MUSEUM OF APPLIED ARTS AND SCIENCES

ANNUAL REPORT

2012–2013

POWERHOUSE MUSEUM, SYDNEY OBSERVATORY,

POWERHOUSE DISCOVERY CENTRE AND

NSW MIGRATION HERITAGE CENTRE

phm **powerhouse museum**
science + design

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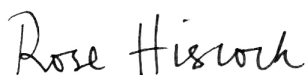Minister for the Arts
Parliament House
Sydney NSW 2000

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 2013.

Yours sincerely

Prof John Shine AO, FAA   Rose Hiscock
President   Director

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

NSW GOVERNMENT | **Trade &
Investment**

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PRESIDENT'S FOREWORD

The year marked the completion of the Revitalisation project, which delivered the most significant physical changes to the Powerhouse Museum since opening on its current site in 1988. The final stage of the works provided new cafe and retail facilities, each opening on to the forecourt and providing new amenity to both our visitors and the wider community.

We seek to make the Powerhouse a place of social and cultural exchange, built on stronger partnerships with the creative community which surrounds us, and maximises the opportunities presented by the transformation of Darling Harbour and the University of Technology Sydney.

The Museum was the recipient of more national and international awards during 2012-13 than for any other year in its recent history. It was particularly pleasing to note the breadth of this recognition, spanning exhibition design and delivery, multimedia, publications and community building.

The year marked the completion of Ms Trisha Dixon-Burkitt's term as a Trustee, having served the maximum three terms. Ms Dixon-Burkitt brought a valuable regional NSW perspective to our deliberations, alongside her passion for architecture, the built environment and Australian history.

Dr Dawn's Casey's term as Director concluded in July 2013, and I record the appreciation of the Board of Trustees for her stewardship of this respected institution over the past five years. The completion of the Revitalisation project will be a key legacy, along with a commitment to encourage a more outwardly focused and collaborative spirit amongst staff and volunteers.

I record my appreciation, and that of my fellow Trustees for the support and leadership provided by the Minister for the Arts, the Hon George Souris MP over the past twelve months. We look forward to sustaining our shared commitment to positioning New South Wales as a vibrant cultural community, and welcome incoming Director Rose Hiscock.

Prof John Shine AO, FAA
President

DIRECTOR'S REPORT

Governments the world over are focusing on how innovation and the creative industries can drive economies. With the remit of applied arts and sciences, the Powerhouse Museum is uniquely positioned to contribute to this objective.

In 2012-13 the Powerhouse Museum invested in the process of change and revitalisation. I acknowledge Director Dr Dawn Casey, the Board of Trustees and the NSW Government for laying the foundation for the future. As the new Director I will continue the process of transformation, as we reimagine our organisation.

Over the next three years our exhibitions, public and learning programs, and our rich web based content, will draw on the collection to enrich the narrative of Australian achievement in design, sciences and technology which has made for a better world.

We will ensure all of our venues are connected and vitally important. I particularly acknowledge the significance of the Sydney Observatory in the scientific and historic heart of our city. We will realise plans to bring more of the collection into the galleries, rethinking and reinterpreting experiences and we will exploit new technologies to extend our reach and engagement to new audiences.

An overarching objective will be to help foster a more curious community, enabled by museum experiences which support new forms of learning, problem solving, critical thinking and analysis. These qualities are the enablers of a more innovative community. We will partner locally, nationally and internationally to ensure the Powerhouse is part of the fabric of our cultural life.

I conclude by acknowledging my appreciation of the support and guidance of the Board of Trustees and the dedication of the staff and volunteers. The Powerhouse Museum has an enviable base of supporters, stakeholders and staff. Together we will ensure the Powerhouse Museum with its wonderful network of venues, makes a vibrant contribution to a cultural and creative community.

Rose Hiscock
Director
Commenced 29 July 2013

TRENDS

VISITOR ACCESS	2012-13	2011-12	2010-11	2009-10	2008-09
Total visitors on site	**579,936**	**917,833**	**654,173**	**671,348**	**719,267**
Powerhouse Museum	381,415	728,034	455,931	473,812	565,409
Sydney Observatory	181,197	169,276	179,041	180,621	139,210
Powerhouse Discovery Centre	17,324	20,523	19,201	16,915	14,648
Total visitors off site	**284,507**	**483,063**	**77,951**	**316,589**	**244,685**
Total visitors on and off site	**864,443**	**1,400,896**	**736,634**	**987,937**	**963,952**
On line engaged visitors	**3,975,963**	**4,562,819**	**3,722,397**	**5,011,312**	**5,561,499**
COMMUNITY ENGAGEMENT					
Museum memberships	7,321	6,928	4,989	7,114	11,081
Museum members	25,640	25,634	18,465	23,242	36,058
Volunteer number	413	329	282	297	344
Volunteer hours	36,581	36,252	35,762	32,099	44,356
Lectures and presentations on site	94	79	116	94	99
Participants in public programs (Powerhouse)	139,205	146,553	201,122	234,989	207,012
Participants in education programs (Powerhouse)	56,197	52,287	72,794	62,372	55,949
Sponsorship (cash) $	505,000	924,882	929,789	542,245	809,911
Sponsorship (in kind) $	486,106	4,560,381	963,486	1,433,264	1,550,150
Powerhouse Foundation income $	257,403	455,120	114,873	113,863	93,000
OUTREACH					
Regional Services events/programs participants	16,807	19,259	12,269	7,520	9,700
Number of Regional Services events/programs	132	150	140	105	119
Number of Regional NSW organisations engaged	51	52	47	53	59
Off-site exhibitions	6	6	4	8	5
Off-site lectures and presentations	82	130	140	150	157
Collection objects on loan	443	494	448	711	263

Visitors – result against target 2012-13

Visitors to	Actual	Target	% against target
Powerhouse Museum	381,415	459,245	83%
Sydney Observatory	181,197	140,360	129%
Powerhouse Discovery Centre	17,324	19,255	90%
Total visitors on site	**579,936**	**618,860**	**94%**

AUDIENCE PROFILE

During 2012-13, almost 580,000 visitors attended exhibitions, programs and events at the Powerhouse Museum, Sydney Observatory or Powerhouse Discovery Centre. Total visitation was 7.8% lower than the yearly average over the past decade (excluding the 2011-12 peak audiences of 917,833 largely driven by record-breaking audiences visiting *Harry Potter™: The Exhibition* at the Powerhouse).

Powerhouse Museum

Visitor Origin
Sydney 69%
Other NSW 12%
Interstate 13%
Overseas 6%

Total admissions to the Powerhouse Museum of 381,415 were 17.6% lower than the ten year average (excluding 2011-12's *Harry Potter* record audiences). However a number of temporary exhibitions were well attended throughout the year. *The Chronicles of Narnia: The Exhibition* attracted 52,105 visitors from July to October 2012 while *Wallace & Gromit's World of Invention* attracted 84,042 visitors across its 162 day season, exceeding target by 10.6%.

Visitor origin is consistent with the 2010-11 audience profile. The 2011-12 profile showed a higher proportion of intrastate and interstate visitors attracted to exclusive exhibitions such as *Harry Potter* and other key international exhibitions such as *Spirit of Jang-in: Treasures of Korean Metal Craft.*

The top ten countries of origin for international visitors to the Powerhouse were England, USA, New Zealand, Germany, France, Singapore, Hong Kong, Canada, Japan and Italy. Visitors from 97 countries were welcomed throughout the year.

Sydney Observatory

Visitor Origin
Sydney 56%
Other NSW 5%
Interstate 5%
Overseas 34%

Sydney Observatory attracted 181,197 visitors, 29.1% higher than target, and 15.5% higher than average over the past decade. Visitation was the highest on record, slightly exceeding the 180,621 achieved during the International Year of Astronomy in 2009-10.

Visitation exceeded target for eleven of the twelve months. Strong daytime general visitation exceeded target by 30.6% while daytime schools visits were 32.6% higher than anticipated. Night admissions were 21.6% higher than target.

The place of origin for Observatory visitors is consistent with longer term visitation trends. International visitors comprised 34% of the total, continuing to represent the largest proportion of international visitors across all three MAAS sites.

Korea, England, USA, Japan, Germany, France, China, Canada, Hong Kong and New Zealand were the top ten countries of origin. More than 100 countries were represented in international admissions.

Powerhouse Discovery Centre

Visitor Origin
Sydney 98%
Other NSW 1%
Interstate 1%
Overseas 0%

The Powerhouse Discovery Centre admissions of 17,324 is consistent with average annual visitation of 17,052 since opening in 2007. Total visitation across the year was 10% lower than target, partly due to significantly lower than anticipated schools bookings.

Primarily due to its location in North West Sydney, visitation to the Discovery Centre continues to be drawn almost exclusively from the Sydney metropolitan area (98%). Among Sydney visitors, slightly more than half were Western Sydney residents, while 26% were Northern Sydney residents, which is reasonably consistent with visitation patterns in previous years.

MUSEUM OUTREACH

The Powerhouse Museum engages with a wide audience beyond its three sites through exhibitions, lectures, workshops, site visits, internships, collection loans and collaborations.

The organisation's reach across the city, the state and the nation, as well as internationally, is profiled here with maps of locations where outreach activities have occurred.

In 2012-13:

Six off-site exhibitions at 15 locations attracted 261,317 visitors.

The exhibitions which toured nationally and throughout the state were:

Winning Sky Photos: The David Malin Awards 2012
The Odditoreum
Frock Stars: Inside Australian Fashion Week
The Tinytoreum
Trainspotting 2012
Living in a Sensory World: Stories from People with Blindness and Low Vision.

Interstate locations: Melbourne Museum and Scienceworks, Melbourne; Sovereign Hill Gold Museum, Ballarat; Yarra Ranges Regional Museum, Victoria; Perth Observatory, Western Australia; South Australian Museum, Adelaide, South Australia; Museum of Tropical Queensland, Townsville, QLD.

NSW venues: The Science Centre and Planetarium, Wollongong; Western Plains Cultural Centre, Dubbo; The Albert Kersten Mining and Mineral Museum, Broken Hill; Lake Macquarie City Art Gallery; Bathurst Regional Art Gallery; The Glasshouse, Port Macquarie; Newcastle Museum; Gloucester Gallery; Museum of the Riverina, Wagga Wagga.

(For full off-site exhibition details, see Appendix 2 on page 61)

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.

132 Regional Services events including short term displays, talks, workshops, site visits, programs and consultations, engaged 51 organisations from 42 regional NSW locations and 15 Western Sydney organisations.

Regional Services activities engaged 16,807 participants including Western Sydney programs.

443 collection objects were on loan in Sydney, across NSW, interstate and overseas. 25% of 255 new loans were to Regional NSW and Western Sydney organisations.

Institutions displaying Powerhouse Museum collection objects included: Australian National Maritime Museum; Museum of Sydney; Liverpool City Library; Blue Mountains Cultural Centre; Uralla Historical Society; Museum of Australian Democracy at Old Parliament House, Canberra; South Australian Maritime Museum; National Museum of Australia; and Museum of Glass, Tacoma, Washington, USA.

There were 82 off-site talks, lectures and presentations by staff and volunteers delivered to over 6,700 people, of which 52 were in Sydney and across NSW.

Nationally, staff and volunteers spoke to community and special interest groups, at schools and at conferences including the Museums Australia National Conferences 2012 and 2013, Print Disability Conference, International Council on Archives Conference, 12th Australian Space Science Conference, and PopCAANZ 4th Annual International Conference.

Internationally, Museum staff spoke at conferences including International Astronomical Union 28th General Assembly, Beijing; Costume Colloquium III: Past Dress Future Fashion, Florence; 1st International Symposium of Young Lace Makers, Pavia, Italy; National Digital Forum, New Zealand.

Museum Outreach Australia and International

Map 1: Museum Outreach NSW

Queensland

New South Wales

White Cliffs
Broken Hill
Tweed Heads
Tenterfield
Alstonville
Bingara
Narrabri
Armidale
Coffs Harbour
Uralla
Bowraville
Tamworth
Port Macquarie
Murrurundi
Gloucester
Tuncurry
Dubbo
Dungog
Stroud
Mudgee
Paterson
Clarence Town
Kandos
Maitland
Parkes
Newnes
Newcastle
Orange
Cooranbong
Lake Macquarie
Bathurst
Lithgow
Gosford
Katoomba
Hazelbrook
Sydney
Griffith
Thirlmere
Temora
Boorowa
Mittagong
Wollongong
Murrumburrah
Bowral
Wagga Wagga
Adelong
Tumut
A.C.T.
Tumbarumba
Adaminaby
Albury

Victoria

Museum Outreach NSW
● 3+ contacts
○ 1-2 contacts

Map 2: Museum Outreach Sydney

Warriewood
Turramurra
Emu Plains
Kingswood
North Ryde
Lane Cove
North Sydney
Parramatta
Balmain
Sydney
Auburn
Woolloomooloo
Prairiewood
Lidcombe
Chippendale
Elizabeth Bay
Fairfield
Burwood
Surry Hills
Croydon
Eveleigh
Paddington
Petersham
Liverpool
Bankstown
Punchbowl
Casula
Hurstville
Oatley
The Oaks

Museum Outreach Sydney

FINANCES SUMMARY

Total Government Contributions were lower than 2011-12. Recurrent funding decreased to $27,998,000 (2011/12 $28,538,000), and Capital funding was lower at $5,012,000 (2011-12 $6,299,000).

The Museum received additional Government funding of $1,922,000 in relation to a Voluntary Redundancy Program conducted throughout the year.

The Museum received $3,144,000 in Capital funding in relation to a Shared Collection Storage and Access project for Cultural Institutions at the Museum's collection storage facility at Castle Hill (Total project funding $35,000,000 over 4 years).

Income from Self Generated Sources decreased by $10,438,000 (66%), to $5,284,000 as a result of significantly lower visitation in comparison to 2011-12 associated with *Harry Potter™: The Exhibition*.

Personnel services expenses (salaries and related expenditures) totalled $28,929,000 which was 5.9% lower than the previous year. This reduction was due to higher staff levels required in 2011-12 associated with *Harry Potter™: The Exhibition*.

Other operating expenses totalled $10,961,000. This represents a decrease of $13,005,000 (54%) on the previous year represented by the higher operational costs of *Harry Potter™: The Exhibition* in 2011-12.

Depreciation and amortisation increased by $325,000 (6%) in comparison to 2011-12 as a result of capital additions relating to the Museum's Revitalisation project, and improvements to major building infrastructure.

The overall surplus of $34,000 is a reduction of $552,000 over the Museum's 2011-12 result. Lower levels of government funding, excluding funding for the Voluntary Redundancy Program ($1,828,000), 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 20.6% compared with (0.7)% in 2011-12.

See the Museum's full Financial Report on page 40.

SOURCES OF FUNDING FOR OPERATING ACTIVITIES
Government Grants and Recoveries 79.75%
Self Generated Commercial Revenue 11.66%
Sponsorships, Grants and Donations 5.83%
Investment Income 1.75%
Other Income 1.02%

COMMERCIAL REVENUE SOURCES
Admissions 71.56%
Members Organisation 8.76%
Venue Hire and Catering 8.01%
Staff Services 4.67%
Leased Operations 4.20%
Shop and Publication Sales 2.80%

OPERATING EXPENSES
Personnel Expenses 72.21%
Facility Management 8.80%
Collection Interpretation & Services 3.54%
Maintenance 3.20%
Marketing 3.07%
Exhibition Construction & Hire 2.97%
Commercial Activities 2.54%
Corporate Services 1.31%
Information Technology 1.15%
Collection & Asset Management 0.79%
Training 0.25%
Other 0.17%

AWARDS TO THE MUSEUM

- Premier's Public Sector Awards 2012
  Building the Economy category
  Harry Potter™: The Exhibition at the Powerhouse Museum

- NSW Tourism Awards 2012
  Sun Herald Readers Choice award
  Harry Potter™: The Exhibition at the Powerhouse Museum

- Building Inclusive Communities Award 2012
  NSW Migration Heritage Centre, Winner, Government category

- ICOM Australia Award for International Relations 2012
  Spirit of Jang-in: Treasures of Korean Metal Craft

- Australian Muslim Achievement Awards 2012
  Best Event
  Faith, Fashion, Fusion exhibition

- Museums & Galleries National Awards (MAGNA 2012)
  Australian Dress Register, Sustainability, Level 3, Winner
  Love Lace: Powerhouse Museum International Lace Award, Exhibition – temporary, Level 4, Joint winner
  Transit of Venus at Sydney Observatory, Public programs, Level 2, Highly commended

- Museums Australia, Multimedia & Publication Design Awards (MAPDA 2012)
  INTER-LACE Micro Documentary Series, Multimedia (A), Winner, Judges special award
  Digital Dark Age: a Cautionary Tale, Highly commended, Educational Material, Level C
  Love Lace: Powerhouse Museum International Lace Award, Highly commended, Exhibition Catalogue (Major), Level C

- NSW Printing Industries Craftsman Awards 2012
  Gold medal, colour offset printing category
  Spirit of Jang-in: Treasures of Korean Metal Craft exhibition catalogue

- Australasian Society of Historical Archaeology awards 2012
  Martin Davies Award for Best Public Archaeology Initiative
  Sydney Observatory for Fort Phillip Archaeologists in Training program

- MAPDA Awards 2013
  Faith, Fashion, Fusion Photobooth, Winner, Multimedia
  Play at Powerhouse and *Faith, Fashion, Fusion* websites, Highly commended

- NSW National Trust Heritage Award 2013
  Winner, Education, interpretation and community engagement category
  Designer Suburbs: Architects and Affordable Homes in Australia publication

- Australian Institute of Architects' Victorian Architecture Awards 2013
  Commendation, Bates Smart Award for Architecture in the Media
  Designer Suburbs: Architects and Affordable Homes in Australia publication

- Vision Australia 'Making a Difference Award' 2013
  Powerhouse Museum for time, effort and assistance in developing the *Living in a Sensory World* exhibition

- Australian Publishers Association Book Design Awards 2013
  Specialist Illustrated book category, Highly commended
  The Oopsatoreum: Inventions of Henry A Mintox

- International Design and Communication Awards 2013
  Best Exhibition Communication category, Bronze award
  The Red Giant campaign (for Sydney Observatory)

- Employer Excellence award from the St George Workplace Learning Group for participation in student work placements.

GOALS 2013-14

- Deliver *The Beatles in Australia* exhibition, in partnership with the Arts Centre, Victoria

- Deliver *The Oopsatoreum* exhibition, a collaboration with author Shaun Tan

- Devise and implement the 2014-17 Strategic Plan

- Introduce performance management and review for all staff

- Prepare a masterplan for the future development of the Museum's three sites

- Develop a galleries renewal plan for the Powerhouse site

- Complete construction of the Sydney Observatory Third Dome, providing disability access to the site

GOVERNANCE

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 2012*. 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 2013 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 251.77 FTE staff. The Museum was supported by 413 volunteers in 2012-13.

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 2012-13 to consider and give formal approval to major procedural and policy matters on advice from management.

The Board of Trustees from 1 July 2012 to 30 June 2013 was:
Prof John Shine AO, FAA (President)
Prof Shirley Alexander
Mr John Barbouttis
Mr Robert Cameron AO
Ms Trisha Dixon-Burkitt to 31.12.12
Mr Tim Ebbeck
Mr James Longley
Dr Judith O'Callaghan from 01.01.13
Hon Helen Sham-Ho OAM
Ms Judith Wheeldon AM

(For details about the Trustees see Appendix 1 on page 60)

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 NSW, for the overall management and control of the Museum and its activities.

Review mechanisms

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

Internal review mechanisms include weekly meetings of Museum Executive (Director with General Managers and the Manager, Strategic Policy and Planning), weekly meetings of the Leadership Team (department heads and some section heads), meetings of the Finance Committee, meetings of the Audit and Risk Management Committee and Executive reports to the Board of Trustees. Daily reports are generated on visitation and revenue for each site.
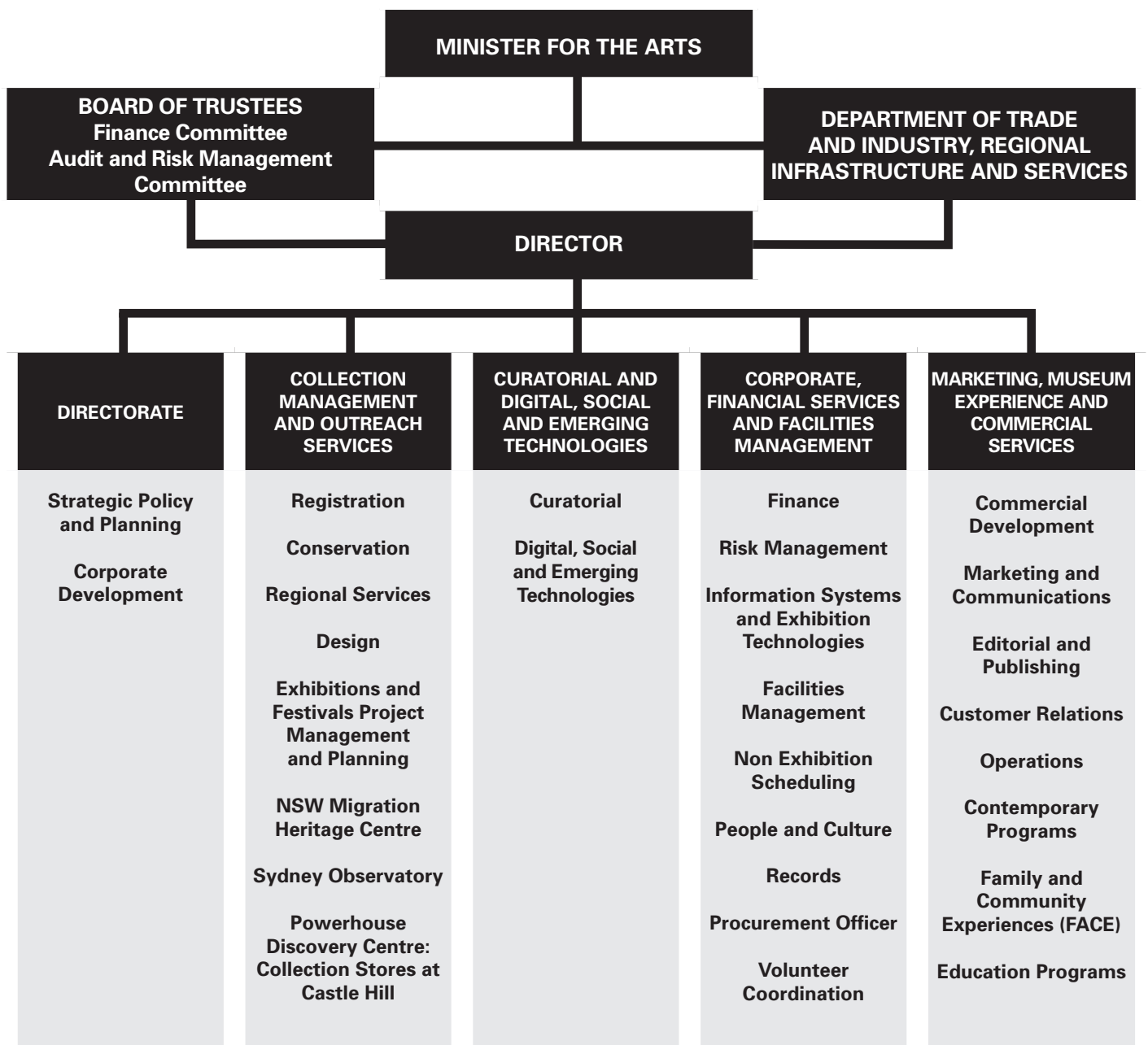
The Museum's direction in 2012-13 was guided by the priorities of the Strategic Plan 2009-12 (extended to cover the 2012-13 financial year).

The Plan is viewable at
http://www.powerhousemuseum.com/pdf/about/strategic_ plan_2009-2012.pdf

Outcomes against the Strategic Plan are reported on pages 19-33.

MUSEUM OF APPLIED ARTS AND SCIENCES ORGANISATION CHART 2012-13

MINISTER FOR THE ARTS

BOARD OF TRUSTEES
Finance Committee
Audit and Risk Management Committee

DEPARTMENT OF TRADE AND INDUSTRY, REGIONAL INFRASTRUCTURE AND SERVICES

DIRECTOR

DIRECTORATE	COLLECTION MANAGEMENT AND OUTREACH SERVICES	CURATORIAL AND DIGITAL, SOCIAL AND EMERGING TECHNOLOGIES	CORPORATE, FINANCIAL SERVICES AND FACILITIES MANAGEMENT	MARKETING, MUSEUM EXPERIENCE AND COMMERCIAL SERVICES
Strategic Policy and Planning	Registration	Curatorial	Finance	Commercial Development
Corporate Development	Conservation	Digital, Social and Emerging Technologies	Risk Management	Marketing and Communications
	Regional Services		Information Systems and Exhibition Technologies	Editorial and Publishing
	Design		Facilities Management	Customer Relations
	Exhibitions and Festivals Project Management and Planning		Non Exhibition Scheduling	Operations
	NSW Migration Heritage Centre		People and Culture	Contemporary Programs
	Sydney Observatory		Records	Family and Community Experiences (FACE)
	Powerhouse Discovery Centre: Collection Stores at Castle Hill		Procurement Officer	Education Programs
			Volunteer Coordination	

DIVISIONAL HIGHLIGHTS

DIRECTORATE

This team works immediately to the Director, and is responsible for strategic planning, corporate support and development functions.

Key performance achievements include:

Strategic Policy and Planning

Submissions to key government discussion papers on cultural and creative policy

Participation in planning forums to transform Darling Harbour precinct

2009-12 Strategic Plan priorities maintained for 2012-13

Corporate Development

Major sponsorship secured with IP Australia

Cash and in-kind sponsorship of $991,106

CURATORIAL AND DIGITAL, SOCIAL AND EMERGING TECHNOLOGIES

This division is responsible for content development, collection development and research and digital, social and emerging technologies.

Key performance achievements include:

Curatorial

Curating temporary exhibitions including *Upcycled!*, *Technologies That Changed Our Mind*, *Australian Inventions*, *Making It: 20 years of Student Fashion*

Evaluation of 760 objects offered for the collection

Research and documentation of 973 objects selected for acquisition

Enhancing scholarship through research projects, publications and professional affiliations

Digital, Social and Emerging Technologies

New mobile website launched

New content platforms added: Flipboard, Google Currents, Artsy, Pinterest

Digital assets in online collection increased by 15,000

1,754 research enquiries and 221 external visitors to Library

Two MAPDA awards

Thinkspace App released

COLLECTION MANAGEMENT AND OUTREACH SERVICES

This division is responsible for managing and preserving the Museum's collection, along with exhibition design, coordination and scheduling, as well as off-site services.

Key performances achievements include:

Registration

15,837 object records added to the website

443 collection objects on loan to local, regional and interstate institutions

35,903 collection objects physically moved to support Museum programs

775 objects documented in the collection database

18,491 new catalogue records added to the collection database

Conservation

Disaster preparedness training delivered across the Museum

2,963 objects assessed and treated

1,727 objects photo documented

595 loan objects assessed

25 objects analysed

Exhibitions and Festivals Project Management and Planning

Delivery of two international touring exhibitions

18 new temporary exhibitions and five displays installed across three sites

Six travelling exhibitions at 15 off-site locations

Design

Delivery of over 25 projects in the areas of exhibitions and graphic design

Sustainable practice through materials and design for reuse

Successful design solutions for revitalised spaces in the Museum

Regional Services

Internships and Fellowships for staff and volunteers from regional NSW and Western Sydney

Engaged 51 regional organisations from 42 regional locations

Engaged 15 organisations in Western Sydney

Further development and promotion of the Australian Dress Register

Sydney Observatory

Highest ever admissions of 181,197

Revenue 18% up on target

Education admissions exceeded target by 33%

NAME A STAR generated income 32% higher than 2011-12

Two major astronomy events achieved high media profile

Sydney Observatory has over 8,000 Facebook friends and 1,400 Twitter followers

Powerhouse Discovery Centre: Collection Stores at Castle Hill

Five public Open Days and two Open Weekends staged

New Open Weekends saw visitor growth of 9% for weekend programs

Delivery of a range of hands-on children and family focused activities each school holidays

Delivery of tailored special events to support significant NSW community programs

NSW Migration Heritage Centre

Participation in 12 joint projects with Western Sydney and regional organisations

Website showcases 45 publications and 46 exhibitions

Website visitation increased by 20%

Awarded a prestigious state-wide community building award

MARKETING, MUSEUM EXPERIENCE AND COMMERCIAL SERVICES

This division is responsible for the Museum's brand and promotion, public and education programs, and commercial activities and projects. The division is charged with maximising revenue growth opportunities for the Museum.

Key performance achievements include:

Family and Community Experiences

Delivery of 70 programs

Highest winter school holiday visitation since 2003 of 39,131

Play at Powerhouse website relaunched

Education Programs

Participation in education programs was up 8% on 2011-12 to 56,351

20 new educator-led programs interpreted the Museum collection for students

35% of student groups experienced an educator-led program at the Museum

Over 300 students participated in the Steamfest Schools Day

Contemporary Programs

Four Craft Punk weekends

Ten fastBREAK breakfast talks

Two Young Blood: Designer Market events

25th birthday Weekend of Wonder celebrations

Inaugural Late Night Lounge event

200 articles and posts for D*Hub website

Editorial and Publishing

Five new publications produced

Quarterly Museum magazine *Powerline* produced

Major awards or commendations for six publications

Text developed for 80 exhibition panels and over 900 exhibition labels

NFC 'tap' technology trialled for exhibition labels

Marketing and Communications

Marketing campaigns delivered for 26 programs and exhibitions

Negotiated $1.93 million in added media value

International recognition for 'Best Exhibition Communication'

Museum email database at record high

Over $3 million in economic impact for the *Chronicles of Narnia: The Exhibition*

Members campaign saw annual renewal rates increase from 25% to 40%.

Customer Relations

Action in response to customer feedback

Ongoing training of Customer Service Officers

3,194 new and 1,524 renewal memberships

Members Lounge received 22,300 visits

Operations

Provided services for 755 internal and external client events

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

Responded to 45 employee and 118 visitor and contractor first aid incidents

Recorded and actioned 40 incidents

Commercial Development

Events up by 80% on 2011-12

NAME A STAR revenue up 75.7% on budget

Image and copyright sales up 99% on budget

CORPORATE, FINANCIAL SERVICES AND FACILITIES MANAGEMENT DIVISION

This division is responsible for the development and operation of the Museum's corporate services as well as overall deployment of the Museum's resources. Risk management and procurement also sit within this division along with the Museum's volunteer program.

Key performance achievements include:

People and Culture

Over 2,100 hours of staff learning and development

FTE staff of 251.8 at 30 June 2013 (277.6 in 2012)

Accessibility offered across all sites

Proactive approach to work health and safety

Volunteer Coordination

30% growth in youth volunteers

Awarded 2012 Employer Excellence Award

Established cross-site collection-based training program

413 volunteers contributed 36,581 hours

Information Systems and Exhibition Technologies

Completed over 3,500 staff issues and requests

Developed Liquid Galaxy/Google Earth for Thinkspace

System upgrades and improvements across 30 applications, 60 servers and over 350 desktops

Major upgrade of the Museum's email system

Improved internet security and threat monitoring capabilities

Delivered 15% costs savings on ICT expenditure as required by NSW Treasury

Facilities Management

Management of shared storage project at Powerhouse Discovery Centre

Heritage management of historic sites, Sydney Observatory and the former Ultimo Post Office

Sustainability initiatives undertaken to reduce energy costs and greenhouse gas emissions

Non Exhibition Scheduling

Assisted with project managing the Museum's Revitalisation Project

Project managed involvement in 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

Records

Electronic recordkeeping using HP TRIM

Registration into records management system of 4,295 records

Disposal of records in accordance with the *NSW State Records Act 1998*

Finance

Efficient management of Accounts Payable and Receivable

Upgrade of Enterprise Resource Planning System

SITE REPORTS

POWERHOUSE MUSEUM

The Powerhouse Museum opened in 1988 as the flagship of the Museum of Applied Arts and Sciences (MAAS). Located in the old Ultimo Power Station on the edge of Sydney's central business district and adjacent to Darling Harbour, the Powerhouse Museum is one of three sites operated by the institution.

Its unique and diverse collection spans history, science, technology, design, industry, decorative arts, music, transport and space exploration. It is also home to the material heritage and stories of Australian culture, history and lifestyle, providing a comprehensive insight into this rich and diverse country. There is estimated to be well over 500,000 separate items in the Museum's collection.

A range of 14 permanent exhibitions at the Powerhouse is complemented by a changing program of temporary exhibitions and displays. Learning and creativity are a strong focus of the Museum. Exhibitions and programs are based on the ideas and technologies that have changed our world, and the stories of the people who create and inspire them. There are regular tours and demonstrations, performances, workshops, forums and other special events held throughout the Museum. The Powerhouse has a range of education services from pre-school to tertiary level and a members organisation.

The Museum's Revitalisation project was completed during the period, the most significant change to the Powerhouse site since it opened in 1988. A new Museum shop opened in November 2012, with a range of merchandise including Museum souvenirs and catalogues, as well as ceramics, glassware, textiles and jewellery. A new cafe, with an outdoor dining area on the Museum's forecourt, opened in March 2013. Relocating these commercial outlets has made them more accessible to the general public and contributed to the amenity of the local community.

A new exhibition space was created on level 2 with the demolition of the existing toilet block. *20 Years of Student Fashion*, which opened in March 2013, was the first exhibition to be installed in the new gallery. New toilet facilities were constructed on level 2 and opened in December 2012.

The fourth year of the Restoration Stonework Project at the Powerhouse Museum, jointly funded by NSW Treasury and Department of Public Works, saw the works on the North Annex of the original Ultimo power station completed. The southern end of the Powerhouse façade is now under major repair with the stone replacement program to the Boiler Hall and Turbine Building.

The Powerhouse Museum celebrated its 25th anniversary on the Ultimo site in March 2013. To mark the occasion a number of new exhibitions were launched, culminating in the Weekend of Wonder, which was held on 9-10 March.

For full details of the Powerhouse Museum's exhibitions and public programs for 2012-13 see pages 19-20.

SYDNEY OBSERVATORY

Built in 1858, Sydney Observatory is Australia's oldest observatory and one of the most significant sites in the nation's scientific history. It is recognised as an item of 'state significance' by the New South Wales Government and is heritage listed.

Today the Observatory is a museum and public observatory with an important role in astronomy education and public telescope viewing. It contains an 1874 29cm-lens telescope, a 42cm computer-controlled telescope and a hydrogen-alpha solar telescope, able to be viewed through by visitors during booked sessions. There is also a virtual reality 3-D Space Theatre, as well as exhibitions about astronomy, meteorology and the history of Sydney Observatory.

The installation of a new digital planetarium during the period made a significant improvement. This versatile facility enables the presentation of shows or an astronomer-led experience of the night sky and virtual time-travel. The new planetarium included three free shows developed by the Adler Planetarium and the Smithsonian's Hayden Planetarium. The project was funded by the estate of benefactor Ross Bailey.

Over 54,000 visitors experienced the 3-D Space Theatre and over 15,000 experienced the new planetarium. The name 'Sydney Planetarium' has been secured, as has the website www.sydneyplanetarium.com.

Exhibition delivery

Australia's premier astrophotography awards exhibition, *Winning Sky Photos: the David Malin Awards 2012*, was launched at the Observatory. The competition is organised by the Central West Astronomical Society based in Parkes and the exhibition and regional and national tour are in partnership with the Observatory.

A new exhibition, *Stories from Siding Spring Observatory*, was developed in partnership with the Australian Astronomical Observatory astronomers. Fifty-two of Australia's eminent astronomers from several universities and the Australian Astronomical Observatory attended the opening.

Program delivery

175 teachers from NSW schools attended an event at the Observatory where the President of the Astronomical Society of Australia, Dr Kate Brooks, gave a presentation about girls and science education. The award-winning archaeology and Indigenous Astronomy 'Shared Sky' programs were launched and the event promoted The Rocks Educators Network.

Two early morning partial solar eclipse events were held. In November over 200 gathered for talks, movies and breakfast, and to see the direct feed of the total eclipse in Queensland. The solar eclipse tour to North Queensland was fully subscribed with 40 participants.

The Observatory presented two events in collaboration with Sydney Writers' Festival, and also featured in the National Trust's Heritage Week programs.

A high level of activity was maintained in social media, particularly with images of the total and partial solar eclipses. The total solar eclipse was live-streamed from Northern Queensland through the Observatory website.

The Observatory blog continues to be well-patronised with short daily cosmobite posts as additions to the usual longer and illustrated posts. Monthly sky maps and podcasts are sent out via Facebook and Twitter, as are regular updates on astronomy events.

The 'Bringing the Collection Home' project, aimed at recovering collections moved from Sydney Observatory in the 1980s, continued. A major collection of logbooks, photographs and glass-plate negatives of star catalogue images was relocated from Macquarie University to the Australian Disaster Recovery organisation where the collection will be cleaned and prepared for return to the Powerhouse collection store.

POWERHOUSE DISCOVERY CENTRE: COLLECTION STORES AT CASTLE HILL

The Powerhouse Discovery Centre is the Museum's off-site storage and collection care facility, located on the corner of Windsor and Showground roads in Castle Hill in northwest Sydney.

The Centre's mission is to provide a world-standard museum storage and collection care facility that is publicly accessible to diverse audiences through a range of tailored behind-the-scenes programs.

Access programs include selected open weekends through out the year; themed supervised tours into stores on site; educational programs and workshops; tours for school groups and special-interest groups; school holiday programs; community engagement programs; regional partnership events; and specialist/industry and professional development programs.

The Centre's team of 62 volunteers continue to provide a critical frontline role in the delivery of all on-site public programs.

Volunteers also assist building awareness in the community through outreach programs where they present illustrated talks on the Centre, the history of the Museum and highlights of the collection stored at Castle Hill.

Exhibition delivery

The exhibition *Trainspotting 2011: The Powerhouse Museum International Photo Competition* was displayed from 22 September 2012. It features winning photographs from the 2011 *Trainspotting* photo competition.

Models & More is a display featuring seven Australian innovations from the collection including the 'black box' flight voice recorder, Cafe Bar Mini and Staysharp knives. It was installed on 14 June 2013 following its appearance at Steamfest.

Program delivery

The program of public Open Days was reviewed and replaced with a program of seasonal Open Weekends themed around the Museum's collection. Open Day and Open Weekend themes included 'Robots, Drones and Droids', 'Ships and Boats', 'Dolls and Toys', and 'Innovation and Invention'. The move to Open Weekends saw visitor growth of 9% for weekend programs.

Overall, annual visitor traffic declined by 18% on 2011-12. School visitation, which fell by 50% following four years of steady growth, contributed to the decline in visitor numbers. Teacher feedback attributes the fall in excursions to rising costs such as bus hire, the reduction to only one major off-site group excursion per year per school, as well as a growing reliance on parental financial contributions to supplement the cost of excursions.

Education programs included the successful Fizzics Discovery Science Club after school program. Eight nine-week courses were delivered.

A new adult learning initiative used selected objects from the decorative arts collection as inspiration. Three six-week courses provided adults with the skills to design and create their own glass tile mosaic artwork.

To support science learning and engagement the Discovery Centre presented 'The Amazing Science Circus' open day as an official event for National Science Week. Over 700 visitors attended a range of hands-on science programs. Tailored special events also supported NSW Seniors Week, Volunteers Week and History Week.

NSW MIGRATION HERITAGE CENTRE

The NSW Migration Heritage Centre is supported by the Community Relations Commission for a Multicultural NSW. The Centre is a virtual migration museum and collections research centre that supports communities, 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 shared online exhibitions accessible through the Centre's website.

Website visits increased by 20% from 2011-12 to 368,481 in 2012-13.

The Centre won the 2012 Building Inclusive Communities Award in the Government category. Run by Macquarie University and the Ethnic Communities' Council of NSW, the awards are for ongoing activities that make a positive contribution to the community.

The Centre's partnership book with the Historic Houses Trust of NSW, *The Enemy at Home: German Internees in World War One Australia*, was shortlisted for a NSW Premier's Literary Award.

Program delivery

The Centre partnered in exhibition and publication research projects with 12 local government museums and galleries, councils and regional community organisations in Albury, Port Macquarie, Riverina (Wagga Wagga), Illawarra, Hunter, Orange, Blayney, Cabonne, Hawkesbury (Windsor), Lithgow, Hurstville and Rockdale - in addition to two state-wide collaborations.

The *Belongings: Post-WW2 Migration Memories & Journeys* website is a source for third party academic research, conference papers, exhibitions and publications, including a University of Mississippi Press anthology, University of Copenhagen conference and Illawarra Migration Heritage Project publication.

The Centre's online format enables non-commercial content sourcing for schools, universities and other audiences. New linkages have been formalised with the Queensland Government's *Curriculum into the Classroom* program, Education Services Australia Ltd and the University of NSW Centre for Refugee Research.

The Centre produced *Fairbridge and the Molong Community*, an online exhibition for the Molong Historical Society, in partnership with the Sustainable Collections Project, a collaboration between Orange City, Blayney and Cabonne Councils.

The publication *Objects Through Time: 100 Objects That Define Modern Australia* was released. It features objects from collections across the world that document the migration of people, technology and ideas.

Moving: Migration Memories in Modern Australia is a multimedia exhibition that documents post-'White Australia' migration in video testimonies by former refugees and migrants. Established partnerships with Port Macquarie-Hastings Glasshouse Museum & Gallery, Albury City Museum and Gallery and Hurstville City Museum, Gallery and Library have produced interviews and object documentation.

New partnerships

New agreements were signed with NSW Red Cross Migration Programs and NSW Courage to Care to record post-1975 migration video histories. *Moving: Migration Memories in Modern Australia* multimedia website and partners' exhibitions will host co-branded content.

A thematic history in partnership with Lithgow City Council commenced. The project will inform future local cultural and tourism products.

A new partnership with Rockdale City Council is researching histories and memories of parks and reserves used by migrant communities. The study, led by Council, is supported with a 'Your Community Heritage' Federal Government grant.

Ongoing regional studies are in partnership with Newcastle Museum through the Museums Australia Hunter Chapter; Orange City Council on Cornish and Welsh migration; Hawkesbury Regional Museum on farming and market gardens; and a Stage One history with Port Macquarie-Hastings Glasshouse Museum and Gallery.

The Centre financially supported a new publication by Illawarra Migration Heritage Project, *Collections of Hopes and Dreams: Objects and Stories Connecting Generations of Migrants*, based on their Wollongong City Gallery exhibition.

A new partnership with University of Technology, Sydney, *Diversity in Innovation*, will research the impact of migration on innovations in industry through science, design and social history objects in the Powerhouse collection. The project will produce online case studies for the Centre's website and scope a 'nexus' exhibition.

STRATEGIC PLAN OUTCOMES

■ STRATEGY 1: TO DELIVER PROGRAMS WHICH EXPLORE CREATIVITY, TECHNOLOGY AND THE SCIENCES IN WAYS WHICH STIMULATE LEARNING AND INNOVATION.

EXHIBITIONS

The Powerhouse Museum presented 14 permanent exhibitions, 16 new temporary exhibitions and three displays during 2012-3. There were two new temporary exhibitions at Sydney Observatory and two new displays at the Powerhouse Discovery Centre.

Projects included two international travelling exhibitions, *Wallace & Gromit's World of Invention* and *Access to Life*. The Museum also made a significant contribution to the International Symposium for Electronic Art (ISEA) held in Sydney, displaying three temporary exhibitions.

New temporary exhibitions developed by the Museum focused on the 25th anniversary of the Powerhouse Museum and included *20 Years of Student Fashion*, *Technologies That Changed Our Mind* and *Upcycled!* The permanent exhibition *Musical Instruments* received a major upgrade and section replacements were installed in *Cyberworlds: Computers and Connections* and *Transport*.

The Museum toured six exhibitions to nine locations in NSW and six interstate venues. Five of these were based on successful exhibitions first displayed at the Powerhouse Museum and one was first displayed at Sydney Observatory. See details in Museum Outreach on page 10.

Exhibition development, production and delivery is managed by Exhibitions and Festivals Project Management and Planning. Exhibition project teams generally comprise members from the following departments: Curatorial, Design, Editorial and Publishing, Registration, Conservation, Digital, Social and Emerging Technologies, Contemporary Programs, Education, Family and Community Experiences, Marketing and Communications, Corporate Development, and Operations.

The following exhibitions opened between 30 June 2012 and 1 July 2013. These are in addition to exhibitions that opened before 1 July 2012 and ran into the period.

Powerhouse Museum

- *Australian International Design Awards 2012*
  31 Jul 12-21 Jul 13
  The annual Powerhouse selection from the Australian International Design Awards showed how design impacts on every aspect of our lives.
  Supported by Australian International Design Awards, a division of Standards Australia.

- *Trainspotting: the Powerhouse Museum International Photo Competition 2012*
  13 Sep-11 Nov 12
  Featuring 54 images, including category winners and highly commended entries from the Museum's third international photographic competition. *Trainspotting* attracted over 3,600 entries online in the Flickr group.

- *Sydney Water's Tap™ Campaign*
  22 Oct-23 Nov 12
  This small display coincided with National Water Week.

- *Koori Art Expressions*
  19 Nov 12-28 Jan 13
  The 80 artworks on display were created by schoolchildren from the Sydney region, and were inspired by the spirit of the Aboriginal Tent Embassy, the theme for NAIDOC Week 2012.

- *Access to Life*
  27 Nov 12-26 May 13
  This international touring exhibition showcased the work of 10 renowned Magnum photographers who portrayed the experiences of people living with AIDS, and the transformative effects of antiretroviral treatments on their lives.
  Developed by Magnum Photos and The Global Fund to Fight AIDS, Tuberculosis and Malaria in association with AUSAID and the Oil Search Health Foundation.

- *HIV & AIDS 30 Years on: the Australian Story*
  27 Nov 12-2 Sep 13
  To coincide with the *Access to Life* exhibition, this display included highlights of the medical and social changes that have occurred in the 30 years since AIDS was first diagnosed in Australia. Visitors were able to leave their comments posted on a notice board.

- *Wallace & Gromit's World of Invention*
  15 Dec 12-16 Jun 13
  This international travelling exhibition showcased how innovation and inventiveness are a part of everyday life. A series of interactive exhibits were modelled on the devices built by TV character Wallace; a resourceful and creative inventor, and his clever companion, Gromit the dog. Twenty Museum objects were added, telling several stories about Australian inventions.
  A touring exhibition developed and managed by SGA Exhibitions in collaboration with Aardman. Principal sponsor: IP Australia. Exhibition supporter: STAEDTLER.

- *Australian Inventions*
  15 Dec 12-16 Jun 13
  Designed to complement *Wallace & Gromit*, this display told the story of four of Australia's most ingenious inventions, featuring objects from the Museum's collection.

- *Engineering Excellence 2012*
  6 Feb 13-Jan 14
  An annual exhibition that illustrates a selection of outstanding engineering projects from the Sydney Division of Engineers Australia awards program. Representing large scale engineering projects can be challenging so working scale models are constructed for many of the displays. Models included the Bridge Deck Health Monitoring System, the Qantas Blast Fence and *Halo*, a major public artwork installed at Central Park in Sydney.
  Presented in association with Engineers Australia, Sydney Division.

- *DesignTECH 2012*
  16 Feb-12 May 13
  An annual exhibition that presents outstanding major design projects by 2012 Higher School Certificate students of Design and Technology. Near Field Communication (NFC) or 'tap' technology was trialled in the exhibition. With NFC, visitors can use their phones to access additional information or sharing options by 'tapping' exhibition labels.
  Presented in association with the Office of the Board of Studies NSW and the NSW Department of Education and Communities.

- *Making It: 20 Years of Student Fashion*
  8 Mar-7 Oct 13
  An annual exhibition showcasing outfits and textiles by top-graduating students from Sydney-based fashion schools. For its 20th year, *Student Fashion* profiled the careers of a selection of former student designers. This exhibition was the first to be designed and installed in the new gallery space resulting from the demolition of the level 2 toilet block.

- *Experimenta: Speak to Me* 8 Jun-21 Aug 13
  Synapse: a Selection 8 Jun-15 Jul 13
  Semipermeable (+) 8 Jun-21 Aug 13
  These exhibitions presented contemporary artworks from Australia and around the world as part of ISEA 2013 (19th International Symposium of Electronic Art), an annual international event of electronic art and ideas.
  Presented in association with the Australian Network for Art and Technology (ANAT) and held alongside Vivid Sydney.

- *Science Snaps*
  4 Aug-2 Sep 12
  Life-sized cardboard figures of significant scientists, including Alan Turing, Albert Einstein and Douglas Mawson, provided photo opportunities for visitors to the Museum as part of *Ultimo Science Festival* 2012.

- *Bicycle: Simple Idea, Complex Evolution*
  4 Aug-5 Nov 12
  A small display that explored the evolution of the bicycle, from an early 1800s pedal-less hobby horse to an Australian designed Olympic Superbike.

- *Australian Dress Register*
  5 Sep-6 Nov 12
  To promote the online Australian Dress Register, this display featured five historic garments from the early 1800s through to the 1920s for History Week 2012.

- *Upcycled!*
  8 Mar-18 Jul 13
  A display of contemporary and historical objects from the Museum's collection embodying the philosophy of upcycling, or breathing new life into everyday things. Objects included a bush pantry made from a 44 gallon drum, a pendant light shade made from plastic bags and buttons made from old pennies. The Design team met the challenge of building *Upcycled!* with every element, including the eclectic laser-cut letters of the title wall, re-using materials from previous exhibitions.

- *Technologies That Changed Our Mind*
  8 Mar 13-ongoing
  Displaying a selection of objects from the Museum's collection, the exhibition highlighted technologies that have changed our understanding of ourselves and our place in the world, including the telescope, printing press, the Pill, penicillin, stone tools, the clock, steam engine, internal combustion engine, telegraph, microscope, computer, flushing toilet and the smart phone. A noticeboard invited visitors to nominate technologies that they would include.

Sydney Observatory

- *Winning Sky Photos: The David Malin Awards 2012*
  17 Aug-29 Oct 12
  This annual travelling exhibition features 24 of the best photographs in amateur astrophotography as judged by astronomer Dr David Malin.
  A travelling exhibition developed by the Central West Astronomical Society (Parkes NSW) and supported by Canon Australia, CSIRO and the Powerhouse Museum.

- *Stories from Siding Spring Observatory*
  17 Apr-14 Aug 13
  On 13 Jan 2013 a bushfire swept through this NSW observatory. Despite damage to buildings, the telescopes were unharmed and are now back at work. The photos in this exhibition told stories of life and work at the observatory.

Powerhouse Discovery Centre

- *Trainspotting 2011: The Powerhouse Museum International Photo Competition*
  22 Sep 12-ongoing
  A display of winning photographs from the Museum's 2011 *Trainspotting* photo competition.

- *Models & More*
  14 June 12-ongoing
  A display of seven outstanding Australian innovations from the Museum's collection. The opening coincided with the June open day at the PDC.

FESTIVALS

Weekend of Wonder
9-10 March 2013
Celebrating 25 years of the Powerhouse Museum at the Ultimo site, the Weekend of Wonder included activities, displays, demonstrations and tours by over 100 staff and volunteers, attracting over 2,200 visitors. The Weekend included 25 pop-up booths around the Museum where curators and staff presented collection objects and interacted with visitors.

The Living Museum, a large scale projection produced inhouse, revealed the transformation from a power station to the museum of today, and was projected throughout the weekend. It included archival content, behind the scenes images and a current construction time-lapse.

Ultimo Science Festival
16-26 August 2012
The Powerhouse Museum is a major partner in the annual Ultimo Science Festival, along with ABC Ultimo Centre, University of Technology, Sydney, and TAFE Ultimo. The festival invites people to engage with science ideas, activities and scientists themselves. More than 150 sessions attracted an audience of 16,755. The Museum hosted talks, tours and events including the Big Night of Science and the Big Family Science Weekend, which attracted two-thirds of visitors to the festival.

Science on Show, produced by FACE, was relaunched with four science shows each Saturday and Sunday during the festival, attracting over 360 participants per day.

Sydney Design
The annual *Sydney Design* festival was not held in 2012. However, the Contemporary programs team produced over 200 design articles and events for the online design portal D*Hub and maintained an active Twitter and Facebook presence via *Sydney Design* social media platforms. D*Hub received over 156,000 visits and 246,000 page views. *Sydney Design* has over 4,500 Twitter followers and over 5,700 'likes' on its Facebook page.

The *Sydney Design* 2013 website was launched in June. Built in-house it has a 'responsive design' enabling it to adapt to the best viewing format on computers, tablets or mobile phones.

Other events

The Museum also contributes to a number of festivals held throughout Sydney and NSW with object displays, talks, tours and programs, including Steamfest Maitland, National Historical Machinery Rally, Great Train Expo, Sydney Writers' Festival, NSW History Week, Chinese New Year and Vivid.

PROGRAMS

Family and community programs

Seventy programs were delivered to 118,580 participants as stand-alone activities or as part of major programs. Almost 40% of general visitors to the Powerhouse participated in a Family and Community Experiences (FACE) program.

Programs and all day workshops for the international travelling exhibitions *The Chronicles of Narnia: The Exhibition* and *Wallace & Gromit's World of Invention* were developed. Program themes involved the science of endless winter, sword play and stage combat, Australian inventions and Gromit model making.

FACE delivered support programs for the co-publication *Australia's Greatest Inventions and Innovations*, including the Great Aussie Inventions Quiz Show (13,800 participants), Aussie Inventions Trail (12,000 trails) and Writer Overnighter with the author Christopher Cheng (80 participants).

Museum mascots Zoe and Cogs continued as a strong programming and promotional brand. A new stage show *Cogs Steam Show* was launched at Steamfest in Maitland.

Space-themed talks were held with the Space Technology curator and expert special guests, including the first Korean astronaut, Dr Soyeon Yi, and former SETI Director, Dr Jill Tarter. A new family Space trail was launched during World Space Week.

The popularity (720 participants) of the abridged reading of *The Lion, the Witch and the Wardrobe* by volunteers during school holidays led to the development of Storytelling in the Kings (Cinema). This new program highlights the collection and history of the Museum through storytelling.

Contemporary programs

In 2012 there were two Young Blood: Designers Market events comprising around 50 stalls. They were accompanied with free craft and design activities and entertainment. These two markets created a more active social media presence which helped build audiences.

Four Craft Punk weekends provided visitors with access to professional craft practitioners. Paid workshops included knitting, garment construction and indigenous Pacific Island techniques such as wrapping, weaving and jewellery making. Free drop-in sessions taught Japanese-inspired wrapping cloths, customised wrapping paper, decorated porcelain plates and hand-knitted scarves. Craft Punk attracted almost 6,000 visitors.

The inaugural evening event Late Night Lounge: Eat the Collection was held in the new Level 3 cafe in June 2013. Over 300 visitors participated in talks by local designers, craft activities, games and experiments with the chocolate 3D printer.

Three Master Class in Reverse sessions were undertaken as part of Vivid Ideas and received considerable media interest. Tutors aged 9 and 14, with teacher training by Thinkspace, delivered classes to adults in technology and programming.

The innovative fastBREAK series, co-produced with Vibewire Youth Inc, continues to attract over 120 visitors at 7.45am on the last Friday of the month for stimulating, provocative breakfast talks. With over 50 speakers, themes included lies and deception, danger and scientific responsibility, alcohol abuse, mental health, sexual confidence, depression, magic, death and nutrition.

Education programs

56,351 people participated in Education Programs representing an 8% increase on 2011-12. One-third of all student groups experienced an educator-led program at the Museum. With 20 new programs, educator-led bookings rose to 44% of primary school groups and 18% of secondary school groups, compared to 2011-12 figures of 10% and 3% respectively.

New educator-led programs interpret the collection in engaging and hands-on ways, ranging from science shows and character-led tours to workshops and video conference programs.

The activity and drawing booklet *Marvellous Machines*, based on significant objects on display at the Powerhouse, was reprinted twice during the year. First launched in 2008, some 20,000 copies have now been printed for distribution to visiting school groups.

Learning and technology

ThinkspaceAR enables school teachers to recreate a Powerhouse exhibition in their school classroom. The app is available for free download and the artworks, which act as triggers for objects to display onscreen on iOS or Android devices, are available for free download on the Museum's website. ThinkspaceAR enables young visitors to spontaneously step into the role of explainers as they interpret the objects for their older companions.

The Ozberry Pi Meetup program connects Museum visitors with local creatives and experts to provide immersive making experiences. Effectively this is a hacker space designed for school teachers and learning families, which runs occasionally to provide a practical workshop environment focused on, but not limited to, the programmable electronics platform known as Raspberry Pi.

A collaboration with the University of Western Sydney on the Liquid Galaxy technology represents an innovative strategy for presenting curated selections of the collection to global audiences in their own homes using Google Earth as an interactive exhibition delivery and presentation system.

ONLINE

Web and social technology enhancements include the development of the Museum's mobile website, and a web-based system for soliciting expressions of interest for involvement in *Sydney Design* 2013.

Museum blogs (Inside the Collection, Photo of the Day, D'Hub, Zagora Archaeological Dig and Open House) were configured to display in two popular tablet applications, Flipboard in iOS and Android and Google Currents on Android.

The *EcoLogic: Creating a Sustainable Future* website was greatly expanded, updated and relaunched in September 2012. The site now hosts a sustainable design database and direct links to reputable sources of current data about climate change and environmental management. It contains information, videos and graphics from the exhibition, as well as lesson plans and resources for teachers and students. The significant upgrade of the site was made possible by an Environmental Trust Education Grant.

The *Play at Powerhouse* website, managed by FACE, attracted 218,777 visitors. Twenty-two new downloadable PDF activities were added. *Play at Powerhouse* was Highly Commended in the Museums Australia Multimedia and Publishing Design Awards website category.

A relaunch of the Australian Dress Register website has improved user participation allowing for content to be added from across the country.

A new tour has been added to the Powerhouse Museum Walking Tours app. The Sydney Harbour Bridge tour features newly digitised Public Works Department photos and transcripts of JJ Bradfield's speeches held in the Museum collection. A large spike in downloads occurred shortly after release, meaning this tour comprises approximately 40% of the app's all-time 2,568 downloads.

The most viewed video in the Museum's YouTube channel has been the time-lapse produced for the installation of Janet Echelman's *Tsunami 1.26* artwork that was installed across George Street in the city for the *Art and About* festival in conjunction with the *Love Lace* exhibition. This video has had over 10,000 views and has been licensed for broadcast on the ABC.

◼ STRATEGY 2: TO STRENGTHEN THE COLLECTION AND MAKE IT MORE OPEN FOR PRESENT AND FUTURE GENERATIONS.

COLLECTION DEVELOPMENT

As at 30 June 2013 there are over 500,000 separate items in the Powerhouse Museum collection, comprising 152,072 registration numbers. The number of objects constituting a registration number varies from a single object to an archive or large group of objects.

The acquisition of all objects into the Museum's permanent collection, whether as donations or purchases, is informed by the *Collection Development and Research Policy*. Curators evaluate potential acquisitions in terms of their relevance to the policy, as well as the object's significance, fit with the existing collection, and condition.

In 2012-13, 760 objects or collections of objects were offered for the collection, 475 did not meet collection development criteria and were declined. The Museum acquired 973 objects, with a total value of $576,459.69, through:

purchase, 34 objects

sponsored purchase, 16 objects

Museum product, 14 objects

donation, 464 objects

Cultural Gifts Program, 445 objects.

Significant objects acquired in 2012–13 include:

Donations

- An architectural sketchbook and photograph album used by Florence Taylor, Australia's first qualified female architect.
- The Archive of Wirths' Circus (1879 to 1970) was donated by the Wirths family.
- A man's silk banyan or robe, believed to have been worn by King George IV of England, was donated by the David Roche Foundation.
- A Meccano collection comprising 20 models, 200 instruction books and seven boxed sets.
- A large collection of glassware made in Sydney by Crown Crystal Glass, the largest and most successful manufacturer of Australian domestic glassware in the last half of the 20th century.
- Photographs, training manuals, tools and instruments for chemical analysis from Sydney's Caltex Lubricating Oil Refinery, Australia's last primary lubricating oil refinery, which closed in 2013.
- A collection of 104 dinner plates from popular production lines made between the 1950s and 1980s in Britain, Australia, New Zealand and Japan.
- A silver and gold concert flute used by leading Australian flautist Peter Richardson in the 1960s.
- An Olivetti Lettera 35 typewriter and an Olivetti Logos 43PD desk top calculator both designed by Mario Bellini, one of Italy's finest industrial designers.

Australian Government Cultural Gifts Program

- A collection of 44 *molas*, appliquéd fabric panels that decorate the front and back of a woman's blouse, made in Panama in the late 1970s.
- A collection of eleven *kendi*, pouring vessels from Southeast Asia, from the 13th to 18th centuries.
- An archive and collection of earthenware animal figures made by Joyce Gittoes, 1970s-1990s.
- A sterling silver tea set, salver and cocktail set, made by W J Sanders, Sydney, in the 1930s.

- A collection of 27 African textiles, donated by Dr John Yu in memory of Dr George Soutter.
- A collection of 378 rail locomotive models donated by Neil R Cram.
- A collection of five Persian rugs.

Purchase

- Lounge suite, *Numero IV*, designed by Grant and Mary Featherston, and made by Uniroyal, Melbourne, 1973-74.
- Lightburn Zeta car and archive. The Lightburn Zeta was an all-Australian metal and fibreglass two-door station wagon made in Adelaide in 1964.
- A *riji jakoli*, Indigenous body adornment made of shell, human hair and ochre, made by people of the Kimberley region of Western Australia between 1900 and 1925.
- An Apple ImageWriter II dot matrix printer, one of the first Apple products to implement the Snow White Design language developed by Hartmut Esslinger.
- Through the Myer Bequest Fund, a number of items from Australian jewellers were purchased including *Priceless neckpiece* by Christel van der Laan, *Heel to throat* by Bethamy Linton, *Serpentine Anisoptera* by Sarah Rothe, and *Large circle brooch* by Jill Hermans.

Other

- Vials of human insulin made using recombinant DNA technologies, and a Huma pen needle-based injector, ex-Museum display.
- An Apple II and Apple Monitor II with circuit design by Steve Wozniak. This was the second of Wozniak's designs, and one that kept the Apple Company financially viable during the late 1970s and 1980s. Ex Museum use.

COLLECTION MANAGEMENT

In 2012–13, the Museum's Registration department added:

- 18,491 new catalogue records to the collection database
- 2,551 new significance statements to object records, bringing the total number of records with significance statements to 33,513
- images to 9,008 object records, an increase from 5,000 in 2011-12, bringing the total number of object records with images to 138,517
- 775 objects were catalogued, including 139 incoming loans for exhibitions. As part of this process 8,417 part records were created. This is a significant increase from 3,142 last year.
- 13,440 objects and their parts were barcoded, bringing the total number to 75,142. The number of locations barcoded was 691, bringing the total to 12,522.

The Total Asset Management (TAM) plan targeted the Museum's early collections with a view to improving documentation and storage. This has included the data entry of early stock books into the Museum's collection management database. Approximately 600 stock book records were entered.

COLLECTION ACCESS

In 2012-13 15,837 object records were added to the Museum's website, bringing the number of records publically available to 116,488 (up 16% on 2011-12). Approximately 60% of the Museum's collection is now available online. There were 814,373 visitors to the online collection database for the year, which accounted for 36.5% of all traffic to the website (compared to 29% the previous year).

The Museum has been participating in the Flickr Commons project for over five years, sharing 'no known copyright restriction' photographic collections with a global audience.

Users have been interacting with the collections through tagging, adding comments and research, location identification and remixing.

This year the Museum uploaded previously unpublished images from the construction of the Sydney Opera House and portraits from the Freeman Brother Studio, which lays claim to being the longest running studio in Australia. The total number of views on 2,605 Flickr images is now over 5 million.

Collections that have been digitised and are now available online include the extensive Lawrence Hargrave collection, and the Tennison Wood and Charles Babbage archives.

An 'open' approach to the display of objects is now regular practice, with risk assessment principles in place. Collection stores tours were organised for a range of corporate, media and general public visitors, as well as for special interest groups, donors, sponsors, researchers and students. In 2012-13, 302 people attended a range of pre-booked tours in the basement of the Harwood Building.

A total of 35,903 collection objects were moved, an increase of 20% on 2011-12. The increase is the result of three significant activities: the Museum's revitalisation program, preparations for the upcoming jewellery exhibition, and the construction of a shared storage facility at Castle Hill.

A range of projects were undertaken to improve the care and storage of the collection, including a stocktake of the arms and armour collection and improvements to the storage of items in the vault.

Loans

The Powerhouse Museum lent 255 collection objects, under new outgoing loan agreements, to 27 borrowers at a range of local, regional and interstate institutions. In 2012-13 443 objects were on loan, administered under 72 loan agreements.

As part of the Museum's ongoing commitment to regional NSW and Western Sydney, objects and exhibition furniture were lent to seven institutions, which accounts for 25% of all new outgoing loans for the period. Museum objects were also lent to the Museum of Glass in Tacoma, Washington, USA, for display in the exhibition *Links: Australian Glass and the Pacific Northwest*. To transport the delicate objects, the Museum's conservators made acid-free board boxes, padded with cloth-covered foam, to fit the padded crate.

Museum archives

Cataloguing of archives has included the Joy Jobbins advertising archive, the Shirley de Vocht design archive, and the Tetra/Threemate Products archive. The Museum was also invited by the Natural History Museum, London, to contribute two letters from the institutional archives to a digital correspondence project.

CONSERVATION

Long-term preservation projects over the period included rehousing of prints in the Bruno Benini photographic archive; treatment of the Mawson and Antarctic collections; and treatment of ten AIDS quilts for World AIDS Day.

A textile conservator rehoused the historic Joseph Box shoe collection. It is now easier to view the shoes without handling, which is important as some of the shoes contain arsenic dyes.

The object storage area in the basement of the Harwood building was monitored to establish air flow patterns and localised mould prone zones. Equipment has been obtained for identifying asbestos objects in the collection. A survey of all objects in the collection with batteries is being undertaken to prevent leakages.

One thousand pieces of lace have been photographed. The close-up nature of the images has led to a new discovery about lace construction techniques.

The TAM team is assessing the condition of film and photography collections, including a section of 35mm film of the first airmail flight in Australia in 1914. A cold storage unit is being designed for the new store at Castle Hill to preserve these collections.

Ongoing maintenance of the Museum locomotives is carried out at Trainworks, Thirlmere, by two conservators, an apprentice and a dedicated team of volunteers.

The National Rail Safety Regulator undertook a compliance inspection and the Museum has responded to the matters raised. To assist with this, the Museum hired the services of the Australian Transport Risk Solutions (ATRS) to undertake competency assessments.

Locomotive 3830 is undergoing a 12-year major overhaul and it is hoped it can be returned to service within the next financial year.

RESEARCH LIBRARY

The Library acquired 151 publications; significantly, it was the sole holding library in Australia for 24 of these titles.

The library collection is searchable through the Research Library's Koha Online Public Access Catalogue (OPAC). Nationally, the Research Library's collection is searchable in the Trove and Libraries Australia services, hosted by the National Library of Australia. Internationally, access to the library collection is available through the WorldCat service, hosted by the Online Computer Library Center in Ohio.

The breadth of Library visitors' research areas reflects the depth and eclecticism of the Library collection. Subjects investigated included Annette Kellerman, cybernetics and art, Erté's Art Deco graphics, flour bag printing, the House of Worth, Marulan marble, Norman 'Wizard' Smith, porcelain dolls, The Rocks Ambulance Centre and vaudeville costumes.

The library assisted 221 external visitors, including researchers from New Zealand, England, Ireland, Austria, Germany and the United States.

■ STRATEGY 3: TO ENHANCE THE MUSEUM'S REACH, RECOGNITION AND PRESTIGE.

MARKETING AND COMMUNICATIONS

An economic impact study conducted in collaboration with Destination NSW showed *Harry Potter™: The Exhibition* generated $46.9 million for the NSW economy. The exhibition, shown at the Powerhouse Museum from November 2011 to April 2012, attracted the largest ever audience (over 380,000) for a paid exhibition in NSW. The study demonstrated the value of exhibitions to the NSW economy and supports further investment in Museum exhibitions from private and public sectors.

An economic impact study was also conducted for *The Chronicles of Narnia: The Exhibition*, which continued to highlight the positive impact of Museum exhibitions on the NSW economy. The exhibition, shown at the Museum from May 2012 to October 2012, attracted 75,608 visitors. 6,897 interstate and international visitors surveyed, identified the exhibition as a main reason for visiting Sydney/NSW.

Including visitors who extended their stay in Sydney to see *The Chronicles of Narnia*, these travellers generated an estimated 21,307 bed nights in Sydney/ NSW. Around 11,000 visitors from regional NSW also came to Sydney specifically for this exhibition, generating a further 13,441 bed nights.

The overall economic impact on the NSW economy from interstate and international visitors is estimated at $2.33 million, with an estimated impact of $3.1 million when including intrastate travellers.

Campaigns for 26 exhibitions and programs across the three Museum sites were delivered in the 2012-13 period. The *Red Giant* campaign, developed for Sydney Observatory, won bronze in the 'Best Exhibition Communication' category for the International Design and Communication Awards. The Museum competed against 89 entries from 16 countries.

Negotiations with media organisations delivered $1.3 million in media value, through discounted advertising, newspaper marketing promotions and bonus advertisement placements with a range of media including billboards, the Sydney Monorail, light rail, railway and bus advertising, print and magazine for all sites. The $1.3 million was more than two and half times the actual media spend.

Added marketing value of $580,000 was delivered by Ticketek for *The Chronicles of Narnia* and *Wallace & Gromit* exhibitions, with e-broadcasts reaching over 1.2 million people nationally.

Utilising online ticketing and subscription forms, the email subscriber database has more than doubled from 2011-12 to 151,184 subscribers, up from 30,000 four years ago. This enabled the three sites to sell out events, workshops and programs through targeted, low cost e-newsletters.

Audience research using the Visitor 360 approach was introduced to the Museum in 2012-13. This involved exit surveys of over 1,400 visitors. The Visitor 360 approach, developed specifically for cultural institutions by Morris Hargreaves McIntyre, enabled the Museum to learn more about the motivations and behaviour of visitors. This insight has informed communication and membership strategies based on audience segmentation.

Museum Members

A membership campaign to promote 'acquisition and retention' capitalised on the popularity of *The Chronicles of Narnia* exhibition followed by *Wallace & Gromit's World of Invention* (December 2012 to June 2013) and lifted membership by 6%. During the period member revenue was up 13% and annual renewal rates increased from 25% to 40%.

Member visitation to paying exhibitions with significant family appeal was especially high. During the year, 10,393 members visited *The Chronicles of Narnia* exhibition, 20% of total 2012-13 visitation and 26,454 members visited *Wallace & Gromit*, 31% of total visitation. The results demonstrate the value of free admission for members to paying exhibitions, in both membership loyalty and visitation.

In 2012-13 there were 64,596 member visits to the Museum's three sites (compared to 55,035 in 2011-12). The Powerhouse Members Lounge received over 22,300 visits from Members and their guests (compared to approximately 17,500 in 2011-12).

Membership categories continue to align with a strong focus on family audiences with 91% being household memberships, and 6.3% of these representing country households.

At 30 June 2013 there were 7,321 memberships representing 25 640 members (compared to 6,928 memberships and 25 684 members in 2011-12). There were 3,194 new and 1,524 renewal memberships (compared to 3,793 and 1,982 in 2011-12).

EDITORIAL AND PUBLISHING

Five new books were produced in the 2012-13 period, including three in partnership with commercial publishers. As well as developing text for 80 interpretive panels, over 900 exhibition labels were edited, formatted and produced.

Author Shaun Tan collaborated for the second time with the Museum to create *The Oopsatoreum: Inventions of Henry A Mintox*, featuring text and illustrations by Tan inspired by objects from the Powerhouse collection. To date the publication has sold over 3,200 copies. An accompanying exhibition is in production.

Powerhouse Publishing partnered with publishers Random House on *Australia's Greatest Inventions and Innovations* (published October 2012), and with New South Books and the Faculty of the Built Environment, University of NSW on *Designer Suburbs: Architects and Affordable Homes in Australia* (published November 2012).

The *2013 Australasian Sky Guide* by Dr Nick Lomb, published in October 2012, contains information about the southern night sky for Australia and New Zealand and is available in print or e-book format. It sells around 2,000 copies annually.

The Papua New Guinea supplement to the *Access to Life* book was published in November 2013.

The activity and drawing booklet *Marvellous Machines*, based on significant objects on display at the Powerhouse, was reprinted twice during the year.

The department produced four issues of *Powerline*, providing an important link with members and the wider community. The magazine chronicles the Museum's major exhibitions, events, issues, acquisitions, outreach programs and 'behind-the-scenes' stories. It also produced the quarterly *Map+Guide*, three sets of teachers notes/learning guides, four room brochures and more than 30 fliers or information sheets.

Awards and international publications

Designer Suburbs won the NSW National Trust Heritage Award 2013 in the 'education, interpretation and community engagement' category. The authors also received a Commendation in the Bates Smart Award for Architecture in the Media.

The Oopsatoreum was highly commended in the 'Specialist Illustrated' book category of the 2013 Australian Publishers Association Book Design Awards.

Australia's Greatest Inventions and Innovations has been included in the 2013 Children's Book Council of Australia list of Notable Books in the 'information books category'.

Two Powerhouse Publishing publications, *Love Lace* (2011) and *Digital Dark Age* (2011), were highly commended in the 2012 Museums Australia Publication Design Awards.

The *Spirit of Jang-in: Treasures of Korean Metal Craft* exhibition catalogue (2011) won a Gold medal at the 2012 NSW Printing Industries Craftsman Awards in the colour offset printing category.

Two of Powerhouse Publishing's co-publications were adapted for international editions. *Transit of Venus* (2012) was published by US-based company The Experiment (print run 4,000) and *Retro* (2012) was published by UK-based Bloomsbury (print run 3,000).

CURATORIAL

Research

Research on an early theory of the cyclical nature of droughts in eastern Australia is being conducted in conjunction with climate experts from the School of Earth Sciences at the University of Melbourne. The project is an extension of the three-year Australian Research Council research project on south-eastern Australian climate variability in which the Museum had been a partner.

In June 2013 the *Pathways to Space* project, which started in 2010, was completed. The project was funded by the Australian Space Research Program. As well as robotic and astrobiology research, the project investigated how working with scientists and engineers on real scientific research practice could benefit science education and learning at the high school level.

Over 2,000 high school students participated in the 'Mars Missions' run in Thinkspace and Mars Yard, at the Powerhouse. The project demonstrated the effectiveness of engaging students with real science, real scientists and engineers.

The Zagora Archaeology Project website was launched in September 2012 to reach high school students and teachers, adults, archaeologists, and families. Zagora is a site on the Greek Aegean island of Andros, which was settled from about 900 BCE to 700 BCE. A curator blogged regularly from the site while participating in the dig.

The project was made possible by an Australian Research Council grant awarded to the Department of Archaeology at the University of Sydney and the Australian Archaeological Institute at Athens. The Museum is a partner in the project.

Public enquiries, tours, talks, posts and publications

In 2012-13 curators, collectively:

- answered 1,026 phone enquiries
- answered 1,380 mail or email enquiries
- took 329 visitors on 283 tours and inspections
- gave 77 talks or lectures and 153 interviews
- wrote 68 articles for publications
- wrote 261 blog posts.

Curators contributed to the Inside the Collection and Photo of the Day blogs. These blogs received over 200,000 visits during the year.

DIGITAL, SOCIAL AND EMERGING TECHNOLOGIES

The Museum submitted a response to the Australian Law Reform Commission Issues paper *Copyright and the Digital Economy (IP 42)*. This was the first formal publication of the Inquiry, intended to help frame discussion and encourage public consultation at an early stage for reform in the *Copyright Act 1968*.

The digital team's development of the *Faith, fashion, fusion* photo booth was recognised by a Museums Australia MAPDA Multimedia award.

In May the Museum became the first Australian cultural institution to make items from the collection available in the new web platform Artsy.

The *INTER-LACE* micro-documentary series and in-gallery experience for the *Love Lace* exhibition was awarded a Multimedia Judges Special Award in the 2012 Museums Australia Publication Design Awards.

The Photo Library licensed a broad range of digital images to many clients including: The Art Gallery of NSW *Sydney Moderns* exhibition and Hazelhurst regional gallery for the Darnell collection display. Historical photographs from the Tyrrell Collection were supplied for the Contact Films production *First Footprints*, to AWA films, New Zealand for a series on Maori kings and for episodes of *Who do you think you are?*

Photographs of objects from the collection also feature in the publication *David Jones' 175 Years* by Helen O'Neill, *Saltwater People of the Fatal Shores* by John Ogden, *Art in Oceania: a New History*, by Peter Brunt and Nicholas Thomas, and *Hong Kong House, Sydney*, by conservation architect, Peter Freeman.

The Photo of the Day blog publishes a range of photographic collections including images that are under a Creative Commons licence to be used and shared for non-commercial purposes. This year guest bloggers were also invited to contribute.

The Powerhouse Museum Instagram continues to engage new audiences with over 1,000 followers and good interaction is occurring with the sharing of the behind-the-scenes of the Museum's activities.

REGISTRATION

The Museum holds both institutional and acquired archives, which are regularly accessed by researchers. In 2012-13 these included the British natural scientist Redmond O'Hanlon with a crew from the Dutch production company VPRO Television to film items from the Lawrence Hargrave archive.

Other uses of the Archives were for biographies of aviation pioneers Sir Patrick Gordon Taylor and Cecil Arthur Butler, and for histories of early drive-in theatres in Sydney, window displays in central Sydney, the Owen Gun, and Purcell Engineering. Designers from Speedo utilised the company's archive for inspiration for a range of men's swimwear.

There was increased use of the Archives by higher degree students for research projects including Berlei's Australia-wide anthropometric study of the mid 1920s; the development of Australian fashion collections and fashion-based exhibitions; and the early use of Australian flora and fauna in decorative design.

Registration continues to maintain the Museum's Object Name Thesaurus. This resource is available on the Museum website for other institutions to use.

Registration receives enquiries from around the world regarding the care and documentation of the AIDS quilt collection. Enquiries have been received from organisations such as the Netherlands AIDS Quilt Organisation.

CONSERVATION

All is Not Lost: the Collection Recovery Book, developed by the Conservation Department in association with Editorial and Publishing and Regional Services, in August 2012, has been distributed widely across NSW and nationally. 200 copies were bought by the Te Papa museum to be distributed to local museums in New Zealand.

Following research last year into the deteriorating 1980s Speedo collection, and from a paper that was given by Museum conservators at the Costume Colloquium III in Florence in November 2012, the Museum has been advising the Fashion Museum of Antwerp on storage and display requirements for their plastic and rubber fashion items.

CUSTOMER RELATIONS

Ongoing strengthening of customer focus across the Museum's sites was achieved through management of the centralised customer feedback system. Improvements in operations and services are reflected in a decline in complaints received in relation to all core areas of the Museum's operations.

The Museum responds to customer feedback about Gallery Officer and Customer Service Officer performance by counselling staff members where appropriate, and providing feedback to frontline groups as a whole about the Museum's expectations of their ongoing performance in relation to customer service.

Improvements in operations and processes made in response to customer comments included:

- Visible safety dots were installed on the perspex door in the *Wallace & Gromit* exhibition.
- Seating in the *Wallace & Gromit* exhibition was increased.
- Interactives in *Wallace & Gromit* were improved.
- The safety of the playground see saw was checked and a bearing replaced.
- Additional information about bus routes for visiting the Museum was added to the website.
- The volume was adjusted in the *Zero Gravity* exhibit.
- Additional seating was placed in the foyer.
- A new system to ensure that all details of special needs are captured at bookings stage and communicated appropriately.
- The stair lift was serviced and refresher training carried out for all relevant staff.
- Information about parking was added to the mobile app.

Customer feedback

The Records 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 reporting to Executive and Trust.

The system is electronically managed 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 included.

395 customer comments were registered in 2012-13 (512 in 2011-12). (See Appendix 15 for details.)

■ STRATEGY 4: TO GROW OUR WORKPLACE CULTURE, STAFF SKILLS AND PRACTICES.

PEOPLE AND CULTURE

The Museum is committed 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 Powerhouse Museum Workplace Ethics. Strategic direction for the following areas is the responsibility of the Museum's People and Culture department:

- 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
- accessibility.

28 staff exited the Museum in 2012-13 as part of a Voluntary Redundancy program.

At 30 June 2013 there were 251.8 FTE staff, compared to 277.6 in 2012.

The People Matter survey, conducted by the Public Service Commission across all NSW Government workplaces, identified the need for the Museum to address senior management communication, levels of bullying and harassment, and the need for a consistently applied staff performance, management and review process.

There was continued provision of free access to the Employee Assistance Program to include volunteers in addition to staff and their family members.

Planned actions for 2013-14:

implement a Performance and Development Scheme across the Museum;
address key areas of concern arising from the People Matter survey results;
amend position descriptions to reflect changes in Work Health and Safety legislation;
coordinate a follow-up survey that reflects the culture of the Museum and the diversity of its people;
continue to deliver bullying and harassment prevention workshops and presentations on workplace health and safety issues in line with newly introduced legislation;
conduct a skills gap analysis and map succession planning by department;
review and update the People, Culture and Accessibility Plan;
review and update the Employee Handbook; and
respond to an Audit of WHS policy and procedures, and implement recommendations.

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 Appendix 5).

Work Health and Safety

A Work Health and Safety (WHS) audit was conducted by Deloitte in 2012 to assess the Museum's readiness for the new WHS legislation. Recommendations from the audit

are being addressed and a further audit will be conducted in 2013-14 to assess progress on the recommendations. Ongoing training will be provided for staff to ensure that all workers including the Executive are aware of their responsibilities under the Act.

21 workers compensation claims were reported from July 2012 to June 2013 (19 in 2011-12). 11 lost time injuries were recorded in this period. Trips and falls and manual handling injuries were the predominant cause for time loss injuries.

A focus on lag and lead indicators and causative factors of injuries continue to be undertaken, to ensure that preventative strategies and corrective actions are put in place when an injury occurs.

Members of the four WHS committees attended update training sessions on WHS legislation. Update training on legislative requirements for the Executive team and Managers are ongoing.

Flu Vaccinations were provided for 99 employees. A remedial massage therapist is available periodically on site to employees for neck, shoulder and back problems.

Learning and development

The Museum supports staff through development and training opportunities. 2,183 hours (5% increase on 2011-12) of training was provided both internally and externally in 226 staff sessions. Along with conferences and seminars, training programs included:

Senior First Aid
Advanced resuscitation recertification
Campaign Master training
Australian Direct Marketing Association Training conference
Bullying and Harassment Prevention Workshop
Responsible Service of Alcohol
Diploma in Law and Collections Management
Japanese language course
Writing Clear Science
Health and Safety Committee Refresher Course
Work Health and Safety Refresher training
Management of Bullying: Public Service Association
Media Friendly: On-camera presentation training
Frontline Management Certificate IV
Diploma in Law and Collections Management
First Aid Training
Advanced Resuscitation and Occupational First Aid Training
First Attack Fire Fighting Training
Diploma in Management
Certificate IV in Management
Managing Record keeping Risk in Business Systems
Ergonomic & Manual Handling Training
Deloitte - Risk management in NSW Government

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 Museum provided input 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.

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. Thinkspace, the Museum's digital learning centre, offers the Special Access Kit, a music program designed for people living with disabilities. Each week around 50 people from six organisations participate in this program.

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

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's Cottage.

At the Powerhouse Discovery Centre all stores are accessible to visitors with a disability. A passenger lift was installed in H store resolving access issues to the collection. Accessible toilet facilities and designated accessible parking are available. In response to the increased demand for visits from disability groups the Centre augmented volunteer training to cater to groups with special needs.

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:

NSW Migration Heritage Centre, supported by the Community Relations Commission for a Multicultural NSW. The website showcases 45 publications and 46 exhibitions about the heritage legacy of migration and settlement. The Centre is NSW's principal research organisation for migration heritage. (See report page 17).

The *Faith, Fashion, Fusion: Muslim Women's Style in Australia* exhibition presented Australian Muslim women's diverse styles and explored Sydney's emerging modest fashion market.

Bankstown City Council awarded funding under its Community Grants and Event Sponsorship program to cover a suite of programs relating to the *Faith, Fashion, Fusion* exhibition.

The Museum hosted a pop up stall at the Multicultural Eid Festival in Fairfield promoting *Faith, Fashion, Fusion* and the Museum's collection and website.

The Museum hosted a panel forum for the inaugural Australian Arab Women Leaders' Dialogue, sponsored by the Council for Australian-Arab Relations, AusAID, ANU and Etihad.

For Chinese New Year, the Year of the Snake was marked with story readings for families in Kings Cinema and the children's website included themed activities.

The Museum website is able to be rapidly translated into 65 languages through machine translation, an increase of 26 languages on the previous financial year.

Strategies for 2013-14:
continuing activities and projects of the NSW Migration Heritage Centre;
continued promotion of the value of cultural diversity through the Museum's public and education programs
continued availability of Powerhouse publications relating to a range of culturally diverse subjects;
acquisition of objects which reflect Australia's cultural diversity
promotion of Museum activities which represent Australia's cultural diversity, including on the Museum's website.

CONSERVATION

The Conservation team conducted six disaster preparedness training sessions across the Museum's sites, which helped staff to understand some of the issues that may occur in an emergency and learn emergency recovery techniques. A refresher training course was also conducted for all staff who come into contact with hazardous materials within objects.

CUSTOMER RELATIONS

Customer Service Officers attended training in the technical skills required to operate the Ticketek ticketing, SABO bookings, Centaman admissions, VOIP switchboard, and Tours Perfect booking systems.

VOLUNTEER COORDINATION

In response to requests from prospective volunteers for a wider range of ways to contribute, the Volunteer Program has developed a suite of procedural and training media that enhance its ability to be a volunteer agency of choice and an example of best practice in volunteer management.

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

16 volunteers for Craft Punk Weekends;

35 volunteers for Ultimo Science Festival;

27 volunteers for International Symposium of Electronic Art exhibitions;

57 youth volunteers (including work experience) at the Powerhouse;

27 internships were completed by students from five Sydney and two interstate universities;

24 new long term Visitor Services volunteers were recruited at the Powerhouse. Each completed a six week training program covering the delivery of education and public programs.

The Museum was awarded a 2012 Employer Excellence award from the St George Workplace Learning Group for participation in student work placements.

In 2012-13, 413 volunteers assisted at the Museum, up by 25% from 2011-12. This increase is due in part to the large number of short term volunteers.

Volunteers contributed 36,581 hours in 2012-13 (36,252 in 2011-12).

Visitor Services volunteers supported the Programs teams in their programs and activities for school groups and the general public.

Volunteers working behind the scenes constitute 25% of the volunteer team and provided research, operational and administrative support to departments.

Steam volunteers have been restoring engine parts, and assisting at Thirlmere with the maintenance of the locomotives, 14 steam volunteers contributed 1,022 hours.

Communication across the three sites was achieved through a program of training and recognition for all volunteers.

A range of educational and motivational events were organised to acknowledge the contribution of volunteers including the annual outing to NSW Parliament House and the end of year recognition luncheon, where the volunteers address was presented by actor and Museum supporter Dr Jack Thompson.

Training sessions were offered to volunteers in areas including communicating and engaging with younger audiences, the Museum's transport and model collection, delivering the touch trolleys programs and exhibition walk throughs.

COMMERCIAL DEVELOPMENT

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

In 2012-13, commercial revenue was generated from Commercial events;

Cafe sales;

Powerhouse shop sales;

NAME A STAR sales;

Membership sales;

Powerhouse Publishing sales; and,

Digital image, photography and image copyright sales.

Commercial operations results rebounded from the impact of the Revitalisation building works and subsequent loss of trading in 2011-12, however for the current financial year they were 13% below the average returns of the past decade.

Across cafe, catering and venue hire, the total financial year income was $645,034, down 1.7% against a budget of $656,500 due to the impact of building works on available spaces for hire and the new cafe operating for only six months of the financial year.

124 income-generating events took place, up 80% on 2011-12. Revenue from venue hire and function catering was $526,923, up 6% against a budget of $495,500. This result was achieved in an environment where access to venue hire space was restricted by 20% from July 2012 due to building works. Full access to all commercial event spaces was available from May 2013.

The Museum's two cafes are managed by Santos Catering. Cafe sales commissions of $118,110 were down 27% against a budget of $161,100, primarily due to the new Level 3 cafe opening in January 2013, six months later than anticipated.

The Powerhouse Shop is a joint operation managed by Velocity Brand Management. Retail sales were $356,168, down 2% on budget ($364,000), however up 8% from the previous financial year. This is a strong result as the new Level 3 shop traded for only six months of the financial year, and prior to that operated in a restricted temporary format due to the building renovations. 71% of total sales came from the new shop, indicating the stock range and new location is working well for visitors.

Sydney Observatory's NAME A STAR generated revenue of $196,754, a significant 75.7% increase on the budgeted income of $112,000 and 32.8% higher than 2011-12. This is attributed primarily to Virgin Mobile featuring the offer on its website.

Income from Powerhouse Publishing sales, royalties and copyright fees was $111,183, up 2% on budget of $110,000, and an increase of 11% on 2011-12.

Image and copyright sales through the Photo Library generated $47,676, almost double the budget of $24,000.

Memberships were up 6% on 2011-12. This generated $464,639 in member sales, up 13% on budget ($411,538).

INFORMATION SYSTEMS AND EXHIBITION TECHNOLOGY

The Museum's issue and project management tool (Jira) and project collaboration (Confluence) were upgraded, resulting in a more tightly integrated system with additional functionality for project teams.

Online training modules were made available for staff to upgrade their knowledge and use of these tools.

In December 2012, the Museum's email system was upgraded, delivering greater capacity and supporting newer technologies.

During the year, the Gallery Technologies team developed a new method for deploying screen-based AV content using small computing devices Arduino and RaspberryPi. This reduced the cost of exhibitions and maintenance and improved capability within exhibitions.

The Gallery Technologies team delivered a system for better management of faults within exhibitions. This has reduced the time that exhibits and experiences are waiting on repairs and provides a valuable tool for staff to report issues when first noticed.

RECORDS MANAGEMENT

55% of new records registered in TRIM in 2012-13 were electronic documents. There are currently 29 users cataloguing selected records including emails (directly from Outlook) to TRIM. All new users receive one-on-one training.

Digital records managed by TRIM include scanned images of all major contracts and agreements; customer comments; Volunteers' documentation; the PowerPoints weekly newsletter and other staff updates; Conservation public enquiries, and contractor compliance documents.

WASTE MANAGEMENT AND SUSTAINABILITY

The Eastern Creek Alternative Waste Technology Facility manages the Museum's waste. It diverts waste from landfill, maximises recycling and produces 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.

80.8 tonnes of waste was collected over the period (down 9% on 2011-12) and 82% (66.2 tonnes) was diverted from landfill (up from 80.9%).

38 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.

The Museum is registered with the Cartridges 4 Planet Ark program. All printer, photocopier and fax machine consumables are collected for recycling. In 2012-13, 136kgs of materials were diverted from landfill.

The Energy Reduction Program at the Powerhouse saw existing energy inefficient 36 watt tube lighting replaced with 19 watt LED tubes.

450 tubes were replaced with a reduction of over 135,000 kW (300kW per day). Over the last two years this program has seen a reduction in energy costs of over $36,000 and greenhouse gas emissions of over 1,000 tonnes of CO_2 per annum.

OPERATIONS

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

Gallery Officers were trained to assist in managing peak periods, customer service and first attack fire fighting.

Staff set up and dismantled 215 external commercial events and functions (comprising 124 commercial events and 19 waived fee events) and 539 internal events. There were 70 theatre events.

Security staff protected the Museum's three sites 24 hours a day, 365 days a year.

Security Management coordinated first aid training for 16 staff, advanced resuscitation training for 32 staff and first attack fire fighting training for 62 staff.

NON-EXHIBITION SCHEDULING

The Museum operates two steam locomotives and is required to abide by the Rail Safety Act and its regulations. This includes maintaining a Rail Safety Management Plan (RSMP) and risk register, procedures for the operation and maintenance of the locomotives, competency assessments of staff and regularly reporting through the Independent Transport Safety Regulator (the NSW branch of the National Rail Safety Regulator). The Museum continues to review and update its RSMP as required and all staff have completed and passed their competency assessments.

FACILITIES

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.

Roof repairs to the Transit room roof at Sydney Observatory have taken place in consultation with the Design and Heritage branch of the Government Architects office. The works will prevent water penetration onto the 'A' category artefacts and enable opening of the window to the sky for the transit telescope to be demonstrated.

A review of the grounds and pathways at the Observatory was carried out to identify high traffic areas of the crushed granite pathways. A repair methodology was achieved to reduce ongoing maintenance issues.

Construction of the new amenities block at the Powerhouse Discovery Centre was completed. The Centre has received positive feedback for the viewing panels which provide information on the sustainable water harvesting and flushing system.

Construction of the new accessible lift into H store at the Centre was completed. This resolves access issues to the collection on the upper floor.

FINANCE

A new Enterprise Resource Planning system, SAP Business By Design, is being implemented across the Department of Trade and Investment, Regional Infrastructure and Services. The Museum's implementation project for the new system commenced in January 2013. The Museum will go-live on the new system during October 2013.

The Museum's Accounts Payable and Accounts Receivable sections were well maintained. Aged Debtors were classified as 99.5% current or less than 30 days, with $2,035 outstanding in excess of 90 days.

Monthly Financial Reporting for Executive and the Board of Trustees provided a clear and concise representation of the Museum's financial performance throughout the year. Department Heads have access to a suite of reports at a varied level of detail, to assist in the ongoing management and performance of their areas of responsibility. Additional support is provided from Finance staff as required.

For results reporting see Finances summary, page 10, and the Financial Report page 40.

■ STRATEGY 5: TO BE A COLLABORATIVE AND CONNECTED INSTITUTION.

MAJOR PROJECTS AND POLICIES

Creative industries

The Museum responded to invitations to contribute to the Federal Government's national cultural policy *Creative Australia*, to the development of a NSW Government cultural policy and to the City of Sydney's *Creative Sydney* discussion paper. The Museum participated in discussion forums and made a submission on the development of a NSW Government Industry Action Plan for the Creative Industries.

Darling Harbour and precinct development

This includes the transformation of Darling Harbour as a cultural and entertainment destination, and plans for major residential development on the site's southern quarter adjacent to the Powerhouse. This development, alongside the realisation of a unique linear park known as *The Goods Line*, which will connect Darling Harbour to Central railway station alongside the Museum's Harwood Building, presents significant opportunities to attract and engage visitors and residents in the revitalised precinct.

The Museum has contributed to discussions with Infrastructure NSW, the City of Sydney, the Sydney Harbour Foreshore Authority and our neighbouring cultural and educational partners.

The Museum's partnership with the City of Sydney to explore the feasibility for a City Farm to be established at sites in the CBD and at Sydney Park saw a pop up *Summer Garden* at Sydney Park. The Museum contributed to the development of a learning program, linked to farming practice and sustainability, and offered support for volunteer recruitment and training.

Pathways to Space and NBN Mars Lab

In June 2013 the *Pathways to Space* project, which started in 2010, was completed. The project was funded by the Australian Space Research Program. As well as robotic and astrobiology research, the project investigated how working with scientists and engineers on real scientific research practice could benefit science education and learning at the high school level.

Over 2,000 high school students participated in the 'Mars Missions' run in Thinkspace and Mars Yard, at the Powerhouse. The project demonstrated the effectiveness of engaging students with real science, real scientists and engineers.

The project partners successfully applied to the National Broadband Network (NBN) for an education grant to extend the program by making it accessible directly from the classroom. Four schools that have been connected to the NBN are participating driving the rovers on the Mars Yard and using the learning materials produced to align with the new Australian Science curriculum.

As part of the project, a new multicast television studio is being built to extend the Museum's video production and video conferencing capability. The *NBN Mars Lab* project will run until 2015.

The Museum is now at the forefront of developing materials for the new Australian Science Curriculum and becoming a leader in the use of network technologies to transform teaching and learning, especially in the STEM (science, technology, engineering and mathematics) subjects.

Shared Storage and Access Project

The Shared Storage and Access Project is a major capital works project on the site of the Powerhouse Discovery Centre at Castle Hill. It was announced by the NSW government in June 2012 as an important investment in its arts and cultural sector.

When completed in 2015-16, the new building will provide extra storage capacity and improved public access to collections from the Powerhouse, Australian Museum and Sydney Living Museums.

The project is for the construction of a new, three level 9,000 sq m shared storage building and fitout, new group visitor entrance, refurbishment of an existing building to provide shared workshop and clean rooms and specialised shelving to improve efficiency and floor space utilisation.

The new building will be shared by the Australian Museum (3,000 sq m), Sydney Living Museums (1,000 sq m) and the balance used by the Powerhouse Museum.

Funding from NSW Treasury is to cover the cost of the construction of the building, refurbishment of two others, relocation from existing premises and documentation of the collection for the three cultural institutions. Funding is $33,557 million over four years.

The Powerhouse Museum Director Dr Dawn Casey chaired the project's Executive Steering Committee and the Museum's Chief Financial Officer acted as Project Director. Other members of the Committee included the Director, Australian Museum, Director, Sydney Living Museums and Executive Director, Arts NSW.

Several project working groups were formed to oversee collaborative preparation of detailed building specifications for the design brief, procurement plan draft development and preparation of concept drawings.

The project commenced with redirecting electrical and hydraulic services to make way for the new storage facility. Work progressed on planning of security requirements, information technology equipment, visitor access and conservation needs. Expenditure in the period was approximately $0.5 million.

CORPORATE SPONSORSHIP

Corporate relationships attracted a total of $505,000 cash sponsorships and in-kind partnerships provided the Museum with goods and services free of charge valued at $486,106.

Wallace & Gromit's World of Invention exhibition attracted IP Australia as the Principal Sponsor of the national tour and STAEDTLER as a Supporter of the Powerhouse season.

A partnership with publisher Random House supported the development of a public program in relation to the book *Australia's Greatest Inventions and Innovations*, written by Christopher Cheng in collaboration with the Museum.

Sponsorship was secured from Oil Search Health Foundation and AusAID for the *Access to Life* exhibition and 2012 *World AIDS Day* reception. NSW Health also supported the exhibition and its associated display, *HIV/AIDS 30 Years on: the Australian story*.

Long-term sponsors continued their support during the year including Black Star Pastry, Engineers Australia and Tamburlaine Wines.

The Museum welcomed a new Corporate Member to the existing program.

Due to reduced staffing in Corporate Services the department focused on maintaining and nurturing the Museum's existing relationships with partners and supporters.

Powerhouse Foundation

The Foundation operated without a dedicated staff member for seven months of the year, which impacted on philanthropy growth.

In 2012-13 the Collection Endowment Fund for collection acquisitions and conservation earned interest totalling

$155,052.41 and built to a balance of $1,089,437.03.

A direct mail fundraising drive raised over $28,000.

Foundation income for the period was $257,403 against a target of $70,000.

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.

REGIONAL SERVICES

Eight Regional Internships provided a tailored program of advice and training focusing on improving the care of regional collections and identified needs and interests. An additional three people attended a three-day workshop on collection management.

Movable Heritage Fellowships were awarded to Leanne Wicks to research objects from the Kandos Collieries in the Kandos Bicentennial Industrial Museum and to Claire McMullen to research the Charlie Wong Hing collection in the Museum of the Riverina.

Participation in the annual Hunter Valley Steamfest involved Locomotive 3265, a fully booked Primary Schools Day and a range of activities in the Powerhouse marquee including talks, a display of models, a volunteer-staffed Steam touch trolley and the winning images from the 2012 *Trainspotting* photographic competition.

The Australian Dress Register won the Level 3 Sustainability national award of Museums and Galleries NSW and was promoted and demonstrated at workshops, conferences and meetings. The Register website was upgraded and training sessions for regional volunteers continued. 21 new entries went online (80 in 2011-12), bringing the total to 137. Representatives from other states have joined the Register's Advisory Committee to guide its expansion to include entries up to 1975 from across the country.

The Rural Technology Project saw almost 4,000 agricultural items added to the database bringing it to a total of 23,500. About 1,000 photographs of agricultural engines and implements were taken to add to the database during inspections of 12 museums in NSW, four in New Zealand and at four engine rallies.

In partnership with RailCorp's Office of Rail Heritage an educational program for young children was prepared and piloted at Trainworks. Outcomes were the publication of a book *Rail Tales: Emily's Big Train Ride* and an educational kit. A training program was delivered for volunteers recruited to implement the program at Thirlmere which can be adapted for use at other rail heritage sites.

Engagement with the Western Sydney community continued to grow arising from the *Faith, Fashion, Fusion* exhibition with invitations to participate in cultural events and ceremonial functions.

There were over 16,800 participants in Regional Services programs including:

- Albury — Two internships, presentation at conference, meeting with Council, advice to Gallery;
- Dubbo — Travelling exhibition, site visit to assist with Dress Register entry and mentoring;
- Lithgow — Collaboration with Migration Heritage Centre on thematic history, Observatory outreach to Wolgan Valley, site visit to Esbank House to advise on agricultural machinery;
- Uralla — Internship and collection loan;

- Wagga Wagga — Internship, presentation at *Science Unleashed Festival* for secondary students;
- Parkes — Participation in *Astrofest*, Australian Dress Register workshop;
- Newcastle — Travelling exhibition, internship and heritage study meeting.

EDUCATION

An annual advisory group, Powerhouse Learning Advisers, comprised of six secondary and primary school teachers, was selected through a competitive process. The group met to review existing education programs and strengthen the Museum's connection to teachers in transition to the new national curriculum.

In partnership with Maitland Council, the Education team developed a program for the Hunter Valley Steamfest Schools Day. Over 300 students (a 50% increase on 2011-12) learnt about steam in the 'Full Steam Ahead!' science show and participated in the interactive show with Cogs, the Museum's mascot.

The coordination and delivery of the Museum's education and public programs for the annual *Ultimo Science Festival* was undertaken in partnership with UTS, Ultimo TAFE and ABC Ultimo Centre amongst others. The festival offered more than 150 sessions which attracted an audience of 16,755. Another 52,528 people took the opportunity to attend USF umbrella events.

Education Programs supported the professional development of 23 trainee teachers in partnership with tertiary institutions including University of Western Sydney and UTS. The trainee teachers observed Museum school groups and developed learning resources to support teachers on their Museum visits.

FAMILY AND COMMUNITY EXPERIENCES

Family and Community Experiences (FACE) partnered with external festivals to deliver programs. These included Writer Overnighter with author Christopher Cheng for the Sydney Writers Festival, the Kids Animation Weekend for the UTS: International Animation Festival and a suite of programs for the City of Sydney Chinese New Year Festival.

FACE supported Game Jam Sydney for the third year.

The Sydney Children's Choir's composer in residence program was supported by FACE. Composer Luke Byrne wrote songs inspired by Museum objects.

Through a Special Partnership Grant between FACE and UTS, *The Wiggles* exhibition was researched to understand how museums engage non-traditional audiences, specifically those with low-level literacy and numeracy. As a result, a journal article was published in *Literacy and Numeracy Studies*.

LEARNING AND TECHNOLOGY

The Thinkspace program for people with a disability provides a reason for weekly visitation by five groups of adults. These groups attend every week, and some have done so for over ten years, and would easily rate amongst the Museum's most dedicated repeat visitors.

STEAM LOCOMOTIVES

Locomotive 3265 was made available for hire and participated in events and excursions across NSW including the 50th anniversary of the NSW Rail Transport Museum and its Festival of Steam weekend. The locomotive was also at the Great Train Expo held at Central Station.

Liaison with the Office of Rail Heritage and Trainworks Limited continued and an operating statement was developed outlining how the Museum and Trainworks interact.

PUBLISHING

Powerhouse Publishing partnered with publishers Random House on *Australia's Greatest Inventions and Innovations* (2012), and with New South Books and the Faculty of the Built Environment, University of NSW on *Designer Suburbs: Architects and Affordable Homes in Australia* (2012).

SYDNEY OBSERVATORY

Sydney Observatory regularly hosts affiliated community meetings and provides an engaging program for lifelong learning. The 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.

Internships are provided in partnership with Macquarie University, The University of Sydney and CAPA International to provide opportunities for Museum Studies and Leisure Studies students. Three tertiary student internships were offered during the period.

Sydney Observatory regularly hosts Year 10 work experience students from NSW schools for a week of astronomical hands-on experience. 140 students participated in this program including students from the Stellar Scholarship partnership program run by the NSW Foundation for Public Education.

POWERHOUSE DISCOVERY CENTRE

Initiatives during 2012-13 included a family friendly craft activity station at a Quakers Hill school fete and the Hills Shire Council's community pop up park and market.

Western Sydney based Rotary Clubs and scout clubs support Open Day and Weekend programs through the provision of food and beverage services for visitors.

The Discovery Centre partnered with the Rotary Club of North Ryde to host eight disadvantaged Year 10 and 11 students from far Western NSW as part of a week-long, information technology focused program.

SUPPORTERS AND DONORS

The Museum acknowledges and thanks the following companies for their support in 2012-13:

Senior Partners
Australian Nuclear Science and Technology Organisation
The Daily Telegraph and The Sunday Telegraph
IP Australia
Sydney Water
Volkswagen

Partners
AusAID
City of Sydney
Engineers Australia, Sydney Division
Getty Images
Oil Search
STAEDTLER
Tamburlaine Wines

Supporters
Black Star Pastry
Novotel Sydney on Darling Harbour

The Museum acknowledges and thanks the following Corporate Members for their support in 2012-13:

Gold
Anonymous (1)
TransGrid

POWERHOUSE FOUNDATION DONORS

The Museum acknowledges and thanks the following for their contribution to the Powerhouse Foundation in 2012-13:

Leader ($5,000 - $9,999)
Vicki Brooke
Robert Upfold

Custodian ($1,000 - $4,999)
AMP Foundation
Anonymous (2)
William Chapman
Diana Houstone
Henry Parkes Foundation
Ian and Valerie Thom
Vera Vargassoff
Vonwiller Foundation

Investor ($500 - $999)
Anonymous (2)
Peter Homel
The Smithers Family
Margaret Stevenson
Louise Taggart

Supporter ($2 - $499)
Anonymous (7)
Judith Andrews
Dianne Auhl
Erik Bachmann
PG Bailey
Warwick Baines
Anna-Rosa Baker
Dr Stephen Barratt
Audrey Beeney
Graham and Charlene Bradley
Brigitte Braun
Geraldine Bull
Russell Butterworth
JE Carlson
Professor David Carment
Ceramic Study Group Inc

Jessica Chiodo-Reidy
Sandra Cord
Tony Cornell
Raymond Ctercteko
S Cullen
Mary Mortimer and Donald Denoon
Lilly Dolenec
Diana Dorter
John Egan
Allan English
Jacqueline Anita Fetherston Haugh
Jan Foster
Raymond French
Richard Gilchrist
Andrew Gowanlock
Nina Harrison
Yue-Jia Hsieh
Robin Hussey
Shirley Jarrett
Bronwen Johnston
John Jones
Susan Keighery
Richard Kell AM
John King
Jeanette Knox
Graham Larkin
Mavis Lawson
Wendy Lindgren
MJ Mashford
Moya McKenzie
Bernice Melville
Geoff Murphy
Dr Simon Poole
Sophie Rae
John Renouf
Michel Roser
Mary Ryland
Michael Slattery
Victor Solomons
Jean Stores
Ann Sutherland
Nyk Sykes
Denis Swift
Leanne Tam
Wendy Torr
Ruleen Vaughan
Jeffery Walker
Mary White
Barry Willoughby

COLLECTION DONORS

This list relates to donors whose objects have been formally acquired by the Museum in 2012-13. Some have donated funds used to purchase objects acquired. Others donated during the period and will be acknowledged once formal acquisition has taken place. The Museum is grateful for their support.

Ross Allan
Ron Allum and James Cameron as Acheron Pty Ltd
Roger Bayliss
Jeremy Beckett
Kate Belfield
Margaret Bettison
Blue Mountains Historical Society
Alison Bognuda
Caltex Refineries (NSW) Pty Ltd
Camp Quality
Judith Campbell
City Productions
Tony and Lisa Clark (Swags for Homeless)
David Clifford
Peter Clifton
Leaine Cole
Imogen Cortis-Jones
Peter Cox
Neil R Cram
David Roche Foundation
Helen Duxbury
Eco at Home
Keith Edwards
Finn family in memory of William Joseph Finn
Peter Fischer
Gallery Serpentine
Dianne Galofaro
Geoffrey Gardiner
John Gooch at the request of the Hume family
Jane Gray
Pamela Green
Selena and Pamela Griffith
Elizabeth Handel
John Hinds
Ivor Indyk and Evelyn Juers
ISM Objects
Jones Architecture
Matt Kilham
Lynette Knaap
Denise Ellen Larcombe
John Little
John Longworth and Dettmann Longworth Lawyers
Family of Jack and Jean Nagle
Damian McDonald
Margaret McGlinn
Terence Measham
Ernie Mollenhauer
Terence Mooney
Nadeem Mughal
Elizabeth Murnane in memory of her husband Kenneth
Dianne Nash
Penny Newlove
Helene Nolte
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Mrs R M Torey
Transfield Holdings Pty Ltd
Alice Vokac
Lindie Ward
Waterford Wedgwood Royal Doulton Australia
Wedgwood Society of New South Wales
Alice Whish
Peter Williams in memory of the Williams families
Willoughby Council
The Wirth family
The family of John Xenodohos
John Yu
Anne Zahalka

STAFF SCHOLARSHIP AND ENGAGEMENT

STAFF PROFESSIONAL COMMITMENTS

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

Bray, P. Director, cultural and community bodies, Australian Digital Alliance; Museums and the Web, Best of the Web judging committee

Casey, D. Member, Council of Australasian Museum Directors; Member, Rail Corporation, Heritage Advisory Committee; Member, Rail Corporation, Thirlmere Rail Heritage Centre Upgrade, Steering Committee; Member, The Australian Academy of the Humanities; Member, NAISDA Dance College; Member, Jack Thompson Foundation; The Good Design Council - Advisory Committee for Good Design Australia and the Australian International Design Awards; Member, Chief Executive Women; Chair, Indigenous Business Australia; Chair, Indigenous Land Corporation

Clendinning, R. Teacher, Venue and Gallery Management unit of Bachelor of Entertainment Management, Australian Institute of Music

Collins, D. Advisory Board – NSW Public Sector Community of ICT Professionals

Coombes, J. Editorial Committee, COMCOL, International Council of Museums; Member Australasian Registrars Committee

Czernis-Ryl, E. Expert Examiner for the National Cultural Heritage Committee, Office for the Arts, Department of Prime Minister and Cabinet, Canberra; Juror, Biennial Jewellery Award exhibition *Contemporary Wearables'13*, Toowoomba Regional Art Gallery; Honorary Member, Silver Society of Australia; Member, Australiana Society; Member, Object: Australian Design Centre; Member, Glass Art Society (USA); Member, Society of North American Goldsmiths (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. Member, International Academy of Astronautics; History of Astronautics Committee, International Academy of Astronautics; Space Education and Outreach Committee, International Astronautical Federation; Space Societies Committee, International Astronautical Federation; Faculty member, Space Humanities Department, Space Studies Program and Southern Hemisphere Summer Space Program, International Space University; Executive Committee member, Spaceweek International Association; Space Education and Awareness Working Group, Asia Pacific region Space Agency Forum; National Space Society of Australia; Sydney co-ordinator, Yuri's Night Global Space Awareness Project

Eswaran, M. Committee Member, Public Sector Risk Management Association

Evans, R. Contributor, Worn Through: Apparel from an Academic Perspective

Fernandes, A. Secretary, History Council of NSW; Committee Member, Museums Australia (NSW); Executive Member, Community Advisory Committee, State Records Authority of 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

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

Jones, G. Judge, Australian Fashion Laureate

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

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

McEwen, S. Member, Australian Science Communicators; Member, Australian Association for Environmental Education; Member Museums Australia; Member Australasian College of Medical Sciences and Research

Morton, P. Member, The Goods Line (Ultimo Pedestrian Network) Project Management Group; Member, City of Sydney, City Farm Advisory Group

Pinchin, R. Treasurer, Museums Australia (NSW)

Pitkin, M. Team member, Cambridge University archaeological expedition to Tell el-Amarna, Egypt; Tour Leader, 'Egypt: From Alexandria to Abu Simbel', Alumni Travel; Mentor, Postgraduate Museum Studies student, The Women's College, University of Sydney

Rudder, D. Member, Australian Academy of Technological Sciences and Engineering, Powerhouse Museum Liaison Committee; Member, Australian Science Communicators

Stevenson, T. Vice President, Sydney City Skywatchers (NSW Branch of the British Astronomical Association); Member - Sydney Outdoor Lighting Improvement Association; Museums Australia; Rocks Chamber of Commerce; Australian Planetarium Society

Vytrhlik, J. Member, Museums Association Australia; 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

Ward, L. Member, International Bobbin and Needle Lace Organisation

STAFF LECTURES AND PRESENTATIONS OFF SITE

Anderson, M., Hamacher, D. and Lee, K. 'Indigenous Astronomy and Star Wheel', Australian Museum, Sydney

Baker, B. 'Water projects in Ethiopia', Engineers Without Borders, WASH Group, Sydney

Barker, G. 'Digital Workflows for Museums', National Digital Forum 2012, Wellington, NZ; 'Reading Context for Early Pacific Photography', Potter Gallery, University of Melbourne

Bower, R. 'Unpicking Joan Marsh the crochet lady of Oatley', Popular Culture Association of Australia and NZ 4th Annual International Conference, Brisbane

Bray, P. 'Story-led digital innovation' and 'Bring a Plate: the importance of building community into your digital projects', National Digital Forum 2012, Wellington, NZ; 'Powerhouse Museum meets Historypin', ALIA event, Balmain; 'Digital Access and Community', Connecting the dots: people, libraries & technology, State Library Victoria; 'Bring a plate: the importance of building community into your social media initiatives', Social Media for the public sector, Sydney

Casey, D. Panel Discussion, Women's Innovators Dinner, Microsoft Imagine Cup program,

Chee, S. 'Speedo - A race against time', Costume Colloquium III: Past Dress Future Fashion, Florence, Italy

Chidlow, K. & Pinchin R. 'From underpants to evening gowns - unearthing the story of Australian dress', Museums Australia National Conference 2012, Adelaide

Cox, P. 'Rock 'n' roll at Sydney Stadium: concert programs in the Powerhouse Museum collection', State Records Volunteers,, Kingswood

Donnelly, P. 'Making a Difference', keynote graduation speech, School of Design, Lidcombe TAFE

Dougherty, K. 'Why Should We Care About Space Art?', ISEA 2013 conference, panel on 'Art(ists) in Space', University of Sydney; 'Fifty Years of Planetary Exploration', Narara Valley High School, Gosford; 'Cosmic Cuisine: a history of space food', Northern Beaches U3A; 'Pathways to Space: a first year report card' and 'Carnarvon OTC Satellite Earth Station: a case study of issues in the interpretation of a space heritage site', 12th Australian Space Science Conference, Melbourne

Earnshaw, N. 'Visitor engagement and Mobile products at the Powerhouse Museum', Museums Australia National Conference 2012, Adelaide

Evans, R. 'Dress in the Stanton Library collection', History Week 2012, Stanton Library, North Sydney; 'That's not lace: A young Curator's experience', Raising the Profile of Lace: 1st International Symposium of Young Lace Makers, Pavia, Italy

Fernandes, A. 'Oral histories, objects and working with the community', Museums & Galleries NSW; NSW Migration Heritage Centre refugee histories, SPARKS refugee program, St Vincent de Paul, Petersham; 'Practical steps to record community stories and objects', Keeping It Real: a day of practical and relevant information for regional cultural workers and volunteers, Albury

Hews, J. 'Stop, collaborate and listen: the importance of the student voice within Museums' and 'Museum2you: Reaching out to communities across NSW', Museums Australia National Conference 2013, Canberra; 'The Importance of Creating a Community Based Peer to Peer Learning Experience: The Student Perspective on Blended Learning', International Quality and Productivity Centre/ Blended Learning, Surry Hills; Opening of the designartwards student exhibition, Presbyterian Ladies College, Croydon

Jacob, A. 'Mirrors and the Sun's Rotation', Anish Kapoor exhibition, Museum of Contemporary Art, Sydney; 'Winter Solstice Sunrise', Elizabeth Bay House, Sydney

Jones, G. 'Frock Stars: Inside Australian Fashion Week', Geo Centre, Broken Hill; 'The history of Australian Fashion Week', teachers day at Lake Macquarie City Art Gallery; 'Australian Colonial dress in the Powerhouse Museum collection', Blue Mountains Association of Cultural Heritage Organisations Inaugural Heritage Conference: Colonial Society and Beyond, Katoomba; Faith, fashion, fusion bus tour of Bankstown, Bankstown Centro; 'Faith, fashion, fusion', Liverpool Library and Marrickville Library; 'The Powerhouse Museum's fashion and dress collection', National Association of Charitable Recycling Organisations (NACRO) National Conference 2012, Sydney

Kim, M-J. 'Korea: Culture and the Sharing of Art Practice and Ideologies', NG Art Gallery, Chippendale; 'Korean Buncheong wares and works of Korean-Australian ceramicist, Won-Seok Kim', The Asian Arts Society of Australia, College of Fine Arts, UNSW; 'Organising a collaborative project between the Powerhouse Museum and the National Museum of Korea', 14th workshop for Korean-Art Curators at Overseas Museums, National Museum of Korea, Seoul, Korea

Lea, M. 'Collecting Collections – The Clements Cabinets at the Powerhouse Museum Sydney', Hurstville Museum & Gallery

Lomb, N. 'The sunspot cycle revisited', Eclipse on the Coral Sea: Cycle 24 Ascending conference, Palm Cove, Qld; 'Transits of Venus', John Bolton Lecture, CWAS Astrofest, Parkes

Mahony, P. 'The application of Digital Storytelling in Social Welfare contexts', Catholic Social Services NSW Network, Sydney

Nicholson, H. 'Community programs at the Powerhouse', Accessing the Arts Group at Art Gallery of NSW; 'The role of the Powerhouse in the City of Sydney's City Farm', Surry Hills Library; 'Material culture of the Victorian Period', NSW Department of Education, Southern Highlands District, Bowral

Petersen, J. 'Sweet Harvests: Engaging Communities', National Archives of Australia, International Council on Archives Conference, Brisbane; 'Connecting Government, Communities and Organisations', Community Relations Commission for a Multicultural NSW Symposium, Parramatta; 'Uses of thematic and typology study methodologies in documenting Migration Heritage', Sydney University, Artefact Studies, Master of Arts

Pickett, C. 'Designer Suburbs', LuminoCity exhibition, Walsh Bay; 'Walk-up flats: history and potential', Interior design students, UTS, Sydney

Pinchin, R. 'Introduction to the Australian Dress Register', History Week, Marrickville Library

Pitkin, M. 'Young graduates and the Museum industry', Macquarie University Museum and Heritage Careers Day, North Ryde

Pointon, S. Australian Dress Register Workshop, Parkes Historical Society; 'The Australian Dress Register: Accessing the past through dress', Costume Colloquium III: Past Dress Future Fashion, Florence, Italy

Portelli, J., Moss, V., Vickas, M. Starry Night at the Light Garden, Centennial Parklands, NSW

Simpson, M. 'The Powerhouse Museum and its Farm Machinery database', Firth Tower Museum, Matamata, NZ; 'Researching and writing the children's railway book', Steamfest 2013, Maitland

Stevenson, T. 'Dames in the domes: revealing the genderisation of Australia's astronomical heritage' and 'Yes we can! Astronomy experienced anywhere, anytime by anyone', Museums Australia National Conference 2013, Canberra; 'The state of the heavens: Australian sites of astronomical heritage', International Astronomical Union 28th General Assembly, Beijing, China

Townsend, M (volunteer). 'Highlights of the Museum', Turramurra House Nursing Home; 'History of the Museum and Highlights', Oatley Probus Club

Turnbull, A. 'Living in a Sensory World', Print Disability Conference, Sydney; 'Telling stories –developing exhibitions for small spaces' workshop, Orange Regional Gallery; 'Australian AIDS Memorial Quilt - connecting communities', Museums Australia National Conference 2012, Adelaide

Ward, L. Opening speech for *Vicki Taylor* Exhibition, Tamworth Art Gallery; Australian Dress Register, Jane Austen Society, Canberra; Opening talk for *Knit, Knot Weave* exhibition, Lane Cove Gallery; 'Tales of Love and Loss', History Week conference 'Threads', State Library of NSW; 'What they wore on the waterfront', History Week 'Threads', Balmain Library; Guest speaker opening of *Threads* exhibition, North Sydney Heritage Centre, Stanton Library; *Dream Catchers* presentation and exhibition opening, Cooee Gallery , Bondi

Wilson-Miller, J. 'Aboriginal literacy/Closing the Gap/Indigenous authors', Book Week 2012, MLC Girls School, Burwood

STAFF LECTURES AND PRESENTATIONS ON SITE

Baker, B. 'Exhibition Design', Industrial Design, UNSW

Barker, G. Plastic Basement tour, Ultimo Science Week

Barrett, D. 'The Function of the Ceramic Bearing in the 'Halo'', *Engineering Excellence* exhibition; 'The Museum's Collection of Filmer X-ray equipment', Newcastle Radiography group and Filmer family; 'The Early Years of European Astronomy in Colonial Sydney'; 'The Lithgow Small Arms Factory and the Museum's Collection'; 'Early Greek Astronomy'; 'John Oxley's Surveying Instruments'

Bickerstaff, C. '100 years of audio technology' and Basement tour, Australian Sound Recordings Association

Blades, F. 'How Exhibitions are Designed', Meriden School

Bray, P. 'Digital issues for the sector', Regional Services Stakeholder Day; 'Powerhouse Museum's digital strategies, content creation and community engagement', Museum Studies, University of Sydney

Chidlow, K. 'Disaster management', Regional Stakeholders Day

Clendinning, R. Collections tour and 'Display security methodology at the Powerhouse Museum', PACA conference

Czernis-Ryl, E. Introduction, Prof Maria Pointon's lecture 'Diamond Engagement Ring'; 'The Purple Haze Necklace by Helen Aitken-Kuhnen', ADFAS (Kuring-gai)

Dalla, L., Crook, M. *Love Lace* and *Faith, fashion, fusion* tour, PACA delegates

Davidson, S. Collection Management Workshop, Regional Services

Docker, E. Pinchin, R. 'Introduction to The Australian Dress Register', Macquarie University Museum Studies

Dougherty, K. 'Fifty Years of Women in Space', North Sydney Boys High School and public talk; 'Space Exploration', Tara Anglican School for Girls, astronomy special interest group; 'Apollo 17: the grand finale'; 'What's Space Ever Done for Me?' and 'Where does space begin?', After school program; 'The Vital Link: the story of space tracking stations in Australia'; 'Roving Mars: robotic exploration of the Red Planet'; 'Curiosity rover lands on Mars'; 'Curriculum Relevance of the Space Exhibition, Education 2020'; Introduction to astronaut Dr Yi Soyeong

Hews, J. 'Education Programs at the Powerhouse Museum for Visual Arts and Design teachers', VADEA 2013 Conference; 'Education Programs at the Powerhouse Museum', Museum Studies, University of Sydney; 'How the ADR can be utilised for student inspiration and historical teaching', Professional Development Day for Technologies Teachers

Hulbert, M. '2012 Solar Eclipse', Sydney City Skywatchers

Jacob, A. 'Fred Watson's Journey of a Star-craving Mad Astronomer', Introduction, Sydney Writer's Festival; 'Hands-On Night Sky: Observing the Sky', 'Hands-On Night Sky: How does it all work?', 'Stars and Black Holes' and 'Galaxies and SETI', WEA courses; 'The End of the World?'; 'Crescent Moon Visibility for end of Ramadan', Northmead Islamic Centre; 'Curiosity landing on Mars', Skywatchers meeting; tours of the Signal Station, Sydney Open

Jones, G. *Faith fashion fusion* tours for booked group, Teachers Preview, www.Sargassosea fashion bloggers, Textile teachers day, AltusQ and The Fashion Institute, Sydney

Lea, M. 'Nineteenth Century Australian Musical Instruments in the Powerhouse Museum's Collection', Australiana Society

Liu, T. Highlight tours, China State Intellectual Property Commissioner and delegation and National Museum of China delegates

McEwen, S. 'Design for ecological sustainability', International Grammar School; 'Science and technology at the Powerhouse Museum', Stanford University; 'Science underground': basement collection tours, Ultimo Science Festival; *EcoLogic* exhibition tour; 'Eco-Design', Sydney Boys' High School; 'Carbon footprints' and 'The best of the Powerhouse Museum, National Youth Science Forum

Morton, P. 'The Museum's Strategic Plan - development and delivery', University of Sydney Museum Studies

Pitkin, M. *Making It: 20 years of Student Fashion* tours; 'In-conversation with Muslim women featured in the *Faith, fashion, fusion* exhibition'; *Faith, fashion, fusion* tours, Whitehouse fashion design students, delegates and guests of the Australian Arab Women's Dialogue, AltusQ, Malek Fahd Islamic School

Pointon, S. Collection Management Workshop, Regional Services

Rudder, D. 'Celebrating the 80th anniversary of Simons Boilers'; basement tour, Ultimo Science Festival

Simpson, M. 'The Powerhouse Museum's Transport Collection'

Stevenson, T. 'Sydney Observatory archaeology program'; 'Ross Gibson's Starburst World' Introduction, Sydney Writers' Festival; 'Ángel Rafael López Sánchez', Earth Hour

Sumner, C. 'Quilts: history in the making', special interest quilts, quilters and quilting day

Turnbull, A. 'In conversation with Chris Steel-Perkins and Eli Reed, Magnum photographers', Head On Photography festival; Interview with journalist Lucy Palmer and photographer Chris Steele-Perkins'; 'Working towards the WW1 Centenary', Regional Stakeholders Day; 'Australian AIDS Memorial Quilt', History Week Seminar *The art of quilting*

Van de Ven, A-M. Tours of *Upcycled*, Liverpool U3A History Group, Sam Pearson Home School Group, Meadowbank TAFE

Ward, L. Lace Anniversary presentation; Tours of *Love Lace,* Kakadu Traditional Owners; Quilt talk, Kiama Quilters; 'Australian Dress Register', Year 10 students, Secondary design teachers; Museum tour and talk, RMIT students

Wyatt. G. 'Sydney Observatory astronomy and Meteorology program'; with Payne, P. 'Under the Stars', Teacher's Preview

STAFF PUBLICATIONS

Dougherty, K. 'Buzz Aldrin in Western Australia: the Carnarvon Space Festival', *Tiros Space Information News Bulletin,* vol 37, no 11, Aug 2012, pp 9-11; 'Wresat: Australia's First Satellite', *History of Rocketry and Astronautics,* AAS History series, vol 39, pp 237-260, San Diego, 2013

Evans, R. 'That's not lace! A young curator's experience', *Raising the profile of lace: 1st International Symposium of Young Lace Makers* catalogue*,* Pavia, Italy, 2013

Hackett, K. 'Kate Rickards', *Dictionary of Sydney,* Mar 2013

Lomb, N. 'Daily Cosmos column', *The Australian* weather section*,* Jul 12 to Jun 13; 'Daniel Joseph Kelly O'Connell', *Australian Dictionary of Biography,* vol 18, Melbourne University Press, 2012; 'Eclipse of the Sun: 10 May 2013', *Astronomical Society of Australia Factsheet* no 25*,* 1 May 2013; 'A Stellar Transit', *Trust News Australia,* Aug 2012, pp 26-27; 'The sunspot cycle revisited', *Journal of Physics: Conference Series* 440 012042*,* 14 Jun 2013

McDonald, D. 'Early obstetric simulators in Australia', *Medical Journal of Australia,* Issue 8, 6 May 2013

Pickett, C. 'The birth of the Australian project home', *Architectural Review,* 129, Mar 2013; 'Sir Paul Strasser', *Australian Dictionary of Biography,* vol 18, Melbourne University Press, 2012

Pitkin, M. (and Stevens, A., Shepperson, M., Dawson, J., Marchant, J., Ravaioli, F.). 'Amarna South Tombs Cemetery Preliminary Report on the 2013 Excavations and Artefact Conservation', Independent report and Amarna project website, Apr 2013

Pointon, S. 'The Australian Dress Register', *COMCOL International Committee for Collecting online newsletter,* no 21, Apr 2013

Rivera, K., Van Tiel, M. and Whitty, H. 'Examining Museum Visits as Literacy Events: The role of mediators', *Literacy and Numeracy Studies,* vol 21, no 1, 2013

Rudder, D. 'Super-piano tells tale of Aussie innovation', *The Newcastle Herald,* 7 Nov 2012

Thompson, S. '*Objects through Time: 100 objects that define modern Australia',* Migration Heritage Centre, Jul 2012
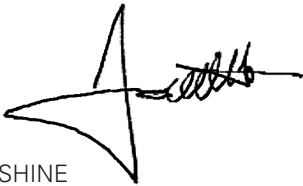
Turnbull, D. 'Curating Cacophony', *Organised Cacophony* Catalogue, University of Sydney*,* Dec 2012, p 6

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 2013 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

R. HISCOCK
DIRECTOR

Date: 19 September 2013

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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 comprehensive income, the statement of financial position as at 30 June 2013, 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 2013, 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 give a true and fair view and 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:

- about the future viability of the Museum
- that it has carried out its activities effectively, efficiently and economically
- about the effectiveness of its internal control
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about 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.

Karen Taylor
Director, Financial Audit Services

20 September 2013
SYDNEY

STATEMENT OF COMPREHENSIVE INCOME For the year ended 30 June 2013	Notes	Actual 2013 $'000	Budget 2013 $'000	Actual 2012 $'000
Expenses excluding losses				
Operating expenses				
Personnel services	2(a)	28,929	26,509	30,747
Other operating expenses	2(b)	10,960	12,943	23,966
Depreciation and amortisation	2(c)	5,401	6,324	5,076
Other expenses	2(d)	-	-	150
TOTAL EXPENSES EXCLUDING LOSSES		**45,290**	45,776	**59,939**
Revenue				
Sale of goods and services	3(a)	**5,284**	6,175	15,722
Investment revenue	3(b)	**793**	640	336
Grants and contributions	3(c)	**38,798**	38,815	44,777
Other revenue	3(d)	**461**	364	251
Total Revenue		**45,336**	45,994	**61,086**
Gain / (loss) on disposal	4	**(12)**	208	**(561)**
Net result		**34**	426	**586**
Other comprehensive income for the year		-	-	-
TOTAL COMPREHENSIVE INCOME		**34**	426	**586**

The accompanying notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION As at 30 June 2013	Notes	Actual 2013 $'000	Budget 2013 $'000	Actual 2012 $'000
ASSETS				
Current Assets				
Cash and cash equivalents	6	**5,281**	4,971	6,183
Receivables	7	**1,462**	1,112	1,260
Total Current Assets		**6,743**	6,083	**7,443**
Non-Current Assets				
Financial assets at fair value	8	**2,122**	3,647	3,057
Investments accounted for using the equity method	9	**127**	122	127
Property, plant and equipment	11			
Land and buildings		**153,477**	154,114	152,390
Plant and equipment		**5,526**	5,229	7,005
Collection		**399,824**	401,155	398,793
Total Property, plant and equipment		**558,827**	560,498	558,188
Total Non-Current Assets		**561,076**	564,267	**561,372**
Total Assets		**567,819**	570,350	**568,815**
LIABILITIES				
Current Liabilities				
Payables	12	**3,061**	3,348	3,613
Provisions	13	**2,927**	3,081	3,399
Total Current Liabilities		**5,988**	6,429	**7,012**
Non-Current Liabilities				
Provisions	13	**45**	-	51
Total Non-Current Liabilities		**45**	-	**51**
Total Liabilities		**6,033**	6,429	**7,063**
Net Assets		**561,786**	563,921	**561,752**
EQUITY				
Reserves		**159,154**	160,588	159,154
Accumulated funds		**402,632**	403,333	402,598
Total Equity		**561,786**	563,921	**561,752**

The accompanying notes form part of these financial statements

STATEMENT OF CHANGES IN EQUITY For the year ended 30 June 2013	Accumulated Funds $'000	Asset Revaluation Surplus $'000	Total $'000
Balance as at 1 July 2012	402,598	159,154	561,752
Net result for the year	34	-	34
Total other comprehensive income	-	-	-
Total comprehensive income for the year	34	-	34
Transfer to Accumulated Funds	-	-	-
Balance as at 30 June 2013	402,632	159,154	561,786
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)	-
Balance as at 30 June 2012	402,598	159,154	561,752

STATEMENT OF CASH FLOWS For the year ended 30 June 2013	Notes	Actual 2013 $'000	Budget 2013 $'000	Actual 2012 $'000
CASH FLOWS FROM OPERATING ACTIVITIES				
Payments				
Personnel services		(29,493)	(26,509)	(27,818)
Other		(14,981)	(11,339)	(25,029)
Total Payments		(44,474)	(37,848)	(52,847)
Receipts				
Sale of goods and services		4,744	6,175	15,822
Interest received		769	240	332
Grants and contributions		37,844	34,510	37,473
Other		4,798	1,666	5,531
Total Receipts		48,155	42,591	59,158
NET CASH FLOWS FROM OPERATING ACTIVITIES	15	3,681	4,743	6,311
CASH FLOWS FROM INVESTING ACTIVITIES				
Proceeds from sale of land and buildings, plant and equipment		57	268	40
Purchases of land and buildings, plant and equipment		(5,594)	(5,757)	(12,672)
NET CASH FLOWS FROM INVESTING ACTIVITIES		(5,537)	(5,489)	(12,632)
NET INCREASE / (DECREASE) IN CASH		(1,856)	(746)	(6,321)
Opening cash and cash equivalents		9,179	5,717	15,500
CLOSING CASH AND CASH EQUIVALENTS	6	7,323	4,971	9,179

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 19 September 2013.

(b) Basis of Preparation

The Museum's financial statements are a general purpose financial statements 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 statement 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 statements.

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.

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 Benefit*s. 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 NSWTC11/04. 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 surplus 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 Statement of Comprehensive Income.

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.

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.

iii. 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 of which the expenditure 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.

(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. Non-Monetary contributions are recognised at their fair value. Contributions of services are to be recognised when and only when a fair value of those services can be reliably determined and the services would be purchased if not donated.

(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) Change in accounting policy

Costs incurred in relation to maintaining the operational capability of Museum collection items, in particular locomotives, will be capitalised and depreciated over the expected period of capability that the maintenance provides. This policy is effective from 1 July 2012 and replaces the provision for maintenance held in relation to locomotives in prior periods.

(z) 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 statements, the following standards and interpretations were on issue and applicable to the Museum, but not yet effective:

- AASB 9 and AASB 2010-7 and AASB 2012-6 regarding financial instruments, which are applicable to annual reporting periods beginning on or after 1 January 2015.
- 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 2011-8 regarding fair value measurement, which are applicable to annual reporting periods beginning on or after 1 January 2013.
- AASB 13 and AASB 2012-1 regarding fair value measurement, which are applicable to annual reporting periods beginning on or after 1 July 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.
- AASB 2011-4 removing individual KMP disclosure requirements, which is applicable to annual reporting periods beginning on or after 1 July 2013.
- AASB 2011-7 regarding consolidation and joint arrangements, which is applicable to annual reporting periods beginning on or after 1 January 2013.
- AASB 2012-2 regarding disclosures – offsetting financial assets and liabilities, which is applicable to annual reporting periods beginning on or after 1 January 2013.
- AASB 2012-3 regarding offsetting financial assets and liabilities, which is applicable to annual reporting periods beginning on or after 1 January 2014.

The Museum has assessed the impact of these new standards and interpretations and considers the impact to be insignificant.

2. EXPENSES EXCLUDING LOSSES	2013 $'000	2012 $'000
(a) **Personnel services expenses**		
Salaries and wages (including Recreation Leave)	22,248	23,923
Voluntary Redundancy Program	2,018	-
Superannuation – defined benefit plans *	766	816
Superannuation – defined contribution plans	1,556	1,646
Long Service Leave *	351	2,166
Workers Compensation Insurance	597	628
Payroll Tax *	1,381	1,556
Other Payroll tax and fringe benefit tax	12	12
	28,929	**30,747**

* 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 $373,759 (2012 $258,000) for processing costs in accessioning additions to the collection (refer notes 1(h) and 11). Personnel services non-cash contributions $747,000 (2012 $777,000) in the form of voluntary labour, were also received.

(b) **Other operating expenses**		
Advertising and publicity	1,231	7,070
Auditor's remuneration		
- audit of financial statements	74	75
- other audit fees	-	33
Cleaning and laundry	993	977
Computer software	228	250
Consumables	542	831
Exhibition fit-out	92	560
Exhibition hire	182	4,907
Fees – contract services	1,746	2,635
Freight, cartage and handling	86	564
Insurance	375	373
Legal, royalty and copyright fees	383	134
Loss on foreign exchange	-	148
Maintenance	1,282	1,100
Power and water supplies	2,181	1,685
Printing and publications	237	468
Travel and accommodation	183	441
Other	1,146	1,715
	10,961	**23,966**

Reconciliation – total maintenance		
Maintenance expense as above	1,282	1,100
Personnel services maintenance expense included in Note 2(a)	801	738
Total maintenance expenses included in Note 2(a) & 2(b)	**2,083**	**1,838**

(c) **Depreciation and amortisation expense**		
Buildings	3,417	2,881
Plant and equipment	425	640
Exhibition fit out	1,552	1,555
Collection	7	-
	5,401	**5,076**

(d) **Other expenses**		
Change in fair value of firm commitment	-	57
Decrement in value of Investments	-	93
	-	**150**

3. REVENUE	2013 $'000	2012 $'000
(a) **Sale of goods and services**		
Sale of goods		
Shops	58	1,445
Publications	90	86
	148	**1,531**
Rendering of Services		
Admissions	3,781	12,846
Members organisation	463	631
Leased operations	222	216
Venue hire and catering	423	244
Exhibition fees	20	63
Fees for staff services	227	191
	5,136	**14,191**
	5,284	**15,722**
(b) **Investment income**		
TCorp Hourglass investment facilities	546	-
Increase in value of shares	19	4
Interest	212	328
Dividends	16	4
	793	**336**
(c) **Grants and contributions**		
From Department of Trade & Investment, Regional Infrastructure & Services :		
Recurrent Grants	29,919	28,538
Capital Grants	5,012	6,299
Personnel services benefits and liabilities provided free of charge by Department of Trade & Investment, Regional Infrastructure & Services	1,226	2,751
	36,157	**37,588**
From other institutions and individuals:		
Grants – Other	772	973
Bequests	184	-
Public Donations	97	74
Foundation Donations	72	113
Industry donations and contributions	505	828
Collection Donations – in kind	515	651
Other Donations – in kind	496	4,550
	2,641	**7,189**
	38,798	**44,777**

Included in the Museum's Capital Grants from Department of Trade & Investment, Regional Infrastructure & Services is $3,144,000, (2012 $2,763,000) for various major building and plant works being undertaken in relation to collection storage and accessibility works at the Powerhouse Discovery Centre. During 2012/13 $452,000 of this grant was expended, with $2,692,000 to be expended in 2013/14.

(d) **Other income**		
Other income	461	175
Change in value of hedge instrument	-	57
Vendor balance adjustment	-	19
	461	**251**

4. (GAIN) / LOSS ON SALE OF NON-CURRENT ASSETS	2013 $'000	2012 $'000
Proceeds from sale of plant & equipment	(57)	(40)
Written down value of assets sold/disposed	69	601
	12	**561**

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	766	816
Long service leave	418	1,891
Payroll tax	42	44
	1,226	**2,751**

6. CURRENT ASSETS – CASH AND CASH EQUIVALENTS

Cash at bank and on hand	330	753
Short term deposits	4,951	5,430
	5,281	**6,183**

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)	5,281	6,183
TCorp Hourglass Long Term Growth Facility	2,042	2,996
Closing cash and cash equivalents (per statement of cash flows)	**7,323**	**9,179**

Refer note 16 for details regarding credit risk, liquidity and market risk arising from financial instruments.

7. CURRENT ASSETS – RECEIVABLES

Sale of goods and services	492	568
Less: Allowance for impairment	-	(1)
Accrued Interest on Deposits	5	-
Other debtors	700	459
Prepayments	265	234
	1,462	**1,260**
Movement in the allowance for impairment:		
Balance at 1 July	**1**	-
Amounts written off during the year	1	-
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 16

8. NON-CURRENT ASSETS – FINANCIAL ASSETS AT FAIR VALUE

TCorp- Hourglass investment facilities (Long Term Growth)	2,042	2,996
Shares	80	61
	2,122	**3,057**

Refer to Note 16 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	2013 $'000	2012 $'000
Movement in the carrying amount of investment in joint venture.		
Opening balance at start of year	127	127
Share of profits	-	-
Dividends received/receivable	-	-
Investment received/receivable	-	-
Closing balance at end of year	**127**	**127**
Total share of net profits from joint venture investment	**-**	**-**

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	-	82
Unspent contributions	697	575
	697	**657**

11. NON-CURRENT ASSETS – PROPERTY, PLANT AND EQUIPMENT

	Land and Buildings $'000	Plant and Equipment $'000	Collection Assets $'000	Total $'000
At 1 July 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
At 30 June 2013 – fair value				
Gross carrying amount	216,197	45,624	399,831	661,652
Accumulated depreciation and impairment	62,720	40,098	7	102,825
Net carrying amount	153,477	5,526	399,824	558,827

	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	399,793	558,188

Collection items acquired free of charge during the year have been valued, where values can be reasonably determined, at $515,000 (2012 $650,000). 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 $373,759 (2012 $258,000).

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 2013				
Net carrying amount at start of year	152,390	7,005	398,793	558,188
Additions	4,504	566	1,038	6,108
Disposals	-	(68)	-	(68)
Depreciation Expense	(3,417)	(1,977)	(7)	(5,401)
Net carrying amount at end of year	**153,477**	**5,526**	**399,824**	**558,827**
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**

12. CURRENT LIABILITIES – PAYABLES	2013 $'000	2012 $'000
Trade Creditors	1,253	1,167
Accruals	882	1,352
Income paid in advance	270	564
Accrued personnel services expenses	656	530
	3,061	**3,613**

Details regarding credit risk, liquidity risk and market risk, including maturity analysis of the above payables are disclosed in Note 16

13. CURRENT / NON-CURRENT LIABILITIES – PROVISIONS		
Provisions for personnel services expenses		
Recreation leave	1,824	2,041
Annual leave on-costs	148	170
Payroll tax on annual leave	99	112
Long service leave on-costs	524	591
Payroll tax on long service leave	377	425
	2,972	**3,339**
Other Provisions - current		
Maintenance - Locomotives	-	111
Total Provisions	**2,972**	**3,450**
Aggregate employee benefits and related on-costs		
Provisions – personnel services - current	2,927	3,288
Provisions – personnel services - non-current	45	51
Accrued personnel services expenses (Note 12)	656	530
	3,628	**3,869**

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)).

Movements in provisions

Movements in each class of provision during the financial year are set out below:

2013	Personnel Services $'000	Maintenance Locomotives $'000	Total $'000
Carrying amount at the beginning of the financial year	3,339	111	3,450
Additional provisions recognised	1,471	-	1,471
Amounts used	(1,838)	(111)	(1,949)
Carrying amount at end of financial year	2,972	-	2,972

14. BUDGET REVIEW

The budget process is finalised prior to the beginning of each financial year. Events can arise after that date that necessitates 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 $392,000, primarily due to unbudgeted costs associated with industrial relations matters ($354,000) and lower than anticipated gains on disposal of fixed assets ($228,000)as a result of a reduction in the sale of motor vehicles.

Asset and liabilities

Current assets are higher than budgeted as a result of increased cash balances due to delays in building works at the Powerhouse Discovery Centre.

Non –current assets are lower than budgeted due to the transfer of some investments to cash and cash equivalents.

Cash flows

Cash flows from operating activities were lower than anticipated due to the delays in the implementation of the Museum's change management plan.

15. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT	2013 $'000	2012 $'000
Net cash used on operating activities	3,681	6,311
Adjustments for items not involving cash		
Depreciation	(5,401)	(5,076)
Donations to the collection	515	650
Unrealised / realised (losses) / gains	19	4
Impairment Allowance	-	(1)
Decrease / (increase) in creditors	788	194
Decrease / (increase) in employee entitlements	241	(507)
Increase / (decrease) in receivables	166	(280)
Increase / (decrease) in interest receivable	5	-
Increase / (decrease) in prepayments and other assets	31	(148)
Net gain / (loss) on sale of plant and equipment	(12)	(561)
Net Result	**34**	**586**

16. 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 2013 $'000	Carrying Amount 2012 $'000
Cash and cash equivalents	6	N/A	5,281	6,183
Receivables[1]	7	Loans and receivables (at amortised cost)	492	567
Financial assets at fair value	8	At fair value through profit or loss – designated as such upon initial recognition	2,122	3,057

Financial Liabilities	Note	Category	Carrying Amount 2013 $'000	Carrying Amount 2012 $'000
Payables[2]	12	Financial liabilities measured at amortised cost	2,958	2,942

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 (2013 $503,000; 2012 $541,000) and not less than 60 days past due (2013 $8,000; 2012 $25,000) are not considered impaired and together these represent 100% of the total trade debtors. There are no debtors which are currently not past due or impaired whose terms have been renegotiated.

The only financial assets that are past due or impaired are 'sales of goods and services' in the receivables category of the statement of financial position.

	Total [1,2]	$'000 Past due but not impaired [1,2]	$'000 Considered impaired [1,2]
2013			
< 3 months overdue	8	8	-
3 months – 6 months overdue	-	-	-
> 6 months overdue	-	-	-
2012			
< 3 months overdue	25	25	-
3 months – 6 months overdue	2	1	1
> 6 months overdue	-	-	-

Notes
1. Each column in the table reports 'gross receivables'
2. The ageing analysis excludes statutory receivables, as these are not within the scope of AASB 7 and excludes receivables that are not past due and not impaired. Therefore, the 'total' will not reconcile to the receivables total recognised in the 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 NSW TC 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. NSW TC 11/12 allows the Minister to award interest for late payment. No interest was paid on late payments during 2013 (2012 Nil).

The table below summarises the maturity profile of the Museum's financial liabilities, together with the interest rate exposure.

Maturity analysis and interest rate exposure of financial liabilities

			$'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
2013								
Payables	na	2,958	-	-	2,958	2,958	-	-
		2,958			**2,958**	**2,958**	**-**	**-**
2012								
Payables	na	2,942	-	-	2,942	2,942	-	-
		2,942	**-**	**-**	**2,942**	**2,942**	**-**	**-**

Notes:
1. The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities and therefore may not reconcile to the statement of financial position.

(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 based on risk exposures in existence at the statement of financial position date. The sensitivity analysis is performed on the same basis as for 2012. 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	2013 $'000	2012 $'000
Cash facility	Cash, money market instruments	Up to 1.5 years	3,436	5,430
Long-term growth facility	Cash, money market instruments, Australian bonds, listed property, Australian and international shares	7 years and over	2,042	2,996

The unit price of each facility is equal to the total fair value of the net assets held by the facility divided by the number of units on issue for that facility. Unit prices are calculated and published daily.

NSW TCorp is trustee for each of the above facilities and is required to act in the best interest of the 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 and also manages the Australian Bond portfolio. A significant portion of the administration of the facilities is outsourced to an external custodian.

Investment in the Hour Glass facilities limits the Museum's exposure to risk, as it allows diversification across a pool of funds with different investment horizons and a mix of investments.

NSW TCorp provides sensitivity analysis information for each of the investment facilities, using historically based volatility information collected over a ten year period, quoted at two standard deviations (i.e. 95% probability). The TCorp Hour Glass Investment facilities are designated at fair value through profit and loss and therefore any change in unit price impacts directly on profit (rather than equity). A reasonably possible change is based on the percentage change in unit price (as advised by TCorp) multiplied by the redemption value as at 30 June each year for each facility (balance from Hour-Glass Statement).

		Impact on profit/loss	
	Change in unit price	2013 $'000	2012 $'000
Hour Glass Investment – Cash facility	+/- 1%	34	54
Hour Glass Investment – Long term growth facility	+/- 15%	306	449

(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.

(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 because of the short-term nature of the financial instruments.

(g) Fair value recognised in the statement of financial position

The entity uses the following hierarchy for disclosing the fair value of financial instruments by valuation technique:

- Level 1 - Derived from quoted prices in active markets for identical assets / liabilities.
- Level 2 - Derived from inputs other than quoted prices that are observable directly or indirectly.
- Level 3 - Derived from valuation techniques that include inputs for the asset / liability not based on observable market data (unobservable inputs)

17. 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 15).

18. COMMITMENTS FOR EXPENDITURE	2013 $'000	2012 $'000
(a) Capital Commitments		
Aggregate capital expenditure contracted for various refurbishment projects at balance date and not provided for:		
Not later than one year	1,072	1,515
Later than one year and not later than 5 years	-	-
Total (including GST)	1,072	1,515
(b) Operating Lease Commitments		
Aggregate operating lease expenditure for storage during major construction works and not provided for:		
Not later than one year	54	-
Later than one year and not later than 5 years	-	-
Total (including GST)	54	-
(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	1,641	1,541
Later than one year and not later than 5 years	-	-
Total (including GST)	1,641	1,541

The total commitments above include input tax credits of $252,000 (2012 $266,000) that are expected to be recovered from the Australian Taxation Office.

19. CONTINGENT LIABILITIES

The Trust is unaware of the existence of any contingent liabilities as at balance date (2012 Nil).

20. PAYMENTS MADE TO CONSULTANTS

Total payments made to consultants during the year totalled $32,000 (2012 $20,000).

21. PAYMENTS MADE TO TRUSTEES

No payments were made to trustees during the year (2012 Nil).

22. 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

APPENDICES

1. BOARD OF TRUSTEES

Trustees at 30 June 2013

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 5; attended 5; leave 0

Professor Shirley Alexander
Term: 01.01.07-31.12.09; 24.02.10-31.12.12; 01.01.13-31.12.15
Deputy Vice-Chancellor (Teaching, Learning and Equity) University of Technology, Sydney
Meetings: eligible 5; attended 4; leave 1

Mr. John M Barbouttis, B. Com (Hons), LLB
Term: 11.01.12-31.12.14
Solicitor, and Director of a family controlled group of companies;
Member, Maritime Advisory Council, (Roads and Maritime Services NSW);
Commodore, Royal Motor Yacht Club, Point Piper
Meetings: eligible 5; attended 4; leave 1

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; Hunter Valley Training Company Ltd; Mining Education Australia;
Member - UNSW Dean's Engineering Industry Advisory Council; Rotary Club of Sydney Cove;
Trustee UNSW Foundation
Meetings: eligible 5; attended 3; leave 2

Mr Tim Ebbeck BEc, FCPA, MAICD, FAIM
Term: 11.01.12-31.12.14
Chief Commercial Officer, NBN Co;
National Director CPA Australia;
Former President and CEO of SAP Australia and New Zealand;
Former CFO Asia Pacific of TMP Worldwide;
Former CFO South Pacific Compaq Computers
Meetings: eligible 5; attended 5; leave 0

Mr James Longley BEc, MEc, FCPA, FAIM, FAICD
Term: 11.01.12-31.12.12; 01.01.13-31.12.15
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);
Former CEO & Managing Director, Anglican Retirement Villages;
Former Member of Parliament of NSW (1986-1996) and Minister, Community Services, Ageing, Aboriginal Affairs
Meetings: eligible 5; attended 4; leave 1

Dr Judith O'Callaghan
Term: 01.01.13-31.12.15
Senior Lecturer, Interior Architecture Program, Faculty of the Built Environment, University of NSW;
Member, Heritage and Endangered Houses Advisory Committee, Historic Houses Trust of NSW;
Member, Society of Architectural Historians Australia and New Zealand;
Member, Academic Board, UTS: INSEARCH;
Former Senior Curator, Contemporary Decorative Arts and Design, Powerhouse Museum 1988-2000;
Former Curator of Decorative Arts, National Gallery of Victoria
Meetings: eligible 2; attended 1; leave 1

Hon Helen Sham-Ho OAM
Term: 02.03.11-31.12.13
MLC, NSW Parliament 1988-2003;
Legal consultant;
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 5; attended 4; 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 5; attended 4; leave 1

Trustee retiring prior to 30 June 2013

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 3; attended 2; leave 1

2. OFF-SITE EXHIBITIONS

Winning Sky Photos: The David Malin Awards 2012
The best photographs in amateur astrophotography as judged by astronomer Dr David Malin
Museum of Tropical Queensland, Townsville 9 Nov-9 Dec 12
Scienceworks, Melbourne 20 Dec 12-3 Feb 13
The Science Centre and Planetarium, Wollongong 11 Feb-24 Mar 13
Perth Observatory 5 Apr-19 May 13
South Australian Museum, Adelaide 31 May-7 Jul 13
A travelling exhibition developed by the Central West Astronomical Society (Parkes NSW) and supported by Canon Australia, CSIRO and the Powerhouse Museum.

The Odditoreum
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.
Western Plains Cultural Centre, Dubbo 7 Sep-14 Oct 12
Albert Kersten Mining and Mineral Museum, Broken Hill 20 Oct 12-23 Jan 13
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
Based on the successful Powerhouse exhibition about the behind-the-scenes workings of the Australian fashion industry.
Lake Macquarie City Art Gallery 1 Sep-21 Oct 12
Bathurst Regional Art Gallery 23 Nov 12-20 Jan 13
Albert Kersten Mining and Mineral Museum, Broken Hill 2 Feb-17 Jun 13
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 Tinytoreum
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.
The Glasshouse Port Macquarie 15 Mar-28 Apr 13

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.
Melbourne Museum 7 Aug-28 Oct 12
Sovereign Hill Gold Museum, Ballarat 14 Nov 12-4 Feb 13
Yarra Ranges Regional Museum 22 Feb-14 Apr 13
Museum of the Riverina, Wagga 10 May-21 Jul 13
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.

Trainspotting: The Powerhouse Museum International Photo Competition 2012
Featuring 54 images including category winners and highly commended entries from the Museum's photo competition.
Newcastle Museum 6 Mar-29 Apr 13
Gloucester Gallery 8-19 May 13

3. STAFF OVERSEAS TRAVEL

Paula Bray, Manager, Visual and Digitisation Services, 19-22 Nov 12, New Zealand, To represent the Museum at the National Digital Forum Conference in Wellington, NZ

Paul Donnelly, Curator, Design and Society, 15 Oct-29 Nov 12, Greece, To represent the Museum on the archaeological excavations and developing educational web content at Zagora on the island of Andros, Greece

Mark Goggin, General Manager, Marketing, Museum Experience and Commercial Services, 24 Jun-9 Jul 13, UK, Netherlands, and Sweden, To present a paper at the Communicating the Museum Conference 2013 in Stockholm; officially launch Sydney as the Host City for CTM14 and conduct meetings with organisers

Irma Havlicek, Online Producer (Microsites), 15 Oct-29 Nov 12, Greece, To represent the Museum on the archaeological excavations and developing educational web content at Zagora on the island of Andros, Greece

Lily Katakouzinos, Manager, Contemporary Programs, 6-24 Sep 12, Finland and UK, To participate in and research International Design Festivals worldwide in Helsinki and London Design Festival

Min-Jung Kim, Curator, Design and Society, 21 Oct-6 Nov 12, Korea, To take up an invitation from Korea Foundation to participate in 14th Workshop for Korean-Art Curators at Overseas Museums and meet representatives in Korea who helped with *Spirit of jang-in* exhibition

Peter Mahony, Manager, Learning and Technology, 23 Jul-3 Aug 12, USA, To attend Scratch@MIT2012 Conference

Christina Sumner, Principal Curator, Design and Society, 9-16 Oct 12, Korea, To take up an invitation from Korean Culture and Information Service to travel to Seoul as part of their 2012 sponsored visitation program

4. STAFFING BY DEPARTMENT

Staff numbers at 30 June 2013

Directorate	
Directorate	2
Strategic Policy and Planning	2
Corporate Development	1
Total	**5**
Collection Management and Outreach Services	
Registration	19.2
Conservation	18.3
Regional Services	2
Design	15
Exhibitions and Festivals Project Management and Planning	3.8
NSW Migration Heritage Centre	2
Sydney Observatory	7.5
Powerhouse Discovery Centre: Collection Stores at Castle Hill	3.4
Total	**71.2**
Curatorial and Digital, Social and Emerging Technologies	
Curatorial	26.6
Digital, Social and Emerging Technologies	15.7
Total	**42.3**
Corporate, Financial Services and Facilities Management	
Management	2
Finance	5.6
Information Systems and Exhibition Technologies	10
Facilities Management	19
Non-Exhibition Scheduling	1
People and Culture	7
Records	3
Procurement Officer	1
Volunteer Coordination	1.5
Total	**50.1**
Marketing, Museum Experience and Commercial Services	
Management	3
Marketing and Communications	4.2
Editorial and Publishing	5.6
Customer Relations	15.2
Operations	40
Contemporary Programs	4
Family and Community Experiences (FACE)	6.5
Education Programs	4.7
Total	**83.2**
MUSEUM TOTAL (non-casual)	**251.8**

5. SES POSITIONS

During 2012–13 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 2013	30 June 2012
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**

6. EEO STATISTICS

A. Trends in the Representation of EEO Groups	% of Total Staff					
EEO Group	**Benchmark or Target**	**2009**	**2010**	**2011**	**2012**	**2013**
Women	50%	45%	47%	53%	48%	47%
Aboriginal people and Torres Strait Islanders	2%	1.1%	1%	1%	1%	1%
People whose first language was not English	20%	19%	18%	38%	17%	16%
People with a disability	12%	7%	6%	9%	7%	7%
People with a disability requiring work-related adjustment	7%	1.3%	1%	1%	1%	1%
B. Trends in the Distribution of EEO Groups	**Distribution Index**					
EEO Group	**Benchmark or Target**	**2009**	**2010**	**2011**	**2012**	**2013**
Women	100	108	108	108	108	105
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	97	97	97	97	90
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	**2008–09**	**2009–10**	**2010–11**	**2011–12**	**2012–13**
Manager and administrators	34	32	32	33	30
Professionals	115	112	118	110	102
Technicians and associate professionals	35	33	35	36	31
Tradespersons and related workers	18	17	18	17	12
Advanced clerical, sales and service workers	7	6	7	6	5
Intermediate clerical, sales and service workers	65	62	63.2	63.6	61.8
Intermediate production and transport workers	1	1	1	1	1
Elementary clerical, sales and service workers	6	5	4	4	3
Labourers and related workers	5	6.6	6	7	6
Other	0	0	0	0	0
TOTAL	**286**	**274.6**	**284.2**	**277.6**	**251.8**

Staff employed at the Museum of Applied Arts and Sciences are part of the Department of Trade and Investment, Regional Infrastructure and Services.

7. RISK MANAGEMENT AND INSURANCE

A significant amount of time has been invested by the Corporate Finance and Human Resource areas into the SAP ByDesign integrated finance and human resources Enterprise Resource Planning system. The implementation of the SAP ByDesign system will provide a level of integrated resource management capability not yet seen. It will address issues raised by Internal Audit with regard to capturing and reporting on expenditure of large projects or significant areas of activity.

The Museum's internal audit partner, Deloitte advised that at the conclusion of the three year audit program 74% of all recommendations had been either completely or partially implemented. Of those partially implemented the SAP ByDesign implementation will provide a means to completion. Work Health & Safety recommendations are the majority of remaining incomplete recommendations which are due for completion by December 2013.

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.

8. AUDIT ATTESTATION

Internal Audit and Risk Management Attestation for the 2012-13 Financial Year for the Museum of Applied Arts and Sciences

I, Professor John Shine, am of the opinion that the Museum of Applied Arts and Sciences (MAAS) has internal audit and risk management processes in operation that are, excluding the exceptions described below, compliant with the core requirements set out in Treasury Circular NSW TC 09/08 *Internal Audit and Risk Management Policy*.

I, Professor John Shine, am of the opinion that the internal audit and risk management processes for MAAS depart from the following core requirements set out in Treasury Circular NSW TC 09/08 and that (a) the circumstances giving rise to these departures have been determined by the Portfolio Minister and (b) the MAAS has implemented the following practicable alternative measures that will achieve a level of assurance equivalent to the requirement:
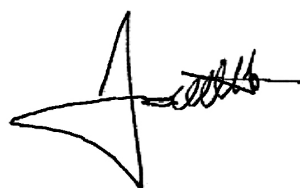
Ministerially Determined Departure	Reason for Departure and Description of Practicable Alternative Measures Implemented
Core Requirement 3 – The Audit and Risk Committee has an independent chair and a majority of independent members	Ministerial approval has been granted which, in the case of the MAAS, means members of the Board of Trustees of the MAAS are taken to be independent.

I, Professor John Shine, am of the opinion that the Audit and Risk Committee for the MAAS is constituted and operates in accordance with the independence and governance requirements of Treasury Circular NSW TC 09/08. The Chair and Members of the Audit and Risk Committee are:

- Chair: John Barbouttis - Trustee
  (Term: 11 Jan 2012 – 31 Dec 2014)
- Member: Tim Ebbeck - Trustee
  (Term: 11 Jan 2012 – 31 Dec 2014)
- Member; Robert Cameron - Trustee
  (Term: 11 Jan 2012 – 23 Aug 2012)
- Member: Professor Shirley Alexander - Trustee
  (Term: 23 Aug 2012 – 31 Dec 2012; 01 Jan 13 – 31 Dec 15)

These processes, including the practicable alternative measures implemented, provide a level of assurance that enables the senior management of the MAAS to understand, manage and satisfactorily control risk exposures.

As required by the policy, I have submitted an Attestation Statement outlining compliance with exceptions with the policy to the Treasury on behalf of the Treasurer.

Professor John Shine
President
10 October 2013

9. 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, QC
Kylie Winkworth
Hon Neville Wran AC, QC
Dr John Yu AC

10. 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

11. 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
Dr John Yu AC - ceramics, textiles, furniture

12. 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

13. 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 change room) 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.

Our expectations of our visitors
We expect you to treat our staff, volunteers and exhibitions with care and respect. We reserve the right to refuse admission to patrons who behave inappropriately.

What to do if you have a suggestion or complaint
We welcome your comments and any suggestions you may have for improving our services. If you are visiting the Museum and have any comments, please talk to one of the staff. A comments form is available at the cloaking desk if you have a compliment, suggestion or complaint you wish to put in writing. You may also contact us through the Museum's website: www.powerhousemuseum.com. Alternatively, please feel free to write to the Museum or telephone (02) 9217 0111.

Our commitment to you
Any written suggestion or complaint you make to the Museum will be responded to within 10 working days.

14. 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.

15. 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 website 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. Two new policies were identified as appropriate for public access – Corruption Prevention Policy and Public Interest Disclosures 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
Corruption Prevention Policy
Deaccessioning Policy
Disposal Policy
Guarantee of Service
Incoming Loans Policy
Internet/Intranet Usage and 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
Public Interest Disclosures Policy
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:
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 2012-13 there were 395 customer comments registered. As some contained more than one comment, there were totals of 236 compliments, 206 complaints and 58 suggestions.

The breakdown of complaints: Museum general 15, exhibitions general 28, exhibition content 27, exhibition design 7, exhibition maintenance 9, public programs 15, customer service 27, Members 13, promotion/publicity 8, external signage 3, internal signage 6, facilities 13, admission charge 2, cafe 12, shop 2, school groups 1, premises 7, website 5, Sydney Observatory 2, Powerhouse Discovery Centre 1, The Guide/What's On 2, Museum hours 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 2012-13. The application was subsequently withdrawn by the applicant and resubmitted to another body. One request was made in 2011-12; no requests were made in 2010-11.

Public Interest Disclosures:
Number of officials who made PIDs – 0
Number of PIDs received – 0
Number of PIDs finalised – 0
The Museum developed and adopted a Public Interest Disclosures Policy which was ratified by the Board of Trustees in October 2012 and subsequently brought to the attention of all staff via internal email and posted for reference on both the intranet and our website.

16. LEGISLATIVE CHANGE

The *Museum of Applied Arts and Sciences Regulation 2007* was repealed on 1 September 2012 by section 10 (2) of the *Subordinate Legislation Act 1989* and replaced, without substantial alteration, by the *Museum of Applied Arts and Sciences Regulation 2012* on 1 September 2012. The Regulation is required to be reviewed every five years.

17. MAJOR WORKS

The Museum classifies major works as a single project funded by a NSW Treasury Capital Grant in excess of $5 million. There were no major capital works undertaken at this expense by the Museum over the 2012-13 financial year.

18. CREDIT CARD USAGE

The Museum has a Credit Card Policy which has been issued to all users. No irregularities were recorded in 2012-13 and credit card use has been in accordance with Premier's Memoranda and Treasurer's Directions.

19. CONSULTANTS

Engagements costing less than $50,000

Service Provided	Number of Engagements	Cost $
Develop Education Program	1	12,800
Board and Staff Surveys and workshops	1	16,500
Content Development workshop	1	2,200
Total Consultancies		**31,500**

There were no other consultants engaged by the Museum in 2012-13

20. 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	2012/13 $000's	2013/14 $000's
Operating Expenses		
Personnel Services	26,509	25,873
Other Operating Expenses	12,943	13,986
Depreciation and Amortisation	6,324	5,250
Total Expenditure	**45,776**	**45,109**
Revenue		
Recurrent Grant	27,998	27,750
Capital Grant	5,012	18,525
Sale of Goods and Services	6,175	6,153
Investment Income	640	490
Grants and Contributions	4,000	4,079
Other Revenue	364	359
Acceptance of State Liabilities	1,805	1,805
Gain on disposal of non current assets	208	208
Total Revenue	**46,202**	**59,369**

21. PAYMENT PERFORMANCE INDICATORS

Value of Accounts due and payable by the Museum at the end of each quarter

	as at 30 Sep 12	as at 31 Dec 12	as at 31 Mar 13	as at 30 Jun 13
	$	$	$	$
Current	158,106	122,170	340,134	882,549
Less than 30 days overdue	46,327	15,087	76,117	20,840
Between 30 & 60 days overdue	34,769	1,078	1,784	27,903
Between 60 & 90 days overdue	20,063	4,402	1,734	0
More than 90 days overdue	0	0	0	0
	259,265	**142,737**	**419,769**	**931,292**

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 2012	88.9%	6,902,209	7,762,003
31 December 2012	94.8%	8,054,770	8,492,492
31 March 2013	92.5%	4,886,302	5,282,156
30 June 2013	84.8%	5,467,895	6,445,010

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.

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

1003 Upper Fort Street, Millers Point, 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

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 and Weekends
10.00am to 4.00pm
(selected days and weekends throughout the year.
Please consult the Discovery Centre website for dates)

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 Days and Open Weekends and school
holiday programs.

Admission charges are as at 1 July 2013

NSW MIGRATION HERITAGE CENTRE

500 Harris Street, Ultimo NSW 2007
(by appointment only)
Postal address: PO Box K346 Haymarket NSW 1238
Phone (02) 9217 0625
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.