

Submission  
No 72

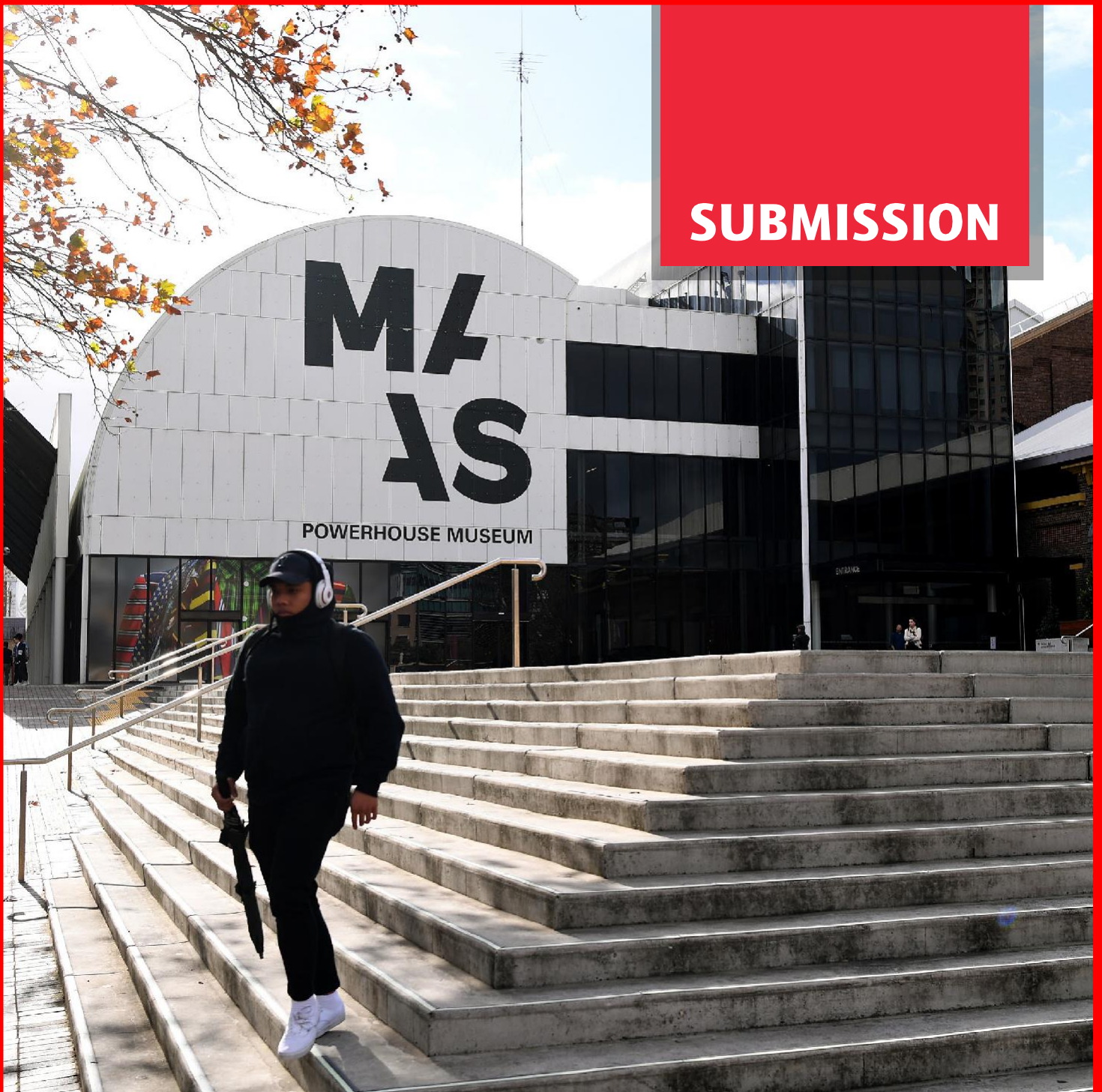
**INQUIRY INTO GOVERNMENT'S MANAGEMENT OF THE  
POWERHOUSE MUSEUM AND OTHER MUSEUMS AND  
CULTURAL PROJECTS IN NEW SOUTH WALES**

**Organisation:** Public Service Association of NSW

**Date Received:** 17 May 2020

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**SUBMISSION**



**Public Service Association of NSW Submission into the  
Parliamentary Select Committee on the Government's management of  
the Powerhouse Museum and other museums and cultural projects in  
New South Wales**



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Authorised by Stewart Little, General Secretary, the Public Service Association of NSW, 160 Clarence Street, Sydney

## Introduction

The Public Service Association of NSW has a proud history of representing members in the Art Gallery of NSW, the Australian Museum, the Museum of Applied Arts and Sciences, the Museum of Contemporary Art, the Sydney Living Museums (formerly the Historic Houses Trust), the Sydney Opera House, and the State Library of NSW.

These institutions have been key for NSW and Australia to maintain our position as world leader in heritage, culture, science, industrial and artistic knowledge and endeavours. The staff of these institutions, our members, are the key custodians for keeping these institutions improving the collections and experiences of the NSW public.

The collections in the state funded the Art Gallery of NSW, the Australian Museum, the Museum of Applied Arts and Sciences, the Sydney Living Museums (formerly the Historic Houses Trust), and the State Library are valued accumulatively over \$3 billion dollars. The economic output generated by galleries and museums has been valued at \$843 million<sup>1</sup>, but the educational and cultural contribution of their exhibitions and education programs is priceless.

The advent of the COVID19 pandemic requires a rethink about how these institutions are funded with COVID19 threatening up to \$91 million<sup>2</sup> in annual funding, with funding from non-government sources such as box office, sales, services, and sponsorship potentially paused with a high likelihood of a slow recovery post resumption of operations. Apart from the funding indicated above, hundreds of ironically named long term casuals with ongoing employment patterns have had their employment threatened, their years of knowledge potentially lost, and no access to job keeper assistance due to their employer being the state government. This is an urgent problem that must be solved by NSW Parliament for the hundreds of workers facing a bleak future in coming months.

With the collapse of the culture and arts industry at present due to COVID-19 health restrictions, there is a need to have the NSW Government regenerate the industry with the expansion of government funding to enable a larger package of public engagement that implements a “*five pillars*” Museums and Galleries approach to support this engagement throughout NSW.

There are currently 5 state run cultural institutions (the five pillars) with significant collections in Sydney being the Sydney Living Museums, State Library of NSW, Australian Museum, Museum of Applied Arts and Sciences and the Art Gallery of NSW. These Institutions have a rich history and heritage at their locations as well as a large collection off site valued at \$3 billion<sup>3</sup>. These Institutions have a proven history in maintaining our cultural and scientific heritage and history, educating and sparking interest in many generations of NSW public and garnering additional tourist outcome. If the NSW Government provided adequate funding for an arts, science and culture led COVID-19 recovery as we are suggesting, this would include:

1. Funding for employees and converting casual and temporary roles to ongoing roles. We particularly note the number of casuals working in excess of the definition for casual

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<sup>1</sup> 2016 dollars: KPMG Report, The Economic Value of Arts Screen and Culture in NSW, (for Create NSW), p.17

<sup>2</sup> Source: Annual Reports 2018-2019 year - Financial Statements from these five agencies indicating self-generated income over and above recurrent funds.

<sup>3</sup> *ibid*

under the Government Sector Employment Act 2013, who should be supported by the Government through provision of ongoing work.

2. Maintaining and improvement of existing Sydney CBD sites for these institutions including through the establishment of emergency rescue funding to cover the approximately \$91million that these institutions currently earn above recurrent grant funding.
3. The creation of a new Parramatta Cultural Institution with exhibitions serviced by the existing 5 pillars cultural collection institutions (not instead of Ultimo Powerhouse), and abandoning the sale of the Ultimo site and closure of the Powerhouse.
4. The creation of a new NSW Country Roving Museum supported by the NSW Government, whereby multidisciplinary mobile exhibitions garner interest in the Sydney Museums and in the cultural, historical or heritage aspects that the 5 pillars deliver. This model adopts the approach already taken by the Art Gallery of NSW for regional loans and regional touring exhibitions that has been occurring for decades, and also the State Library of NSW, Powerhouse, and Australian Museums through its collections on loan, and regional grants.

In line with the Premier's statement in March 2019, that "We can have it all", this collaborative model requires additional funding, will not create facilities and exhibitions at the expense of existing Sydney CBD facilities, but create additional access and facilities for all of NSW into to the future.

In these times of unprecedented pandemic crisis, we must *keep our icons alive!*

Troy Wright  
Assistant General Secretary

## **Recommendations**

### **Recommendation**

That the core visions are revised to include an additional cultural institution being developed in Western Sydney.

### **Recommendation**

That the NSW Government reassess and terminate the Powerhouse relocation project considering the post COVID-19 pandemic changes to the economy and real estate market, in open consultation with the public.

### **Recommendation**

The Association recommends that the business case of the move to Parramatta is re-assessed due to the altered property market, and that this business case is made public.

### **Recommendation**

There are currently 5 state run cultural institutions in Sydney being the Sydney Living Museums, State Library of NSW, Australian Museum, Museum of Applied Arts and Sciences and the Art Gallery of NSW that maintain, develop and exhibit their own collection or content, which we will call the five pillars.

The NSW Government provide adequate funding for an art, science and culture led COVID recovery through the following delivery model being at the centre.

1. Maintenance and improvement of existing Sydney sites for these institutions, including the existing Greater Sydney and Regional Engagement Programs that the 5 pillars deliver.
2. The creation of a new Parramatta Cultural Institution serviced by the existing 5 pillars
3. The creation of a new NSW Country Roving Museum model supported by the NSW Government whereby mobile exhibitions garner interest in the Sydney Museums and in the cultural, historical or heritage aspects that the 5 pillars deliver.

### **Recommendation**

An alternate site should be considered for a Western Sydney Cultural Facility supported by the existing 5 pillars of collection institutions.

### **Recommendation**

The efficiency dividend should be removed from all funding (including recurrent funding) for all cultural institutions.

### **Recommendation**

Maintaining and improvement of existing Sydney CBD sites for these institutions including through the establishment of emergency rescue funding to cover the approximately \$91million that these institutions currently earn above recurrent grant funding.

### **Recommendation**

That the NSW Government investigates supporting Carriageworks by joining it onto a Sydney Institution and increasing funding to enable the sustainability of the project.

### **Recommendation**

The Association recommends the NSW Government funds for employees converting casual and temporary roles to ongoing roles. We particularly note the number of casuals working in excess of the definition for casual under the Government Sector Employment Act 2013, who should be

supported by the Government through provision of ongoing work.

The Association relies upon our submission to the 2016 Inquiry into Museums and Galleries Portfolio Committee No. 4 – Legal Affairs and addresses the Terms of Reference for this Inquiry specifically below. The Association did a quick pulse survey of members about various aspects of this Inquiry. The results are included below with answers to the Terms of Reference.

**TERMS OF REFERENCE 1.**

*That a select committee be established to inquire into and report on:*

*(a) the proposed move of the Museum of Applied Arts and Sciences, the Powerhouse Museum, from Ultimo to Parramatta, including:*

*(i) the core visions behind the move,*

There appear to be a number of irreconcilable aspects of the move of the Powerhouse Museum to Parramatta which were examined in the previous Inquiry. These include:

The new proposed venue will be smaller, thus limiting the capacity to display the collection that is currently at the Ultimo site, and the collection stored at Castle Hill. The smaller venue also is likely to limit the capacity of the type of large installations that are currently available at the Ultimo site due to its floor and air space.

The Museum of Applied Arts and Science has been located at Ultimo for over 100 years, associated with the heavy industry and TAFE College that was the industrial heartland of Sydney. Having been located in the Powerhouse Museum since the bicentenary year 1988, this has enabled a continuation of the industrial heritage to be developed associated with this unique location. The removal from this site to a “new Powerhouse” ignores the fact that this site is actually in a Powerhouse that was utilised as a Power plant (Powerhouse) from the turn of the 20<sup>th</sup> century and the new building proposal fails to resemble a power plant or the applied sciences that were prevalent in the area.

The Museum of Applied Arts and Science has been a beacon of maintaining STEAM knowledge and heritage. The irony is not lost that in order to move the Powerhouse to a new built site, that significant Sydney heritage architecture is planned to be demolished in order to fulfil the floor space requirements of the development.

The rationale of moving the Powerhouse to Parramatta to improve accessibility is commendable but does not meet this goal. The Powerhouse in Sydney CBD maintains accessibility for all of Sydney and NSW (and international), in a location that is accessed from arterial road transport and all trains from north, south and west. Parramatta will enhance accessibility for Western Sydney and western NSW transport, but is unlikely to advance access for public from the north or south. Additionally, the move to Parramatta is likely to reduce access for regional people and tourists on short stop overs from the airport and cruise docks where people have limited time to access Sydney transportation to see an exhibition at Parramatta. We propose that a Parramatta site is developed as a cultural hub to supplement the existing Sydney CBD institutions as a collaboration between these 5 pillars of cultural institutions with collections. This should be done on a suitable site, not necessarily the one that has been selected where current heritage buildings exist.

There is an underpinning rationale relating to the finances of the move to Parramatta that the Government will be able to utilise the real estate market to partially fund the move to Parramatta, through the sale of the Sydney Ultimo site and Parramatta development in the airspace above the site. With advent of the COVID-19 pandemic, the commentary is that the real estate market is going to undergo significant disruption including in CBD areas as use of digital telecommunication methods reduce the need for and hence value of CBD commercial real estate.

We conclude that the core visions should be reassessed as they do not appear to meet by the current proposal involving relocation of the Powerhouse Museum.

### **Recommendation**

That the core visions are revised to include an additional cultural institution being developed in Western Sydney.

Term of Reference 1 a)

(ii) the governance of the project, including the effectiveness and adequacy of planning, business cases, design briefs, project management, public reporting, consultant selection and costs, project costing and cultural and demographic justifications,

With the change to the global property markets following COVID, this proposal needs to be reassessed as the value of sale of any property at Ultimo is a risk especially with the heritage aspects preserved from building, and as commercial and residential property markets are currently with record significant negative sentiment.<sup>4</sup>

The existing staff are aware that there is likely to be significant loss of cultural knowledge with the 2 pending restructures foreshadowed, in line with closures and opening of new site. The new site will require a new organisational structure as the exhibitions will need to change to accommodate the new location. Job security and the expert knowledge of staff is likely to be further diminished for permanent and casual staff, thereby downgrading the interpretative value of the collection.

The staff at Ultimo report that there are a significant number of consultants, including from Create NSW attempting to prepare the site for movement including undertaking the collection digitisation project. Number of consultants currently almost equal number of staff. It is reported that the MAAS has provided minimal conceptualised detail how the new precinct will be run.

The proposed Creative Industries Hub at Ultimo has raised questions amongst members, with many questioning how much, if any, some of the companies are paying in rent, and what processes are being employed to select what companies/individuals can access the facilities.

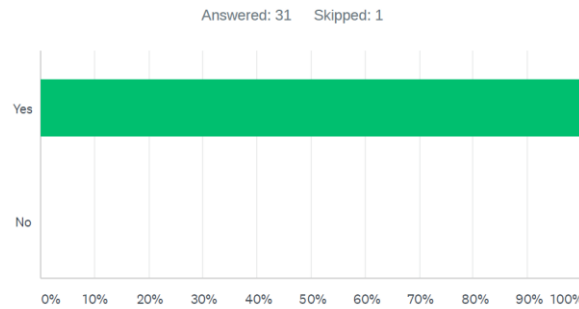
When we surveyed members across the five agencies in a quick pole the overwhelming response was that the government was not being transparent with the move of the Powerhouse to Parramatta.

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<sup>4</sup> Michael Blebly, Property sentiment plunges as COVID-19 bites, Australian Financial Review April 16 2020- discusses Property Council survey.



Q9 Should the Government be more transparent with their plans in moving the Powerhouse Museum to Parramatta?



The details of the responses as to how they could have provided more transparency include:  
"All of it

*Accessibility and community surveys*

*Everything! I haven't researched this much, so the info may already be out there, but right now I can't work out why they are doing it, why they are so adamant in the face of opposition, why this is great for Parramatta, and I'm not sure about putting a collection institution on the banks of a river....*

*More information about why heritage buildings and significant sites need to be destroyed to build the monstrosity they're planning to build. Also more information regarding what they intend to do with the site at ultimo and why it would be better off sold. Doesn't make sense!*

*What the actual concrete plans are for the current site, how much money they expect to receive from the sale of the current site and how the move makes economic sense for the state of NSW (as finance has seemed to be the key public argument so far).*

*Intentions regarding sell-off or use of current site.*

*Plan for the existing building*

*The timeline and if the powerhouse had been sold or not*

*Don't move the Powerhouse, build another cultural institution at Parramatta*

*What is going to happen to all the staff when the Powerhouse closes entirely in June 2021 until the museum in Parramatta opens in 2024?*

*The business case and rationale.*

*The cost of the new build ( all costs) The reason why no business case was done till after decision was made. A detailed outline of who is administering the build. Fees for consultants are skyrocketing - what are they?. What is planned for Ultimo and the Observatory? What will happen to current staff - we were told there was to be a change management plan put into practice - ie restructures, redundancies and job losses - is that going ahead and how can my staff and I feel confident we will have jobs during closures and new building periods? Why ? why spend \$1.5 billion when Ultimo could be redesigned for about 250 million and there are in fact plans to remediate Ultimo - why don't we use them?*

*True rationale; real cost; realistic projected logistics;*

*What will happen to the current Ultimo sites. 2) Proof that if the five pillars was adequately funded Greater Sydney/Parramatta still wouldn't be suitably serviced by the state of NSW.*

*Which of the government's developer buddies will get their hands on the Ultimo site? Will there be an open tender for any changes to the Ultimo site?*

*Every last shred. The elusive "business case," for a start. The ACTUAL plans for the Ultimo Power Station site. Ruling IN or OUT apartments and other destructive ideas, so we all know where we stand.*

*Why shut and move the Powerhouse at Ultimo?*

*(1) Any conflicts of interest e.g. who in government has links to the developers that will be appointed? (2) How the move ties in with the state cultural plan (3) Why the move should go ahead despite the financial black hole caused by COVID-19 (4) Whether the Minister for the Arts will be replaced (5) Why isn't money that is readily made available for projects such as the Powerhouse move aren't being made available for organisations like Carriageworks (the largest multidisciplinary arts organisation in Australia)*

*There should always should be full transparency*

*How the Ultimo site will be used, or any money generated from that site.*

*What will happen to the Ultimo site post move?*

*Perhaps the question should be has this been a transparent approach and consultative one."*

These responses indicate that the consultation, governance and planning process for the Powerhouse move to Parramatta has not been made clear, has unclear rationale and is generally not accepted by staff.

### **Recommendation**

That the NSW Government reassess and terminate the Powerhouse relocation project considering the post COVID-19 pandemic changes to the economy and real estate market, in open consultation with the public.

(iii) the risks in the move, including damage to collections, cost overruns and the future cost of operations at Parramatta,

These risks still exist, but with rolling restructures, the MAAS has less expertise, with technical experts and engineers lost, there may be a loss of scientific and engineering knowledge.

There is no design for new centre, so this creates speculation about where things are going or what will be kept on public display.

A smaller footprint will likely lead to non-viability of many of the collection for exhibitions. Many exhibitions were installed permanently into the site at present, and MAAS have no expertise in existence to consider the movement, thus potentially leading to damage or loss of collection.

As far as cost over-runs, this is highly likely. A number of exhibits require considerable work to dismantle, transport and re-assemble. A number of these exhibits may have no competent people who have conducted the dismantling exercise with these particular exhibits. Other

exhibits will require wide load transport to Parramatta and street closures for crane extraction.

A number of exhibits also require specific reinforcement for their foundations in the new site that will not be factored into the new plans.

Additionally, the track record of cost over-runs appears to be unfavourable for this government.

Infrastructure for custom built projects such as East Sydney Light Rail, Sydney Football Stadium Rebuild, Sydney Metro have all had significant cost over-runs. The lack of any significant plans for the new site and only limited consultation with experts demonstrate that there is likely to be unforeseen costs in any move.

The nature of the collection and lack of plans indicates that there may significant risk of damage, cost over-runs in the move of the Powerhouse collection to Parramatta.

(iv) the consequences of flood at the site at Parramatta in light of the flood event in February 2020,

*“In the past, Australia only had to contend with natural climate variability. Now, our entire weather and climate systems are being altered and amplified by human activity. Climate change is making extreme events even more severe, resulting in unprecedented conditions that are rewriting our nation’s history”.*<sup>5</sup>

Climate scientists refer to a range of more frequent and more extreme weather events as a result of climate change. This is a risk factor that should be considered.

We are not experts in hydrography, however the Parramatta Council has issued papers relating to the site being prone to flooding.

Another aspect is the safety of people on site if there is a flood from overland or from the river and the ability to evacuate the number of people that can populate a Museum that can number into the thousands.<sup>6</sup>

If there is an elevated risk to flooding, and flooding and extreme weather events becoming more severe and more often, combined with the plans to demolish heritage buildings, prudence would suggest that there may be more appropriate sites in the Parramatta area than the proposed site.

### **Recommendation**

An alternate site should be considered for a Western Sydney Cultural Facility supported by the existing 5 pillars of collection institutions.

(v) the impact on the heritage status of the site at Ultimo and heritage items at Willow Grove and the Fleet Street precinct at Parramatta,

The position of the Association has been mentioned above. The irony is not lost that the move of

<sup>5</sup> Gergis, J. and Cary, G. (2020), ‘Some say we’ve seen bushfires worse than this before. But they’re ignoring a few key facts’, *The Conversation*, 14 January, <https://theconversation.com/some-say-weve-seen-bushfires-worse-than-this-before-but-theyre-ignoring-a-few-key-facts-129391>

<sup>6</sup> Gorrey and Haynes, Nine minutes to flee: Parramatta’s ‘catastrophic’ flash-flooding warning, Canberra Times, FEBRUARY 19 2019, <https://www.canberratimes.com.au/story/5995235/nine-minutes-to-flee-parramattas-catastrophic-flash-flooding-warning/> SES modelling warning.

the MAAS principal site to Parramatta will see significant loss of heritage.<sup>7</sup>

One of the Objects of the Museum of Applied Arts and Sciences Act 1945 No 31 is *“the promotion of craftsmanship and artistic taste by illustrating the history and development of the applied arts,”*. This is done through the study and preservation of STEAM focussed subject areas such as design, construction and manufacturing.

It is hard to justify that the demolition of heritage architectural structures that are likely to promote the craftsmanship, history or development of the applied arts or keep the MAAS compliant with the objects of the legislation, if these heritage sites at Parramatta and the Ultimo site are not certain.

(vi) the use of the proceeds from the proposed sale of the site at Ultimo,

We have been advised that there will be a shortfall of approximately \$75million<sup>8</sup> prior to COVID-19, with this being funded through the Trust and philanthropy measures. This will need to be reassessed as the likely price of all real estate sales and property development is likely to be disrupted with the COVID-19 pandemic. The land and property is currently listed on the balance sheet of the MAAS. This land and property should not be removed by government as a significant contribution is made to the Museum from the work of volunteers and donations from the public which adds to this value.

### **Recommendation**

The Association recommends that the business case of the move to Parramatta is re-assessed due to the altered property market, and that this business case is made public.

(vii) the Government's response to the previous recommendations of the Portfolio Committee No. 4 in Report 40 entitled 'Museums and Galleries in New South Wales',

The Government's response appears to reject all recommendations or alternatively note the recommendation and do something different.<sup>9</sup> There is a need for a forensic review of the plans and cost benefits considering the changed environment after COVID-19.

We note in particular the response to the efficiency dividend recommendation and that this was lifted only on self generated income in the government response to Report No 40 to Legal Affairs Committee no. 4, and as demonstrated below many of the agencies have experienced either real or absolute reductions in recurrent funding as demonstrated by TOR (b (iv))

<sup>7</sup> Morris L., New Powerhouse Museum report approves loss of heritage buildings, Sydney Morning Herald, 14 May 2020, <https://www.smh.com.au/culture/art-and-design/new-powerhouse-museum-report-approves-loss-of-heritage-buildings-20200513-p54spd.html>

<sup>8</sup> Powerhouse Museum needs \$75 million in private funds for Parramatta move, Sydney Morning Herald, , December 19, 2019, <https://www.smh.com.au/culture/art-and-design/powerhouse-museum-needs-75-million-private-funds-for-parramatta-move-20191217-p53kqr.html>

<sup>9</sup> Government response - Museums and galleries - Final report, <https://www.parliament.nsw.gov.au/lcdocs/inquiries/2403/Government%20response%20-%20Museums%20and%20galleries%20-%20Final%20report.pdf>

(b) the Government's management of all museums and cultural projects in New South Wales, including  
(i) current Government policy, funding and support for museums and galleries across regional New South Wales,

The NSW Government currently supports Greater Sydney and regional NSW, particularly through the State Library of NSW and also the Art Gallery of NSW as well as the Australian Museum and the Museum of Applied Arts and Sciences.

The State Library coordinates state government local library grant funding, as well as lending exhibits from their collection to regional and greater Sydney galleries and libraries.

The Art Gallery has a significant program of touring exhibitions and educational programs, as well as exhibit loans to regional galleries, and has done so for several decades. These programs are complemented with 61% of educational program participants coming from Western Sydney or Regional NSW. The following extract is from the Art Gallery of NSW Annual Report as an example of the high levels of regional engagement.

*“The Gallery continued to make our collection accessible to those living outside Sydney, loaning many works to regional galleries and touring five major exhibitions to nine venues across New South Wales and Victoria.*

*The touring exhibition program also provides regional galleries with a full complement of public and educational programming, growing their capacity to provide outstanding art experiences in their communities.*

*Of our education program participants, 61% hailed from regional NSW and Western Sydney. Our strong engagement with regional and Western Sydney communities will continue to develop as our expansion allows us not only to host more students and teachers – from preschool to postgraduate – but to explore new ways of delivering art beyond our physical location in the Domain.*

*Work began on a new five-year plan for touring exhibitions including scoping opportunities for international touring while continuing to build a comprehensive offer for regional and metropolitan galleries in NSW and across Australia, including the Archibald Prize and its centenary celebrations in 2021.*

### **Touring exhibitions**

*Collection works included in Gallery touring exhibitions*

*Between July 2018 and June 2019, the Art Gallery of New South Wales toured five exhibitions to major regional galleries in New South Wales and Victoria, including the Glasshouse Regional Gallery, Tamworth Regional Art Gallery, Lismore Regional Gallery, Geelong Gallery, Orange Regional Gallery, Blue Mountains Cultural Centre, Bank Art Museum Moree, Broken Hill Regional Art Gallery, Lake Macquarie City Art Gallery.*

*These exhibitions – 2017 Archibald Prize regional tour; 2018 Archibald Prize regional tour; Yes yes yes: graphics from the 1960s and 1970s; Playback: Dobell Australian Drawing Biennial 2018; and Mervyn Bishop – comprised a total of 777 loaned and Gallery collection artworks and were seen by 135 550 visitors. 2018-19*

*The Gallery’s commitment to sharing the collection and engaging audiences throughout regional NSW, Western Sydney and interstate was demonstrated through our tour of seven exhibitions to major state institutions and regional galleries in NSW, Queensland and Victoria in the last year. These exhibitions were seen by over 211,000 visitors (a 57 per cent increase from the previous year), with over 59,700 visitors at our touring exhibitions in regional NSW.”*

### **The Museum of Arts and Applied Sciences**

The MAAS also has exhibits which it loans to regional galleries and museums.

These are reported in the Annual Reports, but deserve to have a greater level of support from the NSW Government. The Public Service Association proposes that the NSW Government fund a collaboration to expand these regional exhibits and loans through greater coordination through the creation of a collaboration of a NSW Country Roving Museum.

The NSW Country Roving Museum will enable greater support and promotion for these exhibitions to be taken to more centres in regional NSW, enabling greater engagement and interest across NSW.

The NSW Country Roving Museum collaboration could utilise the combined aspects of history, natural history, applied sciences, art and heritage to engage with generations of people in regional NSW who would only interact with this combination and richness of cultural experience and learning if they came to Sydney. By having the Museum come to them this may spark an interest that may lead to the public becoming more involved in arts and culture in their town. It may also have the effect of increasing interest for regional people to attend the Sydney institutions.

Additionally, the NSW Country Roving Museum is likely to attract interest from the public in towns and surrounding regions that will increase tourism and the local economy.

(ii) whether there is equitable access to collections across New South Wales, including at the Powerhouse Museum and the Australian Museum,
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No, and the Powerhouse move makes it harder as they are moving from central Sydney to Western Sydney with less accessibility for attendees from the rest of NSW or Sydney to Parramatta via multiple train lines and road arteries centered on Sydney CBD.

The Australian Museum has its exhibitions tour regional NSW and internationally. Currently the spider exhibition and the Tyrannosaurus exhibitions are touring. Whilst the Museum is being renovated the following collaboration occurred in Bathurst.

*“A separate AM team was assembled to pack down the Albert Chapman Minerals Collection from public display. In collaboration with regional partner, the Australian Fossil and Mineral Museum (AFMM) in Bathurst NSW, approximately 500 of these minerals were transported to the AFMM as part of the Albert Chapman Collection – Remarkable Minerals from the Australian Museum exhibition. This regional tour sees the Chapman Collection displayed alongside the Somerville Collection at AFMM, creating the largest and most significant minerals exhibition in the country and a major drawcard for tourism to Bathurst.” (Australian Museum Annual Report 2018-2019)*

Similarly the Powerhouse Museum (MAAS) lends its collection to regional galleries and museums as well as establishing exhibits for regional locations:

**“NATIONAL TOURING**

*David Malin Awards 2018: Winning Sky Photos Scienceworks,  
VIC 7 February 2019 – 11 July 2019*

*Jervis Bay Maritime Museum, NSW 5 August 2019 – 3 November 2019*

*The Ideal Home (Penrith Regional Gallery)*

*1 March 2018 – 10 March 2019*

*The Ideal Home presented a history of the 20th century Australian home told through household*

*objects, furniture and design classics from the Museum's collection alongside contemporary social issues which threaten the fabric of our intimate lives: domestic violence, homelessness, housing affordability and the notion of Australia as refuge. The exhibition featured contemporary works across the site from Australian artists: Cope Street Collective: Mathew Cooper and Colin Kinchela, Karla Dickens, Victoria Garcia, Richard Goodwin, Blake Griffiths, eX de Medici, Catherine O'Donnell and Eliza Gosse.*

*The Ideal Home was a partnership between the Museum and Penrith Regional Gallery and The Lewers Bequest.*

*MAAS loaned 375 collection objects to 42 institutions in 52 individual loan arrangements in 2018-2019. The 52 institutions were:*

- *Anzac Memorial Hyde Park, Sydney, NSW*
- *Art Gallery of New South Wales, Sydney, NSW*
- *Arts Centre Melbourne, Melbourne, VIC*
- *Australian Aviation Museum, Bankstown Inc, Bankstown, NSW*
- *Australian Centre for the Moving Image, Melbourne, VIC*
- *Australian National Maritime Museum, Sydney, NSW*
- *Australian Nuclear Science and Technology Organisation (ANSTO), Lucas Heights, NSW*
- *Australian War Memorial, Canberra, ACT*
- *Biennale of Sydney, Sydney, NSW*
- *Broken Hill City Council, Broken Hill, NSW*
- *City of Parramatta, Parramatta, NSW*
- *Grainger Museum, Parkville, VIC*
- *Hazelhurst Regional Gallery & Arts Centre, Gympie, NSW*
- *Heide Museum of Modern Art, Bulleen, VIC*
- *Meadowbank College of TAFE, Meadowbank, NSW*
- *Museum and Art Gallery of the Northern Territory, Darwin, NT*
- *Museum of Australian Democracy at Old Parliament House, Canberra, ACT*
- *Museum of Contemporary Art (MCA), Sydney, NSW*
- *Museum Victoria, Melbourne, VIC*
- *National Film and Sound Archive of Australia, Canberra, ACT*
- *National Gallery of Victoria, Melbourne, VIC*
- *National Museum of Australia, Acton, ACT*
- *National Portrait Gallery, Parkes, ACT*
- *National Art School, Darlinghurst, NSW*
- *Newcastle Museum, Newcastle, NSW*
- *Old Treasury Building Melbourne, Melbourne, VIC*
- *Penrith Regional Gallery & The Lewers Bequest, Penrith, NSW*
- *Reserve Bank of Australia, Sydney, NSW*
- *Royal Flying Doctor Service (South Eastern Section), Broken Hill, NSW*

- *Sancta Sophia College, Sydney, NSW*
- *State Library of New South Wales, Sydney, NSW*
- *Sydney Festival, Sydney, NSW*
- *Sydney Living Museums, Sydney, NSW*
- *Sydney Tramway Museum, Loftus, NSW*
- *TAFE NSW Western Institute, Broken Hill, NSW*
- *The Dowse Art Museum, Wellington, New Zealand*
- *The National Trust of Australia (NSW), Sydney, NSW*
- *The Sheep's Back, Naracoorte, SA*
- *TradeCoast Central, Eagle Farm, QLD*
- *Transport Heritage NSW Ltd, Eveleigh, NSW*
- *Tumbarumba Historical Society Museum,*
- *Tumbarumba, NSW*
- *UNSW Galleries, Paddington, NSW"*

(Source MAAS Annual Report 2018-2019)

The TOR b(i) demonstrates what the Art Gallery and State Library are doing also.

The ability of the Museums and Galleries to undertake these tours is limited by the level of fundraising that they can do. Art Gallery of NSW has an expansive touring regime, but also has the highest non government funding. Regional touring can be expensive and often comes without additional funding or revenue. We restate the need to fund a NSW Country Roving Museum to complement and enhance the engagement in regional NSW with the 5 pillars cultural institutions and their collections.

We posed the following proposition and question to our members to create greater access to NSW collection institutions called the Five Pillars Approach

*"Five Pillars Approach*

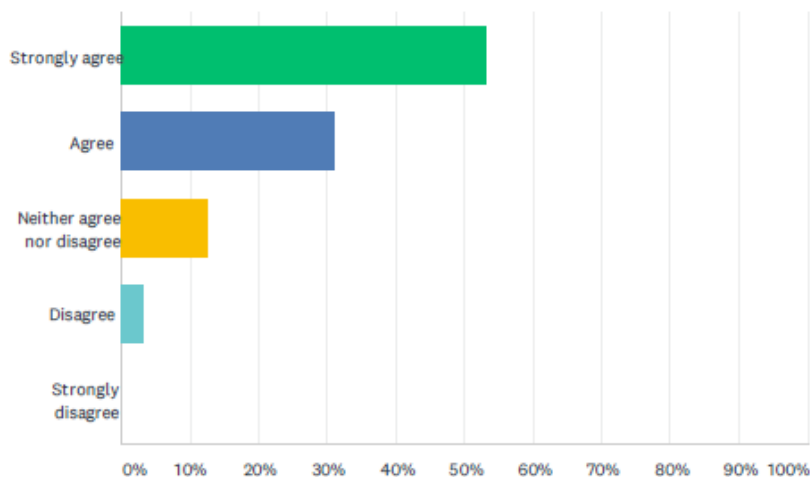
*There are currently 5 state run cultural institutions in Sydney being the Sydney Living Museums, State Library of NSW, Australian Museum, Museum of Applied Arts and Sciences and the Art Gallery of NSW that maintain, develop and exhibit their own collection or content. These world-class Institutions have a long and rich history and heritage at their locations and across NSW, as well as large collections off site. For over a century these institutions have maintained our cultural, artistic, and scientific history, educating and sparking interest in many generations of NSW public and garnering millions of dollars of extra tourism annually.*

*If the NSW Government provided adequate funding for an art, science and culture led COVID recovery would you be in favour of the following delivery model being at the centre.*

- 1. Maintenance and improvement of existing Sydney sites for these institutions, including the existing Greater Sydney and Regional Engagement Programs that the 5 pillars deliver.*
- 2. The creation of a new Parramatta Cultural Institution serviced by the existing 5 pillars*
- 3. The creation of a new NSW Country Roving Museum model supported by the NSW Government whereby mobile exhibitions garner interest in the Sydney Museums and in the cultural, historical or heritage aspects that the 5 pillars deliver. "*

This question was answered with the following response.





Support for three tiers to 5 pillars approach

### Recommendation

There are currently 5 state run cultural institutions in Sydney being the Sydney Living Museums, State Library of NSW, Australian Museum, Museum of Applied Arts and Sciences and the Art Gallery of NSW that maintain, develop and exhibit their own collection or content, which we will call the five pillars.

The NSW Government provide adequate funding for an art, science and culture led COVID recovery through the following delivery model being at the centre.

1. Maintenance and improvement of existing Sydney sites for these institutions (5 pillars), including the existing Greater Sydney and Regional Engagement Programs that the 5 pillars deliver.
2. The creation of a new Parramatta Cultural Institution serviced by the existing 5 pillars
3. The creation of a new NSW Country Roving Museum model supported by the NSW Government whereby mobile exhibitions garner interest in the Sydney Museums and in the cultural, historical or heritage aspects that the 5 pillars deliver.

(iii) whether comprehensive consultation with communities and experts has informed cultural policy and projects across New South Wales, such as that applying to heritage arms and armour collections,

All institutions have a supporting society or association for people more committed to the institution than the average citizen. These play an important role in engagement with the public as well as fundraising. The Art Gallery Society is a good example of this works.

However, there is a risk with items such as the Immigration Museum or the Heritage Arms and Armour Collections or other niche collections, that these parts of the collection become de-prioritised in favour of more “blockbuster” exhibitions, especially as recurrent funding has stagnated. This appears to be the case with the Immigration Museum that we reported on in our previous submission, as funding ceased, and the Museum had to prioritise other areas as their staffing numbers were cut. See (b iv) below re staffing cuts.

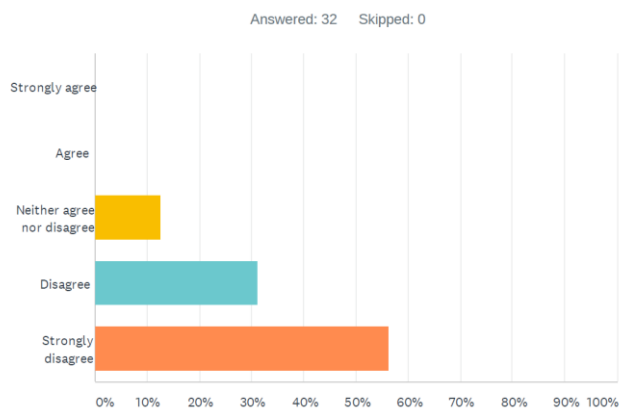
Similarly there has not been adequate consultation on the move of the Powerhouse to Parramatta, which appears to be focussed on consultation with property development industry and not with the communities that support the collections.

(iv) the continuing impact of the efficiency dividend on the budgets of museums and galleries over the last 10 years,

The PSA surveyed members and no one was positive about the effect of the efficiency dividend.

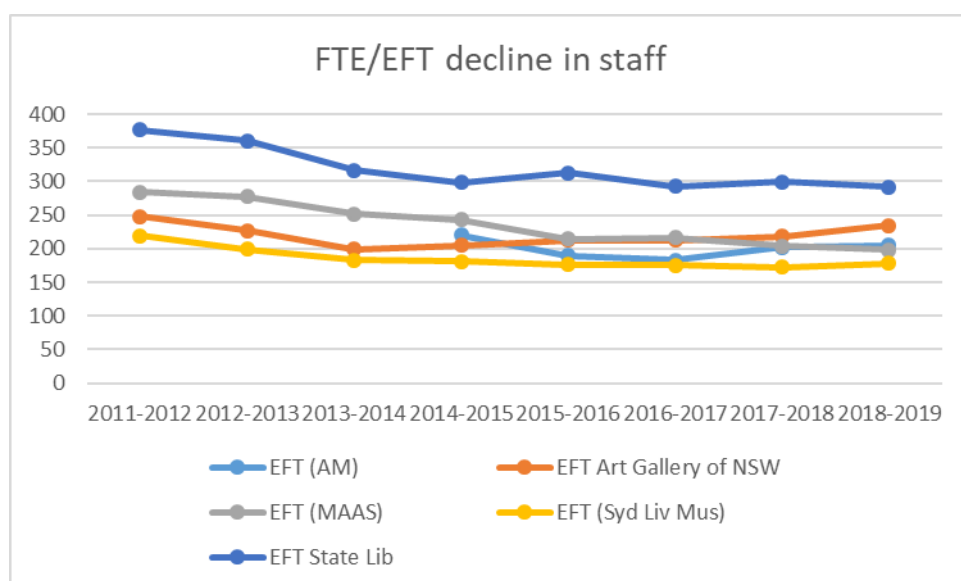
All of the government funded Gallery and Museum agencies have had significant cuts over the last ten years despite often little changes to the work being done, higher visitation and patronage.

Q3 Do you think that the government's efficiency dividends (mandated budget cuts) has assisted your agency in maintaining and delivering culture, heritage and information to the public?



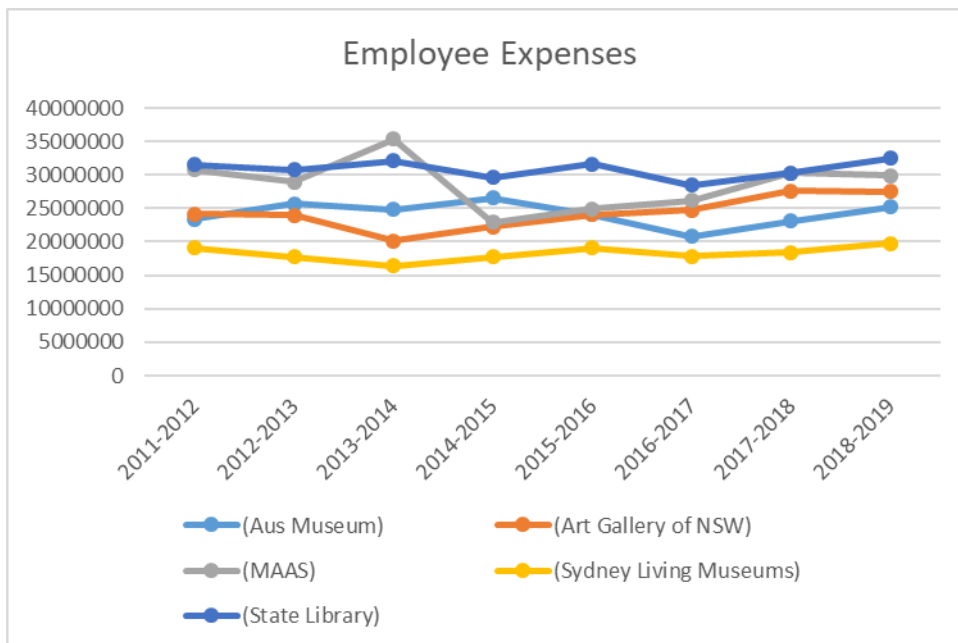
The effect of the budget cuts through the efficiency dividend, labour expenses cap and other budget cost cutting measures has been disastrous for the human capital of Museums and Galleries. A number of experienced staff have been lost. Whilst they are not part of the collection, they have the knowledge and interpretation skills to enhance the collection's interaction with the public. 150 staff have been lost from the Powerhouse alone, across the sector a number of staff have been contracted out or casualised. Various positions have been downgraded.

An accounting practice was amended in approximately 2014 in a number of the annual reports reviewed for this submission that led to the reporting on non casual EFT staff numbers only for several agencies. The following table demonstrates the effect on staffing in FTE positions (non casual).



Source: Annual Reports 2011/2012-2018/2019 for all agencies

This decline in staffing should be looked at in terms of the actual money spent on salaries that due to the labour expenses cap instituted by the government, mostly drawn from recurrent funding.



Source: Annual Reports 2011/2012-2018/2019 for all agencies

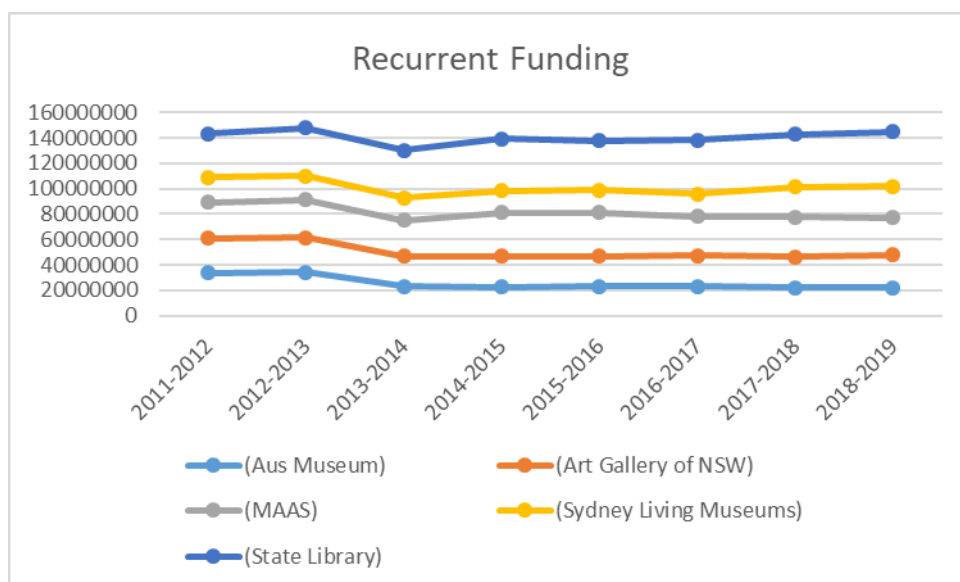
This graph demonstrates that the agencies have barely kept their staffing expense on par for the decade. This has resulted in two aspects from observations across the institutions.

The institutions have had to shed staff, reduce pay levels of staff through casualization, or alternatively have contracted out work to contractors or consultants. In the case of the MAAS there is a significant amount of work that is not being done with cuts being severe (150 staff) in 2014-2015 with a spike in employee expenses indicating treasury funded redundancy payments. There are approximately 80 external people (mostly Create NSW) working at MAAS digitizing the collection at present. Expertise regarding the collection has been lost and less technical generalists are maintaining and preparing the exhibitions on many occasions. A number of these staff are preparing the collection for the move and as much of the collection will not be able to be displayed at Parramatta will no longer be required.

Pay rises at 2.5% p.a. as per the NSW Government's wages policy have in essence been absorbed by the Agencies and staff through job losses through restructures and downgrading and casualization of staff.

### Recurrent Funding

Recurrent Funding has not kept up with inflation and in many instances has declined over the decade in actual terms. This requires increased funding efforts from the Institution, higher admission fees or reducing the number of exhibitions and collection on display.



Source: Annual Reports 2011/2012-2018/2019 for all agencies

The following table demonstrates that for many institutions the recurrent funding went down over the decade in both actual and terms. In real terms there was a 16 % increase CPI increase over this period, that must be discounted from the funding.

Year	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018	2018-2019	%Ratio Funding
Aus Museum	33788000	34255000	23194000	22883000	23108000	23392000	22324000	22348000	66%
Art Gallery of NSW	27133000	27302000	23908000	23795000	23910000	23871000	24048000	25400000	93%
MAAS	28538000	29919000	27838000	34813000	34155000	31174000	31174000	29364000	102%
Sydney Living Museums	19334000	18642000	17903000	17135000	17656000	17635000	23690000	24642000	127%
State Library	34515000	37604000	37604000	40742000	38924000	42238000	41613000	42999000	124%

Recurrent Operating Funding Grants- Annual Reports 2011/2012-2018/2019 for all agencies

The Sydney Living Museums had an increase in recurrent funding as they have acquired more portfolio, but their employee costs have remained constant. This government has significantly avoided investment into the cultural institutions in NSW through cuts and the efficiency dividend.

### Recommendation

The efficiency dividend should be removed from all funding (including recurrent funding) for all cultural institutions.

(v) funding levels for museums and galleries in New South Wales compared with other states,

The NSW Government as the Premier State has not maintained the primacy of NSW in supplying funding to our Museums and Galleries.

The following table compares reported recurrent (operating) funding from relevant similar institutions in Victoria and Commonwealth. The other jurisdictions outstrip the funding provided

to our important heritage, cultural and scientific icons despite having different combinations of venues.

This funding should be viewed more problematically if we consider the high numbers of visitation to our NSW icons, as compared to other states or the funding per capita of population of these icons and the multiplier effect indicated from KPMG of 1.88 times every dollar spent on the arts generates a further 1.88 dollars.<sup>10</sup> The Galleries and Museums contribute over \$843 million<sup>11</sup> to our NSW economy with NSW Galleries highlighted below.

**Comparison of State and Commonwealth Government Recurrent (operational) funding**

Institution	2019	2018	% of total funding 2019-govt recurrent ratio to combined with self-raised funds
National Gallery of Victoria	52,598,000	52,856,000	39%
Australian National Gallery	45,010,000	30,787,000	59%
<b>Art Gallery of NSW</b>	<b>25,400,000</b>	<b>24,048,000</b>	<b>31%</b>
Australian National Museum	43,564,000	43,044,000	80%
Museums Victoria	46,115,000	42,186,000	59%
<b>Australian Museum (NSW)</b>	<b>22,348,000</b>	<b>22,324,000</b>	<b>67%</b>
<b>Powerhouse (MAAS)</b>	<b>31,174,000</b>	<b>29,364,000</b>	<b>79%</b>

Sources: Annual Reports 2018-2019 from each agency

With the advent of COVID-19, Institutions have had to close their doors, cease exhibitions and projects, and also cease rental of their premises to performances, hospitality and commercial leasers. There has also been significantly less opportunities for corporate fundraising and fundraising events. Conducting a review of Annual Reports self-generated funds equate to \$91 million for these institutions. This is now at risk.

Of note the Victorian Government has commenced a rescue package for their workers in cultural institutions including casuals.

**Recommendation**

Maintaining and improvement of existing Sydney CBD sites for these institutions including through the establishment of emergency rescue funding to cover the approximately \$91million that these institutions currently earn above recurrent grant funding.

(vi) whether there are other more cost effective strategies than the sale of the Powerhouse Museum site at Ultimo to support museum development across New South Wales, including consideration of the new Parramatta site and the proposed standalone Western Sydney Museum at the Cumberland Hospital site,

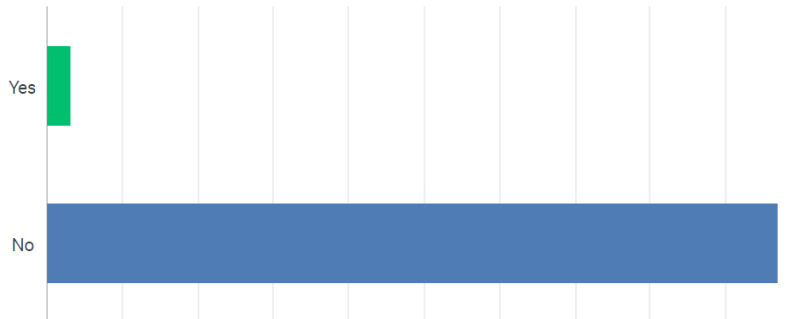
<sup>10</sup> KPMG Report, The Economic Value of Arts Screen and Culture in NSW, (for Create NSW)

<sup>11</sup> 2016 dollars: KPMG Report, The Economic Value of Arts Screen and Culture in NSW, (for Create NSW), p.17

In a survey of our members across agencies living in different Sydney locations, we asked them whether they thought the Powerhouse Museum being shut in Ultimo and moved to Parramatta was a good Government decision.

### Q7 Do you think the Powerhouse Museums being shut in Ultimo and moved to Parramatta is a good Government decision?

Answered: 32 Skipped: 0

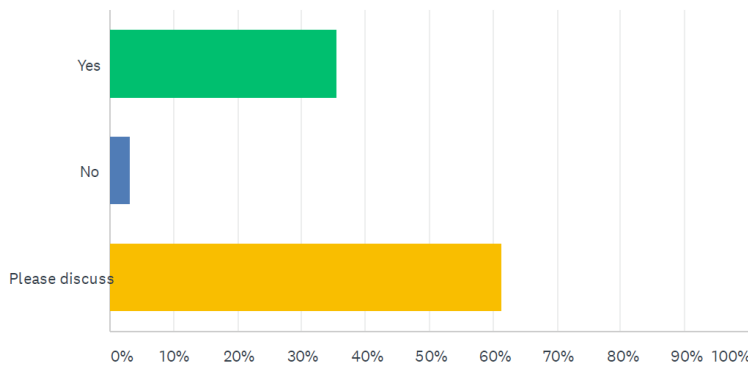


The members who work for these agencies overwhelmingly do not agree that it is a good decision.

However, they did not rule out building a new cultural institution in Parramatta.

### Q8 Do you think there are better options for a cultural institution in Parramatta than moving the Powerhouse Museum?

Answered: 31 Skipped: 1



The members comments included the following:

*“Yes, the idea that all five institutions could be represented at the Parramatta site would be ideal. Something even further out in the western suburbs or even regionally would be even better. It could be a co-space for the five organisations with their regular city-sites also maintained.*

*A second property should be opened. This would be a great opportunity to showcase other collection objects and avoid the cost of moving the museum collection.*

*Parramatta has an incredibly rich history of its own, both before and after settlement. It could also support an exhibition space of science, technology and design in addition to a Powerhouse Museum at Ultimo. Moving the Powerhouse Museum away from Ultimo ignores the history of that museum and its ties to the tram and lightrail systems and its connection to UTS and Sydney TAFE which are all connected to its current location in Ultimo.*

*I think the money currently being injected into the Powerhouse for collection care is much needed and extremely beneficial for the collection. However the plans to move the museum itself is tricky*

*and I think it will greatly impact the powerhouse's public reach and services.*

*I think a new institution is a best case option. Possibly something along the lines of Science works VIC or Questacon ACT but it needs continuing funding as these science interactive museums are incredibly popular but quickly deteriorate through use and need continued development of new exhibitions.*

*(Need a) Satellite museum*

*With the amount of money it will take to help bushfire victims and covid 19 job losses, it is insulting that they still want to move a museum that already exists*

*A "sister" museum in Parramatta that works alongside the site in Ultimo, instead of replacing it*

*Keep the powerhouse where it is and develop the site further*

*I grew up in Parramatta and have worked at the various cultural and environmental institutions. In my nearly three decades of working in cultural institutions across NSW, I have experienced such an attack on culture and museums. Parramatta will be shocked to find they are not getting a museum but Carriageworks part two with a bit of museum attached. They would be best served by full engagement with the people of the west, and a museum heavy with content about the local indigenous people, its history and current social issues. The whole business of moving to Parramatta is a pork barrelling exercise for the west and an attempt to sell Ultimo.*

*To establish a branch of Powerhouse in Parramatta, or a branch serviced by all 5 pillars.*

*To be honest, I'm not sure on this issue exactly. I don't like the idea of moving the powerhouse because I think the powerhouse's identity is infused with it's location. It all seems really expensive and I can't quite fathom what the purpose is (though I can think of individual pros that presumably feature). It seems to me that a cultural precinct servicing the Parramatta region is a great idea, but shifting the powerhouse there seems like it's just giving them something, rather than something designed around the area, it's history, it's geography etc. It should have something unique, something that makes people want to go to Parramatta for that experience.*

*Maybe something like Carriageworks might fit in nicely, with its adaptable programming. That's not to say there shouldn't be museum elements, just that I don't think the powerhouse alone ticks the boxes. Maybe if it is a part of a larger thing?! The energy around it seems fairly negative right now.*

*I believe the Parramatta deserves its own museum, however, so does the inner-city/Ultimo. The Labor government saved Powerhouse from development - the Liberals now seek to sell it off to their developer buddies.*

*If ANY move at all is to go ahead - a "satellite" museum is the best option. Allow the "90%" of the Museum's (stored) Collection to be exhibited in a fourth museum, complementing the PROTECTED and REFURBISHED Ultimo site, Sydney Observatory, and the Museums Discovery Centre. Give to the people of Parramatta, but not at the cultural, social and economic expense of the Museum's future, and its crucial social, economic and cultural importance to the area in which it has thrived since 1895 - let alone greater Sydney and NSW.*

*The five pillar approach.(Endorsed)*

*We need an organisation started from the ground up that engages with the history of the Parramatta area - you can't just take an organisation that has been in the Ultimo area for 100+ years and transplant it.*

*The Powerhouse site is well situated and serviced for public and tourist access, the latter which may not migrate to Parramatta. There is space (but not necessarily the funds) in the sector to accommodate a second museum at Parramatta rather than be one or the other.*

*We should have both . MAAS Parramatta and Ultimo( city)*

*The five pillars approach looks like a good alternative. I am concerned about the use of a flood zone for the PHM.*

This is from people who have given much of their working life to delivering the people of NSW scientific and cultural experiences over many decades in a number of institutions.

The Public Service Association agrees there is a need for a new permanent state funded premier Western Sydney Museum. However, we do not believe that this should be at the cost of an existing heritage Sydney CBD Museum or at the expense of Parramatta heritage. There should be a new state run Museum built which includes increased funding for ongoing operation and be a collaboration between the 5 pillars for content of cultural exhibitions. This should provide an opportunity to highlight Parramatta and the environs which has uniquely contributed to the development of NSW.

The Prime Minister said

*"Government stimulus through infrastructure spending would also be crucial"*

*"We've seen governments gearing up for that last calendar year," he said. "That needs to continue and, indeed, accelerate."<sup>12</sup>*

The Public Service Association agrees that infrastructure spending should be spent on a Western Sydney Cultural Institution but not with the proposed plan or location or by reducing the existing offerings in Sydney CBD.

Instead the Western Sydney Cultural should be established after consultation and through increased support and collaboration between the 5 existing pillars who already house extensive collections both on display and in storage with a flavor that includes Parramatta culture.

This model of multiple sites for the same Museum across a city is utilised in a number of overseas premier institutions, showcasing the exhibition and also the city as people make the journey between the exhibitions. The TATE Gallery has four locations, the MoMA in New York has two locations in Queens and Manhattan (separate Boroughs), Science and British Museum, Natural History and other Museums exist in London.

The site should be carefully considered as it appears that the building of a high value collection site in a flood plain is risky.

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<sup>12</sup> Michael Blebly, Property sentiment plunges as COVID-19 bites, Australian Financial Review April 16 2020



## COVID-19

The COVID-19 pandemic has had a significant effect on workers in the cultural institutions. The problems identified appear to fall into three categories that are not mutually exclusive.

- a) These appear to be the high level of long term casuals that exist in the Institutions who many have been laid off their work leading financial hardship and uncertainty. Below details a number of these comments from the pulse survey of members which indicates that despite the availability of work in some institutions such as the Powerhouse, most casuals and temporaries have or will be laid off.
- b) Issues of isolation for some workers as they cannot collaborate in what may be usually extroverted roles.
- c) Issues of significant deterioration to the business and sustainability of the institutions because of the inability to undertake commercial business and operations on the premises due to the closure with COVID restrictions.

## Uncertainty regarding Future and Finances

*As a casual, I was stood down on March 23rd, 2020, along with many other casual staff. We were not offered "special leave," or any other regular payment - until pressure from the PSA triggered a response from Museum management, in the form of two (taxed) payments of \$779. I have placed myself on the Centrelink "Jobseeker" benefit and I have not been offered either re-deployment to other NSW Government departments or other work in the Museum. It is regretful my casual status seems to preclude both financial and employment support - despite the fact I am in my 10th year at the Museum. The other heartbreak on that day, was not knowing whether we would be returning to the Ultimo site to work - ever again - as the June 30 Museum closure date was at that time still in place, and then, as now, there was no time frame for the Museum to re-open, "post pandemic."*

*I am working from home full time now, which I am grateful for. Given that my contract is up in less than 2 months and institutions are growing increasingly worried about hiring during the pandemic I will likely end up at Centrelink. The Arts always suffers during recessions and I think this could mean i will be out of a job for a long time, and may never be able to get back into my specialist field again despite 5 years of training and sacrifice.*

*All our properties are closed. I'm no longer earning penalty rates and have suffered loss of earnings.*

*All 12 SLM sites have closed. As my role is visitor-facing, I have been lucky enough to be re-deployed to another area of the organisation. However, all the casual employees that I worked with have been let go.*

*Loss of on-site project time. Benefaction funded projects not completed. Postponed/cancelled outward loans and exhibition programs creating uncertainty and difficulty with forward planning.*

*We have closed 3 sites, casuals haven't had work, I have been redeployed*

*I am part time (21 hours per week) and have lost all Saturday and Sunday penalty rates as the Museum is closed. I'm more fortunate than others as I remain working from home for 21 hours. My contract ends on June 30, and management have been extremely quiet on whether this will be extended. Every six months my contract is reviewed, and this is the only time HR are waiting to the*

*last minute to let me know if it will be extended. There is so much uncertainty and HR and CEO have repeatedly stated that they will keep us informed, but this information is always vague with "more info to come" but it never does*

*Prior to the closure of the AGNSW, we had a high number of international travellers visiting and working at the AGNSW. Staff became anxious they might be exposed to COVID-19. The AGNSW is now closed to the public. Many (50+?) casual workers are now out of work and have no income - we don't know the exact number as Management will not disclose to us. All staff (excluding a small number of essential workers) are now working from home. The AGNSW doesn't have the equipment or infrastructure for this to work properly. At the commencement of the Gallery closure, we had no laptops for staff to use at home, no existing cloud based server infrastructure, and only two staff in our IT department.*

*Work front of house at the Powerhouse Museum and Sydney Observatory to top up my income. The Covid-19 pandemic means I've had to tighten my budget significantly in order to make rent and bills.*

### **Working from home**

*I am working from home with a marginal increase in efficiency. Planning within the branch in which I work was sufficient to prepare for three months. Remote IT access has been good.*

*I hate working from home*

*Our institution was closed and we all moved to work from home.*

*Closure of museums and cancellation of programming and need to produce online connect has meant reprioritising schedules and increased pressure on digital output and associated resources*

### **Loss of income for Institution**

*I am in a team that is responsible for income generation for MAAS, our team generally work from home now, however we also now manage the NSW Artist in Residence program and UTS - UTS has several hundred thousand students per year attending classes at the Powerhouse Museum into work though!*

*I am cut off from the resources at my workplace and culturally isolated from people who inform my best practices.*

*I am now working remotely and very pleased with that opportunity.*

The problems identified above with the efficiency dividend and budget cuts leading to casualization of a workforce has been highly detrimental and risks losing decades of knowledge, experience and cultural interpretation in a single incident for a cohort of hundreds of casual staff.

### **Carriage Works**

COVID-19 has seen an unprecedented collapse of private sector arts and culture enterprises, with the recent announcement that Carriageworks is going into administration. Carriageworks is a host of a number of successful arts and entertainment companies and enabled collaboration over the few years it has been in operation, including to support the film industry. The location of the facility near Redfern Station transport enables access from across Sydney and the state for industry involvement and also for entertainment through shows and exhibitions.

The facility could be joined into one of the existing sustainable state run institutions trusts, with the ability to utilise the space for exhibitions and performances.

**Recommendation**

Maintaining and improvement of existing Sydney CBD sites for these institutions including through the establishment of emergency rescue funding to cover the approximately \$91million that these institutions currently earn above recurrent grant funding.

**Recommendation**

The Association recommends the NSW Government funds for employees converting casual and temporary roles to ongoing roles. We particularly note the number of casuals working in excess of the definition for casual under the Government Sector Employment Act 2013, who should be supported by the Government through provision of ongoing work.

**Recommendation**

That the NSW Government investigates supporting Carriageworks by joining it onto a Sydney Institution and increasing funding to enable the sustainability of the project.

**END**