MUSEUM OF APPLIED ARTS AND SCIENCES
ANNUAL REPORT 2021–22

Cover: View of *Eucalyptusdom*, showing the exhibition's architectural design, developed in collaboration between Richard Leplastrier AO, Jack Gillmer (Worimi, Biripi Nations) of SJB, Adam Haddow of SJB and Vania Contreras, spatial designer. Photo: Zan Wimberley 2021

Opposite: *The 500 Arhats of Changnyeongsa Temple* exhibition was on display at Powerhouse Ultimo 3 December 2021 – 15 May 2022, on loan from Chuncheon National Museum of Korea. Photo: Zan Wimberley 2021

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NSW GOVERNMENT

Museum of Applied Arts & Sciences

The Hon Ben Franklin MLC
Minister for Tourism, Aboriginal Affairs,
the Arts, and Regional Youth
Parliament House
Macquarie Street
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 2022.

Yours sincerely

Peter Collins AM KC
President

Lisa Havilah
Chief Executive

ACKNOWLEDGEMENT OF COUNTRY

Powerhouse acknowledges the many Traditional Custodians of the ancestral homelands upon which our museums are situated. We respect Elders past, present and future and recognise their continuous connection to Country.

An Acknowledgement of Country is a responsibility, behaviour and action. It is our intention that the Powerhouse renewal be an Acknowledgement of Country in practice.

Powerhouse is committed to creating a significant paradigm shift from the historic Western museum position. Through consultation and community, Powerhouse is embedding First Nations leadership and culture at its core through systematic and structural change.

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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 2017*.

At 30 June 2022, the Museum was responsible for Powerhouse Ultimo, Sydney Observatory, Powerhouse Castle Hill (Museums Discovery Centre) and Powerhouse Parramatta (under construction). 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'S FOREWORD

It is my pleasure to present the Museum of Applied Arts and Sciences Annual Report for 2021–22. It has been an honour to lead the museum for my second year as Trust President.

The Trust and I are thrilled with the significant progress made this past year as the renewal accelerates across all Powerhouse sites. We welcomed the news in September that Lendlease were awarded the contract to deliver Western Sydney's first NSW State Cultural Institution — Powerhouse Parramatta. This Powerhouse will operate at the leading edge of contemporary museum thinking and have a generational impact for audiences and communities.

The delivery of world-class immersive STEM education experiences has already commenced as part of the Lang Walker Family Academy in-schools program in Western Sydney and regional NSW with the launch of Powerhouse: Future Space. A landmark education initiative delivered in partnership with Magnitude.io and the NSW Department of Education, Powerhouse: Future Space connects students with the International Space Station and challenges them to develop their own space and Earth-based experiments. I look forward to seeing the results of this initiative as it continues to provide remarkable access for students to NASA representatives and scientists.

We were profoundly grateful to receive a combined investment of $45 million into Powerhouse Parramatta over the past year, donated by the Walker Family Foundation, Western Sydney University, The Vitocco Charitable Foundation and Holdmark Property Group. This inspirational group of industry leaders will ensure that the Powerhouse and its programs will have impact for many generations to come.

The Powerhouse Ultimo Renewal has moved into Design Competition phase, with five leading Australian architectural teams. The renewal offers the opportunity for an Australian architect to reimagine one of the country's most revered cultural institutions. We are excited to see what creative ideas these teams bring to this iconic project.

Construction of Powerhouse Castle Hill has moved forward at pace and is on track to be completed by early 2023. This state-of-the-art new building will include new facilities for the storage, care, research and viewing of the Powerhouse collection, as well as flexible spaces for education and public programs, workshops, talks and events. The expansion will make Powerhouse Castle Hill (including Museums Discovery Centre) a cultural destination for the people of the Hills Shire and broader NSW. In 2021–22, the Powerhouse Collection Relocation and Digitisation team digitised over 130,500 items. This project continues to increase 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. On behalf of the Trust, I commend and thank Lisa Havilah for her dynamic leadership over the past year. I also congratulate the museum's dedicated staff for their exceptional work and significant achievements. I look forward to the next phase of the museum's renewal in 2022–23.

Peter Collins AM KC
President

CHIEF EXECUTIVE'S FOREWORD

It has been an incredible year for the Powerhouse, with design and construction commencing on Powerhouse Parramatta, our future flagship museum and the first NSW State Cultural Institution to call Western Sydney home.

Progress has been bolstered by the incredible commitment of our donors towards construction and programming, including the extraordinary commitment of $20 million from the Walker Family Foundation to the Lang Walker Family Academy, to deliver world-class immersive STEM education experiences at the museum for over 10,000 high school students from Western Sydney and regional NSW every year, and Western Sydney University's commitment of $10 million to become the museum's Foundation University Partner. Holdmark Property Group's remarkable commitment of $10 million will support the establishment of the Holdmark Gallery, a new biennial exhibition focusing on innovation in design, engineering and architecture, and Sydney Design Week. The Vitocco Charitable Foundation's commitment of $5 million will establish foundational programs to celebrate leading Australian chefs and producers, and document the histories, innovations and entrepreneurial spirit of Western Sydney through the Vitocco Family Kitchen and the Vitocco Legacy Project.

Following on from the important decision by the NSW Government to secure the future of Powerhouse Ultimo, we have now commenced the national design competition. Construction of Powerhouse Castle Hill is on track to be completed in early 2023, and we have made significant progress towards completing the digitisation of our collection, making it even more accessible to our communities.

The Powerhouse produced new exhibitions showcasing the diversity of the Powerhouse collection alongside new artist commissions including *Eucalyptusdom, Clay Dynasty, Robert Rosen: Glitterati, Electric Keys, Graphic Identities* and *Microcars*. Significant acquisitions for the Powerhouse collection included 80 new Australian ceramic works included in the *Clay Dynasty* exhibition, new work by multidisciplinary artist Jordan Gogos, and a rare collection of electric keyboards. The purchase of major works by Sangeeta Sandrasegar and Yasmin Smith strengthened the representation of creative contemporary processes across a wide range of applied arts practices, while the joint acquisition of Australian video games with the Australian Centre for the Moving Image and the National Film and Sound Archive of Australia enhanced our digital collecting strategy. The Powerhouse also launched several ground-breaking projects, including *100 Climate Conversations,* and participated in Afterpay Australian Fashion Week for the first time in its history.

The Powerhouse was honoured to be awarded the prestigious Museums and Galleries National Award for Research for *The Invisible Revealed* exhibition, in partnership with the Australian Nuclear Science and Technology Organisation. The *Eucalyptusdom* design team's richly layered, multisensory and immersive exhibition experience collected an Australian Interior Design Award for Best Installation, and Australia's most ambitious climate-focused cultural project, *100 Climate Conversations,* was also a finalist for the Museums Australasia Multimedia and Publication Design Award.

I extend my thanks to the NSW Government and the Minister for the Arts, the Hon Ben Franklin MLC, whose support and investment in our renewal is greatly valued. I acknowledge and thank the Powerhouse Trust, and the Hon Peter Collins AM KC for his leadership. I thank the museum staff and volunteers for their ongoing commitment and personal investment into this great institution. I look forward to collaborating with our staff, partners and community as we move into another exciting phase of our renewal.

Lisa Havilah
Chief Executive

POWERHOUSE RENEWAL

'A museum's role in the community should be a vitalising force.' – Arthur Penfold, 1945

The Powerhouse, through its renewal and across its platforms, is redefining museum practice in the 21st century by renegotiating the institution's terms of engagement with communities; radically returning to and reckoning with its own legacy as a museum of industry; and by fortifying the museum's vital role in the cultural and economic ecosystems of NSW, Australia and the world.

In 2022, as one of Australia's oldest and most important cultural institutions, the Powerhouse continues the delivery of its expansive renewal program across its five platforms:

Powerhouse Parramatta – building our new flagship museum in the fastest-growing and most culturally diverse communities in Australia

Powerhouse Ultimo – transforming the much-loved Powerhouse to deliver innovative exhibitions and programs within a dynamic precinct for creative industries and technology

Powerhouse Castle Hill – expanding collection storage, creating new public exhibition spaces and establishing world-leading collection-management capabilities

Sydney Observatory – restoring and enhancing this important national heritage icon

Powerhouse Digital – creating space to tell stories and provide new levels of access to the Powerhouse collection of over 500,000 objects

The Powerhouse will acknowledge Country, Always, embedding First Nations ways of knowing and self-determination across the museum and building enduring relationships with Traditional Owners and communities. The Powerhouse will define the renewal of each site according to its location: sensing and responding to Country; respecting the cadence and context of place; reflecting the economies and industries of each precinct; and recognising the unique cultural and social histories that make each distinct.

Since its inception, the Powerhouse has been intrinsically connected to community and industry. Reinforcing *The Museum of Applied Arts and Sciences Act (1945)*, and reckoning with our own history, we recognise Powerhouse as 'a vitalising force' (Arthur Penfold, 1945), 'known for its unique reputation for the services it renders to industry' (Arthur Penfold, 1937) and 'of interest and lasting service to the mass population' (The Technological, Industrial and Sanitary Museum Annual Report, 1881).

While the Powerhouse Collection and its legacy reflects the industrial revolution and processes of modernisation of the 20th century, our remit as legislated in the Act of 1945 is to the development of industry. In the 21st century, the industries that drive our society are different. The Powerhouse is a contemporary museum of industry – one of doing and practice, 'ready for use' (C R Buckland, Acting Secretary, 1880).

The Powerhouse is an open ecosystem intrinsically connected to industry. Powerhouse Program activities include, but are not limited to: collections, curatorial, conservation, registration, exhibition making, mount-making, education, research, events, image-making, podcasting, filmmaking, communications, marketing, design, publishing, visitor services, hospitality and retail. All functions operate as a network of relationships; connecting expertise, knowledge and practice in the service of stories.

The Powerhouse is porous, facilitating seamless collaboration between internal and external collaborations. The ambitious and unrelenting Powerhouse Program will create space for diverse and untold stories of the applied arts and applied sciences and their contribution to industry as they apply to the histories, lives and futures of the diverse communities we serve. These stories will intersect with and be animated by the Powerhouse collection, which will be more accessible than ever to communities via: our new, renewed and expanded locations; unprecedented digital access; and revitalised research, residency, community and industry partnerships.

Through its renewal, the Powerhouse will become vital to the communities it serves – an undisputable cultural and economic asset. Those communities, including partners and industry, are more than stakeholders, audiences, or consumers, they are collaborators and co-creators in this renewal. The renewed Powerhouse will create ripples of economic and cultural prosperity for the community, emanating from its multiple sites, digital platforms and community – resonating for generations.

With over 500,000 objects in its collection, the Powerhouse is recognised internationally as one of the great repositories of shared stories of innovation and achievement, providing a comprehensive insight into our rich and diverse country. No museum in Australia is better placed to demonstrate the continued impact of the applied arts and applied sciences on our world through technology, innovation, design and engineering.

Opposite: Iordanes Spyridon Gogos founder and director Jordan Gogos, Afterpay Australian Fashion Week, Powerhouse Ultimo. Photo: Zan Wimberley 2022

POWERHOUSE PARRAMATTA

Image: Moreau Kusunoki and Genton

Powerhouse Parramatta is a once-in-a-generation opportunity to transform and renew one of Australia's oldest and most important cultural institutions. As the first NSW State Cultural Institution to be based in Western Sydney, Powerhouse Parramatta will be connected and embedded in Parramatta's cultural precinct, increase access to culture for all and reflect the diverse communities of Greater Sydney.

Set to be the largest museum in NSW when completed, at over 30,000 square metres including 18,000 square metres of exhibition and public space, Powerhouse Parramatta will deliver dynamic applied arts and applied sciences programming, exclusive international exhibitions, education and community programs featuring the Powerhouse collection, welcoming over 2 million visitors each year.

Globally renowned architects Moreau Kusunoki (France) and partner Genton (Australia) have designed Powerhouse Parramatta as a hyper-platform. The exterior structural frame holds exhibition spaces of extraordinary scale and facilitates total interior flexibility. Seven large-scale presentation spaces of international museum standard are at the core of the museum. It will feature exclusive exhibitions and cultural events, establishing the museum as an active precinct that celebrates social and cultural diversity.

Powerhouse Parramatta will feature residential apartments that will support visiting researchers, academics and artists to actively collaborate with the museum, industry and the community. The Lang Walker Family Academy 60-bed dormitory-style accommodation will enable unprecedented access for regional and remote school groups, allowing them to immerse themselves into experiential STEM learning and have direct contact with industry leaders. Powerhouse Parramatta will create a porous and fine-grain community place that actively participates in the daily life of the City of Parramatta and connects the Parramatta River to the city, becoming an activated precinct for cultural and civic events, open as much at night as it is during the day.

Lendlease commenced construction in January 2022 and has now completed early and piling works. The project is on track for construction completion by the end of 2024.

POWERHOUSE ULTIMO

Image: Mogamma

The significant NSW Government investment in the renewal of Powerhouse Ultimo will deliver dynamic applied arts and applied sciences programming, exhibitions that showcase the Powerhouse collection, international exclusive exhibitions and programs that support the creative industries alongside new and refurbished exhibition and public spaces, connecting Powerhouse Ultimo to the Sydney CBD. Powerhouse Ultimo will become a vitalising force in a vibrant precinct that actively contributes to the growing night-time and visitor economies.

Bringing together adaptive heritage reuse and contemporary museum practice, the renewal will continue the legacy of the institution by presenting the Powerhouse collection within the former Ultimo Power House, a distinctive context in which to tell the stories of Australian ingenuity from the age of industrialisation and its ongoing impacts which continue to shape our world.

In renewing the Powerhouse across all sites, our responsibility to our communities is to do so in a way that is open, accessible, and inclusive, and to care for the museum's legacy and its future. The renewal will be the first major investment since 1988, expanding access to the Powerhouse collection through a dynamic and changing exhibition program. Iconic objects from the collection including the Boulton and Watt engine, Locomotive No. 1 and the Catalina flying boat will continue to be presented in the renewed Powerhouse Ultimo, alongside an ongoing program across the applied arts and applied sciences.

Embedding collections and exhibitions within a broader creative industries precinct, including the creation of subsidised and commercial creative industries workspaces which sit alongside world class education and research facilities and a research library, will contribute to the renewed Powerhouse while generating new employment pathways for NSW creative practitioners. More than 5,000 regional and remote students from across NSW will also benefit from the addition of an immersive education academy in Ultimo, delivered in partnership with Foundation University Partner, University of Technology Sydney.

Planning for the renewal of Powerhouse Ultimo is now underway, and a national design competition has commenced, with five architectural and design teams shortlisted. The winner is expected to be appointed by the end of 2022.

POWERHOUSE CASTLE HILL

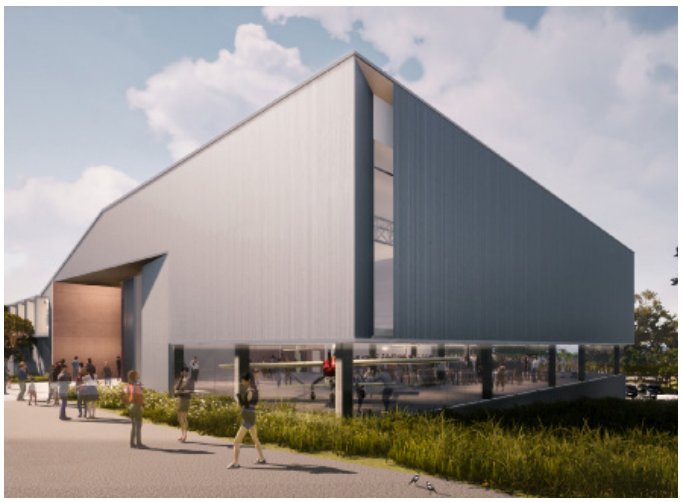


Image: Lahznimmo Architects

Powerhouse Castle Hill hosts Museums Discovery Centre, a facility administered by the Powerhouse in partnership with the Australian Museum and Sydney Living Museums, both of which also maintain collection storage and conservation facilities on the site. The expansion of Powerhouse Castle Hill, designed by NSW based architects Lahznimmo, will deliver a brand new almost 8,000 sqm building, providing state-of-the-art facilities for the storage and care of the Powerhouse collection, increasing storage space by 30%. It will be the home of the Powerhouse collection of over 500,000 objects when not on display at Powerhouse Ultimo, Powerhouse Parramatta or Sydney Observatory and will be the first time in the museum's history that the collection is consolidated on one site.

Powerhouse Castle Hill will also house flexible spaces for education and public programs, a photography and digitisation studio, workshops and exhibition preparation spaces, conservation labs as well as spaces for viewing objects. It will be a place for skill-sharing and provide a platform for collaborative education programs for the community and primary, secondary, tertiary and vocational education sectors.

Taylor Construction Group is in the final stages of the project which is due to be completed by early 2023. The renewal of Powerhouse Castle Hill will expand community access to the collection and support the delivery of Powerhouse Parramatta and the renewal of Powerhouse Ultimo.

SYDNEY OBSERVATORY

Image: State Library of New South Wales

Built in 1858, Sydney Observatory is one of the most significant sites in the nation's scientific history. It is recognised as state significant by the New South Wales Government and is heritage listed. Positioned on the highest point of Warrane (Sydney Cove) and overlooking the harbour, it is a site of significance for the Eora Nation. 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, including delivering public and educational programs and tours centred on the Southern night sky.

As custodian of this exceptionally significant heritage site, the Powerhouse has continued research to inform the new Conservation Management Plan for Sydney Observatory. Sydney Observatory was closed to the public for the financial year ending 30 June 2022, initially due to COVID-19 restrictions and later due to essential heritage conservation works to ensure the preservation of this important facility and to undertake important upgrades including a significant mechanical overhaul of the North and South Domes.

A staged re-opening of the site will be implemented from October 2022, beginning with a monthly series of Sydney Observatory Late sky sessions held on site for the public to enjoy.

2021–22 HIGHLIGHTS

VISITATION

The re-opening suite of exhibitions in 2021, along with free entry has drawn visitors back to the museum, and the popularity of Powerhouse Late every Thursday evening has continued to grow.

Now more than ever, cultural institutions are also looking to expand free access to their collection through online exhibits and learning experiences.

The Powerhouse has re-thought ways of enabling inclusive access to regional NSW students, and introduced virtual tours of exhibitions which allowed students to explore and engage with the exhibits remotely.

The 2021–22 financial year began with a temporary closure of Powerhouse sites due to the COVID-19 pandemic, commencing from 26 June 2021. Powerhouse Ultimo and Powerhouse Castle Hill reopened from 11 October 2021, with Sydney Observatory remaining closed for essential maintenance work throughout 2021–22.

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.

VISITATION SNAPSHOT FY2022

Powerhouse Ultimo	168,741
Powerhouse Castle Hill (Museums Discovery Centre)*	10,154
Sydney Observatory	NIL (closed)
TOTAL onsite visitation**	178,895
TOTAL offsite visitation***	961,203
TOTAL visitation	1,140,098

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

** Onsite visitation was impacted throughout 2021–22 by to the COVID-19 pandemic.

*** Offsite visitation includes engagement with Powerhouse collection objects on loan to other institutions.

FIRST NATIONS

The Powerhouse First Nations Directorate was established in early 2021, marking a historic moment in the over 140-year legacy of the museum that signified a self-determined approach to Indigenous engagement and representation. The First Nations Directorate is committed to embedding Indigenous methodologies, values, aspirations and outcomes across strategic operations and governance, administration, learning, curating, programming and collection. With collaboration, innovation and creativity, the Directorate establishes institutional and cultural priorities through collaborative change management, workforce development, policy, strategy and governance.

Storytelling Project

Powerhouse has been working with Coast Heritage and History to produce a series of Aboriginal history reports that identify the cultural and personal connections of First Nations people to the diverse Country upon which our museums are situated. The report will acknowledge the Traditional Custodians of the site, as well as diasporic Aboriginal communities that also hold connections to the Country. This report will form the basis of the Powerhouse approach toward acknowledging and representing accurate, Country-specific histories and stories. It will inform ongoing engagement, projects, programs and exhibitions on the site.

Acquisition of Euphemia Bostock Designs

The First Nations Directorate has facilitated the acquisition of a collection of six historically significant fashion garments by Bundjalung and Munajali senior artist and designer Euphemia Bostock. Bostock was one of three designers invited by Lily Madden and the Aboriginal Medical Service to contribute to fashion parades to promote self-esteem for young Aboriginal and Torres Strait Islander people in their community. The Aboriginal Medical Service, models and designers held their showcases and were subsequently invited to exhibit at Au Printemps Department Store in Paris in 1987, as part of the fashion show Australis Down Under. This acquisition enables the museum to tell a longer story of Indigenous Fashion design and archives a pivotal moment of international representation for First Nations culture and industry.

Mabo Deed of Deposit

Coinciding with the 30th anniversary of Mabo Day on 3 June 2022, the First Nations Directorate at the Powerhouse is honoured to have worked with Gail Mabo to create a new collection procedure for a deed of deposit to facilitate the care of two iconic shirts belonging to her father, the late Eddie Koiki Mabo. The first shirt was worn by Eddie Mabo during the 1980s; he was frequently photographed wearing it during the time that the High Court of Australia was sitting on Mer to consider the land rights claim by the Meriam people. The second shirt was lovingly made for Eddie by his wife, Bonita Mabo, who also made a matching dress that she wore on special occasions. Powerhouse will care for the garments, while the family and community will retain full ownership. This marks a significant shift in museum practice, ensuring that First Nations people lead the ways in which culturally significant objects are cared for and managed.

Opposite: *Microcars* exhibition view, in the Boiler House, Powerhouse Ultimo. Photo: Zan Wimberley 2022

EXHIBITIONS

The Powerhouse delivered an ambitious program including 14 exhibitions covering the range of applied arts and sciences. These exhibitions highlighted our existing collection, celebrated new acquisitions and were a testament to our collaborations with local and international communities. Of particular note were the award-winning *Eucalytusdom* and *The Invisible Revealed* exhibitions, which both drew heavily from the existing Powerhouse collection and spoke to the institution in new ways. Powerhouse also worked with local and international communities on the *Microcars, Five Hundred Arhats of Changnyeongsa Temple, Iranzamin, 100 Climate Conversations,* and *Shape 2021* exhibitions. Engagement with our exhibitions was supported by associated public programs, including lectures, workshops, symposiums, and the Powerhouse Late series.

POWERHOUSE ULTIMO

Eucalyptusdom

11 October 2021 – 28 August 2022

Eucalyptusdom reckoned with our cultural history and ever-changing relationship with the gum tree, presenting over 400 objects from the Powerhouse collection alongside 17 newly commissioned works by creative practitioners working across the fields of design, architecture, film, applied arts and performance.

Electric Keys

11 October 2021 – 30 October 2022

At the end of 2020, Powerhouse acquired an important private collection of keyboards from the middle of the 1900s. *Electric Keys* presented these keyboards with our existing collection of mechanical instruments and synthesisers. The exhibition explored modern keyboard development and its contribution to the genres of jazz, pop, rock, soul and prog-rock.

Clay Dynasty

11 October 2021 – 29 January 2023

Clay Dynasty celebrates studio ceramics in Australia as shaped by three generations of makers. The first major exhibition to chart the astonishing diversity of ceramic practice across Australia, it features more than 400 ceramic objects from the Powerhouse collection, including more than 80 new acquisitions by contemporary ceramicists.

Robert Rosen: Glitterati

11 October 2021 – 19 June 2022

Robert Rosen is one of Australia's foremost social photographers. Over four decades, he has captured parties and events across London, Europe and Australia. This exhibition featured his characteristically intimate portraits, described by cultural historian Warren Fahey as 'witty, sensitive and often consensually wicked'.

Graphic Identities

15 October 2021 – 4 July 2022

Graphic Identities highlighted eight ground-breaking Australian design archives from the Powerhouse collection, featuring work from celebrated designers of the 1900s. The exhibition explored the role of visual communication in shaping contemporary Australian culture. Through their work in advertising, publishing, fine art and textiles, the selected designers created visual identities for iconic Australian brands.

Microcars

5 November 2021 – 7 August 2022

Using scooter engines and super-light bodies, microcars hit their peak popularity in the years directly after World War II, when factories in Germany and Italy were no longer making military aircraft and re-tooled to meet the demand for economical cars. This exhibition featured microcars from the Powerhouse collection and a selection of loans from notable Australian collectors.

The Invisible Revealed

26 November 2021 – 22 May 2022

New research and technologies can help us solve some mysteries in our collection. This exhibition showcased discoveries made through a partnership between Powerhouse and the Australian Nuclear Science and Technology Organisation (ANSTO). The exhibition also featured digital 3D models of some objects and a digital reconstruction of a fragmentary carpet.

Five Hundred Arhats of Changnyeongsa Temple

2 December 2021 – 15 May 2022

The Five Hundred Arhats, enlightened disciples of the Buddha, were discovered among the ruins of the Changnyeongsa Temple in South Korea and are believed to be 600–1000 years old. This exhibition featured one Buddha and 50 arhat statues with remarkably lifelike expressions. Produced in collaboration with the Chuncheon National Museum of Korea.

Future Fashion 2021

25 February 2022 – 16 January 2023

Providing a glimpse into the exciting potential of the next generation of Australian fashion designers, *Future Fashion 2021* showcases outfits from the final-year ranges of top students from four Sydney-based fashion design schools: Fashion Design Studio, TAFE NSW; Torrens University Australia's Billy Blue College of Design; University of Technology Sydney; and Whitehouse Institute of Design.

Shape 2021

11 March – 14 August 2022

Presented in association with the NSW Education Standards Authority, *Shape 2021* showcased a selection of outstanding major projects from last year's HSC Design and Technology, Industrial Technology, and Textiles and Design courses. In 2022, the in-person seminar program offered HSC students a masterclass session on sustainability with industry professionals.

100 Climate Conversations

18 March 2022 – 31 December 2023

As Australia's most ambitious climate-focused cultural project, *100 Climate Conversations* aims to inspire action by presenting an evidence-based and empowering vision of the future. The weekly conversations with 100 visionary Australians, hosted by some of the nation's most respected journalists, are recorded live in our exhibition studio, published on our website and released in a Spotify podcast.

Powerhouse Architecture Commission

19 March – 25 September 2022

The annual *Powerhouse Architecture Commission* is a unique opportunity for emerging architects to transform a public space into an immersive, multi-functional environment. The third instalment in the series, *Cadeau* by Curious Practice, is neither a stand-alone building nor a singular gesture. It takes domestic architectural elements and plays with their scale.

Textiles Centre

30 July 2021 – 31 December 2023

Powerhouse is home to one of Australia's most comprehensive textile and garment collections, including a diverse range of historical and contemporary pieces. Visitors can view textiles from all over the world, research pieces in the Powerhouse collection and learn from makers and volunteers.

Iordanes Spyridon Gogos: Untitled

3 February – 30 June 2022

Fashion brand Iordanes Spyridon Gogos is experimental and innovative in its approaches to sustainability through practice-led design. An iterative artwork, *Iordanes Spyridon Gogos: Untitled*, was presented at the museum's entrance.

POWERHOUSE CASTLE HILL

Science in Everyday Objects

15 October 2021 – 13 March 2022

Serendipitous scientific breakthroughs shape our lives, underpinning the technology we use every day. This exhibition featured television and computing technology from the past 100 years, with pieces of the prototype supercomputer SILLIAC, early magnetic computer memory, and a seven-inch early cathode ray tube television — all contrasted against their sleek modern counterparts.

Sydney Royal Easter Show

8 April – 9 October 2022

This exhibition celebrated the 200th anniversary of the Royal Agricultural Society of NSW — whose annual show was the forerunner of the Sydney Royal Easter Show — with a display of wool samples, woodchopping, medals, showbags and kewpie dolls. *Sydney Royal Easter Show* acknowledged the important role agricultural shows have had in connecting urban and regional communities.

SYDNEY OBSERVATORY

Sydney Observatory was closed to the public, initially due to COVID-19 restrictions, and later due to necessary heritage maintenance works.

OFFSITE

Southern Sky Photography: 2021 David Malin Awards

1 April – 30 November 2022

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.

Exoskeleton Engineering at WSU Parramatta

23 February – 10 June 2022

A defining feature of Powerhouse Parramatta will be a structural exoskeleton that will enable 'hyper-platforms': the largest column-free exhibition spaces in Australia. This exhibition explored the development of the concept, detailing the design and prototyping of the steel lattice exoskeleton by architects Moreau Kusunoki and Genton, with engineers Jun Sato and Arup.

AWARDS

Museums and Galleries National Award for Research

Powerhouse and our partners the Australian Nuclear Science and Technology Organisation (ANTSO) were awarded a prestigious Museums and Galleries National Award for Research for The Invisible Revealed exhibition. We were pleased to accept this award, on 17 June 2022, for research excellence and in recognition of the important role that nuclear and accelerator methods play in analysing cultural heritage and museum collections.

Australian Interior Design Award for Best Installation

The *Eucalyptusdom* design team (Adam Haddow and Jack Gillmer of SJB, Richard Leplastrier AO and Vania Contreras) collected an Australian Interior Design Award for Best Installation at a ceremony in Sydney on 17 June 2022. The team's collaborative design process drew on the vitality and interconnectedness of the forest to create a richly layered, multisensory and immersive exhibition experience.

Museums Australasia Multimedia and Publication Design Award

The *100 Climate Conversations* website was a finalist for the Museums Australasia Multimedia and Publication Design Award.

PUBLIC PROGRAMS

The Public Programs team produces activities across multiple sites for diverse audiences. Face-to-face programs were suspended from July 2021 until January 2022, in accordance with NSW Health guidelines in relation to COVID-19. In 2022, we saw a steady return to face-to-face engagements and the team continued to work with our program partners to develop talks, workshops and events. During this period, regular emails informed our audiences about program activities and curriculum-linked support material for people working from home and managing remote education for children. The seasonal program drew on the expertise and work of Powerhouse Creative Industry Residents and Research Fellows as well as our exhibition partners, networks and partnerships — along with our expertise in STEM.

POWERHOUSE ULTIMO

Powerhouse Lates

From January to June 2022, weekly Powerhouse Late programs attracted diverse audiences to Powerhouse Ultimo, increasing community engagement with the museum and contributing to the revitalisation of the City of Sydney's nightlife. The Culture Up Late program, funded by Create NSW, occurred every Thursday night after hours. The program brought Powerhouse Ultimo to life with live music, food and drinks, visuals, workshops, performances, and talks, with a focus on objects and themes relating to current exhibitions. This program supported 264 musicians, scientists, artists, designers and local creatives. It also featured 43 partnerships with local organisations over 22 Powerhouse Late sessions.

100 Climate Conversations

Every Friday since 18 March 2022, climate leaders including Mike Cannon-Brookes, Lord Mayor of Sydney Clover Moore, Bruce Pascoe and NSW Treasurer Matt Kean have been recorded in conversation with leading Australian journalists, including Benjamin Law, Rae Johnston and Marian Wilkinson. Presented in partnership with Spotify, the *100 Climate Conversations* podcast has had 14,620 listens from 68 countries. It is the first Powerhouse exhibition to be certified carbon neutral through Climate Active.

Clay Dynasty

The suite of programming accompanying *Clay Dynasty* aimed to engage the ceramics community as well as broader audiences. Curator and artist talks were key features, as was engaging with local ceramic studios to deliver workshops. The program built awareness of the objects and themes of the exhibition throughout its season. It also allowed audiences to gain a greater understanding of ceramics and to explore the medium in more depth.

The program was created in consultation with Curator Eva Czernis-Ryl plus external ceramic curators and academics. Further *Clay Dynasty* programs will be held in August and October 2022.

Powerhouse Late: Clay Dynasty – This evening of programming focused on conversations with *Clay Dynasty* artists, including a session with Ebony Russell, Louise Boscacci, Ramesh Mario Nithiyendran and Yasmin Smith. The evening also included live clay modelling with Sassy Park and National Art School graduate students Ben King and Mac Mansfield, as well as a series of curated film screenings. Hand-picked works by artists from ceramic studio Claypool were available for purchase.

Clay Symposium – As part of the museum's ongoing research series and in partnership with the ceramics industry Powerhouse hosted a symposium celebrating Australian studio ceramics from the 1960s to now. The symposium focused on current practice while looking to the future, with speakers including *Clay Dynasty* Curator Eva Czernis-Ryl, curator and writer Grace Cochrane AM, and Head of Ceramics at the National Art School Lynda Draper. Participating artists included Stephen Bird, Kirsten Coelho, Geoff Crispin, Paul Davis, Penny Evans, Vipoo Srivilasa, Ramesh Mario Nithiyendran and Gerry Wedd.

Stephen Bird Masterclass, Clay as Canvas – This two-day masterclass allowed 15 people to gain knowledge of how to create unique slab-built forms and experiment with clay painting and glazing techniques. *Clay Dynasty* artist Stephen Bird conducted the practical masterclass and gave an introductory lecture on his work and the history of painting on clay. Presented in partnership with the National Art School.

Electric Keys

Electric Keys explored the development of the keyboard over time and the influence this evolution has had on sounds that transcend genres. The public program focused on sound and allowed the exploration of music through contemporary performances promoting objects involved in the exhibition. These performances took various forms, with Powerhouse Generations Fellow Indira Elias rearranging her debut album for performance on the 1964 Farfisa Combo Compact. Corin and Rainbow Chan played an experimental, improvised set together on the Hohner Clavinet, Fender Rhodes Piano Bass, and Roland SH-101 synthesiser. JOY. performed a set on the Wurlitzer 200A and Lachy Doley highlighted seminal songs on the Hammond B3 in an informative live performance lecture.

Eucalyptusdom

This program was an active reckoning that unpacked the core themes of the exhibition, championing layered perspectives through First Nations artists, diverse creative practitioners and communities. Investigating the realm of eucalypts through the complexity of place, arts, science and cultural heritage, the program creates and archives an intersection of dialogue, process and site-based explorations.

Eucalyptusdom: Reawakening – *Eucalyptusdom* soundscape designer and ARIA-nominated soprano and composer Jane Sheldon presented Equinox, inspired by Danielle Blau's poem *The Vernal Equinox Story*. The intimate performance featured soprano Anna Fraser and electronics, in an event that reawakened the exhibition after its closure due to COVID lockdowns.

Artist-led Tours – Monthly artist-led tours provided an opportunity to discover *Eucalyptusdom* from the perspective of the curators and creative practitioners behind the collection and commissioned works. Participating artists included Nicole Barakat, Anna May Kirk, Justine Youssef and Yasmin Smith.

Powerhouse Late: Eucalyptusdom – To coincide with the multi-disciplinary exhibition, Powerhouse Late: Eucalyptusdom presented newly commissioned works by contemporary artist Justine Youssef and designer Alia Parker, alongside a curator talk and projections by Agatha Gothe-Snape. The evening began with a Welcome to Country. Other highlights included eucalypt honey mead tasting by Jaimee Edwards of Fermenting Projects and poetry readings by Jazz Money, Dave Drayton, Holly Isemonger and Luke Patterson.

Honey Workshop – Beekeeper Doug Purdie, from The Urban Beehive, hosted an interactive workshop delving into how the plants bees feed upon influence the flavour of their honey. It included a taste-test and a demonstration with fresh honeycomb to illustrate the process of extraction.

Scent Masterclass – Drawing inspiration from their commissioned artwork *Pyriscence: After Fire*, artist Anna May Kirk and scent designer Ainslie Walker guided workshop participants in creating a signature scent reflecting their personal interpretation of how climate change might affect the feel and smell of Australia in the future.

Eucalypts in a Changing Climate – Powerhouse curator and science communicator Nina Earl hosted participants, in conversation with *Eucalyptusdom* artist Vera Hong, ecologist Associate Professor Ben Moore, Darug artist Chris Tobin and naturalist and educator Wyn Jones. The discussion was followed by a tour of EucFACE, an experimental research facility that exposes large areas of native Cumberland Plain Forest to the elevated levels of carbon dioxide we are expected to reach by 2050.

Powerhouse Late: Sydney Writers' Festival – A selection of talks, tours, performances and workshops delivered in partnership with Sydney Writers' Festival. The evening included: the Australian launch of *galang 01* by designer Jenna Lee and Powerhouse Director First Nations Emily McDaniel; Tony Birch, Sophie Cunningham and Jazz Money in conversation with Ashley Hay about changing our understanding of the eucalypt in Australian identity and literature; a writing workshop with weaver and poet Anne-Marie Te Whiu; performance by Brian Fuata; a film program curated by Joel Spring; and a Powerhouse Shop Takeover by writer and arts worker Mariam Arcilla.

Lace Workshop – Working with the Powerhouse collection of lace — one of the most comprehensive in Australia — contemporary lace maker Lindy de Wijn led a workshop, inviting participants to create their own eucalypt leaf from bobbin lace.

Five Hundred Arhats of Changnyeongsa Temple

This suite of programming was informed by the *Five Hundred Arhats of Changnyeongsa Temple* exhibition, Buddhist traditions, and the rising popularity of Korean performance, literature, music and culinary culture globally. *Five Hundred Arhats* was developed to mark the 60-year anniversary of Korean-Australian diplomatic relations, and a decade of programming by exhibition supporters Korean Cultural Centre Australia.

The program highlighted traditional and contemporary aspects of Buddhism and Korean culture and was created in consultation with Curator Min-Jung Kim.

Powerhouse Late: Lunar New Year – To mark Lunar New Year, Year of the Tiger, and celebrate the *Five Hundred Arhats* exhibition travelling from Korea, Powerhouse and Korean Cultural Centre Australia hosted an after-hours event that honoured Korean culture. The program included: a contemporary hanbok parade; a kimchi-making demonstration with Heather Jeong of SBS Food Safari; fortune pouch-making and a K-Pop performance by IMI Dance Studio. The evening was a feature event of the City of Sydney Lunar New Year calendar.

Powerhouse Late: Five Hundred Arhats – Featured an artist talk by *Five Hundred Arhats of Changnyeongsa Temple* installation artist Kim Seung Young, who travelled from Korea especially for the program. The talk was proudly supported by the Korean Foundation for International Cultural Exchange. The program included: *A Five Hundred Arhats* exhibition tour by Curator Min-Jung Kim; a talk on the rise of K-Wave by Dr Sarah Keith, Senior Lecturer in Media and Music, Macquarie University; and a performance by Sydney-based Korean drummer Chloe Kim.

Books and Banchan – Delivered in partnership with the Korean Cultural Centre, this series of events spotlighted South Korea's socially and politically focused contemporary literature. The talks were hosted by Saimi Jeong, a Walkley Award-winning journalist whose work has appeared in *the Sydney Morning Herald, The Guardian, Choice* and on FBi Radio. Jeong appeared alongside a different co-host each month. Heather Jeong of SBS *Food Safari,* Australian-Korean comedian Harry Jun and author Suzanne Leal all joined the host. These dialogue-focused gatherings celebrated the recent surge in English-translations of Korean literature. To sustain the conversation, banchan — small Korean side dishes — were provided at each event.

Buddha Day – A community celebration to mark the birth, enlightenment and death of Siddhartha Gautama, the founder of Buddhism. In partnership with Jongbopsa Korean Buddhist Temple Sydney Powerhouse hosted a day of celebration and reflection, proudly supported by the Australia Korea Foundation and the Department of Foreign Affairs and Trade. A total of 652 people attended the event, which included: ceremonial chanting; blessing of baby Buddha; a talk on Buddhism and Contemporary Living by Ann MacArthur of the Buddhist Council of New South Wales; lotus tea sharing and lotus-lantern making with Jongbopsa Temple.

Iranzamin

Nowrouz – Powerhouse engaged with the Iranian, Uyghur, Kazakh, Tatar, Indian, Armenian, and Kirgiz communities of Parramatta and Western Sydney to celebrate Nowrouz 2022 with talks, folk and classical music and traditional dance, poetry and storytelling. The program included the traditional Haftsin table setting in the Powerhouse cafe where we also offered Persian food prepared by Shila Kitchen for the two-week celebration. In partnership with the Persian Film Festival Australia, we also celebrated the cinema of the Persian-speaking world. Nowrouz 2022 concluded with *Sizdah Bedar* (Nature Day), a day to celebrate Mother Nature. Nowrouz was presented in partnership with the Persian community of Western Sydney; Consulate General of India, Sydney; Swami Vivekananda Cultural Centre Sydney; Consulate General of the Republic of Kazakhstan, Sydney; Persian Film Festival Australia; Cadrys; Iranian Documentary and Experimental Film Center; Institute for the Intellectual Development of Children and Young Adults Iran; Silk Roads @ UNSW; and Australian Zoroastrian Association of NSW. The Nowrouz 2022 program attracted approximately 3000 attendees.

Seasonal Program

The seasonal offer for the school holidays provided a range of in-depth workshop experiences for families. Workshops at Powerhouse Ultimo included *Minecraft*, gaming, robotics, digital art and coding. The offer integrated creative residents and exhibition partners; events included electronic music with EMC, filmmaking with Four Leg Media, podcasting with FBi Radio, and recording and sound production with New Age Noise Collective. Attendance at these programs was over 3300.

Sydney Science Festival

The program for Sydney Science Festival 2021 included a dynamic line up of events throughout Sydney and Western Sydney working with key partners and covering diverse areas of science, technology, engineering and mathematics (STEM). However, one week after the SSF website and program was announced Sydney entered a COVID-19 lockdown. The program shifted to a series of seven free livestreams featuring 11 scientists. Other programming was cancelled or rescheduled for later in the year.

Key figures:

—5040 live views across Vimeo, Youtube and Facebook

—123,384 on demand views between 14 August and 2 September on Vimeo, Youtube and Facebook

—1428 education views for Corey Tutt's Deadly Science Webinar

—Pandemics: Past, Present, Future was the most popular program with 1745 event registrations, 580 live views and 41,000 Facebook views

—55% of viewers were from the Greater Sydney regions with 45% of viewers in regional NSW or interstate.

Sydney Design Week 2021

Celebrating design on both a local and global stage, Sydney Design Week 2021 embarked on a journey of conversation, questioning what unites, defines and maintains community. In response to COVID-19 lockdowns the two-day program was presented via a digital platform, embodying its own theme – Hyperconnectivity. The summit was developed by Creative Director, writer and editor Stephen Todd. Sydney Design Week celebrated the fact that even when we are physically isolated, we can still find ourselves intrinsically connected. Featured participants included Design Museum London, Lindsey Adelman, Ronan Bouroullec, David Flack, Yasmine Ghoniem, Adam Markowitz, Jennifer McMaster, M+ Museum featuring Tina Pang and Gary Chang, Marc Newson, Ivana Taylor, Jonathan Zawada, *Wallpaper* and The American Hardwood Export Council (AHEC).

Key figures:

—The annual event's 23rd iteration

—Six livestreams

—1332 live views

—3860 total views

—Most popular livestream was The Odyssey: Marc Newson with 1100 views

POWERHOUSE CASTLE HILL

Powerhouse partnered with local Western Sydney community organisations to develop and deliver a program to expand community engagement with the collection. Each month, a partner associated with applied arts or sciences was invited to develop a workshop or event for intergenerational audiences. The diverse program explored themes such as sustainability, drama, poetry, dance and filmmaking. This resulted in cross-engagement with local arts organisations and individuals, including Sydney Improv Theatre, Dance Makers Collective, Planting Seeds, and Red Room Poetry, Western Sydney University, and Powerhouse Creative Resident Dinalie Dabarera. More than 150 people attended the workshops in 2022.

SYDNEY OBSERVATORY

Face-to-face public programs and tours were suspended at Sydney Observatory throughout the financial year ended 30 June 2022, as a result of COVID-19 restrictions and heritage restoration works.

Southern Sky Livestreams

Broadcasting live from Sydney Observatory, and starring a new guest astrophysicist each month, Powerhouse continued Southern Sky Livestreams until December 2021. The streams have been a platform to connect Sydney Observatory with high-profile astronomers and research scientists, such as Rami Mandow, Karlie Noon, Kat Ross, and Professor Alan Duffy. The monthly livestreams had 90,000 views; the content generated a strong returning viewership that connected with regional, interstate and international audiences.

EDUCATION AND DIGITAL LEARNING

Programs for school audiences were delivered both onsite at Powerhouse Ultimo and online. Participation totalled 16,701 learners and teachers.

School excursions are booked in advance and included premium educator-led experiences (on demand, $10 per learner) and self-directed experiences (free). Online education programs were livestreamed and simultaneously captured and bundled as on-demand resources. Popular examples include An Australian On Mars, with Dr Adrian Brown (NASA-JPL) and Climate Solutions: Recycling Microfactories, with Professor Veena Sahajwalla (UNSW). School attendance is recovering gradually and inconsistently following COVID lockdowns, with 12,191 learners and teachers participating onsite and 4510 online.

Program highlights included the *Shape 2021* seminars, which attracted 1320 Year 11–12 (Stage 6) learners from 77 schools onsite and 3190 learners from 193 schools online, and the Full STEAM Ahead Program, also delivered onsite and online, which engaged 480 Year 7–8 learners from nine low socio-economic status schools in Southwest Sydney, Victoria and Western Australia. Full STEAM Ahead is a partnership with the Australian Business and Community Network (ABCN) and Commonwealth Bank of Australia. Evaluation by the ABCN found that: 'learners' interest in continuing to study STEM subjects went from 43–82% for Face 2 Face and from 25–75% for online participants, and the teachers agreed that 100% of the students demonstrated a greater interest in STEAM subjects after completing this program'.

Accessible programs offered at Powerhouse Castle Hill included weekly Sunday morning computer club for 39 young people who are neurally diverse, a partnership with national support and advocacy organisation thelab.org.au, and weekly Creative Expression Music Workshops for adults with a disability.

POWERHOUSE PARRAMATTA WESTERN SYDNEY PROGRAMS

Powerhouse Future Space: Lang Walker Family Academy In-Schools Program

Developed in collaboration with the NSW Department of Education and Magnitude.io (US), the Powerhouse: Future Space program connects Stage 5 students (Years 9 and 10) from six Western Sydney local government areas to the International Space Station and a global network of learners through the ExoLab-10 mission.

The program was launched at Arthur Phillip High School in Parramatta on 1 April 2022; East Hills Girls Technology High School was the second school to participate. The launch was attended by NASA Deputy Associate Administrator Badri Younes who addressed the students on current and future space communications technologies.

Powerhouse: Future Space schools include Arthur Phillip High School, Casula High School, East Hills Girls Technology High School, Hurlstone Agricultural High School, Jamison High School, Seven Hills High School, Murrumbidgee Regional High School and Maitland Grossmann High School.

Museum of Hidden Lessons

Powerhouse Artistic Associate Lleah Smith's work interrogates what we might learn about learning, through engaging with the Powerhouse collection and the impact of collection objects by engaging with young people in the process. The program engaged a group of Year 9–12 students from Our Lady of Mercy College Parramatta. The project involved engagement with the Powerhouse collection of objects associated with the history of modern education, and the creation of a temporary Museum of Hidden Lessons that spoke to the great classrooms shifts, hidden curriculums of schools and contemporary ways of learning throughout 2020–21.

Creative Studio

Powerhouse and TAFE NSW 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 every school holiday. Workshops were developed in collaboration with leading Western Sydney creatives.

Presented by Powerhouse and TAFE NSW, Creative Studio: Powerhouse + Space was a series of free hands-on workshops combining science, arts and play for children aged 4–12 and their families. Astrobiologist and science communicator Bonnie Teece facilitated the exploration of a new theme each month.

WIMR Webinars

In November 2021, Powerhouse collaborated with the Westmead Institute for Medical Research (WIMR) to host two 50 min webinars. The first webinar, held on 1 November for secondary school students, had 187 participants. The second webinar, held on 8 November for primary school students, had 290 participants. Powerhouse and WIMR will continue to collaborate on public programs.

Latitudes

Latitudes is a series of films produced with Versus, weaving prose, movement, music and visual artworks from nine Western Sydney artists interpreting the Powerhouse collection.

Film 1: I was here
Focusing on themes of distance, travel, and journeys, this film features prose by Claire Cao, video work by Gillian Kayrooz, composition from BLESSED and cinematography by Brad Jarrett.

Film 2: Sometimes to 100
Exploring what is means to give voice and to listen, this film features prose from Eda Gunaydin, animation by Serwah Attafuah, and a score from Nerdie (Pokari.Sweat of 1300).

Film 3: Window
This film plays with perspective. It features spoken word from A.Girl, choreography by Sela Vai, movement from Kingdom Culture Company and composition by Mo Aung.

Parramatta Artists' Studios: PAS Open

PAS Open is a series of short-term residency projects that take place both online and onsite across Western Sydney, facilitated by Parramatta Artists' Studios. As part of this program, Powerhouse partnered with PAS to offer two artists fully subsidised studio space at Powerhouse Castle Hill (Museums Discovery Centre).

These residencies support artists in undertaking self-directed research and creating new work. Artists can also engage with the Powerhouse collection to deliver a public program, talk or workshop at the end of their residency. EJ Son, a locally based Korean Australian artist and Andy Butler, an artist, writer and curator based in Melbourne, undertook onsite residencies for four weeks in May and June 2022, respectively.

REGIONAL NSW

Regional Webinars

Regional Programs pivoted to predominantly online offerings during the pandemic. The monthly webinar series focusing on museum practice and creative industry content for regional collecting organisations and tertiary institutions proved very popular. Of the 12 webinars scheduled, there were 778 participants, representing 218 regional museums and organisations.

Regional Stakeholder Forum 2021

After consulting with partners Museums and Galleries of NSW, the decision was made to hold the 2021 forum online, considering the ongoing pandemic. The forum program featured seven presenters from the Regional Arts and Museum sector, each focusing on how their organisation innovatively maintained a connection with audiences during the challenging times. A highlight was commissioning three short videos from successful regional museum grant recipients. Forum participation was strong, with 168 participants joining online and providing positive stakeholder feedback.

Regional Outreach: Curator Workshop, Hay

Curator Damian McDonald travelled to Hay for Regional Programs in May 2022, in partnership with Southwest Arts. McDonald visited local museums to assist Executive Officer Kerry Ann Jones in assessing exhibitions. He delivered a workshop on curatorial practice with 21 museum volunteers from seven local museums. The workshop series is vital to growing regional capacity in curatorial skills.

Museum Practice Workshop and Storage Tour Day

The onsite workshop and tour series was reintroduced to Powerhouse Castle Hill (Museums Discovery Centre) in June 2022. The decision was made to start mid-year because most participants are older and COVID-19 was expected to hinder uptake. The first in the series, Visible Thinking Strategies with Powerhouse Education and Digital Learning Manager Peter Mahony, had 11 bookings (half capacity), but participants very much enjoyed being back onsite and learning. Feedback was positive, with most participants representing museums from Greater Western Sydney.

DIGITAL STUDIO

The Powerhouse Digital Studio is focussed on creating space to tell stories and provide new levels of access to the Powerhouse collection of over 500,000 objects and boost community engagement with the broader Powerhouse program of exhibitions, public programs and more.

Key figures for the financial year ended 30 June 2022:

—120+ digital productions, ranging from podcasts, films, marketing assets, oral histories, livestreams, digital interactives and data-visualisations

—Over 2.6 million visits to the Powerhouse website

—A 119.1% increase in engagement on Powerhouse social channels

—Over 3.4 million views of Powerhouse video and series content

—4000 average listeners per podcast

—160,000 average viewers per video

The Studio embedded content into exhibitions, experiences, interpretation, and program delivery –this included soundscapes, video design, audio guides and oral histories. One example of how the Studio is collaborating with the museum's exhibitions and public programs teams to expand digital exhibition content across new platforms is the creation of the *100 Climate Conversations* website, video series and weekly podcasts in partnership with Spotify. This new approach to publishing expanded Powerhouse audiences reaching on average 4000 people weekly for the podcast.

To communicate new perspectives and narratives around the Powerhouse collection, the Studio produced short film series exploring individual relationships and connections to objects. The most popular was the Object Lessons series:

This is the story of the Dart Goggomobil - Bill Buckle – Automotive Designer and Dealer

The Powerhouse collection – J.H Maiden Curator, 1882

Eucalyptusdom – Agatha Gothe Snape - Embedded Artist

POWERHOUSE PUBLISHING

Powerhouse produced three new publications in the period, focusing on the Powerhouse collection and collaborating with creative and academic authors, artists, designers and illustrators.

Graphic Identities

Highlighting eight ground-breaking Australian design archives from the Powerhouse collection as showcased in the exhibition of the same name, *Graphic Identities* celebrates designers from the 1900s — including Douglas Annand, Frances Burke, Gordon Andrews and Arthur Leydin — who honed their skills in commercial art and visual design in technical colleges around Australia, often becoming founding members of the emerging design institutes and art societies. Through their work in advertising, publishing, fine art and textiles, these designers created the image of iconic Australian brands, including David Jones, National Trust, Dri-Glo, Tourism Australia and the Reserve Bank.

SkyGuide 2022

Compact, easy to use and reliable, this popular annual guide by astronomer and author Dr Nick Lomb has been providing stargazers with insight into the southern night sky for over 30 years. It contains the latest information and clear explanations on the solar system, updated with recent findings from space probes, historical features, details of the year's exciting celestial events, monthly sky maps, and viewing tips for city dwellers. Easy calculations allow users to estimate local rise and set times for the Sun, Moon and planets. The 2022 *SkyGuide* includes an essay by Gamilaraay astrophysicist Karlie Noon discussing how Aboriginal and Torres Strait Islander peoples predict the weather by observing the sky.

galang 01

The galang collective convenes regularly to discuss the role of museums and other cultural institutions in the past and present colonisation of First Nations people. It's a sovereign space to share culture and creative practice and challenge narratives of sovereignty, decolonisation, identity, power and language. *galang* 01 brings together transcripts of the collective's powerful and moving conversations with individual members' contributions. Essays from Léuli Eshrãghi, Liisa-Rávná Finbog and Biung Ismahasan explore the representation of First Nations art and culture; Mayunkiki and her collaborator Kanoko Tamura exchange a series of text messages that range across Indigenous identity, struggle and support; Brook Garru Andrew gives us an insight into his creative process with poems and sketches from his journals; and Emily McDaniel, Director First Nations at Powerhouse, reflects on yindyamarra in the museum. The publication was launched at La Biennale di Venezia 2022 on Saturday 23 April in tandem with aabaakawad and in rapport with the Sámi Pavilion.

POWERHOUSE COLLECTION

Powerhouse is custodian to over half-a-million objects of national and international significance, spanning cultures and millennia. The museum is considered to have one of the finest, most diverse collections in Australia.

COLLECTION RELOCATION AND DIGITISATION PROJECT

The Powerhouse Collection Relocation and Digitisation Project is the largest project of its kind in Australia, with the goal of digitally capturing over 330,000 items from the Powerhouse collection. The result will be unprecedented access, with digital images and archival information available online to anyone, anywhere anytime. In the financial year ended 30 June 2022, the Powerhouse Collection Relocation and Digitisation team digitised over 130,500 items. More than 158,000 items were rehoused at Ultimo and 198,000 items were relocated to Powerhouse Castle Hill. This project continues to increase community access to our world-leading collection.

ACQUISITION HIGHLIGHTS

The Powerhouse collection totals approximately 500,000 objects. A total of 125 new acquisitions, comprising 518 objects, were added to the Powerhouse collection throughout 2021–22. Objects were acquired through the Museum of Applied Arts and Sciences Foundation and commissioning program, as well as through donations and bequests. Highlight acquisitions are outlined below. A full list of acquisitions can be found in the Appendices.

Contemporary Ceramics

The Powerhouse collection of contemporary Australian studio ceramics was transformed through the addition of more than 80 new acquisitions, currently on display in *Clay Dynasty*. Most of these works were made during the various COVID-19 lockdowns. They include seven commissions from leading Australian ceramic artists: Honor Freeman's *Sunlight for a Pandemic*; Juz Kitson's *A Lament for the Wildfires*; Tiwi ceramicist and wood carver Jock Puautjimi's *Wayai Bird Pole II and III*; Ebony Russell's *Superfluous: Blue with Bows* and *Superfluous: Gold Chalice*; Renee So's *21st Century Woman* and *Bellarmine Holding Bellarmine II*; Vipoo Srivilasa's *Self Portrait with Cats (During Lockdown)*; and Kenji Uranishi's *Walking in the Forest*. New works were also acquired from Gamilaroi artist Penny Evans; Luritja/Pintupi artist Kunmanara Carroll, Pippin Drysdale; Susie McMeekin, Jeff Mincham, Ramesh Mario Nithiyendran, Hermannsburg Potters member Rona Panangka Rubuntja, Pitjantjatjara/Yankunytjatjara artist Carlene Thompson, Toni Warburton, and Roswitha Wulff, among others.

Bill Collins

The production set Bill Collins (1934–2019) used for his highly popular *Golden Years of Hollywood* cable television show from 1995–2018 was acquired, enhancing the Powerhouse collection's range of material documenting the history of Australian television. A collection of loud and wide neckties Collins wore during the show was also acquired. They are instantly recognisable as part of his presenting persona and represent his signature aesthetic. Collins introduced generations of Australians to the world of movies with his forensic knowledge of Hollywood, including insights into the movie-making process and actors. He was a stalwart of Australian television through five decades, renowned for his enthusiastic and amiable persona, which enabled him to transfer his style across free-to-air television, all the commercial networks and pay TV.

Keyboard Instruments

A rare collection of 14 classic mid-century electric keyboard instruments was purchased from a prominent South Australian collector. These formed the core group of objects in the *Electric Keys* exhibition. The keyboards represent the most significant developments in electric instruments, illustrating trends in materials and technology, audio design, the application of technology to the generation of audio, and the influence of those sounds across musical genres. The 'signature sounds' of these instruments had a lasting impact on culture, music and lifestyle in Australia and beyond.

Carla Zampatti Car

The acquisition of a Ford Laser car designed in collaboration with Carla Zampatti was a significant addition to the collection. In 1985, four years after the Ford Laser entered the Australian market and became one of the nation's top-selling cars, Ford Australia entered into a marketing and redesign deal with Carla Zampatti. The limited-run Lasers incorporated the Australian fashion designer's signature upholstery, a two-tone colour detail and Carla Zampatti branding on the rear of the car. Zampatti was the first fashion designer asked to design a car for the women's market.

COVID-19 Collection

Powerhouse has continued its strategic collecting work documenting the diverse scientific and societal responses to the COVID-19 pandemic. Significant additions include: vials of AstraZeneca Vaxzevria vaccine, developed in Oxford and manufactured onshore by CSL Limited; a polymerase chain reaction (PCR) machine Westmead Institute for Medical Research used in its virology work; rapid antigen tests developed by Australian company Atomo Diagnostics and hand sanitiser manufactured to the World Health Organization's recipe by local brewery Young Henrys, exemplifying how local businesses adapted their resources and technology to retain staff during Sydney's lockdowns. Other additions to the collection included the mobile game *Glady Bird* by Tyler Hamilton, which explored contentious issues around the early sourcing of vaccines in Australia and *The MMXX Quilt* by Jessica Wheelahan, made from fabric scraps, clothing and souvenir tea towels in 2020. In this textile, a colourful, vibrant aesthetic is contrasted with words and phrases such as 'flu like symptoms' and 'locked down', capturing the collective experience of life during COVID-19.

The acquisition of prototypes and products from AusAir strengthened the design and innovation collection. These items demonstrate how iteration and user feedback have been incorporated through the product design process to respond to user needs and meet the unique challenges of COVID-19. The AirFlex launched on Kickstarter. The initial design was released to backers in the wake of Australia's devastating 2019 bushfires. This mask is a unique design solution to the global problem of air pollution. It was developed with three key points in mind: breathability, comfort and long-lasting filters effective against the fine particulate matter of pollution. AusAir used rapid prototyping to develop a one-way valve and a unique multi-layered filter, extending the filter's life up to 28 days. In response to COVID-19, AusAir developed a new valveless mask using the latest in material science to maintain the breathability of its original design without the one-way valve. AusAir also revisited its filter design, adjusting the materials and layers to make them more effective against viral particles.

Material of Protest

Powerhouse continued its ongoing commitment to collecting cultural material related to protest movements through the acquisition of a selection of materials from the March 4 Justice protests, which took place on 15 March 2021. Tens of thousands of people, predominantly women, gathered at protests across Australia to demand gender equality and justice. The material collected from the march in Sydney includes placards and other protest objects used to communicate across generations and represent multiple perspectives. They represent views from different cultural backgrounds, caring responsibilities, and gender and sexual identities. The homemade signs include messages such as 'ENOUGH' and '#IBelieveHer', which were rallying cries of the movement, along with more satirical messages like 'Girls Just Wanna Have FUN-damental Rights'.

Emilio Pucci

Powerhouse enhanced its holdings of outfits designed by Italian designer Emilio Pucci (1914–92) with two donations that allow the museum to better represent the trajectory of the designer's output over four decades. Author and educator Jennie Mackenzie (1939–2021), donated a Pucci dress designed in 1954 that features an orange cotton bustier with matching circle skirt, hand-painted in freely drawn abstract patterns. The dress is a rare example from the early years of Pucci's career and will be the only example of a 1950s Pucci in an Australian collection. A second donation updates the museum's holdings of Pucci designs from towards the end of his creative output, in the late 1970s and early 1980s. Jan Karpin (1938–2019) donated a Pucci shirt and skirt, printed in colourful and bold, graphic patterns, which she had worn to racing and cultural events in Sydney.

Hyundai Electric Vehicle

The Hyundai ix35 Fuel Cell Electric Vehicle is an important addition to the Powerhouse collection of electric and hybrid vehicles. It documents contemporary responses to the climate crisis and the decline of fossil fuels for transport and energy. This was the first vehicle with a hydrogen-powered fuel cell permanently imported into Australia. Used by Hyundai to promote hydrogen fuel technology, the vehicle contains a fuel cell that converts hydrogen to electricity to power the car, producing only water vapour as an emission.

National Video Games Collecting Strategy

This collaboration between Powerhouse, the Australian Centre for the Moving Image (ACMI) and the National Film and Sound Archive (NFSA) has resulted in knowledge sharing across all three institutions, to create a collective approach to acquisition, collection, preservation, storage and accessibility of Australian video games. This has improved Powerhouse processes for acquisition and preservation of variable media and digital material. It has also led to the development of a joint collecting strategy.

NEW ARCHIVES

Powerhouse is custodian to some of Australia's most significant institutional and privately collected archives. During the period there were notable additions made across three key areas detailed below.

Australian Culinary Archive

The ongoing commitment to developing the Australian Culinary Archive has involved the addition of diverse collections that record shifts in national culinary practices, cuisines and food production. The acquisition of annotated menus, recipes, cookbooks, oral history interviews, restaurant signage and reviews from leading Australian chefs and restaurateurs has enhanced the archive. Material from Kylie Kwong documents her practice of integrating native Australian ingredients into her distinctive Chinese-Australian food, which champions biodynamic and sustainable produce and nurtures collaborations with producers. The archive of award-winning food writer, journalist, broadcaster and author Cherry Ripe charts her exploration of changes and issues in Australian food and food culture from 1980–2000. It includes her examination of the influence of Asian cuisine on the Australian palate. A generous donation by Comme des Garçons celebrates the reach of food into fashion. It was the result of an innovative international collaboration using images from *The Whole Fish Cookbook* by renowned sustainable fish chef Josh Niland on a T-shirt and jacket designed by Junya Watanabe.

Powerhouse Parramatta Archive

The Powerhouse Parramatta Archive was established in 2020 to capture, consolidate and preserve the foundation story of Powerhouse Parramatta — the first NSW State Cultural Institution based in Western Sydney. The archive continues to capture original material and accumulated knowledge from a wide range of sources, including people who have played a significant role in the design, development and construction of Powerhouse Parramatta. Archival material has been acquired from architects Moreau Kusunoki and Genton, McGregor Coxall landscape architects, interior architect George Livissianis, and Arup engineers. The archive contains materials in all formats, including architectural models and prototypes, digital and hard copy drawings and concept sketches, photographs, video and sound recordings, plans and official project records. Archive materials are being digitised to provide opportunities for communities and audiences to connect and engage with Powerhouse Parramatta through digital platforms.

Photographic Library Archive

The Powerhouse Photographic Library, consisting of the museum's analogue and digital photographic records from 1974 onwards, was formally incorporated into the Powerhouse institutional archives. The Photographic Library archive constitutes a comprehensive visual record of the museum's institutional activities, including collection management, exhibitions, public programs, events, people and the construction and development of Powerhouse locations. This library of more than 450,000 frames will now be stored and accessed according to the requirements of the *NSW State Archives FA402, Functional Retention and Disposal Schedule for Cultural Institutions (2019).*

COLLECTION AND ARCHIVE PARTNERSHIPS

Outgoing Loans

Powerhouse loaned 222 collection objects to 39 institutions under 51 individual loan arrangements. The outgoing loans program supported exhibitions throughout NSW and locally. Loans were sent to organisations including Blacktown Arts Centre, Hurstville Museum and Gallery, Chau Chak Wing Museum, Sydney Living Museums, the Art Gallery of New South Wales, State Library of New South Wales, and Newcastle Museum. The collection was represented nationally in diverse contexts, including exhibitions at the Museum of Australian Democracy (Canberra), National Gallery of Victoria, Jewish Museum of Australia (Melbourne) and The David Roche Foundation (South Australia). Internationally, the objects from the Powerhouse collection were part of the tour of the Australian National Maritime Museum's *James Cameron: Challenging the Deep* exhibition to the Oregon Museum of Science and Industry in Portland, Oregon. Additionally, Powerhouse facilitated the loan of a total of 26 props, such as showcases and mannequins, across three individual loan arrangements.

Incoming Loans

Each year, Powerhouse sources incoming loans for inclusion in our exhibition program. This year, Powerhouse managed 31 new active incoming loans, comprising 177 objects. Highlights included the exhibition *Five Hundred Arhats of Changnyeongsa Temple*, supported by two loans from Chuncheon National Museum and contemporary Korean artist Kim Seung Young whose installation *Arhats of Daily Introspection* comprised 1157 individual speakers. Another exhibition of note was *Microcars*, which was supported by 13 loans comprising 17 vehicles. The annual exhibition *Shape*, presented in association with the New South Wales Education Standards Authority showcased a selection of major projects from the HSC Design and Technology, Industrial Technology, and Textiles and Design courses, consisting of 33 objects.

Collection Storage Access

Powerhouse collection storage spaces were visited by 639 people, with 318 visiting Ultimo, and 321 visiting Castle Hill, across 177 requests. There were 28 visits by special interest groups as well as 14 by the public, comprising 190 visitors. These included colleagues from a range of museums and education organisations: Chau Chak Wing Museum, City of Parramatta Cultural and Heritage Tourism, Darug Custodian Aboriginal Corporation, Coast History and Heritage, Newcastle Art Gallery, National Art School, State Library of NSW, Sydney Jewish Museum, University of Melbourne and Macquarie University. The collection stores were also visited by participants in Powerhouse fellowships, residencies, and other programs, and media organisations including the ABC and *The Sydney Morning Herald*. International guests accessed the stores as well, including the Consulate General of India, Sydney and the Consulate General of the Republic of Kazakhstan, Sydney.

Research and Photo Library

The Powerhouse Research Library welcomed 143 visitors and responded to 542 external reference enquiries. There were 576 internal loans and the Research Library supplied 17 inter-library loans. Production designer Melinda Doring and set decorator Paul Sarpi visited to research Australiana and interior design between 2000 and 2010 for the television series *The Lost Flowers of Alice Hart*, starring Sigourney Weaver. Other visitors included fashion designers, academics and curators, who investigated lantern clocks, the plumage of birds-of-paradise, Indigenous dyes, the photography of Helmut Newton, Australian studio weaving, astronomical ephemeris tables, Korhogo cloth from the Ivory Coast, Rick Owens' furniture and more.

The Powerhouse Photographic Library responded to 550 public image requests and supplied images to a variety of clients, including FDC Construction, which requested 16 historic photographs of the Nepean River and Penrith Bridge for its rebuilding of the 1826 waterfront inn The Log Cabin. Clients such as Cambridge University Press, the Australian Electoral Commission, Helsinki Theatre Museum and State Library Victoria were provided with images of subjects ranging from ration cards and dental instruments to theodolites and chocolate wrapping machines. The Photographic Library sourced and licensed images for the *Graphic Identities, Robert Rosen: Glitterati, Clay Dynasty* and *The Invisible Revealed* exhibitions and publications.

COLLABORATION AND RESEARCH

Archival Research

Archives accessed included the Byram Mansell archive, the Chinnery family papers, the Splayds Australia design archive, the Wong family archive, and the archives of Ernie Crome and Beryl Minnie Alexander (Dobrinski) and Mischa Dobrinski, relating to concert culture and musical performance practices in Sydney prior to World War II.

Research Fellows Dr Kathy Bowrey and Dr Sarah Mills used both privately collected and institutional archives to inform their research on 'David Unaipon as Inventor' and 'Artificial Fiber Intelligence and Modern Australian Textile Design', respectively. The *Eucalyptusdom* exhibition team also made significant use of the archives for research, with material from the institutional archives featuring in the exhibition.

Conservation Collaboration and Research

The Conservation team supported several Powerhouse industry partnerships associated with Australian Research Council (ARC) Linkage projects, including the *Malignant Plastics (PolyMuse) project* with the University of Melbourne and the *Climate Change Mitigation project* with Western Sydney University. Conservation hosted one researcher from each of the respective universities to provide access and assistance with sampling and analytical investigations of identified, suitable objects to support the research objectives.

In support of the Powerhouse Research Fellowship program, Conservation assisted with access to the collection, working with multiple researchers to progress their specific research topics. Selected Powerhouse collections accessed included the Penfold Collection, objects made with whalebone including corsetry, and various musical and percussion instruments for sound recording.

In collaboration with the University of Sydney, Chau Chak Wing Museum and Sydney Analytical, conservators analysed over 100 Chinese toggles to inform a publication that will be produced for a combined exhibition of Chinese toggles in 2023 at the Chau Chak Wing Museum. Conservation successfully applied for beamtime at the Australian Nuclear Science and Technology Organisation (ANSTO) to analyse 11 samples from the Powerhouse wool collection using X-ray Fluorescence microscopy.

Conservation continues to perform analysis and research into hazardous materials in the Powerhouse collections as part of the Collection Relocation and Digitisation Project. To date, the department has assessed over 19,480 objects suspected or known to contain a hazardous material, ensuring they are packed, handled and stored in line with relevant legislation and following best-practice health and safety guidelines.

Powerhouse contributed to the State Cultural Institutions' response to disastrous flooding affecting the Lismore Regional Museum and Lismore Regional Gallery by providing storage and conservation monitoring of three significant Hannah cabinets at Powerhouse Castle Hill (Museums Discovery Centre). Powerhouse conservation staff are stabilising and treating collection material from the Lismore Regional Museum consisting of variable media and acetate film.

VISITING RESEARCH FELLOWSHIPS

Our Visiting Research Fellowship Program provides a supportive environment for researchers to undertake short-term research related to the Powerhouse collection and the topics of education, conservation and museum practice. The museum worked with 12 Visiting Research Fellows during this period, and research generated is profiled in scholarly articles in nationally significant journals. It is also discussed in talks for 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 Sarah A Bendall

Research Fellow, Gender and Women's History Research Centre, Institute for Humanities and Social Sciences, Australian Catholic University

Bendall is a material culture historian who specialises in the gendered and embodied experiences of dress. Her research project examines a range of fashion objects in the Powerhouse collection made using whale baleen and successive baleen substitutes to understand how the material properties of this natural resource facilitated design and manufacturing innovation in fashion in Europe and Australia.

Dr Diana Chester

Lecturer, Department of Media and Communication, University of Sydney

Chester is a sound studies scholar, composer, educator and artist who uses sound to express and represent information and as a method for generating new knowledge. Her research project explores sonifying the Astrographic Catalogue logbooks. She is from New York.

Dr Noëlle Janaczewska

Playwright, poet and essayist

Janaczewska is the author of *The Book of Thistles* (University of Western Australia Publishing) and the collection *Scratchland* (UWA Publishing Poetry Series). Much of Janaczewska's writing deals with history's gaps and silences, focusing on people, places and events overlooked or marginalised in official records. Her research project looks at how post-war migration shaped Australia's tastes and suggests ways we might add more missing voices to the archive.

Dr Mark Ian Jones

Senior Lecturer, School of Art and Design, Faculty of Arts, Design and Architecture, UNSW

Jones is also a visiting researcher at Uppsala University Department of Art History in Sweden, and a practising Chartered Architect. His fellowship project forms part of his larger research program, which investigates Swedish-Australian design and cultural exchange following World War II. The project will analyse, uncover and link objects from the Powerhouse collection to provide insights into a significant transnational relationship and its impact on the development of Australian design.

June Kim

Associate Lecturer, School of Art and Design and School of Computer Science (BoDi Lab), UNSW

Kim's current research interest lies in the topic of human-computer interaction, death and death rituals, and interactive and generative media art. At Powerhouse, her practice-based research will focus on rematerialising memories and rituals of death within the Powerhouse collection into 3D digital objects using photogrammetry and building them into an augmented-reality book.

Sonia Leber and David Chesworth

Senior Industry Fellow, School of Art and
David Chesworth, Vice-Chancellor's Postdoctoral Fellow, RMIT University

Leber and Chesworth are known for their distinctive video, sound and architecture-based installations that are audible as much as visible. As Visiting Research Fellows, they have created a new work titled *Sound Before Sound II: Auditioning the Archive*, in which they have captured the attempts, strategies and care involved in sonifying and recording select Powerhouse collection objects.

Dr Thomas Lee

Senior Lecturer, Faculty of Design, Architecture and Building, University of Technology Sydney

Lee's research centres on the relationship between technology, narrative and culture. He is an award-winning writer of long-form narrative fiction and a widely published essayist, who works across the modes of narrative non-fiction, fiction and speculative fiction. He will explore the Powerhouse collection to identify, analyse and frame narratives about objects that are aligned with Australian agricultural technology, with a focus on automation and measurement.

Dr Sarah Mills

Assistant Professor of Design History, San Jose State University (California)

Mills is a modern and contemporary art historian whose research focuses on weaving theory and fibre design in the 1900s and this century. She has completed research fellowships at the Metropolitan Museum of Art and the Smithsonian Institution. Her research project examines how the invention of plastic fibres shaped Australian textile design and weaving around the mid-1900s.

Dr Rowena Potts and Ceridwen Dovey

Potts and Dovey are filmmakers, writers and visual anthropologists who are collaborating on a trilogy of short experimental films about the relationships humans have with celestial objects. As Visiting Research Fellows at the Powerhouse, they are creating a film about ethics and emotion in outer space titled *Memorabilia*. They will draw on the multiple repositories of space ephemera across the Powerhouse collection to create an evocative film-poem that speaks to the fascination humans have always had with what lies beyond Earth and its atmosphere.

Dr Todd Robinson

Interdisciplinary researcher, artist, and Senior Lecturer, UTS School of Design

Robinson's research specialises in the relationship between fashion and the body, with respect to fashion design practice, theory, technology and ethics. He is creating a series of speculative fashion, clothing and accessory designs that enable discussion about possible weather futures. Associated outcomes include a series of video interviews that feature the speculative designs, addressing climate change through the lens of fashion and dress.

AUSTRALIAN RESEARCH COUNCIL LINKAGE PROJECTS

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

NetARChive: Redefining Museum Experience as an Immersive Networked Narrative

This ARC Linkage Project is led by Scientia Professor Dennis Del Favero at the iCinema Research Centre at UNSW. The project devises new participatory ways to augment user engagement with museum collections. It tests a 3D immersive narrative approach using the latest VR technology, which can be employed in other curatorial and collection management capacities. The project will create an experience in which participants will explore museum objects in an augmented reality space, learning more about each object through layers of text, sound, voices and imagery. A prototype was presented at Powerhouse in May and June 2022 and is being evaluated. Findings will inform the final development of the project, which is due for completion in April 2023. The lead researcher at Powerhouse is Matthew Connell, Director Curatorial, Collections and Programs. The project is curated and managed by Dr Nicola Teffer, with 3D modelling by Scott Cotterell, interaction design by Melissa Lu, and programming by Finn Perry and Rafael Formoso.

Curating Museum Collections for Climate Change Mitigation

This ARC Linkage Project is led by Associate Professor Fiona Cameron, from the Institute for Culture and Society with Professor David Ellsworth, Hawkesbury Institute for the Environment, both at Western Sydney University; Professor Karen Malone, Swinburne University of Technology; Dr Deborah Lawler-Dormer, Research Manager at Powerhouse; Distinguished Professor Rosi Braidotti PI from the New Institute, Netherlands and a First Nations Reference Group. The project aims to investigate how museum collections, many of which have histories entangled in Australia's high-emission sectors that supported the nation's economic growth, can be curated to support climate change mitigation. It investigates how these objects provide histories of climate change and are themselves indices of rising C02 atmospheric concentrations. Drawing together the disciplines of biogeochemistry, museology, environmental humanities, Indigenous knowledge and education, the project anticipates enhancing the Powerhouse capacity for climate action through innovative cultural and post-humanist theorising. The project's methods have potential for many applications in academia, across sectors, in policy and community contexts.

The Collaborative Museum Embedding Culture in the City

This ARC Linkage Project (2021–25) is led by Distinguished Professor Ien Ang of the Institute for Culture and Society at Western Sydney University. The project examines the complex processes of collaboration and community engagement needed to embed Powerhouse Parramatta (under construction) in the key Western Sydney hub City of Parramatta. Flagship cultural institutions such as museums have long been significant sites of cultural exchange and the urban experience. In this century, museums are increasingly expected to contribute to local place-making and community cultural development. To be successful, new museums must be embedded in their physical and social environments from the outset. The first of four research phases is under way to map the contours of the food culture in Parramatta and its surrounding areas. This phase will explore food as migrant homebuilding, food as heritage, and the public landscape of food across Parramatta to dovetail with the Powerhouse Australian Culinary Archive. Research planning has begun for the second phase, which focuses on cultural infrastructure. The chief investigators are Professor Deborah Stevenson, Dr Malini Sur and Dr Zelmarie Cantillon. The lead researcher at Powerhouse is Dr Deborah Lawler-Dormer, Research Manager, alongside Lisa Ffrench, Director Strategic Projects — Powerhouse Program, Anni Turnbull, Curator and Emily McDaniel, Director First Nations. The project is managed by ICS Research Fellow Dr Cecelia Cmielewski.

Innovative Learning Environments and Teacher Change

This ARC Linkage Project led by Dr Wesley Imms at the University of Melbourne and involves a large consortium of industry partners, including 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. This project is intended to 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 Powerhouse is Peter Mahony, Education and Digital Learning Manager. This project's final outcomes are being reported and will be discussed at events scheduled for late 2022.

A National Framework for Malignant Plastics in Museum Collections

This ARC Linkage Project is led by Dr Petronella Nel at the University of Melbourne. The lead researcher at Powerhouse, Head of Conservation Dr Meredith Freeman, is collecting data, analysing plastic samples and assisting with recommendations regarding plastics conservation. The research project is focused on conserving our nationally and internationally significant plastics collection and contributing to a national museum collection.

KEY INDUSTRY RESEARCH PARTNERSHIPS

The Commonwealth Science and Industrial Research Organisation (CSIRO) is Australia's national science and technology innovation agency. Powerhouse and CSIRO have a multi-year Memorandum of Understanding that focuses on new technology platforms and solutions, climate science, COVID-19, future forecasting and artificial intelligence. Powerhouse is also currently working with the national science organisation's specialist unit 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. Powerhouse and ANSTO have a multi-year Memorandum of Understanding that enables non-destructive analysis of Powerhouse collection objects alongside new applications for the analytical technology. Work generated from this partnership featured in *The Invisible Revealed* exhibition.

Westmead Institute for Medical Research (WIMR) is a world-leading organisation that Powerhouse is working in partnership with as we continue to build a collection responding to the COVID-19 pandemic and its impact on the nation. The partnership will assist 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 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

Powerhouse continues to expand the Creative Industries Residency Program, with additional Residents joining the program in February 2022. The 2022 residents include Amanda Williams, a Sydney-based artist working experimentally with analogue photography; First Nations Fashion and Design, a national voice supporting the growth of Indigenous fashion; Studio Kaaki, an architectural and interior design firm; Eardrum, a creative agency and production company specialising in audio; and acclaimed designer Jordan Gogos' lordanes Spyridon Gogos fashion label. Residents are selected by a panel following expressions of interest, and are provided with subsidised workspaces and the opportunity to collaborate across Powerhouse locations. Powerhouse is maximising collaboration with all 21 Creative Industries Residents through public programs, including the popular Powerhouse Lates.

ARTISTIC ASSOCIATES

The Powerhouse Artistic Associates 2022 collaborated with our Curatorial, Collections, Digitisation, Exhibitions, and Public Programs teams. The Artistic Associates all have an established contemporary practice and are required to develop and deliver a program of work that contributes to the Powerhouse renewal and the future of contemporary museum practice. Powerhouse Artistic Associates for 2022 include Agatha Gothe-Snape, Brook Andrew, Izabela Pluta, Julie Gibbs, Lleah Smith and Zan Wimberley.

GENERATIONS FELLOWSHIP

The Generations Fellowship, valued at $100,000, supports three early-career solo artists or groups in carrying out six months of professional development. Each Fellow is provided with $25,000 in financial support, and in-kind support in the form of studio space at Powerhouse Ultimo or Powerhouse Castle Hill, along with industry mentoring and networking facilitated by Astral People throughout each residency.

In 2021, Indira Elias, Joseph Douglas and Dyan Tai were selected as the Generations Fellows, with Elias completing her fellowship during the period. Elias used her residency to focus on releasing a debut album: *Songs from a Moon // Songs by the Sun*, which was nominated for Record of the Year in the FBi SMAC Awards. She performed at Powerhouse Ultimo Open Weekend and Powerhouse Late: Electric Keys.

SYDNEY OBSERVATORY RESIDENTS

The Sydney Observatory Residency Program offers space in-kind and supports collaboration with Powerhouse and Sydney Observatory staff on projects that engage audiences with the Observatory's disciplines, collection and program. The 11 residents selected for the inaugural residency program in 2021 work across a diverse field of practices from astrophysics, science, philosophy and the environment to visual art and theatre. COVID-19 restrictions caused some delays, however as at September 2022, 10 of the 11 individuals had completed their residency – with the final 2021 residency scheduled for completion in 2023.

The 2021 Sydney Observatory Residents were: environmental historian Dr Nancy Cushing; visual artist Michaela Gleave; Wiradjuri artist Amala Groom; University of Sydney School of History and Philosophy of Science academic Dr Annie Grace Handmer; astrophysicist and science communicator Dr Ángel R. López-Sánchez; astronomer, astrophotographer and founder of Australian space community platform SpaceAustralia.com Rami Mandow; award-winning poet Kate Rees; award-winning artist, designer and writer Catherine Sarah Young; artist and award-winning scenographer Elizabeth Gadsby; award-winning theatre and opera director Imara Savage; and soprano and composer Jane Sheldon.

Opposite: Gail Mabo with an iconic shirt belonging to her late father Eddie Mabo. His shirts will be cared for by Powerhouse, with full ownership retained by the family and community. Photo: Zan Wimberley 2022

2021–22 GOVERNANCE REPORTING

PEOPLE

Supporting the health and wellbeing of staff has again been a major focus across the museum, with staff returning to the office after lockdowns. A comprehensive program of wellbeing initiatives was offered to staff, and a recent survey showed more than 70% of staff members felt their managers supported their wellbeing.

The documentation phase of the Collection, Relocation and Digitisation Project was completed, with most staff transitioning to further opportunities or offered transition services.

Developing our People

Powerhouse is committed to developing the capabilities of its people. During 2021–22, more than 228 courses were delivered to over 2075 participants.

Inclusion and Diversity

Powerhouse is committed to promoting a fair workplace free of all forms of harassment and discrimination for all staff members, contractors and volunteers. Powerhouse 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.

A key strategic objective this year was to improve diversity outcomes across all areas of the museum's operations, mainly through recruitment strategies. Key figures include:

—Employees identifying as non-binary increased 150% from the previous year

—Aboriginal and Torres Strait Islander representation increased 25%

—Employees identifying as living with a disability increased 6.25%

—Employees with a first language other than English increased 18%

—Employees identifying as from a minority increased 38%

Volunteers

The Powerhouse community of volunteers supports staff across the organisation, enriching the experience that our collection, exhibitions and programs offer. In 2021–22, 131 volunteers donated 11,000 hours to Powerhouse. A team of behind-the-scenes volunteers at Powerhouse continued to provide support with research and varied projects for the Curatorial, Registration and Conservation teams. Visitor-facing volunteers returned onsite in January 2022, enriching the public program offer by developing new programming strands, including the Textiles Centre at Powerhouse Ultimo and Interactive Volunteers at Powerhouse Castle Hill (Museums Discovery Centre). Volunteers also contributed to 45 digital tours have now been developed to help regional audiences engage with Powerhouse.

Interns and Work Experience

In the 2021–22 financial year, Powerhouse supported interns from a growing range of disciplines including: events, exhibitions, programs, curatorial, registration and marketing. From April 2022, we also welcomed back work experience placements, providing students with an opportunity to gain insight into the operational aspects of a cultural institution, including museum practice, entertainment, education programs and visitor services.

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 Construction Inductions, WHS Committee training, test and tag, confined space, working at 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.

—Hazard 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 the 2021–2022 financial year, seven workers' compensation claims were received, seven of which were lodged as claims with iCare. All workplace incidents are investigated thoroughly within 24 hours of the incident occurring and causative factors assessed.

Preventative 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 pre-injury state. The Board of Trustees and WHS committee are provided the reports of these incidents, which are tabled at regular meetings.

Consultation arrangement are via the WHS Committee, which meets monthly. 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.

FACILITIES AND ASSET MANAGEMENT

The Facilities and Asset Management department carried out a major electrical rewiring project at Sydney Observatory in February 2022 after an audit to assess the condition of wiring in the main building.

Under the direction of an electrical engineer and a heritage consultant, work commenced in February 2022 to replace all electrical, fire and communication cabling, and to install all-new switch boards within Sydney Observatory's main building. Work was completed at the end of July 2022.

GOVERNANCE

Corporate Governance

Powerhouse 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, in which case they may be appointed for a fourth term. The Trustees represent the community and oversee the management and policy direction of the Powerhouse.

The Trust met six times in 2021–22 and held additional Powerhouse Renewal governance meetings, in-person briefings and teleconferences as required to consider and advise on major procedural and policy matters related to the Powerhouse.

Trustee	Meetings attended
The Hon. Peter Collins AM KC (President)	6 of 6
David Borger OAM	6 of 6
Paddy Carney*	3 of 3
Mark Hassell	5 of 6
Kellie Hush	6 of 6
Suzie Laundy	6 of 6
Beau Neilson**	3 of 3
Peter Poulet	5 of 6
Lang Walker AO	3 of 6
Dr Eddie Woo***	4 of 4

* Term ended 31.12.21
** Appointed 1.1.22
*** Resigned 1.2.22

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.

Finance Audit and Risk Management Committee

The Board of Trustees 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 Powerhouse, including annual financial statements and annual budget.

The FARM Committee consists of at least three members, and no more than five 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 Powerhouse, the environment in which it operates and the contribution that the FARM Committee makes to Powerhouse. 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 accountable to the Trust and directly responsible for the exercise of its responsibilities. In carrying out its responsibilities, the FARM Committee recognises that primary responsibility for management of Powerhouse rests with the Trust.

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

FARM Committee member	Meetings attended
The Hon. Peter Collins AM KC (President)	5 of 5
Paddy Carney* (Chair)	3 of 3
Mark Hassell (Interim Chair)	3 of 5
Dr Eddie Woo**	0 of 3

* Term ended 31.12.21
** Resigned 1.2.22

Attestation Statement (TPP 15-03)

I, PETER COLLINS AM KC, 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 core requirements set out in the Internal Audit and Risk Management Policy for the NSW Public Sector, specifically:

Core Requirements

1. Risk Management Framework

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. Internal Audit Function

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' COMPLIANT

3. Audit and Risk Committee

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' COMPLIANT

Risk Management

Powerhouse 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. Powerhouse continued to embed the MAAS Risk Management Framework and Policy, increasing risk maturity across the organisation in 2021–22.

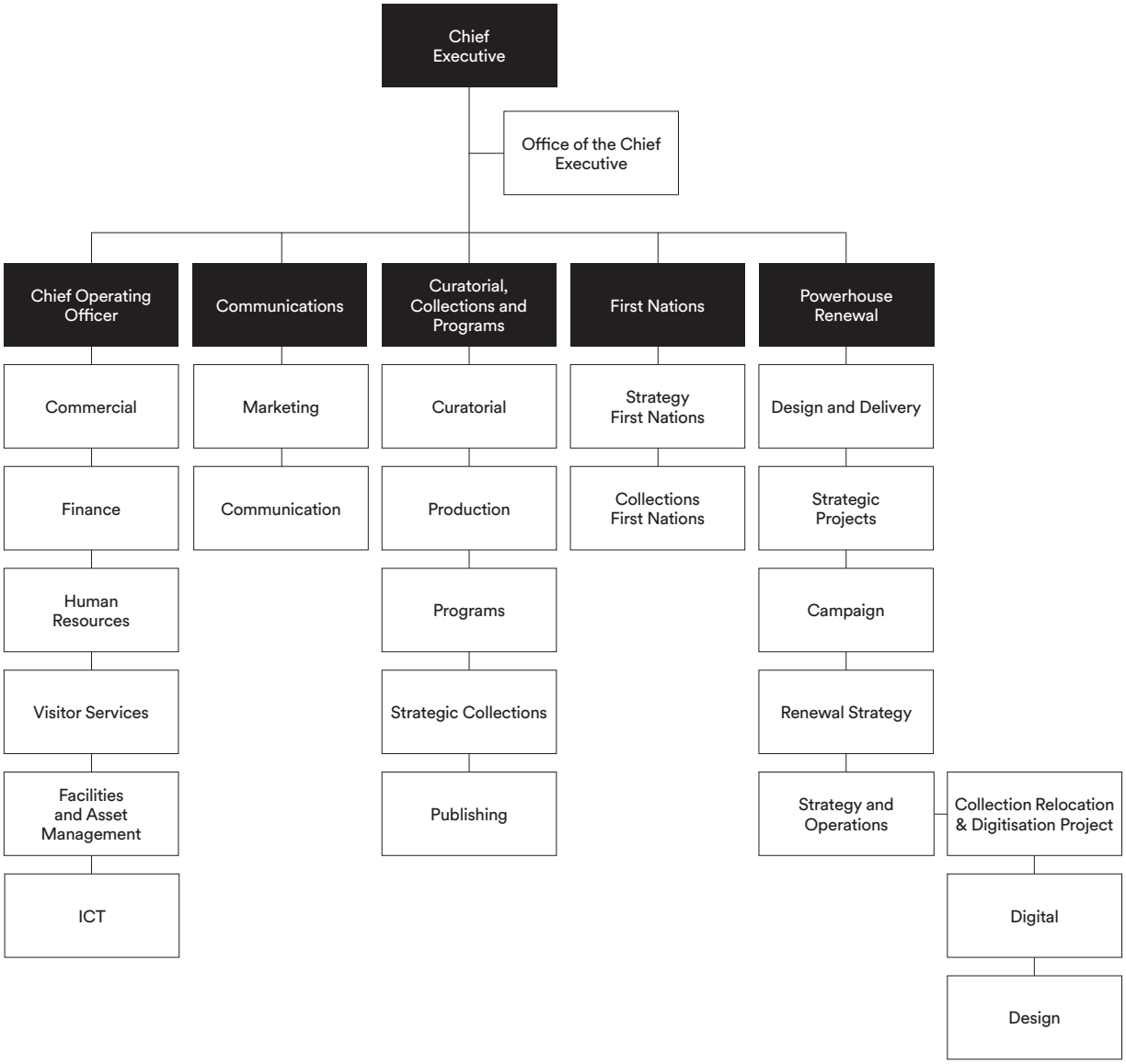
The Risk Framework and Policy complies with Internal Audit and Risk Management Policy for the NSW Public Sector (TPP 15-03) published by NSW Treasury. As required by the policy, the Risk Framework and Policy is based on the international risk management standard AS/NZS ISO 31000:2009 Risk Management — Principles and Guidelines (ISO 31000). The Chief Operating 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. Powerhouse 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 Powerhouse developed education and training modules to support staff in electronic recordkeeping.

ORGANISATIONAL CHART

As at 30 June 2022



FINANCE

100 Climate Conversations, episode 013: Mike Cannon-Brookes, 'Investing in a carbon neutral Australia', Powerhouse Ultimo.
Photo: Zan Wimberley 2022

FINANCE

Year in Review

The financial year commenced in the midst of a COVID-19 lockdown, with Powerhouse sites re-opening to the public on 11 October 2021. Upon re-opening, Powerhouse Ultimo unveiled five new exhibitions: *Eucalyptusdom, Robert Rosen: Glitterati, Electric Keys, Graphic Identities* and *Clay Dynasty*. General admission to all locations is free.

We welcomed a total of 178,895 onsite visitors to Powerhouse locations in 2021–22. Visitation relating to education, public programs, and commercial operations, continued to be heavily impacted by social distancing and capacity restrictions. Major refurbishment works at the Sydney Observatory also impacted visitation with the site being closed through the year.

During the year the organisation continued to commit resources to the Powerhouse Renewal, notably the planning and construction of our new flagship Powerhouse Parramatta and the associated Powerhouse Collection Digitisation and Relocation Project. The Collection Digitisation and Relocation team digitised over 130,500 items as more than 158,000 items were rehoused at Ultimo and 198,000 items were relocated to Powerhouse Castle Hill.

Powerhouse was in receipt of the first major payments relating to its Capital Fundraising Campaign, with $2.52 million received. At year end, total capital campaign pledges confirmed were $45 million.

Total Government contributions for the year were $46.7 million (up from $39.3 million in 2020–21), representing the first year of funding to enable the Powerhouse in transitioning its existing operations to future operations at its expanded facilities.

Other grants and contributions included $19.67 million in payments from Create NSW in relation to expenditure incurred on the Powerhouse Renewal, up from $19 million in 2020–21.

Employee related expenses were $14.46 million (up from $12.8 million in 2020–21), and included $10 million in expenditure related to the Powerhouse Renewal Project.

Other operating expenses reflected the increase in activity in relation to the re-establishment of Powerhouse public programs. Total Other Operating Expenses were $19.42 million (up from $15.44 million 2020–21:). Whilst higher than the previous year, other operating expenses were lower than budgeted due to delays in the Museum's program delivery resulting from the lockdown in the first quarter of the year, and national and international supply chain issues.

Depreciation and amortisation charges of $11.1 million resulted from the reassessment of useful life of the Powerhouse Ultimo site, with that site expected to temporarily close at the end of 2023 for a major redevelopment.

Total cash balances increased through the year and are higher than budget due to supply chain issues causing delays to the delivery of programs and finalisation of projects. Cash balances are expected to return to lower levels by the end of 2022–23 in line with NSW Treasury policy.

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 (which include Australian Accounting Interpretations).

(b) the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2022, 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 orinaccurate.

The Hon P. Collins AM KC
President

Lisa Havilah
Director and Chief Executive

Date: 25 October 2022

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 Trustees of the Museum of Applied Arts and Sciences (the Museum), which comprises the Statement by the Trustees, the Statement of Comprehensive Income for the year ended 30 June 2022, the Statement of Financial Position as at 30 June 2022, 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 the consolidated entity. The consolidated entity comprises the Museum and the entities 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

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 is responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards, the GSF Act, GSF Regulation and Treasurer's Directions. The Trustees' responsibility also includes such internal control as the Trustees determines 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:

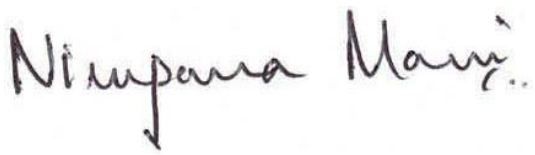
- obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error
- issue an Independent Auditor's Report including my opinion.

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

Delegate of the Auditor-General for New South Wales

27 October 2022
SYDNEY

STATEMENT OF COMPREHENSIVE INCOME For the year ended 30 June 2022	Notes	Economic Entity			Parent	
		Actual 2022 $000	Budget 2022 $000	Actual 2021 $000	Actual 2022 $000	Actual 2021 $000
Continuing Operations						
Expenses excluding losses						
Operating expenses						
Personnel services	2(a)	-	-	-	36,931	35,267
Employee related	2(b)	36,931	28,797	35,267	-	-
Other operating expenses	2(c)	19,417	34,047	15,435	19,417	15,435
Depreciation and amortisation	2(d)	11,084	6,760	8,367	11,084	8,367
Finance costs	2(e)	2	4	1	2	1
Other Expenses	2(f)	5,678	-	3,966	5,678	3,966
TOTAL EXPENSES EXCLUDING LOSSES		**73,112**	**69,608**	**63,036**	**73,112**	**63,036**
Revenue						
Sale of goods and services	3(b)	525	2,710	1,253	525	1,253
Investment revenue	3(c)	(224)	125	283	(224)	283
Grants and contributions	3(d)	73,229	63,214	59,639	73,976	60,509
Acceptance by the Crown Entity of employee benefits and other liabilities	3(e)	747	1,303	870	-	-
Other revenue	3(f)	184	335	1,190	184	1,190
Total Revenue		**74,461**	**67,687**	**63,235**	**74,461**	**63,235**
Gain/(Loss) on disposal	4	(5)	-	(5)	(5)	(5)
Other gains/(losses)	5	(91)	-	135	(91)	135
Net result from continuing operations		**1,253**	**(1,921)**	**329**	**1,253**	**329**
Other comprehensive income for the year						
Items that will not be reclassified to net result in subsequent periods						
Net increase/(decrease) in asset revaluation surplus		**5,140**	-	(226,859)	**5,140**	(226,859)
Total other comprehensive income		**5,140**	-	(226,859)	**5,140**	(226,859)
TOTAL COMPREHENSIVE INCOME		**6,393**	**(1,921)**	**(226,530)**	**6,393**	**(226,530)**

The accompanying notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION As at 30 June 2022	Notes	Economic Entity			Parent	
		Actual 2022 $000	Budget 2022 $000	Actual 2021 $000	Actual 2022 $000	Actual 2021 $000
ASSETS						
Current Assets						
Cash and cash equivalents	7	7,542	3,042	6,577	7,542	6,577
Receivables	8	3,515	3,561	1,286	3,515	1,286
Contract Assets	9	1,720	-	1,936	1,720	1,936
Inventories	10	205	200	228	205	228
Total Current Assets		**12,982**	**6,803**	**10,027**	**12,982**	**10,027**
Non-Current Assets						
Financial assets at fair value	11	3,710	4,159	3,722	3,710	3,722
Property, plant and equipment	13					
Land and buildings		182,999	412,113	184,719	182,999	184,719
Plant and equipment		13,317	15,945	13,191	13,317	13,191
Collection Assets		330,295	329,698	329,294	330,295	329,294
Total Property, plant and equipment		**526,611**	**757,756**	**527,204**	**526,611**	**527,204**
Intangible Assets	14	7,377	-	2,434	7,377	2,434
Total Non-Current Assets		**537,698**	**761,915**	**533,360**	**537,698**	**533,360**
Total Assets		**550,680**	**768,718**	**543,387**	**550,680**	**543,387**
LIABILITIES						
Current Liabilities						
Payables	17	4,719	2,335	4,226	4,719	4,226
Borrowings	18	89	57	32	89	32
Provisions	19	4,253	4,050	4,279	4,253	4,279
Other Liabilities	20	507	500	170	507	170
Total Current Liabilities		**9,568**	**6,942**	**8,707**	**9,568**	**8,707**
Non-Current Liabilities						
Borrowings	18	104	46	47	104	47
Provisions	19	67	-	85	67	85
Total Non-Current Liabilities		171	46	132	171	132
Total Liabilities		**9,739**	**6,988**	**8,839**	**9,739**	**8,839**
Net Assets		**540,941**	**761,730**	**534,548**	**540,941**	**534,548**
EQUITY						
Reserves		221,268	442,985	216,128	221,268	216,128
Accumulated funds		319,873	318,745	318,420	319,873	318,420
Total Equity		**540,941**	**761,730**	**534,548**	**540,941**	**534,548**

The accompanying notes form part of these financial statements

STATEMENT OF CHANGES IN EQUITY For the year ended 30 June 2022	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 2021		318,420	216,128	534,548	318,420	216,128	534,548
Net result for the year		**1,253**	**-**	**1,253**	**1,253**	**-**	**1,253**
Other comprehensive Income							
Net change in revaluation surplus of property plant and equipment	13	**-**	5,140	5,140	-	5,140	5,140
Total other comprehensive income		**-**	5,140	5,140	-	5,140	5,140
Total comprehensive income for the year		**1,253**	**5,140**	**6,393**	**1,253**	**5,140**	**6,393**
Balance as at 30 June 2022		**319,673**	**221,268**	**540,941**	**319,673**	**221,268**	**540,941**
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	13	-	(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 30 June 2021		**318,420**	**216,128**	**534,548**	**318,420**	**216,128**	**534,548**

The accompanying notes form part of these financial statements

STATEMENT OF CASH FLOWS For the year ended 30 June 2022	Notes	Economic Entity			Parent	
		Actual 2022 $000	Budget 2022 $000	Actual 2021 $000	Actual 2022 $000	Actual 2021 $000
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Personnel services		-	-	-	(36,024)	(33,763)
Employee related		(36,024)	(27,494)	(33,763)	-	-
Finance costs		(2)	(4)	(1)	(2)	(1)
Other		(24,457)	(32,448)	(18,503)	(24,457)	(18,503)
Total Payments		**(60,483)**	**(59,946)**	**(52,267)**	**(60,483)**	**(52,267)**
Receipts						
Sale of goods and services		612	2,945	1,269	612	1,269
Interest received		16	-	12	16	12
Grants and contributions		70,546	60,715	59,019	70,546	59,019
Other		473	99	2,672	473	2,672
Total Receipts		**71,647**	**63,759**	**62,972**	**71,647**	**62,972**
NET CASH FLOWS FROM OPERATING ACTIVITIES		**11,164**	**3,813**	**10,705**	**11,164**	**10,705**
CASH FLOWS FROM INVESTING ACTIVITIES						
Purchases of property, plant and equipment and Collection assets		(9,825)	(3,968)	(6,169)	(9,825)	(6,169)
Proceeds from sale of investments		-	-	8	-	8
Purchase of investments		(319)	-	219	(319)	219
NET CASH FLOWS FROM INVESTING ACTIVITIES		**(10,144)**	**(3,968)**	**(5,942)**	**(10,144)**	**(5,942)**
CASH FLOWS FROM FINANCING ACTIVITIES						
Payment of principle portion of Lease liabilities		(55)	24	(33)	(55)	(33)
NET CASH FLOWS FROM FINANCING ACTIVITIES		**(55)**	**24**	**(33)**	**(55)**	**(33)**
NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS		965	(131)	4,730	965	4,730
Opening cash and cash equivalents		6,577	3,172	1,847	6,577	1,847
CLOSING CASH AND CASH EQUIVALENTS	6	**7,542**	**3,041**	**6,577**	**7,542**	**6,577**

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 Museums Discovery 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.

During the year, the Museum was transferred from the Department of Premier and Cabinet (DPC), to the newly created Department of Enterprise, Investment and Trade (DEIT). This transfer was effective from 1 April 2022. Funding arrangements were similarly transferred at this time, and are noted at Note 3(d). There were no impacts to the Museum's assets or liabilities as a result of this transfer.

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 2022 have been have been authorised for issue by the Trustees on 25 October 2022.

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) 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 NSWTPG22-07.

- 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 2021-2 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates
- AASB 2021-6 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies: Tier 2 and Other Australian Accounting Standards
- AASB2021-7 Amendments to Australian Accounting Standards – Effective Date of Amendments to AASB 10 and AASB 128 and Editorial Correction

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

(k) Impact of COVID-19 on Financial Reporting for 2021-22

As a consequence of the ongoing impact of the COVID-19 pandemic, the Museum has experienced reduced visitation and revenues due to the Museum being closed to the public during lockdown, capacity limits being applied upon reopening, travel restrictions, and social distancing protocols related to public health orders. Additional costs associated with increased cleaning within public and office spaces has also been experienced.

Subsequent to the easing of lockdowns and broader public health orders, ongoing issues have been experienced in the form of staff absences due to isolation protocols, and international and national supply chain issues. These ongoing issues, have impacted the Museum's ability to deliver its scheduled program of activities within original timeframes, resulting in the rescheduling of the program, and a lower than anticipated level of expenditure being incurred within the 2021-22 financial year.

Impairment indicators over property, plant and equipment are considered at each reporting date. Management have considered the impact of COVID-19 in making this assessment during the current year and consider the valuations undertaken in May 2021 to be the most reliable indicator of the fair values of the Museum's property, plant and equipment.

(l) Liability relating to superannuation on leave loading

The Museum has determined that it is not probable a liability arises to pay superannuation on annual leave loading. This position has been formed based on current inquiries, other information currently available to management, and after considering the facts from a decision in the Federal Court of Australia: Finance Sector Union of Australia v Commonwealth Bank of Australia [2022] FedCFamC2G 409. That decision confirmed that, in relation to the industrial agreement considered in that case, annual leave loading did not form part of ordinary time earnings and therefore, did not require superannuation contributions to be made under superannuation guarantee legislation because the obligation to pay annual leave loading was not referable to ordinary hours of work or to ordinary rates of pay. Rather, it was paid by reference to the period of annual leave, and for the purpose of compensating employees for their loss of opportunity to work additional hours at higher rates during this period.

This position will be re-assessed in future reporting periods as new information comes to light on this matter.

	Economic Entity		Parent	
	2022 $000	2021 $000	2022 $000	2021 $000

2. EXPENSES EXCLUDING LOSSES

(a) Personnel Services Expenses

Salaries and wages (Including Recreation Leave)	-	-	30,988	29,621
Voluntary Redundancy Payments	-	-	577	154
Superannuation - Defined benefit plans	-	-	213	284
Superannuation - Defined contribution plans	-	-	2,694	2,417
Long Service Leave and Oncosts	-	-	370	622
Workers compensation insurance	-	-	420	442
Payroll tax	-	-	1,502	1,559
Other payroll and fringe benefit taxes	-	-	167	168
	-	**-**	**36,931**	**35,267**

(b) Employee related expenses

Salaries and wages (Including Recreation Leave)	30,988	29,621	-	-
Voluntary Redundancy Payments	577	154	-	-
Superannuation - Defined benefit plans	213	284	-	-
Superannuation - Defined contribution plans	2,694	2,417	-	-
Long Service Leave and Oncosts	370	622	-	-
Workers compensation insurance	420	442	-	-
Payroll tax	1,502	1,559	-	-
Other payroll and fringe benefit taxes	167	168	-	-
	36,931	**35,267**	**-**	**-**

Employee related expenses include redundancy payments $577,000 (2021 $154,000), and Powerhouse Program (refer Note 2(f)) salaries funded by the DPC and DEIT $9,998,000 (2021 $12,796,000). In addition, employee related expenses have been incurred on capital projects, including $199,000 (2021 $280,000) for processing costs in accessioning additions to the collection (refer Note 13). Non-cash contributions of $329,000 (2021 $391,000) relating to volunteer labour were also received.

(c) Other Operating Expenses

Advertising and publicity	1,047	334	1,047	334
Auditor's remuneration				
- audit of Financial Statements	98	95	98	95
- other audit fees	100	88	100	88
Cleaning and laundry	1,287	1,681	1,287	1,681
Computer software	756	690	756	690
Consumables	831	433	831	433
Exhibition fit-out	2,310	1,506	2,310	1,506
Exhibition hire	52	-	52	-
Fees - contract services	3,545	1,905	3,545	1,905
Consultants	214	153	214	153
Contractors	1,630	1,052	1,630	1,052
Freight, cartage and handling	329	141	329	141
Insurance	546	453	546	453
Maintenance	1,924	2,028	1,924	2,028
Operating Lease Rentals	2	-	2	-
Power and water supplies	1,678	1,666	1,678	1,666
Printing and publications	211	321	211	321
Travel and accommodation	140	87	140	87
Security	1,299	1,271	1,299	1,271
Other expenditure	1,418	1,531	1,418	1,531
	19,417	**15,435**	**19,417**	**15,435**

	Economic Entity		Parent	
	2022 $000	2021 $000	2022 $000	2021 $000
Reconciliation — total maintenance				
Maintenance expenses — contracted labour and other (non-employee related), as above	1,924	2,028	1,924	2,028
Personnel services maintenance expense included in Note 2(a)	-	-	678	712
Employee related maintenance expense included in Note 2(b)	678	712	-	-
Total maintenance expenses included in Note 2(a), 2(b) & 2(c)	**2,602**	**2,740**	**2,602**	**2,740**

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	8,166	5,960	8,166	5,960
Plant & equipment	2,862	2,375	2,862	2,375
Right of use asset	56	32	56	32
	11,084	**8,367**	**11,084**	**8,367**

Refer to Note 13 and 15 for recognition and measurement policies on depreciation and amortisation.

(e) Finance Costs

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

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)	3,135	3,966	3,135	3,966
Powerhouse Program Campaign receipts transferred	**2,543**	**-**	**2,543**	**-**
	5,678	**3,966**	**5,678**	**3,966**
Reconciliation - Total Powerhouse Program Expenses				
Relocation expenses - as above	3,135	3,966	3,135	3,966
Employee related relocation expenses	9,998	12,796	9,998	12,796
	13,133	**16,762**	**13,133**	**16,762**

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 $6,535,000 (2021 $2,237,000) 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	2022 $000	2022 $000	2021 $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) Summary of Compliance
The Appropriation Act 2021 (Appropriations Act) appropriates the sum of $2.97 billion to the Premier out of the Consolidated Fund for the services of the DPC for the year 2021–22. The spending authority of the Premier from the Appropriations Act has been delegated or subdelegated to officers of the DPC and entities that it is administratively responsible for, including the Museum of Applied Arts and Sciences.

Effective 1 April 2022, machinery of government changes were enacted through the Administrative Arrangements (Administrative Changes—Miscellaneous) Order (No 3) 2022, transferring appropriations out of the Consolidated Fund related to the Museum of Applied Arts and Sciences. under the Appropriations Act from the Premier to whom the former principal department was related to the Minister for Enterprise, Investment and Trade. For the period 1 April 2022 to 30 June 2022, the spending authority of the Minister for Enterprise, Investment and Trade was delegated or subdelegated to officers of the DEIT and entities that it is administratively responsible for, including the Museum of Applied Arts and Sciences.

The responsible Minister for each GSF agency is taken to have been given an appropriation out of the Consolidated Fund under the authority s4.7 of the GSF Act, at the time the GSF agency receives or recovers any deemed appropriation money, for an amount equivalent to the money that is received or recovered by the GSF agency. The spending authority of the responsible Minister(s) from deemed appropriation money has been delegated or sub-delegated to officers of the Museum of Applied Arts and Sciences for its own services.

A summary of compliance is disclosed in the financial statements of the annual report of the DPC and the DEIT. They have been prepared on the basis of aggregating the spending authorities of both the Premier and the Minister for Enterprise, Investment and Trade for the services of the DPC and the Minister for Enterprise, Investment and Trade, respectively, and the responsible Ministers for the service of the entities the principal departments are administratively responsible for that receive or recover deemed appropriation money. It reflects the status at the point in time this disclosure statement is being made. The Museum of Applied Arts and Sciences' spending authority and expenditure is included in the summary of compliance of both the DPC and the DEIT.

(b) Sale of goods and services

Sale of goods				
Shops	311	380	311	380
Publications	18	12	18	12
	329	**392**	**329**	**392**
Rendering of Services				
Admissions	43	19	43	19
Licenced operations	28	1	28	1
Venue hire and catering	125	841	125	841
	196	**861**	**196**	**861**
	525	**1,253**	**525**	**1,253**

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, 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 payments are typically due at the time of attendance, or in advance to book a place in a workshop/program or a function. 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	
	2022 $000	2021 $000	2022 $000	2021 $000
(c) Investment Revenue				
TCorp IM Funds	(239)	271	(239)	271
Dividend income	15	12	15	12
	(224)	**283**	**(224)**	**283**

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	34,700	35,448	34,700	35,448
Capital Grants	2,896	3,868	2,896	3,868
Total grants from Department of Premier and Cabinet	**37,596**	**39,316**	**37,596**	**39,316**
From NSW Department of Enterprise Investment & Trade (DEIT):				
Recurrent Grants	8,135	-	8,135	-
Capital Grants	972	-	972	-
Total grants from Department of Enterprise Investment & Trade	**9,107**	**-**	**9,107**	**-**
Total grants from DPC & DEIT	**46,703**	**39,316**	**46,703**	**39,316**

During the 2021–22 Financial year a Machinery of Government change took place whereby the Museum was transferred from the Department of Premier and Cabinet cluster to the Department of Enterprise Investment and Trade effective from 1 April 2022.

The Museum receives its funding under grant funding received from Department of Premier and Cabinet from July 2021 to March 2022 and subsequently from Department of Enterprise Investment & Trade between April 2022 and June 2022. These clusters receive 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.

Personnel services benefits and liabilities provided free of charge by Museum of Applied Arts and Sciences Staff Agency:				
Superannuation - defined benefit	-	-	213	285
Long service leave	-	-	524	570
Payroll taxes	-	-	10	15
	-	**-**	**747**	**870**
From other institutions and individuals:				
Other Grants with sufficiently specific performance obligations	20,384	19,477	20,384	19,477
Other Grants without sufficiently specific performance obligations	900	-	900	-
Bequests	720	-	720	-
Public Donations	113	34	113	34
Powerhouse Program Campaign Sponsorships & Donations	2,519	-	2,519	-
Industry donations and contributions	1,495	161	1,495	161
Collection Donations - in kind	302	636	302	636
Other Donations - in kind	93	15	93	15
	26,526	**20,323**	**26,526**	**20,323**
	73,229	**59,639**	**73,976**	**60,509**

Other Grants with sufficiently specific performance obligations includes $19,668,000 (2021 $18,998,000) in funds provided by the Department of Premier and Cabinet and Department of Enterprise Investment & Trade in relation to the Powerhouse Program. Other Grants without sufficiently specific performance obligations comprises of $900,000 in funds provided by Department of Customer Services in relation to Digital Restart Funding.

	Economic Entity		Parent	
	2022 $000	2021 $000	2022 $000	2021 $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	213	285	-	-
Long service leave	524	570	-	-
Payroll tax	10	15	-	-
	747	**870**	**-**	**-**

(f) Other revenue

Other Income	184	1,190	184	1,190
	184	**1,190**	**184**	**1,190**

4. GAINS/(LOSSES) ON DISPOSAL

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

5. OTHER GAINS/(LOSSES)

Increase/ (Decrease) in value of Shares	(91)	135	(91)	135
	(91)	135	(91)	135

	Economic Entity		Parent	
	2022 $000	2021 $000	2022 $000	2021 $000

6. CONDITIONS AND RESTRICTIONS ON INCOME OF NOT-FOR-PROFIT ENTITIES

Income from contributions received in relation to the Museum's Parramatta Powerhouse Capital Campaign, have conditions in place whereby the Museum is committed to contributing these funds towards the overall cost of construction of the new Museum at Parramatta. Contributions will be made to the Department of Enterprise, Investment and Trade on an annual basis. Total contributions paid to the Department for 2021–22 were $2,543,000.

7. CURRENT ASSETS — CASH AND CASH EQUIVALENTS

Cash at bank and on hand	7,542	6,577	7,542	6,577
	7,542	**6,577**	**7,542**	**6,577**

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)	7,542	6,577	7,542	6,577
	7,542	**6,577**	**7,542**	**6,577**

Refer note 23 for details regarding credit risk, liquidity and market risk arising from financial instruments.

8. CURRENT ASSETS — RECEIVABLES

Sale of goods and services	2,860	199	2,860	199
Less Allowance for expected Credit Losses	(34)	(34)	(34)	(34)
Other debtors	291	825	291	825
Prepayments	398	296	398	296
	3,515	**1,286**	**3,515**	**1,286**
Movement in the allowance for impairment:				
Balance at 1 July	34	70	34	70
Amounts written off during the year	-	(36)	-	(36)
Receipts against prior impairment provisions	-	-	-	-
Increase/(decrease) in allowance recognised in profit and loss	-	-	-	-
Balance at 30 June	34	34	34	34

Details regarding credit risk, liquidity risk and market risk, including financial assets that are either past due or impaired, are disclosed in Note 23.

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	
	2022 $000	2021 $000	2022 $000	2021 $000
9. CONTRACT ASSETS				
Contract Assets — Current	1,720	1,936	1,720	1,936
	1,720	**1,936**	**1,720**	**1,936**

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.

10. CURRENT ASSETS — INVENTORY				
Held for resale				
Finished goods at cost	205	228	205	228
	205	**228**	**205**	**228**

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.

11. NON-CURRENT ASSETS — FINANCIAL ASSETS AT FAIR VALUE				
TCorp IM Funds (Medium Term Growth)	3,358	3,278	3,358	3,278
Investment in equity shares	352	444	352	444
	3,710	**3,722**	**3,710**	**3,722**

Refer to Note 23 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	
	2022 $000	2021 $000	2022 $000	2021 $000
12. RESTRICTED ASSETS				
Restricted Bequests	2,533	2,041	2,533	2,041
	2,533	**2,041**	**2,533**	**2,041**

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.

13. NON-CURRENT ASSETS — PROPERTY, PLANT AND EQUIPMENT	Land and Buildings $000	Plant and Equipment $000	Collection Assets $000	Total $000
2022 Economic Entity (including parent at same values)				
At 1 July 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**
At 30 June 2022 — fair value				
Gross carrying amount	360,102	68,916	330,392	759,410
Less Accumulated depreciation and impairment	(177,103)	(55,599)	(97)	(232,799)
Net carrying amount	**182,999**	**13,317**	**330,295**	**526,611**

Collection items acquired free of charge during the year have been valued, where values can be reasonably determined, at $302,000 (2021 $636,000). 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 15.

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 2022				
Net carrying amount at start of year	184,719	13,191	329,294	527,204
Additions	1,329	3,026	1,001	5,356
Disposals	(574)	(1,187)	-	(1,761)
Accum depreciation adjustment for disposal	574	1,182	-	1,756
Net revaluation increment less revaluation decrement	5,140	-	-	5,140
Depreciation Expense	(8,189)	(2,895)	-	(11,084)
Net carrying amount at end of year	**182,999**	**13,317**	**330,295**	**526,611**

The above values include work in progress at a value of $7,817,000 (2021 $7,502,000).

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**

	Land and Buildings $000	Plant and Equipment $000	Collection Assets $000	Total $000
Reconciliation				
Year ended 30 June 2021				
Net carrying amount at start of year	415,752	13,616	327,897	757,265
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**

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 2021 and 2022
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
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 overs its useful life.

Further information on leases is contained at Note 16.

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 (TPP21-09) and Treasurer's Direction "Valuation of Physical Non-Current Assets at Fair Value" (TD21-05). TD21-05 and TPP21-09 adopt fair value in accordance with AASB 13 Fair Value Measurement, and AASB 116 Property, Plant and Equipment, and AASB 140 Investment Property.

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 15 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 comprehensively valued in March 2020. All valuations were based on an independent assessment.

Interim revaluations are conducted between comprehensive revaluations where cumulative changes to indicators suggest fair value may differ materially from carrying value. Non-specialised assets with short useful lives are measured at depreciated historical cost, which for these assets approximates fair value. The entity has assessed that any difference between fair value and depreciated historical cost is unlikely to be material. An interim formal revaluation was completed on 11 October 2022 as a result of a cumulative increase in indicators of 4.26%. The Museum used an external professionally qualified valuer to conduct the interim revaluation.

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 15).

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.

14. INTANGIBLE ASSETS	Work in Progress $000	Total $000
At 1 July 2021 — fair value		
Gross carrying amount	2,434	2,434
Less Accumulated depreciation and impairment	-	-
Net carrying amount	**2,434**	**2,434**
At 30 June 2022 — fair value		
Gross carrying amount	7,377	7,377
Less Accumulated depreciation and impairment	-	-
Net carrying amount	**7,377**	**7,377**

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 or outsourced fees 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 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**
Year ended 30 June 2022		
Net carrying amount at start of year	2,434	2,434
Additions	4,943	4,943
Net carrying amount at end of year	**7,377**	**7,377**

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 it's carrying amount, the carrying amount is reduced to recoverable amount and the reduction is recognised as an impairment loss.

15. 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 hierachy				
2022 Economic Entity (including parent at same values)				
Property, plant and equipment (Note 13)				
Land and Buildings	-	90,632	92,367	182,999
Collection Assets	-	293,768	36,527	330,295
	-	**384,400**	**128,894**	**513,294**
2021 Economic Entity (including parent at same values)				
Property, plant and equipment (Note 13)				
Land and Buildings	-	97,492	87,227	184,719
Collection Assets	-	293,768	35,526	329,294
	-	**391,260**	**122,753**	**514,013**

(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 valuers conducting the valuation of land and buildings were fully briefed with regard to the details of the proposed future development and timing of same at the Museum's Ultimo site and the expected useful lives of the building assets at Ultimo.

The last revaluation of Collection assets was undertaken on 30 March 2020. 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			
2022 Economic entity (Including parent at same values)			
Fair value as at June 2021	87,227	35,526	122,753
Revaluation movement	5,140	-	5,140
Additions	-	1,001	1,001
Depreciation	-	-	-
Fair value as at June 2022	**92,367**	**36,527**	**128,894**
2021 Economic entity (Including parent at same values)			
Fair value as at July 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**

16. LEASES

Museum as a lessee
The Museum leases motor vehicles and also office space in Parramatta. Lease contracts are typically made for fixed periods - five years for vehicles and three years for the office space. 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 either of the two 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 13.

	Land and Buildings $000	Plant and Equipment $000	Total $000
Balance at 1 July 2021	**-**	79	79
Additions	**169**	-	169
Depreciation Expense	**(23)**	(33)	(56)
Balance at 30 June 2022	**146**	**46**	**192**
Balance at 1 July 2020	**-**	111	111
Additions	**-**	-	-
Depreciation Expense	**-**	(32)	(32)
Balance at 30 June 2021	**-**	**79**	**79**

	2022 $000	2021 $000
Lease Liabilities		
The following table presents liabilities under leases.		
Balance at 1 July	79	111
Additions	169	-
Interest expenses	2	1
Payments	(63)	(33)
Balance at 30 June	**187**	**79**
The following amounts were recognised in the statement of comprehensive income for the year ended 30 June 2022 in respect of leases where the entity is the lessee:		
Depreciation expense of right-of-use assets	56	32
Interest expense on lease liabilities	2	1
Total amount recognised in the statement of comprehensive income	**58**	**33**

The Museum had total cash outflows for leases of $63,000 in 2021-22 (2021 $33,000).

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
— Office space 3 years i.e the term of the lease

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 provides Creative Residency leases (normally for three years) at the Ultimo site and charges rent for floorspace. The Museum also has a one year arrangement for an on site Café which is to be recognised as a lease agreement. The monthly charge is variable based on performance.

	Economic Entity		Parent	
	2022 $000	2021 $000	2022 $000	2021 $000
Future minimum rentals receivable (undiscounted) under non-cancellable operating leases as at 30 June are, as follows;				
Within one year			184	120
Later than one year and not later than five years:				
Two to three years			77	148
Three to four years			-	-
Total excluding GST			**261**	**268**

17. CURRENT/NON-CURRENT LIABILITIES — PAYABLES

Accrued salaries, wages and on-costs	657	465	-	-
Accrued personnel services expenses	-	-	836	630
Trade Creditors	2,112	930	2,112	930
Accruals	1,950	2,831	1,771	2,666
	4,719	**4,226**	**4,719**	**4,226**

Details regarding credit risk, liquidity risk and market risk, including maturity analysis of the above payables are disclosed in Note 23. 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 — LEASES

Lease Liabilities — Current	89	32	89	32
Lease Liabilities — Non-Current	104	47	104	47
	193	**79**	**193**	**79**

Refer also Note 16. Details regarding market risk, including currency risk, are disclosed in Note 23.

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	
	2022 $000	2021 $000	2022 $000	2021 $000
19. CURRENT / NON-CURRENT LIABILITIES — PROVISIONS				
Employee benefits and related on-costs				
Annual leave	2,743	2,631	-	-
Annual leave on-costs	581	529	-	-
Payroll tax on annual leave	164	139	-	-
Long service leave on-costs	542	696	-	-
Payroll tax on long service leave	290	369	-	-
	4,320	**4,364**	**-**	**-**
Provisions for personnel services expenses				
Annual leave	-	-	2,743	2,631
Annual leave on-costs	-	-	581	529
Payroll tax on annual leave	-	-	164	139
Long service leave on-costs	-	-	542	696
Payroll tax on long service leave	-	-	290	369
	-	**-**	**4,320**	**4,364**
Aggregate employee benefits and related on-costs				
Provisions - current	4,253	4,279	-	-
Provisions - non-current	67	85	-	-
Provisions - personnel services - current	-	-	4,253	4,279
Provisions - personnel services - non-current	-	-	67	85
Accrued salaries, wages and on-costs (Note 16)	657	465	-	-
Accrued personnel services expenses (Note 16)	-	-	836	630
	4,977	**4,829**	**5,156**	**4,994**

Total current provisions not expected to be settled within 12 months of the reporting date amount to $860,000 (2021 $816,000).

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.

20. CURRENT / NON-CURRENT LIABILITIES — OTHER LIABILITIES	Economic Entity		Parent	
	2022 $000	2021 $000	2022 $000	2021 $000
Unearned revenue	507	170	507	170
	507	**170**	**507**	**170**

21. 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 2021-22. 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 favourable to budget by $3,174,000.

Major items impacting the Museum's net result, and contributing to variations to budget, related to the ongoing impact of the COVID-19 pandemic through lockdowns in the early months of the financial year, and ongoing staff absences due to isolation protocols, as well as international and national supply chain disruptions, all of which have contributed to delays in the Museum's development and delivery of its program of activities. The Museum's result was also impacted by the accounting for costs associated with the construction of the new museum in Parramatta and the associated relocation of the Museum's Collection (Powerhouse Program).

Total Revenue was $6,774,000 higher than budget. The major variation related to additional grant funding of $19,668,000 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, $6,535,000 was capitalised. This was offset by a deferral of $3,960,000 in recurrent grant funding to future years. Sales of goods and services was $2,333,000 lower than budget, related to lower levels of activity due to the pandemic, and the Sydney Observatory being closed to the public, firstly due to the pandemic, and subsequently, for refurbishment. Donations and contributions were $6,642,000 lower than budget, with the major variation relating to contributions from the capital fundraising campaign for the construction of the new museum. $2,543,000 was received in relation to this campaign against a budget of $10,000,000.

Total Expenditure was $3,504,000 higher than budget. As per the major revenue variations, there were three main variations that contributed to this result. First an over budget variation of expenditure incurred in relation to the Powerhouse Program of $13,133,000 (refer Note 2(f)). Second, lower expenditure within Other Operating Expenses of $3,960,000 relating to the deferral of recurrent grant funding to future years. Third, lower than budgeted expenditure with regard to capital fundraising receipts paid to Create NSW.

Depreciation was higher than budget by $4,324,000 due to the original budget being finalised prior to the completion of the Museum's comprehensive revaluation of land and buildings in June 2021, where the useful life of the Ultimo Museum was reassessed in line with the proposed closure and redevelopment of the site.

Assets and Liabilities
Current Assets are $6,179,000 higher than budget mainly due to an increase in receivables relating to the Powerhouse Program, and a higher cash at bank balance due to lower operating costs incurred as a result of the delays to the development and delivery of the Museum's program of activities.

Current liabilities are higher than budget by $2,626,000 mainly due to higher than anticipated trade creditors and accrued payables at year end.

Non-Current assets are significantly lower than budget as a result of the revaluation of land and buildings in June 2021, 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 $7,351,000 higher than budget. This is due to the impact of the Powerhouse Program, where $6,535,000 of the grant money received was capitalised and appears as outflows under Cash Flows From Investing Activities, thus also contributing to the variation against this item.

The closing cash balance is $4,501,000 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 2022–23 in line with the completion of the works associated with the delivery of these programs."

22. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT	Economic Entity		Parent	
	2022 $000	2021 $000	2022 $000	2021 $000
Net cash used on operating activities	11,164	10,705	11,164	10,705
Adjustments for items not involving cash				
Depreciation	(11,084)	(8,367)	(11,084)	(8,367)
Donations to the collection	302	636	302	636
Realised and unrealised gains & (losses)	(239)	271	(239)	271
Impairment Allowance	0	35	0	35
Decrease/(increase) in creditors	(830)	(1,128)	(830)	(1,128)
Decrease/(increase) in employee entitlements	44	(456)	44	(456)
Increase/(decrease) in receivables	1,908	(1,566)	1,908	(1,566)
Increase/(decrease) in inventory	(23)	(1)	(23)	(1)
Increase/(decrease) in prepayments and other assets	102	69	102	69
Net gain/(loss) re investments	(91)	131	(91)	131
Net Result	**1,253**	**329**	**1,253**	**329**

23. 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	
			2022 $000	2021 $000	2022 $000	2021 $000
Cash and cash equivalents	7	Amortised cost	7,542	6,577	7,542	6,577
Receivables[1]	8	Amortised cost	2,826	165	2,826	165
Contract Assets	9	Amortised cost	1,720	1,936	1,720	1,936
Financial assets at fair value	11	At fair value through the profit and loss – designated as such at initial recognition	3,710	3,722	3,710	3,722

Financial Liabilties	Note	Category	Economic Entity Carrying Amount		Parent Carrying Amount	
			2022 $000	2021 $000	2022 $000	2021 $000
Payables[2]	17	Financial liabilities measured at amortised cost	4,539	4,061	4,539	4,061
Borrowings	18	Financial liabilities measured at amortised cost	193	79	193	79

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 2022 and 2021 was determined as follows;

	Current	<30 days	30–60 days	61–90 days	>91 days	Total
2022						
Expected credit loss rate	0%	0%	0%	36%	100%	1%
Estimated total gross carrying amount	2,760	25	31	14	30	2,860
Expected credit loss	-	-	-	5	30	35
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

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 2022 and 2021.

(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.

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 2021–22 (2021: 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
2022								
Payables	n/a	4,539	-	-	4,539	4,539	-	-
Leases	n/a	193	193	-	-	89	104	-
		4,732	**193**	**-**	**4,539**	**4,628**	**104**	**-**
2021								
Payables	n/a	4,061	-	-	4,061	4,061	-	-
Leases	n/a	79	79	-	-	32	47	-
		4,140	**79**	**-**	**4,061**	**4,093**	**47**	**-**

Notes

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

(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	2022 $000	2021 $000
TCorpIM Medium Term Growth	Cash, money market instruments, Australian and international bonds, listed property and Australian shares	3 to 7 years	3,358	3,278

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 - TcorpIM Funds

Economic Entity (including parent at same values)			
Facility	Change in unit price	Impact on profit/loss	
		2022 $000	2021 $000
TCorpIM Medium Term Growth Fund	+/- 10%	336	328

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 structuralchange 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
2022					
Economic Entity (including parent at same values)					
Financial Assets					
Cash and cash equivalents	7,542	(75)	(75)	75	75
Receivables	2,826	-	-	-	-
Contract assets	1,720	-	-	-	-
Other financial assets	3,710	-	-	-	-
Financial Liabilities					
Payables	4,539	-	-	-	-
Other financial liabilities	193	-	-	-	-
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	-	-	-	-

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 TCorpIM Fund 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.

2022 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	-	3,358	-	3,358
Shares	352	-	-	352
	352	**3,358**	**-**	**3,710**

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**

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.

24. 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 13).

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).

25. 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), 13 and 22).

26. COMMITMENTS	Economic Entity		Parent	
	2022 $000	2021 $000	2022 $000	2021 $000
(a) Capital Commitments				
Aggregate capital expenditure contracted for various building services projects at balance date and not provided for:				
Within one year	1,856	901	1,856	901
Later than one year and not later than 5 years	-	-	-	-
Total (including GST)	**1,856**	**901**	**1,856**	**901**

The total commitments above include input tax credits of $169,000 (2021 $82,000) that are expected to be recovered from the Australian Taxation Office.

27. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

	2022 $000	2021 $000
Contingent Liabilities		
The Trust is unaware of the existence of any contingent liabilities as at balance date (2021: Nil).		
Contingent Assets		
Insurance claim	1,000	600
	1,000	**600**

The Museum has lodged an insurance claim through it 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.

28. RELATED PARTY DISCLOSURES

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

2020 Economic Entity (including parent at same values)	2022 $000	2021 $000
Short-term employee benefits:		
Salaries	1,546	2,276
Termination benefits	393	-
Total remuneration	**1,939**	**2,276**

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	2022 $000		2021 $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(d)), 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.

END OF AUDITED FINANCIAL STATEMENTS

APPENDICES

BOARD OF TRUSTEES

The Board of Trustees from 1 July 2021 to 30 June 2022 comprised the following:

The Hon Peter Collins AM KC
President
Term: 11.12.20 – 31.12.2023

Peter Collins AM KC 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 ministers 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 Chair) of 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 key arts projects he has taken a leadership role on include: The Writers Walk, The Gunnery Artspace, Police and Justice Museum, Museum of Sydney, Brett Whiteley Studio, Naval Aviation Museum, Varuna Writers Centre, Writing NSW and the former Sydney College of the Arts. He and his wife, Jennine, have restored the historic Werrington House (1829) in Western Sydney, where they live.

David Borger OAM
Terms: 01.01.19 – 31.12.21, 01.01.22 – 31.12.24

David Borger is the founding Executive Director of Business Western Sydney. David coordinates members and stakeholders in creating communities of shared interest, to explore opportunities for innovation and investment, to champion the future vision for Western Sydney's public and private infrastructure. Under David's leadership, the Western Sydney Business Chamber was instrumental in the successful campaign for Western Sydney Airport. David also regularly collaborates with government and industry in support of other transformational projects, including Powerhouse Parramatta, the Westmead and Liverpool Innovation Districts, Sydney Olympic Park, Parramatta Light Rail, West Metro and North-South Metro. 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, as well as Minister for Western Sydney. David is currently a Director of Think Planners; and serves as a Non-Executive Director on the boards of the Museum of Applied Arts and Sciences, Sydney Olympic Park Authority, Evolve Housing and the NRMA.

Paddy Carney, BSc (Hon), ACA, FCA
Term: 01.01.19 – 31.12.21

Paddy Carney 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, chairing 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, is a Director of the Sydney Festival, and was a Trustee at Sydney Living Museums from 2013–18.

Mark Hassell
Terms: 06.11.20 – 31.12.21, 01.01.22 – 31.12.24

Mark Hassell is a partner at management consultancy firm KPMG. He has a long history of customer, marketing and brand leadership experience, having held senior roles with British Airways, Virgin Australia and Qantas, both in the UK and in Australia. With a focus on customer and visitor experience and brand identity, Mark is skilled in operational management and strategic partnerships, and has 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
Terms: 01.01.19 – 31.12.21, 01.01.22 – 31.12.24

Kellie Hush 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 markets. Before joining BAZAAR, Hush was the Editor-in-Chief of GRAZIA Australia and fashion editor of The Sydney Morning Herald. She is a regular fashion commentator on television, radio, and print media, and a published author. She is a Board Director for Virgin Australia Melbourne Fashion Festival (VAMFF). Kellie is also a founding director of the Australian Fashion Chamber and formerly a Royal Hospital for Women Foundation Board Director. She has been a judge for the International Woolmark Prize and the VAMFF National Designer Award.

Suzie Laundy
Term: 01.01.20 – 31.12.22

Suzie Laundy works in Western Sydney as part of the Laundy Hotel Group and has strong and broad connections to local communities. In addition to her successful career in hospitality, sponsorship and events marketing management, Suzie is passionate about working with children and has extensive experience in community organisations that focus on enhancing the lives of young people. This includes involvement with the Ngurra Jirrama Foundation — which enables Indigenous students from remote communities in the Northern Territory to complete secondary education in NSW — and ASK Council of Australia, which supports underprivileged children with severe medical conditions in Manila, the Philippines.

Opposite: Three busts, porcelain body-cast with various glazes, by Ah Xian, Jingdezhen, China, 1999–2002, exhibition view from *Clay Dynasty*, Powerhouse Ultimo 2021–22. Photo: Zan Wimberley 2021

Beau Neilson
Term: 01.01.21 – 31.12.24

Beau Neilson is Creative Director of Sydney's multi award-winning Phoenix Central Park, a new performance space in Chippendale. Over the course of her career, she has established herself as a significant philanthropist in the Australian arts and cultural sector. In 2012, Beau joined Sydney Dance Company as a Non-Executive Director, where she was a key driver in the Company's commitment to growing the next generation of donors. She also serves as Gifting Committee Member of The Neilson Foundation and has been a patron of the British Museum and The V&A in London. In 2018, Beau was awarded the Creative Partnerships Australia Emerging Philanthropist Award. She has also served as External Engagement Leader for Anti-Slavery Australia. Beau trained as a lawyer at the University of Technology Sydney.

Peter Poulet
Term: 01.01.20 – 31.12.22

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

Lang Walker AO

Term: 11.12.20 – 31.12.23

Lang Walker AO 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 values incorporating industry-leading environmental standards and cultural sustainability in his projects. Lang was honoured as a member of the Order of Australia in 2015 for his continued philanthropic efforts, which focus on community, the arts, health and medical research. Investing in Greater Western Sydney is a priority for Lang and the Walker Group.

Eddie Woo
Term: 31.01.19 – 01.02.22

Eddie Woo 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, he was named Australia's Local Hero in the Australian of the Year Awards and 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.

PRINCIPAL OFFICERS

Listed below are the principal officers as at 30 June 2022:

Chief Executive
Lisa Havilah
Address: 500 Harris Street, Ultimo NSW 2007

Chief Operating Officer
Mark Wilsdon
Address: 500 Harris Street, Ultimo NSW 2007

Director, Office of the Chief Executive
Susanna Montrone
Address: 500 Harris Street, Ultimo NSW 2007

Director, Curatorial Collections and Programs
Matthew Connell
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
Emily McDaniel
Address: 500 Harris Street, Ultimo NSW 2007

Director, Design and Delivery
Clare Moore
Address: 500 Harris Street, Ultimo NSW 2007

Director, Renewal Strategy
Jamie Twist
Address: 500 Harris Street, Ultimo NSW 2007

OUTGOING LOANS

The Museum of Applied Arts and Sciences loaned 222 collection objects to 39 institutions in 51 individual loan arrangements in 2021–22.

The institutions were:

Australian Nuclear Science and Technology Organisation (ANSTO), Lucas Heights, NSW

Anzac Memorial Hyde Park, Sydney, NSW

Art Gallery of New South Wales, Sydney, NSW

Australian Centre for the Moving Image, Melbourne, VIC

Australian National Maritime Museum, Sydney, NSW

Blacktown Arts Centre, Blacktown, NSW

Boomalli Aboriginal Artists Co, Redfern, NSW

Broken Hill City Council, Broken Hill, NSW

Canberra Museum and Gallery, Canberra, ACT

Chau Chak Wing Museum, University of Sydney, Camperdown, NSW

Geelong Gallery, Geelong, VIC

Global Creatures, Sydney, NSW

Hurstville Museum and Gallery, Hurstville, NSW

Jam Factory Craft and Design Centre, Adelaide, SA

Jewish Museum of Australia, St Kilda, VIC

Meadowbank TAFE, Meadowbank, NSW

Museum of Australian Democracy at Old Parliament House, Canberra, ACT

National Art School, Darlinghurst, NSW

National Gallery of Victoria, Melbourne, VIC

National Museum of Australia, Canberra, ACT

Newcastle Museum, Newcastle, NSW

Old Treasury Building Melbourne, Melbourne, VIC

Palais Galliera, Paris, France

Reserve Bank of Australia, Sydney, NSW

Royal Flying Doctor Service (South Eastern Section), Broken Hill, NSW

Sancta Sophia College, Sydney, NSW

School of Engineering, Design and Built Environment, Western Sydney University, Parramatta, NSW

State Library of New South Wales, Sydney, NSW

State Library of Victoria, Melbourne, VIC

Sydney Living Museums, Sydney, NSW

Sydney Tramway Museum, Loftus, NSW

TAFE NSW Western Institute, Broken Hill, NSW

The David Roche Foundation, North Adelaide, SA

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

UNSW Galleries, Paddington, NSW

ACQUISITIONS

A total of 125 new acquisitions comprising 518 objects were added to the Powerhouse collection throughout 2021–22. Objects were acquired through the Museum of Applied Arts and Sciences Foundation and commissioning program, as well as through donations and bequests.

Protest sign, 'My Rights are Human Rights', paper / pencil, designed and made by Marley Styles Wilson, Sydney, New South Wales, Australia, 2021. Gift of Marley Styles Wilson, 2021. 2021/62/1

Collection of postcards (110), paper, various designers, published by AvantCard, Sydney, New South Wales, Australia, 1997-2014. Acquired 2021. 2021/63/1

Interactive model, 'Michael Mobbs sustainable house', mixed materials, made by Modelcraft / Powerhouse, Sydney, New South Wales, Australia, 2000. Acquired 2021. 2021/64/1

HSC Student Pack, paper, made by NSW Education Standards Authority, Sydney, New South Wales, Australia, 2020. Gift of NSW Education Standards Authority, 2021. 2021/65/1

Photographic print, paper, photographer unknown, Ultimo, New South Wales, Australia, 1916. Gift of LJ Dunstan, 1999. 2021/66/1

Photographic print, paper, photographer unknown, Ultimo, New South Wales, Australia, 1938. Gift of LJ Dunstan, 1999. 2021/66/2

Protest sign, 'Save The Planet', paper / acrylic paint / plastic, designed and made by Xanthe Reid, Sydney, New South Wales, Australia, 2018. Gift of Elisa Bone, 2020. 2021/67/1

Promotional material, cotton / paper, designed by Wendy Holland and made by the Quilters' Guild Inc, Sydney, New South Wales, Australia, 1988. Gift of Dianne Finnegan, 2019. 2021/68/1

Photographs (43), paper, Associated Press / San Francisco Examiner / various makers, United States of America / France / Australia / Canada, 1928-1945. Purchased 2021. 2021/69/1

Maps (3), paper, made by *The San Francisco Examiner*, San Francisco, California, United States of America, December 1934. Purchased 2021. 2021/69/2

Magazine, 'Port of Oakland Compass', paper, made by the Board of Port Commissioners, Oakland, California, United States of America, July / August 1935. Purchased 2021. 2021/69/3

Electronic organ, 'Hammond B3', with accessories, timber / metal / electronic components, designed by Laurens Hammond / John M Hanert, made by the Hammond Organ Company, United States of America, 1955-1975. Purchased 2021. 2021/70/1

Electric piano with stool and case, 'Wurlitzer 200A', plastic / timber / metal / electronic components, co-invented by Paul Renard / Howard Holman for Wurlitzer in Chicago, made by The Wurlitzer Company, Illinois, United States of America, 1954-1983. Purchased 2021. 2021/70/2

Keyboard instrument with carry case, 'Pianet N', timber / metal / electronic components, designed by Ernst Zacharias for Hohner, made by the Hohner AG, Germany, 1965. Purchased 2021. 2021/70/3

Keyboard instrument with case, 'Vox Continental V301H', timber / metal / electronic components, technical design overseen by Derek Underdown / Les Hill, made in United States of America under licence from Jennings Musical Industries, Kent, England, 1966. Purchased 2021. 2021/70/4

Keyboard instrument with case, 'Farfisa Combo Compact', plastic / metal / timber (ply) / electronic components, by Fabbriche Riunite Fisarmoniche Italiane S p A, (Farfisa), Castelfidardo, Italy, 1964. Purchased 2021. 2021/70/5

Keyboard instrument, 'Gibson G-101 Combo Organ', plastic / metal / timber (ply) / electronic components, by Lowrey Organ Company, Illinois, United States of America, 1967. Purchased 2021. 2021/70/6

Keyboard instrument, 'Rhodes Mark I Stage Piano', timber / plastic / metal / rubber, designed by Harold Rhodes, made by CBS Fender, California, United States of America, 1972. Purchased 2021. 2021/70/7

Keyboard instrument with case, 'Hohner Clavinet D6', timber / metal / textile / plastic, designed by Ernst Zacharias for Hohner, made by the Hohner AG, Germany, 1971. Purchased 2021. 2021/70/8

Keyboard instrument with case, 'RMI Electra-piano 368X', plastic / timber / metal / electronic components / rubber, by Rocky Mount Instruments, North Carolina, United States of America, 1974. Purchased 2021. 2021/70/9

Keyboard instrument with case, 'Ace Tone Top 5', plastic / metal / timber / electronic components, by Ace Electronics Industry Inc, Japan, 1967. Purchased 2021. 2021/70/10

Keyboard instrument with accessories, 'Yamaha CP-70B stage piano', plastic / metal / timber / electronic components, made by Yamaha, Japan, 1978. Purchased 2021. 2021/70/11

Keyboard instrument, 'Rhodes Piano Bass', timber / plastic / metal / rubber, designed by Harold Rhodes, made by CBS Fender, California, United States of America, 1967. Purchased 2021. 2021/70/12

Protest sign, 'I'm An Edgy Teen That Wants To Die, But Not From Climate Change', paper / acrylic paint, designed and made by Isabella Tole, Sydney, New South Wales, Australia, 2019. Gift of Isabella Tole, 2020. 2021/71/1

Sculptural vessels (2), 'Landscrapes Series I' and 'Landscrapes Series II', ceramic, made by Simone Fraser, Sydney, New South Wales, Australia, 2019. Donated through the Australian Government's Cultural Gifts Program by Simone Fraser, 2021. 2021/72/1

Installation, 'Sunlight for a Pandemic', porcelain / gold lustre, made by Honor Freeman, Adelaide, South Australia, 2021. Powerhouse Commission, 2021. 2021/73/1

Vessel, 'Oval Threaded Vessel', porcelain / cobalt stain, made by Alterfact, Melbourne, Victoria, Australia, 2021. Powerhouse Commission, 2021. 2021/74/1

Vessel, ‘Tapered Threaded Vessel’, porcelain / cobalt stain, made by Alterfact, Melbourne, Victoria, Australia, 2021. Powerhouse Commission, 2021. 2021/74/2

Computer graphics workstation, Quantel Digital Paintbox 7001, metal / plastic / electronic components, made by Quantel Limited, United Kingdom, 1981. Gift of Rob Hansen, 2020. 2021/75/1

Vessel, ‘Breakaway series — Palm Valley, NT (667)’, porcelain / glazes, made by Pippin Drysdale, Fremantle, Western Australia, Australia, 2020. Purchased 2021. 2021/76/1

Vessel, ‘Breakaway series - Dales Gorge - Karaljini (640)’ porcelain / glazes, made by Pippin Drysdale, Fremantle, Western Australia, Australia, 2020. Purchased 2021. 2021/76/2

Vessel, ‘Breakaway series — Red Dragonfly (626)’, porcelain / glazes, made by Pippin Drysdale, Fremantle, Western Australia, 2020. Purchased 2021. 2021/76/3

Vessel, ‘Gnamma Hole II’, porcelain / glazes, made by Pippin Drysdale, Fremantle, Western Australia, 2020. Purchased 2021. 2021/76/4

Sculpture, ‘Rainbow Lorikeet Marble IV’, porcelain, made by Pippin Drysdale, Fremantle, Western Australia, 2020. Purchased 2021. 2021/76/5

Bowl, ‘My Beating Heart (cut)’, porcelain, made by Matt Butterworth, Melbourne, Victoria, Australia, 2021. Purchased with funds provided by Marion Barker in memory of Ted Barker, 2020. 2021/77/1

Bowl, ‘The Weight of Longing (cut)’, porcelain, made by Matt Butterworth, Melbourne, Victoria, Australia, 2021. Purchased with funds provided by Marion Barker in memory of Ted Barker, 2020. 2021/77/2

Aircraft pilot flight suit, cotton / plastic / metal, made by the Australian Government Clothing Factory used by the Royal Australian Navy and the Royal Navy, Australia, 1963. Gift of Alex Whitworth, 2021. 2021/78/1

Sculpture, ‘Self Portrait with Cats (during lockdown)’, porcelain / lustre, made by Vipoo Srivilasa, Melbourne, Victoria, Australia, 2021. Powerhouse Commission, 2021. 2021/79/1

Victa Robot Mower PM100, plastic / metal / electronic components, made by Victa Lawncare Pty Ltd, Moorebank, New South Wales, Australia, 2021. Gift of Victa, 2021. 2021/80/1

Accessories for Victa Robot Mower PM100, plastic / metal / electronic components / paper, made by Victa Lawncare Pty Ltd, Moorebank, New South Wales, Australia, 2021. Gift of Victa, 2021. 2021/80/2

Sculpture, ‘Walking in the Forest’, porcelain, made by Kenji Uranishi, Brisbane, Queensland, Australia, 2021. Powerhouse Commission, 2021. 2021/81/1

Floor pot, porcelain / copper-red glaze, made by Geoff Crispin, New South Wales, Australia, 2020. Purchased 2021. 2021/82/1

Television show production set, wood / plastic / metal / glass, made by Foxtel Australia, used by Bill Collins, Australia, 1995–2018. Gift of Foxtel, 2020. 2021/83/1

Bicycle and helmet, metal / plastic / rubber, designed and made by BlueGoGo, China 2017, owned by Reddy Go, Australia, 2017–18. Gift of Reddy Go, 2018. 2021/84/1

Sculpture, ‘21st Century Woman’, stoneware, made by Renee So, London, England, 2020. Barry Willoughby Bequest Commission, 2020. 2021/85/1

Sculpture, ‘Bellarmine Holding Bellarmine II’, terracotta, made by Renee So, London, England, 2020. Barry Willoughby Bequest Commission, 2020. 2021/85/2

Sculpture, ‘Overlapping Reeds Crossing Paths’, earthenware / raku fired / majolica / stains / clear glazes, made by Angus Gardner, Victoria, Australia, 2020. Purchased 2021. 2021/86/1

Archive of chef Kylie Kwong, paper, Sydney, New South Wales, Australia, 1995-2020. Gift of Kylie Kwong, 2021. 2021/87/1

Lantern, part of Kylie Kwong archive, metal / paper, designed by Chen Lu for Billy Kwong restaurant, Sydney, New South Wales, Australia, 2000-2020. Gift of Kylie Kwong, 2021. 2021/87/2

Signs (2), part of Kylie Kwong archive, wood, designed by Chen Lu for Billy Kwong restaurant, Sydney, New South Wales, Australia, 2000-2020. Gift of Kylie Kwong, 2021. 2021/87/3

Vase, ‘Walungurru’, stoneware, made by Kunmanara Carroll, Pukatja (Ernabella), South Australia, 2019. Purchased 2021. 2021/88/1

Lace panel and drawings (7), ‘Caving to Temptation: A Two Hour Afternoon Nap’, silk / wire / paper, made by Maggie Hensel-Brown, Newcastle, New South Wales, Australia, 2018. Purchased 2021. 2021/89/1

Lace panel and process material (2), ‘Quarantine Self Portrait I: Lying, Scrolling’, silk / wire / paper / cotton, made by Maggie Hensel-Brown, Sydney, New South Wales, Australia, 2020. Purchased 2021. 2021/89/2

Protest mask, ‘Enough’, cotton, made by Lindie Ward, Sydney, New South Wales, Australia, 2021. Gift of Lindie Ward, 2021. 2021/90/1

Protest sign, ‘Enough’, cardboard / tape, made by Lindie Ward, Sydney, New South Wales, Australia, 2021. Gift of Lindie Ward, 2021. 2021/90/2

Traffic light button covers (3), plastic, made by Transport for NSW, used by Transport for NSW, Sydney, New South Wales, Australia, 2020. Gift of Transport for NSW, 2021. 2021/91/1

Traffic light button covers (6), corflute / double sided tape, made by Transport for NSW, used by Transport for NSW, Sydney, New South Wales, Australia, 2020. Gift of Transport for NSW, 2021. 2021/91/2

Toy rattle, ‘Sensible Rattle’, plastic / metal, designed by Hilary Page, made by Kiddicraft, England, c. 1960–69. Gift of Rochelle Getzler, 2021. 2021/92/1

Toy blocks and packaging, ‘Interlocking Building Cubes’, plastic / cardboard, designed by Hilary Page, made by Kiddicraft, England, c. 1960-–69. Gift of Rochelle Getzler, 2021. 2021/92/2

Toy beakers and packaging, 'Building Beakers', plastic / cardboard, designed by Hilary Page, made by Kiddicraft, England, c. 1960-1969. Gift of Rochelle Getzler, 2021. 2021/92/3

Hammer toy and packaging, 'Hammer-Peg', wood / cardboard, designed by Hilary Page, made by Kiddicraft, England, c. 1960–69. Gift of Rochelle Getzler, 2021. 2021/92/4

Protest sign, 'Injustice Anywhere is a Threat to Justice Everywhere', cardboard, designed and made by Pip Cummings, Sydney, New South Wales, Australia, 2021. Gift of Pip Cummings, 2021. 2021/93/1

Vessel, 'Kiwirrkura', stoneware, made by Kunmanara Carroll, Pukatja (Ernabella), South Australia, 2020. Purchased 2021. 2021/94/1

Vessel, 'Yumari', stoneware, made by Kunmanara Carroll, Pukatja (Ernabella), South Australia, 2020. Purchased 2021. 2021/94/2

Protest sign, 'Girls just wanna have fun-damental rights', cardboard, designed and made by Bea Hernandez, Sydney, New South Wales, Australia, 2021. Gift of Bea Hernandez, 2021. 2021/95/1

Protest sign, 'Women's rights are human rights', cardboard, designed and made by Bea Hernandez, Sydney, New South Wales, Australia, 2021. Gift of Bea Hernandez, 2021. 2021/95/2

Type A transistor with box, metal / germanium, designed by John Bardeen / Walter Brattain / William Shockley, made by Bell Telephone Laboratories, New Jersey, United States of America, 1947. Gift of Rod Boswell (Boswell Technologies Pty Ltd), 2021. 2021/96/1

Protest sign, 'I eat misogyny for breakfast', foam core / paper, designed and made by Cecilia Timm, Sydney, New South Wales, Australia, 2021. Gift of Cecilia Timm, 2021. 2021/97/1

Sculptural group (3), 'Skittles (after Pound)', stoneware, 24 karat gold leaf, Damon Moon, Adelaide, South Australia, 2018–21. Purchased 2021. 2021/98/1

Toaster, 'Lucite Green', plastic / stainless steel, designed by Marc Newson, made by Sunbeam, China, 2015. Gift of Sunbeam, 2021. 2021/99/1

Toaster, 'Signature Orange', plastic / stainless steel, designed by Marc Newson, made by Sunbeam, China, 2015. Gift of Sunbeam, 2021. 2021/99/2

Kettle, 'Lucite Green', plastic / metal, designed by Marc Newson, made by Sunbeam, China, 2015. Gift of Sunbeam, 2021. 2021/99/3

Kettle, 'Signature Orange', plastic / stainless steel, designed by Marc Newson, made by Sunbeam, China, 2015. Gift of Sunbeam, 2021. 2021/99/4

Advertising catalogue, 'So Sunbeam Summer 15/16', paper, designed and printed by Sunbeam, Sydney, New South Wales, Australia, 2015. Gift of Sunbeam, 2021. 2021/99/5

Computer with keyboard and mouse, iMac G3 'Ruby Red', plastic / metal / glass / electronic components, used by Irene Mura Schroder at the Mura Clay Gallery in Newtown, New South Wales, Australia, 2000–07, designed by Sir Jonathan Ive for Apple, California, United States of America, made by Apple Computer Inc., Korea, 2000. Gift of Ken Vaughan, 2021. 2021/100/1

Quilt, 'The MMXX Quilt', cotton / silk / linen / wool, Jessica Wheelahan, Sydney, New South Wales, Australia, 2020. Purchased with funds donated by The Quilt Study Group of Australia, 2021. 2021/101/1

Model and material sample, 'Domeshell house', wood / plastic / textile / concrete / polyurethane, designed by Domeshells Technology Pty Ltd, Billinudgel, made by Iain Scott-Stevenson at the Powerhouse Ultimo / Domeshells Technology Pty Ltd, Billinudgel, New South Wales, Australia. Acquired 2021. 2021/102/1

Neckties (11) and tie hanger, cotton / polyester / silk, metal / plastic, various makers, China, England, New Zealand, Italy, Australia, worn by Bill Collins, on Foxtel Australia, Sydney, New South Wales, Australia, 1995-2018. Gift of Foxtel, 2021. 2021/103/1

Booklet, 'New South Wales Railways: Into the Future', paper, published by State Rail Authority of New South Wales, Sydney, New South Wales, Australia, 1983. Acquired 2021. 2021/104/1

Leaflet, 'XPT Inter-City Express: Coming Soon', published by the State Rail Authority of New South Wales, Sydney, New South Wales, Australia, 1981. Acquired 2021. 2021/104/2

Magazine article, 'XPT Train', paper, written by John Stackhouse, published in 'The Bulletin' newspaper, pages 48–49, New South Wales, Australia, 3 November 1981. Acquired 2021. 2021/104/3

Brochure, 'Countrylink XPT: Welcome Aboard the Countrylink XPT', paper, published by Countrylink New South Wales, Sydney, New South Wales, Australia, 1989. Acquired 2021. 2021/104/4

Brochure, 'Railway into the future — XPT Inter-City Express', paper, published by State Rail Authority of New South Wales, Sydney, New South Wales, Australia, c. 1981. Acquired 2021. 2021/104/5

Booklet, 'Countrylink: We're Changing More Than Just Our Colours', paper, published by Countrylink New South Wales, Sydney, New South Wales, Australia, 1989. Acquired 2021. 2021/104/6

Booklet, 'We're Changing More Than Just Our Colours', paper, published by Countrylink New South Wales, Sydney, New South Wales, Australia, 1989. Acquired 2021. 2021/104/7

Railway timetable, 'Countrylink Timetable', paper, published by Countrylink New South Wales, Sydney, New South Wales, Australia, 4 June 1990. Acquired 2021. 2021/104/8

Promotional adhesive sticker, 'Coming Soon XPT Inter-City Express: railway into the future', paper, published by State Rail Authority of New South Wales, Sydney, New South Wales, Australia, c. 1981. Acquired 2021. 2021/104/9

Promotional ruler, 'The Countrylink X2000 Tilt Train', plastic, produced by Countrylink New South Wales, Sydney, New South Wales, Australia, 1995. Acquired 2021. 2021/104/10

Booklet, 'Inter-City XPT Gifts and Souvenirs', paper, published by the State Rail Authority Railway Shop, Sydney, New South Wales, Australia, c. 1981. Acquired 2021. 2021/104/11

Railway ticket, for introduction of Inter-City XPT, paper, issued by State Rail Authority of New South Wales for special excursion from Parramatta to Penrith, Sydney, New South Wales, Australia, February 1982. Acquired 2021. 2021/104/12

Brochure, 'Coming in 1993 Australia's Fastest Bed: The Countrylink XPT Sleeper', paper, published by New South Wales Countrylink, Sydney, New South Wales, Australia, 1993. Acquired 2021. 2021/104/13

Leaflet, 'Catch the ACT now from $99', paper, for services to Canberra by XPT train, published by Countrylink New South Wales, Sydney, New South Wales, Australia, November 1994. Acquired 2021. 2021/104/14

Leaflet, 'Catch Coffs Harbour: 2 nights from $149', paper, for package services by XPT train to Coffs Harbour, published by Countrylink New South Wales, Sydney, New South Wales, Australia, April 1995. Acquired 2021. 2021/104/15

Leaflet, 'Catch Countrylink Farm Stays from $188', for travel packages by XPT train, paper, published by Countrylink New South Wales, Sydney, New South Wales, Australia, February 1995. Acquired 2021. 2021/104/16

Leaflet, 'Catch Opal and NSW Outback From $369', for train packages by XPT, paper, published by Countrylink New South Wales, Sydney, New South Wales, Australia, January 1995. Acquired 2021. 2021/104/17

Leaflet, 'Catch Wild Animals From $219', for train travel packages by XPT to Dubbo and Central West of NSW, paper, published by Countrylink New South Wales, Sydney, New South Wales, Australia, September 1994. Acquired 2021. 2021/104/18

Leaflet, 'Countrylink Explorers Coming in 1993', with information about Xplorer NSW regional trains, paper, published by Countrylink New South Wales, Sydney, New South Wales, Australia, 1993. Acquired 2021. 2021/104/19

Brochure, 'Tangara: A World-class Train for a World-class system', published by State Rail Authority of New South Wales, Sydney, New South Wales, Australia, 1987. Acquired 2021. 2021/104/20

Brochure, 'The Revolution in Transport: Superfreighters', relating to overnight container goods trains, paper, published by New South Wales State Rail Authority, Sydney, New South Wales, Australia, 1983. Acquired 2021. 2021/104/21

Brochure, 'Through Running of Trains: New Numbering System', relating to goods trains, paper, published by Freight Rail, Sydney, New South Wales, Australia, February 1996. Acquired 2021. 2021/104/22

Booklet, 'Diagrams for Loading Timber and Steel Girders', Circular 249, relating to goods trains, paper, published by New South Wales Department of Railways, Sydney, New South Wales, Australia, 1961. Acquired 2021. 2021/104/23

Booklet, 'Australia by Rail', relating to passenger trains, paper, published by Railways of Australia, Melbourne, Victoria, Australia, c. 1980. Acquired 2021. 2021/104/24

Booklet, 'Railways — Australia's Greatest Industry', relating to passenger trains, paper, published by Railways of Australia, Melbourne, Victoria, Australia, c. 1970. Acquired 2021. 2021/104/25

Booklet, 'Guide to the Best 1-Day Rail Tours Out of Sydney', paper, published by the Public Transport Commission of New South Wales, Sydney, New South Wales, Australia, January 1974. Acquired 2021. 2021/104/26

Booklet, 'Guide to the Best 1-Day Rail-Coach Tours Out of Sydney', paper, published by the Public Transport Commission of New South Wales, Sydney, New South Wales, Australia, January 1975. Acquired 2021. 2021/104/27

Booklet, 'Your tour and holiday guide by Rail Coach Launch', paper, published by the Public Transport Commission of New South Wales, Sydney, New South Wales, Australia, January 1976. Acquired 2021. 2021/104/28

Brochure, 'Summer Rail Escapes', for country rail travel packages, published by New South Wales Countrylink, Sydney, New South Wales, Australia, November 2001. Acquired 2021. 2021/104/29

Map of Sydney and intercity rail system, 'CityRail Network / Sydney City Map', paper, published by CityRail New South Wales, Sydney, New South Wales, Australia, August 2000. Acquired 2021. 2021/104/30

Map of Sydney rail system, 'Diagram of Metropolitan Network', paper, published by the Department of Railways New South Wales, Australia, March 1972. Acquired 2021. 2021/104/31

Map of NSW and Sydney railway systems, 'New South Wales Railways / Railways and Tramways of Sydney and Environs', paper, published by the department of Railways New South Wales, Australia, October 1923. Acquired 2021. 2021/104/32

Map of NSW and Sydney railway systems, 'Railways of New South Wales', paper published by the Department of Railways New South Wales, Australia, February 1976. Acquired 2021. 2021/104/33

Map, 'Australian Railways', paper, supplement published by the Australian Geographic Society, Australia, April / June 1995. Acquired 2021. 2021/104/34

Poster of passenger trains, 'What train is that?', paper, published by New South Wales Government Railways, Sydney, New South Wales, Australia, c. 1965. Acquired 2021. 2021/104/35

Booklet, 'Australia's Great Train Journeys', about Australian passenger tourist trains, paper, published by the Great Southern Railway Travel Pty Ltd, Marleston, South Australia, 1 April 2001. Acquired 2021. 2021/104/36

Booklet 'We're training Australia', paper, published by the Australian National Railway, Adelaide, South Australia, c. 1990. Acquired 2021. 2021/104/37

Booklet, 'Railways of Australia 1994 Year Book and Personal Directory', paper, published by the Australian National Railway, Adelaide, South Australia, 1994. Acquired 2021. 2021/104/38

Brochure, 'Across One Nation: Rail Gauge Standardisation', commemorating rail gauge standardisation across Australia, paper, published by the National Rail Corporation Ltd, Adelaide, South Australia, June 1995. Acquired 2021. 2021/104/39

Poster, 'Your Journey Guide: The Alice', Sydney to Alice Springs rail service, paper, published by State Rail Authority of New South Wales, Sydney, New South Wales, Australia, November 1983. Acquired 2021. 2021/104/40

Leaflet, 'Freight Rollingstock Services: EDI Rail', paper, published by EDI Rail, a division of Downer EDI Limited, Granville, New South Wales, Australia, March 2009. Acquired 2021. 2021/104/41

Booklet, '100 Years in Business: 50 Years Association with General Motors', paper, published by Clyde Engineering, Granville, New South Wales, Australia, 1998. Acquired 2021. 2021/104/42

Booklet, 'The Railways of Australia: Bicentennial Steam Train', paper, published by the Railways of Australia, Melbourne, Victoria, Australia, 1988. Acquired 2021. 2021/104/43

Brochure, 'From Steam to Dream: 140 Years of Rail in NSW', paper, published by the New South Wales State Rail Corporation, Sydney, New South Wales, Australia, 1995. Acquired 2021. 2021/104/44

Brochure, 'From Steam to Dream: 140 Years of Rail Freight', paper, published by the New South Wales State Rail Corporation, Sydney, New South Wales, Australia, 1995. Acquired 2021. 2021/104/45

Booklet, '125th Anniversary of NSW Railways Exhibition Guide', paper, published by the State Rail Authority of New South Wales, Sydney, New South Wales, Australia, 1980. Acquired 2021. 2021/104/46

Leaflet, '125th Anniversary of New South Wales Railways: A magnificent Commemorative Plate', paper, published by the Australian Collectors' Treasury, Sydney, New South Wales, Australia, 1980. Acquired 2021. 2021/104/47

Sticker, '125 Years of rail service in New South Wales: 1855 - 1980 26 September 1980', published by the State Rail Authority of New South Wales, Sydney, New South Wales, Australia, 1980. Acquired 2021. 2021/104/48

Leaflet, 'Werris Creek Festival '05', paper, published by the Werris Creek Precincts Committee, Werris Creek, New South Wales, Australia, October 2005. Acquired 2021. 2021/104/49

Booklet, 'Celebrating 150 years of rail in NSW: Your souvenir commemorative guide', paper, published by the Rail Corporation (RailCorp), Sydney, New South Wales, Australia, 2005. Acquired 2021. 2021/104/50

Invitation, '150 years of rail in NSW', paper, issued to commemorate 150th anniversary of railways in NSW, published by the Rail Corporation (RailCorp), Sydney, New South Wales, Australia, June 2005. Acquired 2021. 2021/104/51

Booklet, 'Powerhouse Museum celebrates: 150 Years of railways in New South Wales', paper, published by the Powerhouse Ultimo, Ultimo, New South Wales, Australia 20 September 2005. Acquired 2021. 2021/104/52

Reproduction railway ticket and wallet, 'Special re-enactment of the first official rail journey from Sydney to Parramatta on 26 September 1855', issued to commemorate 150th anniversary of railways in NSW, paper, published by the Rail Corporation (RailCorp), Sydney, New South Wales, Australia, 26 September 2005. Acquired 2021. 2021/104/53

Booklet, 'The opening day of the Sydney Railway 26 September 1855', paper, issued to commemorate 150th anniversary of railways in NSW, published by Rail Corporation (RailCorp), Sydney, New South Wales, Australia, 26 September 2005. Acquired 2021. 2021/104/54

Brochure, '1877 The railways of New South Wales', issued to commemorate 150th anniversary of railways in NSW, paper, published by Rail Corporation (RailCorp), Sydney, New South Wales, Australia, 2005. Acquired 2021. 2021/104/55

Booklet, 'Daily Telegraph 2005 Souvenir Calendar: Celebrating 150 years of rail in NSW', paper, published by *The Daily Telegraph* newspaper, Sydney, New South Wales, Australia, 2005. Acquired 2021. 2021/104/56

Brochure, '150 Years of NSW Railways: Commemorative Events July to September 2005', paper, published by Heritage Express / NSW Rail Transport Museum, Redfern, New South Wales, Australia, 2005. Acquired 2021. 2021/104/57

Leaflet, 'Eastern Suburbs Railway', paper, published by the Public Transport Commission of New South Wales, Sydney, New South Wales, Australia, July 1977. Acquired 2021. 2021/104/58

Brochure, 'Parramatta Rail Link: A new rail service connecting Sydney', paper, published by Parramatta Rail Link, Sydney, New South Wales, Australia, 2004. Acquired 2021. 2021/104/59

Book, 'Parramatta Rail Link Overview Report', paper, published by the New South Department of Transport, Sydney, New South Wales, Australia, 2004. Acquired 2021. 2021/104/60

Leaflet, 'Parramatta Rail Link', paper, published by Parramatta Rail Link, Parramatta, New South Wales, Australia, 2004. Acquired 2021. 2021/104/61

Booklet, 'North West Transport Link Baulkham Hills to North Ryde: Community Newsletter', published by the NSW Roads and Traffic Authority, Sydney, New South Wales, Australia, 1993. Acquired 2021. 2021/104/62

Brochure, 'BHP Rail Products: Trak-Lok Steel Sleeper Systems', paper, published by BHP Rail Products Pty Ltd, Whyalla, South Australia, August 1998. Acquired 2021. 2021/104/63

Booklet, 'The Millennium Train', paper, published by Clyde Engineering and CityRail, Sydney, New South Wales, Australia, c. 2000. Acquired 2021. 2021/104/64

Brochure, 'EDI Rail Group your partners in performance', paper, published by Evans Deakin Industries Limited, South Brisbane, Queensland, Australia, c. 1990. Acquired 2021. 2021/104/65

Brochure, 'Australia's Leading Asset Management Contractor', paper, published by Rail Services Australia, Sydney, New South Wales, Australia, November 1999. Acquired 2021. 2021/104/66

Advertising leaflet, 'Road Railer', a digger for use on railway systems, paper, published by NS Komatsu Pty Ltd, Fairfield, New South Wales, Australia, c. 1990. Acquired 2021. 2021/104/67

Brochure, 'Fix the Rails', paper, published by The Railway Technical Society of Australasia (RTSA), Kingston, Canberra, Australian Capital Territory, Australia, c. 1997. Acquired 2021. 2021/104/68

Brochure, 'Fix the Rails — NSW', paper, published by the Railway Technical Society of Australasia, Kingston, Canberra, Australian Capital Territory, Australia, c. 1997. Acquired 2021. 2021/104/69

Advertising leaflet, 'Delairco Train Monitoring Systems', paper, published by EDI / Delairco, 112 - 118 Talavera Road, North Ryde, Sydney, New South Wales, Australia, c. 1995. Acquired 2021. 2021/104/70

Brochure, 'ANI Bradken Railway Transport Group', paper, published by ANI Bradken Railway Transport Group, Mayfield West, Newcastle, New South Wales, Australia, March 1996. Acquired 2021. 2021/104/71

Booklet, 'Australia's leading transport network', paper, published by New South Wales State Rail Freight, Sydney, New South Wales, Australia, c. 1987. Acquired 2021. 2021/104/72

Brochure, 'Bicentennial Calendar of Events January - December 1988', published by New South Wales State Rail Authority, Sydney, New South Wales, Australia, December 1987. Acquired 2021. 2021/104/73

Booklet, 'Central Station Self-guided tour', paper, published by State Rail / Countrylink / CityRail, Sydney, New South Wales, Australia, 2004. Acquired 2021. 2021/104/74

Booklet, 'Your historic guide to Central Station 2004 / 2005', paper, published by State Rail / Countrylink / CityRail, Sydney, New South Wales, Australia, 2004. Acquired 2021. 2021/104/75

Booklet, 'Sydney's Central Station Your historic guide 1906-2006', paper, published by State Rail / Countrylink / CityRail, Sydney, New South Wales, Australia, 2006. Acquired 2021. 2021/104/76

Booklet, 'Sydney's Central Station A brief history and self-guided tour', paper, published by State Rail / Countrylink / CityRail, Sydney, New South Wales, Australia, 2009. Acquired 2021. 2021/104/77

Booklet, 'Up and Running: A Transportation Strategy to take Sydney to the 2000 Olympic Games…and beyond', paper, published by New South Wales Department of Transport, Sydney, New South Wales, Australia, c. 2000. Acquired 2021. 2021/104/78

Magazine, 'Ontrack', paper, published by RailCorp, Sydney, New South Wales, Australia, Spring 2004. Acquired 2021. 2021/104/79

Magazine, 'Ontrack', paper, published by RailCorp, Sydney, New South Wales, Australia, Summer 2004. Acquired 2021. 2021/104/80

Magazine, 'Ontrack', paper, published by RailCorp, Sydney, New South Wales, Australia, Autumn 2005. Acquired 2021. 2021/104/81

Magazine, 'Ontrack', paper, published by RailCorp, Sydney, New South Wales, Australia, Spring 2005. Acquired 2021. 2021/104/82

Sampler, 'Survivalist Sampler #2', embroidered, cotton / linen, Sera Waters, Adelaide, South Australia, 2020–21. Purchased 2021. 2021/105/1

Wedding suit, men's, wool, made in London for Farmer's, worn by Dr John Herlihy for his marriage to Helen Byrne at St Mary's Cathedral, 18 February 1950, Sydney, New South Wales, Australia, 1950. Gift of John Herlihy, 2021. 2021/106/1

Protest sign, 'Bonfire of the (elite male) vanities', cardboard / wood, designed and made by Merran Morrison, Sydney, New South Wales, Australia, 2021. Gift of Merran Morrison, 2021. 2021/107/1

Video cassette, 'Here's To'ee', transfer of 16mm film, commissioned by Tooheys Brewery, directed by Alex Ezard and Tony Lemon, produced by Artransa Studios, Frenchs Forest, New South Wales, Australia, c. 1960. Gift of Brian Lynne, 2021. 2021/108/1

Water pump, metal, made by W and B Douglas Pumps, United States of America, 1832–80, owned and used by The Commercial Banking Company of Sydney Ltd (CBC) at 28 George St, Parramatta, New South Wales, Australia, 1873–2020. Gift of National Australia Bank Limited, 2021. 2021/109/1

Collage and box, 'The Bluebird of Happiness', mixed media on a vintage piano roll with original box, paper / plastic, Christiane Lehmann, Sydney, New South Wales, Australia, 2005. Gift of Christiane Lehmann, 2019. 2021/110/1

Protest sign, 'Big swinging dicktatorship', cardboard, designed and made by Rachel Yeomans, Sydney, New South Wales, Australia, 2021. Gift of Rachel Yeomans, 2021. 2021/111/1

Protest sign, 'Burn it down #IBelieveHer', cardboard, designed and made by Rachel Yeomans, Sydney, New South Wales, Australia, 2021. Gift of Rachel Yeomans, 2021. 2021/111/2

Handbag and packaging, 'Alumesh', metal / textile / cardboard, made in Germany for Oroton, Sydney, New South Wales, Australia, c. 1971. Gift of Maryann O'Rourke (nee Wheeler), 2021. 2021/112/1

Purse, 'Alumesh', metal / textile, made in Germany for Oroton, Sydney, New South Wales, Australia, c. 1971. Gift of Maryann O'Rourke (nee Wheeler), 2021. 2021/112/2

Photograph, colour, paper, taken by Maryann O'Rourke, St Francis Xavier Catholic Church, Narrabri, New South Wales, Australia, 1972. Gift of Maryann O'Rourke (nee Wheeler), 2021. 2021/112/3

Swimming cap and branded packaging, silicone / plastic, designed by Supreme / Speedo International Ltd, United States of America, made in China, 2020. Gift of Speedo Australia Pty Ltd, 2021. 2021/113/1

Swimming cap and branded packaging, silicone / plastic, designed by Supreme / Speedo International Ltd, United States of America, made in China, 2020. Gift of Speedo Australia Pty Ltd, 2021. 2021/113/2

Goggles and nose bridges (2), plastic / silicone, designed by Supreme / Speedo International Ltd, United States of America, made in China, 2020. Gift of Speedo Australia Pty Ltd, 2021. 2021/113/3

Goggles and nose bridges (2), plastic / silicone, designed by Supreme / Speedo International Ltd, United States of America, made in China, 2020. Gift of Speedo Australia Pty Ltd, 2021. 2021/113/4

Ration book, card, and tickets (133), used by Sylvia Wells, paper, printed by the Commonwealth of Australia, Sawtell, New South Wales, Australia, 1949. Gift of Mrs Shirley Mordey, 2021. 2021/114/1

Automobile, Crossley 15/30 Tourer with Holden body, metal / glass / leather / rubber, manufactured by Crossley Motors, Manchester, England, and Holden Motor Body Works, Woodville, South Australia, 1926–27. Gift of Tony Hird, 2021. 2021/115/1

Mobile telephone, model P-30, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 1988. Gift of Stephen Baxter, 2021. 2021/116/1

Mobile telephone, model 3210, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 1999. Gift of Stephen Baxter, 2021. 2021/116/2

Mobile telephone, model 5185i, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2000. Gift of Stephen Baxter, 2021. 2021/116/3

Mobile telephone, model 7200, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2003. Gift of Stephen Baxter, 2021. 2021/116/4

Mobile telephone, model 7600, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2003. Gift of Stephen Baxter, 2021. 2021/116/5

Mobile telephone, model 7280, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2004. Gift of Stephen Baxter, 2021. 2021/116/6

Mobile telephone, model 7380, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2005. Gift of Stephen Baxter, 2021. 2021/116/7

Mobile telephone, model N93i, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2007. Gift of Stephen Baxter, 2021. 2021/116/8

Mobile telephone, model 206, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2012. Gift of Stephen Baxter, 2021. 2021/116/9

Mobile telephone, model 8310, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2001. Gift of Stephen Baxter, 2021. 2021/116/10

Mobile telephone, model 8800, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2006. Gift of Stephen Baxter, 2021. 2021/116/11

Mobile telephone, model 108 Dual SIM, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2013. Gift of Stephen Baxter, 2021. 2021/116/12

Mobile telephone, model 110, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2012. Gift of Stephen Baxter, 2021. 2021/116/13

Mobile telephone, model 6110, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 1998. Gift of Stephen Baxter, 2021. 2021/116/14

Mobile telephone, model 6500, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2007. Gift of Stephen Baxter, 2021. 2021/116/15

Mobile telephone, model 6500s, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2007. Gift of Stephen Baxter, 2021. 2021/116/16

Mobile telephone, model 6600 Fold, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2008. Gift of Stephen Baxter, 2021. 2021/116/17

Mobile telephone, model E71, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2008. Gift of Stephen Baxter, 2021. 2021/116/18

Mobile telephone, model E7, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2010. Gift of Stephen Baxter, 2021. 2021/116/19

Mobile telephone, model Lumia, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2011. Gift of Stephen Baxter, 2021. 2021/116/20

Mobile telephone, model 701 C, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2011. Gift of Stephen Baxter, 2021. 2021/116/21

Mobile telephone, model Oro C, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2011. Gift of Stephen Baxter, 2021. 2021/116/22

Mobile telephone, model C5-00, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2010. Gift of Stephen Baxter, 2021. 2021/116/23

Mobile telephone, model C1-00, plastic / metal / electronic components, designed and manufactured by Nokia Corporation, Finland, 2010. Gift of Stephen Baxter, 2021. 2021/116/24

Jumper, women's, African animals, hand-knitted wool, designed, made and worn by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, c. 1984. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/1

Jumper, women's, Australian Bicentenary 1788–1988, hand-knitted wool, designed and made by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, 1988. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/2

Vest, women's, Australian Bicentenary 1788–1988, hand-knitted wool, designed, made and worn by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, 1988. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/3

Jumper, women's, International Year of Space, hand-knitted wool, designed and made by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, 1992. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/4

Jumper, women's, International Year for the World's Indigenous People, hand-knitted wool, designed, made and worn by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, 1993. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/5

Jumper, women's, International Year of The Family, hand-knitted wool, designed, made and worn by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, 1994. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/6

Cardigan, women's, Sydney 2000 Olympic Games, hand-knitted wool, designed, made and worn by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, 1998. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/7

Jumper, women's, Centenary of Federation 1901–2001, hand-knitted wool, designed, made and worn by Elizabeth 'Libby Noble', Sydney, New South Wales, Australia, 2001. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/8

Cardigan, women's, The Outback, hand-knitted wool, designed, made and worn by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, 2002. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/9

Jumper, women's, The International Year of Mountains, hand-knitted wool, designed, made and worn by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, 2002. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/10

Jumper, women's, The International Year of Sport and Physical Education UNESCO 2005, hand-knitted wool, designed, made and worn by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, 2005. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/11

Jumper, women's, UNESCO International Year of Deserts and Desertification 2006, hand-knitted wool, designed, made and worn by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, 2006. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/12

Vest, women's, 100 Years of Life Saving 1907–2007, hand-knitted wool, designed, made and worn by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, 2007. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/13

Knitted book, 'My Homes', hand-knitted wool, designed and made by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, 2013. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/14

Knitted book, 'Native Plants,' wool, designed and made by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, 2014. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/15

Jumper, women's, Sydney Harbour, hand-knitted wool, designed, made and worn by Elizabeth 'Libby' Noble, Sydney, New South Wales, Australia, c. 2000. Gift of Barbara Davidson, David Noble and Catherine Noble, 2020. 2021/117/16

Thermal Cycler, plastic/ metal/ electronic components, made by Bio-Rad Inc, Hercules California, United States of America, 2011, owned and used by Westmead Institute for Medical Research (WIMR), New South Wales, Australia, c. 2011–21. Gift of Westmead Institute for Medical Research, 2021. 2021/118/1

Single pipettes (3), part of laboratory test equipment, plastic / metal / mechanical components, made by Eppendorf, owned and used by Westmead Institute for Medical Research (WIMR), New South Wales, Australia, c. 2020. Gift of Westmead Institute for Medical Research, 2021. 2021/118/2

Multi-channel pipette, part of laboratory test equipment, 'Research Pro', plastic / metal / electronics, made by Eppendorf, c. 2005, owned and used by Westmead Institute for Medical Research (WIMR), New South Wales, Australia, c. 2010–c. 2020. Gift of Westmead Institute for Medical Research, 2021. 2021/118/3

Pipette, part of laboratory test equipment, 'Pipet-Aid XP', plastic / metal, made by Drummond Scientific, owned and used by Westmead Institute for Medical Research (WIMR), New South Wales, Australia, c. 2020. Gift of Westmead Institute for Medical Research, 2021. 2021/118/4

Gel electrophoresis tank, part of laboratory test equipment, plastic / electronics, made by Bio-Rad, owned and used by Westmead Institute for Medical Research (WIMR), New South Wales, Australia, c. 2020. Gift of Westmead Institute for Medical Research, 2021. 2021/118/5

Bacterial growth jar, part of laboratory test equipment, glass / plastic, made by Stuart Scientific, owned and used by Westmead Institute for Medical Research (WIMR), New South Wales, Australia, c. 2020. Gift of Westmead Institute for Medical Research, 2021. 2021/118/6

Bacterial growth jar, part of laboratory test equipment, plastic, made by BD Falcon, date unknown, owned and used by Westmead Institute for Medical Research (WIMR), New South Wales, Australia, c. 2020. Gift of Westmead Institute for Medical Research, 2021. 2021/118/7

Labtop cooler, part of laboratory test equipment, plastic / metal, made by Nalgene, owned and used by Westmead Institute for Medical Research (WIMR), Sydney, New South Wales, Australia, c. 2020. Gift of Westmead Institute for Medical Research, 2021. 2021/118/8

Test tube rack, part of laboratory test equipment, plastic, owned and used by Westmead Institute for Medical Research (WIMR), Sydney, New South Wales, Australia c. 2020. Gift of Westmead Institute for Medical Research, 2021. 2021/118/9

Vaccine vials, AstraZeneca Vaxzevria, empty (93) and packaging (7), glass / metal / paper / plastic, Commonwealth Serum Laboratories, Parkville, Victoria, Australia, 2021. Gift of Holdsworth House Medical Practice, 2021. 2021/119/1

Vaccine vials, Pfizer Comirnaty, empty (156), cold storage packaging, data logger, glass / metal / paper / plastic / electronic components, vaccine made by Pfizer Inc, Andover, Massachusetts, United States of America, 2021, data logger by Sensitech, Beverly, Massachusetts, United States of America, 2020. Gift of Holdsworth House Medical Practice, 2021. 2021/119/2

Sculpture, 'Wayai Bird Pole II', earthenware / paint / wood, Jock Puautjimi, Tiwi Islands, Northern Territory, Australia, 2021. Purchased 2021. 2021/120/1

Sculpture, 'Wayai Bird Pole III', earthenware / paint / wood, Jock Puautjimi, Tiwi Islands, Northern Territory, Australia, 2021. Purchased 2021. 2021/120/2

Sculptures (2), 'Paradise Parrots', white mid-fired clay, Penny Evans, Lismore, New South Wales, Australia, 2021. Purchased 2021. 2021/121/1

Letters (2), 'The Corona Virus is a scam', paper, maker unknown, probably made Sydney, New South Wales, Australia, 2020. Gift of Rebecca Bower, 2020. 2021/122/1

Letters (2), 'Death would be better than to accept human body chip', 'How to get eternal life in Heaven after death', paper, maker unknown, probably Sydney, New South Wales, Australia, 2020. Gift of Rebecca Bower, 2020. 2021/122/2

Hot water system, with recess box and instructions, model REU-2424W, 'Infinity 24', metal / plastic / paper, Rinnai, Japan, 2000. Acquired 2021. 2021/123/1

Vest, 'Synchilla', polyester / textile / metal, textile made by Malden Mills, vest made by Patagonia, United States of America, c. 2000. Acquired 2021. 2021/124/1

Shower rose / shower head, water saving, metal, maker unknown, Australia, c. 2006. Acquired 2021. 2021/125/1

Girdle and box, women's, cotton / elastic / metal / cardboard, Berlei Limited, Sydney, New South Wales, Australia, 1925-1935. Gift of Monica Lindsey, 2021. 2021/126/1

Peter Gilmore collection, comprising notebooks (2), photographs, menus, recipes, reviews and cookbooks (3), paper / card, various makers, various places of production, 2007–18. Gift of Peter Gilmore, 2021. 2021/127/1

Hand sanitiser (5), in different sized containers, 250ml (3), 5L and 10L, plastic / paper. designed and manufactured by Young Henrys Brewing Company, Newtown, New South Wales, Australia, 2020. Gift of Young Henrys, 2020. 2021/128/1

Diary, '2020 Diary', paper / plastic, maker of diary unknown, used by Jesse Searls, Young Henrys Brewing Company, Newtown, New South Wales, Australia, 2020. Gift of Young Henrys, 2020. 2021/128/2

Stand, for Young Henrys hand sanitiser, wood, commissioned by Young Henrys Brewing Company, Newtown, New South Wales, Australia, designed and manufactured by Sam Mezups at MNR Constructions, Sydney, New South Wales, Australia, 2020. Gift of Young Henrys, 2020. 2021/128/3

NASA Mars rover replica, 'Curiosity', operational model, metal / plastic, designed and made by Yippee Ki-Yay, Sydney, 2013, used and owned by Qantas, Sydney, New South Wales, Australia, 2013–20. Gift of Qantas, 2021. 2021/129/1

Neil Perry Collection, photo album, newspaper clippings, Australia Post stamp poster and Rockpool restaurant chair, various materials, various makers, 1989–2007. Gift of Neil Perry, 2021. 2021/130/1

Rotary kitchen canister, mixed materials, Metters Limited, Sydney, New South Wales, Australia, c. 1920–c.1930. Gift of Sally Oelerich, 2021. 2021/131/1

Sprinkler, 'Right as Rain', with hose, tap and water timer, plastic / brass, made by Chavro Plastics / Gardena, Australia, 2010. Acquired 2021. 2021/132/1

Face mask, AirFlex, polyurethane / elastane / stainless steel / silicone, designed by AusAir, Australia, 2017–18, made by AusAir, Australia / Japan / China, 2020. Gift of AusAir, 2021. 2021/133/1

Prototype mask and carry bag, AirWeave, wool / polyester / silicone, designed by AusAir, Australia, 2020–21, made by AusAir, China, 2021. Gift of AusAir, 2021. 2021/133/2

Flat prototype mask, AirFlex, polyurethane, designed by AusAir, Australia, 2017¬–18, made by AusAir, Japan, 2020. Gift of AusAir, 2021. 2021/133/3

Prototype mask, formed into 3D shape using ultrasonic welding, AirFlex, polyurethane, designed by AusAir, Australia, 2017–18, made by AusAir, Japan, 2020. Gift of AusAir, 2021. 2021/133/4

Prototype mask, 3D with new earloop shape and holes for valve, AirFlex, polyurethane / elastane, designed by AusAir, Australia, 2017–18, made by AusAir, Japan, 2020. Gift of AusAir, 2021. 2021/133/5

Branded packaging with mask, AirFlex, card / polyurethane / elastane / silicone / stainless steel, designed by AusAir, Australia, 2017–18, made by AusAir, China, 2020. Gift of AusAir, 2021. 2021/133/6

Prototype mask, flatknit, AirWeave, wool / polyester, designed by AusAir, Australia 2020–21, made by AusAir, China, 2020–21. Gift of AusAir, 2021. 2021/133/7

Prototype mask, 3D flatknit, AirWeave, wool / polyester, designed by AusAir, Australia, 2020–21, made by AusAir, China, 2020–21. Gift of AusAir, 2021. 2021/133/8

Prototype mask, 3D flatknit with adjustable ear loops, AirWeave, wool / polyester, designed by AusAir, Australia, 2020–21, made by AusAir, China, 2021. Gift of AusAir, 2021. 2021/133/9

Branded packaging with mask, AirWeave, card / wool / polyester / silicone / stainless steel, designed by AusAir, Australia, 2020–21, made by AusAir, China, 2021, designed by AusAir, Australia, 2020–2021, made by AusAir, China, 2021. Gift of AusAir, 2021. 2021/133/10

Filter Layers (5), carbon / polypropylene / cotton, designed by AusAir, Australia, 2017–18, made by AusAir, Australia and China, 2020. Gift of AusAir, 2021. 2021/133/11

Filters (9), carbon / polypropylene / cotton, designed by AusAir, Australia, 2017–18, made by AusAir, Australia / China, 2020. Gift of AusAir, 2021. 2021/133/12

Valve components (6), stainless steel / silicone / polypropylene, designed by AusAir, Australia, 2017–20, made by AusAir, China, 2020. Gift of AusAir, 2021. 2021/133/13

Ear Adjuster (4) and Filter Lock Attachment (4), for AusAir Masks, silicone, designed by AusAir, Australia, 2017–18, made by AusAir, China, 2020. Gift of AusAir, 2021. 2021/133/14

Prototypes (6), Nose Foam for AusAir Masks, polyurethane, designed by AusAir, Australia, 2017–21, made by AusAir, Japan / China, 2020–21. Gift of AusAir, 2021. 2021/133/15

Masks (2), Mempō, Japanese facial armour, fabric / leather / metal / cordage and lacquer, unknown maker, Japan, 1800s. Gift of William L Chapman, 2018. 2021/134/1

Performance costume, 'Studley the Bull', various materials, designed and made by Circus Solarus, Sydney, New South Wales, Australia, 2000. Gift of Arnaldo Giordano and Patricia Cooney for Circus Solarus, 2020. 2021/135/1

Performance costume, 'Rosebud the Cow', various materials, designed and made by Circus Solarus, Sydney, New South Wales, Australia, 2000. Gift of Arnaldo Giordano and Patricia Cooney for Circus Solarus, 2020. 2021/135/2

Performance costumes (2), 'Mandelbrot Kaos ensemble', cardboard / found objects / braid cotton / basket, designed and made by Circus Solarus, Sydney, New South Wales, Australia, 1996. Gift of Arnaldo Giordano and Patricia Cooney for Circus Solarus, 2020. 2021/135/3

Performance costume, 'Camel Safari', various materials, designed by Fred Braat for Circus Solarus, Sydney, New South Wales, Australia, 2002. Gift of Arnaldo Giordano and Patricia Cooney for Circus Solarus, 2020. 2021/135/4

Performance costume, 'Green Jester', cotton / synthetic material / dacron, designed and made by Cynthia Turner for Circus Solarus, Sydney, New South Wales, Australia, c. 1990–c. 1999. Gift of Arnaldo Giordano and Patricia Cooney for Circus Solarus, 2020. 2021/135/5

Performance costume, 'Mr Big', various materials, designed and made by Patricia Cooney and Arnaldo Giordano, Sydney, New South Wales, Australia, 2000. Gift of Arnaldo Giordano and Patricia Cooney for Circus Solarus, 2020. 2021/135/6

Performance costume, 'Phoenix', sheepskin / silk / metal / plastic / leather dyes / metallic paint, designed and made by Arnaldo Giordano and Tricia Cooney, Sydney, New South Wales, Australia, 1988. Gift of Arnaldo Giordano and Patricia Cooney for Circus Solarus, 2020. 2021/135/7

Portable Respirator, HALO, designed by CleanSpace, 2018, made by CleanSpace, Sydney, New South Wales, Australia, 2019. Gift of CleanSpace, 2021. 2021/136/1

Awards (3), presented to Black Arm Band Aboriginal Corporation, plastic / metal / timber / cardboard / paper / possibly rubber, various makers, Australia, 2007–09. Gift of Black Arm Band Indigenous Performing Arts Company, 2020. 2021/137/1

Clothing, comprising T-shirts (4) and bandana, cotton, designed by and made for Black Arm Band Aboriginal Corporation, various makers, Australia / Bangladesh / Honduras / Morocco, 2006–17. Gift of Black Arm Band Indigenous Performing Arts Company, 2020. 2021/137/2

Posters (16) and mounted posters (4), paper / vinyl / timber, makers unknown, places of production unknown, made for Black Arm Band Aboriginal Corporation, Australia, 2006–17. Gift of Black Arm Band Indigenous Performing Arts Company, 2020. 2021/137/3

Musical instruments (34), comprising violin, drums (8), clapping sticks (22), percussion instruments (5), and drumsticks (11), various materials, designed and made by Black Arm Band Aboriginal Corporation and Indigenous communities, Australia, 2006–17. Gift of Black Arm Band Indigenous Performing Arts Company, 2020. 2021/137/4

Material related to Black Arm Band Aboriginal Corporation, digital video compact disc documentary 'Murundak', CDs (4), artist passes (2), stage layout template, research folder for 'Dirtsong', draft libretto for 'Dirtsong', books (8), playbills, postcards, press clippings and performing arts publications (36) relating to

performances and the corporation, Daybreak Production Company, Australia, Black Arm Band Aboriginal Corporation, Australia, 2006–17. Gift of Black Arm Band Indigenous Performing Arts Company, 2020. 2021/137/5

Coolamon and macrame work, wood / wool, designed and made by Black Arm Band Aboriginal Corporation and Indigenous communities, Australia, 2006–17. Gift of Black Arm Band Indigenous Performing Arts Company, 2020. 2021/137/6

Photograph, black and white print, four men loading a car used by Hudson Fysh and Paul McGuinness, paper, photographed by Frank H Johnston, Australia, 1919. Acquired 2021. 2021/138/1

Photograph, Paul McGuinness and a passenger in front of Avro 504, paper, photographed by Frank H Johnston, Australia, 1921. Acquired 2021. 2021/138/2

Photograph, Royal Aircraft Factory B.E.2e biplane (G-AUBF), paper, photographed by Frank H Johnston, Australia, c. 1921. Acquired 2021. 2021/138/3

Photograph, Royal Aircraft Factory B.E.2e, paper, photographed by Frank H Johnston, Longreach, Queensland, Australia, 1921. Acquired 2021. 2021/138/4

Photograph, Avro 547 tri-motor aircraft, paper, photographed by Frank H Johnston, Australia, 1921–22. Acquired 2021. 2021/138/5

Photograph, Queensland and Northern Territory Aerial Services Limited ticket, paper, photographed by Frank H Johnston, Longreach, Queensland, Australia, 2 November 1922. Acquired 2021. 2021/138/6

Photograph, first Queensland airmail handed over by first Qantas passenger Alexander Kennedy to pilot Hudson Fysh, paper, photographed by Frank H Johnston, Winton, Queensland, Australia, 3 November 1922. Acquired 2021. 2021/138/7

Photograph, pilot Hudson Fysh holding mail bag with engineer W A Bird and first Qantas passenger Alexander Kennedy, paper, photographed by Frank H Johnston, Winton, Queensland, Australia, 3 November 1922. Acquired 2021. 2021/138/8

Photograph, first female Qantas passenger Miss Ivy McLean with Hudson Fysh and Arthur Baird, paper, photographed by Frank H Johnston, Queensland, Australia, November 1922. Acquired 2021. 2021/138/9

Photograph, Hudson Fysh signing for air mail with engineer W A Baird with a Qantas D.H.4 aircraft, paper, photographed by Frank H Johnston, Queensland, Australia, c. 1923. Acquired 2021. 2021/138/10

Photograph, baby Gleeson and mother with Qantas pilot W A Baird, paper, photographed by Frank H Johnston, Queensland, Australia, 1923. Acquired 2021. 2021/138/11

Photograph, D.H.4 aircraft, Qantas Ltd, paper, photographed by Frank H Johnston, Australia, 1923. Acquired 2021. 2021/138/12

Photograph, Avro tri-plane, paper, photographed by Frank H Johnston, Australia, 1923. Acquired 2021. 2021/138/13

Photograph, early Qantas Ltd aircraft, paper, photographed by Frank H Johnston, Longreach, Queensland, Australia, 1923. Acquired 2021. 2021/138/14

Photograph, patient being lowered into a DH-9C Qantas Ltd ambulance transport, paper, photographed by Frank H Johnston, Australia, c. 1924. Acquired 2021. 2021/138/15

Photograph, Prime Minister Stanley Bruce and pilot Hudson Fysh, paper, photographed by Frank H Johnston, Australia, 1924. Acquired 2021. 2021/138/16

Photograph, DH-9C aircraft, modified by Qantas Ltd, paper, Photographed by Frank H Johnston, Longreach, Queensland, Australia, 1924. Acquired 2021. 2021/138/17

Photograph, DH 50 aircraft, Qantas Ltd, paper, photographed by Frank H Johnston, Longreach, Queensland, Australia, 1926. Acquired 2021. 2021/138/18

Photograph, DH 50J aircraft VH-ULG transport bi-plane, used by Qantas Ltd, paper, photographed by Frank H Johnston, Longreach, Queensland, Australia, 1926. Acquired 2021. 2021/138/19

Photograph, arrival of airmail at Mt Isa, Queensland by aircraft DH 50J, Qantas Ltd, paper, photographed by Frank H Johnston, Australia, c. 1927. Acquired 2021. 2021/138/20

Photograph, first newspaper delivery by air to Normanton, Queensland, paper, photographed by Frank H Johnston, Normanton, Queensland, Australia, 1 July 1927 Acquired 2021. 2021/138/21

Photograph, of aircraft 'Victory' at inauguration of Flying Doctor Service operated by Qantas Ltd, paper, photographed by Frank H Johnston, Cloncurry, Queensland, Australia, 1928. Acquired 2021. 2021/138/22

Photograph, Qantas Ltd DH 50 aircraft which operated the Flying Doctor Service, paper, photographed by Frank H Johnston, Queensland, c. 1928. Acquired 2021. 2021/138/23

Photograph, three aircraft at Mascot Aerodrome, Sydney, paper, photographed by Frank H Johnston, Mascot, New South Wales, Australia, September 1929. Acquired 2021. 2021/138/24

Photograph, arrival of the DH 61 aircraft 'Apollo' at Brisbane, Queensland, paper, photographed by Frank H Johnston, Brisbane, Queensland, Australia, 17 April 1929. Acquired 2021. 2021/138/25

Photograph, H.R.H. Duke of Gloucester, Hudson Fysh and Lester J Brain with DH 61 aircraft 'Diana' VH-UJC at Brisbane's Archerfield airport, paper, photographed by Frank H Johnston, Brisbane, Queensland, Australia, 10 December 1934. Acquired 2021. 2021/138/26

Photograph, loading airmail into DH 61 aircraft 'Diana' at Brisbane's Archerfield airport, paper, photographed by Frank H Johnston, Brisbane, Queensland, 10 December 1934. Acquired 2021. 2021/138/27

Photograph, overseas Qantas Empire Airways passengers disembarking at Archerfield Airport, Brisbane, paper, photographed by Frank H Johnston, Brisbane, Queensland, Australia, 1935. Acquired 2021. 2021/138/28

Photograph, pilot George Urquhart 'Scotty' Allan and flight officer Sheppard, paper, photographed by Frank H Johnston, Charleville, Queensland, Australia, 1936. Acquired 2021. 2021/138/29

Photograph, inauguration ceremony of the QEA flying boat service to the United Kingdom, paper, photographed by Frank H Johnston, Rose Bay, New South Wales, Australia, 4 August 1938. Acquired 2021. 2021/138/30

Photograph, DH 84 and DH 86 aircraft outside QEA hangar, paper, photographed by Frank H Johnston, inland Queensland, Australia, c. 1940. Acquired 2021. 2021/138/31

Photograph, QEA Empire flying boat 'Cooee', VH-ABF, paper, photographed by Frank H Johnston, Rose Bay, New South Wales, Australia, c. 1938. Acquired 2021. 2021/138/32

Photograph, Lockheed Lodestar aircraft operated by Qantas for the American Army, paper, photographed by Frank H Johnston, Popondetta, Papua New Guinea, 1 December 1942. Acquired 2021. 2021/138/33

Photograph, Qantas Empire Airways DH 90 Dragonfly aircraft VH-UXB, paper, photographed by Frank H Johnston, Brisbane, Queensland, Australia, c. 1936–c. 1940. Acquired 2021. 2021/138/34

Photograph, 'Altair Star' Catalina flying boat, QEA, paper, photographed by Frank H Johnston, Australia, 1944. Acquired 2021. 2021/138/35

Photograph, Qantas Empire Airways B-24 Liberator, photographed by Frank H Johnston, Australia, 1944. Acquired 2021. 2021/138/36

Photograph, QEA B-24 Liberator, paper, photographed by Frank H Johnston, Perth, Western Australia, 1944. Acquired 2021. 2021/138/37

Photograph, Operations Manager Captain W H Crowther, commander Captain L R Ambrose and crew, Qantas Empire Airways survey flight to South Africa, paper, photographed by Frank H Johnston, 14 November 1948. Acquired 2021. 2021/138/38

Photograph, QEA Dragon aircraft DH 84 surrounded by people at an airfield in the New Guinea Highlands, paper, photographed by Frank H Johnston, Papua New Guinea, 1948. Acquired 2021. 2021/138/39

Photograph, captains J M Hampshire, A R H Morris, K D Meares and crew standing in front of Qantas Empire Airways Skymaster DC-4 aircraft, paper, photographed by Frank H Johnston, Mascot, Sydney, New South Wales, Australia, 26 July 1949. Acquired 2021. 2021/138/40

Photograph, Qantas Empire Airways Skymaster aircraft at Norfolk Island airstrip, paper, photographed by Frank H Johnston, Norfolk Island, Australia, 1949. Acquired 2021. 2021/138/41

Photograph, aerial view of Norfolk Island airstrip taken from QEA Skymaster, paper, photographed by Frank H Johnston, Norfolk Island, Australia, June 1949. Acquired 2021. 2021/138/42

Photograph, children of Qantas Empire Airways staff in the swimming pool at Berrimah, passenger hostel, paper, unknown photographer, Darwin, Northern Territory, Australia, 1950. Acquired 2021. 2021/138/43

Photograph, people loading Qantas Empire Airways Douglas freighter, paper, photographed by Frank H Johnston, Bulolo, New Guinea, 1950. Acquired 2021. 2021/138/44

Photograph, schoolboys visit a Qantas Empire Airways Catalina flying boat at moorings, paper, photographed by Frank H Johnston, Noumea, New Caledonia, c. 1945–c. 1949. Acquired 2021. 2021/138/45

Photograph, Qantas Empire Airways Skymaster, at Kai Tak Airport, paper, photographed by Frank H Johnston, Hong Kong, 1950. Acquired 2021. 2021/138/46

Photograph, aerial view of small, settled island near Suva, paper, photographed by Frank H Johnston, Fiji, 1950. Acquired 2021. 2021/138/47

Photograph, Qantas Empire Airways Skymaster, Labuan, paper, photographed by Frank H Johnston, Labuan, British North Borneo, 1950. Acquired 2021. 2021/138/48

Photograph, Qantas Empire Airways Douglas DC3 aircraft VH-AIJ, paper, photographed by Frank H Johnston Australia, c. 1945–c. 1949. Acquired 2021. 2021/138/49

Photograph, DC4 aircraft VH-EBM 'Philippine Trader', in original Qantas livery, paper, photographed by Frank H Johnston, Australia, 1950. Acquired 2021. 2021/138/50

Photograph, W Hudson Fysh handing mail bag to Captain K G Jackson, paper, photographed by Frank H Johnston Australia, 10 December 1947. Acquired 2021. 2021/138/51

Photograph, Captain G U Allan, Controller of Technical Development and C O Turner, Assistant General Manager, Qantas Empire Airways, paper, photographed by Frank H Johnston, Australia, 1950. Acquired 2021. 2021/138/52

Photograph, Captain W H Crowther operations manager Qantas Empire Airways, paper, photographed by Frank H Johnston, Australia, 1950. Acquired 2021. 2021/138/53

Photograph, W Hudson Fysh, Chairman and Managing Director, Qantas Empire Airways, paper, photographed by Frank H Johnston, Australia, 1950. Acquired 2021. 2021/138/54

Photograph, Captain L R Ambrose, Qantas Empire Airways Singapore Manager, paper, photographed by Frank H Johnston, Singapore, 1950. Acquired 2021. 2021/138/55

Photograph, Captain O D Denny, Line Manager, Qantas Empire Airways, New Guinea and Pacific Islands Services, paper, photographed by Frank H Johnston, Qantas Airways Limited, Australia, 1950. Acquired 2021. 2021/138/56

Photograph, Mr H H Harman, General Manager, Qantas Empire Airways, paper, photographed by Frank H Johnston, Australia, 1950. Acquired 2021. 2021/138/57

Photograph, Captain R B Tapp, Line Manager, Qantas Empire Airways Hong Kong and Japan Services, paper, photographed by Frank H Johnston, Hong Kong, 1950. Acquired 2021. 2021/138/58

Photograph, D H Wright, Chief Engineer, Qantas Empire Airways, paper, photographed by Frank H Johnston Australia, 1950. Acquired 2021. 2021/138/59

Photograph, E Bennett Bremner, Publicity Manager, Qantas Empire Airways, paper, photographed by Frank H Johnston, Australia, 1950. Acquired 2021. 2021/138/60

Photograph, C W Nielson, Traffic Manager, Qantas Empire Airways, paper, photographed by Frank H Johnston, Australia, 1950. Acquired 2021. 2021/138/61

Photograph, Qantas Empire Airways hangar showing various aircraft at Kingsford Smith Airport, paper, photographed by Frank H Johnston, Sydney, New South Wales, Australia, 1950. Acquired 2021. 2021/138/62

Photograph, Qantas Empire Airways Lancastrian aircraft, paper, photographed by Frank H Johnston, Mascot, New South Wales, Australia, 1945. Acquired 2021. 2021/138/63

Photograph, Qantas DC3 aircraft, paper, photographed by Frank H Johnston, Australia, 1950. Acquired 2021. 2021/138/64

Photograph, Qantas DC4 aircraft VH-EDB, paper, photographed by Frank H Johnston, Australia, 1965. Acquired 2021. 2021/138/65

Photograph, passengers on board a Qantas Super Constellation, paper, photographed by Frank H Johnston, Australia, 1950. Acquired 2021. 2021/138/66

Photograph, passengers on board a Qantas aircraft, paper, photographed by Frank H Johnston, Australia, 1950. Acquired 2021. 2021/138/67

Photograph, Qantas Constellation arriving at Darwin airport, paper, photographed by Frank H Johnston, Darwin, Northern Territory, Australia, 1950. Acquired 2021. 2021/138/68

Photograph, map of the world showing routes of QEA, BOAC and TEAL air services, paper, photographed by Frank H Johnston, Australia, c. 1940–c. 1950. Acquired 2021. 2021/138/69

Photograph, Qantas Douglas DC3 aircraft VB-EBU flying over New Guinea, paper, photographed by Frank H Johnston, New Guinea, c. 1955–c. 1959. Acquired 2021. 2021/138/70

Photograph, Qantas Douglas DC3 aircraft VB-EBU flying over New Guinea, paper, photographed by Frank H Johnston, New Guinea, c. 1955–c. 1959. Acquired 2021. 2021/138/71

Photograph, sectioned drawing of a Qantas Constellation showing accommodation for crew and passengers, paper, photographed by Frank H Johnston, Australia, 1950. Acquired 2021. 2021/138/72

Certificate, 'King Neptune, Order of Equatorial Air Voyagers', paper, made for Qantas Airways Limited, Australia, 10 August 1950. Acquired 2021. 2021/138/73

Photograph, Qantas Sunderland flying boat VH-EBX, paper, photographed by Frank H Johnston, Rose Bay, New South Wales, Australia, 1950. Acquired 2021. 2021/138/74

Photograph, Qantas Lockheed Super Constellation aircraft, paper, photographed by Frank H Johnston, Australia, 1950. Acquired 2021. 2021/138/75

Flyer, 'Fly to the South Sea Isles by Pacific Cruisebird', paper, designed by Paul George Lawler, distributed by P G Taylor Pty Ltd, Sydney, New South Wales, Australia, c. 1955–c. 1959. Acquired 2021. 2021/138/76

Exhibition catalogue, 'Qantas Empire Airways presents Fifty Years of Flight', paper, Farmers Blaxland Galleries, Sydney, New South Wales, Australia, 1955. Acquired 2021. 2021/138/77

Ticket and baggage check, cardboard / paper, issued by Student Travel, Australia, 1950. Acquired 2021. 2021/138/78

Leaflet, 'Some aircraft used by Qantas; statistics folder', paper, Qantas Airways Limited, Australia, 1960. Acquired 2021. 2021/138/79

Leaflet, 'Qantas Network', paper, Qantas Airways Limited, Australia, 1960. Acquired 2021. 2021/138/80

Magazine, paper, 'QV', volume 2, Number 7, paper, published by Qantas Airways Limited, Australia, July 1969. Acquired 2021. 2021/138/81

Pamphlet, 'Da Vinci to Sputnik; the story in models of the great breakthroughs in flight', paper, published by the Press and Information Department, Qantas Empire Airways Ltd, Sydney, Australia, 1963. Acquired 2021. 2021/138/82

Pamphlet (2), 'Aviat 70' paper, Press and Information Department, Qantas Airways Ltd for the Department of Civil Aviation, Australia, c. 1970. Acquired 2021. 2021/138/83

Magazine, 'Qantas News, June 12, 1970', paper, Qantas Airways Limited, Australia, 1970. Acquired 2021. 2021/138/84

Newsletter, 'Qantas Staff Credit Union Limited', number 24, paper, Qantas Staff Credit Union, Australia, June 1970. Acquired 2021. 2021/138/85

Booklets (2), 'Qantas Jubilee 1920–1970', paper, Press and Information Department, Qantas Airways Ltd, Sydney, New South Wales, Australia, 1970. Acquired 2021. 2021/138/86

Magazine, 'Qantas Airways Australia Golden Jubilee', issue of 'Airways', volume 36, number 11, paper, Qantas Airways Limited, Australia, November 1970. Acquired 2021. 2021/138/87

Poster, 'Qantas aircraft 1920-1971', showing illustrations of Qantas aircraft, supplement to 'Qantas News' paper, Qantas Airways Limited, Australia, 28 August 1970. Acquired 2021. 2021/138/88

Flight Guide folder, 'Qantas Pacific Routes Flight Guide', paper, Qantas Airways Limited, Australia,1970. Acquired 2021. 2021/138/89

Notes, description of the new international terminal, Sydney Airport, paper, Qantas Airways Limited, Australia, 1970. Acquired 2021. 2021/138/90

Menu, Qantas, paper, Qantas Airways Limited, Australia, 1970. Acquired 2021. 2021/138/91

Menu, Qantas, paper, Qantas Airways Limited, Australia, 1970. Acquired 2021. 2021/138/92

Pamphlet 'Qantas Jet Base, Sydney (Kingsford Smith) Airport', paper, Education Liaison Section, Press and Information Department, Qantas, Sydney, New South Wales, Australia, c. 1970–c.1975. Acquired 2021. 2021/138/93

Flight Guide folder, 'Qantas Flight Guide', paper, Qantas Airways Limited, Australia, 1971. Acquired 2021. 2021/138/94

Menu, Qantas, paper, Qantas Airways Limited, Australia, 1975. Acquired 2021. 2021/138/95

Photocopy of list of Qantas aircraft, 'Aircraft operated by Qantas 1921–1975' paper, prepared by Brian J. Reed, Public Affairs Department, Qantas Airways Limited, Sydney, Australia, 1975. Acquired 2021. 2021/138/96

Annual Report, 'Qantas Annual Report 1978–79', paper, Qantas Airways Limited, Australia, 1979. Acquired 2021. 2021/138/97

Photographs (6), aircraft undergoing maintenance at Qantas Jet Base, paper, photographed by Frank H Johnston Sydney, New South Wales, Australia, c. 1970–c. 1979. Acquired 2021. 2021/138/98

Folder with information on 'Qantas Commemorative Flight, Golden Jubilee; First Aerial Circumnavigation of the Globe, 4 July 1980', paper, Qantas Airways Limited, Australia, 1980. Acquired 2021. 2021/138/99

Leaflet, Pratt and Whitney and Rolls Royce aero engines, 'Aircraft Engines Currently in Use with Qantas', paper, Qantas Airways Limited, Australia, c. 1980–c. 1989. Acquired 2021. 2021/138/100

Magazine, 'Qantas in the Eighties', 60th anniversary supplement from 'Aircraft' magazine, paper, published by Aircraft Magazine, Australia, November 1980. Acquired 2021. 2021/138/101

Menu, Qantas Flight QF4 San Francisco to Sydney, paper, Qantas Airways Limited, Australia, c. 1980–c. 1989. Acquired 2021. 2021/138/102

Menu, Qantas Flight QF23 Sydney to San Francisco, with illustration 'Shifting the mob' by Jack Absalom, paper, Qantas Airways Limited, Australia, 1980. Acquired 2021. 2021/138/103

Leaflet 'Welcome to the Qantas Jet Base', paper, Public Affairs Department, Qantas Airways Limited, Australia, 1982. Acquired 2021. 2021/138/104

Flyer, 'Qantas aircraft – the story in pictures', paper, Qantas Airways Limited, Australia, 1985. Acquired 2021. 2021/138/105

Annual report, 'Qantas Annual Report 1985–86', paper, Qantas Airways Limited, Australia, 1986. Acquired 2021. 2021/138/106

Photocopy of report 'Shell High Density Jet A-1 for Qantas Flight London-Sydney Non Stop, August 1989' by J W Earls, paper, Shell International Trading Company, Australia, 1989. Acquired 2021. 2021/138/107

Brochure, 'The Spirit of Australia; Qantas Airways', paper, Qantas Airways Limited, Australia, c. 1980–c. 1989. Acquired 2021. 2021/138/108

Newspaper article, 'The Glory Boys', paper, *The Sydney Morning Herald*, Sydney, Australia, 1994. Acquired 2021. 2021/138/109

Photocopy of article, 'The Golden Age of Flying Boats in Australia' by Andrew Maxwell, published in 'Club Marine Magazine', paper, *Club Marine Magazine*, Australia, c. 1980–c. 1989. Acquired 2021. 2021/138/110

Annual report, '2003 Qantas Annual Report', paper, Qantas Airways Limited, Australia, 2003. Acquired 2021. 2021/138/111

Newspaper supplement, 'Qantas; 60 years of the Kangaroo Route', from 'The Sydney Morning Herald', paper, *The Sydney Morning Herald*, Australia, 28 November 2007. Acquired 2021. 2021/138/112

Brochure, 'Qantas; Engineering and Maintenance', paper, Qantas Maintenance Centre, Sydney, Australia, c. 1980–c. 1989. Acquired 2021. 2021/138/113

Packet of postcards (2), 'I still call Australia home', cardboard, plastic, Qantas Airways Limited, Australia, 2009. Acquired 2021. 2021/138/114

Promotional objects (3), badge, pen and folded leaflet 'Great people doing great things', plastic / paper / metal, Qantas Airways Limited, Australia, 1990s. Acquired 2021. 2021/138/115

Inflight magazine, paper, 'The Australian Way: The Qantas Inflight Magazine', paper, Qantas Airways Limited, Australia, November 1995. Acquired 2021. 2021/138/116

Folder of reproduced historical documents relating to the beginning of Qantas in 1920, 'Remember – by Air!', paper, Qantas Airways Limited, Australia, 1970. Acquired 2021. 2021/138/117

Photograph, aerial view, Sydney Aerodrome, paper, photographed by Frank H Johnston Qantas Airways Limited, Sydney, New South Wales, Australia, 1933. Acquired 2021. 2021/138/118

Staff training manual, 'Qantas Passenger Product Manual', paper, Product development Department, Qantas Airways Limited, 1986. Acquired 2021. 2021/138/119

Inflight entertainment brochure, 'Flight Channel Entertainment', Qantas, Business Class, paper, Qantas Airways Limited, Australia, 1994. Acquired 2021. 2021/138/120

Photograph, Qantas Short S.25 Sandringham Flying Boat in hangar, paper, photographed by Frank H Johnston, Qantas Airways Limited, Australia, c. 1950–c. 1959. Acquired 2021. 2021/138/121

Menu and bar lists (2), Qantas flights Sydney to Kuala Lumpur and Sydney to Manilla, paper, published by Qantas Limited, Australia, c. 1980. Acquired 2021. 2021/138/122

Folder of photographs of Qantas Airways exhibition 'The Currency of History', paper, Qantas Airways Limited, Australia, 1966. Acquired 2021. 2021/138/123

Photograph, aircraft engine, paper, photographed by Frank H Johnston, Qantas Airways Limited, Australia, 1950. Acquired 2021. 2021/138/124

Qantas staff newsletters (2), 'The Qantas News', 6 May 1968 and 25 June 1969, paper, Qantas Airways Limited, Australia, 1968–1969. Acquired 2021. 2021/138/125

Newsletter, 'News from Qantas the Australian airline', paper, Qantas Airways Limited, Australia, 1976. Acquired 2021. 2021/138/126

Poster, 'For 85 years, the Spirit of Australia', paper, Qantas Airways Limited, Australia, 2005. Acquired 2021. 2021/138/127

Poster, '87 Years', paper, Qantas Airways Limited, Australia, 2007. Acquired 2021. 2021/138/128

Poster, 'Almost 70 years ago Longreach was a name associated with long distance records', paper Qantas Airways Limited, Australia, 1989. Acquired 2021. 2021/138/129

Poster, 'Qantas Aircraft; the story in pictures', paper, Qantas Airways Limited, Australia, 1971. Acquired 2021. 2021/138/130

Posters (7), commemorating Qantas's 70th anniversary, paper, Qantas Airways Limited, Australia, 1990. Acquired 2021. 2021/138/131

Posters (4), 'Spirit of Australia', paper, Qantas Airways Limited, Australia, 1990. Acquired 2021. 2021/138/132

Photograph, Qantas Douglas DC3 aircraft VB-EBU landing in New Guinea, paper, photographed by Frank H Johnston, New Guinea, c. 1955–c. 1959. Acquired 2021. 2021/138/133

T-shirt, 'The Whole Fish Cookbook' by Josh Niland, cotton, made by Junya Watanabe for Comme des Garçons, Japan, 2020. Gift of Comme des Garçons, 2021. 2021/139/1

Jacket, reversible with The Whole Fish Cookbook by Josh Nilan pattern, linen / wool / cotton / polyester / mother of pearl, made by Junya Watanabe for Comme des Garçons, Japan, 2020. Gift of Comme des Garçons, 2021. 2021/139/2

Stamp annuals (9), Australian stamps, metal / paper / plastic, Australia Post Philatelic, Melbourne, Victoria, Australia, 2002–15. Gift of Australia Post, 2018. 2021/140/1

Water filters (3), using pottery to filter, ceramic / plastic, by Abundant Water, Australia / Laos, 2017. Acquired 2021. 2021/141/1

Fashion archive, paper / photography / metal / wood / silk, created and compiled by Chris Jacovides, Sydney, Australia, 1961–85. Donated through the Australian Government's Cultural Gifts Program by Judy Jacovides, 2019. 2022/1/1

Archive of food reviewer and author Cherry Ripe, various makers, Australia, 1978–2012. Gift of Cherry Ripe, 2021. 2022/2/1

Dinner set (30 pieces), porcelain / enamels / wood / ivory, commissioned by Chung Thye Phin, possibly China / Japan, c. 1900–20. Gift of Oola Anderson, 2021. 2022/3/1

Wedding outfit, women's, Kwan Kwa wedding dress, box and wedding certificate, satin / metal / wood / paper, Lai Wah Textile House Collection, used by Mary Chung Yuet See, Hong Kong, China, 1943. Gift of Oola Anderson, 2021. 2022/3/2

Briefs with tag, men's, 'Futuristic Classic Trunk', cotton / spandex, designed and made by Speedo Australia Pty Ltd for the Summer UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/1

Briefs with tag, men's, 'Futuristic Classic Brief', cotton / spandex, designed and made by Speedo Australia Pty Ltd for the Summer UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/2

Briefs with tag, men's, 'SYN Classic Brief', nylon / polyester / spandex, designed and made by Speedo Australia Pty Ltd for the Winter UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/3

Briefs with tag, boys, cotton / spandex, designed and made by Speedo Australia Pty Ltd for the Speedo UnderBody Collection, Sydney, New South Wales, Australia, 2009–10. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/4

Briefs with tag, men's, 'Breathable Low Brief', polyester / spandex, designed and made by Speedo Australia Pty Ltd for the Winter UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/5

Briefs with tag, men's, 'Breathable Low Brief', nylon / polyester / spandex, designed and made by Speedo Australia Pty Ltd for the Winter UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/6

Briefs with tag, men's, 'Placement Print Seam Free Trunk', nylon / spandex, designed by Speedo Australia Pty Ltd for the Summer UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/7

Briefs with tag, men's, 'CL Letters Trunk', cotton / spandex, designed and made by Speedo Australia Pty Ltd for the Summer UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/8

Boxer shorts with tag, mens, 'Green House Woven Boxer', cotton, designed and made by Speedo Australia Pty Ltd for the Summer UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/9

Bra with tag, women's, 'SYN Table Cloth T-Shirt bra', cotton / spandex, designed by Speedo Australia Pty Ltd for the UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/10

Briefs with tag, women's, 'SYN Table Cloth Bikini', cotton / spandex, designed by Speedo Australia Pty Ltd for the UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/11

Briefs with tag, women's, 'SYN Table Cloth Thong', cotton / spandex, designed by Speedo Australia Pty Ltd for the UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/12

Bra with tag, women's, 'CL T-shirt Bra', cotton / spandex, designed and made by Speedo Australia Pty Ltd for the Winter UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/13

Briefs with tags (2), women's, 'CL Bikini' and 'CL Low Rise Thong', cotton / spandex, designed and made by Speedo Australia Pty Ltd for the Winter UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/14

Bra with tag, women's, 'Breathable Contour Sports Bra', nylon / elastane, designed and made by Speedo Australia Pty Ltd for the Winter UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/15

Briefs with tag, women's, 'Shadow Stripe Thong', nylon / spandex, designed and made by Speedo Australia Pty Ltd for the Summer UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/16

Briefs with tag, women's, 'Ditsy Floral Thong', cotton / spandex, designed and made by Speedo Australia Pty Ltd for the UnderBody Collection, Sydney, New South Wales, Australia, 2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/17

Briefs (5) with packaging, children's, cotton / spandex / plastic, designed by Speedo Australia Pty Ltd, Sydney, New South Wales, Australia, 2009-2010. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/18

Briefs (5) with packaging, children's, cotton / spandex / plastic, designed by Speedo Australia Pty Ltd, Sydney, New South Wales, Australia, 2009–10. Gift of Speedo Australia Pty Ltd, 2021. 2022/4/19

Dress and belt, printed silk, designed and made by Chris Jacovides, Primavera, Sydney, New South Wales, Australia, 1964, worn by Ariane Robb, Sydney, New South Wales, Australia, c. 1964–70. Gift of Ariane Robb, 2021. 2022/5/1

Dress and belt, printed silk, designed and made by Chris Jacovides, Sydney, New South Wales, Australia, 1975, worn by Ariane Robb, Sydney, New South Wales, Australia, 1975–85. Gift of Ariane Robb, 2021. 2022/5/2

Outfit (2), women's, top and skirt, printed wool, designed and made by Chris Jacovides, Sydney, New South Wales, Australia, 1975, worn by Ariane Robb, Sydney, New South Wales, Australia, 1975–90. Gift of Ariane Robb, 2021. 2022/5/3

Dress, linen / metal, designed and made by Chris Jacovides, Sydney, New South Wales, Australia, 1976, worn by Ariane Robb, Sydney, New South Wales, Australia, 1976–90. Gift of Ariane Robb, 2021. 2022/5/4

Suit, women's, jacket and skirt, wool, designed and made by Chris Jacovides, Sydney, New South Wales, Australia, 1978, worn by Ariane Robb, Sydney, New South Wales, Australia, 1978–88. Gift of Ariane Robb, 2021. 2022/5/5

Suit, women's, jacket and skirt, linen, designed and made by Chris Jacovides, Sydney, New South Wales, Australia, 1990, worn by Ariane Robb, Sydney, New South Wales, Australia, 1990–2000. Gift of Ariane Robb, 2021. 2022/5/6

Urn, 'A Lament for the Wildfires', porcelain / stoneware / black oxide stain, Juz Kitson, Milton, New South Wales, Australia, 2021. Powerhouse Commission, 2021. 2022/6/1

COVID-19 Rapid Antibody Test, plastic / paper, made and distributed by Atomo Diagnostics, Sydney, New South Wales, Australia, 2021. Gift of Atomo Diagnostics Pty Ltd, 2021. 2022/7/1

COVID-19 Antigen Test, plastic / paper / cotton, made and distributed by Atomo Diagnostics, Sydney, New South Wales, Australia, 2021. Gift of Atomo Diagnostics Pty Ltd, 2021. 2022/7/2

Archaeological finds (891), various materials, various designers and makers, various locations, 1700s–2000s, retrieved at Observatory Hill, Sydney, New South Wales, Australia, 2012 / 2017. Ex-Observatory. 2022/8/1

Table centrepiece, 'Small Green Goose', earthenware / enamel paint / glazes, Peter Cooley, Leura, New South Wales, Australia, 2020. Purchased 2021. 2022/9/1

Vase with pedestal, 'Superfluous: Blue with Bows', lumina porcelain / stain, Ebony Russell, Sydney, New South Wales, Australia, 2021. Powerhouse Commission, 2021. 2022/10/1

Chalice with pedestal, 'Superfluous: Gold Chalice', black mid fire clay / glaze / gold lustre, Ebony Russell, Sydney, New South Wales, Australia, 2021. Powerhouse Commission, 2021. 2022/10/2

Vessel, 'Blue in Green', earthenware, Jeffery Mincham, Adelaide, South Australia, 2019. Purchased 2021. 2022/11/1

Vessel, 'Where to Next?', earthenware, Jeffery Mincham, Adelaide, South Australia, 2019. Purchased 2021. 2022/11/2

Coffee set, 'Harmony 2007', porcelain (bone china), comprising a coffee pot, sugar bowl, creamer, cups (4) and tray, in wooden box, designed by Janet DeBoos, made by Shandong Zibo Huaguang Ceramics Co Ltd, Bone China Branch Co Handicrafts Workshop (formerly Zhang Shou Zhi, Huaguang Ceramics), Zibo, China, 2007. Gift of Huaguang Ceramics, 2020. 2022/12/1

Vase, 'Yumari', painted stoneware, Kunmanara Carroll, Pukatja (Ernabella), South Australia, 2017. Purchased 2021. 2022/13/1

Digital assets, version of original files, 'Glady Bird', designed and made by Tyler Hamilton, Melbourne, Victoria, Australia, 2021. Gift of Tyler Hamilton, 2021. 2022/14/1

Automobile, Hyundai ix35 Fuel Cell Electric Vehicle, mixed materials, designed and made by Hyundai, South Korea, 2013, used by Hyundai in Australia, 2014–21. Gift of Hyundai Motor Company Australia, 2021. 2022/15/1

Photomultiplier tube, glass / stainless steel / KNa2CsSb tri-alkali (sodium-potassium-antimony-caesium) / CsSB, made by EMI, Great Britain, 1970–80, used by CSIRO, Australia, 1980. Gift of Dr Leonard Fisher, 2022. 2022/16/1

Camera and pedestal, SONY HDC-900 television camera and Vinten 'Raven' studio pedestal, metal / glass / rubber / plastic / electronic components, manufactured by Sony corporation, Japan, 2000 and Vinton, England, 1980, used by 9Network, Sydney, New South Wales, Australia, 1980–2020. Gift of 9Network, 2021. 2022/17/1

Water bottles (2), 'Bundy on Tap Australia's first water bottle free town', plastic, made by CamelBak, China, 2009, for Bundanoon Community Association, Bundanoon, New South Wales, Australia, 2009. Gift of Bundanoon Community Association, 2021. 2022/18/1

Wool specimen and digital photographs (2), 'Melton Park 49/2019', wool / digital, bred by Brenton Heazlewood, 'Melton Park', Whitemore, Tasmania, Australia, 2019–21. Gift of Brenton Heazlewood, 2022. 2022/19/1

Wool specimen and digital photographs (2), 'Melton Park 58/2020', wool / digital, bred by Brenton Heazlewood, 'Melton Park', Whitemore, Tasmania, 2020–21. Gift of Brenton Heazlewood, 2022. 2022/19/2

Wool specimen and digital photographs (2), 'Melton Park 84/2020', wool / digital, bred by Brenton Heazlewood, 'Melton Park', Whitemore, Tasmania, Australia, 2020–21. Gift of Brenton Heazlewood, 2022. 2022/19/3

Dress, women's, bustier and skirt, cotton / paint / metal, Emilio Pucci, Capri, Italy, 1954–56, worn by Jennie Mackenzie, Sydney, New South Wales, Australia, c. 1960. Gift of Christine Cole in memory of Jennie Mackenzie, 2022. 2022/20/1

Wall hanging, 'Harmony', mixed fibre / wood, made by Rhonda Hamlyn and Susannah Hamlyn, North Parramatta, New South Wales, Australia, 1986–1987. Purchased 2022. 2022/21/1

Wall hanging, 'Brim', mixed fibre, made by Rhonda Hamlyn and Susannah Hamlyn, North Parramatta, New South Wales, Australia, 1989. Purchased 2022. 2022/21/2

Pamphlet, 'Palmer Responds to the TGA', paper, published by Clive Palmer, Gold Coast, Queensland, Australia, 2021. Gift of Alissa Gigliotti, 2022. 2022/22/1

Dress, polyester jersey, designed by Carla Zampatti, Sydney, New South Wales, Australia, 1975. Purchased 2022. 2022/23/1

Chair, 'Smooth', 100% recycled PET fabric / wood / foam / stainless steel, designed and made by Schamburg and Alvisse, Sydney, New South Wales, Australia, 2001. Acquired 2022. 2022. 2022/24/1

Engine, Villiers Engine Type 3T, metal / plastic, Villiers Engineering Company Ltd, Wolverhampton, England, 1957–64, imported for use in Lightburn Zeta motorcars, Adelaide, South Australia, 1964. Gift of Michael Williamson, 2022. 2022/25/1

Commemorative coin set, 'AC/DC, Volume.01', metal / plastic / paper, Royal Australian Mint / Perryscope Productions, Canberra, Australian Capital Territory, Australia, 2020. Gift of Nell, 2022. 2022/26/1

Vinyl record set, 'Learning English: A Radio Course for Newcomers', and book 'Getting on in English', paper / plastic, prepared by the Commonwealth Office of Education, for the Department of Immigration, produced for radio by the Australian Broadcasting Commission, Sydney, Australia, 1971 and BBC, London, England c. 1970. Gift of the Sugo family, 2021. 2022/27/1

Automobile, 'Carla Zampatti' Ford Laser, KB Series, log book, sales brochure, metal / plastic / glass / fabric / electronic components / paper, Ford Australia, Homebush, New South Wales, Australia, 1985. Purchased 2022. 2022/28/1

Sculptural vessel, 'Elements Ellipse', wheel-cut blown glass, Tim Edwards, Adelaide, South Australia, 2021. Barry Willoughby Bequest Commission, 2021. 2022/29/1

Sculptural vessel, 'Elements Line Drawing', wheel-cut blown glass, Tim Edwards, Adelaide, South Australia, 2021. Barry Willoughby Bequest Commission, 2021. 2022/29/2

Sculptural vessel, 'Elements Outline', wheel-cut, blown glass, Tim Edwards, Adelaide, South Australia, 2021. Barry Willoughby Bequest Commission, 2021. 2022/29/3

Original artwork and bromides (49), paper / plastic, designed by Alexander Stitt, produced by Life. Be in it / Commonwealth of Australia, Victoria, Australia, 1975–99. Gift of Life. Be in it Special Projects, 2021. 2022/30/1

Posters (56), paper, designed by Alexander Stitt, produced by Life. Be in it / Commonwealth of Australia, Victoria, Australia, 1975–99. Gift of Life. Be in it Special Projects, 2021. 2022/30/2

Signs (3), wood / cardboard, designed by Alexander Stitt, produced by Life. Be in it / Commonwealth of Australia, Victoria, Australia, 1978–99. Gift of Life. Be in it Special Projects, 2021. 2022/30/3

Publications (52), paper / plastic, designed by Alexander Stitt, produced by Life. Be in it / Commonwealth of Australia, Victoria, Australia, 1975–99. Gift of Life. Be in it Special Projects, 2021. 2022/30/4

Calendars (7), paper, designed by Alexander Stitt, produced by Life. Be in it / Commonwealth of Australia, Victoria, Australia, 1975–1999. Gift of Life. Be in it Special Projects, 2021. 2022/30/5

Health kits (8), paper / fabric / plastic, designed by Alexander Stitt, produced by Life. Be in it / Commonwealth of Australia, Victoria, Australia, 1975–99. Gift of Life. Be in it Special Projects, 2021. 2022/30/6

Branded products (48), paper / fabric / plastic, designed by Alexander Stitt, produced by Life. Be in it / Commonwealth of Australia, Victoria, Australia, 1978–2000. Gift of Life. Be in it Special Projects, 2021. 2022/30/7

Brochures (22), paper / fabric / plastic, designed by Alexander Stitt, produced by Life. Be in it / Commonwealth of Australia, Victoria, Australia, 1978–99. Gift of Life. Be in it Special Projects, 2021. 2022/30/8

Certificates (4), paper, designed by Alexander Stitt, produced by Life. Be In It / Commonwealth of Australia, Victoria, Australia, 1975–99. Gift of Life. Be in it Special Projects, 2021. 2022/30/9

Programs and events (10), paper / fabric / plastic, produced by Life. Be in it / Commonwealth of Australia, Victoria, Australia, 1978–2000. Gift of Life. Be in it Special Projects, 2021. 2022/30/10

Planetarium projector, 'Nova III', metal / wood / plastic, designed and made by Spitz Laboratories, Inc, United States of America, 1970s, used by Tasmanian College of Advanced Education, Hobart, Tasmania, Australia, c. 1981. Gift of the estate of Jan Boersma, 2022. 2022/31/1

Ten course lute, case, figured maple / European hardwood, Alec Hodsdon, United Kingdom, 1948. Donated through the Australian Government's Cultural Gifts Program by Ian Watchorn, 2021. 2022/32/1

Sculpture, 'Bala ga Lili 1', ancient red gum / copper wire / found glass / LED bulb 240v / Gadayka / epoxy / tung oil, designed and made by Damien Wright and Bonhula Yunupingu, Melbourne, Victoria, Australia, 2017. Purchased 2022. 2022/33/1

Sculpture, 'Bala ga Lili 2', ancient red gum / copper wire / found glass / LED bulb 240v / Gadayka / epoxy / tung oil, designed and made by Damien Wright and Bonhula Yunupingu, Melbourne, Victoria, Australia, 2019. Purchased 2022. 2022/33/2

Sculpture, 'Djambatj Mala ga garungu (Great Hunter and gatherer 1)', ancient red gum / copper wire / found glass / LED bulb 240v / Gadayka / epoxy / tung oil, designed and made by Damien Wright and Bonhula Yunupingu, Melbourne, Victoria, Australia, 2021. Purchased 2022. 2022/33/3

Suit, women's, jacket with two skirts, wool / rayon, designed by Vivienne Westwood, London, England, 1998, worn by Elizabeth Ann Macgregor AM OBE FRSN, Sydney, New South Wales, Australia, 1999–2021. Gift of Elizabeth Ann Macgregor OBE, 2022. 2022/34/1

Evening outfit, women's, silk taffeta/ beading, designed by Givenchy, Paris, worn by Susan Wakil AO, Sydney, New South Wales, Australia, c. 1980. Gift of Belinda Hutchinson AC, in honour of Isaac Wakil AO and Susan Wakil AO, 2022. 2022/35/1

Evening dress, women's, cornelli embroidery / net / lace, designed by Givenchy, Paris, worn by Susan Wakil, Sydney, New South Wales, Australia, c. 1979. Gift of Belinda Hutchinson AC, in honour of Isaac Wakil AO and Susan Wakil AO, 2022. 2022/35/2

Evening dress, women's, velvet / crin / diamantes, designed by Givenchy, Paris, worn by Susan Wakil AO, Sydney, New South Wales, Australia, c. 1982. Gift of Belinda Hutchinson AC, in honour of Isaac Wakil AO and Susan Wakil AO, 2022. 2022/35/3

Outfit, women's, (3), shirt and skirt designed and made by Emilio Pucci, Italy, top made by Pierre Volz, Australia, worn by Jan Karpin, Sydney, New South Wales, Australia, c. 1980. Gift of Petra Louise Haylen, 2022. 2022/36/1

Skirt, women's, cotton, designed and made by Henriette Lamotte (Countess d'Espinay), worn by Jan Karpin, Sydney, New South Wales, Australia, c. 1972. Gift of Petra Louise Haylen, 2022. 2022/36/2

Coat, women's, wool / polyester, designed and made by Carla Zampatti, Sydney, New South Wales, Australia, 1976. Gift of Carolyn Monk and Tracey Turner, 2022. 2022/37/1

Drawing, portrait of Peter Bayard Horne, paper / wood, artist unknown, Sydney, New South Wales, Australia, 1929–30. Gift of Peter Horne, 2021. 2022/38/1

Earrings, 'Free Safe Legal', metal / plastic, Haus of Dizzy, Sydney, New South Wales, Australia, 2019. Gift of Our Bodies Our Choices, 2021. 2022/39/1

Badge, 'It's Time', metal / plastic, made for Our Bodies Our Choices, Sydney, New South Wales, Australia, 2019. Gift of Our Bodies Our Choices, 2021. 2022/39/2

Corflute signs (2), 'It's Time', plastic / wood, made for Our Bodies Our Choices, Sydney, New South Wales, Australia, 2019. Gift of Our Bodies Our Choices, 2021. 2022/39/3

Protest sign, 'Hey, I just met you, and this seems crazy, a clump of cells is not a baby', paper, made for Our Bodies Our Choices, Sydney, New South Wales, Australia, 2019. Gift of Our Bodies Our Choices, 2021. 2022/39/4

Protest sign, 'We are the granddaughters of the witches they didn't burn', paper, made for Our Bodies Our Choices, Sydney, New South Wales, Australia, 2019. Gift of Our Bodies Our Choices, 2021. 2022/39/5

Protest sign, 'If Not Now When, Make Abortion Legal', plastic, made for Our Bodies Our Choices, Sydney, New South Wales, Australia, 2019. Gift of Our Bodies Our Choices, 2021. 2022/39/6

Protest sign, 'If men got pregnant, you could get an abortion at an ATM', paper, made for Our Bodies Our Choices, Sydney, New South Wales, Australia, 2019. Gift of Our Bodies Our Choices, 2021. 2022/39/7

Protest sign, 'Our Bodies Our Choices, It's Time', plastic / paper, made for Our Bodies Our Choices, Sydney, New South Wales, Australia, 2019. Gift of Our Bodies Our Choices, 2021. 2022/39/8

Protest sign, 'You can't trust these two with your reproductive rights, Vote Pro-choice', paper / wood, made for Our Bodies Our Choices, Sydney, New South Wales, Australia, 2019. Gift of Our Bodies Our Choices, 2021. 2022/39/9

Social media photograph frame, 'Instagram Our Bodies Our Choices', plastic, made for Our Bodies Our Choices, Sydney, New South Wales, Australia, 2019. Gift of Our Bodies Our Choices, 2021. 2022/39/10

Award, comprising certificate, document and brooch, 'Edna Ryan Awards 2021', paper / metal, awarded to Our Bodies Our Choices, Sydney, New South Wales, Australia, 2021. Gift of Our Bodies Our Choices, 2021. 2022/39/11

Pot, 'Tumbarumba Bucket', ceramic / copper glaze, Merran Esson, Sydney, New South Wales, Australia, 2016. Donated through the Australian Government's Cultural Gifts Program by Merran Esson, 2021. 2022/40/1

Pot, 'Coanda Lines II', ceramic / copper glaze, Merran Esson, Sydney, New South Wales, Australia, 2016. Donated through the Australian Government's Cultural Gifts Program by Merran Esson, 2021. 2022/40/2

Drawing, ‘Redfern Station’, watercolour / ink / gouache / paper, Noel McKenna, Sydney, New South Wales, Australia, 1985. Purchased 2022. 2022/41/1

Drawing, ‘Sharpies Golfhouse’, pencil / watercolour / paper, Noel Mckenna, Sydney, New South Wales, Australia, 1985. Purchased 2022. 2022/41/2

Drawing, ‘SMH Watercolour (Star Casino Fireworks)’, pencil / watercolour / paper, Noel McKenna, Sydney, New South Wales, Australia, 1997. Purchased 2022. 2022/41/3

Neckpieces (2), ‘Waabigu Maragalgaa’, white clay / iron oxide / pooling glaze / black slip / black raffia / emu feathers / native hibiscus string, designed and made by Penny Evans, Lismore, New South Wales, Australia, 2021. Purchased 2022. 2022/42/1

Sculptures (7), ‘7 Scissors’, white stoneware / embedded terracotta and black midfire shards / red iron oxide / silver glaze / pooling glaze / aqua pigment, designed and made by Penny Evans, Lismore, New South Wales, Australia, 2021. Purchased 2022. 2022/42/2

Dress, ‘Binyal (River Red Gum)’, silk / ink / gumnuts / river red gum bark dye / river red gum sap, designed and made by Lillardia Briggs-Houston, Narrandera, New South Wales, Australia, 2021. Purchased 2022. 2022/43/1

Video installation, ‘Without You I am Nothing (Curtis Bennett/White Ash)’, single channel video, plastic / metal, featuring Curtis Bennett, filmed by Gotaro Uematsu, composed by Emily Fishpool, edited by Daniel Jobson, produced by Dean Cross, Goulburn, New South Wales, Australia, 2021. Purchased 2022. 2022/44/1

Stump, ‘Without You I am Nothing (Curtis Bennett/White Ash)’, Eucalyptus Fraxinoides (White Ash) stump, Dean Cross, Goulburn, New South Wales, Australia, 2021. Purchased 2022. 2022/44/2

Internal mechanism of mechanical poker machine, metal / plastic, designed and made by Aristocrat Technologies Australia Pty Ltd, Sydney, New South Wales, Australia, c. 1970. Gift of Bob Moran, 2021. 2022/45/1

PARTNERS AND DONORS

The Museum of Applied Arts and Sciences is an Executive Agency of, and principally funded by, the NSW State Government. We are sincerely thankful for the additional support provided by our partners and donors.

Powerhouse Program Partners

Major Partners
Crown Sydney
ERCO

Supporting Partners
Arup
Australian Sustainable Hardwoods

Preferred Wine Partner
Tamburlaine Organic Wines

Community Engagement Partners
Deerubbin Local Aboriginal Land Council
TAFE NSW

Donors

Governor ($50,000+)
Carl and Judy Nielsen
TLE Electrical

President’s Circle ($10,000–$49,999)
Dick and Pip Smith

Custodian ($1,000–$4999)
Marian Barker
Annette Gero
Eugenia Langley
Vera Vargassoff

Investor ($500–$999)
Ross McNair

Supporter ($2–499)
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Nicholas Bates
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Ben Brimblecombe
Michael Carter
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Jennifer Hershon
Anne Hind
Russell Hocknell
Olive Langham
Wendy Ma
Damian Marshall
Simon Martin
Geoffrey Mills
Georgie Sweeney
Joan Tangney
John Vipond
Duncan Whiley
Mark Wood
Ang Xu

and those who have asked to remain anonymous.

Powerhouse Friends

David Macpherson
ManuFlo

POWERHOUSE PARRAMATTA CAMPAIGN

As the first NSW State Cultural Institution to be based in Western Sydney, Powerhouse Parramatta will increase access to culture for all and reflect the diverse communities of Greater Sydney. Powerhouse Parramatta will deliver dynamic exclusive international exhibitions, education and community programs.

The Powerhouse Parramatta Campaign will raise $75 million towards the capital cost of the museum, including its fit-out and first year of programming. In the 2021–22 period the following new partnerships were established:

Foundation Donor: Walker Family Foundation

The Walker Family Foundation have committed an extraordinary gift of $20 million to establish the Lang Walker Family Academy, including state-of-the-art education spaces and dormitory rooms. It guarantees access to world-class immersive STEM education experiences for over 10,000 high school students from Greater Western Sydney and regional NSW every year, with a focus on STEM skills and career pathways. This generous contribution is the largest gift to any cultural organisation in Western Sydney and the third-largest gift to a single cultural organisation in Australia.

Foundation University Partner: Western Sydney University

Western Sydney University (WSU) has committed $10 million towards a ground-breaking partnership that will create and champion STEM educational opportunities for students from Western Sydney and beyond. This dynamic partnership will embed WSU students, academics and researchers in Powerhouse Parramatta, creating joint research opportunities, an annual WSU Scholar-in-Residence, and an international student exchange program. WSU will be Supporting Partner of the Lang Walker Family Academy and naming rights partner of the Powerhouse Research Library and one of the seven ground-breaking exhibition spaces.

Visionaries: Holdmark Property Group

Holdmark Property Group has committed $10 million towards Powerhouse Parramatta. This remarkable commitment will support the establishment of the Holdmark Gallery, the second-largest gallery space in Powerhouse Parramatta, and underpin a biennial exhibition focusing on innovation in design, engineering and architecture. Holdmark will also become Principal Partner of Sydney Design Week and will partner with Western Sydney University to establish a multi-disciplinary summer school focused on urban design, transformation and holistic approaches to the built form.

Leadership Circle: Vitocco Charitable Foundation

The Vitocco Charitable Foundation has made a $5 million philanthropic commitment to support the establishment of foundational programs for Powerhouse Parramatta: the Vitocco Family Kitchen and the Vitocco Legacy Project. The Vitocco Family Kitchen is a 200-seat presentation space with a large-scale demonstration kitchen. It will bring together leading Australian and international chefs and producers to engage audiences and communities with the histories and leading contemporary thinking about the culture and production of food. The Vitocco Legacy Project will research, collect, and share the histories, innovations, and entrepreneurial spirit of Western Sydney. These programs will engage communities and audiences across the disciplines of agriculture, manufacturing, changing land use, cultural diversity, and food production.

Campaign Patrons

Her Excellency the Honourable Margaret Beazley AC KC
Governor of New South Wales

'I'm excited to see this incredible cultural icon re-imagined for Western Sydney and New South Wales. It will be the Smithsonian of the Asia-Pacific, creating world-class experiences accessible to our young people and the wider community. Powerhouse Parramatta will play a vital role in shaping our future as Australia's leading museum of science and technology.'

Ita Buttrose AC, OBE
Chair, Australian Broadcasting Corporation

'I am honoured to have been asked to become a Patron of Powerhouse Parramatta. Its distinctive architecture and commitment to the future through arts, culture, technology, innovation and research, will establish this exciting flagship museum as a global landmark.'

Professor Peter Shergold AC
Chancellor and Chair of the Board of Trustees, Western Sydney University

'I am tremendously excited about the contribution that Powerhouse Parramatta can make to the educational and cultural vitality of Western Sydney, and the manner in which it will create a bold new meeting place for public events.'

Professor Michelle Simmons AO
Director, Centre of Excellence for Quantum Computation and Communication Technology

'I have spent many wonderful hours in Powerhouse Ultimo with my family. I know that getting to see the art of what is possible will inspire generations to come. The opportunities for students to stay at Powerhouse Parramatta and immerse themselves in cutting-edge technological projects is particularly exciting. Everything about this museum is highly reflective of the Australian spirit and profiles the success we have had in adapting new technologies.'

Campaign Committee

Anthony 'Tony' Shepherd AO (Chairperson)
David Borger OAM
Prof Barney Glover AO
Dr G K 'Hari' Harinath OAM
Sunil Lal
Suzie Laundy
The Hon Craig Laundy
Joseph Rizk AM
Prof Talal Yassine OAM

VOLUNTEERS

Powerhouse sincerely thanks the volunteers who generously donated their time in the financial year ended 30 June 2022.

Talya Aarons
John A'Beckett
Eleni Agathocleous
Vinod Ahluwalia
Amily Aishia
Muun Amgalantuya
Evie Andersen
Beth Bailey
Peter Bamford
Marion Barker
Judith Bedford
Celia Berry
Aaryash Bharadwaj
Maree Burnett
Roderick Byatt
Judith Campbell
Victor Candor
Sienna Chan
Wen-Hsin Chang
Lesley Cherry
Lynne Cheshire
Nadiye Cicek
Jean Clark
Robert Cole
Jon Comino
John Cooper
Ian Debenham
Gillian Diekman
Lucy Dumitrescu
Wayne Eagle
Maxine Eayrs
John Ebner
Omid Ebrahimi
Alan Edwards
Jay Ekers
Roger Elliott
Vicki Farkas
Christina Geeves
James Gibson
Maureen Gibson
Dylan Goh
Cindy Gordon
Andrew Grant
Helen Grant
Dinah Hales
Isa Hargraves
Nyx Harris
Lesley Harwood
Susanne Hledik
John Howse
Ianni Huang
Ray Huckin
Christina Jameson
Cierwen Jones
Faezeh Kheiri
Diana Kincaid
Ron Koenig
Denise Larcombe
John Lauder
Paul Laxton
Michael Leslie
Jefferson Li
Jessica Liana
Eileen Lim
Jasmin Lin
Kazyko Lind
Matthew Lloyd
Tom Lockley
Margaret Love
Gail Luthy
Peter Martin
Rebecca McCash
Geoff McGirr
Phil McNulty
Mary Mercado
Elaine Milner
Kathleen Mist
Jenny Mitchell
Hette Mollema
Ernie Mollenhauer
Jill Monro
Denis Moore
Cedric Muller
Norman Myers
Hannah Newman
Barry Nielson
Mercedes Nitopi
Trevor Oates
Kelvin O'Keefe
Tom O'Keeffe
Sian O'Rourke
Mikaela Parker
Christinne Patton
Lucia Piccioli Robinson
Richard Pike
Lydia Qian
Peter Radcliffe
Thulasi Ravisanthiran
Ashley Reynolds
Lauren Rolfe
Susha Abraham Royer
Inez Russell
Robert Ryan
Emma Saunders
Isabella Sawtell
Elisha Schnell
Diane Siljanovic
Melina Skentzos
Sue Slattery
Alan Stennett
Heather Stevens
Meg Stevenson
Alexandra Stewart
Barbara Stokes
Rebecca Street
Aleksandra Suvorova
Kat-Louise Theodora
Sophie Thompson
Anna Tierney
Isaac Touma
Maria Townsend
Phoebe Tsui
Kim Vo
Paul Waite
Norma Warnecke
Erin Wilson
Antony Wober
Natalie Wong
Tian Yi Wong See
John Wright
Joseph Yiu

STAFFING NUMBERS

FTE (Full-Time Employees) at June 30	2020	2021	2022	Change from past year
Directorate				
Directors	4	4	5	1
Executive Support	3	2	1	-1
Total	**7**	**6**	**6**	**0**
Powerhouse Program				
Directors	6	6	5	-1
Campaign	0	4	5.6	1.6
Strategy and Operations	2	3	2	-1
Design and Delivery	1	2	2	0
Strategic Projects	0	0	3	3
Total	**9**	**15**	**17.6**	**2.6**
First Nations				
First Nations	0	1	4	3
Total	**0**	**1**	**4**	**3**
Curatorial Collections and Program				
Curatorial	18	19.8	21.4	1.6
Library Services	6	4	4	0
Collections and Major Projects	93.6	110.2	99.2	-11
Indigenous Engagement and Strategy	2	0	0	0
Exhibitions	9.8	10.4	9	-1.4
Workshop	5	8	15.8	7.8
Registration	9	13.2	25	11.8
Conservation	6.8	5.2	16	10.8
Production	2	1	2	1
Media Technologies	6	5	7	2
Public Programs	5	5	7.6	2.6
Education and Digital Learning	5	4	4	0
Programs	4	3.4	3	-0.4
Total	**172.2**	**189.2**	**214**	**24.8**
Corporate Resources				
Human Resources	4.8	3	4	1
Governance, Planning and Reporting	1	0	0	0
Finance	11.2	10.4	12.4	2
Facilities and Asset Management	8	9	9	0
Security Operations	6	6	5	-1
Records	2	2	2	0
Volunteer Programs	1.8	1.8	1.8	0
Commercial	1	1	0	-1
Retail	1	1	1	0
Events	3.6	3.6	2.8	-0.8
Information and Communications Technology	9	8	7.8	-0.2
Visitor Services and Venues	24.9	17.2	25.1	7.9
Discovery Centre	1.8	1.8	2.8	1
Memberships Program	1.6	0.6	1	0.4
Total	**77.7**	**65.4**	**74.7**	**9.3**
Communications				
Communications	4.6	2	2.9	0.9
Development	1.2	0	0	0
Marketing	0	0	3	3
Total	**5.8**	**2**	**5.9**	**3.9**
Digital Studio				
Digital	5	7	9.6	2.6
Editorial and Publishing	4.4	3.8	5	1.2
Design	0	0	5.6	5.6
Total	**9.4**	**10.8**	**20.2**	**9.4**
MUSEUM TOTAL (non-casual)	**281.1**	**289.4**	**342.4**	**53**

EQUAL EMPLOYMENT OPPORTUNITY (EEO) STATISTICS

A. Trends in the Representation of Equal Employment Opportunity (EEO) Groups			
EEO Group (at 30 June)	**2020**	**2021**	**2022**
Women	66%	65%	66%
Aboriginal people and Torres Strait Islanders	3%	3%	3%
People whose first language was not English	8%	8%	16%
People with a disability	4%	4%	5%
People with a disability requiring work-related adjustment	1%	1%	1%
B. Trends in the Distribution of EEO Groups			
EEO Group	**2020**	**2021**	**2022**
Women	107	106	107
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:
1. Includes casual staff.
2. A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases, the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels. The Distribution Index is automatically calculated by the software provided by the Department of Premier and Cabinet.
3. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.

Comparison of staff by occupational category

Staff Numbers (FTE) Powerhouse Museum (non-casual)			
Occupation Group	**2019–20**	**2020–21**	**2021–22**
Manager and administrators	57	64	62
Professionals	126	121	157.8
Technicians and associate professionals	45	46	53.2
Tradespersons and related workers	4	8	21.8
Advanced clerical, sales and service workers	13	12	9
Intermediate clerical, sales and service workers	16	16	18.6
Elementary clerical, sales and service workers	20	23	20
TOTAL	**281**	**290**	**342.4**

Notes:
Staff employed at the Museum of Applied Arts and Sciences are part of the Department of Enterprise, Investment and Trade.

SENIOR EXECUTIVE

During 2021–22, the following were members of the State Government Senior Executive Service (SES):

Chief Executive
Lisa Havilah

Chief Operating Officer
Mark Wilsdon

Director Corporate Resources and Chief Financial Officer
Andrew Elliott

Director Curatorial Collections and Exhibitions
Matthew Connell

Director First Nations
Emily McDaniel

Director Communications
Chris Lawrence

Project Director, Powerhouse Program
Alex Bowen

Director Campaign
Yvonne Zammit

Director Strategic Projects
Lisa Ffrench

Director Strategy and Operations
Simon Walkom

Director Design and Delivery
Clare Moore

Director Renewal Strategy
Jamie Twist

Director Office Chief Executive
Susanna Montrone

Senior Executives – Ongoing			
Band	Position title	Gender	At 30 June 2022
3	Chief Executive – Lisa Havilah	Female	Y
2	Chief Operating Officer – Mark Wilsdon	Male	Y
1	Director Corporate Resources and Chief Financial Officer – Andrew Elliott	Male	N
1	Director Curatorial Collections and Exhibitions – Matthew Connell	Male	Y
1	Director Communications – Chris Lawrence	Male	N
1	Director First Nations – Emily McDaniel	Female	Y
1	Director Office Chief Executive – Susanna Montrone	Female	Y

Senior Executives – Project			
Band	Position title	Gender	At 30 June 2022
2	Director Campaign – Yvonne Zammit	Female	Y
2	Project Director, Parramatta Program – Alex Bowen	Female	N
1	Director Strategy and Operations – Simon Walkom	Male	Y
1	Director Strategic Projects – Lisa Ffrench	Female	Y
1	Director Design and Delivery – Clare Moore	Female	Y
1	Director Business Transformation – Jamie Twist	Male	Y

Band	30 June 2020	30 June 2021	30 June 2022
4	0	0	0
3	1	1	1
2	2	2	2
1	7	8	7
CEO under s11A	0	0	0
Total	10	11	10
Number of female SES	6	7	6

Band	Average Remuneration		
	2019/20	2020/21	2021/22
3	$ 394,625	$ 394,625	$ 404,491
2	$ 280,920	$ 280,921	$ 314,007
1	$ 209,698	$ 216,082	$ 219,772

Exec expenses as a % of Employee Related Expenses (ERE) =

% exec spend of total spend	2020	2021	2022
ERE	28231702	28875384	34354650
Exec	2424353	2469039	2570908
Exec expense as %	8.59	8.55	7.5

OVERSEAS TRAVEL (LIST AND PURPOSE)

Powerhouse Research Manager Deborah Lawler-Dormer, 8–20 June 2022, Barcelona, Spain. To participate in the International Symposium on Electronic Art at the Museum of Contemporary Art, Barcelona.

LEGISLATIVE CHANGES

There was no legislative change that affected the Powerhouse in 2021–22.

MAJOR WORKS STATEMENT

There was no major capital works project undertaken by Powerhouse over the 2021–22 financial year. Powerhouse classifies major works as a single project funded by NSW Treasury Capital Grant in excess of $5 million.

CYBER SECURITY POLICY (CSP) ATTESTATION

I, Mark Wilsdon, Chief Operating Officer, am of the opinion that the Powerhouse 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 Powerhouse have been assessed and are managed.

Governance is in place to manage the cyber security maturity and initiatives of Powerhouse and is regularly addressed at the Finance Audit and Risk Management meetings.

There exists a current cyber incident response plan for Powerhouse that has been tested during the reporting period.

Powerhouse is currently six months into a cyber security uplift program funded by Digital NSW restart fund. The program is targeted at improving Powerhouse cyber security maturity against the Federal Government's Essential 8 and NSW Government's Mandatory 25.

GUARANTEE OF SERVICE AND CONSUMER RESPONSE

Our commitment to our customers

Powerhouse is committed to continuous improvement in its quality of service. We regularly evaluate our exhibitions, programs and services.

Our service standards

Visitors to Powerhouse 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 Powerhouse
— accurate and appropriate information in response to your enquiries
— 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 Powerhouse 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 cloaking desk for visitors who have a compliment, suggestion, or complaint they wish to put in writing. Alternatively, visitors can email the Powerhouse at feedback@maas.museum and info@maas.museum.

This year, the Powerhouse received 76 pieces of feedback via our public inbox and onsite paper forms.

PUBLIC INTEREST DISCLOSURE REPORTING AS REQUIRED BY 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

No actions were required in relation to the *Privacy and Personal Information Protection Act 1998* (PPIPA). No reviews were conducted during the year.

PUBLIC ACCESS TO INFORMATION

Under section 7(3) of the *Government Information (Public Access) Act 2009* Powerhouse has reviewed the currency and nature of information made publicly available and has reported on this in the reporting template below. Powerhouse releases information regarding exhibitions, programs and venues on the Powerhouse website. In addition to this, the online collection is a rich source of information made available to the public, with over 150,000 object records available as at 30 June 2022.

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 applications0

Total number of applications received	0

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	0	0	0	0	0	0	0	0	0	0%
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	0	0	0	0	0	0	0	0	0	
% of Total	0%	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)	0	0	0	0	0	0	0	0	0	0%
Access applications that are partly personal information applications and partly other	0	0	0	0	0	0	0	0	0	0%
Total	0	0	0	0	0	0	0	0	0	
% of Total	0%	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)	0	0%
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	0	0%
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 High-Risk Offenders Assessment Committee	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	

Table F: Timeliness

	Number of applications*	% of Total
Decided within the statutory timeframe (20 days plus any extensions)	0	0%
Decided after 35 days (by agreement with applicant)	0	0%
Not decided within time (deemed refusal)	0	0%
Total	0	

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	2021/22 $000	2022/23 $000
Operating Expenses		
Employee Related	28,797	29,997
Other Operating Expenses	24,048	33,154
Grants and Subsidies	10,000	15,000
Depreciation and Amortisation	6,760	7,846
Finance Costs	4	6
Total Expenditure	**69,609**	**86,003**
Revenue		
Recurrent Grant	46,748	56,531
Capital Grant	3,868	3,868
Sale of Goods and Services	2,945	3,063
Investment Income	125	125
Grants and Contributions	12,599	17,752
Other Revenue	99	101
Acceptance of State Liabilities	1,303	1,456
Gain on disposal of non current assets	-	-
Total Revenue	**67,687**	**82,896**

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 $
Creative NZ	Exhibition Concept/Development	71,074
Total Engagements over $50,000		**71,074**

Engagements costing less than $50,000
There were four (4) engagement costing a total of $118,318.
There were no other consultants engaged by the Museum in 2021-22

PAYMENT OF ACCOUNTS/TIME FOR PAYMENT OF ACCOUNTS

Payment Performance Indicators 2021/22

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

	As at 30-Sep-21 $	As at 31-Dec-21 $	As at 31-Mar-22 $	As at 30-Jun-22 $
Current	1,194,650	262,689	1,311,242	943,719
Less than 30 days overdue	984	-	-	54,594
Between 30 & 60 days overdue	1,206	-	3,452	53,794
Between 60 & 90 days overdue	-	7,675	-	37
More than 90 days overdue	-1,552	-1,552	-	6,215
	1,195,288	**268,812**	**1,314,694**	**1,058,359**

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 2021	2,095	10,132	1,903	90.8%	9,093	89.7%
31 December 2021	2,336	10,791	2,120	90.8%	9,521	88.2%
31 March 2022	1,985	8,926	1,822	91.8%	7,706	86.3%
30 June 2022	2,476	13,390	2,219	89.6%	12,200	91.1%

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

Administration hours
9am to 5pm Monday to Friday

Phone
(02) 9217 0111

Admission hours
Open 10am to 5pm every day
Every Thursday to 9pm
(closed Christmas Day)

Tickets
Free entry, no bookings required.

Sydney Observatory

1003 Upper Fort Street, Millers Point NSW 2000

Postal address:
500 Harris Street, Ultimo NSW 2007

Phone
(02) 9217 0111

Open for monthly After Dark programs (ticketed) while the site is undergoing heritage maintenance works.

Powerhouse Castle Hill (Museums Discovery Centre)

172 Showground Road, Castle Hill NSW 2154

Postal address
PO Box 8025, Baulkham Hills NSW 2153

Phone
(02) 9217 0111

Admission hours
Weekends, 10am–4pm (except Christmas Day and Boxing Day).
Access only for pre-booked groups Wednesday–Friday.

Tickets
Free entry, no bookings required.