jill Monro	Heather Stevens	
Arwen Cross	Margaret Jaffe	Chad Moodie	Meg Stevenson	

11. VOLUNTEER PRESENTATIONS OFF SITE

Patton, C. Life in the Past, the early 20th Century Home, Grand Views Probus (Ladies) Club, Peakhurst; History and Objects of the Powerhouse Museum, Scalabrini Village, Allambie

Stevenson, M. and Hledik, S. History of the Museum and exhibitions, Blakehurst View Club, Kogarah

Stevenson, M. and Townsend, M. History of the Museum and exhibitions, Probus Club of Gunnamatta, Woollooware

12. LIFE FELLOWS

Ken Done AM
Gerry Gleeson AC
Lionel Glendenning
Linda Jackson
Prof Ron Johnston
Jenny Kee
Trevor Kennedy AM
Alan Landis
Terence Measham AM
Janet McDonald AO
Fred Millar AO, CBE
Dr Nicholas Pappas
David Roche
Anne Schofield AM
Leo Schofield AM
Dr Lindsay Sharp
Richard (Dick) Smith AO
Hon James Spigelman AC
Kylie Winkworth
Hon Neville Wran AC, QC
Dr John Yu AC

13. LIFE MEMBERS

Mrs Cindy Bannon
Mr J R Baxter
Mr D Block
Mr W Dobson
Mr Ken Done AM
Mr Dennis Eccles
Ms Eva Filla
Mrs G H Flinn
Mr Gerald Gleeson AC
Mr Lionel Glendenning
Mr M Grossman
Mr John Hawkins
Mr Neville Hodgson
Mrs Beverley Horwitz
Ms Linda Jackson
Mr John C Jeremy
Prof Ron Johnston
Ms Jenny Kee
Mr Trevor Kennedy AM
Mr Alan Landis
Janet McDonald AO
Mr Terence Measham AM
Mr Fredrick Millar AO, CBE
Dr Nicholas Pappas
Mr R Reed
Mr Royston Riley
Mr David Roche
Mr P Root
Ms Anne Schofield AM
Mr Leo Schofield AM
Mrs P Seidler
Dr Lindsay Sharp
Mr Dick Smith AO
The Hon JJ Spigelman AC, QC
Mr W S Tatlow
Dr Janet West

Ms Kylie Winkworth
The Hon Neville Wran AC, QC
Dr John Yu AC

14. HONORARY ASSOCIATES

Mr Warren Anderson - arms
Professor John Bach – maritime history
Major Ian Brookes - Japanese swords
Emeritus Professor Alexander Cambitoglou AO – classical antiquities
Mr Dennis Eccles - clocks
Mr John Hawkins - silver
Mr Jolyon Warwick James - silver
Mr Alan Landis - ceramics, glass
Mr Ross Langlands - oriental rugs and textiles
Mr Randall Reed - ceramics, glass, silver
Ms Anne Schofield AM - costume, jewellery
Dr Janet West - scrimshaw and nautical crafts
Mr Barclay Wright - musical instruments
Dr John Yu AC - ceramics, textiles, furniture

15. AFFILIATED SOCIETIES

The Museum provides facilities and resources to the following 43 affiliated societies (representing some 20,000 people):

Antique Arms Collectors Society of Australia
Art Deco Society of NSW
The Asian Arts Society of Australia Inc
Australian Academy of Technological Sciences and Engineering (NSW Division)
The Australian Ceramics Association
Australian Decorative and Fine Arts Society (Ku-ring-gai) Inc
Australian Decorative and Fine Arts Society (Sydney) Inc
Australian Association of Musical Instrument Makers (NSW Branch)
Australian Flute Society Inc
Australian Lace Guild NSW Branch Inc
The Australian Numismatic Society
The Australiana Society Inc
The Aviation Historical Society of Australia (NSW) Inc
Ceramic Collectors Society
Ceramic Study Group Inc
The Colour Society of Australia (NSW) Inc
Design Institute of Australia, NSW Chapter
The Doll Collectors Club of NSW Inc
The Early Music Association of NSW Inc
The Embroiderers' Guild NSW Inc
The Furniture History Society (Australasia) Inc
Jewellers and Metalsmiths Group of Australia NSW Inc
The Knitters' Guild NSW Inc
The Metropolitan Coin Club of Sydney
National Space Society of Australia Ltd
Object - Australian Centre for Craft and Design
Oral History Association of Australia (NSW)
Oriental Rug Society of NSW Inc
Philatelic Association of NSW Inc
The Phonograph Society of NSW Inc
Pyrmont Ultimo Historical Society
The Quilters' Guild Inc
Royal Aeronautical Society, Australian Division, Sydney Branch Inc
Royal Photographic Society of Great Britain, NSW Chapter
Royal Society for the Encouragement of Arts, Manufactures and Commerce (NSW Chapter)
The Silver Society of Australia Inc
Sydney City Skywatchers Inc
Sydney Space Association
The Twentieth Century Heritage Society of NSW Inc
Walter Burley Griffin Society Inc
Watch and Clockmakers of Australia (NSW Branch)
The Wedgwood Society of NSW Inc
Woodworkers' Association of NSW Inc

16. MUSEUM AWARDS

Powerhouse Museum International Lace Award

Winners:

Overall winner: Anne Mondro

Traditional techniques: Esther Paleologos

Fashion and accessories: Elise Benjamin

Built environment: Janet Echelman

Digital multimedia: MESNE and supermanoeuvre

Student work: Gwyllim Jahn

Highly commended:

Traditional techniques: Helen Pynor

Fashion and accessories: Richard Nylon

Built environment: Joep Verhoeven, Ingrid Morley

Digital multimedia: Cecilia Heffer and Bert Bongers

Student work: Tomy Ka Chun Leung

Australian International Design Awards 2011

Powerhouse Museum Design Award

Backpack Bed

by Swags for Homeless, Tony Clark, Lisa Clark

Powerhouse Museum selection

Axolotl concrete coatings

by Axolotl Group

FlipBike folding balance bike

by Ideation Design and FlipBike Pty Ltd

Joeycan shower water collector and watering can

by Joeycan Aust Pty Ltd

Sunbeam Pure Elements Toaster

by Sunbeam Corporation Ltd

ResMed S9™ Series with Automatic Climate Control for treating sleep apnoea

by ResMed Ltd - Sleep SBU - S9 Design Team, ResMed

Motor Technologies Inc, Blue Sky Design Group Pty Ltd

Golden Circle Chilled Juice Bottle

by Outerspace Design and Heinz Australia Ltd

Caroma Flow low-flow shower head

by GWA Bathrooms and Kitchens and Caroma

Klinch Tool Tethers

by Rocka Devices Pty Ltd

designTECH 2011

Powerhouse Museum Prize for Innovation in Design

Tori Wicks, Cheltenham Girls High School for *Pegassist*

17. GUARANTEE OF SERVICE

Our commitment to our customers

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

Our service standards

When you visit the Museum you will find:

friendly, responsive and efficient staff;

well-maintained exhibitions and buildings;

a commitment to caring for objects in the collection and on loan to the Museum;

accurate and appropriate information in response to your inquiries;

a high standard of safety and security;

appropriate facilities (rest areas, cafes, toilets, baby changeroom) for you to use;

appropriate access and services for those with special needs (eg people with disabilities and those with a language background other than English);

signage and information brochures that are helpful and easy to understand;

printed information about Museum events in plain English;

special services including:

- guided tours in community languages, including sign language, on a booked basis (minimum two weeks notice), depending on availability of guides;

- guided tours for visitors with blindness or low vision on a booked basis (minimum two weeks notice) depending on availability of guides.

For bookings and enquiries please call (02 92170222), fax (02) 92170622 or email edserv@phm.gov.au

Our expectations of our visitors

We expect you to treat our staff, volunteers and exhibitions with care and respect. We reserve the right to refuse admission to patrons who behave inappropriately.

What to do if you have a suggestion or complaint

We welcome your comments and any suggestions you may have for improving our services. If you are visiting the Museum and have any comments, please talk to one of the staff. A comments form is available at the cloakroom desk if you have a compliment, suggestion or complaint you wish to put in writing. You may also contact us through the Museum's website: www.powerhousemuseum.com. Alternatively, please write to the Museum or telephone (02) 9217 0111.

Our commitment to you

Any written suggestion or complaint you make to the Museum will be responded to within 10 working days.

18. PRIVACY AND PERSONAL INFORMATION

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

19. PUBLIC ACCESS TO INFORMATION

Under section 7.3 of the *Government Information (Public Access) (GIPA) Act 2009* the Museum has reviewed the currency and nature of information made publicly available. In addition to the information on the management, governance and operations of the Museum already available on our web site the following policy and procedural documents, reflecting the major operations areas of the Museum, are available. The Museum has reviewed information available to the public under Section 7(3) of the Act. One new policy was identified as appropriate for public access – Outreach fees and services policy.

As changes or updates have been made to these policies or plans they are updated on the website: <http://www.powerhousemuseum.com/about/policies.php>

Code of Conduct
Collection Management Policy
Conflict of Interest
Conservation Policy
Controversy Management Policy
Deaccessioning Policy
Disposal Policy
Guarantee of Service
Incoming Loans Policy
Internet/Intranet Usage & Social Media Policy
Members Policy
OHS Committee Constitution
Online Privacy Statement
Outgoing Loans Policy
Outreach and professional services fees Policy
Outreach Policy
Privacy Management Plan
Recycling Plan
Research and Publishing Policy
Sponsorship Policy
Storage Policy
Volunteers Program Policy

The following publication guide is presented in accordance with section 20 of the *Government Information (Public Access) Act 2009*. The full guide is available online at http://www.powerhousemuseum.com/about/publication_guide.php

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

Section 4 of the *MAAS Act* establishes the Trustees of the Museum. The Trustees are responsible for the conduct and control of the affairs of the Museum and for its policies. All officers and employees of the Museum are appointed or employed under the *Public Sector Employment and Management Act 2002*.

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

The Trustees shall have the following objects and may exercise any or all of the following functions:

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

Arrangements for outside participation

The Museum welcomes public comment and suggestions for improving its services and facilities and regularly receives representations from the public concerning its operations. Consultation is carried out to determine the content of exhibitions and programs and visitors are surveyed for their responses. The Board of Trustees represent the public in the management and policy formulation of the Museum.

In 2011-12 there were 519 customer comments forms, letters or emails registered. As some forms contained more than one comment, there were totals of 236 compliments, 401 complaints and 76 suggestions. The breakdown of complaints: Museum general 17, exhibitions general 109, exhibition content 26, exhibition design 9, exhibition maintenance 27, public programs 11, customer service 40, Members 18, promotion/publicity 19, external signage 8, internal signage 8, facilities 13, admission charge 16, café 18, shop 6, school groups 6, premises (includes comments about revitalisation) 36, website 6, Sydney Observatory 4, Powerhouse Discovery Centre 0, MHC 2, events 1, The Guide/What's On 1.

Contact arrangements

Requests for records or documents under the *Government Information (Public Access) (GIPA) Act 2009* should be accompanied by a \$30.00 application fee and directed to:

Right to Information Officer
Museum of Applied Arts and Sciences
PO Box K346 Haymarket NSW 1238
Phone (02) 9217 0576 Fax (02) 9217 0494

The Museum received one access application in regard to the *Government Information (Public Access) Act 2009* in 2011-12. Information requested was provided, with some minor exclusions. No access applications were refused by the Museum because the application was for disclosure of information for which there is a conclusive presumption of overriding public interest against disclosure. No requests were made in 2010-11.

The Museum received no Public Interest Disclosures in 2011-12. The Museum's Corruption Prevention Policy and Procedures, available to staff on the intranet, references and contains the Act.

20. LEGISLATIVE CHANGE

The *Occupational Health and Safety Act 2000* was repealed by sec 276C of the *Work Health and Safety Act 2011* with effect from 1.1.2012. A WHS audit was conducted to assess the Museum's readiness for the new Work Health and Safety Legislation. Recommendations from the report are being addressed to ensure that all employees are aware of their responsibilities under the new Act. Two Work Health & Safety legislation sessions were also conducted.

The *Protected Disclosures Act*, was modified to the *Public Interest Disclosures Act* by the *Public Interest Disclosures Amendment Act 2011* on 13.9.2011. (See report Appendix 19)

21. MAJOR WORKS

There were no major capital works undertaken by the Museum over the 2011-12 financial year. The Museum classifies major works as a single project funded by a NSW Treasury Capital Grant in excess of \$5 million.

While the Revitalisation Project is not major works the Museum can report that the first stage of the project was completed on time to coincide with the opening of *Harry Potter: The Exhibition* on 17 November 2011. The new Museum entrance, admissions and cloak area were unveiled as was the new temporary gallery exhibition space for international and in-house exhibitions. It was evident from the opening of the *Harry Potter* exhibition that one of the significant objectives of the project to improve visitor wayfinding and circulation had been met. New exhibition spaces were created following the removal of the old escalators from levels one to three. Wet weather, unforeseen structural issues and relocation of services delayed the project. The new Museum shop and café are planned to be completed in 2012-13.

22. CREDIT CARD USAGE

The Museum has a Credit Card Policy which has been issued to all users. No irregularities were recorded in 2011-12 and credit card use has been in accordance with Premier's Memoranda and Treasurer's Directions.

23. CONSULTANTS

Engagements costing less than \$50,000		
Service Provided	Number of Engagements	Cost \$
Environmental Conditions Assessment	1	9,660
Workforce Planning Documentation	1	8,100
Security Services Assessment	1	2,620
Total Consultancies		20,380

There were no other consultants engaged by the Museum in 2011-12

24. BUDGET ESTIMATES

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

Expenditure	2011/12 \$000	2012/13 \$000
Operating Expenses		
Personnel Services	28,251	26,509
Other Operating Expenses	19,863	12,943
Depreciation and Amortisation	5,629	6,324
Total Expenditure	53,743	45,776
Revenue		
Recurrent Grant	28,538	27,998
Capital Grant	6,299	5,012
Sale of Goods and Services	13,812	6,175
Investment Income	841	640
Grants and Contributions	4,409	4,000
Other Revenue	160	364
Acceptance of State Liabilities	1,805	1,805
Gain on disposal of non current assets	208	208
Total Revenue	56,072	46,202

25. PAYMENT PERFORMANCE INDICATORS

Value of Accounts due and payable by the Museum at the end of each quarter

	as at 30 Sep 11	as at 31 Dec 11	as at 31 Mar 12	as at 30 Jun 12
	\$	\$	\$	\$
Current	591,549	1,395,577	682,546	785,075
Less than 30 days overdue	2,543	33,342	7,892	19,065
Between 30 & 60 days overdue	20,505	10,335	4,805	52,090
Between 60 & 90 days overdue	29,568	0	64	7,882
More than 90 days overdue	570	12,140	40	27,762
	644,735	1,451,394	695,347	891,874

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

Quarter ending	% Paid on time	Paid on time \$	Total Paid \$
30 September 2011	96.4	10,746,658	11,149,419
31 December 2011	92.5	10,721,830	11,586,196
31 March 2012	92.6	11,260,508	12,155,011
30 June 2012	96.6	8,888,138	9,204,139

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

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App=Appendix

POWERHOUSE MUSEUM

500 Harris Street, Ultimo NSW 2007
Postal address: PO Box K346 Haymarket NSW 1238
Administration hours: 9.00am to 5.00pm Monday to Friday
Phone (02) 9217 0111 Fax: (02) 9217 0333
Open 10.00am to 5.00pm every day (closed Christmas Day)
School holidays open 9.30am to 5.00pm
Powerhouse Infoline (for information about what's on):
phone (02) 9217 0444
Education services bookings and enquiries:
phone (02) 9217 0222; fax (02) 9217 0622;
email edserv@phm.gov.au

www.powerhousemuseum.com

Admission charges
Adults \$12.00
Child (4 to 15) \$6.00
Concessions (Australian Pensioners, Seniors, Social Security and Veterans Affairs cardholders) \$8.00
Students \$8.00
Education group bookings (per student) \$8.00
Family groups (2 adults/2 children or 1 adult/3 children) \$30.00
Powerhouse Members, children under 4 free
Members of ICOM, Members of Museums Australia Inc free
Group concessions: discounts apply for groups of 10 or more
Additional admission charges apply to some temporary exhibitions

SYDNEY OBSERVATORY

Watson Rd, Observatory Hill, The Rocks NSW 2000
Postal address: PO Box K346, Haymarket NSW 1238
Phone: (02) 9921 3485
Open daily 10.00am to 5.00pm
Open nightly Monday to Saturday. Open Sunday nights during school holidays
Closed Christmas day/night, Boxing day/night and Easter Friday day/night
Summer (Dec/Jan): 1 session at 8.30pm
Spring/Autumn: 1 session at 8.15pm
Winter: 2 sessions at 6.15 & 8.15pm
Bookings required

www.sydneyobservatory.com.au

Admission Charges – Day
3-D Space Theatre and telescope viewing
Adults \$8.00
Concessions (Australian Pensioners, Seniors, Social Security and Veterans Affairs cardholders, students) \$6.00
Child (4 to 15) \$6.00
Family (2 adults/2 children or 1 adult/3 children) \$22.00
Free admission to the gardens and exhibitions

Admission Charges – Night
Includes 3-D Space Theatre, telescope viewing and a guided tour
Adults \$18.00
Child (4 to 15) \$12.00
Concession and students \$14.00
Family (2 adults/2 children or 1 adult/3 children) \$50.00
Discounts are offered to Powerhouse Members for all activities
Other discounts may apply

POWERHOUSE DISCOVERY CENTRE: COLLECTION STORES AT CASTLE HILL

Street address: 172 Showground Road, Castle Hill NSW 2154
Postal address: PO Box 8025, Baulkham Hills NSW 2153
Administration hours: 9.00am to 4.30pm Monday to Friday
Phone: (02) 9762 1300 Fax: (02) 9762 1304
Email castlehill@phm.gov.au

www.castlehill.powerhousemuseum.com

Public Open Days
10.00am to 4.00pm (the second Saturday of each month, February to November)

School holidays
10.00am to 4.00pm Tuesday to Friday
Available to all general visitors. Bookings not required.

Booked group visits
10.00am to 4.00pm Tuesday to Friday
A range of options are available. Details available on the website.
Please contact the Discovery Centre for bookings and information.

General admission charges
Adult \$8.00
Child (4 to 15) \$5.00
Concessions (Australian Pensioners, Seniors, Social Security and Veterans Affairs cardholders, students) \$5.00
Family (2 adults/2 children) \$25.00
Powerhouse Members and children under 4 free
Please note that additional charges may apply for some tour packages, Open Day and school holiday programs.

Admission charges are as at 1 July 2012

NSW MIGRATION HERITAGE CENTRE

500 Harris Street, Ultimo NSW 2007
(by appointment only)
Postal address: PO Box K346 Haymarket NSW 1238
Tel (02) 9217 0412
Fax (02) 9217 0628

www.migrationheritage.nsw.gov.au

POWERHOUSE MUSEUM MEMBERS

Phone: (02) 9217 0600 or members@phm.gov.au
Members Lounge open 10.00am to 4.30pm every day
(closed Christmas Day)

VOLUNTEERS

If you are interested in volunteer work or have any enquiries, please contact (02) 9217 0676 for details.