

MUSEUM OF APPLIED ARTS AND SCIENCES
ANNUAL REPORT 2020-21

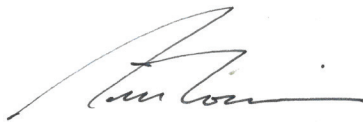


The Hon Don Harwin, MLC
Special Minister of State
Minister for the Public Service and Employee Relations, Aboriginal Affairs, and the Arts
Leader of the Government in the Legislative Council, Vice-President of the Executive Council,
and Trustee of the Parliamentary Contributory Superannuation Fund
Parliament 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 2021.

Yours sincerely



Hon Peter Collins AM QC
President



Lisa Havilah
Chief Executive

Cover: (to be inserted)

ISSN: 2209-8836

© Trustees of the Museum of Applied Arts and Sciences 2021

The Museum of Applied Arts and Sciences is an Executive Agency of,
and principally funded by, the NSW State Government.



Museum of
Applied Arts
& Sciences

CONTENTS

2	Acknowledgment of Country
3	Charter
4	President Foreword
5	Chief Executive Foreword
6	Strategic Direction
6	Powerhouse Program
6	Powerhouse Parramatta
6	Powerhouse Ultimo
6	Museums Discovery Centre, Castle Hill
6	Collection Relocation and Digitisation Project
7	Sydney Observatory
7	Visitation
7	Onsite Audiences
7	Offsite and Digital Audiences
8	Powerhouse Program Highlights
8	Exhibitions
9	Touring
10	Public Programs
11	Education and Digital Learning
12	Western Sydney and Regional NSW
13	First Nations
14	Collection
14	Acquisition Highlights
16	Archives
16	Collection Partnerships
18	Collaboration and Research
20	People
21	Covid-19 Management
22	Governance
24	Organisational chart
25	FINANCE
61	APPENDICES
62	Board of Trustees
64	Principal Officers
64	Loans
65	Acquisitions
85	Partners
85	Publications
86	Volunteers
88	Staffing Numbers
89	Equal Employment Opportunity (EEO) statistics
90	Senior Executive
91	Overseas Travel
91	Legislative Changes
91	Major Works Statement
91	Digital Information Security Attestation Statement
91	Guarantee of Service and Consumer Response
92	Public Interest Disclosure Reporting as required by Public Interest Disclosure Act 1994
92	Privacy Reviews under the Privacy and Personal Information Protection Act 1998
92	Public Access to Information
93	GIPA reporting as required by the Government Information (Public Access) Act 2009
97	Budget Estimates
97	Consultants
98	Payment of Accounts
99	Contact Information

ACKNOWLEDGEMENT OF COUNTRY

The Powerhouse Museum sites are situated upon the ancestral homelands of the Gadigal people of the Eora Nation and Dharug Nation, whom we acknowledge as Traditional Custodians. We recognise their timeless and continuous connection to Country and pay respect to their Elders — past, present and emerging.

CHARTER

The Museum was established following the 1879 Sydney International Exhibition, which was its genesis. The Museum of Applied Arts and Sciences (the Museum) was established under the *Museum of Applied Arts and Sciences Act 1945*. Aspects of the Museum's management and governance are also covered under the Museum of Applied Arts and Sciences Regulation 2018.

At 30 June 2021, the Museum was responsible for Powerhouse Ultimo, Sydney Observatory, and the Museums Discovery Centre, Castle Hill.

The Museum's Act requires it 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:

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

PRESIDENT FOREWORD

I am pleased to present the Powerhouse Museum Annual Report for 2020–21. It was a pleasure to lead the Museum through this year of renewal in my first year as Trust President.

We welcomed the NSW Government's announcement in June 2021 that Powerhouse Ultimo would undergo a renewal that would put the Museum's notable design and fashion collection at the forefront. The \$480m–\$500m investment will cement the Powerhouse as Australia's leading museum of applied arts and sciences with the development of two world-class facilities: in Ultimo and at the museum's flagship in Parramatta.

The NSW Government's investment provides the Powerhouse with the opportunity to continue the legacy of the historic site at Ultimo while building towards its new home of science and technology at Powerhouse Parramatta. It is a wonderful outcome for our institution.

The Powerhouse Program has accomplished significant achievements this year. Powerhouse Parramatta received planning consent to move into its delivery phase and commenced early works onsite. Our community space in Parramatta Square hosted more than 2000 people in its first six months of operation, with more than 88 per cent of visitors expressing positive sentiment for Powerhouse Parramatta. This demonstrates much anticipation of our arrival among the people of Western Sydney and reflects the community support we have received from them.

The expansion of the Museums Discovery Centre in Castle Hill received planning consent in April 2021 to deliver greater access to the iconic Powerhouse collection of more than 500,000 objects. The expansion is an integral component of the Powerhouse Program. It will increase opportunities for skill-sharing, education and community programs, along with temporary exhibitions.

The digitisation of the Museum's collection continued in 2020–21, with 123,008 items assessed and more than 66,100 items digitised. This initiative has helped increase engagement with the Museum's digital channels, enhancing community access to our world-leading collection.

I would like to acknowledge the Trustees for their ongoing commitment and leadership and thank them all for their support. I would also like to thank Professor Barney Glover AO, whom we farewelled as president in late 2020. He had a significant impact on the future of the Museum during his tenure.

I congratulate and thank the dedicated staff, led by Chief Executive Lisa Havilah, for their professionalism and ongoing achievements. I look forward to the next phase of the Museum's renewal in 2021–22.

Hon Peter Collins AM QC
President

CHIEF EXECUTIVE FOREWORD

The past year has been one of the most significant in the Museum's history, with the NSW Government reconfirming its once-in-a-generation investment into the renewal of our institution.

The Powerhouse renewal will deliver two world-class museums. Powerhouse Ultimo will be expanded with a focus on design and fashion; the flagship Powerhouse Parramatta will be a leader in science and technology. The renewal will also deliver the expansion of the Museums Discovery Centre in Castle Hill and the digitisation of more than 300,000 items in the Museum's revered collection.

The Powerhouse welcomed the NSW Government's planning consent to deliver Powerhouse Parramatta, and its historic financial commitment to the renewal of Powerhouse Ultimo. The expansion of the Museums Discovery Centre moved from planning consent to delivery phase in 2020–21 and the digitisation of the collection reached new milestones, with more than 66,100 items now fully digitised.

The Powerhouse continued to focus on the creation and presentation of original exhibitions featuring the Powerhouse collection, including *Maton: Australia's Guitar*, *Design for Life*, *Hybrid: Objects for Future Homes*, *Bayram Ali* and *Iranzamin*. These exhibitions revealed untold stories within our collection and engaged the diverse communities of Greater Sydney with contemporary ideas and issues.

Last year, the Museum launched Powerhouse Late, a series of late-night programs as part of the NSW Government's Culture Up Late initiative. This series showcased the Museum's collection, collaborators and creative residents to new audiences and delivered an increase in visitation to the Powerhouse. The Sydney Observatory continued to engage audiences across the world with its digital series of livestreams; the 2021 Lunar Eclipse received more than 70,000 views and 100,708 engagements.

Significant acquisitions for the Powerhouse collection included the Larrakitj poles by Wukun Wanambi which will form part of the *Eucalyptusdom* exhibition, and the rare and exquisitely crafted Percy Marks bracelet, which was purchased with the support of the Australian Government's National Cultural Heritage Account. The Museum also implemented the strategy for its COVID-19 collection development, making key acquisitions that will capture Australia's experience with the global pandemic for generations to come.

I thank the Trust for their guidance and support over the past year and in particular I thank Peter Collins AM QC for his leadership. I also acknowledge Professor Barney Glover AO, who concluded his term as Trust president in late 2020. Professor Glover's contribution to the Museum was significant and we greatly benefitted from his expertise during his tenure.

I extend my thanks to the Museum's staff for their support and commitment once again, especially during the challenging times we have faced due to the COVID-19 pandemic. I also look forward to continuing to collaborate with our staff, partners and community in 2021–22, as we move into the next phase of delivering the Powerhouse renewal.

Lisa Havilah
Chief Executive

STRATEGIC DIRECTION – THE POWERHOUSE RENEWAL

In 2021, the Powerhouse is in a state of transformation, with the establishment of Powerhouse Parramatta, the renewal of Powerhouse Ultimo, the expansion of Museums Discovery Centre in Castle Hill, the digitisation of the collection and the ongoing operation of Sydney Observatory.

The Powerhouse renewal is a new approach to museums – leading with place and story. It will set new benchmarks for museums and cultural precincts that will carry forward the future of the institution.

Powerhouse Parramatta

The establishment of Powerhouse Parramatta is a once-in-a-generation opportunity. As the first NSW State cultural institution to be based in Western Sydney, Powerhouse Parramatta will be a transformational cultural precinct in the fastest-growing city in Australia. Leading in science and technology and fostering our future STEM leaders, Powerhouse Parramatta will be the largest museum in NSW, with over 18,000 sqm of exhibition and public space attracting two million visitors annually. In 2021, Powerhouse Parramatta forged into delivery with early works commencing onsite.

Powerhouse Ultimo

The renewal of Powerhouse Ultimo will shift its focus to design and fashion, presenting exhibitions that feature the Museum's significant collections alongside iconic objects, exclusive international exhibitions and programs that support the fashion and design industries. The expansion will deliver renewed and increased exhibition and public space and a significant investment in the development of a creative industries precinct that will generate subsidised and commercial studios and workspaces. A design competition to deliver a world-class museum will be undertaken in 2021.

Museums Discovery Centre, Castle Hill

The Museums Discovery Centre is home to the Powerhouse collection. A key component of the Powerhouse renewal program is the development of new storage facilities with research, workshop and community spaces that will provide new levels of access to collections on one consolidated site. The project is in delivery, with early works completed and the main contractor commencing work onsite.

Collection Relocation and Digitisation Project

The Powerhouse Collection Relocation and Digitisation Project is one of the largest such initiatives in Australia. The goal is to deliver unprecedented access to the Museum's collection by digitally capturing more than 330,000 items. Digital images will be available online to anyone, anywhere, anytime.

In 2020–21, the Powerhouse Collection Relocation and Digitisation team assessed 123,008 items and digitised more than 66,100. More than 52,000 items were re-housed and 49,000 were relocated to Castle Hill. The Museum's First Nations team undertook an audit and assessment of 5365 of the Museum's First Nations objects. The variable media stream of the relocation and digitisation project is handling the assessment, documentation and digitisation of items most at risk of obsolescence, while also working to establish a digital preservation laboratory.

Sydney Observatory

As a nexus for academic, industry and community engagement in the fields of astronomy, weather and science, Sydney Observatory continues to serve as an active public observatory, museum and education facility. Onsite public and education programs and tours were temporarily suspended as a result of COVID-19 and in response to this disruption a successful digital program was developed: Southern Sky Livestreams is now a live monthly broadcast from the Sydney Observatory, featuring guest astrophysicists exploring the night sky and speaking about their research and areas of astronomy expertise.

As custodian of this exceptionally significant heritage place, the Museum has continued research to inform the new Conservation Management Plan for Sydney Observatory, a significant body of work that builds on historian James Semple Kerr's seminal conservation plan (2002/2012) for the site. Over the past year, this work has focused on research and documentation of historical and contemporary First Nations connections to the site.

VISITATION

	2020–21 Visitation
Powerhouse Ultimo	187,164
Sydney Observatory	49,575
Museums Discovery Centre*	13,493
TOTAL onsite visitation**	250,232
TOTAL offsite visitation***	221,966
TOTAL visitation	472,198

* Museums Discovery Centre is a run in collaboration with Australian Museum and Sydney Living Museums and visitation to this site is attributed to all three collaborating agencies.

** Onsite visitation was affected throughout 2020–21 by the COVID-19 pandemic.

*** Offsite visitation includes engagement with Museum collection items on loan to other institutions.

Onsite audiences

Following the temporary closure of the Museum's sites in early 2020 due to the COVID-19 pandemic, all sites reopened to the public from 1 June 2020, in line with COVID-19 restrictions. A second temporary COVID-related closure commenced from 26 June 2021. Visits to Powerhouse Ultimo and Sydney Observatory were down 60% and 48%, respectively, compared with 2019–20. The Museums Discovery Centre increased onsite attendance by 32% over last year, driven by popular exhibitions such as *Sydney 2000 Olympic Games 20 Year Anniversary*.

Offsite and digital audiences

Offsite visitation represents engagement through programs the Museum delivers outside its venues, including public programs and touring exhibitions, plus online engagement with the Powerhouse collection.

In response to COVID-19, the focus of programs and educational content was shifted online and public engagement with the Museum's digital platforms strengthened, notably with a 25% increase in website engagement from 18 to 24-year-olds. The lunar eclipse in May brought more than 70,000 views and 100,708 engagements with our Observatory livestream from around the world. Performances by leading Australian musicians as part of the *Maton: Australia's Guitar* exhibition brought engagement with more than 60,000 viewers across Australia.

During 2020–21, the Museum added more than 42,900 objects to its online collection via the digitisation project. Consequently, online collection engagement grew by 49% for the period.

Digital gallery guides continue to be accessible via QR codes, which were successfully implemented across Museum sites, allowing visitors to access gallery information on their own devices.

Exhibitions are now accessible via virtual tours as well. This has enabled audiences to experience exhibitions when unable to travel to the Powerhouse Museum. This was particularly successful for *Shape 2020*, allowing thousands of students to engage virtually with the year's outstanding projects from the HSC Design and Technology, Industrial Technology, and Textiles and Design courses.

POWERHOUSE PROGRAM HIGHLIGHTS

Following the NSW Government's 4 July 2020 announcement that Powerhouse Ultimo would remain open, the Museum delivered a vibrant program of exhibitions based on our diverse collection. A selection of programs and content from all three sites was recalibrated in the context of COVID-19 to maintain connection with our audiences and to augment and amplify existing digital engagement platforms, such as websites, blogs, podcasts, livestreaming and social media. This included provision of educational resources to our extensive database of schools across NSW and several digital engagement opportunities targeting diverse audiences through programs such as Sydney Design Week, Science Festival and the Biennale of Sydney. Digital and online programs were co-developed with the Museum's cohort of creative residents and partners. During this time, regular emails informed our audiences about family-friendly activities and curriculum-linked support material for people working from home and managing remote education for children. Some programs were rescheduled for late 2021 or early 2022 to honour a range of existing collaborations and partner projects.

Exhibitions: Powerhouse Museum

Bayram Ali

9 February 2021 – 4 October 2021

A photographic exhibition of images by Turkish-Cypriot immigrant Bayram Ali (1920–95), taken on Australia's Snowy Mountains Hydro-Electric Scheme.

Design for Life

26 September 2020 – 16 May 2021

Design for Life explored the role of design in the health and medical sectors, showcasing innovation in the creation of equipment and devices that save human life or improve the quality of it. Local design industry collaborations were presented alongside highlights from the Powerhouse collection of medical and scientific material from the late 1800s to now.

EcoLogic: Creating a Sustainable Future

31 July 2020 – 31 January 2021

EcoLogic was an experiential study of the environmental problems facing Australia and the world, demonstrating how smart ideas and environmentally sensitive design can contribute to a sustainable future.

Future Fashion

30 April 2021 – 4 October 2021

This annual event provides a glimpse into the next generation of Australian fashion designers, showcasing outfits from the final-year ranges of top students from four Sydney-based fashion design schools:

- Fashion Design Studio, TAFE NSW, Ultimo Campus
- Torrens University Australia – Billy Blue College of Design
- University of Technology Sydney
- Whitehouse Institute of Design

Hybrid: Objects for Future Homes

12 September 2020 – 28 February 2021

Nine new works the Powerhouse commissioned to interrogate the contemporary urban condition and explore the role of the home in 2030. The selected design studios collaborated with researchers and practitioners from diverse industries to create furniture and objects exploring the rapidly changing global landscape and the most pressing issues of our time.

Iranzamin

19 March 2021 – 8 August 2021

Iranzamin (Land of the Persians) was the first survey exhibition of Persian arts and crafts the Powerhouse had acquired since its founding in 1881. It explored the stories behind rarely seen artefacts from the middle of the 19th century to now, shedding light on the diverse social and cultural history of Persia – today's Iran – and its people.

Maton: Australia's Guitar

25 July 2020 – 2 May 2021

This was the largest retrospective of Australia's leading guitar manufacturer, showcasing more than 130 guitars and drawing on more than 70 years of music. The guitars, ukuleles, lap steels and amplifiers on show were from the personal collection of Bankstown-based instrument collector Wadih Hanna.

Shape 2020

27 February 2021 – 9 May 2021

Presented in association with the NSW Education Standards Authority, *Shape 2020* showcased a selection of outstanding major projects from the HSC Design and Technology, Industrial Technology, and Textiles and Design courses. As varied as they were creative, these projects provided a glimpse into the minds of tomorrow's designers.

The Wiggles Exhibition

15 March 2021 – 30 May 2021

The Wiggles Exhibition reopened this year for its final season, celebrating the 30 years on stage and screen of this much-loved children's act.

Exhibitions: Museums Discovery Centre

100 Years of Qantas Airways

21 November 2020 – 28 February 2021

This display celebrated the 100th anniversary of one of the world's oldest airlines. Featuring cabin crew uniforms, travel posters and aircraft models, it acknowledged the important role Qantas plays in advancing our business and professional connections, supporting and stimulating Australians' love of travel and enticing international visitors to experience the beauty and uniqueness of Australia's natural and cultural landscape.

Sydney 2000 Olympic Games 20 Year Anniversary

14 September 2020 – 11 October 2020

This celebration of the 20th anniversary of the Sydney 2000 Olympic Games featured a selection of more than 600 items from the Opening and Closing ceremonies held by the Powerhouse collection. These included props and costumes used in the ceremonies, along with prototypes, models and design drawings. Of special interest were the torch Cathy Freeman used to light the cauldron at the Opening Ceremony and the Showgirl costume Kylie Minogue wore at the Closing Ceremony.

Gaetano Pesce Seating

3 March 2021 – 23 May 2021

This display featured two works by Italian architect Gaetano Pesce whose career spans four decades and includes interior, exhibition and industrial design. Pesce created the Up 1 armchair in 1969, a time when second-wave feminism was at its peak. The Sunset in New York sofa, made in 1980, emerged during an era when rampant consumption was on the rise.

Brabham's Formula One Racing Car

6 March 2021 – 11 June 2021

Repco generously loaned Jack Brabham's Formula One-winning 1966 BT-19 car for temporary display. This Australian racing car won the 1966 Formula One world championship, including the French, British, Dutch and German Grands Prix. Its three-litre V8 engine, designed and built by Repco, uses only one camshaft per cylinder head, yet its light weight and narrow, aerodynamic shape helped make the Repco-Brabham as fast as more powerful rivals.

Marc Newson

11 June 2021 – 1 August 2021

In June 2021 the Museum presented a selection of works by influential Australian-born designer Marc Newson. Showcasing the innovation and versatility of this high-profile designer. Key objects included prototypes for the Lockheed Lounge, the MN02 Bonanza bicycle, the Peanut chair and the Zvezdochka sneaker for Nike. The display also highlighted Newson's distinctive curvilinear forms, drawn from sources as diverse as 1960s design and popular culture, wave forms, sci-fi and quantum physics.

Exhibitions: Sydney Observatory

David Malin Awards: Winning Sky Photos 2020

21 October 2020 – 14 March 2021

An exhibition of award-winning photographs of the night sky as judged by world-renowned astrophotographer Dr David Malin. The Central West Astronomical Society organises the David Malin Awards as part of its annual AstroFest, held at Parkes, NSW.

Reclining

11 June 2021 – 28 October 2021

This display of photographs from the Sydney Observatory archive demonstrated the ways in which reclining has always been popular with staff – and visitors – at Observatory Hill.

Working at Sydney Observatory

11 June 2021 – 28 October 2021

From its beginnings as a research observatory to its present role as a museum and public observatory, Sydney Observatory has employed a diverse staff of astronomers, educators, human computers and others. This display of photographs from the Observatory collection provided a glimpse into their working lives.

Touring

Design Nation Tweed River Museum

30 June 2020 – 20 February 2021

Design Nation brought together outstanding examples of Australian ingenuity and innovation in a range of classic, everyday objects from Australian households, shining a spotlight on our rich manufacturing and design history from the mid-1960s to the late 1980s.

Designed for Life: From the Powerhouse Museum Health and Medicine Collection

17 February 2021 – 29 August 2021

Produced in partnership with Westmead Hospital, this photographic exhibition explores objects and stories of innovation in Australian health and medicine. The photographs showcase the creation of cutting-edge equipment, devices and apparatus that preserve and enhance the quality of human life.

David Malin Awards: Winning Sky Photos 2019

— Bega Regional Hospital (organised through South East Arts), 29 May – 28 July 2020

— South West Arts, including venues in Berrigan Shire, Balranald Shire, Deniliquin, Hay Shire, Goolgowi, Hillston, Rankin Springs, Carrathool, and Mathoura, 17 August – 20 November 2020

— Scienceworks, Melbourne, 7 December 2020 – 18 April 2021

David Malin Awards: Winning Sky Photos 2020

— South West Arts, including venues in Barooga, Hillston, Echuca and Balranald Shire, 1 April – 31 May 2021

— Kerang Library, Gannawarra Shire Council, 5 June – 31 July 2021

Public Programs

The Programs team produces activities across multiple sites for diverse audiences.

Face-to-face programs were suspended from March until 31 December in 2020, following NSW Health guidelines in relation to COVID-19. In 2021, we saw a slow and steady return of face-to-face engagements and the team continued to work with our program partners to develop a compelling program of livestreams, videoconferences, webinars and online workshops.

Powerhouse Late

Powerhouse Late was a curated program presented at the Powerhouse Museum as part of the NSW government initiative Culture Up Late. Powerhouse Late occurred every Thursday 5–10pm from 21 January until 17 June 2021.

Each Powerhouse Late was curated in collaboration with the Powerhouse Creative Industry Residents and partners, featuring exhibitions with curator lead tours, talks, workshops, film screening, projections, music and performances to attract diverse audiences and encourage repeat visitation.

Also working with Sydney Observatory Research Residents, Generations Emerging Music Fellows and Research Fellows, the series covered topics ranging from environmental conservation to fashion and design and from live coding a music production to queer culture and female medical history. Powerhouse Late supported: 50 musicians or musical groups, 17 digital and/or visual artists, 14 designers or design organisations, three music promotion or production organisations, five dance groups, five technical production companies, 10 performance artists or groups, 23 expert speakers and 16 films producers with nearly \$150,000 in fees to produce and deliver their work.

Regional programming

The Powerhouse delivered programs digitally to numerous volunteer and professional regional organisations throughout NSW. Additionally, the annual stakeholder forum was delivered as a digital conference. Regional programs were developed with close consultation with our regional stakeholders and include workshops in museological skills to increase the capacity of these organisations to further engage with their local communities, to preserve their collections and to deliver exhibitions. Instead of delivering these in communities or at our regional learning hub at the Museums Discovery Centre in Castle Hill, the Museum delivered these via webinars across the year. These well received interactive sessions covered topics such as digital transformation, working with First Nations collection material, curation, design, installation and conservation of diverse materials. While physical travel became harder, the digitisation of our regional program allowed us to continue to connect with these audiences and share skills and access a much larger audience.

Hybrid Digital

Hybrid was the theme of Sydney Design Week 2020, which featured the works of nine design studios commissioned to create “objects for future homes”, and a two-day Design Summit. Due to COVID-19, SDW2021 was suspended and much of the public program was converted into digital video content, which the Powerhouse proudly presented online for an international audience.

Hybrid Digital worked with more than 30 local and international designers and studios to showcase contemporary design practice at the intersection of art, design and craft, and explore research into new materials and experimental methodologies. The digital series has amassed more than 123,840 views on YouTube across the 14 digital video programs.

Generations Fellowship

The inaugural Generations Fellowship supported three early-career artists (Olivia Abbott, Tanaya Barat and Blake Rhodes) in carrying out six-month programs of professional development, connecting them with industry experts and supporting intergenerational knowledge and experience within the music industry. Each artist received \$25,000 in financial support to undertake a six-month residency with the Powerhouse Museum, supplemented by in-kind studio space and an ongoing connection to the Powerhouse collection. The artists were supported by industry mentoring and networking from Astral People.

Treasure Islands Digital Pasifika: I.C.E. Collaborative Project

In late 2020, the Powerhouse embarked on a collaboration with Information and Cultural Exchange (I.C.E.) (via Victoria Harbutt), cultural worker and broadcaster Leo Tanoi and artist and videographer Greg Semu to co-produce a digital series highlighting the design, cultural history and contemporary relevance of Pasifika treasures in the Powerhouse collection. Intergenerational community members embedded in Pasifika communities across Greater Sydney were invited to research and interrogate the heritage of this material culture and share both the historical and contemporary significance of a selection of items with personal meaning to them. Targeted towards young people with Pasifika heritage, these explorations will be shared through a series of conversations and cultural performances related to the six Pasifika nations of Tonga, Samoa, Kiribati, Cook Islands, Papua New Guinea and Fiji in late 2021. This digital content aims to build awareness of the Powerhouse Pasifika collection within broader Pasifika communities in Australia and stimulate an ongoing dialogue with communities and the next generation of cultural knowledge holders.

Koala Train

The Powerhouse partnered with Creative Industries Resident Rosie Deacon to develop an installation in response to the Transport collection. Rosie expanded on the brief in response to the Australian bushfires of Summer 2019–20. The installation was on display at the Powerhouse until February 2021, then at the Museums Discovery Centre, April–July 2021.

SYDNEY OBSERVATORY

Face-to-face public programs returned to the site in May 2021 with the Southern Sky Special Event Total Lunar Eclipse, then suspended again in June 2021. The inaugural Sydney Observatory Residency Program was launched in 2021, for which 11 participants were selected from diverse fields of practice, including astrophysics, science, philosophy and the environment, as well as visual art and theatre. Residents work onsite for up to three months, collaborating with the institution and its staff on projects that engage audiences with the Observatory.

Songlines of our Universe

The *Songlines of our Universe* concert series (15–18 June 2021) was a featured event of Sydney Solstice, a Destination NSW initiative. The concerts were performed live at night by internationally renowned William Barton, his co-composer Veronique Serret, and Auntie Delmae Barton (William's mother). A total of 533 tickets were sold for the four nights of shows.

Sydney Observatory Astronomy Ambassador

In 2020, the Museum welcomed Gomerioi astrophysicist Karlie Noon as Sydney Observatory's inaugural Astronomy Ambassador. As our science communicator-in-residence, Karlie has worked with the Museum to develop a portfolio of engagement activities, contributing blog posts, social media, livestreams, educational webinars, regional programs and exhibitions. She also has taken part in the Sydney Science Festival. The Ambassador role has been an opportunity for the Museum to champion emerging Australian science and science communication talent. It is the only program of its type in Australia.

Observatory livestreams

In August 2020, Sydney Observatory launched its first Southern Sky Livestream with Astronomy Ambassador Karlie Noon during National Science Week. Since then, monthly livestreams have had more than 150,000 views. The streams have been a platform to connect the Observatory with high-profile astronomers and research scientists such as Professor Lisa Harvey-Smith, New Zealand-based astrophysicist Dr Heloise Stevance and Macquarie University cosmologist Dr Devika Kamath. The content generates a strong returning viewership and connects with regional, interstate and international audiences. A highlight was the lunar eclipse on May 26, which attracted more than 70,000 views and 100,708 engagements.

Sydney Observatory Residency Program

Inaugurated in 2021, the residency program saw eleven residents selected from across diverse fields of practice — from astrophysics, science, philosophy and the environment to visual art and theatre — spend three months working from the historic Observatory building at Millers Point. Collaborating with the institution and its staff on projects that engage audiences with the Observatory's disciplines, collection and programs, the residents were: Wiradjuri artist Amala Groom; environmental historian Dr Nancy Cushing; poet Kate Rees; space junk expert Annie Handmer; spaceaustralia.com founder Rami Mandow; artist Michaela Gleave; astrophysicist and astrophotographer Ángel R. López-Sánchez; artist Catherine Sarah Young; and performance collective Jane Sheldon, Imara Savage and Elizabeth Gadsby.

Sydney Observatory Tours

Tours were temporarily suspended as a result of COVID-19 and will be refreshed for 2022.

MUSEUMS DISCOVERY CENTRE

Museums Discovery Centre: Curated program

The Powerhouse partnered with local Western community organisations to develop and deliver a program during 2021 to promote audience engagement with the collection onsite. Each month, a partner associated with the arts or sciences was invited to develop a workshop or event for intergenerational audiences. The diverse program explored sustainability, drama, poetry, dance and filmmaking, resulting in cross-engagement with local arts organisations, including Shopfront Theatre, PlantingSeeds, and Red Room Poetry.

Museums Discovery Centre: Accessible programs

In March 2021, the Museums Discovery Centre partnered with The Lab Network to launch a computing club held every Sunday for children and young people who are on the spectrum. The club was launched as a small group and grew as more people returned to face-to-face activities.

In May 2021, the Museums Discovery Centre began working with disability services providers CatholicCare and Inala to develop an accessible program for their adult clients. The resulting music and filmmaking events takes place every Wednesday and Thursday at the Museums Discovery Centre. Feedback from carers and their clients confirms the Museums Discovery Centre as an accessible venue that holds great interest for their group.

EDUCATION AND DIGITAL LEARNING

In Term 1, 2021, the Powerhouse saw a return of self-guided school groups to the museum. Throughout terms 1 and 2, we continued to work with creative industries residents, the astronomy ambassador, Observatory research residents and other talent to deliver unique opportunities for audiences to engage with our collection, exhibitions and sites.

Online videoconferences and webinars

Online videoconferences — including income-generating 50-minute sessions for one class at a time and free webinars for multiple groups — experienced significant growth over 2020–21. Highlights included: Australian First Nations astronomy and Australian First Nations Design (47 NSW, WA and international programs with 1000+ participants) developed by Uncle Marcus Hughes and Auntie Joanne Selfe; Space, July to December 2020; webinars, including with Dr Adrian Brown from NASA/JPL in August 2020 and March 2021; and Arludo, an interactive games-based, curriculum-oriented offer that had 1243 participants from around the world. Video-on-demand assets produced during these programs are now bookable for individual school viewing via Distance and Rural Technologies (DART) Connections, the NSW Department of Education distance education unit at Dubbo.

Shape 2020

Shape is an annual showcase of outstanding major projects from the previous year's Higher School Certificate (HSC) students in Design Technology, Industrial Technology, and Textiles and Design courses. The event is co-produced by the Powerhouse Museum and the NSW Education Standards Authority.

Each year, the Powerhouse co-produces a program of events celebrating Shape, aimed at current Year 11 and Year 12 learners. In response to ongoing COVID restrictions, this year's Shape seminar program was restructured as a series of digital experiences delivered online. For the first time, we developed five masterclasses addressing specific areas of HSC coursework: Innovation and Emerging Technologies, Project Management, Visual Communication, Success and Failure, and Design Process. Sessions featured special guest designers and makers Andrew Simpson, Mark Liu, Chris Gaul, Hugh O'Connor, Molly Grover, Trent Jansen and Zara Pasfield.

Another addition to the Shape program was a series of three panel discussions featuring young designers whose work featured in the *Shape 2020* exhibition: Genevieve Bryant, Matthew Langsam, Olivia Hannell, Selena Cardillo, Zoe Fraser, Lilyrose Watson-Cooper and Rebecca Salem. The team also produced keynote talks with special guests inventor Stuart Anderson and furniture designer/maker Rachel Vosila. These and the panel discussions were made available for free to teachers as recordings via DART Connections and have reached over 500 learners across the state so far.

Schools Reconciliation Challenge

Reconciliation NSW and the Powerhouse collaborated to bring two webinars to schools to support their involvement in the Schools Reconciliation Challenge. In addition to these webinars, Reconciliation NSW hosted a virtual launch of a digital display for schools, with technical support from the Powerhouse. The webinars were made available for free to primary and secondary schools and engaged over 1500 participants from NSW and the ACT. Broadcast live from the Indigenous-focused *Linear* exhibition and linking directly into the collection, the webinars explored First Nations perspectives on Caring for Country.

Full STEAM Ahead

Full STEAM Ahead has run since 2016, and in 2020 the Commonwealth Bank of Australia came onboard as major sponsor, in partnership with the Australian Business Community Network. Over 600 Stage 4 learners from over 30 schools around Australia participated in the program, which was delivered entirely via videoconference due to COVID-19. Of the students surveyed following the program, 77% agreed that they were interested in STEAM (science, technology, engineering, arts and maths) subjects after engaging in Full STEAM Ahead. Similarly, 79% agreed they were now more aware of STEAM-related careers and 75% believed they had improved their computing skills.

Parramatta Community Space Program

Since January 2021, the team has offered a variety of STEAM workshops to children aged 4-15 at the Powerhouse Community Space in Parramatta Square. These workshops have been facilitated with partners including Western Sydney University, Arludo, Sunsprint, and a range of sound, kinesthetic and digital artists such as Tully Arnot, Mimi Kind, Nadia Odlum, Gillian Kayrooz. The workshops have generated high engagement and increased positive community interest in the Powerhouse Community Space.

WESTERN SYDNEY AND REGIONAL NSW

Powerhouse and TAFE NSW have partnered to develop and deliver the Creative Studio, a program of free digital and creative skills workshops for Western Sydney high school students, held in Parramatta. From 12–16 April 2021, Sydney creatives Gillian Kayrooz and Claudia Nicholson, assisted by four TAFE students, delivered a program focusing on screen, media, animation, graphic design and drawing.

Over the weeklong program, 24 young people from across Western Sydney attended each day. Additional support was provided by Apple, Adobe, Eckersley's and Wacom.

The Powerhouse and TAFE NSW will continue to collaborate to develop and deliver the program over the next four years in Parramatta.

FIRST NATIONS ENGAGEMENT

Aboriginal smoking ceremonies

In February 2021, the Powerhouse continued a tradition by coming together for the third-annual smoking ceremony. Led by Uncle Matthew Doyle accompanied by the Aboriginal and Torres Strait Islander team and members of the Executive, the ceremony began with a cleansing of the Museum's buildings in the evening. A ceremony followed the next morning in the Powerhouse Ultimo courtyard, where all Museum staff and volunteers were invited to come together in a traditional ceremony of reflection, cleansing and clearing the way forward for a successful new year together.

Community Consultation – Collection Relocation Digitisation Project

Traditional Knowledge Keepers and the Collection Management Reference Group have been consulted on several occasions over the last year to determine specific information about cultural materials in our collection.

Appointment of Karlie Noon as Inaugural Sydney Observatory Astronomy Ambassador

Gamilaraay astrophysicist Karlie Noon is Sydney Observatory's first Astronomy Ambassador. The Astronomy ambassadorship is a unique opportunity for an early-career researcher in astronomy, astrophysics and related fields to develop a portfolio of science engagement programs over six months.

Powerhousegalang

The Powerhouse is working on an initiative with Wiradjuri and Ngunnawal artist and scholar Brook Garru Andrew to renew its work and engagement with First Nations communities and culture. Brook is an interdisciplinary artist who has worked with communities and private and public collections, interpreting and critiquing First Nations archival and collection material in a process known as 'Murru Gurray' to find new ways of change that reflect imaginings of best cultural and museum practice for First Nations peoples. The project was initially for 12 months, from 1 October 2020 to 1 October 2021. As a consultant, Brook assists the Powerhouse in understanding new ways of looking at sovereignty and decolonial processes and finding new ways to acknowledge these urgent shifts of Gurray (change). In doing so, he connects the Museum to a global network of other museums and integrates cutting-edge thought and actions into the day-to-day operations and changing strategies of the Powerhouse. As part of his engagement, Brook is providing collection and curatorial advice surrounding the display and interpretation of cultural material housed in the Powerhouse collection.

Brook has established a group called the Powerhousegalang (meaning the group related to the Powerhouse) — an international First Nations-led thinktank. Powerhousegalang consists of seven Australian and international First Nations leaders and artists who are contributing to the transformation of museums and cultural spaces around the world. Powerhousegalang will contribute to the cultural renewal of the Powerhouse Museum as well, as it embarks on a process to more fully address First Nations knowledges and sovereignty.

Regional webinar – 23 June 2021

The "Recognising and Responding to Australian Indigenous Cultural and Intellectual Property in Collections" webinar was

part of the Powerhouse 2021 Regional Public Program, a series of in-person and online events designed to support museums, galleries and tertiary institutions in New South Wales. Participants discussed methods of identifying ICIP and other considerations of cultural significance, while assessing diverse First Nations cultural materials from the Museum's collection. This webinar was attended by colleagues working with Australian Indigenous cultural materials in collections across NSW.

First Nations Science Centre

For more than 60,000 years, First Nations Australians have developed and maintained complex systems of scientific knowledge and practices. Our First Peoples engaged with the stars, seas and land over millennia, sharing knowledge and practices in the STEM fields across generations. A national First Nations Science Centre has been proposed to protect, preserve, grow, share and learn from this rich, enduring, unique scientific tradition. Together with the University of Sydney and City of Parramatta, the Powerhouse actively supports First Peoples' aspirations to establish an independent, autonomous, Indigenous-controlled institution. As a major project partner, the Museum has fostered relationships with the Aboriginal and Torres Strait Islander scientists, industry experts and Traditional Knowledge Holders who are leading the First Nations Science Centre project. The Museum has provided tangible in-kind assistance by dedicating one full-time Indigenous-identifying senior manager position to supporting the project's development. The Museum also commissioned independent consultants to help with concept development, conduct community and stakeholder consultation, and produce a detailed implementation report.

Appointment of Emily McDaniel, Director First Nations

On 20 May 2021, the Powerhouse announced the appointment of Emily McDaniel, an esteemed curator, educator and writer from the Kalari Clan of the Wiradjuri Nation in Central New South Wales, to the new role of Director, First Nations. Emily is the most significant First Nations appointment since the Museum was founded in 1881. She will establish a First Nations Team that will be central to the renewal of the Powerhouse, including the development and delivery of the Powerhouse Program. She will develop and lead policies, strategies, museum practice and organisational change through First Nations community, research and academic self determination and representation. The Director will oversee strategic First Nations projects, programs and engagement and embed First Nations knowledge to inform collections, exhibitions, publications and program strategy.

Australian Indigenous Astronomy, on-demand videoconference

As part of the 2020–21 educational videoconference offer, Australian Indigenous Astronomy engages people aged 7–12 with the oldest astronomical knowledge on the planet. Learners explore the celestial knowledge of the Wergaia Nation before discovering the Warrior Spirit Tagai and his embodiment in Eddie Mabo and the historic decision by the High Court in 1992. This program has engaged more than 1000 participants and is co-facilitated by Aunty Jo Selfe and Powerhouse educators.

COLLECTION

A total of 133 new acquisitions comprising 554 objects were added to the Museum's collection throughout 2020–21. Objects were acquired through the Museum of Applied Arts and Sciences Foundation and commissioning program, as well as through donations and bequests. Highlights across the Museum's disciplines are outlined below. A full list of acquisitions can be found in the Appendices.

Acquisition highlights

Larrakitj poles by Wukun Wanambi

A major addition to the First Nations collection was the acquisition of 12 larrakitj poles from Wukun Wanambi, a member of the Marrakulu clan and a senior Yolngu artist with Buku Larrngaay Mulka Art Centre in Yirrkala, in East Arnhem Land. The addition comprises six painted larrakitj alongside six larrakitj in various stages of preparation. This highly significant group of objects documents one of Australia's oldest design processes. Larrakitj are ceremonially used as an ossuary erected as a memorial to the deceased at the conclusion of a funerary ceremony, eventually eroding and returning Yolngu back to Country. Crafted from hollowed stringybark eucalypt, these larrakitj powerfully convey the use and significance of the eucalypt in cultural practice and are a major installation in *Eucalyptusdom*.

Bush billboards

The Powerhouse worked closely with Ernabella Arts Centre on this generous donation of seven 'Bush Billboards' from the Pukatja Community (APY Lands) in South Australia. Sisters Anne, Vivian and Marissa Thompson, along with fellow artists Nicole Rupert and Lynette Lewis collaborated to make signs in the Pitjantjara language of the Anangu community to communicate important health and wellbeing messages during the early stages of the COVID-19 pandemic. Collectively titled *Pika nyanga kura wiyaring kunyyjaku* (*Follow these rules to help keep you safe from that virus.*), these signs are hand-painted on repurposed car bonnets, then turned upright and positioned in prominent places in Pukatja. Using available resources like this, the community addressed its concern that public health messages, such as *Pika Kulira mapalku andma clinic-kutu palya!...Waltja wiru tjutja*, (*If you are feeling sick go straight to the clinic.*), were not being communicated in the local Pitjantjara language. These functional and vibrant signs capture the creative spirit of this remote community in communicating messages of care and support for one another.

Hybrid commissions

In 2020, the Powerhouse commissioned nine design studios to collaborate with researchers and practitioners and create objects exploring the role of the home in 2030. At the conclusion of the show, the museum purchased two works. The first, a 3-D printed dining table (*Tide*), is made from recycled ocean plastic by industrial designer Adam Goodrum in collaboration with Ella Williams and Tran Dang of the UTS Advanced Fabrication Lab. *Tide* places environmental considerations at the heart of the design process. The second work is *Cycle* funerary objects by design studio Gibson Karlo in collaboration with Dr Veena Sahajwalla. *Cycle* explores the accumulation of worldly possessions and the implications for those left behind in an increasingly densely populated society.

Electric car

The Blade Electron was the first commercially available battery-electric car made in Australia. About 50 of these vehicles were produced in Victoria from 2008–14. The company used Hyundai Getz vehicles, removing the internal combustion engine and installing an electric motor, lithium-ion-phosphate batteries and electric control systems.

COVID-19 collection

The Museum implemented the COVID-19 collection development strategy in response to the public health, economic and societal crises the pandemic caused. The selection of material acquired captures many aspects of the pandemic: the urgency of the time; the collaborative nature of the responses; the medical treatment and research; and systems of communication, technological innovation, and cultural and artistic expression. The Powerhouse is working in partnership with world-leading Westmead Institute for Medical Research as it continues to build a collection related to the development of a COVID-19 vaccine, contact-tracing research and technology, and stories from lead researchers. Highlights include Sydney-based photographer Katherine Lu's images, which document everyday experiences of the pandemic in Sydney. The video work *From March to April... 2020* by Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian is a poetic record of their home and creative life during lockdown, shortly after installing their exhibition at Powerhouse Ultimo.

Chips Mackinoltz Colonial Virus Series

This series of seven posters connects the contentious commemoration of explorer Captain James Cook's arrival in Australia to the impact of COVID-19 on First Nations communities and areas of contemporary social cohesion. Chips Mackinoltz's digital and print images reflect on the non-Indigenous artist's demonstrated commitment to reconciliatory practices, depicting Cook and other historical figures on enlarged postage stamps as a satirical comment on 250 years of 'Colonial Virus' from 1770 to COVID-19. Mackinoltz has worked in close consultation with Australia's First Nations Peoples to support the visibility of Indigenous issues, particularly in relation to social equity and inclusion. In this series, he focuses on the impact of colonisation on Indigenous health and mortality.

Contemporary fashion

The acquisition of work by two of Australia's most lauded fashion labels, Romance Was Born and Dion Lee, has significantly enhanced the Powerhouse's contemporary fashion collection.

The Romance Was Born acquisition is a group of 15 outfits designed by Anna Plunkett and Luke Sales for their Sydney-based label from 2008 to 2019. These outfits, including their accessories, are unique pieces created in collaboration with artists including Del Kathryn Barton, Nell, Jess Johnson, Rebecca Baumann and Tanya Schultz. Featured in the designers' theatrical and immersive runway shows, they are exemplars of the brand's colourful, whimsical, narrative-based collections. The spectacular garments employ diverse artisanal techniques, from hand-knitting, crochet and quilting to hand-worked beads, sequins, ribbon, embroidery and feathers.

Since his move to New York in 2017, Dion Lee's international reputation has grown exponentially. Two outfits created in 2020 showcase the designer's skill at fusing lingerie, tailoring and sportswear to create looks charged with sex appeal across gender lines. Both outfits show Lee's use of incisive lines and shapes that enhance the athletic body. A unisex outfit combines a russet tube top and Y-front trousers with strategic glimpses of torso, while the all-white outfit combines a boned lace corset, tank top with garter strap, and sharply tailored trousers – a style that has trended across social media channels in the United States.

The focus on collecting sustainable fashion continued with the acquisition of T-shirts and a 'zero waste' scarf, tote and yarn produced by Citizen Wolf. This contemporary Australian clothing brand seeks to make a positive impact. Founders Eric Phu and Zoltan Csaki focus on local, ethical and sustainable clothing production. The company reflects the growing trend towards clothing that is ethically and environmentally responsible, from the production of fibres to the lifecycle of the garment and the management of waste. Citizen Wolf clothing is cut and sewn on demand in its Sydney factory using the customer's basic specifications and the Magic Fit algorithm. The label's fabrics are sourced from Ethical Clothing Australia-accredited mills and made from natural, biodegradable fibres such as cruelty-free, non-mulesed pure Merino wool, organic cotton, hemp and Australian Super Cotton™. Citizen Wolf has a zero-waste policy and aims not to send any fabric offcuts to landfill.

Percy Marks bracelet

A rare and exquisitely crafted Federation era bracelet has enhanced the decorative arts collection. Created in 1909 by Percy Marks, Sydney's leading jeweller of the start of the 1900s, the bracelet is the most significant piece of Australian-made jewellery from the early 20th century. It was made at the request of the United Grand Lodge of NSW for presentation to Alice Rawson, daughter of Vice-Admiral Sir Harry Holdsworth Rawson, Governor of NSW and a Grand Master of the Lodge, on the eve of their departure from Australia in May in 1909. Alice Rawson carried out official duties in place of her mother, Lady Rawson, following her death in 1905. Despite being destined for England, the bracelet was crafted solely of Australian gold and gems, including a fine black opal from Marks' private collection. It reflects the fervent nationalism the Federation of Australian colonies in 1901 generated, as well as the jewellery-making and gem-cutting skills available in Sydney at this time. The bracelet was purchased with the support of the Australian Government's National Cultural Heritage Account

Contemporary ceramics

In preparation for the *Clay Dynasty* exhibition, the Museum acquired recent ceramic work by artists from across Australia. These included three First Nations artists: Carlene Thompson, Rupert Jack and Yaritiji Heffernan. Their works sat alongside recent pieces by Angela Brennan, Peter Cooley, Lynda Draper, Merran Esson and Simone Fraser. Filling in gaps in the field of Australian studio ceramics, this wide-ranging selection has enriched the Museum's representation of one of the most vibrant fields in contemporary Australian creative practice.

Mona Hessing wall hanging

A monumental wall hanging by Mona Hessing, one of Australia's leading textile artists, was donated to the Powerhouse through the generous support of the Boyer family. Hessing's work was at the forefront of innovative textile practice in Australia, particularly in the area of interior design and architectural work, during the 1960s–80s. *Sun Tapestry* was created in 1969 and is woven in three highly textured panels of unspun and handspun wool, sisal and jute. The design features a dominant orb in orange, yellow, pink, red and purple tones in the central panel, against a background of browns and creams, in an abstracted design. It was commissioned by Elizabeth Vercoe-Grieb as supervisory designer for the Menzies Hotel on Carrington Street, Sydney, and displayed in the hotel's Spanish Room from 1969 until about 1974.

SUSI material

These cutting-edge astronomical instruments related to SUSI (the Sydney University Stellar Interferometer) were conceived and designed locally by a team led by John Davis and William Tango. They were built near Narrabri in northern NSW. SUSI pioneered technical solutions to the challenges of high-resolution astronomy that influenced the design of similar instruments now operating overseas. The parts acquired highlight local creativity and innovation in science and technology and the international influence of contemporary Australian astronomy. They add to our extensive collection of astronomical instrumentation, dating back to Governor Brisbane's telescopes of the 1820s.

ARCHIVES

Australian Culinary Archive

Since it was launched in March 2020, the Australian Culinary Archive has rapidly evolved. It builds upon the Museum's existing collection areas of agriculture and food manufacturing, social history and design. Invitations to contribute to the archive have been made to more than 80 top Australian chefs as well as restaurateurs and producers. The first collections acquired were those of Damien Pignolet, Neil Perry and Peter Gilmore, all significant Australian chefs and award-winning restaurateurs who have added to the story of changing Australian cuisine in the last 50 years. They have generously donated archival material to the Museum, including objects, documents, interviews and digital material. The archive will expand over the coming years to include other highly regarded Australian food icons, such as Margaret Fulton, Guy Grossi, Kylie Kwong, Andrew McConnell, Ben Shewry and John Susman.

Modular Recordings Archive

An extensive archive relating to touring rock bands in Australia and the Modular Recordings record company is in the process of being donated by music entrepreneur Stephen 'Pav' Pavlovic, who started booking local Sydney bands in the inner city in the late 1980s. Pav's instinct for predicting youth culture trends made him the most significant indie music promoter in Australia, securing Nirvana, The Beastie Boys, Foo Fighters and other era-defining bands for Australian tours. The establishment of Modular Recordings in the late 1990s took Australian music to the world – The Avalanches, Cut/Copy, Wolfmother and Tame Impala were all signed to and promoted by Modular. The archive features over a thousand objects and documents, including promotional material, audio and video, company archives and design concepts.

Powerhouse Parramatta Archive

An archive has been established to record and preserve the foundation story of Powerhouse Parramatta. The archive documents the development of the Museum, from the original concept through the design development phase, to the early stages of construction. Much of the material in the archive has been contributed by the architects, engineers and designers of this flagship building. They have supplied a broad range of material in physical and digital formats, including original concept drawings and sketches, architectural drawings and models, renders and animations, prototypes, 3D models, photographs and video footage. The archive will continue to capture and assemble material throughout the construction and development of Powerhouse Parramatta.

COLLECTION PARTNERSHIPS

Outgoing loans

In 2021, the Museum loaned 234 collection objects to 32 institutions in 42 individual loan arrangements. Throughout NSW and locally, we have supported exhibitions by lending objects from the collection to organisations including Newcastle Museum, The National Trust of Australia (New South Wales) for display at Old Government House (Parramatta), La Perouse Museum, Sydney Living Museums, UNSW Galleries and the Chau Chak Wing Museum, University of Sydney. The collection was represented nationally in a diverse range of contexts, including exhibitions at Museum of Brisbane, Australian Centre for the Moving Image ACMI, Geelong Gallery, Parliament of Australia, Canberra Museum and Gallery. It featured internationally as part of the *Gabrielle Chanel: Manifeste de mode* exhibition at Palais Galliera in Paris and the tour of the Australian National Maritime Museum's *James Cameron: Challenging the Deep* exhibition to The Durham Museum, Omaha, Nebraska.

Incoming loans

Each year, the Museum sources incoming loans for inclusion in our exhibition program. This year, we managed 62 new active incoming loans, comprising 175 objects. Highlights included the upcoming exhibition *Eucalyptusdom*, which is supported by 22 loans, including from the State Library of New South Wales and commissions of First Nations fashion designers and artists responding to the exhibition's themes. *Future Fashion 2021* consisted of four loans showcasing top fashion design students Thomas Saint-Cyr, Benjamin Rando, Sally Jackson and Alexander Lyon. The *Electric Keys* exhibition was supported by a loan from the Roland Corporation Australia. *Design for Life* included seven loans from design companies working in the health and medical sectors. *Hybrid: Objects for Future Homes* presented nine new works commissioned by the Powerhouse. Iranzamin included one loan. The *Clay Dynasty* exhibition received 16 loans. Finally, the annual *Shape* exhibition consisted of a loan of 42 objects from high school students across the state.

Collection storage access

The Museum's collection storage across both sites (Ultimo and Castle Hill) was accessed by 476 visitors via 148 separate requests. Museum staff conducted 38 guided tours and facilitated 36 research requests. Additionally, there were 17 separate donor or family viewings and 32 special interest groups. Visitors included participants in Powerhouse fellowship, residency and other programs: Generations Fellow Olivia Abbott, New Age Noise Collective, Astronomy Ambassador Karlie Noon and community groups for the Treasure Islands Digital project. Guided tours were provided for the Historic Sports and Racing Car Association, Dr Cynde Moya, Swinburne University of Technology, representatives from Marc Newson Ltd and Breville Design, and colleagues from a range of museum organisations, including the National Communications Museum, Blacktown Library Museum, Australian National Maritime Museum, the Australian Museum and Royal Botanic Garden Sydney.

Research and Photo Library

The Research Library welcomed 132 visitors and responded to 533 external reference enquiries. As a member of the Libraries Australia Document Delivery service, administered by the National Library of Australia, the Research Library supplied 18 book loans and three articles to libraries in Australia and New Zealand. The Research Library added 33 bibliographic records and 158 holdings, and updated 29 holdings in Libraries Australia for contribution to the Trove discovery service. External researchers included television production designers, architects, students from the National Institute of Dramatic Art, TAFE and university, artists, fashion and jewellery designers, and academics.

The Photo Library responded to 424 public enquiries and catalogued and uploaded 2588 new records to the EMu multimedia module. Of these, there were 131 high-level records for groups of negatives and transparencies from the analogue collection (representing the listing of 73,488 images), 260 newly digitised film images from the analogue collection, and 2197 non-object digital photographs produced by the Digitisation Project and contract photographers. The Photo Library sourced and licensed images for the *Maton: Australia's Guitar* exhibition and the *Hybrid* publication, and supplied images to clients such as Deutsches Hygiene-Museum, Kaz Cooke, National Gallery of Australia, Carnegie Mellon University, Frontyard Films, Urbis, Vogue UK and Reaktion Books.

Archival research

Archives accessed included the Donald Harkness automotive archive, the *Strictly Ballroom* archive, a comprehensive scrapbook maintained by the Australian fashion designer Beril Jents, and the batik designs of Byram Mansell. Reserve Bank of Australia heritage consultant studied Fred Ward's furniture designs commissioned by the Bank, and a research assistant from the University of Technology Sydney studied photographic material from the John Andrews architectural archive.

Three Research fellows – Dr Fiona Cameron, Dr Alina Kozlovski and Emeritus Professor Norman Heckenberg – used Powerhouse institutional records to inform their research, while Dr Anna Raupach took inspiration from the Sydney Observatory astronomical glass plates and supplementary materials for her artistic works.

Other significant use of the institutional archive was made by team members from the Collection Relocation and Digitisation Project, as well as staff from the curatorial team while preparing the *Byram Ali* and *Iranzamin* exhibitions.

Conservation Collaboration and Research

The Australian Research Council (ARC) Linkage Project, PolyMuse, brings together three universities and five collecting institutions with the aim of developing a framework for managing plastic-based objects in Australian museum collections. The Powerhouse Conservation team is working with researchers from the University of Melbourne and contributing to this research by collecting data, analysing plastic samples within the collection and assisting with recommendations regarding plastics conservation. The Museum hosted its first visiting researcher in June 2021 and a further two researchers are scheduled to work with conservation staff over 2021–22. The project supports important research into the nature of plastics in our collection. It also provides valuable information for conserving our nationally and internationally significant plastics collection and contributing to a national museum collection initiative.

The Conservation Department has recently expanded its analytical capabilities, acquiring a Bruker BRAVO Handheld Raman spectrometer. Raman spectrometry is a non-destructive analytical technique used for the identification of pigments, dyes, metals, plastics, glass, ceramics, paper, textile fibres, resins and bone. Unlike portable X-Ray Fluorescence (XRF) and Fourier Transform Infrared (FTIR) spectroscopy, Raman spectroscopy can permeate glass and plastics. This is an important addition to our analytical capabilities and will be used to interrogate the Museum's extensive collection of pharmaceuticals and industrial chemical samples.

The Conservation Department looks for opportunities to share its research outcomes actively. Abstracts have been submitted to the 2021 Institute of Conservation (ICON) *Pest Odyssey Conference*, the 2021 International Institute for Conservation of Historic and Artistic Works (IIC) *Safety and Cultural Heritage Summit: Preserving Our Heritage and Protecting Our Health*, and the 2022 IIC *Wellington Congress: Conservation and Change: Response, Adaptation and Leadership*. The Conservation Department is presenting as part of the Australian Institute for Conservation of Cultural Material "10 Agents over 10 Months" webinar series and regional webinar series.

COLLABORATION AND RESEARCH

Visiting Research Fellowships

Our Visiting Research Fellowship Program provides a supportive environment for researchers to undertake short-term research related to the Museum's collection, education, conservation and museum practice. The Museum worked with nine Visiting Research Fellows during this period, and research generated is profiled in scholarly articles in nationally significant journals and discussed in talks for Museum staff and stakeholders. These fellowships are enriching knowledge about the collection and creating new opportunities regarding the objects' re-contextualisation and social relevance. This year, the selected fellows include:

Dr Tomasz Bednarz is a Team Leader (Visual Analytics) at the CSIRO's Data61, and leads Simulation and Modelling Cross-Cutting Capability, for CSIRO's Future Science and Technology. He is also a Director of the University of New South Wales' Expanded Perception and Interaction Centre (EPICentre). The aim of Dr Tomasz Bednarz's project is to design new technology for Mixed Reality Enabled Storytelling (MRES). The project's investigation and evaluation of the efficacy of using modern digital platforms to communicate through spatially designed storytelling will be specific to the Australian science environment.

Dr Kathy Bowrey is a Professor in the Faculty of Law, UNSW. She is a legal historian, socio-legal researcher and educator interested in laws and practices that inform knowledge creation and the production, distribution and reception of technology and culture. David Unaipon (1872–1967) is the most significant Aboriginal inventor of the 20th century. His most famous invention is his 1909 patented shearing mechanism. Bowrey will be investigating what happened to Unaipon's patents. This is integral to understanding Australian innovation and patent history, and is an important story about Aboriginal Australia, colonialism and the modern world.

Dr Hugh Davies is an artist, curator and researcher who is currently a research fellow in Design and Creative Practice at RMIT, Melbourne. He is interested in histories of art, video games and handheld devices in the Asia-Pacific region. With training in sculpture, digital media and architecture, Davies has spent more than two decades exploring games and other playful technologies, with specific regard to how they have been consumed, discarded, collected and conserved. He is investigating the pre-histories of hand-held devices and related items in the collection and conversely how the Powerhouse is presented on handheld devices.

Dr Norman Heckenberg is an Emeritus Professor at the University of Queensland. He is best known for his research on optical phase singularities or 'optical vortices', and has made significant contributions in laser dynamics, nonlinear optics and laser chaos. He is examining the innovative network of electric clocks on the ferry wharves at Circular Quay that synchronised to the Sydney Observatory. Specifically, he is examining several objects in the collection from Prouds Electric Clocks and Scientific Instruments.

Dr Nigel Helyer (aka Dr Sonique) is a senior research fellow at the Department of Culture and Media at Macquarie University. He has an international reputation as a sculptor and sound artist who creates large-scale public artworks, sound-sculptures, environmental projects, and interactive installations that prompt communities to engage with their cultural histories, identities and sense of place. Dr Helyer's research project will look at the physical and technical aspects of the Powerhouse collection relating to early and contemporary cinema, with a focus on combining the social and cultural contexts of the collection.

Dr Alina Kozlovski has a background in Greek and Roman archaeology and has completed fieldwork in Tuscany, Sicily, Cyprus, and the UK. She completed her PhD at the University of Cambridge, currently works in the curatorial department of the Santa Barbara Museum of Art, and is a research affiliate at the University of Sydney. The aim of Kozlovski's project is to investigate the potential of fictile ivories to act as conduits for discussions about the value of copies, parameters of authenticity, and the relationship between objects within museum collections. She will investigate the origins, acquisition and history of display and storage of fictile ivories within the Museum's collection.

Dr Ainslie Murray is a Senior Lecturer Architecture in the Faculty of the Built Environment at UNSW, Sydney. Murray's research background is in practice-led art and architecture, with a focus on forms of architecture and space-making that often escape attention in mainstream discourse, including ephemeral, minimal and immaterial forms of architecture. This research project will draw on materials from the Museum's collection related to expedition camps in extreme environments, from early European explorers in Australia to the *Crossing the Ice* Antarctic expedition in 2011–12.

Dr Nina Sellars is curator of exhibitions and programs at the Harry Brookes Allen Museum of Anatomy and Pathology, Faculty of Medicine, University of Melbourne. Her research practice combines making anatomical models and illustrations, contemporary new media practice, media theory and cultural studies, as well as her previous work as a body dissector. Her practice-led research will focus on the historical anatomical models held within the Powerhouse collection, as she aims to undertake a close reading of the visual vocabularies that are elicited through these materials.

Dr Tracey Sernack-Chee Quee has worked in a variety of educational roles at TAFE NSW over 25 years. Quee has gained extensive experience conducting desktop, qualitative and quantitative research into design industry needs and demands for the development of educational business cases. She will research into textile printing businesses such as Tennyson Textiles, Sekers Silk, John Kaldor Fabricmaker, Prestige Textiles, Florence Broadhurst, Jenny Kee and Linda Jackson, and Bill Onus. She will be looking particularly at Australian originality and innovation and women artists and textile designers.

Australia Research Council Linkage Projects

The Museum is an industry partner on three Australian Research Council (ARC) Linkage projects. These projects assist the Museum in building an internationally and nationally respected research culture and expand the knowledge and skills base across the Museum. The projects are deepening and widening the diversity and quality of the Museum's partnerships with tertiary and industry partners and enriching the collection through best-practice research associated with the collection documentation, digitisation and conservation, digital technology innovation, education, audience research and curatorial methodologies.

Redefining Museum Experience as an Immersive Networked Narrative is led by Scientia Professor Dennis Del Favero at iCinema Research Centre at the University of New South Wales. The project devises new participatory ways to augment user engagement with museum collections; it tests an immersive narrative approach that can be employed with other curatorial and collection management capacities. The project will create a 3D digital experience in which participants will experience sounds, sights and events of colonial life, evoked through the imagined voices of people who lived in Sydney in 1854. A prototype is currently under evaluation and will be further developed into an immersive digital experience. The lead researcher at the Museum is Matthew Connell, Director Curatorial, Collections and Programs. This project is estimated to complete in 2023.

Innovative Learning Environments and Teacher Change is led by Dr Wesley Imms at the University of Melbourne and involves a large consortium of industry partners, including the Powerhouse. The project involves working with schools, government and industry to examine the gap between the educational potential of innovative learning environment designs and their actual performance. It is intended that this project will guide developments in pedagogy, policy and design, and produce strategies to enable improved learning in schools across Australia and New Zealand. The lead researcher at the Museum is Peter Mahoney in Education and Digital Learning. This project finished in late 2020.

A National Framework for Malignant Plastics in Museum Collections is led by Dr Petronella Nell at the University of Melbourne. The Museum's lead researcher, Conservator Brooke Randall, is collecting data, analysing plastic samples and assisting with recommendations regarding plastics conservation. The project is research into conserving our nationally and internationally significant plastics collection and contributing to a national museum collection initiative.

Key industry research partnerships

The Commonwealth Science and Industrial Research Organisation (CSIRO) is Australia's national science and technology innovation agency. The Powerhouse is currently in negotiation regarding a multi-year Memorandum of Understanding that will involve a focus on new technology platforms and solutions, climate science, COVID-19, future forecasting and artificial intelligence. The Powerhouse is also currently working with CSIRO Data61 on several augmented-reality, data simulation and interactive database projects.

The Australian Nuclear Science and Technology Organisation, (ANSTO) is the home of Australia's landmark national research infrastructure, including: one of the world's most modern nuclear research reactors, OPAL; a comprehensive suite of neutron beam instruments at the Australian Centre for Neutron Scattering; the Australian Synchrotron; the National Imaging Facility Research Cyclotron; and the Centre for Accelerator Science. The Powerhouse has a multi-year Memorandum of Understanding that enables non-destructive analysis of the Powerhouse collection to tell us more about it and to devise new applications for the analytical technology. Along with this research are various curatorial, conservation and education-led science communication initiatives.

The Powerhouse is working in partnership with the world-leading Westmead Institute for Medical Research (WIMR) as we continue to build a collection responding to the COVID-19 pandemic and its impact on the nation. The partnership will assist the Powerhouse in collecting medical and scientific material related to the development of a COVID-19 vaccine, contact-tracing research and technology, and stories from lead researchers and the patients with whom they are working. Materials the curators are in the process of acquiring include: the vaccine journal – an ongoing series documenting the development of the COVID-19 vaccines over the duration of the pandemic; behind the scenes in the PC3 Lab, the high-level bio security laboratory; and interviews with researchers who developed the contact-tracing technologies used in New South Wales. Physical objects include Thermocycler containment devices and infectious disease consumables, plus current examples of personal protective equipment to update historical examples already in the collection.

NSW Creative Industries Residency Program

The Powerhouse NSW Creative Industries Residency Program continued into its second year with a new cohort joining the program and expanding the range of creative practices the Museum supports. Residents are selected following expressions of interest, then provided with subsidised workspaces and the opportunity to collaborate with the Museum team at Ultimo. Six individuals or organisations were chosen: interdisciplinary artist and Senior Lecturer in Architecture at UNSW, Ainslie Murray; the Australian Graphic Design Association (AGDA), Australia's largest representative association of professional communication designers; independent food publication Counter Magazine; FBi Radio, Sydney's only independent youth radio station; renowned multidisciplinary artist Nell; and creative duo New World Daughter.

Generations Fellowship

The Powerhouse, Create NSW and Astral People established a partnership to support the vibrant local contemporary music industry of New South Wales and nurture the future generation of NSW musicians. The Generations Fellowship program is made possible through matched funding of \$40,000 each from Create NSW and the Powerhouse Museum and boosted by additional in-kind support of \$20,000 from Astral People.

The Fellowship connects artists with established industry experts and mentors and creates pathways in the music industry. NSW-based early-career contemporary musicians, music producers, songwriters and composers were invited to apply. In 2020, the successful Generations fellows were Olivia Abbott, Tanaya Barat and Blake Rhodes.

Due to the success of the inaugural Generations Fellowship, the Powerhouse, Create NSW and Astral People will continue to invest in the future of emerging musicians and contemporary music in NSW in 2021, enabling early-career musicians Indira Elias, Joseph Douglas and Dyan Tai to further develop their skills and knowledge as artists and gain autonomy within the music industry.

PEOPLE

COVID-19 continued to challenge operations through the reporting period. The people managers of the Museum are to be congratulated on supporting the health and wellbeing of staff while achieving the milestones and outcomes of the Powerhouse renewal and the exhibition program.

Recruitment continued to be a major focus, along with the progression of the Collection Relocation and Digitisation Project (CRDP) and the NSW Government announcement of the investment in the renewal of Powerhouse Ultimo. The multitude of recruitment actions brought new talent to the organisation and provided internal development opportunities for many existing staff. The assessment phase of the CRDP was completed, with most staff transitioning to further opportunities.

Developing our people

The Powerhouse is committed to developing the capabilities of its people. During 2020–21, there were more than 190 courses delivered to over 2275 participants.

Inclusion and diversity

The Museum is committed to promoting a fair workplace free of all forms of harassment and discrimination for all staff members, contractors and volunteers. The Museum actively promotes policies and practices that further equity principles and protect against discrimination or harassment of staff members or job applicants based on age, sex, pregnancy, disability, race, colour, ethnic or ethno-religious background, descent or nationality, marital status, carer responsibilities, sexuality or gender.

Health and wellbeing

The health and wellbeing of Museum staff have been particularly important this year. The Wellbeing program, based on the Five Ways to Wellbeing (Connect, Give, Take Notice, Keep Learning and Be Active), continues to grow and develop, with a multitude of regular programs made available each month, onsite and virtually. The Wellbeing program offered subsidised activities such as health checks, flu vaccinations, yoga and meditation classes, run club, and the fitness passport. We launched the Virtual Hallway, a platform that provides access to a range of online health and wellbeing tools, and also launched an R U OK? Day campaign, which raised awareness and support for mental health and wellbeing. Uprise, our Employee Assistance Program, offers a research-backed resilience scheme that provides online coaching to improve mental fitness based on scientific evidence. In 2020–21, we continued to support the mental health peer program, in which mental health first-aid officers provide informal assistance to employees in the workplace and connect them with formal support.

COVID-19 MANAGEMENT

Volunteers

The Museum's community of volunteers support staff across the organisation, enriching the experience that the collection and exhibitions offer. In 2020–21, 162 volunteers donated 13,030 hours to the Museum. Adapting to a digital format, volunteers helped shape dynamic visitor experiences; the Volunteer team provided a diverse range of activities and interactions, both onsite and online, including the development and delivery of 26 virtual tours, which were shared to a range of Probus groups, aged-care homes and other organisations. Another highlight this year included partnering with the Persian community; 32 volunteers were recruited to complement the Iranzamin exhibition. Through storytelling, multilingual exhibition tours and activations, these activities contributed to high levels of engagement and community participation. Extra sessions were added to accommodate demand.

Workplace health and safety (WHS)

Over the past 12 months, the Museum has focused on the continual improvement of our safety management systems and work practices. Some of the safety initiatives undertaken have included:

- Safety education and training for staff, including testing and tagging, confined spaces, working from heights, health promotion, forklift training, mental health awareness for first-aid officers, first-aid training, fire warden training, hazardous chemical training, and due diligence training for senior managers
- Sazard inspections and workplace assessments
- Providing flu vaccinations for staff
- Updating WHS policies and procedures
- Updating the WHS risk register
- Providing a confidential counselling service through the employee assistance program

In 2020–21, four workers' compensation claims were received, three of which were lodged. All workplace incidents are investigated thoroughly within 24 hours of the incident occurring and causative factors assessed. Preventive strategies and corrective action are implemented as soon as practicable. A rehabilitation program is developed as soon as an injured worker returns to work, with the goal of restoring the worker to their pre-injury state. The Board of Trustees and WHS committee are provided with reports of these incidents, which are tabled at regular meetings.

Consultation arrangements are via the WHS committee, which meets bimonthly. The committee comprises representative staff from various departments within the Museum. Committee members are provided the opportunity for frank and open discussion of any safety concerns or issues that occur in the workplace. A member of the Executive also attends the meetings.

The safety and wellbeing of the Museum's staff, volunteers and visitors have been of prime importance to minimise the spread and impact of COVID-19 in the community. The Museum has implemented measures in line with NSW Health. These have included promoting physical distancing by encouraging staff to work from home, transforming the volunteer program to a digital format, rostering staff for onsite work, and using technology to minimise physical meetings. The Museum also increased signage and sanitisers throughout its sites and developed systems to record staff, contractors and visitors onsite for potential contact tracing.

GOVERNANCE

Corporate governance

The Museum is operated and maintained by the Trustees of the Museum of Applied Arts and Sciences, which is constituted as a body corporate under the *Museum of Applied Arts and Sciences Act 1945*.

Under the provisions of the Act, the nine Trustees 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 2020–21 and held additional Powerhouse Program project governance meetings, in-person briefings and teleconferences as required to consider and advise on major procedural and policy matters related to the Powerhouse Program.

The Board of Trustees for 1 July 2020 to 30 June 2021 comprised:

The Hon Peter Collins AM QC, President (from 11.12.20)

Professor Barney Glover AO, President (3.7.2016 – 31.12.2020)

David Borger OAM, (from 1.1.19)

Paddy Carney (from 1.1.19)

Mark Hassell (from 6.11.20)

Kellie Hush (from 1.1.19)

Suzie Laundry (from 1.1.20)

Peter Poulet (from 1.1.20)

Lang Walker AO (from 11.12.20)

Dr Eddie Woo (from 31.1.19)

For details about Trustees, see Appendices.

Dr Eddie Woo satisfies the requirement that ‘at least one person has knowledge of, or experience in, education’.

Kellie Hush satisfies the requirement that ‘at least one person has knowledge of, or experience in, the arts or sciences’.

Trustees are required to complete a Declaration of Pecuniary Interests and a Related Party Disclosure Certificate at the commencement of each calendar year.

The Board of Trustees has established the Finance Audit and Risk Management (FARM) Committee in compliance with the Internal Audit and Risk Management Policy for the NSW Public Sector.

The objective of the FARM Committee is to provide independent assistance to the Trust by monitoring, reviewing and providing advice about governance processes, risk management and control frameworks, and its external accountability obligations.

The FARM Committee supports and advises the Trust on the financial position and performance of the Museum, including annual financial statements and annual budget.

The FARM Committee consists of at least three (3) members, and no more than five (5) members, appointed by the President of the Trust. The members collectively develop, possess and maintain a broad range of skills and experience relevant to the operations, governance and financial management of the Museum, the environment in which it operates and the contribution that the FARM Committee makes to the Museum. At least one member of the committee must have accounting or related financial management experience, with an understanding of accounting and auditing standards in a public-sector environment.

The FARM Committee is directly responsible and accountable to the Trust for the exercise of its responsibilities. In carrying out its responsibilities, the FARM Committee recognises that primary responsibility for management of the Museum rests with the Trust.

The FARM Committee met five times during the reporting year, as follows:

6 August 2020: Paddy Carney, Professor Barney Glover AO, Suzie Laundry

23 September 2020: Paddy Carney, David Borger

24 November 2020: Paddy Carney, Peter Collins AM, Eddie Woo, Mark Hassell

11 March 2021: Paddy Carney, Peter Collins AM, Eddie Woo, Mark Hassell

27 May 2021: Paddy Carney, Peter Collins AM, Mark Hassell

Attestation statement (TPP 15-03)

I, PETER COLLINS AM QC, am of the opinion that the Museum of Applied Arts and Sciences has internal audit and risk management processes in operation that are compliant with the eight (8) core requirements set out in the Internal Audit and Risk Management Policy for the NSW Public Sector, specifically:

Core requirements

1.1 The agency head is ultimately responsible and accountable for risk management in the agency COMPLIANT

1.2 A risk management framework that is appropriate to the agency has been established and maintained and the framework is consistent with AS/NZS ISO 31000:2009 Internal Audit Function COMPLIANT

2.1 An internal audit function has been established and maintained COMPLIANT

2.2 The operation of the internal audit function is consistent with the International Standards for the Professional Practice of Internal Auditing COMPLIANT

2.3 The agency has an Internal Audit Charter that is consistent with the content of the ‘model charter’ Internal Audit COMPLIANT

3.1 An independent Audit and Risk Committee with appropriate expertise has been established COMPLIANT

3.2 The Audit and Risk Committee is an advisory committee providing assistance to the agency head on the agency’s governance processes, risk management and control frameworks, and its external accountability obligations COMPLIANT

3.3 The Audit and Risk Committee has a Charter that is consistent with the content of the 'model charter' Audit and Risk Committee COMPLIANT

The chair and members of the Audit and Risk Committee are:

Independent Chair, Paddy Carney

Term: 1 January 2019 – 31 December 2021

Independent Member 1, Eddie Woo

Term: 5 May 2020 – 31 December 2021

Independent Member 2, Mark Hassell

Term: 24 November 2020 – 31 December 2021

Risk management

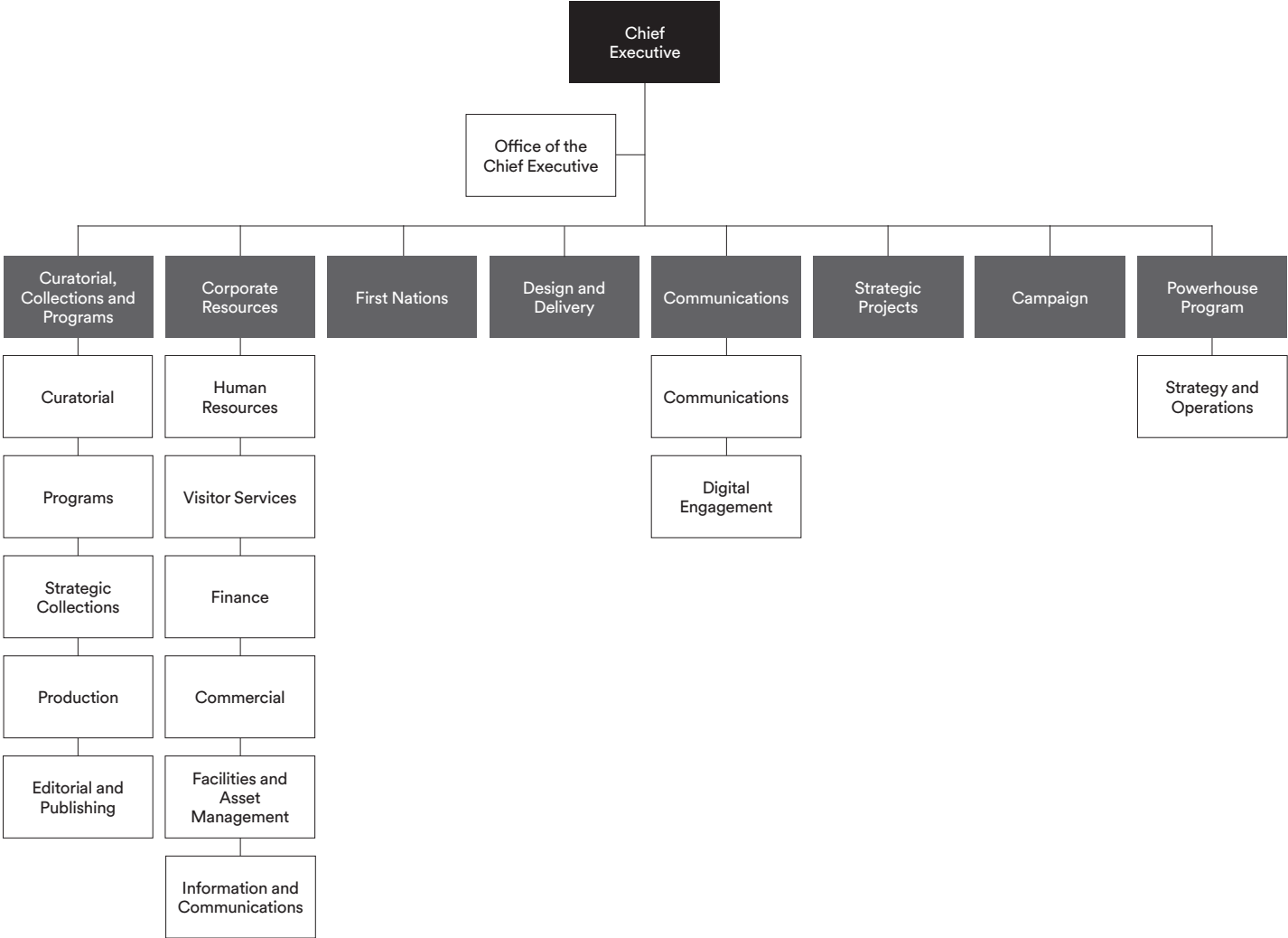
The Museum is committed to a risk management culture where risk management is seen as integral to the achievement of our strategic commitments at all levels and where all employees are alert to risks and opportunities. The Museum continued to embed the MAAS Risk Management Framework and Policy, increasing risk maturity across the organisation in 2020–21.

The MAAS Risk Framework and Policy complies with Internal Audit and Risk Management Policy for the NSW public sector (TPP 15-03) published by Treasury. As required by the policy, the Risk Framework and Policy is based on the international risk management standard AS/NZS ISO 31000:2009 Risk Management – Principles and Guidelines (ISO 31000). The Chief Risk Officer regularly reports to the FARM Committee, whose overall objective is to provide independent assistance to the Trust in fulfilling its responsibilities in relation to financial reporting, risk management, compliance and the audit function.

Continuous improvement

The implementation and maintenance of a sound governance foundation continues to be a priority. The Museum is committed to the development of policy and planning frameworks that underpin organisational planning and enterprise to improve business operations and to ensure it complies with all NSW Government obligations. In line with its commitment to move towards a paperless office, the Museum developed education and training modules to support staff in electronic recordkeeping.

Organisational Chart



FINANCE

Year in review

The challenges faced in 2019–20 continued through into the 2020–21 financial year, with the Museum continuing to operate through the global pandemic of COVID-19.

A change in government policy at the beginning of the year, retaining ongoing and future operations at the Museum's Ultimo site, had a significant impact on program delivery for 2020–21 as the Museum had been in the midst of planning for a wind down of operations.

During the year the Museum also committed significant resources to the Powerhouse Program, being the construction of the Museum's flagship facility at Parramatta, and the associated digitisation and relocation of the Museum's Collection, to Castle Hill.

During the year total onsite visitation to the Museum was 250,232 (2019–20: 583,314) with visitation relating to education and public programs, and commercial operations, most heavily impacted by social distancing and capacity restrictions.

As a consequence, revenue from the sale of goods and services was lower than the previous year at \$1.25mill (2019–20: \$4.96mill). This included the impact of the waiving of general admission charges due to the closure of a number of exhibition spaces due to public health orders, and work that had commenced to close sections of the Museum, prior to the change in government policy.

Total Government contributions of \$39.3mill included additional recurrent funding of \$6.9mill and capital funding of \$2mill to support the re-establishment of the Museum's program.

Other grants and contributions included \$19.0mill in payments from Create NSW in relation to expenditure incurred on the Powerhouse Program, up from \$15.3mill in 2019–20.

Employee related expenses were \$2.65mill higher than the previous year which included \$12.8mill in expenditure related to the Powerhouse Program (2019–20: \$8.17mill).

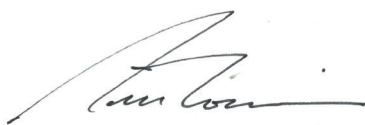
Other operating expenses reflected the increase in activity in relation to the re-establishment of the Museum's programming. Total Other Operating expenses were \$15.44mill (2019–20: \$12.0mill), inclusive of \$3.97mill incurred on the Powerhouse Program.

During the year the Museum contracted independent valuers to revalue its land and buildings. This resulted in the value of land and buildings reducing by \$226.86mill, and was a consequence of a change in the basis for valuation of the Ultimo site, from that of a development site, to that of a Museum. The Ultimo site's reduction in value of \$233.6mill was more than offset by valuation increases over the preceding three years of \$264.9mill whilst it was valued as a development site.

STATEMENT IN ACCORDANCE WITH SECTION 7.6(4) OF THE GOVERNMENT SECTOR FINANCE ACT, 2018

Pursuant to Section 7.6(4) of the *Government Sector Finance Act, 2018* 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 Government Sector Finance Act 2018, the applicable clauses of the Government Sector Finance Regulation 2018, 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 2021, the results of the operations for the year then ended, and cash flows 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.



The Hon P. Collins AM QC
President

Date: 8 October 2021



Lisa Havilah
Chief Executive



INDEPENDENT AUDITOR'S REPORT

Trustees of the Museum of Applied Arts and Sciences

To Members of the New South Wales Parliament

Opinion

I have audited the accompanying financial statements of the Trustees of the Museum of Applied Arts and Sciences (the Museum), which comprise the Statement by the Trustees, the Statement of Comprehensive Income for the year ended 30 June 2021, the Statement of Financial Position as at 30 June 2021, the Statement of Changes in Equity and the Statement of Cash Flows, for the year then ended, notes comprising a Statement of Significant Accounting Policies, and other explanatory information of the Museum and consolidated entity. The consolidated entity comprises the Museum and the entity it controlled at the year's end or from time to time during the financial year.

In my opinion, the financial statements:

- have been prepared in accordance with Australian Accounting Standards and the applicable financial reporting requirements of the *Government Sector Finance Act 2018* (GSF Act), the *Government Sector Finance Regulation 2018* (GSF Regulation) and the Treasurer's Directions
- presents fairly the financial position, financial performance and cash flows of the Museum and the consolidated entity.

My opinion should be read in conjunction with the rest of this report.

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the 'Auditor's Responsibilities for the Audit of the Financial Statements' section of my report.

I am independent of the Museum and the consolidated entity in accordance with the requirements of the:

- Australian Auditing Standards
- Accounting Professional and Ethical Standards Board's APES 110 'Code of Ethics for Professional Accountants (including Independence Standards)' (APES 110).

I have fulfilled my other ethical responsibilities in accordance with APES 110.

Parliament promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles 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
- precluding the Auditor-General from providing non-audit services.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Trustees' Responsibilities for the Financial Statements

The Trustees are responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards, the GSF Act, GSF Regulations and Treasurer's Directions. The Trustees' responsibility also includes such internal control as the Trustees determine is necessary to enable the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the ability of the Museum and the consolidated entity to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting.

Auditor's Responsibilities for the Audit of the Financial Statements

My objectives are to:

- obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error
- issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.

A description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: www.auasb.gov.au/auditors_responsibilities/ar3.pdf. The description forms part of my auditor's report.

The scope of my audit does not include, nor provide assurance:

- that the Museum or the consolidated entity carried out its activities effectively, efficiently and economically
- about the assumptions used in formulating the budget figures disclosed in the financial statements
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about any other information which may have been hyperlinked to/from the financial statements.



Nirupama Mani
Director, Financial Audit Services

Delegate of the Auditor-General for New South Wales

12 October 2021
SYDNEY

STATEMENT OF COMPREHENSIVE INCOME For the year ended 30 June 2021	Notes	Economic Entity			Parent	
		Actual 2021 \$000	Budget 2021 \$000	Actual 2020 \$000	Actual 2021 \$000	Actual 2020 \$000
Continuing Operations						
Expenses excluding losses						
Operating expenses						
Personnel services	2(a)	-	-	-	35,267	32,614
Employee related	2(b)	35,267	24,152	32,614	-	-
Other operating expenses	2(c)	15,435	38,012	12,035	15,435	12,035
Depreciation and amortisation	2(d)	8,367	6,560	7,789	8,367	7,789
Finance costs	2(e)	1	2	2	1	2
Other Expenses	2(f)	3,966	-	3,412	3,966	3,412
TOTAL EXPENSES EXCLUDING LOSSES		63,036	68,726	55,852	63,036	55,852
Revenue						
Sale of goods and services	3(b)	1,253	2,085	4,956	1,253	4,956
Investment revenue	3(c)	283	164	27	283	27
Grants and contributions	3(d)	59,639	66,562	54,017	60,509	54,789
Acceptance by the Crown Entity of employee benefits and other liabilities	3(e)	870	1,063	772	-	-
Other revenue	3(f)	1,190	70	793	1,190	793
Total Revenue		63,235	69,945	60,565	63,235	60,565
Gain/(Loss) on disposal	4	(5)	-	(6)	(5)	(6)
Other gains/(losses)	5	135	-	-	135	-
Net result from continuing operations		329	1,219	4,707	329	4,707
Other comprehensive income for the year						
<i>Items that will not be reclassified to net result in subsequent periods</i>						
Net increase/(decrease) in asset revaluation surplus		(226,859)	-	46,268	(226,859)	46,268
Total other comprehensive income		(226,859)	-	46,268	(226,859)	46,268
TOTAL COMPREHENSIVE INCOME		(226,530)	1,219	50,975	(226,530)	50,975

The accompanying notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION As at 30 June 2021	Notes	Economic Entity			Parent	
		Actual 2021 \$000	Budget 2021 \$000	Actual 2020 \$000	Actual 2021 \$000	Actual 2020 \$000
ASSETS						
Current Assets						
Cash and cash equivalents	6	6,577	4,656	1,847	6,577	1,847
Receivables	7	1,286	4,685	2,559	1,286	2,559
Contract Assets	8	1,936	-	2,126	1,936	2,126
Inventories	9	228	229	229	228	229
Total Current Assets		10,027	9,570	6,761	10,027	6,761
Non-Current Assets						
Financial assets at fair value	10	3,722	3,659	3,534	3,722	3,534
Property, plant and equipment	12					
Land and buildings		184,719	413,523	415,752	184,719	415,752
Plant and equipment		13,191	13,957	13,616	13,191	13,616
Collection Assets		329,294	328,898	327,897	329,294	327,897
Total Property, plant and equipment		527,204	756,378	757,265	527,204	757,265
Intangible Assets	13	2,434	-	804	2,434	804
Total Non-Current Assets		533,360	760,037	761,603	533,360	761,603
Total Assets		543,387	769,607	768,364	543,387	768,364
LIABILITIES						
Current Liabilities						
Payables	16	4,226	2,390	2,391	4,226	2,391
Borrowings	17	32	56	33	32	33
Provisions	18	4,279	3,909	3,828	4,279	3,828
Other Liabilities	19	170	876	876	170	876
Total Current Liabilities		8,707	7,231	7,128	8,707	7,128
Non-Current Liabilities						
Borrowings	17	47	79	78	47	78
Provisions	18	85	-	80	85	80
Total Non-Current Liabilities		132	79	158	132	158
Total Liabilities		8,839	7,310	7,286	8,839	7,286
Net Assets		534,548	762,297	761,078	534,548	761,078
EQUITY						
Reserves		216,128	442,985	442,987	216,128	442,987
Accumulated funds		318,420	319,312	318,091	318,420	318,091
Total Equity		534,548	762,297	761,078	534,548	761,078

The accompanying notes form part of these financial statements

STATEMENT OF CHANGES IN EQUITY For the year ended 30 June 2021	Notes	Economic Entity			Parent		
		Accumulated Funds	Asset Revaluation Surplus	Total	Accumulated Funds	Asset Revaluation Surplus	Total
		\$000	\$000	\$000	\$000	\$000	\$000
Balance as at 1 July 2020		318,091	442,987	761,078	318,091	442,987	761,078
Net result for the year		329	-	329	329	-	329
Other comprehensive Income							
Net change in revaluation surplus of property plant and equipment	12	-	(226,859)	(226,859)	-	(226,859)	(226,859)
Total other comprehensive income		-	(226,859)	(226,859)	-	(226,859)	(226,859)
Total comprehensive income for the year		329	(226,859)	(226,530)	329	(226,859)	(226,530)
Balance as at 30th June 2021		318,420	216,128	534,548	318,420	216,128	534,548
Balance as at 1 July 2019		313,384	396,719	710,103	313,384	396,719	710,103
Net result for the year		4,707	-	4,707	4,707	-	4,707
Other comprehensive Income							
Net change in revaluation surplus of property plant and equipment	12	-	46,268	46,268	-	46,268	46,268
Total other comprehensive income		-	46,268	46,268	-	46,268	46,268
Total comprehensive income for the year		4,707	46,268	50,975	4,707	46,268	50,975
Balance as at 30 June 2020		318,091	442,987	761,078	318,091	442,987	761,078

The accompanying notes form part of these financial statements

STATEMENT OF CASH FLOWS For the year ended 30 June 2021	Notes	Economic Entity			Parent	
		Actual 2021 \$000	Budget 2021 \$000	Actual 2020 \$000	Actual 2021 \$000	Actual 2020 \$000
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Personnel services		-	-	-	(33,763)	(30,730)
Employee related		(33,763)	(23,089)	(30,730)	-	-
Finance costs		(1)	(2)	(2)	(1)	(2)
Other		(18,503)	(36,412)	(15,969)	(18,503)	(15,969)
Total Payments		(52,267)	(59,503)	(46,701)	(52,267)	(46,701)
Receipts						
Sale of goods and services		1,269	2,085	4,971	1,269	4,971
Interest received		12	39	12	12	12
Grants and contributions		59,019	64,062	52,623	59,019	52,623
Other		2,672	71	750	2,672	750
Total Receipts		62,972	66,257	58,356	62,972	58,356
NET CASH FLOWS FROM OPERATING ACTIVITIES		10,705	6,754	11,655	10,705	11,655
CASH FLOWS FROM INVESTING ACTIVITIES						
Purchases of property, plant and equipment and Collection assets		(6,169)	(3,968)	(6,927)	(6,169)	(6,927)
Proceeds from sale of investments		8	-	-	8	-
Purchase of investments		219	-	265	219	265
NET CASH FLOWS FROM INVESTING ACTIVITIES		(5,942)	(3,968)	(6,662)	(5,942)	(6,662)
CASH FLOWS FROM FINANCING ACTIVITIES						
Payment of principle portion of Lease liabilities		(33)	24	(32)	(33)	(32)
NET CASH FLOWS FROM FINANCING ACTIVITIES		(33)	24	(32)	(33)	(32)
NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS		4,730	2,810	4,961	4,730	4,961
Opening cash and cash equivalents		1,847	1,846	(3,114)	1,847	(3,114)
CLOSING CASH AND CASH EQUIVALENTS	6	6,577	4,656	1,847	6,577	1,847

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 (the Museum) is a NSW government entity and is controlled by the State of NSW, which is the ultimate parent. The Museum is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units.

The Museum, as a reporting entity comprises all the business units under its control, namely: the Powerhouse Museum, the Sydney Observatory, the Powerhouse Discovery Centre, the Migration Heritage Centre and the Powerhouse Foundation (all comprising the parent entity), and the Museum of Applied Arts and Sciences Staff Agency.

The Museum of Applied Arts and Sciences Staff Agency, is an executive agency related to the Museum that was established on 24 February 2014, by the Administrative Arrangements Order 2014. The Museum of Applied Arts and Sciences Staff Agency's objective is to provide personnel services to the Museum.

In the process of preparing the consolidated financial statements for the economic entity, consisting of the controlling and controlled entities, all inter-entity transactions and balances have been eliminated and like transactions and other events are accounted for using uniform accounting policies.

These financial statements for the year ended 30 June 2021 have been authorised for issue by the Trustees on 7 October 2021.

(b) Basis of Preparation

The Museum's financial statements are general purpose financial statements which have been prepared on an accrual basis in accordance with:

- applicable Australian Accounting Standards (which include Australian Accounting Interpretations)
- the requirements of the Government Sector Finance Act 2018 and Government Sector Finance Regulation 2018
- Treasurer's Directions issued under the Act.

Property, plant and equipment including collection assets, and financial assets at 'fair value through profit or loss' are measured at fair value. Other financial statement items are prepared in accordance with 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.

(d) 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 entity as a purchaser that is not recoverable from the Australian Taxation Office (ATO) is recognised as part of the cost of an assets' cost of acquisition or as part of an item of expense and
- receivables and payables are stated with the amount of GST included.

Cash flows are included in the statement of cash flows on a gross basis. However, the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the Australian Taxation Office are classified as operating cash flows.

(e) Personnel services and other provisions

Personnel Services Arrangements

The Museum of Applied Arts and Sciences Staff Agency is an Executive Agency wholly controlled by the Museum of Applied Arts and Sciences with the objective of providing personnel services to the Museum of Applied Arts and Sciences.

All payments to personnel and in relation to related obligations are made by the Museum of Applied Arts and Sciences Staff Agency, and are classified as an 'Employee Related' cost on consolidation in these financial statements.

(f) Provisions

Provisions are recognised when: the Museum has a present legal or constructive obligation as a result of a past event; it is probable that an outflow of resources will be required to settle the obligation; and a reliable estimate can be made of the amount of the obligation.

Any provisions for restructuring are recognised only when an entity has a detailed formal plan and the entity has raised a valid expectation in those affected by the restructuring that it will carry out the restructuring by starting to implement the plan or announcing its main features to those affected.

(g) 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.

(h) 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.

(i) Comparative information

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is presented in respect of the previous period for all amounts reported in the financial statements.

(j) Changes in accounting policy, including new or revised Australian Accounting Standards

(i) Effective for the first time in 2020/21

AASB 1059 is effective for the Museum from 1 July 2020. The nature and effect of any associated changes as a result of the application of this accounting standard are described below.

Several other amendments and interpretations apply for the first time in the financial year 2020–21, but do not have an impact on the financial statements of the Museum.

AASB 1059 Service Concession Arrangements: Grantors

Service Concession arrangements are contracts between the operator and a grantor, where the operator provides public services related to a service concession asset on behalf of the grantor for a specified period of time and manages at least some of those services.

The Museum has no current arrangements whereby an operator is providing a service concession asset to the public on behalf of the museum.

As such the Museum has determined that the application of AASB 1059 has no impact on the financial statements of the Museum for the year ended 30 June 2021.

(ii) Issued but not yet effective

NSW public sector entities are not permitted to early adopt new Australian Accounting Standards, unless Treasury determines otherwise.

The following new Australian Accounting Standards have not been applied and are not yet effective as specified in NSWTC20-08.

- AASB 2020-1 Amendments to Australian Accounting Standards — Classification of Liabilities as Current or Non-current
- AASB 2020-3 Amendments to Australian Accounting Standards — Annual Improvements 2018–2020 and Other Amendments
- AASB 2020-6 Amendments to Australian Accounting Standards — Classification of Liabilities as Current or Non-current — Deferral of Effective Date
- AASB 2020-8 Amendments to Australian Accounting Standards — Interest Rate Benchmark Reform — Phase 2

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

	Economic Entity		Parent	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000

2. EXPENSES EXCLUDING LOSSES

(a) Personnel Services Expenses

Salaries and wages (Including Recreation Leave)	-	-	29,621	27,297
Voluntary Redundancy Program	-	-	154	56
Superannuation — Defined benefit plans	-	-	284	309
Superannuation — Defined contribution plans	-	-	2,417	2,239
Long Service Leave and Oncosts	-	-	622	484
Workers compensation insurance	-	-	442	587
Payroll tax	-	-	1,558	1,624
Other payroll and fringe benefit taxes	-	-	167	18
	-	-	35,267	32,614

(b) Employee related expenses

Salaries and wages (Including Recreation Leave)	29,621	27,297	-	-
Voluntary Redundancy Program	154	56	-	-
Superannuation — Defined benefit plans	284	309	-	-
Superannuation — Defined contribution plans	2,417	2,239	-	-
Long Service Leave and Oncosts	622	484	-	-
Workers compensation insurance	442	587	-	-
Payroll tax	1,558	1,624	-	-
Other payroll and fringe benefit taxes	167	18	-	-
	35,267	32,614	-	-

Employee related expenses include redundancy payments \$154,000 (2020 \$56,000), and Powerhouse Program (refer Note 2(f)) salaries funded by the Department of Premier and Cabinet \$12,796,000 (2020 \$8,168,000). In addition, employee related expenses have been incurred on capital projects, including \$280,000 (2020 \$215,000) for processing costs in accessioning additions to the collection (refer Note 12). Non-cash contributions of \$391,000 (2020 \$526,000) relating to volunteer labour were also received.

(c) Other Operating Expenses

Advertising and publicity	334	588	334	588
Auditor's remuneration				
– audit of Financial Statements	95	94	95	94
– other audit fees	88	(13)	88	(13)
Cleaning and laundry	1,681	1,014	1,681	1,014
Computer software	690	443	690	443
Consumables	433	449	433	449
Exhibition fit-out	1,506	818	1,506	818
Exhibition hire	-	4	-	4
Fees — contract services	1,905	1,535	1,905	1,535
Consultants	153	136	153	136
Contractors	1,052	464	1,052	464
Freight, cartage and handling	141	77	141	77
Insurance	453	380	453	380
Maintenance	2,028	1,848	2,028	1,848
Expense Relating to leases of low value assets	-	6	-	6
Power and water supplies	1,666	1,766	1,666	1,766
Printing and publications	321	213	321	213
Travel and accommodation	87	120	87	120
Security	1,271	1,180	1,271	1,180
Other expenditure	1,532	914	1,532	914
	15,435	12,035	15,435	12,035

	Economic Entity		Parent	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000
<i>Reconciliation — total maintenance</i>				
Maintenance expenses — contracted labour and other (non-employee related), as above	2,028	1,848	2,028	1,848
Personnel services maintenance expense included in Note 2(a)	-	-	712	670
Employee related maintenance expense included in Note 2(b)	712	670	-	-
Total maintenance expenses included in Note 2(a), 2(b) & 2(c)	2,740	2,518	2,740	2,518

Recognition and Measurement

Maintenance Expense

Day-to-day servicing costs or maintenance are charged as expenses as incurred, except where they relate to the replacement or an enhancement of a part or component of an asset, in which case the costs are capitalised and depreciated.

Insurance

The Museum's insurance activities are conducted through the NSW Treasury Managed Fund Scheme of self-insurance for Government entities. The expense (premium) is determined by the Fund Manager based on past claims experience.

Lease expense

The Museum recognises the lease payments associated with the following types of leases as an expense on a straight-line basis:

- Leases that meet the definition of short-term. i.e. where the lease term at commencement of the lease is 12 months or less. This excludes leases with a purchase option.
- Leases of assets that are valued at \$10,000 or under when new.

Variable lease payments not included in the measurement of the lease liability (i.e. variable lease payments that do not depend on an index or rate, initially measured using the index or rate at the commencement date). These payments are recognised in the period in which the event or condition that triggers those payments occurs.

(d) Depreciation and Amortisation Expense

Buildings	5,960	4,802	5,960	4,802
Plant & equipment	2,375	2,955	2,375	2,955
Right of use asset	32	32	32	32
	8,367	7,789	8,367	7,789

Refer to Note 12 and 14 for recognition and measurement policies on depreciation and amortisation.

(e) Finance Costs

Interest expense for lease liabilities	1	2	1	2
Total interest expense	1	2	1	2

Recognition and Measurement

Finance costs consist of interest and other costs incurred in connection with the borrowing of funds. Borrowing costs are recognised as expenses in the period in which they are incurred, in accordance with Treasury's Mandate to not-for-profit NSW GGS entities.

(f) Other Expenses

Powerhouse Program Expenses (excluding Employee related)	3,966	3,412	3,966	3,412
	3,966	3,412	3,966	3,412
<i>Reconciliation — Total Powerhouse Program Expenses</i>				
Relocation expenses — as above	3,966	3,412	3,966	3,412
Employee related relocation expenses	12,796	8,168	12,796	8,168
	16,762	11,580	16,762	11,580

The Powerhouse Program is the designated title of the project to build a new museum in Parramatta and which involves the relocation of the Museum's Collection from the Ultimo site.

In addition, a further \$2,237,000 (2020 \$3,744,000) was expended on the purchase of capital equipment in relation to preparing the Museum for the relocation. Employee related expenditure incurred in relation to the relocation project relates mainly to costs incurred in preparing the Museum's Collection for relocation.

	Economic Entity		Parent	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000

3. REVENUE

Recognition and Measurement

Income is recognised in accordance with the requirements of AASB 15 Revenue from Contracts with Customers or AASB 1058 Income of Not-for-Profit Entities, dependent on whether there is a contract with a customer defined by AASB 15 Revenue from Contracts with Customers. Comments regarding the accounting policies for the recognition of income are discussed below.

(a) Deemed Appropriations

Deemed Appropriation money is government money that a GSF Agency receives or recovers of a kind prescribed by the regulations that forms part of the Consolidated Fund, and is not appropriated under the authority of an Act.

Deemed Appropriation revenue is itemised in Notes 3(b) to 3(f) but excludes non cash items, acceptance by the Crown of employee benefits and liabilities, and the Museum's Recurrent and Capital grants.

	2021 \$000	2020 \$000		
Movement of Section 4.7 GSF Act — deemed appropriations				
Opening balance	4,914	-		
Add: additions of deemed appropriations	61,720	58,575		
Less: expenditure charged against deemed appropriations	(58,455)	(53,661)		
Closing balance	8,179	4,914		

(b) Sale of goods and services

Sale of goods

Shops	380	612	380	612
Publications	12	26	12	26
	392	638	392	638

Rendering of Services

Admissions	19	2,855	19	2,855
Members organisation	-	164	-	164
Licensed operations	1	170	1	170
Venue hire and catering	841	1,129	841	1,129
	861	4,318	861	4,318
	1,253	4,956	1,253	4,956

Recognition and Measurement

Sale of goods

Revenue from sale of goods is recognised as when the Museum satisfies a performance obligation by transferring the promised goods. Goods sold are retail items from the Museum's shop including publications produced by the Museum. The Museum typically satisfies its performance obligations at the point of sale, when the customer takes possession of the goods. The payments are typically due at the time of sale. Revenue from these sales is recognised based on the price specified in the contract, and revenue is only recognised to the extent that it is highly probable that a significant reversal will not occur. No element of financing is deemed present as the sales are made with a short credit term. No volume discount or warranty is provided on the sale.

Rendering of services

Revenue from rendering of services is recognised when the Museum satisfies the performance obligation by transferring the promised services. The nature of services include Museum entry, workshops and programs, Museum membership, venue hire, and catering services. The Museum typically satisfies its performance obligations when customers attend the Museum, workshops/programs or when the relevant function is held. The Museum progressively satisfies its performance obligation in relation to memberships through the membership period, being one year. Revenue is recognised as the performance obligation is satisfied, and in relation to memberships, on a monthly basis, progressively over the life of the membership. The payments are typically due at the time of attendance, or in advance to book a place in a workshop/program or a function, or at the start of the membership period. The revenue is measured at the transaction price agreed under the contract. No element of financing is deemed present as payments are due when service is provided.

	Economic Entity		Parent	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000
(c) Investment Revenue				
TCorp IM Funds	271	15	271	15
Dividend income	12	12	12	12
	283	27	283	27

Recognition and Measurement

TCorp IM Funds distributions and dividend income

TCorp IM Funds distributions and dividend revenue are recognised when the Museum's right to receive payment has been established.

(d) Grants and contributions

Grants without sufficiently specific performance obligations

From NSW Department of Premier and Cabinet (DPC):

Recurrent Grants	35,448	35,204	35,448	35,204
Capital Grants	3,868	1,868	3,868	1,868
Total grants from Department of Premier and Cabinet	39,316	37,072	39,316	37,072

The Museum receives its funding under grant funding received from Department of Premier and Cabinet which receives appropriations from the Consolidated Fund. Appropriations for each financial year are set out in the Appropriation Bill that is prepared and tabled for that year.

The recurrent grant for 2021 included additional funding of \$6.9m as a consequence of a policy decision by the NSW Government to not close the Museum at Ultimo. The recurrent grant for 2020 included an adjustment of \$5.32m to address the Museum's cash position at 30 June 2019.

Personnel services benefits and liabilities provided free of charge by Museum of Applied Arts and Sciences Staff Agency:

Superannuation — defined benefit	-	-	284	309
Long service leave	-	-	570	446
Payroll taxes	-	-	15	17
	-	-	870	772

From other institutions and individuals:

Other Grants with sufficiently specific performance obligations	19,477	15,523	19,477	15,523
Bequests	-	-	-	-
Public Donations	33	66	33	66
Industry donations and contributions	161	138	161	138
Collection Donations — in kind	636	1,171	636	1,171
Other Donations — in kind	15	47	15	47
	20,323	16,945	20,323	16,945
	59,639	54,017	60,509	54,789

Other Grants with sufficiently specific performance obligations includes \$18,998,506 in funds provided by DPC in relation to the Powerhouse Program.

	Economic Entity		Parent	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000

Recognition and Measurement

Income from grants to acquire/construct a recognisable non-financial asset to be controlled by the Museum is recognised when the Museum satisfies its obligations under the transfer. The Museum satisfies the performance obligations under the transfer to construct assets over time as the non-financial assets are being constructed. The percentage of cost incurred is used to recognise income, because this most closely reflects the progress to completion.

Revenue from grants with sufficiently specific performance obligations is recognised as when the Museum satisfies a performance obligation by transferring the promised goods. Typically, this is in the form of the delivery of a public/education program, or the opening of an exhibition. Currently, the Museum is also contributing to the development of a new museum in Parramatta. The performance obligation in relation to this grant is the progressive undertaking of the activities required to design the new museum and prepare for the relocation of the Museum's Collection.

Revenue from these grants is recognised based on the grant amount specified in the funding agreement/funding approval, and revenue is only recognised to the extent that it is highly probable that a significant reversal will not occur. No element of financing is deemed present as funding payments are usually received in advance or shortly after the relevant obligation is satisfied.

Income from grants without sufficiently specific performance obligations is recognised when the Museum obtains control over the granted assets (e.g. cash).

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 (refer Note 3(d)). It has been determined that the Museum would not have purchased the services provided by volunteer labour if they have not been donated. The Museum has disclosed the estimated value of volunteer labour at Note 2.

(e) Acceptance by the Crown Entity of employee benefits and other liabilities

Superannuation — defined benefit	284	309	-	-
Long service leave	570	446	-	-
Payroll tax	15	17	-	-
	870	772	-	-

(f) Other revenue

Other Income	1,190	793	1,190	793
	1,190	793	1,190	793

4. GAINS/(LOSSES) ON DISPOSAL

Proceeds from sale of plant and equipment	7	-	7	-
Written down value of assets disposed	(12)	(6)	(12)	(6)
	(5)	(6)	(5)	(6)

5. OTHER GAINS/(LOSSES)

Increase/ (Decrease) in value of Shares	135	-	135	-
	135	-	135	-

	Economic Entity		Parent	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000

6. CURRENT ASSETS — CASH AND CASH EQUIVALENTS

Cash at bank and on hand	6,577	1,847	6,577	1,847
	6,577	1,847	6,577	1,847

For the purposes of the Statement of Cash Flows, cash and cash equivalents includes cash at bank, short-term deposits with original maturities of three months or less and subject to an insignificant risk of changes in value, and net of outstanding bank overdraft.

Cash and cash equivalents (per Statement of Financial Position)	6,577	1,847	6,577	1,847
	6,577	1,847	6,577	1,847

Refer note 22 for details regarding credit risk, liquidity and market risk arising from financial instruments.

7. CURRENT ASSETS — RECEIVABLES

Trade receivables from contracts with customers	161	2,057	161	2,057
Sale of goods and services	38	135	38	135
Less: Allowance for impairment	(34)	(70)	(34)	(70)
Other debtors	825	210	825	210
Prepayments	296	227	296	227
	1,286	2,559	1,286	2,559
Movement in the allowance for impairment:				
Balance at 1 July	70	50	70	50
Amounts written off during the year	(36)	(9)	(36)	(9)
Receipts against prior impairment provisions	-	-	-	-
Increase/(decrease) in allowance recognised in profit and loss	-	29	-	29
Balance at 30 June	34	70	34	70

Decrease in trade receivables from contracts with customers relates to outstanding reimbursements in relation to Powerhouse Program expenditure.

Details regarding credit risk, liquidity risk and market risk, including financial assets that are either past due or impaired, are disclosed in Note 22.

Recognition and Measurement

All 'regular way' purchases or sales of financial asset are recognised and derecognised on a trade date basis. Regular way purchases or sales are purchases or sales of financial assets that require delivery of assets within the time frame established by regulation or convention in the marketplace. Receivables are initially recognised at fair value plus any directly attributable transaction costs. Trade receivables that do not contain a significant financing component are measured at the transaction price.

Subsequent measurement

The Museum holds receivables with the objective to collect the contractual cash flows and therefore measures them at amortised cost using the effective interest method, less any impairment. Changes are recognised in the net result for the year when impaired, derecognised or through the amortisation process.

Impairment

The Museum recognises an allowance for expected credit losses (ECLs) for all debt financial assets not held at fair value through profit or loss. ECLs are based on the difference between the contractual cash flows and the cash flows that the Museum expects to receive, discounted at the original effective interest rate. For trade receivables, the Museum applies a simplified approach in calculating ECLs. The Museum recognises a loss allowance based on lifetime ECLs at each reporting date. The Museum has established a provision matrix based on its historical credit loss experience for trade receivables, adjusted for forward-looking factors specific to the receivable.

	Economic Entity		Parent	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000

8. CONTRACT ASSETS

Contract Assets — Current	1,936	2,126	1,936	2,126
	1,936	2,126	1,936	2,126

Recognition and Measurement

Contract assets relate to the Museum's right to consideration in exchange for works completed, but not billed at the reporting date in respect of expenditure incurred in relation to the Powerhouse Program.

9. CURRENT ASSETS — INVENTORY

Held for resale				
Finished goods at cost	228	229	228	229
	228	229	228	229

Recognition and Measurement

Inventories held for distribution are stated at cost, adjusted when applicable, for any loss of service potential. A loss of service potential is identified and measured based on the existence of a current replacement cost that is lower than the carrying amount. Inventories (other than those held for distribution) are stated at the lower of cost and net realisable value. Cost is calculated using the 'first in first out' method.

The cost of inventories acquired at no cost or for nominal consideration is the current replacement cost as at the date of acquisition. Current replacement cost is the cost the entity would incur to acquire the asset. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale.

10. NON-CURRENT ASSETS — FINANCIAL ASSETS AT FAIR VALUE

TCorp IM Funds (Medium Term Growth)	3,278	3,226	3,278	3,226
Shares	444	308	444	308
	3,722	3,534	3,722	3,534

Refer to Note 22 for further information regarding credit risk, liquidity risk and market risk arising from financial instruments.

Recognition and Measurement

All 'regular way' purchases or sales of financial assets are recognised and derecognised on a trade date basis. Regular way purchases or sales are purchases or sales of financial assets that require delivery of assets within the time frame established by regulation or convention in the marketplace.

Classification and measurement

Financial assets at fair value through profit or loss

Financial assets at fair value through profit or loss include financial assets held for trading, financial assets designated upon initial recognition at fair value through profit or loss, or financial assets mandatorily required to be measured at fair value under AASB 9.

Financial assets are held for trading if acquired for the purpose of selling or repurchasing in the near term. Derivatives, including separated embedded derivatives, are also classified as held for trading unless they are designated as effective hedging instruments.

Financial assets with cash flows that are not solely payments of principal and interest are classified and measured at fair value through profit or loss, irrespective of the business model. TCorpIM Funds are managed and their performance is evaluated on a fair value basis and therefore the business model is neither to hold to collect contractual cash flows or sell the financial asset. Hence these investments are mandatorily required to be measured at fair value through profit or loss.

Notwithstanding the criteria to be classified at amortised cost or at fair value through other comprehensive income, financial assets may be designated at fair value through profit or loss on initial recognition if doing so eliminates, or significantly reduces, an accounting mismatch.

A gain or loss on a financial asset that is subsequently measured at fair value through profit or loss is recognised in net results and presented net within other gains/(losses), except for TCorpIM Funds that are presented in 'investment revenue' in the period in which it arises.

	Economic Entity		Parent	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000

11. RESTRICTED ASSETS

Included in investments are funds donated or bequeathed to the Museum for specific purposes. They are made up of amounts that are expendable at any time in the future by the Trustees in accordance with the donation or bequest.

	2021 \$000	2020 \$000	2021 \$000	2020 \$000
Restricted Bequests	2,041	1,910	2,041	1,910

12. NON-CURRENT ASSETS — PROPERTY, PLANT AND EQUIPMENT

	Land and Buildings \$000	Plant and Equipment \$000	Collection Assets \$000	Total \$000
--	-----------------------------	------------------------------	----------------------------	----------------

2021 Economic Entity (including parent at same values)

At 1 July 2020 — fair value

Gross carrying amount	607,277	65,152	327,994	1,000,423
Less Accumulated depreciation and impairment	(191,525)	(51,536)	(97)	(243,158)
Net carrying amount	415,752	13,616	327,897	757,265

At 30 June 2021 — fair value

Gross carrying amount	354,207	67,073	329,391	750,671
Less Accumulated depreciation and impairment	(169,488)	(53,882)	(97)	(223,467)
Net carrying amount	184,719	13,191	329,294	527,204

Collection items acquired free of charge during the year have been valued, where values can be reasonably determined, at \$636,000 (2020 \$1,171,000). This amount has been treated as additions under collection at valuation. Further details regarding the fair value measurement of property, plant and equipment are disclosed in Note 14.

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.

Year ended 30 June 2021

Net carrying amount at start of year	415,752	13,616	327,897	757,265
Transfers (Reallocation of WIP)	-	-	-	-
Additions	1,786	1,995	1,397	5,178
Disposals	-	(74)	-	(74)
Accum depreciation adjustment for disposal	-	61	-	61
Net revaluation increment less revaluation decrement	(226,859)	-	-	(226,859)
Depreciation Expense	(5,960)	(2,407)	-	(8,367)
Net carrying amount at end of year	184,719	13,191	329,294	527,204

The above values include work in progress at a value of \$9,936,000 (2020 \$8,468,000).

2020 Economic Entity (including parent at same values)

At 1 July 2019 — fair value

Gross carrying amount	572,354	61,566	313,151	947,071
Less Accumulated depreciation and impairment	(186,763)	(48,711)	(97)	(235,571)
Net carrying amount	385,591	12,855	313,054	711,500

At 30 June 2020 — fair value

Gross carrying amount	607,277	65,152	327,994	1,000,423
Less Accumulated depreciation and impairment	(191,525)	(51,536)	(97)	(243,158)
Net carrying amount	415,752	13,616	327,897	757,265

	Land and Buildings \$000	Plant and Equipment \$000	Collection Assets \$000	Total \$000
Reconciliation				
Year ended 30 June 2020				
Net carrying amount at start of year	385,591	12,855	313,054	711,500
Transfers (Reallocation of WIP)	-	-	-	-
Additions	1,963	3,755	1,576	7,294
Disposals	(33)	(170)	-	(203)
Accum depreciation adjustment for disposal	33	163	-	196
Net revaluation increment less revaluation decrement	33,000	-	13,267	46,267
Depreciation Expense	(4,802)	(2,987)	-	(7,789)
Net carrying amount at end of year	415,752	13,616	327,897	757,265

Recognition and Measurement

Acquisition of property, plant and equipment

Property, plant and equipment are initially measured at cost and subsequently revalued at fair value less accumulated depreciation and impairment. 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 requirements of other AAS.

Fair value is the price that would be received to sell an asset in an orderly transaction between market participants at measurement date. Where payment for an asset is deferred beyond normal credit terms, its cost is the cash price equivalent; i.e. deferred payment amount is effectively discounted over the period of credit. Assets acquired at no cost, or for nominal consideration, are initially recognised at their fair value at the date of acquisition.

Capitalisation thresholds

Property, plant and equipment and intangible assets 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.

Restoration costs

The present value of the expected cost for the restoration or cost of dismantling of an asset after its use is included in the cost of the respective asset if the recognition criteria for a provision are met.

Maintenance

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.

Assets not able to be reliably measured

The Museum holds a certain asset that has not been recognised in the Statement of Financial Position because the Museum is unable to measure reliably the value for that asset and that asset is likely to be material. This asset is the 1785 Boulton and Watt steam engine. The steam engine is one of the earliest rotative (wheel turning) steam engines to be built and is the oldest in existence. The engine is also one of the few in the world to work regularly under steam. The Boulton and Watt was excluded from the last valuation of the Museum's Collection on the basis that its value was deemed by the independent valuers to be unable to be reliably measured due to its unique nature.

Depreciation of property, plant and equipment

Except for certain non-depreciable assets, depreciation is provided for on a straight-line basis so as to write off the depreciable amount of each asset as it is consumed over its useful life to the Museum.

All material identifiable components of assets are depreciated separately over their useful lives.

Land is not a depreciable asset. Certain heritage assets including original artworks and collections and heritage buildings may not have a limited useful life because appropriate curatorial and preservation policies are adopted. Such assets are not subject to depreciation. 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 for 2020 and 2021
Buildings	2.00 – 14.30%
Buildings — internal services and major components	4.00 – 50.00%
Plant and equipment	3.33 – 50.00%
Computer equipment	15.00 – 33.33%
Motor Vehicles	10.00 – 20.00%
Exhibitions	5.88 – 50.00%

Right-of-Use Assets acquired by lessees

From 1 July 2019, AASB 16 Leases (AASB 16) requires a lessee to recognise a right-of-use asset for most leases. The right-of-use asset and corresponding liability are initially measured at the present value of the future lease payments.

Therefore, at that date property, plant and equipment includes amounts for right-of-use assets in respect of leases previously treated as operating leases under AASB 117, as well as any arrangements that are assessed as leases under AASB 16 that were not leases under AASB 117.

Right-of use assets are generally depreciated over the shorter of the asset's useful life and the lease term. Where the entity obtains ownership of the underlying leased asset or if the cost of the right-of-use asset reflects that the entity will exercise a purchase option, the entity depreciates the right-of-use asset over its useful life.

Further information on leases is contained at Note 15.

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 (TPP14-01). This policy adopts fair value in accordance with AASB 13 Fair Value Measurement, and AASB 116 Property, Plant and Equipment.

Property, plant and equipment is measured at the highest and best use by market participants that is physically possible, legally permissible and financially feasible. The highest and best use must be available at a period that is not remote and take into account the characteristics of the asset being measured, including any socio-political restrictions imposed by government. In most cases, after taking into account these considerations, the highest and best use is the existing use. In limited circumstances, the highest and best use may be a feasible alternative use, where there are no restrictions on use or where there is a feasible higher restricted alternative use.

Fair value of property, plant and equipment is based on a market participant's perspective, using valuation techniques (market approach, cost approach, income approach) that maximise relevant observable inputs and minimise unobservable inputs. Also refer Note 14 for further information regarding fair value.

Revaluations shall be made with sufficient regularity to ensure the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. The Museum conducts a comprehensive revaluation at least every three years for its land and buildings where the market or income approach is the most appropriate valuation technique, and at least every five years for other classes of property plant and equipment. In relation to land and buildings, comprehensive valuations were completed on 31 May 2021. The Museum's Collection was last valued in March 2020. All valuations were based on an independent assessment.

Any balances of accumulated depreciation 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 recognised in other comprehensive income and credited to the revaluation surplus in equity. However, 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 a gain in the net result.

Revaluation decrements are recognised immediately as a loss 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 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 revalued is disposed of, any balance remaining in the asset revaluation surplus in respect of that asset is transferred to accumulated funds.

The Museum mainly owns specialised assets, including heritage assets, such as Museum buildings which are generally valued using the current replacement cost. However, if government policy indicates that a specialised asset is to be decommissioned and rezoned by Property NSW, a revaluation at market value will be obtained for the land and buildings (refer Note 14).

If such specialised assets are not decommissioned by Property NSW, such assets remain on the books at current replacement cost, until a determination is made on the future of these assets.

Impairment of property, plant and equipment

As a not-for-profit entity with no cash generating units, impairment under AASB 136 Impairment of Assets is unlikely to arise. Since property, plant and equipment is carried at fair value or an amount that approximates fair value, impairment can only arise in rare circumstances such as where the costs of disposal are material.

The Museum assesses, at each reporting date, whether there is an indication that an asset may be impaired. If any indication exists, or when annual impairment testing for an asset is required, the entity estimates the asset's recoverable amount. When the carrying amount of an asset exceeds its recoverable amount, the asset is considered impaired and is written down to its recoverable amount.

Specialised assets held for continuing use of their service capacity are rarely sold and their cost of disposal is typically negligible. Their recoverable amount is expected to be materially the same as fair value, where they are regularly revalued under AASB 13.

As a not-for-profit entity, an impairment loss is recognised in the net result to the extent the impairment loss exceeds the amount in the revaluation surplus for the class of asset.

After an impairment loss has been recognised, it is reversed only if there has been a change in the assumptions used to determine the asset's recoverable amount. The reversal is limited so that the carrying amount of the asset does not exceed its recoverable amount, nor exceed the carrying amount that would have been determined, net of depreciation, had no impairment loss been recognised for the asset in prior years. Such reversal is recognised in net result and is treated as a revaluation increase. However, to the extent that an impairment loss on the same class of asset was previously recognised in net result, a reversal of that impairment loss is also recognised in net result.

13. INTANGIBLE ASSETS	Work in Progress \$000	Total \$000
At 1 July 2020 — fair value		
Gross carrying amount	804	804
Less Accumulated depreciation and impairment	-	-
Net carrying amount	804	804
At 30 June 2021 — fair value		
Gross carrying amount	2,434	2,434
Less Accumulated depreciation and impairment	-	-
Net carrying amount	2,434	2,434

Intangible assets include the digital asset of the Museum's Collection, currently being developed as a part of a digitisation project being run in conjunction with the relocation of the Museum's Collection to the Museum's Castle Hill site in preparation for the building of the new Museum in Parramatta. Values shown represent salaries costs associated with creating the digital images of the Museum's Collection.

Reconciliation

A reconciliation of the carrying amount of each class of Intangibles at the beginning and end of each reporting period are set out below.

Year ended 30 June 2020

Net carrying amount at start of year	-	-
Additions	804	804
Net carrying amount at end of year	804	804

Year ended 30 June 2021

Net carrying amount at start of year	804	804
Additions	1,630	1,630
Net carrying amount at end of year	2,434	2,434

Recognition and Measurement

The Museum recognises intangible assets only if it is probable that future economic benefits will flow to the Museum and the cost of the asset can be measured reliably. Intangible assets are measured initially at cost. Where an asset is acquired at no or nominal cost, the cost is its fair value as at the date of acquisition. Following initial recognition, intangible assets are subsequently measured at fair value only if there is an active market. If there is no active market for the Museum's intangible assets, the assets are carried at cost less any accumulated amortisation and impairment losses.

All research costs are expensed. Development costs are only capitalised when certain criteria are met.

The useful lives of intangible assets are assessed to be indefinite.

Intangible assets with indefinite useful lives are not amortised, but are tested for impairment annually. The assessment of indefinite life is reviewed annually to determine whether the indefinite life continues to be supportable. If not, the change in useful life from indefinite to finite is made on a prospective basis.

Intangible assets are tested for impairment where an indicator of impairment exists. If the recoverable amount is less than its carrying amount, the carrying amount is reduced to recoverable amount and the reduction is recognised as an impairment loss.

14. FAIR VALUE MEASUREMENT OF NON-FINANCIAL ASSETS

Fair value measurement and hierarchy

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date. The fair value measurement is based on the presumption that the transaction to sell the asset or transfer the liability takes place either in the principal market for the asset or liability or in the absence of a principal market, in the most advantageous market for the asset or liability.

When measuring fair value, the valuation technique used maximises the use of relevant observable inputs and minimises the use of unobservable inputs. Under AASB 13, the entity categorises, for disclosure purposes, the valuation techniques based on the inputs used in the valuation techniques as follows:

- Level 1 — quoted (unadjusted) prices in active markets for identical assets/liabilities that the entity can access at the measurement date.
- Level 2 — inputs other than quoted prices included within Level 1 that are observable, either directly or indirectly.
- Level 3 — inputs that are not based on observable market data (unobservable inputs).

The entity recognises transfers between levels of the fair value hierarchy at the end of the reporting period during which the change has occurred.

	Level 1 \$000	Level 2 \$000	Level 3 \$000	Total Fair Value \$000
(a) Fair value hierarchy				
2021 Economic Entity (including parent at same values)				
Property, plant and equipment (Note 12)				
Land and Buildings	-	97,492	87,227	184,719
Collection Assets	-	293,768	35,526	329,294
	-	391,260	122,753	514,013
2020 Economic Entity (including parent at same values)				
Property, plant and equipment (Note 12)				
Land and Buildings	-	375,898	39,854	415,752
Collection Assets	-	293,768	34,129	327,897
	-	669,666	73,983	743,649

(b) Valuation techniques, inputs and processes

Fair value of the Museum's main property, plant and equipment assets is estimated based on appraisals performed by independent, professionally qualified valuers. Land assets are valued using the market approach. Buildings and associated plant are valued using the cost approach. Certain collection assets such as coins, philately, jewellery, books and furniture that have observable market prices are valued using the market approach. Other collection assets are valued using the cost approach via a reproduction or recollection cost. Revaluations of land and buildings were conducted for all Museum sites as at 31 May 2021. The last revaluation of Collection assets was undertaken on 30 March 2020.

On 4 July, 2020 the NSW Government announced that the Powerhouse Museum at Ultimo would remain open to the public, and operate alongside the new state-of-the-art facility planned for Western Sydney. This announcement reversed the prior decision to close the Museum at Ultimo effective from 30 June 2021, upon which the valuation of land and buildings at the Museum's Ultimo site, being highest and best use, with the restriction of the site being used as a museum lifted, had been predicated.

A business case in relation to the redevelopment of the Powerhouse building has been developed with funding approved as a part of the NSW State Government's 2021-22 Budget. The valuers conducting the valuation of land and buildings were fully briefed with regard to the details of the proposed development and the expected useful lives of the building assets at the Ultimo site.

The valuation of collection assets involves the use of sampling techniques by professional statisticians. All assets regarded as highly significant or of high value are individually valued, with other assets valued by category of item using appropriately sized samples to determine the overall value of the relevant category. Categories vary from having observable established active markets to an absence of an active market, and unobservable inputs such as the provenance of an item has a significant impact on its value.

	Land and Buildings \$000	Collection Assets \$000	Total Recurring Level 3 Fair Value \$000
(c) Reconciliation of recurring Level 3 fair value measurements			
2021 Economic entity (Including parent at same values)			
Fair value as at June 2020	39,854	34,129	73,983
Revaluation movement	47,373		47,373
Additions	-	1,397	1,397
Depreciation	-	-	-
Fair value as at June 2021	87,227	35,526	122,753
2020 Economic entity (Including parent at same values)			
Fair value as at July 2019	39,854	32,553	72,407
Additions	-	1,576	1,576
Depreciation	-	-	-
Fair value as at June 2020	39,854	34,129	73,983

15. LEASES

Museum as a lessee

The Museum leases motor vehicles. Lease contracts are typically made for fixed periods of five years. Lease terms are negotiated on an individual basis and contain a wide range of terms and conditions. The lease agreements do not impose any covenants, but leased assets may not be used as security for borrowing purposes. The Museum does not provide residual value guarantees in relation to leases. There are no extension or termination options included in the relevant lease agreements.

The Museum has elected to recognise payments for short-term leases and low value leases as expenses on a straight-line basis, instead of recognising a right-of-use asset and lease liability. Short term leases are leases with a lease term of 12 months or less. Low value assets are assets with a fair value of \$10,000 or less when new.

Right-of-use assets under leases

The following table presents right-of-use assets that are included in the carrying amounts of property, plant and equipment at Note 12.

	Plant and Equipment \$000	Total \$000
Balance at 1 July 2020	111	111
Additions	-	-
Depreciation Expense	(32)	(32)
Balance at 30 June 2021	79	79
Balance at 1 July 2019	143	143
Additions	-	-
Depreciation Expense	(32)	(32)
Balance at 30 June 2020	111	111

Lease
Liabilities**Lease Liabilities**

The following table presents liabilities under leases.

Balance at 1 July 2020	111
Additions	-
Interest expenses	1
Payments	(33)
Balance at 30 June 2021	79

The following amounts were recognised in the statement of comprehensive income for the year ended 30 June 2021 in respect of leases where the entity is a lessee:

Depreciation expense of right-of-use assets	32
Interest expense on lease liabilities	1
Fixed lease payments	33
Total amount recognised in the statement of comprehensive income	66

The Museum had total cash outflows for leases of \$33,000 in FY2020–21.

Recognition and measurement

The Museum assesses at contract inception whether a contract is, or contains, a lease. That is, if the contract conveys the right to control the use of an identified asset for a period of time in exchange for consideration.

The Museum recognises lease liabilities to make lease payments and right-of-use assets representing the right to use the underlying assets, except for short-term leases and leases of low-value assets.

i. Right of use assets

The Museum recognises right-of-use assets at the commencement date of the lease (i.e. the date the underlying asset is available for use). Right-of-use assets are initially measured at the amount of initial measurement of the lease liability (refer ii below), adjusted by any lease payments made at or before the commencement date and lease incentives, any initial direct costs incurred, and estimated costs of dismantling and removing the asset or restoring the site.

The right-of-use assets are subsequently measured at cost. They are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets, as follows:

- Motor vehicles and other equipment 1 to 5 years

If ownership of the leased asset transfers to the Museum at the end of the lease term or the cost reflects the exercise of a purchase option, depreciation is calculated using the estimated useful life of the asset.

The right-of-use assets are also subject to impairment. The Museum assesses, at each reporting date, whether there is an indication that an asset may be impaired. If any indication exists, or when annual impairment testing for an asset is required, the Museum estimates the asset's recoverable amount. When the carrying amount of an asset exceeds its recoverable amount, the asset is considered impaired and is written down to its recoverable amount. After an impairment loss has been recognised, it is reversed only if there has been a change in the assumptions used to determine the asset's recoverable amount. The reversal is limited so that the carrying amount of the asset does not exceed its recoverable amount, nor exceed the carrying amount that would have been determined, net of depreciation, had no impairment loss been recognised for the asset in prior years. Such reversal is recognised in the net result.

ii. Lease liabilities

At the commencement date of the lease, the Museum recognises lease liabilities measured at the present value of lease payments to be made over the lease term. Lease payments include:

- fixed payments (including in substance fixed payments) less any lease incentives receivable;
- variable lease payments that depend on an index or a rate;
- amounts expected to be paid under residual value guarantees;
- exercise price of a purchase options reasonably certain to be exercised by the entity; and
- payments of penalties for terminating the lease, if the lease term reflects the entity exercising the option to terminate.

Variable lease payments that do not depend on an index or a rate are recognised as expenses (unless they are incurred to produce inventories) in the period in which the event or condition that triggers the payment occurs.

The lease payments are discounted using the interest rate implicit in the lease. If that rate cannot be readily determined, which is generally the case for the entity's leases, the lessee's incremental borrowing rate is used, being the rate that the entity would have to pay to borrow the funds necessary to obtain an asset of similar value to the right-of-use asset in a similar economic environment with similar terms, security and conditions.

After the commencement date, the amount of lease liabilities is increased to reflect the accretion of interest and reduced for the lease payments made. In addition, the carrying amount of lease liabilities is remeasured if there is a modification, a change in the lease term, a change in the lease payments (e.g., changes to future payments resulting from a change in an index or rate used to determine such lease payments) or a change in the assessment of an option to purchase the underlying asset. The Museum's lease liabilities are included in borrowings.

iii. Short-term leases and lease of low-value assets

The Museum applies the short-term lease recognition exemption to its short-term leases of machinery and equipment (i.e., those leases that have a lease term of 12 months or less from the commencement date and do not contain a purchase option). It also applies the lease of low-value assets recognition exemption to leases of office equipment that are considered to be low value. Lease payments on short-term leases and leases of low value assets are recognised as expense on a straight-line basis over the lease term.

Museum as a lessor

The Museum is not a lessor.

	Economic Entity		Parent	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000

16. CURRENT/NON-CURRENT LIABILITIES — PAYABLES

Accrued salaries, wages and on-costs	465	321	-	-
Accrued personnel services expenses	-	-	630	453
Trade Creditors	930	659	930	659
Accruals	2,830	1,411	2,665	1,279
	4,226	2,391	4,226	2,391

Details regarding credit risk, liquidity risk and market risk, including maturity analysis of the above payables are disclosed in Note 22.

Accrued personnel service expenses comprise of wages, salaries and taxes but do not include amounts assumed by the Crown.

Recognition and measurement

Payables represent liabilities for goods and services provided to the entity and other amounts. Short-term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial. Payables are financial liabilities at amortised cost, initially measured at fair value, net of directly attributable transaction costs. These are subsequently measured at amortised cost using the effective interest method. Gains and losses are recognised net result when the liabilities are derecognised as well as through the amortisation process.

17. CURRENT/NON-CURRENT LIABILITIES — BORROWINGS

Lease Liabilities — Current	32	33	32	33
Lease Liabilities — Non-Current	47	78	47	78
	79	111	79	111

Details regarding market risk, including currency risk, are disclosed in Note 22.

Recognition and measurement

Financial liabilities at amortised cost

Borrowings classified as financial liabilities at amortised cost are initially measured at fair value, net of directly attributable transaction costs. These are subsequently measured at amortised cost using the effective interest method. Gains and losses are recognised in net result when the liabilities are derecognised as well as through the amortisation process.

	Economic Entity		Parent	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000
18. CURRENT/NON-CURRENT LIABILITIES — PROVISIONS				
Employee benefits and related on-costs				
Annual leave	2,631	2,351	-	-
Annual leave on-costs	529	417	-	-
Payroll tax on annual leave	139	140	-	-
Long service leave on-costs	696	645	-	-
Payroll tax on long service leave	369	355	-	-
	4,364	3,908	-	-
Provisions for personnel services expenses				
Annual leave	-	-	2,631	2,351
Annual leave on-costs	-	-	529	417
Payroll tax on annual leave	-	-	139	140
Long service leave on-costs	-	-	696	645
Payroll tax on long service leave	-	-	369	355
	-	-	4,364	3,908
Aggregate employee benefits and related on-costs				
Provisions — current	4,279	3,828	-	-
Provisions — non-current	85	80	-	-
Provisions — personnel services — current	-	-	4,279	3,828
Provisions — personnel services — non-current	-	-	85	80
Accrued salaries, wages and on-costs (Note 16)	465	321	-	-
Accrued personnel services expenses (Note 16)	-	-	630	453
	4,829	4,229	4,994	4,361

Total current provisions not expected to be settled within 12 months of the reporting date amount to \$816,000 (2020 \$648,000).

Recognition and measurement

Employee benefits and related on-costs

Salaries and wages, annual leave and sick leave

Salaries and wages (including non-monetary benefits) and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

Annual leave is not expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service. As such, it is required to be measured at present value in accordance with AASB 119 Employee Benefits (although short-cut methods are permitted).

Actuarial advice obtained by Treasury has confirmed that using the nominal annual leave balance plus the annual leave entitlements accrued while taking annual leave (calculated using 8.4% of the nominal value of annual leave) can be used to approximate the present value of the annual leave liability. The Museum has assessed the actuarial advice based on the entity's circumstances and has determined that the effect of discounting is immaterial to annual leave. All annual leave is classified as a current liability even where the Museum does not expect to settle the liability within 12 months as the Museum does not have an unconditional right to defer settlement.

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.

Long service leave and superannuation

The Museum's liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. The Museum accounts for the liability as having been extinguished, resulting in the amount assumed being shown as part of the non-monetary revenue item described as 'Acceptance by the Crown Entity of employee benefits and other liabilities'.

Long service leave is measured at the present value of expected future payments to be made in respect of services provided up to the reporting date. Consideration is given to certain factors based on actuarial review, including expected future wage and salary

levels, experience of employee departures, and periods of service. Expected future payments are discounted using Commonwealth government bond rate at the reporting date.

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

Consequential on-costs

Consequential costs to employment are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised. This includes outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax.

19. CURRENT/NON-CURRENT LIABILITIES — OTHER LIABILITIES	Economic Entity		Parent	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000
Unearned revenue	170	876	170	876
	170	876	170	876

20. BUDGET REVIEW

The budgeted amounts are drawn from the original budgeted financial statements presented to Parliament in respect of the reporting period. Subsequent amendments to the original budget (eg. adjustment for transfer of functions between entities as a result of Administrative Arrangements Orders) are not reflected in the budgeted amounts.

Events can arise after the finalisation of the budget 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. Note that budget figures shown in the Statement of Comprehensive Income and Statement of Financial Position provide greater detail than budget figures published in the NSW Government Budget Papers 2020-21. Museum management is of the opinion that the greater level of detail provides a more accurate indication of the Museum's performance against budget.

Net Result

The actual net result was lower than budget by \$890,000.

Major items impacting the Museum's result, and resulting in variations to budget, were the Government's decision in July 2020 to continue ongoing operations at the Museum's Ultimo site, the COVID-19 pandemic, and the accounting for costs associated with the construction of a new museum in Parramatta and the associated relocation of the Museum's Collection (Powerhouse Program).

At the commencement of the financial year, it was planned that the Museum at Ultimo would partially close from 1 July 2020 and fully close on 30 June 2021, in preparation for the relocation to a new site in Parramatta. This combined with the closure of the Museum in the latter months of the 2019/20 financial year, resulted in a number of exhibition spaces within the heritage portion of the Museum being closed.

The Government's decision to keep the Museum operating, and the delay in the handing down of the State Budget until November 2020, impacted on the Museum's ability to finalise and initiate its program for 2020/21.

Total Revenue was \$6,720,000 lower than budget. Sales of goods and services was \$832,000 lower than budget. The Museum waived general admission fees through the year due to the reduced number of exhibitions on display whilst the program was being finalised and delivered. Public health orders also had a significant impact upon the Museum's venue hire operations. Grants and contributions were \$6,923,000 lower than budget. This variation was the result of two factors. First a lower than budget variation of \$25,000,000 relating to contributions from a fundraising campaign relating to the construction of the new museum. Funds flowing from this campaign are now expected to commence during 2021/22. Second, an over budget variation being grant funding of \$18,998,000 received from Create NSW in relation to expenditure that the Museum incurred in relation to the Powerhouse Program. Of the total expenditure incurred and reimbursed in relation to the Powerhouse Program, \$2,237,000 was capitalised.

Other revenue was over budget by \$1,120,000 with the major variation being insurance claim refunds of \$810,000 relating to business losses incurred during 2019/20 as a result of the COVID-19 pandemic.

Total Expenditure was \$5,690,000 lower than budget. As per the major revenue variations, there were two main variations that contributed to this result. First the payment of funds raised from a fundraising campaign re the construction of the new museum, that will now not flow until 2021/22. This was a favourable variation of \$25,000,000 in Other Operating Expenses. Second, an over budget variation of expenditure incurred in relation to the relocation project of \$16,762,000, also in Other Operating Expenses. Other variations include Depreciation charges which were higher than budget by \$1,807,000 due to the accelerated write-down of assets based on the short useful life of assets at the Ultimo site.

Assets and Liabilities

Current liabilities are higher than budget by \$1,476,000 mainly due to an increase in accrued payables at year end. Non-Current assets are significantly lower than budget as a result of the revaluation of land and buildings, where the valuation basis of the Museum's Ultimo site reverted back to existing use as a Museum, with limited useful life due to the approved redevelopment of the Museum.

Cash flows

Net cash flows from operating activities is \$3,951,000 higher than budget. This is due to the combined impact of the COVID-19 pandemic and the change in the Government's position with regard to the future of the Museum's Ultimo site, and the associated time lag in re-establishing a full program of activities. Net cash outflows from investing activities is \$1,974,000 higher than budget due to capitalisation of costs associated with the digitisation of the Museum's Collection, being an aspect of the collection relocation project component of the Powerhouse Program.

The closing cash balance is \$1,921,000 higher than budget, which relates to budgeted program activity not finalised at the end of the financial year. This program activity is ongoing and cash balances are expected to reduce during 2021/22 in line with the completion of the works associated with the delivery of these programs.

21. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT	Economic Entity		Parent	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000
Net cash used on operating activities	10,705	11,655	10,705	11,655
Adjustments for items not involving cash				
Depreciation	(8,367)	(7,789)	(8,367)	(7,789)
Donations to the collection	636	1,171	636	1,171
Realised and unrealised gains & (losses)	271	15	271	15
Impairment Allowance	35	(20)	35	(20)
Decrease/(increase) in creditors	(1,128)	265	(1,128)	265
Decrease/(increase) in employee entitlements	(456)	(841)	(456)	(841)
Increase/(decrease) in receivables	(1,566)	222	(1,566)	222
Increase/(decrease) in inventory	(1)	3	(1)	3
Increase/(decrease) in prepayments and other assets	69	32	69	32
Net gain/(loss) re investments	131	(6)	131	(6)
Net Result	329	4,707	329	4,707

22. FINANCIAL INSTRUMENTS

The Museum's principal 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, including derivative 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 and Risk 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 and Risk Committee, on a continuous basis.

(a) Financial instruments categories

Financial Assets	Note	Category	Economic Entity Carrying Amount		Parent Carrying Amount	
			2021 \$000	2020 \$000	2021 \$000	2020 \$000
Cash and cash equivalents	6	Amortised cost	6,577	1,847	6,577	1,847
Receivables ¹	7	Amortised cost	165	2,122	165	2,122
Contract Assets	8	Amortised cost	1,936	2,126	1,936	2,126
Financial assets at fair value	10	At fair value through the profit and loss — designated upon initial recognition	3,722	3,534	3,722	3,534

Financial Liabilities	Note	Category	Economic Entity Carrying Amount		Parent Carrying Amount	
			2021 \$000	2020 \$000	2021 \$000	2020 \$000
Payables ²	16	Financial liabilities measured at amortised cost	4,061	2,260	4,061	2,260
Borrowings	17	Financial liabilities measured at amortised cost	79	111	79	111

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) 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 Museum has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset continues to be recognised to the extent of the Museum's continuing involvement in the asset. In that case, the Museum also recognises an associated liability. The transferred asset and the associated liability are measured on a basis that reflects the rights and obligations that the Museum has retained.

A financial liability is derecognised when the obligation specified in the contract is discharged or cancelled or expires.

(c) Credit risk

Credit risk arises when there is the possibility that the counterparty will default on their contractual obligations, resulting in a financial loss to the entity. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for credit losses or allowance for impairment).

Credit risk arises from the financial assets of the entity, including cash, receivables, and authority deposits. No collateral is held by the entity. The entity has not granted any financial guarantees. Credit risk associated with the entity's financial assets, other than receivables, is managed through the selection of counterparties and establishment of minimum credit rating standards.

Cash and cash equivalents

Cash comprises cash on hand and bank balances within the NSW Treasury Banking System.

Accounting policy for impairment of trade receivables and other financial assets**Receivables — trade receivables**

Collectability of trade receivables is reviewed on an ongoing basis. Procedures as established in the Treasurer's Directions are followed to recover outstanding amounts.

The Museum applies the AASB 9 simplified approach to measuring expected credit losses which uses a lifetime expected loss allowance for all trade receivables and contract assets. To measure the expected credit losses, trade receivables and contract assets have been grouped based on shared credit risk characteristics and the days past due.

The expected loss rates are based on historical observed loss rates. Trade receivables and contract assets are written off when there is no reasonable expectation of recovery. Indicators that there is no reasonable expectation of recovery include, amongst others a failure to make contractual payments for a period of greater than 90 days past due.

The loss allowance for trade receivables and contract assets as at 30 June 2021 and 2020 was determined as follows:

	Current	<30 days	30–60 days	61–90 days	>91 days	Total
2021						
Expected credit loss rate	0%	0%	0%	0%	21%	18%
Estimated total gross carrying amount	23	6	1	-	169	199
Expected credit loss	-	-	-	-	35	35
2020						
Expected credit loss rate	0%	0%	0%	0%	38%	3%
Estimated total gross carrying amount	1,623	176	74	134	185	2,192
Expected credit loss	-	-	-	-	70	70

Notes: The analysis excludes statutory receivables, prepayments, as these are not within the scope of AASB 7. Therefore, the 'total' will not reconcile to the sum of the receivables total in Note 7 and the contract assets total in Note 8.

The Museum is not materially exposed to concentrations of credit risk to a single debtor or group of debtors at 30 June 2021 and 2020.

(d) 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 through the use of overdrafts.

During the current and prior years there were no defaults on borrowings. No assets have been pledged as collateral. 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. For small business suppliers, where terms are not specified, payment is made not later than 30 days from date of receipt of correctly rendered invoice. For other suppliers, 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. For small business suppliers, where payment is not made within the specified time period, simple interest must be paid automatically unless an existing contract specifies otherwise. For payments to other suppliers, the Head of an authority (or a person appointed by the Head of an authority) may automatically pay the supplier simple interest. No interest was paid on late payments during 2021 (2020: 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

	Economic Entity (including parent at same values)		\$000 Interest Rate Exposure			\$000 Maturity Dates		
	Weighted Avg Effect Int Rate	Nominal Amount ¹	Fixed Interest Rate	Variable Interest Rate	Non-interest bearing	< 1 yr	1–5 yrs	> 5 yrs
2021								
Payables	n/a	4,061	-	-	4,061	4,061	-	-
Leases	n/a	79	79	-	-	33	46	-
		4,140	79	-	4,061	4,094	46	-
2020								
Payables	n/a	2,260	-	-	2,260	2,260	-	-
Leases	n/a	111	111	-	-	33	78	-
		2,371	111	-	2,260	2,293	78	-

Notes

- 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.

(e) 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 analysis is performed on the same basis as for 2020. The analysis assumes that all other variables remain constant.

Other price risk — TCorpIM Funds

Exposure to 'other price risk' primarily arises through the investment in the TCorpIM Funds, which are held for strategic rather than trading purposes. The Museum has no direct equity investments. The Museum holds units in the following TCorpIM Funds trusts:

Economic Entity (including parent at same values)				
Facility	Investment Sectors	Investment Horizon	2021 \$000	2020 \$000
TCorpIM Medium Term Growth	Cash, money market instruments, Australian and international bonds, listed property and Australian shares	3 to 7 years	3,278	3,226

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 as trustee for each of the above facilities 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. TCorp has also leveraged off internal expertise to manage certain fixed income assets for the TCorpIM Funds. A significant portion of the administration of the facilities is outsourced to an external custodian.

Investment in the TCorpIM Funds 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 TCorpIM Funds 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 TCorpIM Funds Statement).

Other price risk — Tcorp Hour-Glass facilities

Entity	Change in unit price	Impact on profit/loss	
		2021 \$000	2020 \$000
Hour-Glass Investment — Medium-term growth facility	+/- 10%	328	194

Interest rate risk

The Museum does not hold any interest bearing liabilities. The Museum does not account for any fixed rate financial instruments at fair value through profit or loss. Therefore for these financial instruments a change in interest rates would not affect profit or loss or equity. A reasonably possible change of +/- 1% is used, consistent with current trends in interest rates. The basis will be reviewed annually and amended where there is a structural change in the level of interest rate volatility. The Trust's exposure to interest rate risk is set out below.

	Carrying Amount \$000	-1%		1%	
		Profit \$000	Equity \$000	Profit \$000	Equity \$000
2021					
Economic Entity (including parent at same values)					
Financial Assets					
Cash and cash equivalents	6,577	(66)	(66)	66	66
Receivables	165	-	-	-	-
Contract assets	1,936	-	-	-	-
Other financial assets	3,722	-	-	-	-
Financial Liabilities					
Payables	4,061	-	-	-	-
Other financial liabilities	79				

2020**Economic Entity (including parent at same values)****Financial Assets**

Cash and cash equivalents	1,847	(18)	(18)	18	18
Receivables	2,122	-	-	-	-
Contract assets	2,126				
Other financial assets	3,534	-	-	-	-
Financial Liabilities					
Payables	2,260	-	-	-	-
Other financial liabilities	111	-	-	-	-

Currency risk

The Museum is not currently 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. Hedge accounting has not been applied.

(f) Fair value measurement**(i) Fair value compared to carrying amount**

Financial instruments are generally recognised at cost, with the exception of the TCorp Hour-Glass facilities which are measured at fair value. Except where specified below, the amortised cost of financial instruments recognised in the statement of financial position approximates the fair value, because of the short-term nature of the financial instruments.

(ii) Fair value recognised in the Statement of Financial Position

Management assessed that the carrying values of cash, trade receivables, trade payables, bank overdrafts and other current liabilities approximate their fair values, largely due to the short-term maturities of these instruments.

When measuring fair value, the valuation technique used maximises the use of relevant observable inputs and minimises the use of unobservable inputs. Under AASB 13, the Museum categorises, for disclosure purposes, the valuation techniques based on the inputs used in the valuation techniques as follows:

- Level 1 — quoted (unadjusted) prices in active markets for identical assets/liabilities that the entity can access at the measurement date.
- Level 2 — inputs other than quoted prices included within Level 1 that are observable, either directly or indirectly.
- Level 3 — inputs that are not based on observable market data (unobservable inputs).

The Museum recognises transfers between levels of the fair value hierarchy at the end of the reporting period during which the change has occurred.

2021 Economic Entity (including parent at same values)	Level 1 \$000	Level 2 \$000	Level 3 \$000	Total \$000
Financial assets at fair value				
TCorpIM Funds	-	3,278	-	3,278
Shares	444	-	-	444
	444	3,278	-	3,722

2020 Economic Entity (including parent at same values)	Level 1 \$000	Level 2 \$000	Level 3 \$000	Total \$000
Financial assets at fair value				
TCorpIM Funds	-	3,226	-	3,226
Shares	308	-	-	308
	308	3,226	-	3,534

The value of the TCorpIM Funds 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 TCorpIM Funds facilities are valued using 'redemption' pricing.

23. EQUITY

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 12).

Accumulated Funds

The category 'Accumulated Funds' includes all current and prior period retained funds.

Reserves

Separate reserve accounts are recognised in the financial statements only if such accounts are required by specific legislation or AAS (e.g. revaluation surplus and foreign currency translation reserve).

24. 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), 12 and 21).

25. COMMITMENTS FOR EXPENDITURE	Economic Entity		Parent	
	2021 \$000	2020 \$000	2021 \$000	2020 \$000

(a) Capital Commitments

Aggregate capital expenditure contracted for various building services projects at balance date and not provided for:

Not later than one year	901	470	901	470
Later than one year and not later than 5 years	-	-	-	-
Total (including GST)	901	470	901	470

The total commitments above include input tax credits of \$82,000 (2020 \$43,000) that are expected to be recovered from the Australian Taxation Office.

26. CONTINGENT LIABILITIES AND CONTINGENT ASSETS	2021 \$000	2020 \$000
--	---------------	---------------

Contingent Liabilities

The Trust is unaware of the existence of any contingent liabilities as at balance date (2020: Nil).

Contingent Assets

Insurance claim	600	1,080
	600	1,080

The Museum has lodged an insurance claim through its insurers in relation to consequential loss as a result of the loss of revenues/profits from the Museum's operations, due to the COVID-19 pandemic, and the Museum's compliance with health orders issued by the NSW Government. The contingent asset of \$1,080,000 resulted in actual payments of \$810,000 received in 2020–21.

27. RELATED PARTY DISCLOSURES

The Museum's key management personnel compensation are as follows:

2020 Economic Entity (including parent at same values)	2021 \$000	2020 \$000
Short-term employee benefits:		
Salaries	2,276	1,573
Termination benefits	-	-
Total remuneration	2,276	1,573

The aggregate value of material transactions, and related outstanding balances, that the Museum entered into, on arm's length terms and conditions, with key management personnel, their close family members and controlled or jointly controlled entities thereof, are as follows:

Nature of Transaction	2021 \$000		2020 \$000	
	Transaction Value	Net receivable/ payable	Transaction Value	Net receivable/ payable
Services Received — in Kind	-	-	-	-

The above services are recorded as both a revenue and an expense in the Museum's financial statements. Revenue is included under Other donations — in kind (refer note 3(c)), whilst expenditure is included under Advertising and publicity (refer note 2(c)).

During the year, the entity entered into transactions with other entities that are controlled/jointly controlled/significantly influenced by the NSW Government. These transactions in aggregate are a significant portion of the Museum's rendering of services and receiving of services.

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.

28. EVENTS AFTER THE REPORTING PERIOD

Impact of COVID-19 pandemic

The Museum anticipates that the ongoing impact of the COVID-19 pandemic, and in particular the lockdown impacting the Greater Sydney region during July and August 2021, will result in reduced revenues during 2021/22 due to the Museum being closed to the public during lockdown, capacity limits being applied upon reopening, travel restrictions, and social distancing protocols that will reduce visitation. Increased costs associated with increased cleaning within public and office spaces is also expected. No assets were impaired as a result of the pandemic.

END OF AUDITED FINANCIAL STATEMENTS

Blank page

BOARD OF TRUSTEES

The Board of Trustees from 1 July 2020 to 30 June 2021 comprised the following:

The Hon Peter Collins AM QC

Term: 11.12.20 – 31.12.2023

President (from 11.12.20)

Peter is a former leader of the NSW Liberal Party and has served in senior roles across State government, including as one of NSW's longest serving Minister for the Arts. An ABC TV journalist and Sydney barrister before his election to the NSW Parliament in 1981, Peter has been an active ADF Reserve officer, Army then Navy, throughout his life. His post-political life has focused on the finance sector, where he has served as chair (now deputy) of highly influential Industry Super Australia, a director of top-performing fund HOSTPLUS, and chair of Sydney Financial Forum. A committed advocate for Western Sydney, he is chairman of the Nepean Blue Mountains Local Health District Board and director of the Whitlam Institute at Western Sydney University. Peter is a published author with a deep interest in museums. Some of his key arts projects include The Writers Walk, The Gunnery Artspace, the Police and Justice Museum, Museum of Sydney, Brett Whiteley Studio, Naval Aviation Museum, Varuna Writers Centre, Writers Centre Rozelle and the former Sydney College of the Arts. He and his wife, Jennine, have restored historic Werrington House (1829) in Western Sydney, where they live.

David Borger BE, MUD

Term: 01.01.19 – 31.12.21

David is currently the Western Sydney Director of the Sydney Business Chamber, a role he has held since 2012. Prior to this, he served in the NSW Labor Government as the Minister for Roads, Minister assisting the Minister for Transport and Roads, Minister for Housing, and Minister for Western Sydney. David also previously held the office of Lord Mayor of Parramatta, a role in which he served for three terms. He is currently a Director of Think Planners and serves as a non-executive director on the boards of the Sydney Festival, Evolve Housing, and the Westmead Medical Research Foundation. He is also a member of the advisory board of the Southern Cross Group.

Paddy Carney, BSc(Hon), ACA, FCA

Term: 01.01.19 – 31.12.21

Paddy is a chartered accountant and registered company auditor. She is a senior partner at PwC, a member of its Board of Partners in Australia and a member of the Global Board overseeing the PwC network internationally, where she also chairs its risk and operations committee. She has nearly 30 years' financial experience with PwC in the UK and Australia across a broad range of clients with a focus on the retail and consumer sector. Paddy is also a director and audit committee chair for various not-for-profit organisations and a member of Chief Executive Women. Until recently, she was a director of PwC's Indigenous Consulting Pty Ltd. She has a passion for the arts and is a director of the Sydney Festival. She was a trustee at Sydney Living Museums from 2013–18.

Mark Hassell

Term: 06.11.20 – 31.12.21

Mark is a partner at management consultancy firm KPMG. In a long history of customer, marketing and brand leadership experience, Mark has held senior roles with British Airways, Virgin Australia and Qantas, in both the UK and Australia. With a focus on customer and visitor experience and brand identity, he is skilled in operational management and strategic partnerships as well as bringing strong change management credentials. Mark was formerly a member of the Group Management and Executive committees at Virgin Australia and is currently a board member at Sydney Dance Company.

Kellie Hush, BCom

Term: 01.01.19 – 31.12.21

Kellie is a fashion entrepreneur and former editor-in-chief of Harper's BAZAAR Australia with more than 20 years' experience in the Australian and international luxury fashion market. Before joining BAZAAR, Kellie was editor-in-chief of GRAZIA Australia and fashion editor of *The Sydney Morning Herald*. She is a published author and a regular fashion commentator on television, radio, and in print media. Kelly is currently a Virgin Australia Melbourne Fashion Festival board director. She is also a founding director of the Australian Fashion Chamber and formerly a Royal Hospital for Women Foundation board director and judge for the International Woolmark Prize and the VAMFF National Designer Award.

Suzie Laundry

Term: 01.01.20 – 31.12.22

Suzie has had a long career in hospitality, sponsorship and events marketing management. She has a passion for working with children and extensive experience in community organisations that focus on enhancing their lives. These include the Ngurra Jirrama Foundation, which enables Indigenous students from remote NT to complete secondary education in NSW, and the ASK Council of Australia, which supports underprivileged children with severe medical conditions in Manila. Suzie works in Western Sydney with the Laundry Hotel Group and has strong connections to the local communities.

Peter Poulet

Term: 01.01.20 – 31.12.22

Peter is the Central District Commissioner with the Greater Sydney Commission. He is also Professor of Practice at Western Sydney University School of Architecture. Peter has more than 30 years' experience in both private and government architectural offices. He was the inaugural State Architect of Tasmania, 2009–12, and the 23rd NSW Government Architect, 2012–18. Peter's projects have received numerous awards, including the Horbury Hunt, the Blacket Award and an Australian Institute of Architects Award. He is a fellow of the Australian Institute of Architects.

PRINCIPAL OFFICERS AT 30 JUNE 2021

Lang Walker AO

Term: 11.12.20 – 31.12.23

Lang is the founder and Executive Chairman of the Walker Corporation. He is responsible for iconic placemaking developments across Australia, with a focus on Western Sydney, including the reimagined Parramatta Square Precinct. Lang is passionate about employing cutting-edge design and he values, incorporating industry-leading environmental standards and cultural sustainability into his projects. Lang was made an Officer of the Order of Australia in 2015 for his continued philanthropic efforts, which focus on community, the arts, and health and medical research. Investing in Greater Western Sydney is a priority for Lang and the Walker Group.

Eddie Woo, BEd(Hon)

Term: 31.01.19 – 31.12.21

Eddie teaches mathematics at Cherrybrook Technology High School and is the leader of mathematics growth for the NSW Department of Education. He uploads his everyday classroom lessons to his YouTube channel, Wootube, which has more than 500,000 subscribers and over 27 million views. In 2018, Eddie was named Australia's Local Hero in the Australian of the Year Awards and was listed as one of the Top 10 Teachers in the world by the Global Teacher Prize. He is the host of ABC's children's series Teenage Boss and his first book, Woo's Wonderful World of Maths, is published by Pan Macmillan.

Professor Barney Glover AO, PhD, MSc, BSc(Hons), DipEd, MAICD

Term: 01.01.15–31.12.17; 01.01.18–31.12.20

President (13.07.16 – 21.12.20)

Professor Barney Glover AO was a Trustee of the Museum from January 2015, and had been president since July 2016. He is currently Vice-Chancellor and President of Western Sydney University. Barney is an accomplished academic leader and experienced vice-chancellor, including at Charles Darwin University from 2009 to 2013. He has a long record of success in university management and leadership, particularly in research, intellectual property management and major capital development projects. Barney is currently a board member for the Committee for Sydney and has membership on the boards of a range of corporate organisations in several state and national centres, covering areas such as health and medical research, energy, mineral exploration and processing and telecommunications. He holds a PhD in Applied Mathematics.

Chief Executive

Lisa Havilah

Address: 500 Harris Street, Ultimo NSW 2007

Director, Corporate Resources and Chief Financial Officer

Andrew Elliott B Comm (Accy), CPA, GIA (Cert), MAICD

Address: 500 Harris Street, Ultimo NSW 2007

Director, Curatorial Collections and Exhibitions

Matthew Connell

Address: 500 Harris Street, Ultimo NSW 2007

Project Director, Powerhouse Program

Alex Bowen

Address: 500 Harris Street, Ultimo NSW 2007

Director, Communications

Chris Lawrence

Address: 500 Harris Street, Ultimo NSW 2007

Director, Strategic Projects

Lisa Ffrench

Address: 500 Harris Street, Ultimo NSW 2007

Director, Campaign

Yvonne Zammit

Address: 500 Harris Street, Ultimo NSW 2007

Director, Strategy and Operations

Simon Walkom

Address: 500 Harris Street, Ultimo NSW 2007

Director, First Nations (from 17.05.2021)

Emily McDaniel

Address: 500 Harris Street, Ultimo NSW 2007

Director, Design and Delivery (from 15.06.2021)

Clare Moore

Address: 500 Harris Street, Ultimo NSW 2007

A/Director, Programs & Engagement

Eloise Eaton

Address: 500 Harris Street, Ultimo NSW 2007

Director, Design and Delivery

(from 02.03.2020 – 16.04.2021)

Chaya Bratoeva

Address: 500 Harris Street, Ultimo NSW 2007

OUTGOING LOANS

The Museum of Applied Arts and Sciences loaned 234 collection objects to 32 institutions in 42 individual loan arrangements in 2020–21. The institutions were:

Anzac Memorial Hyde Park, Sydney, NSW
artisan, Bowen Hills, QLD
Australian Centre for the Moving Image (ACMI), Melbourne, VIC
Australian National Maritime Museum, Sydney, NSW
Australian Nuclear Science and Technology Organisation (ANSTO), Lucas Heights, NSW
Biennale of Sydney
Broken Hill City Council, Broken Hill, NSW
Canberra Museum and Gallery, Canberra, ACT
Geelong Gallery, Geelong, VIC
La Perouse Museum, La Perouse, NSW
Meadowbank TAFE, Meadowbank, NSW
Museum of Australian Democracy at Old Parliament House, Canberra, ACT
Museum of Brisbane, Brisbane, QLD
National Museum of Australia, Acton, ACT
National Art School, Darlinghurst, NSW
Newcastle Museum, Newcastle, NSW
Old Treasury Building Melbourne, Melbourne, VIC
Palais Galliera, Musee de la Mode de la Ville de Paris, Paris, France
Parliament of Australia, Department of Parliamentary Services, Canberra, ACT
Reserve Bank of Australia, Sydney, NSW
Royal Flying Doctor Service (South Eastern Section), Broken Hill, NSW
Sancta Sophia College, Sydney, NSW
Sydney Living Museums, Sydney, NSW
Sydney Tramway Museum, Loftus, NSW
TAFE NSW Western Institute, Broken Hill, NSW
The National Trust of Australia (New South Wales), 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
University of Sydney, Camperdown, NSW
UNSW Galleries, Paddington, NSW

ACQUISITIONS

A total of 133 new Acquisitions comprising 554 objects were added to the Museum's collection throughout 2020–21.

Swimsuit with tags, comprising balconette top and brief, 'Silver Bikini in blue', womens, polyester / nylon / elastic, designed by P.E Nation / Speedo, Sydney, New South Wales, Australia, made in China, 2019. Gift of Speedo Australia Pty Ltd, 2020. 2020/67/1
Swimsuit, comprising balconette top and brief, 'Silver Bikini in black', womens, polyester / nylon / elastic, designed by P.E Nation / Speedo, Sydney, New South Wales, Australia, made in China, 2019. Gift of Speedo Australia Pty Ltd, 2020. 2020/67/2
Swimsuit with tags, comprising racerback bikini top and brief, 'Black Fin Bikini', womens, polyester / plastic / paper, designed by P.E Nation / Speedo, Sydney, New South Wales, Australia, made in China, 2019. Gift of Speedo Australia Pty Ltd, 2020. 2020/67/3
Swimsuit with tags, 'Darter Legsuit', womens, one-piece legsuit, polyester / nylon / elastic, designed by P.E Nation / Speedo, Sydney, New South Wales, Australia, made in China, 2019. Gift of Speedo Australia Pty Ltd, 2020. 2020/67/4
Swimsuit with tags, 'Tetra One Piece', womens, one-piece legsuit, polyester / metal, designed by P.E Nation / Speedo, Sydney, New South Wales, Australia, made in China, 2019. Gift of Speedo Australia Pty Ltd, 2020. 2020/67/5
Swimsuit with tags, 'Betta One Piece', womens, polyester / nylon / elastic / paper / plastic, designed by P.E Nation / Speedo, Sydney, New South Wales, Australia, made in China, 2019. Gift of Speedo Australia Pty Ltd, 2020. 2020/67/6
Swimsuit with tags, 'Ayu One Piece', womens, polyester / nylon / elastic / paper / plastic, designed by P.E Nation / Speedo, Sydney, New South Wales, Australia, made in China, 2019. Gift of Speedo Australia Pty Ltd, 2020. 2020/67/7
Swimsuit, 'Fynne Paddlesuit', womens, polyester / metal, designed by P.E Nation / Speedo, Sydney, New South Wales, Australia, made in China, 2019. Gift of Speedo Australia Pty Ltd, 2020. 2020/67/8
Rash vest, 'Atka Rashie', womens, polyester / metal, designed by P.E Nation / Speedo, Sydney, New South Wales, Australia, made in China, 2019. Gift of Speedo Australia Pty Ltd, 2020. 2020/67/9
Swimming caps (2), 'Diver cap', womens, silicone, designed by P.E Nation / Speedo, Sydney, New South Wales, Australia, made in China, 2019. Gift of Speedo Australia Pty Ltd, 2020. 2020/67/10
Quilt, medal and exhibition labels, silk / cotton / wool, quilt made by Mrs Hatton, medal designed by Samuel Begg and made by J S & A B Wyon, Liverpool, New South Wales, Australia / London, England, used at the Sydney International Exhibition, Sydney, New South Wales, Australia, 1879. Gift of Mrs Toni Lebovich, 2019. 2020/68/1
Dress and photograph, silk / metal / paper, worn by Ethel Lilian Hatton, maker unknown, Maryborough, Australia, c. 1889. Gift of Mrs Toni Lebovich, 2019. 2020/68/1

Presentation plaque for space shuttle mission STS-77, paper / nylon, made by National Aeronautics & Space Administration (NASA), United States of America, 1996, presented by Dr Andrew Thomas, 1996. Gift of National Aeronautics & Space Administration (NASA), USA, 1996. 2020/69/1

LEGO pieces (5), Tree and Grass LEGO Components, plant-based polyethylene, made by LEGO Group, Billund, Denmark, 2018. Gift of LEGO Australia Pty Ltd, 2018. 2020/70/1

Cigarette collector cards (11), 'Test Cricketers 1932-1933', card / paper, BDV Cigarettes / Godfrey Phillips (Aust) Pty Ltd, Melbourne, Victoria, Australia, 1932. Gift of Charlotte Crawford, 2020. 2020/71/1

Wall clock, metal / wood / enamel / glass, designed and made by Gustav Becker, Swiebodzice, Poland, 1875–80. Kathleen Tarlinton Bequest, 2016. 2020/72/1

Inhaler, 'Airomir™' CFC-free inhaler, salbutamol sulphate / plastic / metal / card / paper, made by 3M Industries, Loughborough, England, 1994-1995. Gift of 3M Australia, 2020. 2020/73/1

Inhaler, 'Medihaler*-iso', isoprenaline sulphate / plastic / metal / paper / cardboard, made by Riker Laboratories, Thornleigh, New South Wales, Australia, for 3M Industries, possibly 1970-1989. Gift of 3M Australia, 2020. 2020/73/2

Posters (7), 'Colonial Virus series', artist proof no. 2 of 19, digital print, archival paper, designed and made by Chips Mackinolty, Alice Springs, Northern Territory, Australia, 2020. Purchased 2020. 2020/74/1

Face Mask, 'Puppy', cotton / elastic / leather / plastic, designed and made by Neil Grigg, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/75/1

Face Shield, plastic / vinyl / synthetic, designed and made by Neil Grigg, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/75/2

Game, 'Pandemic: The Cure', plastic / paper / cardboard, designed by Matt Leacock, published by Z-Man Games, United States of America, made in China, 2014-2020. Purchased 2020. 2020/76/1

Posters (3), 'Together Soon Enough', screen print, 80gsm kraft paper, Peter Drew, Adelaide, South Australia, 2020. Purchased 2020. 2020/77/1

Digital video, 'From March to April...2020', single channel video with sound (.MOV file), plastic, created by Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian, Dubai, United Arab Emirates, 2020. Purchased 2020. 2020/78/1

Placard, 'This Is Fine', canvas / acrylic / metal / wood / plastic, made by Quinn Chen, used at the Sydney Climate Strike 20 September 2019, Sydney, New South Wales, Australia, 2019. Gift of Quinn Chen, 2020. 2020/79/1

Archive of paper documents, letters and brochures, regarding the Industrial Design Council, compiled by Associate Professor Leslie M Haynes, UNSW, Sydney, Australia, 1961-1975. Gift of UNSW Archives, 2020. 2020/80/1

Wedding outfit, comprising dress, veil, purse and gloves, womens, silk organza / silk / textile / metal / elastic / leather, various makers, possibly Sydney, New South Wales, Australia, worn by Janet MacDonald (nee Retford), New South Wales, Australia, 1964. Gift of Janet McDonald, 2005. 2020/81/1

Cocktail dress and shoes, womens, silk crepe de chine / metal / textile / paper / leather / plastic, dress by John Papadopoulos, Sydney, New South Wales, Australia, shoes by Pancaldi, Italy, worn by Janet McDonald, Sydney, New South Wales, Australia. Gift of Janet McDonald, 2005. 2020/81/2

Wedding dress, womens, synthetic faille / metal, maker unknown, Australia, 1960-1970. Gift of Janet McDonald, 2005. 2020/81/3

Wedding dress, womens, rayon / metal, maker and place of production unknown, 1935-1945. Gift of Janet McDonald, 2005. 2020/81/4

Lingerie set, 'Kukuro', bondage collection, comprising bra, brief, thong, suspender, storage bag, handcuffs with box, pleasure instruction cards and massage gel, nylon / elastane / metal / paper / cardboard / plastic / gel, designed by Honey Birdette, Australia. Gift of Honey Birdette, 2020. 2020/82/1

Lingerie set, 'Belinda', comprising playsuit, bra, brief, thong and storage bag, nylon / polyester / elastane / metal / paper / cardboard designed by Honey Birdette, Australia, made in China, 2020. Gift of Honey Birdette, 2020. 2020/82/2

Sex toy / vibrator in box, 'Harley', silicone / metal / rechargeable battery / electrical components / plastic / cardboard / foam / velvet, designed by Honey Birdette, Australia, made in China, 2020. Gift of Honey Birdette, 2020. 2020/82/3

Plate, 'Keep Social Distance', part of the 'Isolation plates' series, majolica glaze, earthenware, Sassy Park, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/83/1

Plate, 'She Stayed at Home 2020', part of the 'Isolation plates' series, majolica glaze on terracotta, Sassy Park, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/83/2

Plate, 'Untitled (Days) 2020', part of the 'Isolation plates' series, majolica glaze on terracotta, Sassy Park, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/83/3

Bird puppets (8), crosslinked polyethylene foam (XPE) / wood / paint / plastic, designed and made by Gabi Paananen, MacMasters Beach, New South Wales, Australia, used at the Sydney Climate Strike 20 September 2019, Sydney, New South Wales, Australia 2019. Gift of Gabi Paananen, 2020. 2020/84/1

Costume, Pope Alice 'Commedia dell'arte / Divine Comedy' comprising jumpsuit, headpiece, veil, mask, shoes and accessories, fabric / plastic / metal / leather / glass, designed by Luke Roberts, sewn by Maria Cleary, Brisbane, Queensland, Australia, 1992–2010. Gift of Luke Roberts, 2020. 2020/85/1

Coat, womens, cotton / lamé, maker unknown, Qalamoun mountains region, Syria, 1900–70. Gift of Susanne Moir, 2020. 2020/86/1

Dress, womens, rayon, hand-painted by Clifton Pugh, possibly worn by June Heather Pugh (nee Rogasch), Victoria, Australia, 1948. Gift of David Ell, 2004. 2020/87/1

Collection of documents, drawing and satchel, relating to the Arthur Marshall McIntosh and his monoplane wing design, paper / leather / metal / cardboard, various makers, various locations, 1910-1953. Gift of the McIntosh family, 1999. 2020/88/1

Railway track, approximately 40 metres of double length Barlow rail, wrought iron, designed by W.H. Barlow 1849, made by Crutwell, Allies & Co, Wales, United Kingdom, 1854. Gift of Rail Corporation New South Wales, 2020. 2020/89/1

Digital photograph, 'Michels Patisserie 31 May 2020, Marrickville Metro, from COVID-19 pandemic in Sydney series' by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/1

Digital photograph, 'Marrickville Fire Station, 31 May 2020, from COVID-19 pandemic in Sydney series' by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/2

Digital photograph, 'Marrickville Metro, 31 May 2020, from COVID-19 pandemic in Sydney series' by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/3

Digital photograph, 'Newtown Blessing Box, 31 May 2020, from COVID-19 pandemic in Sydney series' by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/4

Digital photograph, 'King Faisal Mosque, Surry Hills, 4 June 2020, from COVID-19 pandemic in Sydney series' by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/5

Digital photograph, 'Parramatta Square Construction, 5 June 2020, from COVID-19 pandemic in Sydney series' by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/6

Digital photograph, 'Parramatta Westfield Shopping Centre, 5 June 2020, from 'COVID-19 pandemic in Sydney series', Sydney, Katherine Lu, New South Wales, Australia, 2020. Purchased 2020. 2020/90/7

Digital photograph, 'Sydney Light rail (L2 Chinatown to Randwick) Central Chalmers St station, 23 May 2020, from COVID-19 pandemic in Sydney series' by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/8

Digital photograph, 'Chinatown BBQ Kitchen Chinatown, (Campbell St, Surry Hills), 23 May 2020, from COVID-19 pandemic in Sydney series', by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/9

Digital photograph, 'Oxford St, Darlinghurst, 24 May 2020, from COVID-19 pandemic in Sydney series' by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/10

Digital photograph, 'Cho Dumpling King (Prince Trade Centre, Haymarket), 24 May 2020, from COVID-19 pandemic in Sydney series' by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/11

Digital photograph, 'Brad Ngata Hair, Darlinghurst, 14 June 2020, from COVID-19 pandemic in Sydney series' by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/12

Digital photograph, 'St Sophia and Her Three Daughters Greek Orthodox Church, Bourke St, Surry Hills, 14 June 2020, from COVID-19 pandemic in Sydney series' by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/13

Digital photograph, 'Omeio Deli, MacDonal St, Paddington showing Peter Drew's "Together Soon Enough" print, 28 May 2020, from COVID-19 pandemic in Sydney series' by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/14

Digital photograph, 'Market St Sydney CBD with Australian Government Department of Health sign, 24 May 2020, from COVID-19 pandemic in Sydney series' by Katherine Lu, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/90/15

Visual diary, paper / metal, made by Ramesh Mario Nithiyendran, Sydney, New South Wales, Australia, 2015–17. Gift of Ramesh Mario Nithiyendran, 2020. 2020/91/1

Visual diary, paper, Ramesh Mario Nithiyendran, Sydney, New South Wales, Australia, 2018–2019. Gift of Ramesh Mario Nithiyendran, 2020. 2020/91/2

Visual diary, paper, made by Ramesh Mario Nithiyendran, Sydney, New South Wales, Australia, 2018–2019. Gift of Ramesh Mario Nithiyendran, 2020. 2020/91/3

Collector cards (31), incomplete set, Ampol 'Cars of Today', cardboard, maker unknown, for Ampol Petroleum Ltd, Australia, c. 1958. MAAS Collection, 2020. 2020/92/1

Uniform, scrub set sample for '#ScrubsForStVincent's', cotton, made by Cue Clothing Co, for St Vincent's Hospitals, Sydney, New South Wales, Australia, 2020. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/93/1

Book, 'The Amazing True Story of How Babies Are Made', paper, written and illustrated by Fiona Katauskas, published by HarperCollins, Australia and New Zealand, 2015. Gift of Tilly Boleyn, 2020. 2020/94/1

Scarf, patriotic, World War II, silk, maker unknown, probably United Kingdom, 1941-1945. Gift of Mrs Patricia Conolly Hague-Smith (née Wiseman) and Dr Josephine Conolly Wiseman, 2020. 2020/95/1

Outfits (2) and photograph, comprising dresses, bloomers and purses, cotton / plastic / paper, made by Maureen Wiseman, worn by twins Josephine and Patricia Wiseman, Sydney, New South Wales, Australia, 1946. Gift of Mrs Patricia Conolly Hague-Smith (née Wiseman) and Dr Josephine Conolly Wiseman, 2020. 2020/95/2

Puppet theatre set, comprising of puppet theatre, puppets (5) and play scripts, paper / cardboard / wood / metal, pattern designed by McCall Corporation, United States of America, made by Maureen Wiseman, Sydney, New South Wales, Australia, c. 1950. Gift of Mrs Patricia Conolly Hague-Smith (née Wiseman) and Dr Josephine Conolly Wiseman, 2020. 2020/95/3

Portfolio of fashion plates (12), 'Robes et femmes', No. 242, hand coloured prints, paper / cardboard, designed by Enrico Sacchetti, published by Dorbon-Aine, Paris, France, 1913. Gift of Jacqueline Dwyer (nee Playoust), 2020. 2020/96/1

Dress, 'Lightnin' ', hand-knitted wool, designed by Jenny Kee, 1977, made by Jan Ayres, Sydney, New South Wales, Australia, 1979, worn by Cherry Ripe, London, England 1980–82. Gift of Cherry Ripe, 2019. 2020/97/1

Advertising sign, Hotpoint electric jug point of sale display, cardboard, General Electric, Melbourne, Victoria, Australia, 1933. Gift of Rosie Nice, 2020. 2020/98/1

Advertising sign, Ess-Bee electric jug point of sale sign, timber / metal, maker unknown, Sydney, New South Wales, Australia, 1933. Gift of Rosie Nice, 2020. 2020/98/2

Tea towel, 'War is not healthy', linen, made by 'Another mother for peace Australia', Sydney, New South Wales, Australia, 1970–75. Gift of Erica Mann, 2020. 2020/99/1

Sectioned model of gondola used by Dick Smith in his record-setting hot air balloon flights in 1993 and 2000, various materials, made by Iain Scott-Stevenson, Powerhouse Museum, Ultimo, New South Wales, Australia, 2000. MAAS Collection, 2020. 2020/100/1

Documents, comprising pilot's logbook, licence, letters and newspaper cuttings, documenting Marie Archer's pilot training, New South Wales, paper / textile, various sources, compiled by Marie Grace Stoyles (nee Archer), New South Wales, Australia, 1930-19. MAAS Collection, 2020. 2020/101/1

Supplement, 'SensaSlim Solution', 50ml liquid herbal spray and packaging, plastic / liquid / cardboard, made by SensaSlim Australia Pty Ltd, Australia, 2011. MAAS Collection, 2020. 2020/102/1

Jeans and packaging, 'Dusty', cotton / paper / leather / metal / textile, designed by Outland Denim, Queensland, Australia, made in Cambodia, 2018. MAAS Collection, 2020. 2020/103/1

Toy steam locomotive, tender and spare parts (3), Ferris NSWGR 36-class steam locomotive '3610', 4-6-0 type, 0-gauge, metal, electrically-operated, made by Ferris Bros Pty Ltd, East Sydney and Brookvale, New South Wales, Australia, 1951-1958. MAAS Collection, 2020. 2020/104/1

Toy railway level crossing, 0-gauge, tinsplate / wood, made by Robilt Products, Sandringham, Victoria, Australia, 1950-1960. MAAS Collection, 2020. 2020/104/1

Hors d'oeuvres serving set (4 pieces), sterling silver / stainless steel, designed by Vagn Aage Hemmingsen, made by Franz Hingelberg, Aarhus, Denmark, c. 1957-1960. MAAS Collection, 2020. 2020/105/1

Space Shuttle thermal tile fragment, silica / silicon, made by Lockheed Missiles and Space Company, Sunnyvale, California, United States of America, 1978–2000, used by NASA 1978–2000. MAAS Collection, 2020. 2020/106/1

Bracelet, for Masonic presentation, 18ct gold set with gold nuggets, yellow, green and blue sapphires, zircon, tourmaline, garnet, opals and diamonds, commissioned from Percy Marks, presented to Alice Rawson, Sydney, New South Wales, Australia, 1909. Purchased with the assistance of the Australian Government through the National Cultural Heritage Account, 2020. 2020/107/1

ResMed AirFit™ F20 Full Face Mask, plastic / textile / Velcro / paper, made by ResMed, New South Wales, Australia, 2020. Gift of ResMed, 2020. 2020/108/1

ResMed AirMini™ P10 Mask System, plastic / textile, made by ResMed, New South Wales, Australia, 2020. Gift of ResMed, 2020. 2020/108/2

ResMed AirMini™ Automatic CPAP Machine, plastic / metal, made by ResMed, New South Wales, Australia, 2020. Gift of ResMed, 2020. 2020/108/3

ResMed AirSense™ 10 Autoset™ Automatic CPAP Machine, plastic / metal / textile, made by ResMed, New South Wales, Australia, 2020. Gift of ResMed, 2020. 2020/108/4

ResMed Pixi™ Paediatric Mask, plastic / textile, made by ResMed, New South Wales, Australia, 2020. Gift of ResMed, 2020. 2020/108/5

Cape, womens, wool jersey / plastic, designer and place of production unknown, worn by Professor Virginia Spate, England, 1970-1980. Gift of Professor Virginia Spate AC, FAHA, 2019. 2020/109/1

Necklace, acrylic / leather / stainless steel, worn by Professor Virginia Spate, England, designed and made by Peter Tully, Sydney, New South Wales, Australia, 1981. Gift of Professor Virginia Spate AC, FAHA, 2019. 2020/109/2

Menu card, Orient Line SS 'Otranto' tourist class dinner menu, cardboard, Orient Steam Navigation Company, England, 1952. MAAS Collection, 2020. 2020/110/1

Booklet, 'R.M.S. 'Oronsay' 20,000 tons', information about Royal Mail Steamship 'Oronsay', paper / card / metal, Orient Steam Navigation Company, England, 1925-1942. MAAS Collection, 2020. 2020/110/2

Boarding permit, to board SS 'Northern Star' ocean liner, cardboard, Shaw Savill & Albion Co Ltd, England, 1974. MAAS Collection, 2020. 2020/110/3

Coasters (4) and envelope, Shaw Savill Line and P&O decoration, paper, Shaw Savill and Albion Co Ltd / P&O, England, c. 1960s. MAAS Collection, 2020. 2020/110/4

Menu card, luncheon booklet with lithograph of TSS 'Katomba', cardboard, McIlwraith McEachern Ltd, Melbourne, Victoria, Australia, 1933. MAAS Collection, 2020. 2020/110/5

Booklet and map, 'Ceylon By Orient Line', paper / cardboard / metal, commissioned for the Orient Steam Navigation Company, England, printed by The Specialty Press, Melbourne, Victoria, Australia, 1930s. MAAS Collection, 2020. 2020/110/6

Information card, 'Orient Line / SS 'Orcades', passenger instructions for arrival, cardboard, Orient Steam Navigation Company, England, 1949. MAAS Collection, 2020. 2020/110/7

Pamphlet, 'P&O - Orient Lines Sydney', paper, issued by P&O Australia Pty Ltd, Sydney, New South Wales, Australia, printed by D.G. Lusty & Son Ltd, London, England, 1960. MAAS Collection, 2020. 2020/110/8

Menu card, 'Cold Buffet Luncheon' for MS 'Tjiwangi', cardboard, for Royal InterOcean Lines, Hong Kong, 1969. MAAS Collection, 2020. 2020/110/9

Brochure, 'Off-season and 'Boomerang' Tickets to Europe', paper, commissioned for P&O, printed by Shepherd & Newman Pty Ltd, Sydney, New South Wales, Australia, February 1964. MAAS Collection, 2020. 2020/110/10

Pamphlet, 'P&O Lines Sydney', paper, issued by P&O Orient Lines Australia Pty Ltd, Sydney, New South Wales, Australia, printed by D. Greenaway & Sons Ltd, London, England, October 1963. MAAS Collection, 2020. 2020/110/11

Pamphlet, 'P&O Orient Lines Orcades...', information pamphlet for Orcades, Oronsay and Orsova liners, paper, commissioned by P&O, printer unknown, England, after 1960. MAAS Collection, 2020. 2020/110/12

Documents (5), various P&O related material including ticket and passenger list, paper / card, P&O Orient Lines of Australia Pty Limited, Australia, 1933-1964. MAAS Collection, 2020. 2020/110/13

Pamphlet, 'P&O "Strathaird" "Strathnaver" One Class', paper, printed for P&O Steam Navigation Company, England, printed by Brown, Knight & Truscott Ltd, London, England, 1957. MAAS Collection, 2020. 2020/110/14

Pamphlet, 'Stratheden P&O Strathmore', map and voyage information, paper, printed for P&O by W.S. Cowell Ltd, Ipswich, England, c. 1950s. MAAS Collection, 2020. 2020/110/15

Pamphlet, 'Travel Shaw Savill S.S. Southern Cross', paper, produced for Shaw, Savill & Albion Line, England, January 1959. MAAS Collection, 2020. 2020/110/16

Menu card, for dinner on board P&O ship SS 'Strathnaver', cardboard, cover illustration by artist Strom Gould, Australia, commissioned by Peninsular & Oriental Steam Ship Navigation Company, Australia, 1961. MAAS Collection, 2020. 2020/110/17

Menu card, 'P&O Menu', for SS 'Strathnaver', cardboard, cover illustration by David Knight, commissioned by Peninsular & Oriental Steam Ship Navigation Company, Australia, 1960. MAAS Collection, 2020. 2020/110/18

Menu card, 'P&O Breakfast', for SS 'Strathnaver', served on 16 November 1960, card, Peninsular & Oriental Steam Ship Navigation Company, possibly Australia, 1960. MAAS Collection, 2020. 2020/110/19

Menu card, 'Breakfast / P O Orient Lines', for breakfast 9 September 1964 on board SS 'Orcades', cardboard, P&O Orient Lines, England, 1964. MAAS Collection, 2020. 2020/110/20

Menu card, 'Tourist Luncheon', lunch on board P&O ship SS 'Strathnaver', card, illustration by John Ross, commissioned by P&O Orient Lines, England, 1961. MAAS Collection, 2020. 2020/110/21

Information sheet, 'Information Service / The P&O Group', paper, issued by P&O Group Information, London, England, July 1979. MAAS Collection, 2020. 2020/110/22

Menu card, 'Oriana 42,000 Tons P&O', for dinner on board SS 'Oriana', card, commissioned by P&O Orient Lines, printed by Brown Knight & Truscott, England, 1968. MAAS Collection, 2020. 2020/110/23

Program, 'P&O entertainment programme', on board P&O ship SS 'Oriana', card, cover designed by Dorrit Dekk, printed by Brown, Knight and Truscott Ltd, England, 1968. MAAS Collection, 2020. 2020/110/24

Menu card, 'Tropical Island Night Dinner', on board P&O ship SS 'Oriana', card, cover designed by Dorrit Dekk, printed by Brown, Knight and Truscott Ltd, England, 1968. MAAS Collection, 2020. 2020/110/25

Menu card, for dinner on board P&O ship SS 'Oriana', cardboard, cover designed by Keith Shackleton in 1966, commissioned by P&O, printed by Daniel Greenaway & Sons Ltd, England, 1968. MAAS Collection, 2020. 2020/110/26

Menu card, for dinner on board P&O ship SS 'Oriana', cardboard, cover designed by Keith Shackleton in 1966, commissioned by P&O, printed by Daniel Greenaway & Sons Ltd, England, 1968. MAAS Collection, 2020. 2020/110/27

Menu card, for dinner on board P&O ship SS 'Oriana', cardboard, cover designed by David Cobb, commissioned by P&O, printed by W. S. Cowell Ltd, England, 1968. MAAS Collection, 2020. 2020/110/28

Menu card, for dinner on board P&O ship SS 'Oriana', cardboard, designed by Cedric Emmanuel, Australia, commissioned by P&O, printed by Brown, Knight & Truscott, England, 1968. MAAS Collection, 2020. 2020/110/29

Brochure, 'P&O Orient Lines / Oronsay Orcades Orsova', travel information, paper, P&O Orient Lines, printed by Shepherd & Newman Pty Ltd, Australia, 1960s. MAAS Collection, 2020. 2020/110/30

Brochure, 'P&O Orient Lines / 'Oriana' June 1962', travel information, paper, P&O Orient Lines, printed by Boylan & Co Pty Ltd, Sydney, New South Wales, Australia, June 1962. MAAS Collection, 2020. 2020/110/31

Booklet, 'S.S. Chusan P&O - Orient Line', for first class travel on P&O ship SS Chusan, paper, commissioned by P&O Orient Lines, printed by Brown, Knight and Truscott Ltd, London and Tonbridge, England, May 1966. MAAS Collection, 2020. 2020/110/32

Booklet, 'S.S. Arcadia P&O - Orient Line', for tourist class travel on P&O ship SS Arcadia June 1966, paper, commissioned by P&O Orient Lines, printed by Brown, Knight and Truscott Ltd, London and Tonbridge, England, 1966. MAAS Collection, 2020. 2020/110/33

Pamphlet, 'P&O / Stratheden / Strathmore', for voyages between London and Sydney, paper, commissioned by P&O, printed by W.S. Cowell, Ipswich, England, 1960s. MAAS Collection, 2020. 2020/110/34

Deck plan, 'P&O.S.N. Co. T.S.S. "Strathnaver" One Class January 1959', for P&O passenger ship TSS Strathnaver, paper, commissioned by P&O Orient Liners, printed by Brown, Knight and Truscott Ltd, London, England, 1959. MAAS Collection, 2020. 2020/110/35

Information sheet, 'P&O Badges of Rank', on board SS 'Himalaya', paper, P&O Lines, England, 1948–74. MAAS Collection, 2020. 2020/110/36

Magazine, 'P&O Cruises May '85-April '86', listing 23 cruises on board 'Oriana', paper, commissioned for P&O Cruises, Sydney, New South Wales, Australia, printed by webprint, Australia, 1985. MAAS Collection, 2020. 2020/110/37

Photograph, black and white print, depicting Promenade deck on board Orient Line's passenger ship SS 'Orontes' in October 1929, paper, photographer unknown, on board SS 'Orontes', between England and Australia, 1929. MAAS Collection, 2020. 2020/110/38

Photograph, black and white print, Dining saloon on board Orient Line's passenger ship, RMS 'Orford', paper, photographer unknown, aboard RMS 'Orford', between England and Australia, 1927. MAAS Collection, 2020. 2020/110/39

Photograph, black and white print, interior of café October 1929, paper, photographer unknown, aboard Orient Line ocean liner RMS 'Orontes', between England and Australia, 1929. MAAS Collection, 2020. 2020/110/40

Photograph, black and white print, interior of café October 1929, paper, photographer unknown, aboard Orient Line ocean liner RMS 'Orontes', between England and Australia, 1929. MAAS Collection, 2020. 2020/110/41

Photograph, black and white print, Writing Room, paper, photographer unknown, aboard Orient Line ocean liner RMS 'Orontes', between England and Australia, c. 1927. MAAS Collection, 2020. 2020/110/42

Photograph, black and white print, Smoking Room, paper, photographer unknown, aboard Orient Line ocean liner RMS 'Orontes', between England and Australia, c. 1927. MAAS Collection, 2020. 2020/110/43

Photograph, black and white print, woman swimming on board ship, paper, photographer unknown, location unknown, date unknown. MAAS Collection, 2020. 2020/110/44

Photograph, black and white print, P&O Ocean Liner 'Oriana', paper, photographer unknown, location unknown, 1959. MAAS Collection, 2020. 2020/110/45

Photograph, black and white print, female passenger unpacking luggage in cabin, paper, photographer unknown, location unknown, c. 1959. MAAS Collection, 2020. 2020/110/46

Photograph and information sheet, black and white, young passengers on cruise ship and caption information, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/47

Photograph, black and white print, passengers relaxing on deck, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/48

Photograph, black and white print, women customers and hairdressers on P&O cruise ship, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/49

Photograph, black and white print, couple dancing, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/50

Photograph and information sheet, black and white, featuring steward bringing breakfast on tray to a cabin, paper, Photographic Library, The Peninsular and Oriental Steam Navigation Company, London, England, date unknown. MAAS Collection, 2020. 2020/110/51

Photograph, black and white print, steward bringing breakfast in bed to a passenger, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/52

Photograph, black and white print, steward bringing breakfast in bed to a passenger, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/53

Photograph, black and white print, passengers at smorgasbord lunch on board a P&O cruise ship, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/54

Photograph, black and white print, children playing 'greasy pole' in the pool, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/55

Photograph, black and white print, children being read to on board a P&O cruise ship, paper, probably P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/56

Photograph, black and white print, passengers sunbaking on deck a P&O cruise ship, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/57

Photograph, black and white print, couple playing quoits on deck a P&O cruise ship, paper, possibly photographed by Jutta Malnic, printed by P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/58

Photograph, black and white print, children dancing the watusi at a children's disco, paper, photographed by Jutta Malnic, printed by P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/59

Photograph, black and white print, children diving into a swimming pool on board a P&O cruise ship, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/60

Photograph, black and white print, children playing in a swimming pool on board a P&O cruise ship, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/61

Photograph, black and white print, formally dressed couples being served drinks on board, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/62

Photograph, black and white print, passengers relax around a pool on board a P&O cruise ship, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/63

Photograph, black and white print, a woman in a pool is served a drink, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/64

Photograph, black and white print, passengers helping themselves to food at the smorgasbord, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/65

Photograph, black and white print, passengers helping themselves to food at the smorgasbord, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/66

Photograph, black and white print, passengers playing deck activities onboard P&O cruise ship, paper, P&O Public Relations Photographic Library, Sydney, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/110/67

Photograph, black and white print, copy of Initiation Proclamation for crossing the equator, paper, original text by P & O, England, c. 1951, copy date unknown. MAAS Collection, 2020. 2020/110/68

Certificate, Crossing the Equator Proclamation 4 November 1960, coloured illustration, paper, for P&O ocean liner SS 'Strathnaver', P&O, England, 1960. MAAS Collection, 2020. 2020/110/69

Photograph, black and white print, 'Orient Line R.M.S. "Orford" Writing Room', paper, photographed by Bedford Lemere & Co, London, England, c. 1927. MAAS Collection, 2020. 2020/110/70

Photograph, black and white print, 'Orient Line R.M.S. "Orford" Smoking Room', paper, photographed by Bedford Lemere & Co, London, England, c. 1927. MAAS Collection, 2020. 2020/110/71

Photograph, black and white print, 'Orient Line R.M.S. "Orontes" Cafe', paper, photographed by Bedford Lemere & Co, London, England, c. 1927. MAAS Collection, 2020. 2020/110/72

Photograph, black and white print, 'Orient Line R.M.S. "Orford" Dining Saloon', paper, photographed by Bedford Lemere & Co, London, England, c. 1927. MAAS Collection, 2020. 2020/110/73

Photograph, black and white print, 'Orient Line R.M.S. "Orontes" Promenade Deck' October 1929, paper, photographed by Bedford Lemere & Co, London, England, 1929. MAAS Collection, 2020. 2020/110/74

Drinking fountain, 'Arqua', stainless steel / plastic, made by Street Furniture Australia, Sydney, New South Wales, Australia, 2010. Gift of Street Furniture Australia, 2020. 2020/111/1

Land clearing jack, 10 ton 'Monkey' jack, model CE, steel, designed, patented and made by Trehwella Bros Pty Ltd, Victoria Street, Trentham, Victoria, Australia, before 1953, used by Leo Payne and Bruce Grimley, Sutherland Shire, New South Wales, Australia, 1950s–70s. Gift of Bruce Grimley, 2020. 2020/112/1

Stools (4), 'Sparc', timber, designed and made by Jochen Heinzmann, Canberra, Australian Capital Territory, Australia, 2016–18. MAAS Collection, 2020. 2020/113/1

Stool components (14), for 'Sparc', in-process components of the leg (7), the seat (5) for the Sparc stool and assembled but unfinished stools (2), timber, designed and manufactured by Jochen Heinzmann, Canberra, Australian Capital Territory, Australia, 2016. MAAS Collection, 2020. 2020/113/2

Hatboxes (2), 'Beril Jents', cardboard / paper / textile, Beril Jents, Sydney, New South Wales, Australia, 1952–1965. MAAS Collection, 2020. 2020/114/1

Advertisement, 'Wall of Death / Speed Demons', cardboard / paint, Althouse & Geiger, Sydney, New South Wales, Australia, 1920–40s. Gift of Len Sims, 2004. 2020/115/1

Booklet, 'Tramway / Time Table / Alexandria ... City Road Lines', paper / metal, issued by the Department of Road Transport and Tramways, published by the NSW Commissioner for Road Transport and Tramways, 1945, printed by Thomas Henry Tennant, NSW Government, Sydney, New South Wales, Australia, 1946. MAAS Collection, 2020. 2020/116/1

Booklet, 'Tramway / Time Table / Western Suburban Lines', paper / metal, issued by the Department of Road Transport and Tramways, published by the NSW Commissioner for Road Transport and Tramways, 30 April 1945, printed by Thomas Henry Tennant, NSW Government Printer, Sydney, New South Wales, Australia, 1945. MAAS Collection, 2020. 2020/116/2

Leaflet, 'Olympic Taxi Fare Arrangements 10% Increase on Meter', paper, issued by NSW Department of Transport, Sydney, New South Wales, Australia, 2000. MAAS Collection, 2020. 2020/116/3

Sticker, 'Olympic Taxi Fare Arrangements 10% Increase on Meter', yellow, paper / plastic, issued by NSW Department of Transport, Sydney, New South Wales, Australia, 2000. MAAS Collection, 2020. 2020/116/4

Sign, 'Please Pay Conductor' / 'Please Pay Driver', for use on NSW Government buses, vinyl / timber, maker unknown, New South Wales, Australia, 1960–2000. MAAS Collection, 2020. 2020/116/5

Map, 'Sydney Transport Map', paper, joint production by State Transit Tourist Services and City Rail, Sydney, New South Wales, Australia, 2000. MAAS Collection, 2020. 2020/116/6

Brochure, 'Join the Economy Drive City to Airport or Airport to City', with map and timetable for NSW Government Airport Express bus, paper, issued by State Transit of NSW, Sydney, New South Wales, Australia, 1988. MAAS Collection, 2020. 2020/116/7

Booklet, 'Sydney Bus Timetable, Rosebery District Routes 343, 345', for NSW Government buses, paper, issued by State Transit of NSW, Sydney, New South Wales, Australia, 1990. MAAS Collection, 2020. 2020/116/8

Booklet, 'Sydney Bus Timetable, Clovelly District Routes 329, 339, 341', for NSW Government buses, paper, issued by State Transit of NSW, Sydney, New South Wales, Australia, 1990. MAAS Collection, 2020. 2020/116/9

Brochure, 'Your Guide to State Transit's South and West Bus System,' bus timetable, paper, issued by NSW State Transit Authority, Sydney, New South Wales, Australia, c. 1990s. MAAS Collection, 2020. 2020/116/10

Brochure, 'Sydney Buses Western Region Guide Network Map & Service Information', bus timetable, paper, issued by NSW State Transit Authority, Sydney New South Wales, Australia, 2009. MAAS Collection, 2020. 2020/116/11

Brochure, 'Northern Bus Guide Manly Warringah, Epping, North Shore Services', bus timetable, paper, issued by NSW State Transit Authority, Sydney, New South Wales, Australia, 1993. MAAS Collection, 2020. 2020/116/12

Brochure, 'South/West Bus Guide', bus timetable, paper, issued by NSW State Transit Authority, Sydney, New South Wales, Australia, 1993. MAAS Collection, 2020. 2020/116/13

Booklet, 'Sydney Buses Timetable Epping & North Ryde to City', bus timetable, issued by NSW State Transit Authority, Sydney, New South Wales, Australia, 2009. MAAS Collection, 2020. 2020/116/14

Leaflet, 'Better Buses', designed by TransitGraphics Sydney Buses, issued by Sydney Buses, NSW State Transit Authority, Sydney, New South Wales, Australia, 2000. MAAS Collection, 2020. 2020/116/15

Booklet, 'Timetable Epping Road to City, bus timetable, paper, issued by Sydney Buses, NSW Transit Authority, Sydney, New South Wales, Australia, 2003. MAAS Collection, 2020. 2020/116/16

Booklet and flyer, 'Timetable Macquarie University & East Ryde to City', bus timetable and route information flyer, paper, pamphlet designed by TransitGraphics, Turner, Australian Capital Territory, Australia, commissioned by Sydney Buses, NSW State Transit Authority, Sydney, New South Wales, Australia, 2002. MAAS Collection, 2020. 2020/116/17

Booklet, 'Timetable Chatswood to West Ryde', bus timetable for Route 534, paper, designed by TransitGraphics, Turner, Australian Capital Territory, Australia, commissioned by Sydney Buses, NSW State Transit Authority, Sydney, New South Wales, Australia, 2002. MAAS Collection, 2020. 2020/116/18

Leaflet, 'All about Traveypass, TravelTen & BusTripper tickets', paper, issued by NSW State Transit Authority, Sydney, New South Wales, Australia, c. 1990s. MAAS Collection, 2020. 2020/116/19

Tickets (2), Blue 'TravelTen', for travel on up to 2 sections on Sydney Buses, used, paper, issued by NSW State Transit Authority, Sydney, New South Wales, Australia, New South Wales, 2007–09. MAAS Collection, 2020. 2020/116/20

Leaflet, 'The Green Movement is coming, STATS', with advice on the State Transit Automated Ticketing System, paper, issued by NSW State Transit Authority, Sydney, New South Wales, Australia, 1992. MAAS Collection, 2020. 2020/116/21

Leaflet, 'Souvenir Manly Summer Festival Tram & Buses Historical Display', celebrating 70th anniversary of first electric tramway in Manly, paper, issued by Urban Transit Authority of New South Wales, Sydney, New South Wales, Australia, 1981. MAAS Collection, 2020. 2020/116/22

Booklet, 'Explore Sydney on \$20 a day', tourist brochure describing travel on Sydney Explorer Buses, paper / metal, issued by NSW State Transit Authority, Sydney, New South Wales, Australia, 1992. MAAS Collection, 2020. 2020/116/23

Leaflet and souvenir bus tickets (6), 'Fifty Years of Government Bus Services', celebrating the 50th anniversary of the introduction in Sydney of government buses in 1932, paper, issued by Urban Transit Authority of N.S.W., Sydney, New South Wales, Australia, 1982. MAAS Collection, 2020. 2020/116/24

Leaflet, '297 Denistone East-City Express Service via Lane Cove Tunnel...', timetable and route maps, paper, issued by Sydney Buses, Sydney, New South Wales, Australia, 2007. MAAS Collection, 2020. 2020/116/25

Booklets (2), Government action plans for bikes and road safety, paper / metal, issued by Roads and Traffic Authority, Sydney, New South Wales, Australia, 1999. MAAS Collection, 2020. 2020/116/26

Leaflet, 'Pitt Street Mall Changes to City Traffic Plan Effective February 8, 1987', paper, issued by Sydney City Council, Sydney, New South Wales, Australia, 1987. MAAS Collection, 2020. 2020/116/27

Booklet, 'Cash in on Train-Bus-Ferry Discounts', paper / metal, issued by NSW Public Transport Commission, Sydney, New South Wales, Australia, 1976. MAAS Collection, 2020. 2020/116/28

Brochure, 'NYE 2001 Be Transported Plan It Right...', paper, issued by Transport NSW, Sydney, New South Wales, Australia, 2001. MAAS Collection, 2020. 2020/116/29

Stickers (5), 'Moving Millions', unused depicting NSW transport vehicles, paper / plastic, printed by Millfix, place of manufacture unknown, c. 1980-2000. MAAS Collection, 2020. 2020/116/30

Map, 'Sydney Bus Train Ferry Guide', featuring transport services and routes, paper, issued by Public Transport Commission of NSW, Sydney, New South Wales, Australia, c. 1980s. MAAS Collection, 2020. 2020/116/31

Leaflet, 'Holidays for Sports Groups', paper, issued by Public Transport Commission of NSW, Sydney, New South Wales, 1978. MAAS Collection, 2020. 2020/116/32

Leaflet, 'DayaWay Tours', paper, issued by Public Transport Commission of NSW, Sydney, New South Wales, Australia, 1978. MAAS Collection, 2020. 2020/116/33

Leaflet, 'Day in the Snow', paper, issued by Public Transport Commission of NSW, Sydney, New South Wales, Australia, 1978. MAAS Collection, 2020. 2020/116/34

Postcard, 'Discover Public Transport Together We'll Get you There', cardboard, printed by Avant Card, Australia, 1998. MAAS Collection, 2020. 2020/116/35

Postcard, 'Discover Public Transport Together We'll Get you There', cardboard, printed by Avant Card, Australia, 1998. MAAS Collection, 2020. 2020/116/36

Leaflet, 'Come on along Join the good times Hunter Valley Wine Country Jazz Train', cardboard, issued by Public Transport Commission of NSW, Sydney, New South Wales, Australia, 1978. MAAS Collection, 2020. 2020/116/37

Flyers (2), advertising protest marches against the Sydney Monorail, paper, issued by Sydney Citizens Against the Proposed Monorail / Sydney Citizens Against the Monorail, Sydney, New South Wales, Australia, 1986-1987. MAAS Collection, 2020. 2020/116/38

Brochure, 'Sydney Metro Guide', for travel on the Metro Monorail and Sydney Metro Light Rail, paper, Sydney Metro, Sydney, New South Wales, Australia, c. 2002. MAAS Collection, 2020. 2020/116/39

Brochure, 'Monorail Light Rail Getting Around Sydney', guide for travel on Sydney Metro Light Rail and Metro Monorail, paper, Metro Transport, Sydney, New South Wales, Australia, c. 2004. MAAS Collection, 2020. 2020/116/40

Brochure, 'Sydney's New Light Rail System', paper, Sydney Light Rail, Sydney, New South Wales, Australia, c. 1997. MAAS Collection, 2020. 2020/116/41

Information sheet, 'Sydney light rail springs into full service', photocopy, written by Sandy Olsen, 'Network Rail', paper, 1997. MAAS Collection, 2020. 2020/116/42

Brochure, 'Sydney Light Rail and You: Pedestrian Safety', paper, issued by Sydney Light Rail, Sydney, New South Wales, Australia, 1997. MAAS Collection, 2020. 2020/116/43

Brochure, 'Sydney Light Rail and Road Users', paper, issued by Sydney Light Rail, Sydney, New South Wales, Australia, 1997. MAAS Collection, 2020. 2020/116/44

Newsletter, relating to Sydney Light Rail, paper, SLR, Sydney, New South Wales, Australia, 1997. MAAS Collection, 2020. 2020/116/45

Booklet, 'TNT Harbour-Link: The Facts and the Figures', paper / cardboard, issued by TNT, The Worldwide Transportation Group, Sydney, New South Wales, Australia, 1986. MAAS Collection, 2020. 2020/116/46

Brochure, 'Sydney's First Light Rail System', paper, issued by NSW Department of Transport, Sydney, New South Wales, Australia, c. 1996. MAAS Collection, 2020. 2020/116/47

Report, 'Changing Travel Behaviour sustainable transport in sustainable cities', card, issued by The Warren Centre for Advanced Engineering, Engineering Building, Sydney University, sponsored by Department of Environment and Heritage, Sydney, New South Wales, Australia, c. 2001. MAAS Collection, 2020. 2020/116/48

Book, 'Sydney Public Transport Directory', paper / metal, issued by NSW Department of Transport, Sydney, New South Wales, Australia, 1997-99. MAAS Collection, 2020. 2020/116/49

Book, 'Bus Operator Handbook', paper / cardboard, issued by National Transport Commission, Melbourne, Victoria, Australia, c. 2005. MAAS Collection, 2020. 2020/116/50

Report, 'Better Public Transport in Sydney's Western & South-Eastern Suburbs', paper / plastic, written by Dr J.P. Gerofi, Enersol Consulting Engineers, published by the Glebe Society, Glebe, New South Wales, Australia, 1980. MAAS Collection, 2020. 2020/116/51

Documents and booklets, from 'The Sustainable Transport in Sustainable Cities Project' workshop on 30 November 1999, paper / cardboard / metal, held by The Warren Centre for Advanced Engineering, Sydney University, Sydney, New South Wales, Australia, 1999. MAAS Collection, 2020. 2020/116/52

Book, 'Transport a decade of achievement and the way ahead...', paper / cardboard / metal, issued by New South Wales Department of Transport, Sydney, New South Wales, Australia, 1986-87. MAAS Collection, 2020. 2020/116/53

Booklet, 'Action for Transport 2010', transport plan for Sydney, paper / metal, issued by New South Wales Department of Transport, Sydney, New South Wales, Australia, 1999. MAAS Collection, 2020. 2020/116/54

Booklet, 'Shaping Sydney's Transport, a framework for reform', Discussion Paper for Clean Air 2000 Task Force, bound photocopy, paper / plastic, prepared by NRMA Clean Air 2000 Project Team, NRMA Limited, Sydney, New South Wales, Australia, 1996. MAAS Collection, 2020. 2020/116/55

Book, 'Sustainable Sydney 2030 The Vision', paper / cardboard, published by the City of Sydney, Sydney, New South Wales, Australia, 2009. MAAS Collection, 2020. 2020/116/56

Book, 'Sustainable Transport in Sustainable Cities A Series of Projects...', paper, published by The Warren Centre for Advanced Engineering, The University of Sydney, Sydney, New South Wales, Australia, 2000. MAAS Collection, 2020. 2020/116/57

Book, 'Metropolitan Plan for Sydney 2036', paper / cardboard, published by New South Wales Department of Planning, Sydney, New South Wales, Australia, December 2010. MAAS Collection, 2020. 2020/116/58

Booklet, 'Learn to Fly Official Handbook of the Aero Club of N.S.W.', paper / metal, printed by W.T. Baker & Co. Ltd, Sydney, New South Wales, Australia, c. 1925-29. MAAS Collection, 2020. 2020/117/1

- Programme, 'Air Display Royal Australian Air Force, Richmond Aerodrome Richmond', for an RAAF aerial display had at Richmond Aerodrome, paper / metal, produced by J T Picken and Sons, Melbourne, Victoria, Australia, 1934. MAAS Collection, 2020. 2020/117/2
- Badge, 'FAC / Federal Airports Corporation', enamelled, metal, Federal Airports Corporation, Australia, 1988-1998. MAAS Collection, 2020. 2020/117/3
- Booklet, 'The BCPA story', paper / metal, commissioned by British Commonwealth Pacific Airlines Ltd, printed by Deaton & Spencer Pty Ltd, Sydney, New South Wales, Australia, 1948-54. MAAS Collection, 2020. 2020/117/4
- Pamphlet, travel brochure, 'The BCPA Southern Cross Route: spanning the Pacific', commissioned by British Commonwealth Pacific Airlines Ltd, Sydney, New South Wales, Australia, paper, printer unknown, printed in Australia, 1948-54. MAAS Collection, 2020. 2020/117/5
- Booklet, 'Royal Aero Club of N.S.W. Yearbook 1936', paper / metal, commissioned by Royal Aero Club N S W, New South Wales, Australia, printer unknown, Australia, 1936. MAAS Collection, 2020. 2020/117/6
- Map, showing Australian and New Zealand air routes, paper, from 'Gordon's Australasian Air Guide', printer unknown, Australia, c. 1950s. MAAS Collection, 2020. 2020/117/7
- Flyer, 'See The Glorious views of Lakes, Rivers & Coastline of Forster-Tuncurry...', tourist advertising, paper, Great Lakes Air Charter Pty Ltd, Forster, New South Wales, Australia, date unknown. MAAS Collection, 2020. 2020/117/8
- Booklet, 'Southern Cross Air Race 1980', paper / cardboard / metal, commissioned by South Cross Air Race, Australia, 1980. MAAS Collection, 2020. 2020/117/9
- Booklet and form, for the 1978 Sir Charles Kingsford Smith Memorial Air Race, paper / cardboard / metal, commissioned by Breville, Australia, 1978. MAAS Collection, 2020. 2020/117/10
- Booklet, 'The 1979 Southern Cross Air Race', paper / cardboard, maker unknown, Australia, 1979. MAAS Collection, 2020. 2020/117/11
- Poster, 'Royal Australian Air Force Drill for Swinging Air Screws', Poster No. 3, paper, printed by L.F. Johnston, Commonwealth Government Printer, Canberra, Australian Capital Territory, Australia, 1932-54. MAAS Collection, 2020. 2020/117/12
- Tag, 'Fly TAA The Friendly Way', paper, Trans Australia Airlines, Australia, c. 1964. MAAS Collection, 2020. 2020/117/13
- Pamphlet, 'Lord Howe Island', paper, published by N.S.W. Department of Tourist Activities and Immigration, in conjunction with Ansett-A.N.A. Ltd and the Lord Howe Island Board, printed by Cumberland Newspapers Ltd, Parramatta, New South Wales, Australia, 1952-1974. MAAS Collection, 2020. 2020/117/14
- Airline ticket, No. 938963, Sydney to Armidale, paper, East-West Airlines, Bathurst, New South Wales, Australia, 1968. MAAS Collection, 2020. 2020/117/15
- Airline ticket and folder, for flight from Sydney to Melbourne 26 December 1971, paper, Trans Australia Airlines, Australia, 1971. MAAS Collection, 2020. 2020/117/16
- Brochure with business card, 'Parallel Runway Project', relating to construction of a new runway at Kingsford Smith Airport, paper / metal, The Reinforced Earth Company, Somersby, New South Wales, Australia, 1993. MAAS Collection, 2020. 2020/117/17
- Booklet, 'The Parallel Runway Project, Sydney, Kingsford Smith Airport', paper / plastic / cardboard, produced by Boulderstone Hornibrook-Dredco Runway Consortium, Federal Airports Corporation, Australia, 1995. MAAS Collection, 2020. 2020/117/18
- Booklet, 'Parallel Runway Project, Sydney Airport', paper / metal, Boulderstone Hornibrook-Dredco Runway Consortium, Sydney, New South Wales, Australia, for Federal Airports Corporation, Australia, 1994. MAAS Collection, 2020. 2020/117/19
- Brochure, 'Second Sydney Airport Proposal: Environmental Impact Statement' released November 1996, paper, Department of Transport and Regional Development, Canberra, Australian Capital Territory, Australia, 1996. MAAS Collection, 2020. 2020/117/20
- Colour transparencies (7) and label, part of 'The Parallel Runway Project', depicting the airport runway project, plastic / paper, photographer unknown, produced by Boulderstone Hornibrook-Dredco Runway Consortium / Federal Airports Corporation, Australia, 1995. MAAS Collection, 2020. 2020/117/21
- Photograph, colour, view from the air depicting runways at Sydney's Kingsford Smith Airport on 15 May 1995, paper, photograph by J.D. Payens, Castle Hill, New South Wales, Australia, 1995. MAAS Collection, 2020. 2020/117/22
- Photograph, colour, view from the air depicting runways at Sydney's Kingsford Smith Airport on 15 May 1995, paper, photographer unknown, Sydney, New South Wales, Australia, 1995. MAAS Collection, 2020. 2020/117/23
- Booklet, 'The First Wireless Beacon For Aircraft in Australia', souvenir to celebrate the opening of the first wireless beacon station, paper, Amalgamated Wireless (Australasia) Ltd, New South Wales, Australia, 1936. MAAS Collection, 2020. 2020/117/24
- Booklet, 'Airlines of Australia Limited... Prospectus', paper, commissioned by Airlines of Australia Limited, printed by Green Press Ltd, Sydney, New South Wales, Australia, 1935. MAAS Collection, 2020. 2020/117/25
- Magazine, 'Transair September 1984', paper / metal, produced by Trans Australia Airlines (TAA), printed by Brownhall Printing, Clayton North, Melbourne, Victoria, Australia, 1984. MAAS Collection, 2020. 2020/117/26
- Brooch, 18ct yellow gold / keshi pearl / opals, designed and made by Tony White, Sydney, New South Wales, Australia, 1998. Donated through the Australian Government's Cultural Gifts Program by Tony White, 2020. 2020/118/1

Brooch, white gold / Australian keshi pearls, designed and made by Tony White, Sydney, New South Wales, Australia, 1990. Donated through the Australian Government's Cultural Gifts Program by Tony White, 2020. 2020/118/2

Brooch, 18ct yellow gold / keshi pearls / tourmalines, tourmalines carved in Jaipur, India, designed and made by Tony White, Sydney, New South Wales, Australia, 1995. Donated through the Australian Government's Cultural Gifts Program by Tony White, 2020. 2020/118/3

Brooch, 18ct yellow gold / 18th century hardstone cameo / blue moonstones, designed and made by Tony White, Sydney, New South Wales, Australia, 1990. Donated through the Australian Government's Cultural Gifts Program by Tony White, 2020. 2020/118/4

Stoneware base segment from ovoid / oviform drain, recovered from the Inner Sydney High School at corner of Cleveland St and Chalmers St, Surry Hills, in 2019, made in Sydney, New South Wales, Australia, c. 1865. Gift of NSW Department of Education, 2020. 2020/119/1

Portrait Carpet, Shah Abbas I, wool / natural dyes, Kashan / Ardakan, Iran, Pahlavi period (1925–79), 1940s. Gift of Mary Anne Carter, 2020. 2020/120/1

Suit, womens, silk / metal / plastic / textile, designed and made by Beril Jents, worn by Madelaine Hayek, Sydney, New South Wales, Australia, c. 1960. Gift of Fayette Lundgren in memory of her mother Madelaine Hayek, 2020. 2020/121/1

Photographs (29), mostly of Fayette Lundgren and family wearing Beril Jents fashions, paper / card, various photographers, Sydney, New South Wales, Australia, 1952–1962. Gift of Fayette Lundgren in memory of her mother Madelaine Hayek, 2020. 2020/121/2

Collection of ephemera (11), relating to Beril Jents autobiography, paper / card / textile, various makers, Sydney, New South Wales, Australia, 1993. Gift of Fayette Lundgren in memory of her mother Madelaine Hayek, 2020. 2020/121/3

Parts from Sydney University Stellar Interferometer (SUSI), metal / glass / plastic, designed by Chatterton Astronomy Department, School of Physics, University of Sydney, New South Wales, Australia, 1985–87. Gift of School of Physics, University of Sydney, 2020. 2020/122/1

Electric guitar and case, signature model, signed by The Wiggles band members, metal / wood, made by Maton Pty Ltd, Box Hill, Victoria, Australia for The Wiggles International Pty Limited, Sydney, Australia, 2015. Gift of The Wiggles International Pty Limited, 2020. 2020/123/1

Costume, 'Yellow Wiggle', textile / metal / plastic, worn by Greg Page, skivvy designed by Maria Petrozzi, pants made by Casa Adamo, Sydney, New South Wales, Australia, 1997–2006. Gift of The Wiggles International Pty Limited, 2020. 2020/123/2

Costume, 'Blue Wiggle', textile / metal / plastic, worn by Anthony Field, skivvy designed by Maria Petrozzi, pants made by Casa Adamo, Sydney, New South Wales, Australia, 1997–2006. Gift of The Wiggles International Pty Limited, 2020. 2020/123/3

Costume, 'Red Wiggle', textile / metal / plastic, worn by Murray Cook, skivvy designed by Maria Petrozzi, pants made by Casa Adamo, Sydney, New South Wales, Australia, 1997–2006. Gift of The Wiggles International Pty Limited, 2020. 2020/123/4

Costume, 'Purple Wiggle', textile / metal / plastic, worn by Jeff Fatt, skivvy designed by Maria Petrozzi, pants made by Casa Adamo, Sydney, New South Wales, Australia, 1997–2006. Gift of The Wiggles International Pty Limited, 2020. 2020/123/5

Costume, 'Yellow Wiggle', textile / metal / plastic, worn by Sam Moran, skivvy designed by Maria Petrozzi, pants made by Casa Adamo, Sydney, New South Wales, Australia, 2007–11. Gift of The Wiggles International Pty Limited, 2020. 2020/123/6

Costume, 'Yellow Wiggle', textile / metal / plastic / leather / hair, worn by Emma Watkins, skivvy designed by Maria Petrozzi, skirt made by Casa Adamo, Sydney, New South Wales, Australia, 2012–20. Gift of The Wiggles International Pty Limited, 2020. 2020/123/7

Costume, 'Blue Wiggle', textile / metal / plastic, worn by Anthony Field, skivvy designed by Maria Petrozzi, pants made by Casa Adamo, Sydney, New South Wales, Australia, 2012–20. Gift of The Wiggles International Pty Limited, 2020. 2020/123/8

Costume, 'Red Wiggle', textile / metal / plastic, worn by Simon Pryce, skivvy designed by Maria Petrozzi, pants made by Casa Adamo, Sydney, New South Wales, Australia, 2012–20. Gift of The Wiggles International Pty Limited, 2020. 2020/123/9

Costume, 'Purple Wiggle', textile / metal / plastic, worn by Lachlan Gillespie, skivvy designed by Maria Petrozzi, pants made by Casa Adamo, Sydney, New South Wales, Australia, 2012–20. Gift of The Wiggles International Pty Limited, 2020. 2020/123/10

Painted signs (2), 'Palya Nganana ngaranya in mangfka tjungu palu patu patu ngarama ila wiya (Make sure you social distance at the church)', from the Pika nyanga kura wiyaring kunyyjaku (Follow these rules to help keep you safe from that virus) COVID-19 series made by Anne Thompson, Vivian Thompson, Marissa Thompson, Nicole Rupert and Lynette Lewis, repurposed car bonnet, Ernabella Arts, Pukatja Community (APY Lands), South Australia, 2020. Gift of the artists and Ernabella Arts Inc, 2020. 2020/124/1

Painted sign, 'Mutukangka unngu nyinama Tjuta parakatinytja wiya (You can stay in your car and attend church)', from the Pika nyanga kura wiyaring kunyyjaku (Follow these rules to help keep you safe from that virus) COVID-19 series made by Anne Thompson, Vivian Thompson, Marissa Thompson, Nicole Rupert and Lynette Lewis, repurposed car bonnet, Ernabella Arts, Pukatja Community (APY Lands), South Australia, 2020. Gift of the artists and Ernabella Arts Inc, 2020. 2020/124/2

Painted sign, 'Pika nyanga kura wiyaring kunyyjaku (Follow these rules to help keep you safe from that virus)', from the Pika nyanga kura wiyaring kunyyjaku (Follow these rules to help keep you safe from that virus) COVID-19 series made by Anne Thompson, Vivian Thompson, Marissa Thompson, Nicole Rupert and Lynette Lewis, repurposed car bonnet, Ernabella Arts, Pukatja Community (APY Lands), South Australia, 2020. Gift of the artists and Ernabella Arts Inc, 2020. 2020/124/3

Painted sign, 'Mara Paltjinma rawangku watarkuritja wiya (Wash your hands)', from the Pika nyanga kura wiyaring kunyyjaku (Follow these rules to help keep you safe from that virus) COVID-19 series made by Anne Thompson, Vivian Thompson, Marissa Thompson, Nicole Rupert and Lynette Lewis, repurposed car bonnet, Ernabella Arts, Pukatja Community (APY Lands), South Australia, 2020. Gift of the artists and Ernabella Arts Inc, 2020. 2020/124/4

Painted sign, 'Wali nyuntumpa rawangku kilina kanyinma watakuri wiyangku palya! (Clean up the inside of your house, keep it clean okay!)', from the Pika nyanga kura wiyaring kunyyjaku (Follow these rules to help keep you safe from that virus) COVID-19 series made by Anne Thompson, Vivian Thompson, Marissa Thompson, Nicole Rupert and Lynette Lewis, repurposed car bonnet, Ernabella Arts, Pukatja Community (APY Lands), South Australia, 2020. Gift of the artists and Ernabella Arts Inc, 2020. 2020/124/5

Painted sign, 'Mamanya mukulya kura tjuta kulira wantima (Look after one another, love one another)', from the Pika nyanga kura wiyaring kunyyjaku (Follow these rules to help keep you safe from that virus) COVID-19 series made by Anne Thompson, Vivian Thompson, Marissa Thompson, Nicole Rupert and Lynette Lewis, repurposed car bonnet, Ernabella Arts, Pukatja Community (APY Lands), South Australia, 2020. Gift of the artists and Ernabella Arts Inc, 2020. 2020/124/6

Painted sign, 'Pika Kulira mapalku andma clinic-kutu palya!...Waltja wiru tjutja (If you are feeling sick go straight to the clinic)', from the Pika nyanga kura wiyaring kunyyjaku (Follow these rules to help keep you safe from that virus) COVID-19 series made by Anne Thompson, Vivian Thompson, Marissa Thompson, Nicole Rupert and Lynette Lewis, repurposed car bonnet, Ernabella Arts, Pukatja Community (APY Lands), South Australia, 2020. Gift of the artists and Ernabella Arts Inc, 2020. 2020/124/7

Microcomputer System, Poly 88, metal / plastic / electronic components, designed and manufactured by PolyMorphic Systems, Santa Barbara, California, United States of America, 1976. Gift of Barbara Palmer, 2020. 2020/125/1

Shan prayer book with inserts (7), Buddhist sutras, mulberry paper / gold leaf / textile, Shan State, Myanmar, early 20th century. Gift of Maureen Maloney, 2020. 2020/126/1

Shan prayer book, Buddhist sutras, mulberry paper, Shan State, Myanmar, 19th century. Gift of Maureen Maloney, 2020. 2020/126/2

Jumpsuit with belt, Summer 1982, womens, cotton cheesecloth / glitter / lurex cord, designed and made by Cue, Sydney, New South Wales, Australia, 1982. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/1

Evening dress, Summer 1979, womens, rayon georgette / metal, designed and made by Cue, Sydney, New South Wales, Australia, 1979. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/2

Dress with belt, womens, acetate blend crepe / plastic / vinyl, designed and made by Cue, Sydney, New South Wales, Australia, c. 1978. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/3

Dress, Winter 2016, womens, cotton jacquard / cotton elastane double weave / wool blend, designed and made by Cue, Sydney, New South Wales, Australia, 2016. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/4

Dress with embellished epaulettes, Winter 2010, womens, viscose georgette / metal beads / glass diamantés, designed and made by Cue, Sydney, New South Wales, Australia, 2010. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/5

Outfit, Winter 2013, comprising jacket, shirt, harness and trousers, womens, cotton nylon polyester jacquard / polyester satin / leather / metal / cotton elastane velveteen, designed and made by Cue, Sydney, New South Wales, Australia, 2013. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/6

Outfit, Winter 2011, comprising grey and black jacket with asymmetrical zip and short skirt with a detachable belt, womens, cotton / viscose / nylon / elastane / metal, designed by Dion Lee for Cue, Sydney, New South Wales, Australia, 2011. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/7

Dress, womens, viscose twill / metal, designed and made by Cue, Sydney, New South Wales, Australia, 1989. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/8

Suit, comprising jacket and skirt, womens, polyester crepe / metal / plastic, designed and made by Cue, Sydney, New South Wales, Australia, 1992. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/9

Dress with knit top, Winter 2013, womens, polyester viscose elastane double weave / shot twill acetate / wool, designed and made by Cue, Sydney, New South Wales, Australia / China, 2013. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/10

Outfit, Summer 2015, comprising trouser suit, shirt and tie, womens, polyester viscose elastane double weave / polyester georgette, designed and made by Cue, Sydney, New South Wales, Australia, 2015. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/11

Outfit, Winter 2013, comprising jacket, top and stirrup pants, womens, wool / polyester / nylon ponti knit / polyester viscose elastane double weave / metal / Swarovski crystals, designed and made by Cue, Sydney, New South Wales, Australia, 2013. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/12

Dress, Winter 2012, womens, polyester viscose elastane crepe/ polyester crepe, designed and made by Cue, Sydney, New South Wales, Australia, 2012. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/13

Dress, Summer 2012, womens, cotton / nylon polyester jacquard / nylon tulle / metal, designed and made by Cue, Sydney, New South Wales, Australia, 2012. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/14

Evening dress, womens, polyester crepe, designed and made by Cue, Sydney, New South Wales, Australia, 1992. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/15

Evening dress, Summer 2008, womens, synthetic tulle / silk organza / polyester crepe de chine, designed and made by Cue, Sydney, New South Wales, Australia, 2008. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/16

Opera House dress, womens, polyester crepe de chine / metal, designed and made by Cue, Sydney, New South Wales, Australia, 1980–89. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/17

Evening outfit, Summer 2019, comprising jacket and trousers, womens, polyester / elastane / plastic sequins / polyester crepe, designed and made by Cue, Sydney, New South Wales, Australia, 2019. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/18

Coat and scarf, Winter 2017, mens, wool / synthetic velvet / plastic, designed and made by Cue, Sydney, New South Wales, Australia, 2017. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/19

Bodice and trousers, Summer 2018, womens, polyester crepe, designed and made by Cue, Sydney, New South Wales, Australia, 2018. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/20

Heat transfer for embellished peplum top, plastic, designed by Prue Rainey and made by Cue, Sydney, New South Wales, Australia, Winter 2013. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/21

Sketch for embellished peplum top and stirrup pants, in sketchbook, Winter 2013, paper / cardboard / metal / textile, designed by Prue Rainey for Cue, Sydney, New South Wales, Australia, c. 2012. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/22

Toile, for jacket, Winter 2009, womens, calico / paper / metal / plastic, Cue, Sydney, New South Wales, Australia, c. 2008. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/23

Toile, for evening jacket, Summer 2019, paper / metal pins, designed and made by Prue Rainey, Cue, Sydney, New South Wales, Australia, c. 2019. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/24

Pattern for jacket (24 piece set), Summer 2019, womens, cardboard / ink / pencil, designed by Cue, pattern made by Toni Quinn, Sydney, New South Wales, Australia, c. 2019. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/25

Style sheet for jacket, Winter 2009, paper / digital print, Cue, Sydney, New South Wales, Australia, c. 2008. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/26

Fabric swatches, wool / paper, designed and made by Manteco, Tuscany, Italy, used by Cue, Sydney, New South Wales, Australia, c. 2016. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/27

Garment tags (4), paper/ digital print, designed and made by Cue, Sydney, New South Wales, Australia, late 2010s. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/28

Production sketch with fabric swatches for dress, Winter 2016, paper / textile, Cue, Sydney, New South Wales, Australia, c. 2015. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/29

Fashion illustrations (3), for Summer 2007, paper / pen / collage, Prue Rainey for Cue, Sydney, New South Wales, Australia, c. 2007. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/30

Badges (5), metal / paper / plastic, Cue, Sydney, New South Wales, Australia, 1980s–2016. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/31

Record in sleeve, 'It's a Cue Celebration', vinyl / paper, produced by Les Gock for Hamrod Productions, recorded at Triple M Broadcasting Company Studios, distributed by The Cue Clothing Company, Sydney, New South Wales, Australia, 1985. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/32

Catalogue, for Summer 1997 campaign, paper, Cue, Sydney, New South Wales, Australia, 1997. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/33

Postcards (2), for Summer 1997 campaign, featuring Claudia Schiffer, card, Cue, Sydney, New South Wales, Australia, 1997. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/34

Campaign board, for Winter 2019, paper / ink / fabric swatches, Cue, Sydney, New South Wales, Australia, 2019. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/35

Fashion illustration, dress, Winter 2013, Prue Rainey for Cue, Sydney, New South Wales, Australia, 2013. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/36

Print, of Cue Head Designer Prue Rainey with models Winter 2013, card, photographer unknown, Cue, Sydney, New South Wales, Australia, 2013. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/37

Catalogue, for Winter 1996 and photographs (9) from proof sheet, paper, Cue, Sydney, New South Wales, Australia, 1996. Gift of Lynette and Rod Levis, AM, Cue Clothing Co, 2020. 2020/127/38

Uniform jacket, Powerhouse Museum Security, textile / metal, made for the New South Wales government by F R Zagarella, Ashfield, New South Wales, Australia, 1988. Gift of Vince Defrancesco, 2020. 2020/128/1

Chair, Corded Chair, welded and bent steel rod / cotton sash cord, designed by Clement Meadmore in 1951, manufactured by Meadmore Originals, Melbourne 1952–57. MAAS Collection, 2020. 2020/129/1

Photographs (21) and postcards (7), black and white, paper, scenes of life and hat-making in Java, various photographers, Surabaya and Jakarta, Java, Indonesia, c. 1900. Gift of Theadora Barker, 2018. 2020/130/1

Hat, womens, rabbit fur felt / wool, designed by Jean Muir, made by Jean Muir Ltd, London, England, 1966–70. Gift of the estate of Beverley Halkerston, 2003. 2020/131/1

Hat, womens, silk / pleated silk organza / net / wire / plastic, designed by Stephen Jones, made by Stephen Jones Millinery, London, England, 1980–89. Gift of the estate of Beverley Halkerston, 2003. 2020/131/2

Ford Falcon GT car engine, pre-production, 'Boss 315', 5.4 litre, V8, 'Orion' series engine No. FPV H8K 63396, metal / plastic, re-designed and made by Ford Performance Vehicles, Campbellfield, Victoria, Australia, c. 2008. Gift of Ford Performance Vehicles, 2012. 2020/132/1

T-shirt, 'God Save The Queen / Sex Pistols', screen printed cotton jersey, designed by Malcolm McLaren and Vivienne Westwood, Seditionaries label, London, England, c. 1977. Gift of MaryAnn Stewart, 2020. 2020/133/1

Film copies of astronomical Schmidt plates (165), from the Palomar Observatory Sky Survey II, European Southern Observatory/Science Research Council – Red survey and European Southern Observatory/Science Research Council – Blue survey, film, made and used by the Anglo Australian Observatory (AAO), Sydney, New South Wales, Australia, 1980s. Gift of Australian National University, 2020. 2020/134/1

Table and preliminary maquettes (2), 'Tide', 3-D robotic printed recycled marine plastic, designed by Adam Goodrum in collaboration with Ella Williams, Sydney, New South Wales, Australia, 2020. Purchased, 2020. 2020/135/1

Memorial gravestone, part of 'End Cycle', waste glass / waste textile from deceased person / NFC chip, designed by GibsonKarlo in collaboration with Australian Research Council Laureate Professor Veena Sahajwalla and Founding Director of the SMaRT Centre at the University of NSW, Sydney, New South Wales, Australia, 2020. Purchased 2020. 2020/136/1

Scarf, silk, designed by Di-D-Zine for Qantas, Sydney, New South Wales, Australia, 1980-1984. Gift of Caroline Fewtrell, 2020. 2020/137/1

Mars rover model 'Snickers', metal / plastic / electronic components, designed and made by Muhammad Esa Attia and Jeremy Randle, Australia, used by 'Pathways to Space' in the Mars Yard, Powerhouse Museum, Sydney, New South Wales, Australia, 2011–13. Gift of the Australian Centre for Astrobiology UNSW, 2020. 2020/138/1

Cereal box, 'Dick Smith's Australian Bush Foods Breakfast', cardboard, Dick Smith Foods Pty Ltd, Australia, 2002-2019. Gift of Dick Smith AO, 2020. 2021/1/1

Olive oil bottle, unopened, 'Extra Virgin Olive Oil', olive oil / plastic / paper, Dick Smith Foods Pty Ltd, Australia, 2005–07. Gift of Dick Smith AO, 2020. 2021/1/2

Canola oil bottle, unopened, 'Canola oil', canola oil / plastic / paper, Dick Smith Foods Pty Ltd, Australia, 2000–17. Gift of Dick Smith AO, 2020. 2021/1/3

Cream Cheese spread, in jar, unopened, 'Cream cheese spread', cream cheese / glass / metal / paper, Dick Smith Foods Pty Ltd, Australia, 2001–17. Gift of Dick Smith AO, 2020. 2021/1/4

Cream Cheese spread, in jar, unopened, 'Cream Cheese Spread Light', cream cheese / glass / metal / paper, Dick Smith Foods Pty Ltd, Australia, 2001–17. Gift of Dick Smith AO, 2020. 2021/1/5

Yeast extract spread, in jar, unopened, 'Dick Smith's Ozemite Yeast Spread', yeast extract / glass / metal / paper, Dick Smith Foods Pty Ltd, Australia, 2017–18. Gift of Dick Smith AO, 2020. 2021/1/6

Yeast extract spread, in jar, unopened, 'Dickimite', yeast extract / glass / metal / paper, Dick Smith Foods Pty Ltd, Sydney, New South Wales, Australia, 2000s. Gift of Dick Smith AO, 2020. 2021/1/7

Honey bottle, unopened, 'Ozehoney', honey / plastic / paper, Dick Smith Foods Pty Ltd, Australia, 2015–19. Gift of Dick Smith AO, 2020. 2021/1/8

Jam jar, unopened, 'Magnificent Australian grown Raspberry 100% spreadable fruit', jam / glass / metal / paper, Dick Smith Foods Pty Ltd, Australia, 2015–19. Gift of Dick Smith AO, 2020. 2021/1/9

Jar, unopened, 'Dick Smith's Ozenuts Smooth Peanut Butter', peanut butter / plastic / paper, Dick Smith Foods Pty Ltd, Western Sydney, New South Wales / Kingaroy, Queensland, Australia, 2000-2019. Gift of Dick Smith AO, 2020. 2021/1/10

Food packaging, 'Ozechoc Chocolate Drink', plastic / paper, Dick Smith Foods Pty Ltd, Australia, 2001–19. Gift of Dick Smith AO, 2020. 2021/1/11

Bottle, unopened, 'Ozesauce tomato sauce', tomato sauce / plastic / paper, Dick Smith Foods Pty Ltd, Australia, 2012–19. Gift of Dick Smith AO, 2020. 2021/1/12

Can, unopened, 'Dick Smith's Magnificent Australian Grown Sliced Beetroot', metal / contents, Dick Smith Foods Pty Ltd, Australia, 2012-2013. Gift of Dick Smith AO, 2020. 2021/1/13

Can, unopened, 'Dick Smith's Butternut Pumpkin with Wildfire Spice', metal / soup, Dick Smith Foods Pty Ltd, Australia, 2005–07. Gift of Dick Smith AO, 2020. 2021/1/14

Packet, unopened, 'Dick Smith Foods water cracker biscuits', food / plastic / card, Dick Smith Foods Pty Ltd, Australia, 2000–19. Gift of Dick Smith AO, 2020. 2021/1/15

Packet, unopened, 'Dick Smith's High fibre self raising flour', flour / paper, Dick Smith Foods Pty Ltd, Australia, 2007–08. Gift of Dick Smith AO, 2020. 2021/1/16

Packet, 'Dick Smith's melting moments', food / plastic, Dick Smith Foods Pty Ltd, Australia, 2007–08. Gift of Dick Smith AO, 2020. 2021/1/17

Boxes (2), 'Dickheads', cardboard / wood, Dick Smith Foods Pty Ltd, packaged in Villawood, New South Wales, Australia, 1999–2002. Gift of Dick Smith AO, 2020. 2021/1/18

Bag and Lozenges (12), 'Dicks True Blue Eucalyptus & Menthol Throat Lozenges', plastic / food / eucalyptus oil, Dick Smith Foods Pty Ltd, Australia, 2004–05. Gift of Dick Smith AO, 2020.

Box and jar, 'Dicks True Blue Chest Rub', eucalyptus rub / glass / plastic / card, Dick Smith Foods Pty Ltd, Australia, 2004–2005. Gift of Dick Smith AO, 2020. 2021/1/20

Stubby holder, 'Dickheads Brainteaser', textile / plastic, Dick Smith Foods Pty Ltd, Australia, 2004. Gift of Dick Smith AO, 2020. 2021/1/21

Advertising sign, 'Dick Smith's Genuine Australian Foods', paper / medium-density fibreboard, Dick Smith Foods Pty Ltd, Sydney, New South Wales, Australia, 2000–05. Gift of Dick Smith AO, 2020. 2021/1/22

Stickers (7), plastic / paper, Dick Smith Foods Foundation, Sydney, New South Wales, Australia, date unknown. Gift of Dick Smith AO, 2020. 2021/1/23

Tub, breakfast cereal, 'Bush Foods Breakfast', digital, Dick Smith Foods Pty Ltd, Australia, date unknown. Gift of Dick Smith AO, 2020. 2021/1/24

Advertisements (8), 'Dick Smith Aussie Grown Foods', digital, Dick Smith Foods Pty Ltd, Sydney, New South Wales, Australia, 1999–2018. Gift of Dick Smith AO, 2020. 2021/1/25

Toy train, 'Percy' locomotive, from the television series 'Thomas & Friends', plastic / metal, made by Fisher-Price, a subsidiary of Mattel, China, 2009. Gift of Jack Fitzpatrick, 2020. 2021/2/1

Toy train, 'Charlie' locomotive, from the television series 'Thomas & Friends', plastic / metal, made by Fisher-Price, a subsidiary of Mattel, China, 2009. Gift of Jack Fitzpatrick, 2020. 2021/2/2

Toy train, 'Douglas' locomotive and tender, from the television series 'Thomas & Friends', plastic / metal, made by Fisher-Price, a subsidiary of Mattel, China, 2010. Gift of Jack Fitzpatrick, 2020. 2021/2/3

Toy train, 'Stanley' locomotive, from the television series 'Thomas & Friends', plastic / metal, made by Fisher-Price, a subsidiary of Mattel, China, 2009. Gift of Jack Fitzpatrick, 2020. 2021/2/4

Toy train, 'Thomas' locomotive, from the television series 'Thomas & Friends', plastic / metal, made by Fisher-Price, a subsidiary of Mattel, China, 2009. Gift of Jack Fitzpatrick, 2020. 2021/2/5

Toy train, 'Ferdinand' locomotive and tender, from the television series 'Thomas & Friends', plastic / metal, made by Fisher-Price, a subsidiary of Mattel, China, 2010. Gift of Jack Fitzpatrick, 2020. 2021/2/6

Toy truck, 'Flynn' fire engine and trailer, from the television series 'Thomas & Friends', plastic / metal, made by Fisher-Price, a subsidiary of Mattel, China, 2010. Gift of Jack Fitzpatrick, 2020. 2021/2/7

Toy train, 'James' locomotive and tender, from the television series 'Thomas & Friends', plastic / metal, made by Fisher-Price, a subsidiary of Mattel, China, 2009. Gift of Jack Fitzpatrick, 2020. 2021/2/8

Toy train, 'James' Muddy Mess' wagon and load, from the television series 'Thomas & Friends', plastic / metal, made by Fisher-Price, a subsidiary of Mattel, China, 2009. Gift of Jack Fitzpatrick, 2020. 2021/2/9

Toy train, 'Belle' locomotive, from the television series 'Thomas & Friends', plastic / metal, made by Fisher-Price, a subsidiary of Mattel, China, 2010. Gift of Jack Fitzpatrick, 2020. 2021/2/10

Toy train, 'Emily' locomotive and tender, from the television series 'Thomas & Friends', plastic / metal, made by Fisher-Price, a subsidiary of Mattel, China, 2009. Gift of Jack Fitzpatrick, 2020. 2021/2/11

Toy train, 'Spencer' locomotive and tender, from the television series 'Thomas & Friends', plastic / metal, made by Fisher-Price, a subsidiary of Mattel, China, 2010–2012. Gift of Jack Fitzpatrick, 2020. 2021/2/12

Toy helicopter, 'Harold', from the television series 'Thomas & Friends', plastic / metal, made by Learning Curve, China, 2009–2011. Gift of Jack Fitzpatrick, 2020. 2021/2/13

Toy train, 'Den' locomotive, from the television series 'Thomas & Friends', plastic / metal, made by Learning Curve, China, 2009–11. Gift of Jack Fitzpatrick, 2020. 2021/2/14

Toy train, 'Fergus' locomotive with 'Sodor Power Company' power cars (2), from the television series 'Thomas & Friends', plastic / metal, made by Learning Curve, China, 2009–2011. Gift of Jack Fitzpatrick, 2020. 2021/2/15

Toy train, 'Toby', tram, from the television series 'Thomas & Friends', plastic / metal, made by Learning Curve, China, 2009–2011. Gift of Jack Fitzpatrick, 2020. 2021/2/16

Toy tractor, 'Jack', from the television series 'Thomas & Friends', plastic / metal, made by Learning Curve, China, 2009–2011. Gift of Jack Fitzpatrick, 2020. 2021/2/17

Toy train, 'Diesel' locomotive, from the television series 'Thomas & Friends', plastic / metal, made by Tomy, China, 2011–2012. Gift of Jack Fitzpatrick, 2020. 2021/2/18

Toy train, 'Diesel 10' locomotive, from the television series 'Thomas & Friends', plastic / metal, made by Tomy, China, 2011–2012. Gift of Jack Fitzpatrick, 2020. 2021/2/19

Toy train, 'Lost and Found Hiro' locomotive and tender, from the television series 'Thomas & Friends', wood / plastic / metal, made by Learning Curve, China, 2009. Gift of Jack Fitzpatrick, 2020. 2021/2/20

Toy train, 'Porter' locomotive, from the television series 'Thomas & Friends', wood / plastic / metal, made by Fisher-Price, a subsidiary of Mattel, China, c. 2009. Gift of Jack Fitzpatrick, 2020. 2021/2/21

Toy train tracks (43) and trackside furniture (7), wood / plastic / metal / paper, made by Jack 'n' Jill for Aldi Stores, China, c. 2009. Gift of Jack Fitzpatrick, 2020. 2021/2/22

- Audio cassette in case, 'The Wiggles', plastic / paper, created by The Wiggles, released by The Australian Broadcasting Commission, manufactured and distributed by EMI Music Group, Sydney, New South Wales, Australia, 1991. MAAS Collection, 2020. 2021/3/1
- Video cassette in case, 'Wiggle Time!', plastic / paper, created by The Wiggles, released by ABC Video, published by EMI Music Publishing Pty Ltd, Sydney, New South Wales, Australia, 1993. MAAS Collection, 2020. 2021/3/2
- DVD in case, 'The Wiggles Movie', plastic / paper, created by The Wiggles, released by 20th Century Fox Home Entertainment, Sydney, New South Wales, Australia, 2003. MAAS Collection, 2020. 2021/3/3
- X-ray Camera, 'Nonius Weissenberg', metal / plastic / glass, Nonius, Delft, Holland, c. 1940-50. Gift of the University of Technology Sydney, 2018. 2021/4/1
- Schmidt plate film negative copies, film, made by AAO, 1980s, used by University of Sydney, Sydney, New South Wales, Australia, 1980s–2010. Gift of School of Physics, University of Sydney, 2020. 2021/5/1
- Reconstruction of decoding machine to decipher JN-25 Japanese naval code during WWII, wood / brass, made by Dr Peter Donovan, Sydney, New South Wales, Australia, 2005. Gift of Professor John Mack and Dr. Peter Donovan, 2020. 2021/6/1
- Prototype for reconstruction of decoding machine to decipher JN-25 Japanese naval code during WWII, wood / metal, made by Dr Peter Donovan, Sydney, New South Wales, Australia, 2005. Gift of Professor John Mack and Dr. Peter Donovan, 2020. 2021/6/2
- Hand-written notes for reconstruction of decoding machine (2), paper, written by Dr Peter Donovan, Sydney, New South Wales, Australia, 2012. Gift of Professor John Mack and Dr. Peter Donovan, 2020. 2021/6/3
- Advertising sign, point of sale, 'Bardsley's shaving cream', cardboard / fishing line, Bardsley's Pty Ltd, Sydney, New South Wales, Australia, 1940–49. Gift of Tim Hartrick, 2020. 2021/7/1
- Advertising sign, point of sale, 'Bardol after shave soothing lotion', cardboard, Bardsley's Pty Ltd, Sydney, New South Wales, Australia, 1940–49. Gift of Tim Hartrick, 2020. 2021/7/2
- Advertising sign, point of sale, 'Bardsley's Brilliantine', cardboard, Bardsley's Pty Ltd, Sydney, New South Wales, Australia, 1940–49. Gift of Tim Hartrick, 2020. 2021/7/3
- Advertising sign, point of sale, 'Bardsley's shaving cream', cardboard, Bardsley's Pty Ltd, Sydney, New South Wales, Australia, 1940–49. Gift of Tim Hartrick, 2020. 2021/7/4
- Advertising sign, point of sale, 'Use Bardsley's', cardboard, Bardsley's Pty Ltd, Sydney, New South Wales, Australia, 1940–49. Gift of Tim Hartrick, 2020. 2021/7/5
- Calendar, framed lithographic print, paper / card / glass / metal, printed by Sands & McDougall, using inks manufactured by Fred T Wimble, Melbourne, Victoria, Australia, 1873. Gift of Mike Wilcockson, 2020. 2021/8/1
- Calendar, framed lithographic print, paper / card / glass / metal, manufactured by Fred T Wimble, Melbourne, Victoria, Australia, 1890. Gift of Mike Wilcockson, 2020. 2021/8/2
- Motorised wheelchair, archive of media and notes, used by Edward J Watts for his around Australia wheelchair trek, metal / plastic / paper, designed and made by Kevin John Watts (Ted), Grafton, New South Wales, Australia, 1985. Gift of Susan Watts, 2020. 2021/9/1
- Railway signal, lower quadrant, mechanically-operated, two-position, semaphore, home type, wood / metal / glass, made by McKenzie, Holland & Westinghouse Power Signal Co, Worcester, Worcestershire, England, 1907-1921, used on New South Wales Railways before 1988. Gift of Rail Corporation New South Wales, 2020. 2021/10/1
- Railway signal, upper quadrant, power-operated, three-position semaphore, home signal, metal / glass, maker unknown, but probably the New South Wales Railways' Signal Engineer's Branch, Sydney, New South Wales, Australia, from 1913, used on New South Wales Railways before 1988. Gift of Rail Corporation New South Wales, 2020. 2021/10/2
- Architectural models (2), Sydney Metro Project, Cherrybrook Station, Rouse Hill Station, plastic / metal / paper, Modelcraft Sydney, Australia, 2012–15. Gift of Transport for NSW, 2019. 2021/11/1
- Curtain fabric, cotton, used for blackout curtains in Sydney during World War II, Sydney, New South Wales, Australia, 1941–45. Gift of Gail Hamilton, 2020. 2021/12/1
- Bobbins (5) and shuttles (7), wood, used in Sydney during World War II, Sydney Australia, 1941–45. Gift of Gail Hamilton, 2020. 2021/12/2
- Learning from Home Pack, issued to Year 2 students of Auburn North Public School during COVID-19 in March 2020, paper / cotton / plastic / wood / metal / synthetic, compiled by teachers of Auburn North Public School, Auburn, New South Wales, Australia, 2020. Gift of Auburn North Public School, 2020. 2021/13/1
- Digital files, containing uncompressed material for 'Learning from Home Pack' issued March 2020 during Covid-19, digital, prepared and used by Auburn North Public School, Sydney, New South Wales, Australia, 2020. Gift of Auburn North Public School, 2020. 2021/13/2
- Tea set, including teapot, milk jug, sugar bowl, teacups and saucers (6), 'Lyrebird Tea Set', earthenware, Peter Cooley, Leura, New South Wales, Australia, 2020. Purchased 2021. 2021/14/1
- Platters (3), porcelain, made by Mud Australia, Sydney, New South Wales, Australia, painted by Yaritji Heffernan, APY Art Centre Collective, APY Lands, South Australia, Australia, 2020. Purchased with funds donated by Marion Barker in memory of her husband Ted Barker, 2020. 2021/15/1
- Sculpture, 'Hesperides: Out of Darkness Comes Light', blown glass / powder coated steel, designed and made by Scott Chaseling, Mittagong, New South Wales, Australia, 2020. Barry Willoughby Bequest Commission, 2020. 2021/16/1

Costume, 'Australian Jesus', polyurethane, rubber, paint, synthetic jersey / leather / metal, used in the Closing Ceremony for the Sydney 2000 Olympic Games, 1 October 2000, designed by Reg Mombassa (Chris O'Doherty), made by Creatures of Desire, Sydney, New South Wales, Australia, 2000. MAAS Collection, 2020. 2021/17/1

HIV Self Test, plastic / paper, made and distributed by Atomo Diagnostics, Sydney, New South Wales, Australia, 2019. MAAS Collection, 2020. 2021/18/1

Swimsuit, NSW water polo, mens, cotton, designed and made by Speedo, Sydney, New South Wales, Australia, 1930–40. Gift of Glenn Watkinson, 2020. 2021/19/1

Hat, womens, straw / silk, worn by Shirley Finch, 1947–51, Sydney, New South Wales, Australia. Gift of Danielle M. Gehrmann, 2020. 2021/20/1

Hat, womens, straw / silk, worn by Shirley Finch, 1948–50, Sydney, New South Wales, Australia. Gift of Danielle M. Gehrmann, 2020. 2021/20/2

Hat, womens, straw / silk, worn by Shirley Finch, 1948–50, Sydney, New South Wales, Australia. Gift of Danielle M. Gehrmann, 2020. 2021/20/3

Photographs (4), black and white prints, Shirley Finch and others, paper, Sydney, New South Wales, Australia, 1948–50. Gift of Danielle M. Gehrmann, 2020. 2021/20/4

Nomadic yurt, wood / reeds / metal / rope / wool / cotton, made by [Yomut] Turkmen people, probably in Afghanistan, 1920–70. Donated through the Australian Government's Cultural Gifts Program by Ross and Irene Langlands, 2019. 2021/21/1

Cabinet, painted with scenes from the life of the King Songsten Gampo, wood / mineral pigments / gold leaf, West Tibet, China, late 1700s. Donated through the Australian Government's Cultural Gifts Program by Todd Sunderman and Katrina Stuart, 2020. 2021/22/1

Chest, painted with dragon and brocade-inspired design, wood / cotton / mineral pigments / iron, West Tibet, China, 1700s. Donated through the Australian Government's Cultural Gifts Program by Todd Sunderman and Katrina Stuart, 2020. 2021/22/2

Cabinet, decorated with raised gesso featuring brocade-inspired design, wood / mineral pigments / gilt gesso, Ngari, West Tibet, China, early 1800s. Donated through the Australian Government's Cultural Gifts Program by Todd Sunderman and Katrina Stuart, 2020. 2021/22/3

Cabinet, painted with floral design, wood / mineral pigments, West Tibet, China, early 1800s. Donated through the Australian Government's Cultural Gifts Program by Todd Sunderman and Katrina Stuart, 2020. 2021/22/4

Cabinet, decorated with raised gesso featuring kirtimukha, wood / mineral pigments / gilt gesso, Ngari, West Tibet, mid 1800s. Donated through the Australian Government's Cultural Gifts Program by Todd Sunderman and Katrina Stuart, 2020. 2021/22/5

Lecture notes, slides and prints, paper, made by Wernher von Braun, 1961, used at Summer Science School at University of Sydney, Sydney, New South Wales, Australia, 1962. Gift of Physics Foundation, University of Sydney, 2020. 2021/23/1

Sculpture, 'ARIA 2017' Commemorative artwork, earthenware / paint / wood / paper, Nell, Sydney, New South Wales, Australia, 2017. Donated through the Australian Government's Cultural Gifts Program by Nell, 2020. 2021/24/1

Artist's concept drawings and promotional material, relating to the ARIA 2017 Commemorative artwork, paper / card, designed and made by Nell / Australian Recording Industry Association, Sydney, New South Wales, Australia, 2017. Donated through the Australian Government's Cultural Gifts Program by Nell, 2020. 2021/24/2

Collection of radiology phantoms and equipment, plastic / metal / paper / bone, various makers, various places of production, used at the School of Health Sciences, University of Newcastle, New South Wales, Australia, c. 1970–90. Gift of University of Newcastle, 2020. 2021/25/1

Pfeiffer Comberg Method apparatus, part of collection of radiology equipment, plastic / metal, made by Westinghouse, place of production unknown, used at the School of Health Sciences, University of Newcastle, New South Wales, Australia, c. 1990–70. Gift of University of Newcastle, 2020. 2021/25/2

High contrast resolution test objects (2), part of collection of radiology equipment, plastic / metal, made by Radiation Measurements Inc, Middleton, Wisconsin, United States of America, used at the School of Health Sciences, University of Newcastle, New South Wales, Australia, c. 1990. Gift of University of Newcastle, 2020. 2021/25/3

Wisconsin kVp test tool, part of collection of radiology equipment, plastic / metal, made by Radiation Measurements Inc, Middleton, Wisconsin, United States of America, used at the School of Health Sciences, University of Newcastle, New South Wales, Australia, c. 1990. Gift of University of Newcastle, 2020. 2021/25/4

Beach towel, cotton, commissioned by Variety the Childrens Charity, Sydney, New South Wales, Australia, made by Tara, Australia, used by Richard Lord, Sydney, New South Wales, Australia, 1996. Gift of Richard Lord, 2020. 2021/26/1

Jacket, officials, textile / metal, commissioned by Variety the Childrens Charity, Sydney, New South Wales, Australia, made by Printer Basic Wear, China, worn by Richard Lord, Sydney, New South Wales, Australia, 2000. Gift of Richard Lord, 2020. 2021/26/2

Collection of Personal Protective Equipment (PPE) masks and patterns, COVID-19 pandemic, cotton / PM2.5 filter / (HEPA 1035) textile, masks designed and made by Ronda McCallum, Sydney, New South Wales, Australia, 2020, printed textiles by Mary Shackman, Sydney, New South Wales, Australia, 1980–89. Gift of Ronda McCallum and Mary Shackman, 2020. 2021/27/1

Fanzines, 'B-side' (10), paper / metal, various contributors, edited and published by Simon Lonergan, Sydney, New South Wales, Australia, 1986–87. Gift of Neil Anderson, 2020. 2021/28/1

Basket, lacquered bamboo / plant fibre, Myanmar, c. 1995. Gift of Dr John Clark, 2020. 2021/29/1

Rice container (kong khao), wicker ware, natural and dyed bamboo / wood / plant fibres, Chiang Mai, Thailand, c. 1995. Gift of Dr John Clark, 2020. 2021/29/2

Rice container (kong khao), wicker ware, bamboo / rattan / wood / plant fibre, Northern Thailand, c. 1995. Gift of Dr John Clark, 2020. 2021/29/3

Basket, lacquered bamboo, Karen people, Myanmar, c. 1995. Gift of Dr John Clark, 2020. 2021/29/4

Basket, fine natural and dyed bamboo / rattan, maker unknown, North-eastern Thailand, c. 1995. Gift of Dr John Clark, 2020. 2021/29/5

Basket (kra-bung), bamboo / rattan, made by Khun Prancee, Phanat Nikhon, Central Thailand, c. 1993. Gift of Dr John Clark, 2020. 2021/29/6

Basket, natural and dyed bamboo / rattan / wood / plant fibre, made by Khun Pranee, Phanat Nikhon, Central Thailand, c. 1993. Gift of Dr John Clark, 2020. 2021/29/7

Basket, fine natural and dyed bamboo / wood, Isan, Northeastern Thailand, 1990s. Gift of Dr John Clark, 2020. 2021/29/8

Basket, rattan / plant fibre, made by Khun Pranee, Phanat Nikhon, Central Thailand, c. 1993. Gift of Dr John Clark, 2020. 2021/29/9

Toy, dinosaur, wicker ware, bamboo, Anghong, childhood toy of Phaptawan Suwannakudt, Central Thailand, 1960s. Gift of Dr John Clark, 2020. 2021/29/10

Basket, plant fibre, maker unknown, Central Thailand, 1990s. Gift of Dr John Clark, 2020. 2021/29/11

Sticky rice container (kratip khao), wicker ware, bamboo / natural and dyed plant fibre, maker unknown, Thailand, 1990s. Gift of Dr John Clark, 2020. 2021/29/12

Basket, nito vine / wood, Ilonggo people, Philippines, c. 2003. Gift of Dr John Clark, 2020. 2021/29/13

Basket, nito vine, Ilonggo people, Philippines, c. 2003. Gift of Dr John Clark, 2020. 2021/29/14

Bowl, lacquer / bamboo, Yun design, Arakan, Myanmar, c. 1994. Gift of Dr John Clark, 2020. 2021/29/15

Police uniform and associated material owned and used by Victor Hugh Perfect Turner, NSW Police, wool / metal / cloth, makers unknown, Sydney, New South Wales, Australia, 1940–59. Gift of Sue and Rick Sieber, 2021. 2021/30/1

Trophies (5) and plate presented to Policeman Victor Hugh Perfect Turner, electro-plated silver, maker unknown, Sydney, New South Wales, Australia, 1949. Gift of Sue and Rick Sieber, 2021. 2021/30/2

London Gazette and Certificate of Service owned by Policeman Victor Hugh Perfect Turner, paper, London, England / Sydney, New South Wales, Australia, 1945 / 1959. Gift of Sue and Rick Sieber, 2021. 2021/30/3

Sculptural wall panel, 'Midas Ship', forged and cast iron, gilt elements, designed by Bertil Vallien, made by Lars Larsson at Boda, Sweden, 1975. Gift of Georg Jensen Pty Ltd, 2020. 2021/31/1

Electric car, 'Blade Electron' / 'BEV Hyundai Getz Electric', model 'Blade S' or 'Mk VI' with lithium-ion batteries, designed and made by Blade Electric Vehicles Pty Ltd, Hornsby, New South Wales and Castlemaine, Victoria, Australia, 2008–13. Gift of Ross and Fariba Blade, 2020. 2021/32/1

Electric vehicle battery case, originally developed by University of Wollongong, Australia, Blade Electron Vehicles and DLG Battery Co China, 2010–12, for use in the Blade Electron electric vehicle, modified by Powerhouse Museum in 2021, Australia. Gift of Ross and Fariba Blade, 2020. 2021/32/2

Collection of publications and ephemera documenting the design, development and manufacture of the Blade Electron electric car, Ross Blade and Blade Electric Vehicles, mixed materials, Hornsby, New South Wales and Castlemaine, Victoria, Australia, 2008–20. Gift of Ross and Fariba Blade, 2020. 2021/32/3

Speaker, 'Leslie 142', timber / metal / electronic components, designed and manufactured by Don Leslie, Electro Music, Pasadena, California, United States of America, c. 1968. Purchased 2021. 2021/33/1

Sculpture, 'Night Portraits II', ceramic, Lynda Draper, Thirroul, New South Wales, Australia, 2021. Purchased 2021. 2021/34/1

Vases (2), 'Flower figure form', earthenware, Angela Brennan, Melbourne, Victoria, Australia, 2020. Purchased 2021. 2021/35/1

Platter, jun (chun) glaze, stoneware, Susie McMeekin, Katoomba, New South Wales, Australia, 2020. Purchased 2021. 2021/36/1

Serving dish, copper red glaze, porcelain, Susie McMeekin, Katoomba, New South Wales, Australia, 2020. Purchased 2021. 2021/36/2

Sculptural jug, 'Trilogy', mid-fired ceramic, Simone Fraser, Sydney, New South Wales, Australia, 2018. Purchased 2021. 2021/37/1

Sculptural vessel, 'Censer Series III', mid-fired ceramic, Simone Fraser, Sydney, New South Wales, Australia, 2018. Purchased 2021. 2021/37/2

Sculpture, 'Acacia Riceana' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2021/38/1

Sculpture, 'Spiked pollen' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/2

Sculpture, 'Silenenutans' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/3

Sculpture, 'Pavonia spinifex' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/4

Sculpture, 'Anemone Pavonia' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/5

Sculpture, 'Bulbine Latiflora' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/6

Sculpture, 'Polygala Vulgaris' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/7

Sculpture, 'Anemone Nemorosa' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/8

Sculpture, 'Chilostoma cingulatum' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/9

Sculpture, 'Humboldtiana Neuvoleonis' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/10

Sculpture, 'Bradybaena similaris' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/11

Sculpture, 'Cepaea Hortensis (large)' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/12

Sculpture, 'Cepaea Hortensis (small)' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/13

Sculpture, 'Leptaxis erubescens (large)' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/14

Sculpture, 'Leptaxis erubescens (small)' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/15

Sculpture, 'Monachoides vicinus (large)' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/16

Sculpture, 'Monachoides vicinus (small)' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/17

Sculpture, 'Species unknown (large)' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/18

Sculpture, 'Species unknown (small)' from 'Love Darts and Pollen', glass / selective laser sintering, designed by Maria Fernanda Cardoso, printed by Shapeways, New South Wales, Australia, 2012. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2017. 2021/38/19

Collection of 35 mm educational filmstrips in containers (53), paper guides (23), boxes of slides from filmstrips (2) and Stamina Wear filmstrips (4), film / metal / paper, for use in NSW schools from 1949-1970, primarily produced by NSW Department of Education, New South Wales, Australia, 1949-70. Gift of Ken Williams, 2020. 2021/39/1

Makeup compact and pouch, silver / glass / animal fur, maker unknown, presented to Nancy Bird Walton, Australia, 1960. Gift of the late Mrs Nancy Bird Walton, 2018. 2021/40/1

Serving platter, metal, presented to Nancy Bird Walton by the Governor General, Canberra, Australia, 1983. Gift of the late Mrs Nancy Bird Walton, 2018. 2021/40/2

Plate, ceramic, hand-painted by Gwenda Condie, presented to Nancy Bird Walton, Brisbane, Queensland, Australia, 2005. Gift of the late Mrs Nancy Bird Walton, 2018. 2021/40/3

Collection of material, framed artworks (2), photographs, magazine articles, invitations, newspaper cuttings, clothing, presented to Nancy Bird Walton, various makers and locations, 1937-2007. Gift of the late Mrs Nancy Bird Walton, 2018. 2021/40/4

Suit, comprising pants, jacket, camisole top on personalised hanger, womens, wool / cotton / polyester, belonging to Nancy Bird Walton, designed by Terri Ellen, United Kingdom, used in Australia, c. 1990. Gift of the late Mrs Nancy Bird Walton, 2018. 2021/40/5

'Zero Waste' scarf, cotton, made by Citizen Wolf, Sydney, New South Wales, Australia, 2018. Gift of Citizen Wolf, 2021. 2021/41/1

T-shirt, womens, cotton, made by Citizen Wolf, Sydney, New South Wales, Australia, 2021. Gift of Citizen Wolf, 2021. 2021/41/2

T-shirt, mens, wool, made by Citizen Wolf, Sydney, New South Wales, Australia, 2021. Gift of Citizen Wolf, 2021. 2021/41/3

'Zero Waste' tote, cotton / wool / hemp / polyester, made by Citizen Wolf, Sydney, New South Wales, Australia, 2021. Gift of Citizen Wolf, 2021. 2021/41/4

'Zero Waste' yarn (5), cotton / wool, made by Dempstah in collaboration with Citizen Wolf, Sydney, New South Wales, Australia, spun in China, 2020. Gift of Citizen Wolf, 2021. 2021/41/5

Packaging, cardboard / corn starch / PLA / PBAT / wool / cotton / hemp, used by Citizen Wolf, Sydney, New South Wales, Australia, 2021. Gift of Citizen Wolf, 2021. 2021/41/6

Wall hanging, 'Sun Tapestry', wool / sisal / jute, made by Mona Hessing, Sydney, New South Wales, Australia, 1969. Donated through the Australian Government's Cultural Gifts Program in memory of John and Marianne Boyer, 2021. 2021/42/1

Keyboard instrument, Roland JP-8000 virtual analog synthesiser, plastics / rubber / metal / electronic components, designed and manufactured by Roland Corp., Japan, 1996. Purchased 2021. 2021/43/1

Keyboard instrument and cable, Korg M1 synthesiser, plastics / rubber / metal / electronic components, designed and manufactured by Korg, Japan, 1988. Purchased 2021. 2021/44/1

Keyboard instrument with modulation grip, power supply, carry bag and manual, 'Roland SH-101 monophonic synthesiser', plastics / rubber / metal / electronic components, manufactured by Roland Corporation, Japan, 1982. Purchased 2021. 2021/45/1

Keyboard instrument, 'Yamaha DX7' synthesiser, plastics / rubber / metal / electronic components, used by Derrick Carter, Chicago USA, designed and manufactured by Yamaha Corp., Japan, 1983. Purchased 2021. 2021/46/1

Vessel, 'Maku Maku I', stoneware, Rupert Jack, Ernabella (Pukajata) Arts Centre, APY Lands, South Australia, 2016. Purchased 2021. 2021/47/1

Vase, 'Kalaya Ngura' (Emu Country), stoneware, decorated by Carlene Thompson, APY Lands, made at JamFactory, Adelaide, South Australia, 2020. Purchased 2021. 2021/48/1

Vase, 'Kalaya Ngura' (Emu Country), stoneware, decorated by Carlene Thompson, APY Lands, made at JamFactory, Adelaide, South Australia, 2020. Purchased 2021. 2021/48/2

Vase, 'Kalaya Ngura' (Emu Country), stoneware, decorated by Carlene Thompson, APY Lands, made at JamFactory, Adelaide, South Australia, 2020. Purchased 2021. 2021/48/3

Field hockey stick, American rock maple plywood / wood / plastic / textile, designed and made by Geoff Germon, Canberra, Australian Capital Territory, Australia, 1982. Gift of Geoff Germon, 2020. 2021/49/1

Field hockey stick, plywood / wood / carbon fibre / fibreglass / EVA foam / paint, designed and made by Talon Technology Pty Ltd, Brookvale, New South Wales, Australia, 1984–86. Gift of Geoff Germon, 2020. 2021/49/2

Field hockey stick, wood / fibreglass / foam tape / plastic / paint, designed by Talon Technology Pty Ltd, Brookvale, New South Wales, Australia, made by Talon and Marshall Industries, Taiwan, 1984-1986. Gift of Geoff Germon, 2020. 2021/49/3

Field hockey stick, traditional head, 'T1 model', wood / carbon fibre / epoxy resin / eva foam tape / plastic / paint, designed and made by Talon Technology Pty Ltd, Brookvale, New South Wales, Australia, 1986–93. Gift of Geoff Germon, 2020. 2021/49/4

Field hockey stick, re-curve head, 'T2 model', wood / carbon fibre / epoxy resin / eva foam tape / plastic / paint, designed and made by Talon Technology Pty Ltd, Brookvale, New South Wales, Australia, 1986–93. Gift of Geoff Germon, 2020. 2021/49/5

Field hockey stick, wood / carbon fibre / epoxy resin / eva foam / plastic, designed and made by Talon Technology Pty Ltd, Australia / Kuala Lumpur, Malaysia, 1993–2007. Gift of Geoff Germon, 2020. 2021/49/6

Field hockey stick, 'T1 model', wood / carbon fibre / epoxy resin / eva foam tape / plastic / paint, designed and made by Talon Technology Pty Ltd, Brookvale, New South Wales, Australia, 1986–89. Gift of Geoff Germon, 2020. 2021/49/7

Field hockey stick, 'S30 V2.0 model', wood / carbon fibre / epoxy resin / eva foam tape / plastic / paint, designed and made by Talon Technology Pty Ltd, Malaysia, 1995–98. Gift of Geoff Germon, 2020. 2021/49/8

Design drawing, Talon brand logo, paper, designed and made by Talon Technology Pty Ltd, Australia, 1993. Gift of Geoff Germon, 2020. 2021/49/9

Advertising material (4), comprising Talon brochures and article, paper, various makers, Australia, 1990–99. Gift of Geoff Germon, 2020. 2021/49/10

Guitar amplifier, Moody Class A, wood / metal / fabric/ electronic components, R. Moody and Co. Pty. Ltd., Sydney, Australia, c. 1960. Gift of Wadih and Lucija Hanna, 2020. 2021/50/1

Guitar amplifier, Moody GA 35, wood / metal / fabric/ electronic components, R. Moody and Co. Pty. Ltd., Sydney, New South Wales, Australia, c. 1960. Gift of Wadih and Lucija Hanna, 2020. 2021/50/2

Guitar amplifier, Moody BA 17, wood / metal / fabric/ electronic components, R. Moody and Co. Pty. Ltd., Sydney, New South Wales, Australia, c. 1960. Gift of Wadih and Lucija Hanna, 2020. 2021/50/3

Guitar amplifier, Moody BA 17 black, wood / metal / fabric/ electronic components, R. Moody and Co. Pty. Ltd., Sydney, New South Wales, Australia, c. 1960. Gift of Wadih and Lucija Hanna, 2020. 2021/50/4

Guitar amplifier, Moody Combo, wood / metal / fabric / electronic components, R. Moody and Co. Pty. Ltd., Sydney, New South Wales, Australia, c. 1960. Gift of Wadih and Lucija Hanna, 2020. 2021/50/5

Guitar amplifier, Goldentone 151, wood / metal / fabric / electronic components, Rose Music Pty. Ltd., South Melbourne, Victoria and Marrickville, New South Wales, Australia, 1960–70. Gift of Wadih and Lucija Hanna, 2020. 2021/50/6

Guitar amplifier, Goldentone 154, wood / metal / fabric / electronic components, Rose Music Pty. Ltd., South Melbourne, Victoria and Marrickville, New South Wales, Australia, 1960–70. Gift of Wadih and Lucija Hanna, 2020. 2021/50/7

Guitar amplifier, Goldentone speaker cabinets (2), wood / metal / fabric / electronic components, Rose Music Pty. Ltd., South Melbourne, Victoria and Marrickville, New South Wales, Australia, 1960–70. Gift of Wadih and Lucija Hanna, 2020. 2021/50/8

Guitar amplifier, Goldentone Suit Case Amplifier, wood / metal / fabric / electronic components, Rose Music Pty. Ltd., South Melbourne, Victoria and Marrickville, New South Wales, Australia, 1960–70. Gift of Wadih and Lucija Hanna, 2020. 2021/50/9

Archive of chef, Damien Pignolet, containing Bistro Moncur, Claudes, cooking school menus, recipes, biographical material, awards, newspaper clippings, photographs and events covering his career, Australia, 1966-2018. Gift of Damien Pignolet, 2021. 2021/51/1

Preparatory drawings (6), for 'Onward and Upward!', paper / charcoal / pencil, Reg Mombassa, Sydney, New South Wales, Australia, 2020. Gift of Reg Mombassa, 2021. 2021/52/1

MIRACO2LAS (Mid Infra-Red Airborne carbon dioxide (CO₂) Laser Spectrometer), airborne laser mineralogy mapper, metal / glass / plastic, designed by CSIRO Division of Exploration and Mining (Lewis Whitbourn et al.), Sydney, 1980s, used by CSIRO, Australia, 1980s–90s. Gift of CSIRO Mineral Resources, 2020. 2021/53/1

Dress, red beaded blanket dress, Namaste collection, Spring-Summer 2008, womens, chiffon / lace / sequins, designed by Anna Plunkett and Luke Sales of Romance Was Born, Sydney, New South Wales, Australia, 2008. Purchased 2021. 2021/54/1

Outfit, Yeti Magic collection, Autumn/Winter 2009, consisting of tundra vest, shearling cape, tracksuit pants, balaclava headpiece and shoes, mens, wool / jersey / shearling, designed by Anna Plunkett and Luke Sales of Romance Was Born, crochet by Erin Field, Sydney, New South Wales, Australia, 2008. Purchased 2021. 2021/54/2

Dress, Femme-bot Predator, Nightmare on Wall Street collection, Autumn-Winter 2010, womens, machine knit / diamantes, designed by Anna Plunkett and Luke Sales of Romance Was Born, Sydney, New South Wales, Australia, 2009. Purchased 2021. 2021/54/3

Outfit, 'Dino Bird', Renaissance Dinosaur collection, Spring-Summer 2010, comprising dress, hood and boots, womens, wool / faux fur / leather, designed by Anna Plunkett and Luke Sales of Romance Was Born, crochet and patchwork by Janelle Sales, Sydney, New South Wales, Australia, 2010. Purchased 2021. 2021/54/4

Outfit, 'Heard it on the Grapevine', Fruit and Flowers collection, Autumn-Winter 2011, comprised of dress with turban, womens, jacquard knit / crochet, designed by Anna Plunkett and Luke Sales of Romance Was Born, made by Katie Jones, Sydney, New South Wales, Australia, 2010. Purchased 2021. 2021/54/5

Dress, Nell Meow dress, The Oracle collection, Spring 2011, womens, silk, designed by Anna Plunkett and Luke Sales of Romance Was Born, artwork by Nell, Sydney, New South Wales, Australia, 2011. Purchased 2021. 2021/54/6

Dress, 'Quilted Porcelain Gown', Little Lord Fauntleroy collection, Autumn-Winter 2013, womens, organza / quilted, designed by Anna Plunkett and Luke Sales of Romance Was Born, Sydney, New South Wales, Australia, 2013. Purchased 2021. 2021/54/7

Outfit, Magicland, Mushroom Magic collection, Summer 2014, comprised of jumpsuit, antennae and shoes, womens, organza / faux crocodile, designed by Anna Plunkett and Luke Sales of Romance Was Born, Sydney, New South Wales, Australia, 2013. Purchased 2021. 2021/54/8

Outfit, Mysteria Wisteria collection, Autumn-Winter 2015, comprised of cape, skirt and boots, womens, Gilgamesh chain / embroidery, designed by Anna Plunkett and Luke Sales of Romance Was Born, Sydney, New South Wales, Australia, 2015. Purchased 2021. 2021/54/9

Dress, Liberace Tribute Gown, Whispering Angel collection, Resort 2016, womens, net / sequins / ribbon, designed by Anna Plunkett and Luke Sales of Romance Was Born, Sydney, New South Wales, Australia, 2016. Purchased 2021. 2021/54/10

Outfit, Rainbow's Edge collection, Spring-Summer 2017, comprised of Come Ride jacket X Levis and Rainbow Visions Jeans X Levis, womens, denim / metal / feather, designed by Anna Plunkett and Luke Sales of Romance Was Born, Sydney, New South Wales, Australia, 2017. Purchased 2021. 2021/54/11

Outfit, Shiny Planetary, Inside Another Land collection, Autumn-Winter 2018, comprised of dress, gloves and shoes, womens, beads / sequins, designed by Anna Plunkett and Luke Sales of Romance Was Born, Sydney, New South Wales, Australia, 2018. Purchased 2021. 2021/54/12

Outfit, Chimera Calling collection, Autumn-Winter 2019, comprised of jacket, skirt and headband, womens, shantung silk / beads / sequins, designed by Anna Plunkett and Luke Sales of Romance Was Born, Sydney, New South Wales, Australia, 2019. Purchased 2021. 2021/54/13

Outfit, Chimera Calling collection, Autumn-Winter 2019, consisting of top, skirt and hairnet, womens, bead / crepe / beads, designed by Anna Plunkett and Luke Sales of Romance Was Born, Sydney, New South Wales, Australia, 2019. Purchased 2021. 2021/54/14

Dress, Mardi Gras, Spring-Summer 2014, womens, plexiglass / plastic, designed by Anna Plunkett and Luke Sales of Romance Was Born, displayed at Reflected Glory exhibition, Carriageworks, Sydney, New South Wales, Australia, 2014. Purchased 2021. 2021/54/15

Evening dress, silk taffeta/ velvet ribbon, designed and made by Beril Jents for her daughter Valli Gent, Sydney, New South Wales, Australia, 1979. Gift of Valli Gent, 2021. 2021/55/1

Banner, 'School Strike 4 Climate', made for Sydney Climate Strike 20 September 2019, canvas (cotton) / acrylic paint, designed and made by Year 10 students from St Pius X Adamstown, Newcastle, New South Wales, Australia, 2019. Gift of St Pius X High School Adamstown, 2020. 2021/56/1

Collection of photographic negatives, prints, correspondence and publications, paper, made and / or owned by Hedda and Alastair Morrison, various locations, 1940-2008. Gift of Alastair Morrison, 2008. 2021/57/1

Vessel, 'Broken Bucket', stoneware / copper glaze, Merran Esson, Sydney, New South Wales, Australia, 2018. Purchased 2021. 2021/58/1

Larrakitj, 'Mittji', (1 of 12) white clay, natural pigment, acrylic fixative on Gadayka (Darwin stringybark or Eucalyptus tetradonta), made by Wukun Wanambi, Yirrkala, East Arnhem Land, Northern Territory, Australia, c. 2021. Purchased 2021. 2021/59/1

Larrakitj, 'Mittji', (1 of 12) white clay, natural pigment, acrylic fixative on Gadayka (Darwin stringybark or Eucalyptus tetradonta), made by Wukun Wanambi, Yirrkala, East Arnhem Land, Northern Territory, Australia, c. 2021. Purchased 2021. 2021/59/2

Larrakitj, 'Mittji', (1 of 12) white clay, natural pigment, acrylic fixative on Gadayka (Darwin stringybark or Eucalyptus tetradonta), made by Wukun Wanambi, Yirrkala, East Arnhem Land, Northern Territory, Australia, c. 2021. Purchased 2021. 2021/59/3

Larrakitj, 'Mittji', (1 of 12) white clay, natural pigment, acrylic fixative on Gadayka (Darwin stringybark or Eucalyptus tetradonta), made by Wukun Wanambi, Yirrkala, East Arnhem Land, Northern Territory, Australia, c. 2021. Purchased 2021. 2021/59/4

Larrakitj, 'Mittji', (1 of 12) white clay, natural pigment, acrylic fixative on Gadayka (Darwin stringybark or Eucalyptus tetradonta), made by Wukun Wanambi, Yirrkala, East Arnhem Land, Northern Territory, Australia, c. 2021. Purchased 2021. 2021/59/5

Larrakitj, 'Mittji', (1 of 12) white clay, natural pigment, acrylic fixative on Gadayka (Darwin stringybark or Eucalyptus tetradonta), made by Wukun Wanambi, Yirrkala, East Arnhem Land, Northern Territory, Australia, c. 2021. Purchased 2021. 2021/59/6

Larrakitj, 'Mittji', (1 of 12), Gadayka (Darwin stringybark or Eucalyptus tetradonta), made by Wukun Wanambi, Yirrkala, East Arnhem Land, Northern Territory, Australia, 2021. Purchased 2021. 2021/59/7

Larrakitj, 'Mittji', (1 of 12) Gadayka (Darwin stringybark or Eucalyptus tetradonta), made by Wukun Wanambi, Yirrkala, East Arnhem Land, Northern Territory, Australia, 2021. Purchased 2021. 2021/59/8

Larrakitj, 'Mittji', (1 of 12) white clay, acrylic fixative on Gadayka (Darwin stringybark or Eucalyptus tetradonta), made by Wukun Wanambi, Yirrkala, East Arnhem Land, Northern Territory, Australia, 2021. Purchased 2021. 2021/59/9

Larrakitj, 'Mittji', (1 of 12) acrylic fixative on Gadayka (Darwin stringybark or Eucalyptus tetradonta), made by Wukun Wanambi, Yirrkala, East Arnhem Land, Northern Territory, Australia, 2021. Purchased 2021. 2021/59/10

Larrakitj, 'Mittji', (1 of 12) acrylic fixative on Gadayka (Darwin stringybark or Eucalyptus tetradonta), made by Wukun Wanambi, Yirrkala, East Arnhem Land, Northern Territory, Australia, 2021. Purchased 2021. 2021/59/11

Larrakitj, 'Mittji', (1 of 12) Gadayka (Darwin stringybark or Eucalyptus tetradonta), made by Wukun Wanambi, Yirrkala, East Arnhem Land, Northern Territory, Australia, 2021. Purchased 2021. 2021/59/12

Outfit, Look 39, Fall 2020, consisting of tube top and Y-front trousers, unisex, rayon / nylon / elastane / cotton / polyester, designed by Dion Lee, New York, United States of America, made in China by Dion Lee, Sydney, New South Wales, Australia, 2020. Purchased through the Australian Fashion Fund, 2021. 2021/60/1

Outfit, Look 4, Spring 2020, consisting of corset, top, trousers and belt, womens, viscose / elastane / polyamide / leather/ metal, designed by Dion Lee, New York, United States of America, made in China by Dion Lee, Sydney, New South Wales, Australia, 2020. Purchased through the Australian Fashion Fund, 2021. 2021/60/2

Drawings, Concept drawings for Sparc Stool, paper, designed by Jochen Heinzmann, Canberra, Australia, 2016. Gift of Jochen Heinzmann, 2020. 2021/61/1

CAD file, CAD file for Sparc Stool, digital file, designed by Jochen Heinzmann, Canberra, Australia, 2016. Gift of Jochen Heinzmann, 2020. 2021/61/2

PARTNERS

The Museum of Applied Arts and Sciences is an Executive Agency of and principally funded by the NSW State Government.

Partners

Major Partners

Crown Sydney
ERCO

Preferred Wine Partner

Tamburlaine Organic Wines

Community Engagement Partners

Deerubbin Local Aboriginal Land Council
TAFE NSW

Donors

Custodian (\$1,000 – \$4,999)

Marian Barker
Eugenia Langley

Supporter (\$2 – \$499)

Mark Ashley
Herma Buttner
Kate Calhau
Michael Carter
Richard Coombe
Cass Costello
Margaret Cummins
Anne Dempsey
Susan Douglas
Susan Farrell
Leanne Hughes
Nikolas Kaloper
Olive Langham
Roger Madsen
David McAfee
Ross McNair
Knud Joergen Olesen-Jensen
Julia Podbereski
Elizabeth Smith
John Vipond
Angela Whyte
Ang Xu

and those who have asked to remain anonymous.

PUBLICATIONS

Powerhouse Publishing produced two new publications this year, focusing on the Museum's collection, and collaborating with creative and academic authors, artists, designers and illustrators.

Hybrid

Hybrid is a visually compelling, intelligently written compendium investigating hybridity in contemporary design.

The publication showcases nine Hybrid projects commissioned by the Powerhouse, in which design studios were asked to team up with creatives from disciplines outside their own to devise 'furniture and objects for future homes'. The selected designers have created objects exploring the rapidly changing global landscape and the pressing issues of our time.

Around this core, essays, interviews, reportage imagery and other documents flesh out the theme of 'Hybrid'. These include an overview by Powerhouse curator Keinton Butler; essays by Caroline Roux on organic architecture and Dan Thawley on urban farming; and interviews with designers by Guy Keulemans on new materials and Felix Burrichter on hybridity in craft and design.

The Hybrid publication is edited by design writer and creative director Stephen Todd. It is art directed by m/m (paris) using a custom 'Hybrid' typeface and iconographic family. Striking photographs of the commissions by Zan Wimberley are featured alongside images of the process and drawings of the works.

Hand numbered edition of 500.
Published February 2021.

Sky Guide 2021

Compact, easy to use and reliable, the popular annual guide by esteemed astronomer and author Dr Nick Lomb has been providing stargazers with everything they need to know about the southern night sky for over 30 years.

The 2021 guide contains the latest information and clear explanations on the solar system updated with the latest findings from space probes, historical and Indigenous astronomy features, monthly sky maps, viewing tips and highlights for city dwellers, and details of the year's most significant celestial events. The Sky Guide allows users throughout Australia and New Zealand too estimate local rise and set times for the Sun, Moon and planets.

Published annually, the Sky Guide continues to be a favourite with photographers, event planners, sports organisers, teachers, students — and anyone who looks up at the stars and wants to know more.

Published September 2020.

VOLUNTEERS

Aditi Chandra
Alan Edwards
Alan Stennett
Alina Kozlovski
Anna Hohne
Anna Raupach
Antony Wober
Barbara Stokes
Barry Nielson
Beth Bailey
Bindiya Kumar
Caitlin Brown
Caiwei Hu
Catherine Gibson
Cathie Griffith
Cedric Muller
Chengyi Zou
Chiu Ng
Chris Muller
Christina Geeves
Christina Jameson
Christina Sumner
Christine Kanaris
Christy Han
Cierwen Jones
Cindy Gordon
Claudia Fisk
David Uren
Deepika Bedi
Deirdre Feeney
Denis Moore
Denise Larcombe
Diana Kincaid
Dinah Hales
Dylan Goh
Eileen Lim
Emma Cao
Erin Wilson
Ernie Mollenhauer
Faezeh Kheiri
Fei Shen
Forgh Doranian
Foroza Soltani
Gail Luthy
Gara Baldwin
Geoff McGirr
Geoffrey Ni
Gillian Diekman
Gohar Daheshpour
Heather Pereira
Heather Stevens
Hette Mollema
Isabel Navarro Marote
Isidora Simovic
James Gibson
Jasmin Lin
Jason McLachlan
Jay Ekers
Jean Clark
Jennifer Marty
Jenny Mitchell
Jessica Fisher
Jill Monro
Jinghui Xue
John Ebner

John Lauder
John Wright
Jon Comino
Joseph Yiu
Joyce Bradbury
Judith Bedford
Judith Campbell
Judith Rainsford
Julia Hwang
Julie-Anne Long
Justin Mitchell
Jye Uren
Kamil Zielinski
Karen Hill
Kate Belfield
Kathleen Mist
Kavinnessan Vp
Kelvin O'Keefe
Kerry Etherington
Kevin Dodds
Kim Vo
Leo Li
Lesley Cherry
Lesley Harwood
Lorraine Le Blang
Lucia Fox
Lucia Piccioli Robinson
Lyn Wang
Lynne Cheshire
Maheeta Weerasuriya
Mahzad Mosavat
Marcus Day
Maree Burnett
Maria Townsend
Marion Barker
Mary Zarate
Maryam Khojasteh
Matthew Lloyd
Matti Keentok
Maureen Gibson
Meg Stevenson
Mehrangiz Khataee
Mehrassa Farjad
Mercedes Nitopi
Michael de Zilva
Michael Leslie
Mohammed Alruwaii
Nadiye Cicek
Nicole Gammie
Norma Warnecke
Norman Heckenberg
Norman Myers
Oindrila Deb
Omid Ebrahimi
Paloma Ploeg
Pamela Leuzinger
Pariya Ebrahimi
Parvaneh Salehi
Parvin Tahery
Paul Laxton
Paul Waite
Peter Bamford
Peter Martin
Peter Radcliffe
Phoebe Tsui

Phoebe Tsui
Pradnya Reddy
Princy Thakkar
Ray Huckin
Richard Pike
Robert Cole
Robert Gardiner
Robert Ryan
Roderick Byatt
Roger Elliott
Ron Koenig
Rosanne Hunt
Rowland Broady
Saeedeh Talebi
Sam Cejvan
Sarah Stark
Sascha Gloor
Selin Karakus
Shahri Kiani
Shubham Shrivastava
Simone Nehme
Stella Palmer
Sue Slattery
Susanne Hledik
Tina Baradaran
Tom O'Keefe
Tomasz Bednarz
Trevor Oates
Victor Candor
Vinod Ahluwalia
Wayne Eagle
Yifei Chan

STAFFING NUMBERS (AGAINST LAST 3 YEARS)

FTE at June 30 (non casual)	2019	2020	2021	Difference
Directorate				
Directors	3	4	4	0
Executive Support	2	3	2	-1
Total	5	7	6	-1
Powerhouse Program				
Directors		6	6	0
Campaign		0	4	4
Strategy and Operations		2	3	1
Design and Delivery		1	2	1
Total		9	15	6
First Nations				
First Nations			1	1
Total			1	1
Curatorial Collections & Exhibitions				
Curatorial	23	18	19.8	1.8
Library Services	4	6	4	-2
Collections and Major Projects	2	93.6	110.2	16.6
Indigenous Engagement and Strategy	2	2	0	-2
Exhibitions	12	9.8	10.4	0.6
Workshop	5	5	8	3
Registration	13	9	13.2	4.2
Conservation	17	6.8	5.2	-1.6
Production	2	2	1	-1
Editorial and Publishing	4.8	4.4	3.8	-0.6
Total	84.8	156.6	175.6	19
Corporate Resources				
Human Resources	5	4.8	3	-1.8
Governance, Planning and Reporting	2	1	0	-1
Finance	11.2	11.2	10.4	-0.8
Facilities and Asset Management	7	8	9	1
Security Operations	6	6	6	0
Records	2	2	2	0
Volunteer Programs	2.4	1.8	1.8	0
Commercial	1	1	1	0
Retail	1	1	1	0
Events	4.6	3.6	3.6	0
Information and Communications Technology	5	9	8	-1
Total	47.2	49.4	45.8	-3.6
Communications				
Communications	5	4.6	2	-2.6
Development	4	1.2	0	-1.2
Digital Engagement	6	5	7	2
Total	9	5.8	9	3.2
Programs and Engagement				
Sydney Observatory	0	0	0	0
Regional Programs	1	0	0	0
Discovery Centre	1	1.8	1.8	0
Media Technologies	5	6	5	-1
Public Programs (Partnerships and Festivals)	5	5	5	0
Education and Digital Learning	5	5	4	-1
Programs	3	4	3.4	-0.6
Visitor Services and Venues	24	24.9	17.2	-7.7
Memberships Program	1.8	1.6	0.6	-1
Total	44	46.7	37	-9.7
MUSEUM TOTAL (non-casual)	190	274.5	289.4	14.9

EQUAL EMPLOYMENT OPPORTUNITY (EEO) STATISTICS

A. Trends in the Representation of EEO Groups			
EEO Group	2019	2020	2021
Women	67%	66%	65%
Aboriginal people and Torres Strait Islanders	1%	3%	3%
People whose first language was not English	7%	8%	8%
People with a disability	2%	4%	4%
People with a disability requiring work-related adjustment	0%	1%	1%
B. Trends in the Distribution of EEO Groups			
EEO Group	2019	2020	2021
Women	107	107	106
Aboriginal people and Torres Strait Islanders	n/a	n/a	n/a
People whose first language was not English	n/a	n/a	n/a
People with a disability	n/a	n/a	n/a
People with a disability requiring work-related adjustment	n/a	n/a	n/a

Notes:

- Includes casual staff.
- 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.
- The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.

Comparison of staff by occupational category

Staff Numbers (FTE) Powerhouse Museum (non-casual)			
Occupation Group	2018–19	2019–20	2020–21
Manager and administrators	36	57	64
Professionals	75	126	121
Technicians and associate professionals	38	45	46
Tradespersons and related workers	5	4	8
Advanced clerical, sales and service workers	2	13	12
Intermediate clerical, sales and service workers	36	16	16
Elementary clerical, sales and service workers	5	20	23
TOTAL	197	281	290

Notes:

Staff employed at the Museum of Applied Arts and Sciences are part of the Department of Premier and Cabinet

SENIOR EXECUTIVE

During 2020–21 the following were members of the State Government Senior Executive Service:

Chief Executive
Lisa Havilah

Director, Corporate Resources, Chief Financial Officer
Andrew Elliott

Acting Director Programs and Engagement
Eloise Eaton

Acting Director Curatorial Collections & Exhibitions
Matthew Connell

Director Communications
Chris Lawrence

Project Director, Strategy – Powerhouse Program
Alex Bowen

Director Campaign
Yvonne Zammit

Director Strategic Projects
Lisa Ffrench

Director First Nations
Emily McDaniel

Director Strategy and Operations
Simon Walkom

Director Design and Delivery
Clare Moore

Director Design and Delivery
Chaya Bratoeva

Band	Position title	Gender	Employed at 30 June
3	Chief Executive Lisa Havilah	Female	Y
2	Director Campaign Yvonne Zammit	Female	Y
2	Project Director, Strategy – Powerhouse Program – Alex Bowen	Female	Y
1	Director Corporate Resources, Chief Financial Officer – Andrew Elliott	Male	Y
1	Director Programs & Engagement – Eloise Eaton	Female	Y
1	Director Curatorial, Collections and Exhibitions Matthew Connell	Male	Y
1	Director Strategy & Operations – Simon Walkom	Male	Y
1	Director Communications Christopher Lawrence	Male	Y
1	Director Strategic Projects Lisa Ffrench	Female	Y
1	Director Design & Delivery Clare Moore	Female	Y
1	Director Design & Delivery Chaya Bratoeva	Female	N
1	Director First Nations Emily McDaniel	Female	Y

Band	30 June 2019	30 June 2020	30 June 2021
4	0	0	0
3	0	1	1
2	2	2	2
1	2	7	8
CEO under s11A	0	0	0
Total	4	10	11
Number of female SES	3	6	7

Band	Average Remuneration		
	2018/19	2019/20	2020/21
3	\$ 385,000	\$ 394,625	\$ 394,625
2	\$ 315,187	\$ 280,920	\$ 280,921
1	\$ 232,123	\$ 209,698	\$ 216,082

Exec expenses as a % of Employee Related Expenses (ERE) =

% exec spend of total spend	2020	2021
ERE	28231702	28875384
Exec	2424353	2469039
Exec expense as %	8.59	8.55

OVERSEAS TRAVEL (LIST AND PURPOSE)

N/A

LEGISLATIVE CHANGES

There was no legislative change which affected the Museum in 2020–21.

MAJOR WORKS STATEMENT

There was no major capital works project undertaken by the Museum over the 2020–21 financial year. The Museum classifies major works as a single project funded by NSW Treasury Capital Grant in excess of \$5 million.

DIGITAL INFORMATION SECURITY ATTESTATION STATEMENT

I, Anthony Rogers, Acting Director, Corporate Services and Chief Financial Officer, am of the opinion that the Museum of Applied Arts and Sciences ICT team have managed cyber security risks in a manner consistent with the Mandatory Requirements set out in the NSW Government Cyber Security Policy.

Risks to the information and systems of the Museum have been assessed and are managed.

Governance is in place to manage the cyber-security maturity and initiatives of the Museum of Applied Arts and Sciences.

There exists a current cyber incident response plan for the Museum which has been tested during the reporting period.

GUARANTEE OF SERVICE AND CONSUMER RESPONSE

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

Visitors to the Museum 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. For bookings and enquiries please call (02 9217 0222) or email book@maas.museum.

Our expectations of our visitors

We expect our staff, volunteers and exhibitions to be treated 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 comments and suggestions from visitors regarding improving our services. A comments form is available at the cloakroom desk for visitors who have a compliment, suggestion or complaint they wish to put in writing. Alternatively, visitors can email the Museum (feedback@maas.museum).

This year the Museum received 59 pieces of feedback via our public inbox and onsite paper forms.

PUBLIC INTEREST DISCLOSURE REPORTING AS REQUIRED BY THE PUBLIC INTEREST DISCLOSURE ACT 1994 (ALSO TO BE PROVIDED TO THE NSW OMBUDSMAN)

Public Interest Disclosures:

Number of officials who made PIDs	0
Number of PIDs received	0
Number of PIDs finalised	0

PRIVACY REVIEWS UNDER THE PRIVACY AND PERSONAL INFORMATION PROTECTION ACT 1998

The Museum did not receive any privacy reviews during the reporting year under the *Privacy and Personal Information Protection Act 1998*.

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 and has reported on this in the reporting template below. The Museum releases information regarding exhibitions, programs and venues on the Museum's website. In addition to this, the online collection is a rich source of information made available to the public with over 151,212 object records available as at 30 June 2021.

The Museum publishes the following blog online: *Inside the Collection and Observations* (a blog about the southern night sky, with the Sydney Observatory). Visitation and engagement over the past 12 months was significantly high – attracting over 872,377 sessions and thousands of comments from the public. This active community is managed closely by the museum's staff who are experts in their field.

Following the Government announcement regarding the creation of the Powerhouse Precinct in Parramatta, the Museum developed a website dedicated to the project and proactively releases information about the project, consultation undertaken, frequently asked questions and media releases.

The following information has been submitted to the NSW Information and Privacy Commission as part of annual reporting obligations of agencies under section 125 of the *Government Information (Public Access) Act 2009*.

GIPA REPORTING AS REQUIRED BY THE GOVERNMENT INFORMATION (PUBLIC ACCESS) ACT 2009 (ALSO TO BE PROVIDED TO THE NSW INFORMATION AND PRIVACY COMMISSION)

Clause 8A: Details of the review carried out by the agency under section 7 (3) of the Act during the reporting year and the details of any information made publicly available by the agency as a result of the review

Reviews carried out by the agency	Yes
Information made publicly available by the agency	Yes

Clause 8B: The total number of access applications received by the agency during the reporting year (including withdrawn applications but not including invalid applications)

Total number of applications received	1
---------------------------------------	---

Clause 8C: The total number of access applications received by the agency during the reporting year that the agency refused either wholly or partly, because the application was for the disclosure of information referred to in Schedule 1 to the Act (information for which there is conclusive presumption of overriding public interest against disclosure)

Number of Applications Refused	Wholly	Partly	Total
	0	0	0
% of Total	0%	0%	

Schedule 2 Statistical information about access applications to be included in annual report

Table A: Number of applications by type of applicant and outcome*

	Access Granted in Full	Access Granted in Part	Access Refused in Full	Information not Held	Information Already Available	Refuse to Deal with Application	Refuse to Confirm/ Deny whether information is held	Application Withdrawn	Total	% of Total
Media	1	0	0	0	0	0	0	0	1	100%
Members of Parliament	0	0	0	0	0	0	0	0	0	0%
Private sector business	0	0	0	0	0	0	0	0	0	0%
Not for profit organisations or community groups	0	0	0	0	0	0	0	0	0	0%
Members of the public (by legal representative)	0	0	0	0	0	0	0	0	0	0%
Members of the public (other)	0	0	0	0	0	0	0	0	0	0%
Total	1	0	0	0	0	0	0	0	1	
% of Total	100%	0%	0%	0%	0%	0%	0%	0%		

* More than one decision can be made in respect of a particular access application. If so, a recording must be made in relation to each such decision. This also applies to Table B.

Table B: Number of applications by type of application and outcome*

	Access Granted in Full	Access Granted in Part	Access Refused in Full	Information not Held	Information Already Available	Refuse to Deal with Application	Refuse to Confirm/ Deny whether information is held	Application Withdrawn	Total	% of Total
Personal information applications*	0	0	0	0	0	0	0	0	0	0%
Access applications (other than personal information applications)	1	0	0	0	0	0	0	0	1	0%
Access applications that are partly personal information applications and partly other	0	0	0	0	0	0	0	0	0	0%
Total	1	0	0	0	0	0	0	0	1	
% of Total	100%	0%	0%	0%	0%	0%	0%	0%		

* A personal information application is an access application for personal information (as defined in clause 4 of Schedule 4 to the Act) about the applicant (the applicant being an individual).

Table C: Invalid applications

Reason for invalidity	No of applications	% of Total
Application does not comply with formal requirements (section 41 of the Act)	1	100%
Application is for excluded information of the agency (section 43 of the Act)	0	0%
Application contravenes restraint order (section 110 of the Act)	0	0%
Total number of invalid applications received	1	100%
Invalid applications that subsequently became valid applications	0	0%

Table D: Conclusive presumption of overriding public interest against disclosure: matters listed in Schedule 1 of Act

	Number of times consideration used*	% of Total
Overriding secrecy laws	0	0%
Cabinet information	0	0%
Executive Council information	0	0%
Contempt	0	0%
Legal professional privilege	0	0%
Excluded information	0	0%
Documents affecting law enforcement and public safety	0	0%
Transport safety	0	0%
Adoption	0	0%
Care and protection of children	0	0%
Ministerial code of conduct	0	0%
Aboriginal and environmental heritage	0	0%
Privilege generally - Sch 1(5A)	0	0%
Information provided to	0	0%
Total	0	

* More than one public interest consideration may apply in relation to a particular access application and if so, each such consideration is to be recorded (but only once per application). This also applies in relation to Table E

Table E: Other public interest considerations against disclosure: matters listed in table to section 14 of Act

	Number of times consideration used*	% of Total
Responsible and effective government	0	0%
Law enforcement and security	0	0%
Individual rights, judicial processes and natural justice	0	0%
Business interests of agencies and other persons	0	0%
Environment, culture, economy and general matters	0	0%
Secrecy provisions	0	0%
Exempt documents under interstate Freedom of Information legislation	0	0%
Total	0	

* More than one public interest consideration may apply in relation to a particular access application and if so, each such consideration is to be recorded (but only once per application). This also applies in relation to Table E

Table F: Timeliness

	Number of applications*	% of Total
Decided within the statutory timeframe (20 days plus any extensions)	1	100%
Decided after 35 days (by agreement with applicant)	0	0%
Not decided within time (deemed refusal)	0	0%
Total	1	

Table G: Number of applications reviewed under Part 5 of the Act (by type of review and outcome)

	Decision varied	Decision upheld	Total	% of Total
Internal review	0	0	0	0%
Review by Information Commissioner*	0	0	0	0%
Internal review following recommendation under section 93 of Act	0	0	0	0%
Review by NCAT	0	0	0	0%
Total	0	0	0	
% of Total	0%	0%		

* The Information Commissioner does not have the authority to vary decisions, but can make recommendations to the original decision-maker. The data in this case indicates that a recommendation to vary or uphold the original decision has been made by the Information Commissioner.

Table H: Applications for review under Part 5 of the Act (by type of applicant)

	Number of applications for review	% of Total
Applications by access applicants	0	0%
Applications by persons to whom information the subject of access application relates (see section 54 of the Act)	0	0%
Total	0	

Table I: Applications transferred to other agencies

	Number of applications transferred	% of Total
Agency-Initiated Transfers	0	0%
Applicant-Initiated Transfers	0	0%
Total	0	

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	2020/21 \$000	2021/22 \$000
Operating Expenses		
Employee Related	24,152	28,797
Other Operating Expenses	13,012	24,048
Grants and Subsidies	25,000	10,000
Depreciation and Amortisation	6,560	6,760
Finance Costs	2	4
Total Expenditure	68,726	69,609
Revenue		
Recurrent Grant	35,154	46,748
Capital Grant	3,868	3,868
Sale of Goods and Services	2,085	2,945
Investment Income	164	125
Grants and Contributions	27,540	12,599
Other Revenue	70	99
Acceptance of State Liabilities	1,063	1,303
Gain on disposal of non current assets	-	-
Total Revenue	69,944	67,687

CONSULTANTS (>50K and <50K)

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.

Engagements costing over \$50,000		
Consultant	Title of Project	Cost \$
Brooke Andrew	Powerhousegalang – display and interpretation of cultural material	63,964
Julie Gibbs	Develop Culinary Archive	54,000
Total Engagements over \$50,000		117,964

Engagements costing less than \$50,000

There were three (3) engagement costing a total of \$35,168

There were no other consultants engaged by the Museum in 2020–21

PAYMENT OF ACCOUNTS/TIME FOR PAYMENT OF ACCOUNTS

Payment Performance Indicators 2020/21

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

	As at 30-Sep-20 \$	As at 31-Dec-20 \$	As at 31-Mar-21 \$	As at 30-Jun-21 \$
Current	546,572	319,509	782,573	609,363
Less than 30 days overdue	758	-	-820	572
Between 30 & 60 days overdue	14,923	-	-	8,263
Between 60 & 90 days overdue	-	-	3,784	-1,552
More than 90 days overdue	1,749	-	-	-
	564,002	319,509	785,537	616,646

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	Accounts Paid		Paid on Time			
	No.	\$000	No.	%	\$000	%
30 September 2020	1,803	7,098	1,622	90.0%	6,511	91.7%
31 December 2020	2,295	8,105	2,165	94.3%	7,480	92.3%
31 March 2021	1,894	8,292	1,719	90.8%	7,587	91.5%
30 June 2021	2,910	11,663	2,609	89.7%	10,346	88.7%

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. No Interest was paid in relation to late payments.

CONTACT INFORMATION

Powerhouse Museum

500 Harris Street
Ultimo NSW 2007
Postal address: 500 Harris Street
Ultimo NSW 2007
Phone: (02) 9217 0111

Open daily: 10am to 5pm
(closed Christmas Day)
Infoline: (for information about
what's on) phone (02) 9217 0111
info@maas.museum

Free Admission from 1 June 2020

Sydney Observatory

1003 Upper Fort Street
Millers Point NSW 2000
Postal address: 500 Harris Street
Ultimo NSW 2007
Phone: (02) 9217 0111

Open daily: 10am to 5pm
Open nightly: Monday to Sunday
(closed Christmas day/night,
Boxing day/night and New Year's Eve)
Evening Tour start times vary
according to time of year
Bookings required
booking@maas.museum

General Admission: Free

Day Tour Charges*

Adult \$26
Children (under 16) \$22
Concession \$23.50
Family (1 adult and up to 3 children;
or 2 adults and up to 2 children) \$84
Member adult \$19.50
Member child (under 16 years)
or concession \$17.50
Member family (1 adult and up to
3 children; or 2 adults and up to
2 children) \$63

* Day Tours suspended on 23 March
2020 due to COVID-19.

Night Tour Charges*

Adult \$40
Children (under 16) \$34
Concession \$36
Family (1 adult and up to 3 children; or
2 adults and up to 2 children) \$129.50
Member (adult or concession) \$30
Member (child) \$27
Member (family) \$97

Includes Space Theatre, telescope
viewing and a guided tour
Discounts are offered to Members
for all activities

* Night Tours suspended on 23 March
2020 due to COVID-19.

Museums Discovery Centre

172 Showground Road
Castle Hill NSW 2154
Postal address: PO Box 8025
Baulkham Hills NSW 2153
Phone: (02) 9217 0111

Open Saturday and Sunday:
10am to 4pm
Access only for pre-booked groups
Wednesday to Friday.
Christmas opening varies depending
on the year

General Admission: Free

Tour Charges

Weekday Collection Galleries
(groups 10+) \$22.50
Weekday/Weekend Behind the
Scenes tour (groups 10+) \$31.50
Weekend Behind the Scenes tour
\$35 / adult

Discounts are offered to Members
for all activities
Other discounts may apply

Members

Members Lounge* at Powerhouse
Museum open daily:
10am to 4.30pm
(closed Christmas Day)
Phone: (02) 9217 0600
membership@maas.museum

* Members Lounge closed from
23 March 2020 due to COVID-19.

