MUSEUM OF APPLIED ARTS AND SCIENCES
ANNUAL REPORT 2022–23

Cover: Powerhouse Parramatta, designed by Moreau Kusunoki and Genton, under construction, 2023. Image: Zan Wimberley 2023

Opposite: BlakPowerhouse Late: WAW, a celebration of First Nations artists, 26 January 2023. Image: Nikhil Ninan 2023

ISSN: 2209-8836

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

NSW GOVERNMENT

POWERHOUSE

26.01.23
BARKAA
COFFINBIRTH
KANADA
THE LOOP
KOBIE DEE
LATIFA TEE
LUKE CURRIE-
RICHARDSON
MI-KAISHA
MUGGERA
NOOKY
SQUAT DEADFACE
TOM FOOLERY

The Hon John Graham MLC
Special Minister of State,
Minister for Roads, the Arts,
Music and the Night-time Economy,
and Jobs and Tourism
Parliament House
Macquarie Street
Sydney NSW 2000

Dear Minister

On behalf of the Board of Trustees and in accordance with the *Government Sector Finance Act 2018*, we submit for presentation to Parliament the Annual Report of the Museum of Applied Arts and Sciences for the year ending 30 June 2023.

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 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 2023, the museum was responsible for Powerhouse Ultimo, Sydney Observatory, Powerhouse Castle Hill 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

I am pleased to present the *Museum of Applied Arts and Sciences Annual Report 2022–23*. It has been a privilege to lead the museum for my third year as Trust President.

In March 2023, the NSW state election saw a change of government. On behalf of the Powerhouse Trust, we welcome The Hon John Graham MLC as incoming Minister for the Arts and thank his predecessor The Hon Ben Franklin MLC for his service.

As the renewal of Powerhouse sites continues, the Trust and I are proud of the remarkable progress that has been achieved over the past 12 months.

In June 2023, Powerhouse Parramatta celebrated a major construction milestone as Western Sydney's first State Cultural Institution, with the museum's steel exoskeleton beginning to rise. Powerhouse Parramatta became the first museum in Australia to sign the World Green Building Council's Net Zero Carbon Buildings Commitment. This undertaking aligns with the museum's Climate Action Plan 2022–25 to achieve net zero carbon emissions and is central to the museum's Caring for Country Principles developed in consultation with First Nations communities over our four sites.

I am pleased to advise that, as of 30 June 2023, $48.5 million had been raised towards the Powerhouse Parramatta Campaign's target of reaching $75 million in philanthropic donations. At 1 October 2023, total pledges to the campaign had reached $60.5 million.

We are profoundly grateful for our extraordinary supporters across Western Sydney, notably the Walker Family Foundation, Western Sydney University, the Vitocco Charitable Foundation, Holdmark Property Group and Skylife Foundation for their visionary investment.

In December 2022, the winners of the Powerhouse Ultimo national design competition were revealed. Our congratulations and thanks go to Architectus, Durbach Block Jaggers Architects, Tyrrell Studio, Youssofzay + Hart, Akira Isogawa, Yerrabingin, Finding Infinity and Arup who will work alongside Powerhouse to revitalise our much-loved museum.

Construction of Powerhouse Castle Hill is complete and fitout is underway in preparation for it to open to the public. The new state-of-the-art facility, Building J, comprises 8000 square metres for the storage, conservation, digitisation and display of the Powerhouse Collection, offering a unique cultural destination with new levels of community access for the Hills Shire, Greater Western Sydney and NSW.

I am also pleased to advise that the Powerhouse Collection Digitisation Project — the largest project of its kind in Australia — exceeded its target of digitally capturing 338,000 objects from the collection. In the financial year, more than 100,500 Powerhouse Collection objects were digitised, bringing the total as of 30 June 2023 to more than 360,000. Work on the Collection Digitisation Project continues, facilitating unprecedented access with digital images and archival information available online to anyone, anywhere, anytime.

We farewelled Trust member Suzie Laundy at the end of last year and thank her for her contributions. In July 2022, we welcomed new Trust member Professor Robynne Quiggin, from University Technology Sydney, who is also our Finance Audit and Risk Management Committee Chair.

I would like to acknowledge the Trustees for their ongoing commitment and leadership and thank them 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 2023–24, as we work towards the completion of our new home Powerhouse Parramatta.

The Hon Peter Collins AM KC
Powerhouse Trust President

CHIEF EXECUTIVE'S FOREWORD

In another incredible year marked by key cultural milestones across four sites, Powerhouse saw significant increases in visitation and engagement. It is great to witness the museum's ongoing legacy with new generations and communities, and to know that this legacy will continue through the investment and delivery of our infrastructure program.

Powerhouse Ultimo hosted a number of remarkable and highly attended exhibitions. *Absolutely Queer*, in honour of Sydney WorldPride 2023, included leading LGBTQIA+ artists, designers, makers and performers from across Sydney, including renowned social justice campaigner Norrie and Mardi Gras costume designer Renè Rivas, showcasing the continuing connection the museum holds with the city's queer creative communities.

Powerhouse was honoured to partner with Indigenous social enterprise We Are Warriors for Blak Powerhouse, a community-led event that will continue to be held on 26 January each year with a program of First Nations art, dance, film and music. Through this partnership, the documentation of the annual Blak Powerhouse will become a feature of the Powerhouse First Nations Collection.

We welcomed the important acquisition of the Studibaker Hawk Archive into the Powerhouse Collection. Established in 1982 by Janelle Miles (nee Smith), David Miles and Wendy Arnold, this esteemed Australian fashion house has dressed the likes of Linda Evangelista, Rachel Griffiths and Kylie Minogue.

Powerhouse Parramatta and Western Sydney International (Nancy-Bird Walton) Airport established an innovative partnership to bolster science, technology, engineering and mathematics (STEM) education opportunities in Western Sydney. This groundbreaking alliance between two major Western Sydney infrastructure projects will see the largest museum in NSW collaborate with a new world-class airport on joint initiatives, research and strategic programs in the areas of First Nations, STEM and aviation.

The Powerhouse Future Space Program, supported by the Lang Walker Family Academy, connected Western Sydney high school students with the International Space Station and a global network of space experts. Sydney Science Festival 2022 collaborated with the Westmead Institute for Medical Research and Sydney Design Week 2022 delivered its program across Greater Sydney. The Powerhouse Studio generated more than 250 digital productions.

Among numerous industry accolades, Powerhouse received three honours at the Museum and Galleries National Awards (MAGNA) in May this year: *100 Climate Conversations* won a MAGNA for interpretation, learning and audience engagement; the Powerhouse Climate Action Plan and Caring for Country Principles received a MAGNA for a sustainability project; while the Powerhouse Late program won for community engagement and outreach. Congratulations to the Powerhouse teams and our other award-winners.

I extend my thanks to the NSW Government and the Minister for the Arts, The Hon Minister John Graham MLC for their ongoing investment in our museum's renewal program. Powerhouse was the beneficiary of the government's Blockbuster Funding Initiative, which has seen outstanding visitation to the 2022–23 exhibitions *Gucci Garden Archetypes* and *Zampatti Powerhouse*.

As the custodians of over half a million objects, we are also grateful for the support the museum receives from individual donors and the wider community in helping make this collection accessible to everyone. Continuing through the biggest period of renewal in the museum's history, we greatly value this collective effort.

This year we received an unprecedented gift from Australia's leading antique jewellery dealer, Anne Schofield AM. Comprised of over 100 rare pieces of historical gemstone jewellery, this acquisition is one of the most significant donations in the museum's history.

I acknowledge the important work of the Powerhouse Trust, and thank The Hon Peter Collins AM KC for his ongoing leadership. I thank the museum staff and volunteers for their commitment and personal investment into this great institution. It has been a pleasure to collaborate with our communities over the year, and see so many of our achievements highlighted.

Lisa Havilah
Chief Executive

OVERVIEW

POWERHOUSE RENEWAL

In the year ended 30 June 2023, Powerhouse continued the delivery of its renewal program across its five platforms:

Powerhouse Parramatta — one of the world's most significant cultural projects, building our new flagship museum in one of the fastest-growing and most culturally diverse communities in Australia.

Powerhouse Ultimo — renewing the much-loved Powerhouse Museum site in Ultimo to deliver expanded museum exhibition and learning spaces within a dynamic creative industries precinct for Sydney.

Powerhouse Castle Hill — completing the museum's expanded collection storage facilities, creating state-of-the-art public exhibition spaces and establishing world-leading collection-management capabilities.

Sydney Observatory — restoring and enhancing this important national heritage icon of astronomy, meteorology and timekeeping.

Powerhouse Digital — facilitating global access to Powerhouse content, research, programs and collection of more than 500,000 objects.

In the period, the Powerhouse Collection Digitisation Project digitised more than 100,500 Powerhouse Collection objects — bringing the total number of collection objects digitised over the life of the project at 30 June 2023 to more than 360,000 (surpassing the project goal of 338,000 objects).

The project continues to increase community access to this world-leading collection through the new Powerhouse website (powerhouse.com.au) and integrated Powerhouse Collection website (collection.powerhouse.com.au).

Powerhouse Studio commissioned and produced more than 250 digital productions, including acclaimed video series and podcasts.

The University of Technology Sydney (UTS) was announced as the Foundation University Partner of Powerhouse Ultimo. UTS and Powerhouse will collaborate and realise a world-class creative industries precinct in the heart of the CBD by connecting the museum with researchers and industry professionals at the forefront of design innovation and delivering co-designed major events, festivals and industry programs. Western Sydney University continues as Foundation University Partner of Powerhouse Parramatta.

At 30 June 2023, $48.5 million had been raised towards the Powerhouse Parramatta Campaign target of reaching $75 million in philanthropic donations by the end of 2024. At 1 October 2023, total pledges to the campaign had reached $60.5 million.

A total of 122 new acquisitions, comprising 407 objects, were added to the Powerhouse Collection. Acquisition highlights included works by two significant First Nations artists: Susan Wanji Wanji's bark containers and Rembarrnga artist Patsy Raglan's inventive take on the traditional dillybag; the Anne Schofield Jewellery Collection; the Studibaker Hawk Archive; Dr Chris Boshuizen's spaceflight materials; and several LGBTQIA+ acquisitions including activist and cartoonist Norrie's bubble bike and a selection of Mardi Gras costumes by Renè Rivas.

Opposite: Powerhouse Castle Hill, designed by Lahznimmo Architects, under construction, 2023. Image: Rory Gardiner 2023

POWERHOUSE PARRAMATTA

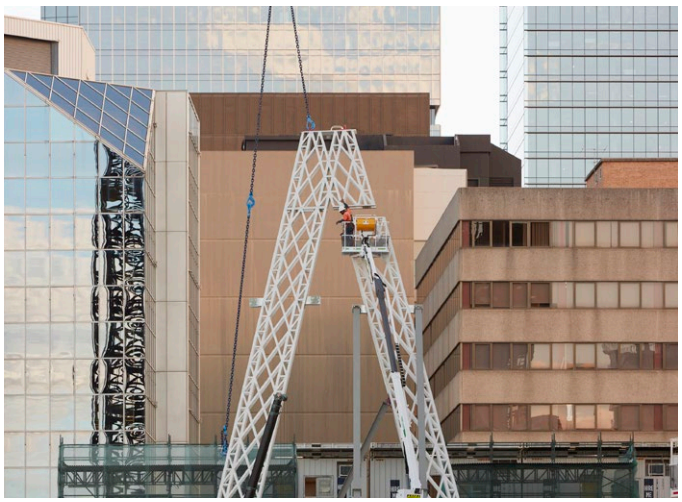


Image: Zan Wimberley

Powerhouse Parramatta will be the first NSW State Cultural Institution to be based in Western Sydney and is a once-in-a-generation opportunity to transform and renew one of Australia's oldest and most important cultural institutions. Community, industry and collection will intersect to create a dynamic culturally engaged program that will reimagine museums into the future.

Designed by globally renowned architects Moreau Kusunoki (Paris) in partnership with Genton (Sydney) as a hyper platform for the 21st century, Powerhouse Parramatta commenced building with construction partner Lendlease in January 2022. In June 2023, a key milestone was achieved with the installation of the first pieces of the steel exoskeleton. The project is on track for practical completion in late 2024, and following a period of fitout will open in 2025.

The Lang Walker Family Academy will support unprecedented access for regional and remote school students through 60-bed onsite accommodation and the provision of immersive STEM experiences.

The Powerhouse Future Space Program, supported by the Lang Walker Family Academy, is already connecting Western Sydney high school students with the International Space Station and a global network of space experts. In the past year, the Academy Collective provided a series of STEM workshops for local school children in partnership with the NSW Department of Education.

Sydney Science Festival 2022 collaborated with the Westmead Institute for Medical Research to deliver a series of talks and discussions with leading medical experts. Sydney Design Week 2022 also delivered the festival across Greater Sydney.

Latitudes, a series of three short films capturing nine Western Sydney artists' interpretations of the Powerhouse Collection, premiered as part of the Sydney Festival at Granville's historic Blouza Hall and screened at Blacktown Arts.

Creative Studio, a program of creative skills workshops for Western Sydney young people, was held on weekends and school holidays at Parramatta PHIVE.

POWERHOUSE ULTIMO

Image: Geoff Friend

The renewal of Powerhouse Ultimo will deliver a dynamic applied arts and sciences program, presenting exhibitions that showcase the Powerhouse Collection, attracting international exhibitions and programs that support the visitor economy and creating an activated cultural precinct.

The winners of a national design competition to renew the museum were revealed as Architectus, Durbach Block Jaggers Architects, Tyrrell Studio, Youssofzay + Hart, Akira Isogawa, Yerrabingin, Finding Infinity and Arup.

A total of 17 exhibitions were presented at Powerhouse Ultimo over the period, including: *Zampatti Powerhouse*, the first retrospective exhibition of Australian designer Carla Zampatti AC OMRI; *Unpopular*, which took audiences behind the scenes of the underground music world of the 1990s; and *Gucci Garden Archetypes* which explored the seminal advertising campaigns envisioned by Gucci creative director Alessandro Michele.

Thirteen public programs were delivered, including Sydney Design Week which examined the role of design across a range of disciplines through the theme Making Now, and Sydney Science Festival which included 19 events during National Science Week.

Powerhouse Photography was established to amplify Australian image-making practices via a series of commissions, acquisitions, publications and programs. This program is underpinned by the acquisition of the photography archive and fund of Australia's leading institution dedicated to photography and lens-based media, the Australian Centre for Photography.

The award-winning Powerhouse Late series continued with 27,000 people attending the program this year, with Blak Powerhouse Late on 26 January 2023 attracting more than 3000 people to celebrate blak excellence.

Six Artistic Associates contributed to the Powerhouse renewal program through research and creative practice, and the NSW Creative Industries Residency program expanded to include 22 residents from diverse disciplines.

POWERHOUSE CASTLE HILL

Image: Rory Gardiner

Powerhouse Castle Hill forms part of the Museums Discovery Centre, operated in partnership with the Australian Museum and Museums of History NSW. It provides opportunities for diverse communities to engage with state-significant collections and draw connections between the objects held by each museum through learning and public programs.

In 2023, a brand-new building designed by Lahznimmo Architects and constructed by Taylor Construction was completed. At around 8000 square metres in total area, it increases storage space by 30% to provide state-of-the-art facilities for the display, storage and care of the Powerhouse Collection and to support the museum's conservation, preparation and exhibition-making functions.

For the first time in the museum's history, the majority of the collection is now consolidated on one site that features display space for the museum's very large objects.

Exhibitions at Powerhouse Castle Hill over the period included: *Victa: 70 Years Turning Grass into Lawns* featuring iconic lawnmowers; *The Barry Willoughby Bequest: Glass Commissions*, including new glass works from three Australian artists; and *Hidden Lessons* which engaged Parramatta high school students to explore the Powerhouse Collection and create a temporary Museum of Hidden Lessons.

SYDNEY OBSERVATORY

Image: Tom Blachford

A symbol of time and history since 1858, Sydney Observatory has evolved over the years from steering ships, mapping stars and housing some of Australia's first weather maps, to its role now as a museum and site for research and collaboration across the applied arts and applied sciences. Heritage conservation works to ensure the ongoing preservation and operation of Sydney Observatory continue into 2023–24, with the site open for tours on Wednesday through to Sunday.

Two new exhibitions were introduced to the Observatory. *Sky Country* explores the connection between First Nations communities, Earth Country and Sky Country. Another exhibition provides interpretation of former NSW Government astronomer Henry Chamberlain Russell's former office at the Observatory.

The *2023 Australasian Sky Guide* by Dr Nick Lomb was published, featuring a guest essay by Wiradjuri astronomer Kirsten Banks exploring First Nations constellations.

fugazi
23 beats off
australia and new zealand 1993
ALL AGES WELCOME
FRI 19th NOV
MANLY HIGH
+ BUDD + FUR
SAT 20th
LOWER SYDNEY
TOWN HALL
+ MARK OF CAIN + MAGIC DIRT
SUPERCHUNK FUR
Aust 1994
BUFFALO TOM
SUPERCHUNK
FUR
A MAGNET PROMOTION
NIRVANA
NEVERMIND
TUESDAY 4th FEB
THE VENUE
(DEE WHY)
+ YOU AM I
FRIDAY 7th FEB
SELINAS
+ COSMIC PSYCHOS
+ CROW
NEW ALBUM "NEVERMIND" OUT NOW
PRESENTED NATIONALLY BY TRIPLE J
DRAGNET presents
PAVEMENT
TICKETS FROM
SCREAM
FEEDER
+
CROW
OUTLETS

VISITATION

Powerhouse audiences grew significantly this year. Onsite visitation at Powerhouse increased by 240% and total visitation grew by 54%.

At Powerhouse Ultimo, museum-developed exhibitions *Unpopular* and *Zampatti Powerhouse*, along with the international exhibition *Gucci Garden Archetypes*, attracted high attendances, and the award-winning Powerhouse Late program has continued to build strongly on its popularity.

Sydney Observatory reopened to the public in February 2023 following a period of closure for essential maintenance and conservation works, and at Powerhouse Castle Hill, weekend family days saw growing audiences.

The Powerhouse Collection Relocation and Digitisation Project continued with the museum digitising and releasing 360,173 collection objects to the Powerhouse website. This, together with the Shape seminars and FULL STEAM Ahead program, witnessed an increased number of students engaging online with Powerhouse programs from across Australia.

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

VISITATION SNAPSHOT FY2023

Powerhouse Ultimo	583,757
Powerhouse Castle Hill	20,686
Sydney Observatory (staged reopening in February 2023)	3551
TOTAL onsite visitation	607,994
TOTAL offsite visitation*	1,150,291
TOTAL visitation	1,758,285

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

FIRST NATIONS

To embed First Nations self-determination across all aspects of Powerhouse operations and to broaden engagement with Indigenous communities, the First Nations Directorate was expanded with four new staff members, bringing diverse expertise to their roles within the organisation.

Beau James (Mununjali/Yugambeh) joined as associate director, First Nations, to lead and coordinate initiatives that promote First Nations empowerment and cultural expression. Dakota Feirer (Bundjalung/Gumbaynggirr) assumed the role of program producer, First Nations, curating programs and fostering collaborations with First Nations artists and communities. Donita Vatuinaruku Hulme (from the Fijian village of Nawaka) and Thelma Trey Thomas (from the Fijian villages of Namara, Saivou and Kasavu, and the Samoan villages of Afega and Samatau) were appointed as program producers, Pacific, contributing to the development and implementation of culturally significant programs that celebrate and promote the heritage, resilience and excellence of Pacific communities.

These additions to the First Nations Directorate signify the Powerhouse commitment to fostering inclusivity and strengthening partnerships with First Nations communities, honouring and uplifting diverse cultures, self-determination and community aspirations.

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.

Blak Powerhouse

On 26 January 2023, We Are Warriors, an Indigenous social enterprise dedicated to celebrating blak excellence and empowering Indigenous youth, took over Powerhouse Ultimo to create Blak Powerhouse. The cross-generational event delivered an evening of live music, film, art, dance, panel discussions and photography, bringing together First Nations artists from across the country. Blak Powerhouse embraced the transition from what was once a day of sorrow into one of positivity, bringing together more than 3000 First Nations people.

Baramadagal Gathering

In April 2023, Powerhouse Parramatta supported a coming together of Baramadagal people, the traditional owners of the Parramatta area. This gathering was a community-led and safe space for the Baramadagal to engage with each other, share knowledges and collectively voice their community aspirations. Powerhouse recognises the importance of preserving and revitalising First Nations cultures, and continues to support self-determined Baramadagal gatherings, which aim to contribute to the empowerment and wellbeing of the Baramadagal community the museum serves, and Baramadagal Country on which Powerhouse Parramatta will operate.

Opposite: *Unpopular*, exhibition view, Powerhouse Ultimo, 2022–23.
Image: Zan Wimberley 2022

Galang Residency

In partnership with Cité internationale des arts, Powerhouse announced the Galang Residency Program in January 2023, providing Australian-based First Nations artists and creatives the opportunity to undertake a three-month residency in Paris hosted and supported by the Cité internationale des arts. The two inaugural residency recipients, Daniel Browning and Jayne Christian, were announced in April 2023 to develop and deliver a creative project during their time in Paris: Browning is a Bundjalung, Kullilli and South Sea Islander man who is an award-winning journalist, radio broadcaster, documentary maker, sound artist and writer; Christian is a Baramadagal woman of the Reid/Goldspink family belonging to the Dharug Nation who has practised as a social justice lawyer and belongs to the weaving communities in Wagga Wagga and Western Sydney. The Galang Residency Program represents an opportunity for the selected artists and creatives to showcase their work in an international setting and provides a strong foundation for delivering future programming and First Nations projects at Powerhouse Parramatta.

Deed of Deposit

As part of its dedication to collaborative custodianship of culturally significant First Nations cultural heritage, Powerhouse has undertaken its second deed of deposit. The museum has welcomed a dress collaboratively designed and worn by Malak Malak/Iwaidja/Badu Island man and creative director of Sydney WorldPride 2023, Ben Graetz, who performs as Miss Ellaneous, one of Australia's pre-eminent drag queens. This dress speaks to and captures the historical moment that was Sydney WorldPride 2023, while also highlighting the contribution of First Nations peoples to queer celebration and pride. The deed of deposit is an acquisition process for First Nations cultural heritage that enables Powerhouse to acquire and preserve, with the First Nations community maintaining legal title and ownership for future generations to ensure that its care aligns with community aspirations.

CARING FOR COUNTRY

Climate action is foundational to the Powerhouse renewal, which presents a once-in-a-generation opportunity to embed low-carbon solutions into the museum's infrastructure, to reduce its operational environmental impact, and to improve its responsiveness to climate, season and sustainability.

In November 2022, Powerhouse launched its inaugural Climate Action Plan 2022–25 which sets out 12 key objectives encompassing infrastructure, programs and operations across the museum's four physical sites, including the target of achieving net zero operational carbon emissions by 2025.

This groundbreaking action plan is anchored by the museum's Caring for Country Principles. Developed in consultation with the Traditional Custodians of the lands on which the Powerhouse sites are located, the principles will not only support museum staff and collaborators to implement actions in the plan, but they will underpin and inform all aspects of the museum's ongoing work. They form central tenets of the Country, Always pillar of the Powerhouse vision.

AWARDS

Australian Institute for the Conservation of Cultural Material (AICCM) Medal

In November 2022, Powerhouse senior conservator of dress and textiles, Suzanne Chee, received the AICCM Medal, recognising a career-long contribution to conservation and skills sharing.

IMAGinE Award for Best Large Museum Exhibition Project

In November 2022, *Eucalyptusdom* won the best Large Museum Exhibition Project at the IMAGinE Awards, an initiative of Museums and Galleries of NSW.

Australian Graphic Design Association (AGDA) Awards for Graphic Identities

In November 2022, *Graphic Identities* received a Distinction for Exhibition Design and a Merit for Book Design at the AGDA Design Awards.

Australian Graphic Design Association (AGDA) Award for Eucalyptusdom

In November 2022, *Eucalyptusdom* won a Distinction for Book Design at the AGDA Design Awards.

Australian Podcast Awards shortlisting for 100 Climate Conversations

In November 2022, *100 Climate Conversations* was shortlisted for the Climate Award at the Australian Podcast Awards.

Museums in Short Special Mention

In December 2022, the Powerhouse-produced video *Sydney Observatory: A Symbol of Time* received a special mention at the international competition Museums in Short.

Webby Award Nomination for Object Lesson: Bill Buckle

In April 2023, the Powerhouse-produced video *Object Lesson: Bill Buckle* was a nominee in the short-form documentary category at the Webby Awards.

Webby Award Nomination for Beautiful Freak in the Machine: Nathan McGuire x Rhys Ripper

In April 2023, *Beautiful Freak in the Machine: Nathan McGuire x Rhys Ripper* was a nominee in the fashion, beauty and lifestyle category at the Webby Awards.

Webby Award Honoree for Latitudes

In April 2023, the Powerhouse-produced series *Latitudes* was an Honoree in the art and experimental video category for the 'Sometimes to One Hundred' and 'Window' videos at the Webby Awards.

Australian Book Designers Association (ABDA) Award for galang

In May 2023, Powerhouse publication set *galang 01* and *02* was part of the portfolio of work that won designer Jenna Lee the ABDA Emerging Designer of the Year award.

Museums and Galleries National Award (MAGNA) for 100 Climate Conversations

In May 2023, *100 Climate Conversations* received a MAGNA for interpretation, learning and audience engagement.

Museums and Galleries National Award (MAGNA) for Powerhouse Late

In May 2023, the Powerhouse Late program won a MAGNA for community engagement and outreach.

Museums and Galleries National Award (MAGNA) for Powerhouse Climate Action Plan and Caring for Country Principles

In May 2023, the Powerhouse Climate Action Plan and Caring for Country Principles received a MAGNA for a sustainability project.

Australian Interior Design Award (AIDA) shortlisting for Clay Dynasty

In June 2023, *Clay Dynasty* was shortlisted for an AIDA for installation design.

EXHIBITIONS

Powerhouse delivered an ambitious program including 23 exhibitions across three sites and a further four offsite and touring exhibitions. These exhibitions highlighted the Powerhouse Collection, celebrated new acquisitions and demonstrated the museum's strong collaborations with local and international industry and community. The Powerhouse-produced exhibitions *Unpopular* and *Zampatti Powerhouse* were 2022–23 highlights, exploring the work of some of Sydney's most iconic creatives. Powerhouse worked with local and international communities on the *Absolutely Queer*, *Charkha and Kargha*, *Gucci Garden Archetypes* and *Shape 2022* exhibitions. Exhibition engagement was supported by associated publications and public programs, including lectures, workshops, symposiums and the award-winning Powerhouse Late series.

POWERHOUSE ULTIMO

Clay Dynasty

11 October 2021 – 29 January 2023

Clay Dynasty celebrated 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 featured more than 400 ceramic objects from the Powerhouse Collection, including more than 80 new acquisitions by contemporary ceramicists. In June 2023, *Clay Dynasty* was shortlisted for an AIDA for installation design.

Electric Keys

11 October 2021 – 30 October 2022

At the end of 2020, Powerhouse acquired an important private collection of 20th-century keyboards. *Electric Keys* presented these keyboards with an 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.

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. In November 2022, *Eucalyptusdom* won the best Large Museum Exhibition Project at the IMAGinE Awards, an initiative of Museums and Galleries of NSW.

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.

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 the exhibition studio, published on the website and released in a Spotify podcast. In May 2023, *100 Climate Conversations* received a MAGNA for interpretation, learning and audience engagement.

Charkha and Kargha

13 August 2022 – 15 January 2023

Taking its title from *Charkha* (spinning wheel) and *Kargha* (loom), the exhibition featured over 100 rare items that dated back to the foundational collections of Powerhouse acquired from the 1880s. *Charkha and Kargha* coincided with the 75th anniversary of India's independence on 15 August 2022. The exhibition demonstrated the role that textiles played in India's movement towards independence from colonial rule. It was presented by Powerhouse with the support of the Consulate General of India, Sydney.

Weavers, Merchants and Kings

9 September 2022 – 22 January 2023

This exhibition celebrated the 70th anniversary of Sydney's first Persian-owned carpet business, Cadrys, and recognised the Cadry family's decades of generosity as Powerhouse donors. The exhibition featured objects on loan from the family, including a rare royal Persian Dorokhsh carpet. The company was founded in 1952 by Jacques Cadry (1910–2003), who had been born into a Jewish family in the trade. Since then, Cadrys has been at the forefront of introducing Australian designers and artists, including Florence Broadhurst, to the unique craftsmanship of Persian rugs.

New Australian Design

15 September 2022 – 30 April 2023

On the occasion of Sydney Design Week, this exhibition was curated by cross-disciplinary designer and creative director Emma Elizabeth to showcase new work by some of Australia's finest designers and makers. Elizabeth invited 20 established and emerging practitioners working across disciplines — including industrial, sound and spatial design — to create new work responding to the theme Making Now, marking this moment in time and indicating a new way forward in design.

Catalina

6 October 2022 – 31 December 2023

One of the most iconic objects in the Powerhouse Collection, the Catalina flying boat *Frigate Bird II* was presented in a new exhibition to tell its story from a fresh perspective, highlighting the scale of the aircraft and allowing its impressive engineering to be experienced alongside newly acquired archives gifted by the Taylor family.

Unpopular

28 October 2022 – 4 June 2023

Unpopular drew on the private archive of music promoter, record company founder and entrepreneur Stephen 'Pav' Pavlovic, taking audiences behind the scenes of the underground music world of the 1990s. It became the dominant cultural movement of the decade with artists that helped define the genre: Beastie Boys, Bikini Kill, Fugazi, the Lemonheads, Mudhoney, Nirvana, Pavement, Sonic Youth and more. The exhibition featured over 200 objects, including footage of live performances, unheard music demos and live audio recordings, photographs, original graphic art, posters and fanzines. The exhibition also displayed Kurt Cobain's Martin guitar plus new artist commissions by Julian Klincewicz and Lillian O'Neil.

Gucci Garden Archetypes

18 November 2022 – 15 January 2023

Gucci Garden Archetypes was an atmospheric and enveloping multimedia exhibition exploring the seminal advertising campaigns envisioned by Gucci creative director Alessandro Michele. First held in Florence in 2021, the exhibition was presented exclusively in Australia at Powerhouse through the support of the NSW Government's Blockbuster Funding Initiative.

Zampatti Powerhouse

24 November 2022 – 11 June 2023

The first retrospective exhibition of Australian designer Carla Zampatti AC OMRI (1938–2021), *Zampatti Powerhouse* encapsulated a trailblazing fashion career from the start of her business to her most recent work, including as a business leader, philanthropist and mentor. The exhibition drew on over five decades of material and featured 100 outfits, including personal items from the designer's estate, archive and the results of hundreds of responses to a public call-out. The garments traced the evolution of Zampatti's style from the spirit of the 1960s and 1970s to the sophistication of later years. Highlights included rarely seen designs from her early career and loans from clients including HRH Crown Princess Mary of Denmark, Dame Quentin Bryce AD CVO and The Hon Linda Burney MP. Two monumental audio and video installations explored Zampatti's world through her own voice and intimate conversations between family, close friends, employees, clients, heads of business and the charitable organisations she helped over her lifetime. *Zampatti Powerhouse* was supported by the NSW Government through the Blockbuster Funding Initiative.

Arcadia

16 December 2022 – 4 June 2023

This exhibition launched new digital artworks by five Sydney creative practitioners — Serwah Attafuah, Jade D'Amico, Amani Haydar, Emma Pham and Justine Youssef — commissioned by Powerhouse to respond to *Gucci Garden Archetypes*. Collectively, their work spoke not only to the current talent of Sydney's creative landscape but evoked the excitement of Australia's future arts ecology.

Absolutely Queer

17 February – 31 December 2023

Celebrating contemporary queer creativity for Sydney WorldPride 2023, this exhibition explored the city's leading queer creatives who are reshaping attitudes towards their communities through their work and personal stories. *Absolutely Queer* showcased costumes, design, artworks, fashion, activism and multimedia. The featured artists included the Beautiful and Useful Studio of Matthew Aberline and Maurice Goldberg, Kamilaroi/Gamilaraay mixed-media artist Dennis Golding, multidisciplinary artist Justin Shoulder, social justice activist and cartoonist Norrie, drag king performer Sexy Galexy, award-winning Mardi Gras costume designer Renè Rivas, Nikita Majajas of jewellery brand Doodad + Fandango with DJ Charlie Villas, gender- and body-diverse fashion house Nicol & Ford, and videogame developers Peter Foley and Scott Ford of Fuzzy Ghost. Acknowledging queer legacies, the exhibition also included costumes featured in the 1996 Powerhouse exhibition *Absolutely Mardi Gras*, with work by Brenton Heath-Kerr, Ron Muncaster, Brian Ross and Peter Tully.

Shape 2022

3 March – 21 May 2023

Presented in association with the NSW Education Standards Authority, *Shape 2022* showcased a selection of outstanding major projects from the previous year's HSC Design and Technology, Industrial Technology, and Textiles and Design courses.

Paradise Camp

24 March – 31 December 2023

Created by artist Yuki Kihara and curated by Professor Natalie King OAM, *Paradise Camp* was an ensemble exhibition foregrounded by a suite of Kihara's performative photography that confronts colonial image-making in Polynesia. Kihara's photographic re-enactments are based on her personal relationships with the sitters, drawn from Sāmoa's Fa'afafine and Fa'atama communities. Kihara works with these models to represent her own vision of paradise, redirecting the viewer to the concerns of contemporary Pacific Islanders. Kihara is an interdisciplinary artist of Japanese and Sāmoan descent. She was the first Pasifika, Asian and Fa'afafine (Sāmoa's third gender) artist to represent Aotearoa/New Zealand at La Biennale di Venezia. As part of the exhibition's development, Kihara completed a creative residency at Powerhouse Ultimo, undertaking community engagement with First Nations artists. This residency also supported the creation of new work for the exhibition, including research into photographs produced by Charles Kerry and Company, Sydney, between 1884 and 1917, from the Tyrrell Collection held in the Powerhouse Collection.

30 Years of Future Fashion

30 June – 31 December 2023

30 Years of Future Fashion celebrated three decades of this annual exhibition by partnering with four Sydney-based fashion design schools to draw attention to the shifting ideas, concepts and sustainable processes embraced by top students. The anniversary exhibition highlighted distinctive story-based ideas and high-level technical skills, and included works selected from collections developed by four recent graduates: Cate Caldis (Fashion Design Studio TAFE NSW, Ultimo); Jason Clark (University of Technology Sydney); Edwina Harding (Whitehouse Institute of Design); and Holly Villagra (Billy Blue College of Design at Torrens University). Reflecting the influence of Australian fashion on the broader cultural sector, the exhibition also featured designs by notable alumni of the program, including Dion Lee, Toni Maticevski, Claire Tregoning from P.E Nation, Anna Plunkett and Luke Sales from Romance Was Born, and Lyna Ty from Song for the Mute.

POWERHOUSE CASTLE HILL

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.

Victa: 70 Years Turning Grass into Lawns

24 September 2022 – 16 April 2023

In 1952 Australia was on the cusp of a housing boom that presented an unprecedented number of homeowners and renters with gardens and lawns to maintain. It was in this social context that a backyard invention quickly grew into an Australian icon. The exhibition showcased how the Victa lawnmower developed over the subsequent seven decades, and included the original prototype, the first production model and the Golden Anniversary mower.

The Barry Willoughby Bequest: Glass Commissions

21 October 2022 – 24 September 2023

This exhibition included new glass works from three Australian artists — Scott Chaseling, Tim Edwards and Jennifer Kemarre Martiniello OAM (Arrernte) — produced as part of the Willoughby Bequest Commissioning Program. The program was launched in 2020 to bring new work into the museum's permanent collection and build on one of the most significant bequests received by the institution. In awarding six $30,000 commissions to Australian glass and ceramic artists across the country, the program honours Barry Willoughby, a Sydney-based collector of decorative arts, whose passion was to support artists at the forefront of contemporary practice.

Hidden Lessons

19 November 2022 – 18 September 2023

Created on Dharug land over six months, *Hidden Lessons* was the culmination of a student-led project that encouraged learners to interrogate their own educational experience: who we learn with, where we learn, and what we learn with in the wake of COVID-19. The Year 10–12 students from Our Lady of Mercy College in Parramatta collaborated with Lleah Smith, artistic associate of Powerhouse, and Nadia Odlum, artist-in-residence at Parramatta Artists' Studios, to work with objects of everyday life from the Powerhouse Collection. Through collective knowledge generated in their sessions, the students created their own temporary Museum of Hidden Lessons, inviting speculation on how learnings from the pandemic may inform future pedagogical models. This museum sat alongside a display of Powerhouse Collection objects explored through the project.

SYDNEY OBSERVATORY

Sky Country

February 2023 – ongoing

This exhibition focused on the connection between First Nations communities, Earth Country and Sky Country. It highlighted meteorite sites from Henbury (NT) that have been part of the Luritja's oral histories for over 4000 years, and stone tools from Hay (NSW) whose seasonal use was guided by observations of the changes in Sky Country.

Henry Chamberlain Russell

February 2023 – ongoing

Inspired by a Powerhouse Collection photograph of NSW Government astronomer Henry Chamberlain Russell in his office in 1897, this exhibition contained many of the original pieces of furniture seen in the photograph, including a revolving bookcase, Russell's chair and many books from his library.

OFFSITE

Moulin Rouge! The Musical exhibition at the Capitol Theatre

25 May – 30 September 2022

This exhibition from the Powerhouse Collection, on the occasion of *Moulin Rouge! The Musical*, showcased costumes from the 2001 film directed by Baz Luhrmann and designed by Catherine Martin and Angus Strathie.

Southern Sky Astrophotography: 2022 David Malin Awards Tour

The Central West Astronomical Society organises the David Malin Awards as part of their annual AstroFest held at Parkes, NSW. The resulting exhibition, as judged by world-renowned astrophotographer Dr David Malin AM, was produced by Powerhouse and toured to four venues over the past year:

—Discovery Science and Technology Centre (Vic)
3 November – 1 December 2022

—Gravity Discovery Centre (WA)
9 December 2022 – 12 January 2023

—Queen Victoria Museum and Art Gallery (Tas)
1 February – 30 April 2023

—South West Arts (NSW)
8 May – 4 July 2023

Fantastical Worlds at David Roche Foundation

13 August – 24 December 2022

The David Roche Foundation in Adelaide presented *Fantastical Worlds*, a travelling exhibition developed by Powerhouse, comprising arrangements of old and new designs through the work of four contemporary artists and designers: Timothy Horn, Alexander McQueen, Kate Rohde and Timorous Beasties. Inspired by elaborate European art movements from the past such as Baroque, Rococo and Empire, the artists imaginatively transformed historical ideas, forms and patterns into striking 21st-century creations of creative brilliance. For this iteration of the exhibition, Powerhouse ceramics, jewellery, silver, textiles and fashion were joined by decorative art objects and paintings from the David Roche Foundation.

Chinese Toggles: Culture in Miniature at Chau Chak Wing Museum

May 2023 – April 2024

This exhibition was co-curated by Chau Chak Wing Museum curator Dr Shuxia Chen and Powerhouse curator Min-Jung Kim. It included a total of 110 objects from the Powerhouse Collection, including 80 Chinese toggles and nine Japanese toggles. This was the third exhibition for Chau Chak Wing Museum's China Gallery realised in collaboration with Powerhouse since the two institutions signed a memorandum of understanding in November 2020.

PUBLIC PROGRAMS

The Programs team produces programs across multiple sites for diverse audiences and communities. The seasonal program drew on the knowledge skills and work of Powerhouse Creative Residents and Research Fellows as well as the museum's exhibition networks and partnerships — along with Powerhouse expertise in science, technology, engineering and mathematics (STEM).

POWERHOUSE ULTIMO

100 Climate Conversations

Since launching as an exhibition, live program and podcast in March 2022, *100 Climate Conversations* has been Australia's most ambitious climate-focused cultural project, inspiring action by presenting an evidence-based and empowering vision of the future. The program showcases 100 visionary Australians taking effective action to respond to the most critical issue of our time: climate change. From regional farmers sequestering soil carbon, Traditional Owners managing Country through cultural burning, architects building carbon-neutral homes, to entrepreneurs leading the world's biggest renewable energy projects, each offers a narrative of invention, community and resilience. Fifty-three episodes were launched in 2022–23, bringing the total to 70 releases, with 78,637 downloads this year contributing to an overall figure of 93,037. *100 Climate Conversations* won in the interpretation, learning and audience engagement category at the 2023 Museums and Galleries National Awards. The podcast was also shortlisted for the Climate Award at the 2022 Australian Podcast Awards.

Powerhouse Late

Occurring each Thursday night after hours, the Powerhouse Late program attracted diverse communities to Powerhouse Ultimo, increasing audience engagement with the museum and contributing to the revitalisation of the City of Sydney's nightlife. The program featured live music, food and drinks, visuals, workshops, performances and talks, with a focus on objects and themes relating to current exhibitions. Powerhouse Late was initially funded through Create NSW's Culture Up Late program in 2022. Since that time, audiences have more than doubled, with more than 27,000 people attending the program in 2022–23. At the 2023 Museums and Galleries National Awards, Powerhouse Late won in the community engagement and outreach category. Some notable Late programs included:

BlakPowerhouse Late: WAW attracted the highest visitation, with more than 3000 people attending the museum to celebrate blak excellence on 26 January 2023; to mark the launch of *Gucci Garden Archetypes*, Powerhouse hosted two Late programs that featured a bar and music curated by South Asian collective KERFEW, attracting more than 1200 visitors; and giving audiences a final opportunity to engage with the *Microcars* exhibition, Powerhouse Late featured a talk from a microcar designer, a curator tour, rockabilly music and a miniature exhibition by Microcar Models Australia.

To celebrate the exhibition *Absolutely Queer* and Sydney WorldPride 2023, Powerhouse hosted three Late programs and a livestream conversation. *Absolutely Queer* was launched in February with performances from exhibiting artists Tyra Bankstown, Marlena Dalí and Justin Shoulder. Music producers Stereogamous and Redfern queer bar the Bearded Tit curated a night of live music, performances and visual art featuring more than 25 artists from the local community, including BVT, Betty Grumble, Clarissa Mei, Jamaica Moana, Fetu Taku, Marcus Whale and more. The final Powerhouse Late acted as a deep dive into the stories of the creatives featured in *Absolutely Queer*, including jewellery-making with Doodad + Fandango, food demonstrations with Radha, and live performances by Etcetera Etcetera and Art Simone. The series attracted more than 2800 guests to Powerhouse. Katie-Louise and Timothy Nicol-Ford joined the Learning team for a special livestream conversation for school audiences in Textiles and Design Stages 5 and 6 to discuss creating gender- and body-diverse fashion. The conversation was attended live by five schools and made available online.

To launch the new digital exhibition *Arcadia* in December 2022, Powerhouse hosted a special edition of Powerhouse Late featuring the five key creatives — Serwah Attafuah, Jade D'Amico, Amani Haydar, Emma Pham and Justine Youssef — presented in partnership with Australasian arts magazine *Vault*. The event featured the panel discussion Talking Through the Garden, with the artists moderated by Lilian Nicol-Ford, as well as music from Sydney DJ Kilimi. Continuing the connection with *Arcadia* artists, Attafuah and D'Amico contributed to two Powerhouse Late programs in early 2023.

Powerhouse Late: Photography was held in March 2023 and included talks, performance, installations, moving image and gaming that demonstrated how past and current photographic technologies create optical illusion and spectacle. The program included artworks on display by Amos Gebhardt, Izabela Pluta, Zan Wimberley and Meng-Yu Yan, a magic lantern show performed by Dr Martyn Jolly, aura portraits and readings by artist Kate Mitchell and projections by Darkcinema. The evening also hosted a memorial service for celebrated Australian photographer and ACP founding member Wesley Stacey.

Powerhouse Late: Pixy Liao was held in April 2023 and curated by the Chinese multidisciplinary artist best known for her often humorous photographs that feature herself and her Japanese boyfriend-turned-muse Moro. On display were projections featuring images from Liao's ongoing photography series *Experimental Relationship* from 2007. Liao's visit to Australia was made possible through a collaboration between Powerhouse Photography and Melbourne's Centre for Contemporary Photography. As well as presenting a free public talk with the artist, Powerhouse invited expressions of interest from emerging photographers to join Liao for a workshop, when ten applicants were given a unique insight into Liao's creative processes followed by an opportunity to have their portfolio reviewed by the artist.

Weavers, Merchants and Kings

On the 70th anniversary of the renowned Sydney carpet business, Cadrys, Powerhouse held a panel talk which included specialists in Persian art, material culture, carpet weaving and Islamic art and architecture to discuss the significance of a unique pictorial Dorokhsh rug, showcased for the first time in *Weavers, Merchants and Kings*. Speakers included: Dr Mahroo Moosavi, Nizami Ganjavi Fellow at the Faculty of Oriental Studies, University of Oxford; Robert Cadry, managing director of Cadrys; Professor Pedram Khosronejad, curator of Persian Arts, Powerhouse; and Dr Andrew Jacob, curator of Astronomy, Sydney Observatory.

Carla Zampatti

For *Zampatti Powerhouse*, six events were presented to engage with different audiences and associated stakeholders. These programs included participating in the annual Norton Street Italian Festa, presenting Italian lesson tours in partnership with Co.As.It and a Powerhouse Late. Powerhouse also partnered with Chief Executive Women for International Women's Day to present a panel hosted by Janice Petersen, featuring Jillian Broadbent, Kathryn Fink and Allegra Spender MP, to unpack policy, perspectives and the challenges of being a woman working in media leadership roles. This was followed by a Pitching for Emerging Entrepreneurs event at Western Sydney University. Students delivered their pitch to judges Eve Crestani, Grace Lillian Lee and Vanessa Stoykov. A new dance work was also presented within the exhibition, choreographed by Omer Backley-Astrachan and Linda Gamblin, with 30 dancers from Sydney Dance Company's Pre-Professional Year, and accompanied by members of the Australian Brandenburg Orchestra. The *Zampatti Powerhouse* program engaged more than 1500 people.

Catalina

The Catalina activity space was developed to engage young audiences and families with the history and design of the Catalina flying boat *Frigate Bird II*. Located on the Boiler House mezzanine, this was an open drop-in program where participants discovered *Frigate Bird II*'s pioneering Sydney-to-Valparaiso flight route as well as the stories of its pilot Captain P G Taylor. Participants were encouraged to draw inspiration from the Catalina's form and history to design their own aircraft. The activity space opened in May 2023 with more than 3000 activity booklets distributed in the first month.

Charkha and Kargha

The public program for *Charkha and Kargha* comprised three masterclasses with Indian master weaver Siju Shamji Vishram and a Powerhouse Late event. The masterclasses explored spinning, weaving and natural dyeing processes. Coinciding with Diwali, and produced by Gandhi Creations, Powerhouse Late: Charkha and Kargha was a celebration of Indian textiles and included a presentation by artist, collector and academic Liz Williamson, fashion demonstrations by Poornima Sharma and Five Pleat's sari workshops.

Nowruz

Two major programs were presented for *Nowruz* (Persian New Year) and *Sizdah Bedar* (Nature Day). For *Nowruz*, Powerhouse engaged Afghan, Kazakh, Persian, Tatar, Uyghur and Zarathushti (Parsi) community groups to share their cultural traditions, with more than 40 speakers, dancers, musicians and performers participating on the day. For *Sizdah Bedar*, audiences engaged in egg and face painting and a backgammon competition, all hosted by members of the Sydney Persian community. Both days saw contemporary Persian Australian bands perform to large audiences. For the two weeks between these days, Powerhouse hosted the traditional Haftsin table in the cafe and served Persian food, with elders speaking to visitors about the table's significance. City of Sydney banners celebrating *Nowruz* were installed along Broadway and throughout Ultimo. Close to 3500 people participated in these Powerhouse programs.

Paradise Camp

The public program for *Paradise Camp* delivered three public events, attracting 800 people to Powerhouse Ultimo. A celebration of the book *Sāmoan Queer Lives*, co-edited by Yuki Kihara and first published in 2018, caught the final weekend of Sydney WorldPride 2023 with a panel discussion featuring local speakers Brian Fuata and Phineas Hartson, and Rainer Brown and Fagalima Tuatagaloa from Sāmoa. A talanoa (talk) session opened the exhibition with Fa'afafine guests from Sāmoa, Liulauulu Faaleolea Ah Fook and Faamanatu Tikeri, who spoke on the enduring contribution of their sisters to community life. This was followed by a panel discussion with contemporary artists Owen Leong, Gui Taccetti, Latai Taumoepeau and Angela Tiatia, moderated by *Paradise Camp* curator Professor Natalie King OAM.

Artist Yuki Kihara curated a Powerhouse Late x Vivid Ideas: Paradise Fair that interrogated the consumption of Pacific culture. New works were commissioned from Matavai Pacific Cultural Arts whose 40 performers provided a series of four discrete exhibition tours delivered via dance and song; artist and producer Airileke played curated sounds from across the region; the Australian Museum's Melissa Malu moderated a talanoa between Kihara and Airileke; senior artist Sione Falemaka instructed audiences to create unique garlands with emu feathers, raffia and repurposed 16mm film; and Western Sydney stylist Bayvick Lawrance guided audiences in making bespoke earrings and necklaces using Fijian masi (tapa cloth) and shells.

Unpopular

A range of programs was presented alongside the exhibition, including Uncensored, a film series featuring crucial music documentaries such as *Cosmic Psychos: Blokes You Can Trust*, Fugazi's *Instrument*, *Kurt Cobain: Montage of Heck*, *The Man from Mo'Wax* and the Australian premier of *Freakscene: The Story of Dinosaur Jr*. Over the April school holidays, Unproductive included a series of sold-out analogue poster-making workshops with the exhibition-featured designers Ben Brown and Paul Curtis. For two weeks, Powerhouse ran a daily drop-in Design a Record workshop which attracted more than 6000 people promoting intergenerational and cross-disciplinary conversations.

In partnership with UTS Photography and led by photographer Sophie Howarth, tertiary students were invited to participate in Unfocused, a music photography masterclass that took place over three sessions including Powerhouse Late: Underground. Underground also responded to the exhibition and showcased local Sydney garage, punk rock and noise icons, including 1-800-Mikey, Moody Beach, Party Dozen and more.

Seasonal Program

Powerhouse Ultimo's seasonal offering for the school holidays provided a range of in-depth experiences and activities for families. These included tours, demonstrations, guided and drop-in workshops led by guest artists, Powerhouse Creative Residents and education teams. Activities responded to the rich and diverse themes and objects on display in the 2022–23 program, including exhibitions *Clay Dynasty*, *Unpopular* and *Zampatti Powerhouse*. The seasonal family program was designed to create conversation between adults and young learners in a shared environment, building a platform for learning to continue at home. The program was attended by more than 42,646 children and families.

Sydney Science Festival

The program for Sydney Science Festival 2022 included 19 events during National Science Week. This included talks, a symposium, evening programming and a family science day.

Partners included the Australian Nuclear Science and Technology Organisation, the City of Parramatta, the Consulate General of France, the United States Embassy, the UNSW Centre for Ideas, the Westmead Institute for Medical Research and Western Sydney University (WSU). Family Science Day took place at Parramatta Square and WSU with audiences invited to explore the festival theme of Revival through sustainability, environmental rejuvenation and recovery. The program was attended by more than 5000 people.

Sydney Design Week

Curated by Stephen Todd, Sydney Design Week 2022 through its thematic Making Now examined the role of design across a range of disciplines — from industrial and interior design to graphics, scenography, restaurant design and more — by way of 29 events and a standalone exhibition. The 26th edition was presented with support from Holdmark Property Group and partners Ace Hotel Sydney and Western Sydney University. The program featured architectural tours, panel discussions, workshops, film screenings and talks. More than 92% of tickets for the festival were sold.

Textiles Centre

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.

POWERHOUSE CASTLE HILL

Castle Hill Family Days

Powerhouse partnered with local Western Sydney community organisations to develop and deliver a program to grow community engagement with the Powerhouse Collection. Each month, a partner associated with applied arts and sciences was invited to develop a workshop or event for intergenerational audiences. The diverse program explored themes such as sustainability, transport, gaming, design and local histories, and was engaged with by 2606 children and families.

Seasonal Program

Powerhouse Castle Hill's seasonal school holiday program welcomed local families to participate in free and paid hands-on activities and experiences led by artists, educators and industry experts. The program responded to the themes and objects on display in 2022–23, including in the Powerhouse Ultimo exhibitions *Clay Dynasty*, *Unpopular* and *Zampatti Powerhouse*, as well as those on view at Castle Hill. The program was attended by more than 800 children and families.

SYDNEY OBSERVATORY

Residencies

The Sydney Observatory Residency Program invited a range of practitioners to create new work or research inspired by the Observatory's archive, collection and disciplines. Building on the rich history of the site that has inspired generations of scientists and scholars, artists and audiences, the residency program supports each resident with a $5000 honorarium and encourages an exchange of ideas, knowledge and information between a diversity of industries including astronomy, science, theatre and the visual arts. This past year, residents included composer and theatre-maker Stefan Gregory, stellar astrophysicist Dr Devika Kamath and multimedia installation artist Shireen Taweel.

Sydney Observatory Late

The late-night series was led by occurrences in the night sky and included live astronomy talks and telescopes for viewing. Sydney Observatory residents presented special programs responding to astronomical and calendar events and the Powerhouse Collection. A total of nine programs were sold out and 759 people attended onsite.

EDUCATION AND DIGITAL LEARNING

Programs for school audiences were delivered both onsite at Powerhouse Ultimo and online, linked to NSW school syllabus objectives and outcomes. Participation totalled 28,258 learners and teachers, demonstrating an increase in school and education sector engagement.

School excursions were 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. Contributing to the total online participation of 1221 learners, the Exploring Space: Video Conference program was especially popular, defying the post-COVID screen-based fatigue factor.

Program highlights include the Shape seminars, which attracted 1475 learners from NSW schools onsite as well as a significant number viewing via the video packages. The Full STEAM Ahead program, also delivered onsite and online, once again engaged with 480 Year 7–8 learners from nine low socio-economic status schools located in Southwest Sydney, Victoria and Western Australia. Full STEAM Ahead is a partnership with the Australian Business and Community Network and the Commonwealth Bank of Australia.

Digital school holiday workshops at Ultimo and Castle Hill, thematically aligned to key exhibitions, were once again sold out. Programs included Minecraft Pixel Art, Scratch Coding Art and Unity Coding.

Accessible programs offered at Powerhouse Castle Hill included a Sunday morning computer club for young people who are neurally diverse, and weekly music and video workshops for adults with diverse needs.

The Education and Digital Learning team also worked closely with the Powerhouse Digital Studio to welcome education audiences to a new domain and website in May 2023.

POWERHOUSE PARRAMATTA WESTERN SYDNEY PROGRAMS

Academy Collective

In a partnership with the NSW Department of Education, this multi-year opportunity is aimed to amplify student voices around Powerhouse Parramatta's program development, specifically connected to the Lang Walker Family Academy's in-school STEM education programming which commenced in 2022. Since then, 22 students from Arthur Phillip High School, Bayanami Public School and Parramatta Public School have been involved in museum workshops. In Term 1 of 2023, students and their teachers were invited to Powerhouse Castle Hill for learning experiences and immersion in the collection; in Term 2, students and their teachers were welcomed to Powerhouse Ultimo to engage with programs, interact with exhibits and speak with key museum staff.

Co-Curious: In the Room

As part of a four-year partnership with Powerhouse Parramatta, community arts organisation Co-Curious staged a series of workshops in November 2022 with Western Sydney screenwriters and playwrights to develop untold stories for future commissions at Powerhouse Parramatta. Participants in the program include James Elazzi, Andrew Undi Lee, Gabriel Faatau'uu Satiu, Randa Sayed and Danielle Stamoulos.

Creative Studio

Powerhouse and TAFE NSW continued to partner to develop and deliver the Creative Studio, a program of free creative skills workshops for Western Sydney young people held on weekends and school holidays. Hosted at the community hub PHIVE in Parramatta, the Creative Studio engaged with leading Sydney creatives and educators, including Ableton Note, Essa and Story Factory, to combine the sciences and arts.

Hidden Lessons

Powerhouse artistic associate Lleah Smith's project engaged a group of Year 10–12 students from Our Lady of Mercy College Parramatta to explore the Powerhouse Collection, as well as the creation of a temporary Museum of Hidden Lessons, speaking to the classrooms shifts and hidden curriculums of the past few years.

Latitudes

Commissioned by Powerhouse as a series of three short films giving voice to nine Western Sydney artists as they interpret the Powerhouse Collection, *Latitudes* premiered at Granville's historic Blouza Hall for the Sydney Festival in January 2023, bringing together the artists, cast and more than 100 collaborators for a night of film, live performances, music and drinks. Featured artists were A.Girl, Serwah Attafuah, Mo Aung, BLESSED, Claire Cao, Eda Gunaydin, Gillian Kayrooz, Nerdie and Sela Vai. In April 2023, *Latitudes* was an Honoree in the art and experimental video category for the 'Sometimes to One Hundred' and 'Window' shorts at the Webby Awards.

Moments in Waiting

moments in waiting is a major new community project led by Lebanese-Australian artist Khaled Sabsabi. Working closely in collaboration with Muslim communities in Greater Sydney, Sabsabi will unearth the stories behind treasured family objects and their spiritual connections. Sasabi will capture 99 objects, a reference to the most beautiful names of the Divine (Allah SWT). *moments in waiting* will premiere at Powerhouse Parramatta in 2025.

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

Developed in collaboration with the NSW Department of Education and Magnitude.io (USA), the Powerhouse: Future Space program connects Stage 5 students (Years 9 and 10) from six NSW Department of Education schools in Western Sydney to the International Space Station (ISS), and a global network of experts and industry leaders including former NASA astronaut Mary Ellen Weber. Following the program's launch at Arthur Phillip High School in Parramatta in April 2022, students conducted their own ground trials in line with an active experiment on board the ISS, comparing growing methods most effective on Earth and in space. Transferring this learning in 2023, students designed an experiment to be launched to the ISS in early 2024. Through this program students have had opportunities to demonstrate leadership by speaking at a range of events. Teachers have developed a deeper understanding of the industry and how it aligns to curriculum and possible STEM careers. Powerhouse: Future Space schools also include Casula High School, East Hills Girls Technology High School, Hurlstone Agricultural High School, Jamison High School and Seven Hills High School.

Super Critical Mass

In a new iteration of this site-specific sound and voice performance project, New York-based Australian artist Julian Day drew together people of all ages, abilities and cultural backgrounds to create and interact with each other within the historically significant former Parramatta Gaol, a site owned and managed by the Deerubbin Local Aboriginal Land Council. A series of workshops and a performance (filmed for later broadcast) were presented in March and April 2023 with River City Voices, with funding from the City of Parramatta and additional support from Powerhouse Parramatta and Sydney Olympic Park Authority.

Sydney Science Festival: WIMR

Powerhouse Parramatta partnered with the Westmead Institute for Medical Research (WIMR) for three events during Sydney Science Festival in August 2022. These were: Repairing the Human Heart, a talk on the feasibility of stem cell transplantation in preclinical models by Dr Zoe Clayton; Superbugs, a presentation by Professor Jon Iredell on how taking samples from local sewage systems may be key to solving the looming superbug crisis; and Vaccines and Variants, Professor Sarah Palmer's discussion on her WIMR team's findings in relation to the Omicron variant.

Treasure Islands

A partnership with Powerhouse and Arts and Cultural Exchange, *Treasure Islands* launched in May 2023 as a new six-episode web series hosted by Sāmoan-Australian producer Lalau Leo Tanoi and featuring members of Sydney's Pasifika community as they share the stories of cultural belongings from the Cook Islands, Fiji, Kiribati, Papua New Guinea, Sāmoa and Tonga held in the Powerhouse Collection. Works discussed include baskets, drums, pottery, symbolic gifts, tivaevae (quilts), dancing skirts and other attire from the Powerhouse Pasifika Collection, brought to life through personal reflections and perspectives. *Treasure Islands* was filmed by Sāmoan photographer Greg Semu at Powerhouse Castle Hill.

REGIONAL NSW

Webinar Series

Powerhouse offered free webinars for regional audiences on topics related to museum practice, current exhibitions and creative practice. Presenting staff included Penny Angrick with Hugh O'Connor, Eva Czernis-Ryl, Glynis Jones, Anna May Kirk, Nick Kleindienst, Roger Leong, Tuan Nguyen, Nathan mudyi Sentance with Tammi Gissell, and Deborah Vaughan with Luella Moore. Webinars were especially popular with regional TAFE classes from Coffs Harbour, Kempsey, Kingscliff, Port Macquarie and Wauchope. With the nine webinars scheduled, there were 613 participants, representing 177 regional museums and organisations.

Regional Stakeholder Forum 2022

Hosted by Powerhouse Ultimo with partners Museums and Galleries NSW and Regional Arts NSW, this annual free event for staff and volunteers from museums across Western Sydney and the regions was strongly attended in 2022 following an online-only presence in 2021. The program included presentations from Lismore Regional Gallery director Ashleigh Ralph and museum volunteer Dr Maxine Darnell from Richmond River Historical Society, Lismore Museum. Batemans Bay Heritage Museum, Golden Memories Millthorpe Museum and Miss Porter's House Museum created engaging short videos on their museum grant projects. There were 107 onsite participants, representing 70 organisations, and 36 regional online attendees.

Outreach

Powerhouse staff undertook five regional outreach workshops: curator Angelique Hutchison travelled to Grafton Regional Gallery to present How to Curate Your Collection to 22 museum volunteers; digitisation coordinator Ryan Hernandez delivered Photographing Museum Objects for Museums Bathurst, with 15 attendees and positive stakeholder feedback; curator Anni Turnbull presented How to Curate Your Collection to 18 volunteers for Central NSW Museums in Orange; registrar Nicole Balmer conducted How to Manage Your Collection at Albury's LibraryMuseum for three local museums; and curator Sarah Reeves delivered a three-day astronomy public program supporting the travelling exhibition *Southern Sky Astrophotography: 2022 David Malin Awards*, giving tours and talks in Balranald, Barooga and Deniliquin to 417 attendees. These outreach workshops engaged 30 regional organisations and 493 regional participants.

Museum Practice Workshops and Storage Tours

Powerhouse Castle Hill offered six museum practice workshops and storage tours, with positive stakeholder feedback and participants representing museums from regional NSW and Western Sydney. Workshop topics included Designing Exhibition Labels, Engaging Museum Volunteers, Photographing Museum Objects, Preparing Labels, Preventative Conservation and Registration Practices. They were delivered by Powerhouse staff: Bronwyn Dunn, Yasmin Green, Karen Hancock with Sylvia Zheng and Alex Tanazefti, Ryan Hernandez, Cate Purcell, and Sally Rose with Katrina O'Brien. The workshops were attended by 81 participants, representing 39 museums from regional NSW and Western Sydney.

DIGITAL STUDIO

The Powerhouse Digital Studio increases access to the Powerhouse Collection of more than 500,000 objects, as well as amplifying and engaging community and industry — locally, nationally and internationally — with the broader Powerhouse program of exhibitions, research and expanded activities.

For the financial year ending 30 June 2023 there were: more than 250 digital productions, ranging from podcasts, films, marketing assets, oral histories, livestreams, digital interactives and data-visualisations; more than 4.5 million visits to Powerhouse websites; a 12.1% increase in engagement on Powerhouse social channels; more than 4.3 million viewers engaging with Powerhouse images on Pinterest; more than 3.5 million views of Powerhouse video and series content; and more than 100,000 downloads of Powerhouse podcasts.

Studio highlights for the year included: the powerhouse.com.au website technology and design renewal, which enhanced visitor and research engagement and delivered a mobile-first user experience (86% of website visits are via mobiles); and the collection.powerhouse.com.au website upgrade, which streamlined access to the Powerhouse Collection and improved representation of the recently completed digitisation phase in the capture of more than 360,000 museum objects, the largest project of its kind undertaken in Australia.

The Studio continued to collaborate with the museum's curatorial and public program teams to expand digital exhibition content across new platforms, including the creation of the *100 Climate Conversations* website, video series and weekly podcasts in partnership with Spotify. *100 Climate Conversations* consistently ranks in Australia's top ten of science podcasts.

To communicate new perspectives and narratives around the Powerhouse Collection, the Studio-produced productions exploring individual relationships and connections to the museum's objects. Commissioned highlights included: *Latitudes*, a three-part series for Powerhouse Parramatta in collaboration with Sydney creatives responding to the histories and landscape of Western Sydney; *Treasure Islands*, a new six-episode web series hosted by Sāmoan-Australian producer Lalau Leo Tanoi and filmed by Sāmoan photographer Greg Semu at Powerhouse Castle Hill; and the *Culinary Archive* podcast, a six-episode series which gained a global audience for its stories featuring NSW food and agriculture innovators, becoming Australia's top-ranked food podcast.

Powerhouse-produced videos were screened across local and international platforms, including: Aesthetica Short Film Festival, Blacktown Arts, Brooklyn Film Festival, Cannes Indie Shorts Awards, Dancehouse, Directors Notes, Directors' Library, Liveworks and Nowness. In April 2023, the Powerhouse-produced series *Latitudes* was an Honoree in the art and experimental video category for the 'Sometimes to One Hundred' and 'Window' videos at the Webby Awards; while *Object Lesson: Bill Buckle* was a nominee in the short-form documentary category and *Beautiful Freak in the Machine: Nathan McGuire x Rhys Ripper* in the fashion, beauty and lifestyle category. In December 2022, the Powerhouse-produced video *Sydney Observatory: A Symbol of Time* received a special mention at the international competition Museums in Short.

POWERHOUSE PUBLISHING

Powerhouse Publishing continued to create publications of ambition and scale, with three new titles for 2022–23, collaborating with creative and academic authors, artists, designers and illustrators. Powerhouse Publishing also produced a fanzine-style booklet to accompany the 2022–23 exhibition *Unpopular*, documenting the underground music scene of the 1990s.

Zampatti

A companion volume to the exhibition *Zampatti Powerhouse*, the *Zampatti* publication explores the life and times of renowned Australian fashion designer, business leader, mentor and philanthropist Carla Zampatti AC OMRI (1938–2021) through memories and insights from her family, friends, colleagues and customers. With texts by cultural commentators and fashion critics, the book features an archival collection fashion shoot starring Zampatti's granddaughter Brigid Schuman, and portraits of luminaries including The Hon Dame Quentin Bryce AD CVO, The Hon Linda Burney MP and Ita Buttrose AC OBE by Hugh Stewart. Edited by Stephanie Wood, *Zampatti* is printed on a variety of paper stocks and bound between black linen-wrapped hard covers.

2023 Australasian Sky Guide

The annual *Australasian Sky Guide* is an easy-to-use manual of the southern night sky featuring monthly maps for viewing the moon, planets, stars and constellations. This edition showcases key celestial events of 2023: the total solar eclipse in April, the supermoon and blue supermoon in August and the partial eclipse of the moon in October. Compact, accessible and reliable, the *Sky Guide* has been created by astronomer Dr Nick Lomb since 1991; and in 2023 includes a guest essay by Wiradjuri astronomer Kirsten Banks exploring First Nations constellations.

galang 02

The galang collective is a First Nations sovereign space supported by Powerhouse to share culture and creative practice, and challenge narratives of decolonisation, identity, power and language. Following the publication of *galang 01* in April 2022, when it launched at La Biennale di Venezia, this companion volume was published in November. In *galang 02*, Gail Mabo reflects on her father Eddie Koiki Mabo's landmark claim to Mer while Lisa Hilli explores bonds with her Gunantuna (Tolai) family and environment. First Nations artists Denilson Baniwa and Beaska Niillas take intimate journeys on Country, as does Brook Garru Andrew (Wiradjuri) in a visit to highlight the importance of trees. Mayunkiki talks about what it means to be Ainu and Liisa-Rávná Finbog traces a path between the personal and the political as she considers Sámi sovereignty. Both volumes are available as a boxed set and were part of the portfolio of work that won First Nations designer Jenna Lee the 2023 Emerging Designer of the Year award from the Australian Book Designers Association.

POWERHOUSE COLLECTION

Powerhouse is custodian to more than half-a-million objects of national and international significance, spanning cultures and millennia. The museum has the most remarkable and diverse applied arts and applied sciences collection in Australia.

COLLECTION RELOCATION AND DIGITISATION PROJECT

The Powerhouse Collection Relocation and Digitisation Project is the largest project of its kind in Australia, having completed five of its seven phases by the end of 2022, and having digitally captured more than 360,000 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 ending 30 June 2023, the Powerhouse Collection Relocation and Digitisation team digitised more than 100,500 items. More than 100,000 objects were temporarily rehoused at Powerhouse Ultimo and 83,000 items were relocated to Powerhouse Castle Hill. The project continues to increase community access to this world-leading collection.

ACQUISITION HIGHLIGHTS

A total of 122 new acquisitions, comprising 407 objects, were added to the Powerhouse Collection throughout 2022–23. 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.

First Nations Acquisitions

Powerhouse has welcomed into its custodianship First Nations cultural heritage items that represent contrasting practices held by Aboriginal and Torres Strait Islander artists across Australia and that capture the continuous evolution of Indigenous storytelling. Highlights include: Tiwi artist Susan Wanji Wanji's bark containers, exemplifying the traditional creation of tunga (bark baskets) that have been ingeniously repurposed; Rembarrnga artist Patsy Raglan's inventive take on the traditional dillybag, made from manbudbud fibre with a combination of bird feathers and bush string; Meriam artist Gail Mabo's significant bronze depiction of the Tagai star constellation taught to her by her father Eddie Koiki Mabo (1936–1992); Kune and Rembarrnga artist Lena Yarinkura's spiralling pandanus sculpture which tells an ancestral sky story focusing on the sun's importance and power; and the late Yolŋu artist Mr Wanambi's found etched metal road signs, part of a major movement in men's artistic practice, which reflect his influential legacy within the Marrakulu clan of North-east Arnhem Land.

The Anne Schofield Jewellery Collection

An exceptional gift comprising the Anne Schofield Jewellery Collection was one of the most significant donations in Powerhouse history. This private collection was assembled by Anne Schofield AM between 1970 and the early 2020s while running her renowned antiques establishment on Queen Street, Woollahra. Presented under the Cultural Gifts Program in November 2022, this transformative acquisition comprises 108 pieces of jewellery representing various periods, fashions and art movements from the late 1600s to the 1940s. Highlights include: archaeological pieces such as a fine 19th-century necklace set with 18th-century hardstone intaglios carved with scenes from classical mythology; Carlo Giuliano earrings; an Egyptian-style lapis lazuli demi-parure (set of matching jewellery) made in Rome in about 1870; English gold mourning rings; Venetian carnival rings; Art Nouveau pendants; Cartier and Georg Jensen pieces; and a French demi-parure with onyx cameos from about 1820. The collection also includes traditional Indian jewels as well as Chinese hair ornaments decorated with kingfisher feathers.

Contemporary Glass and Ceramics

Powerhouse continued to acquire examples of contemporary Australian ceramics and glass to represent the strength of these fields. Among works by artists new to the collection is *The Body Knows* by South Australian artist Sam Gold. The 2021 sculpture exemplifies the artist's exploration of the tensions between the structural capacity of clay and its fragility as a metaphor for the inseparability of our bodies and emotions. *From Home Blues*, a hand-blown and carved glass 2022 vessel by Jessica Murtagh, reinterprets ancient glass amphoras and iconic Wedgwood vases from her perspective of working in Adelaide during COVID-19 lockdowns. Several artists represented in the 2021–23 exhibition *Clay Dynasty* donated works under the Cultural Gifts Program, including four dreamlike forms by leading Australian ceramic artist Lynda Draper; three works by renowned Blue Mountains artist Peter Cooley; and three genre-defying urns by Juz Kitson, based in Milton, NSW. Ceramicists Cooley and Kitson pay homage to nature and its incredible ability for regeneration in the aftermath of bushfires.

Anu Kumar Photographs

Twelve works by photographer Anu Kumar comprise the first contemporary photography acquisition by Powerhouse Photography. Four of the newly acquired works are from Kumar's 2017–19 series *Ghar*, and the remaining eight from the 2022 series *Libbas*, commissioned by Powerhouse as part of the exhibition *Charkha and Kargha* first presented at Powerhouse Ultimo in 2022. In *Ghar* (meaning home), Kumar interrogates themes of diaspora and displacement, and captures a place for those who long for the forgotten, distant or what they have never experienced. *Libbas* explores the diversity of South Asian peoples of Australia, and the important role dress plays in the expression and progression of cultural heritage to individuals, ethnic communities and wider society. Meaning 'attire' in Urdu, *Libbas* documents Indian garments and the people adorned by them. The images, taken throughout September 2022 in Victoria and NSW, capture the diversity of the Indian diaspora in Australia, with the sitters coming from different regions of India and being of varied religions. The garments they wear range from the everyday to formal ceremonial attire.

Marc Newson Carbon Chair

The acquisition of Marc Newson's *Carbon Chair* is an important addition to the internationally significant collection of Newson material in the Powerhouse Collection, including original design drawings, industrial design products and the *Lockheed Lounge* from 1988–90, one of the most important works of design from the late 20th century. The *Carbon Chair* was released in 2021 resulting from a collaboration with Parisian saddlers Les Éditions Domeau & Pérès, and has all of Newson's aesthetic and technical hallmarks, particularly its innovative experimentation with materiality (in this case, carbon fibre). Sydney-born Newson has been described as one of the most influential designers of his generation and has worked across a wide range of disciplines including furniture, luxury goods and technology, as well as marine, automotive and aviation design.

Brodie Neill Jetsam Table

The *Jetsam* table designed by Australian furniture designer Brodie Neill in 2022 was acquired by Powerhouse as a key example of this influential designer's recent work. Made from Neill's trademarked reconstituted microplastic composite Ocean Terrazzo, the *Jetsam* table represents Neill's continuing research into the potential of plastic waste as a design resource. Trained at the University of Tasmania and Rhode Island School of Design, Neill collaborated with an international network of experts to develop Ocean Terrazzo, which makes use of discarded plastic waste washed up on shores around the world. Neill was the Australian representative at the inaugural London Design Biennale in 2016.

Laboratory Testing Equipment from the Garvan Institute of Medical Research

The acquisition of a DNA processor and genomic sequencer from Sydney's leading Garvan Institute of Medical Research marks an important addition to the museum's unique collection of medical research tools. The cBot 2 DNA processor from 2015 and HiSeq X genome sequencer from 2014 were used by Garvan to identify a rare genetic condition known as Mendelian disorder. This technology has revolutionised the way such conditions are diagnosed and treated, substantially reducing sequencing time and cost. This has allowed researchers to model and sequence the entire genomes of both patients and their family members, to accurately identify the genes that cause rare conditions.

Facett Hearing Aid and the Calaid

The Facett self-fit modular hearing aid, inspired by the crystal collection at the Melbourne Museum, is an important contemporary addition to the Powerhouse collection of hearing aids and devices. Leah Heiss created this desirable piece in 2015–18 hoping to take the conversation around hearing aids beyond disability, drawing on her background as a jewellery designer. The Facett sits alongside the newly acquired Calaid, one of the first Australian-made hearing aids, rounding out the Powerhouse collection of locally designed material. Australia has been a leader in the space of hearing technology design and development, with these new acquisitions sitting in complement to the Cochlear collection.

Jordan Gogos Designs

The acquisition of recent work by Jordan Gogos has enhanced the Powerhouse contemporary fashion collection. The Australian multidisciplinary designer's work has been influential in changing conversations around clothing design, production and presentation by embedding collaboration, sustainability, diversity and inclusivity in all aspects of his practice. Three pieces purchased from the Iordanes Spyridon Gogos collection show presented at Afterpay Australian Fashion Week (AAFW) 2021 featured patchworked and printed garments made from deadstock fabrics and spectacular papier-mâché headpieces. The acquisition of four pieces from Gogos' collection show held at Powerhouse as part of AAFW 2022 reflects the impact the museum's Creative Industries Residency program has had on the label. The opportunity to work with the Powerhouse Collection provided Gogos with inspiration from the Jenny Kee Archive and the opportunity to invest in new machinery. Five custom pairs of Nike Air Force 1 sneakers designed by Gogos in collaboration with Chase Shiel and Glenfiddich were also acquired.

P G Taylor Collection

Powerhouse acquired significant items relating to the life and flying career of Australian aviator Sir Patrick Gordon Taylor (1896–1966), including the flask used by Taylor to collect and transfer oil on the ill-fated *Southern Cross* flight to New Zealand in 1935. Generously donated by the Taylor family, the collection also includes Taylor's uniform cap, worn on the Catalina flight between Australia and South America in 1951; a handcrafted photograph album presented to Taylor by the general of the Chilean Air Force; Taylor's air navigation instrument set, used throughout his career; and a series of flags (among them the Chilean national flag and Australian Red Ensign) used on the 1951 and earlier 1944 Pacific survey flights. In addition to this donation is an archive containing a wealth of personal documents, scrapbooks and newspaper clippings documenting Taylor's life and aviation career, and 320 photographic prints from the South America flight which provide rare insights into the events and people involved in the trip.

Wing Delivery Drones

The collection of two Wing delivery drones documents the early introduction of automation and electrification in the aviation transport industry. This acquisition of the aircraft that made the first commercial drone delivery to consumers in Australia in 2019, and of the aircraft that made the 100,000th commercial delivery globally in 2021 records one of the many current applications of drones. As the first on-demand drone delivery service for homes and business, Wing has worked closely with regulators to develop the drone and associated logistics systems in Australia.

LGBTQIA+ Acquisitions

A focus on representing diversity in the Powerhouse Collection has seen the acquisition of work aligned with Sydney WorldPride and the 2023 Sydney Gay and Lesbian Mardi Gras. Highlights include activist and cartoonist Norrie's bubble bike, rainbow outfit, passport stating their sex to be X (non-specific), and selection of drawings and pamphlets capturing their joyful civic presence and creative practice. A selection of Mardi Gras costumes by Renè Rivas celebrates three decades of creativity through extravagant feathered plumages and headdresses. The El Salvadorean-Australian designer uses everyday materials obtained from hardware and discount stores to craft complex costumes of delight. Banners and placards from the Trans Pride Australia and Allies 2023 Mardi Gras float celebrate transgender and gender-diverse communities. The Queer Man Peering Into A Rock Pool video game is an important addition to the museum's growing LGBTQIA+ archive. Created by the independent Sydney studio Fuzzy Ghost, it follows the story of the titular Queer Man in an epic love story set in a post-apocalyptic world.

Merilyn Fairskye Acquisitive Commission

In April 2023, Powerhouse Photography commissioned artist Merilyn Fairskye to create a new body of work to capture the conversion of Liddell Power Station in the Hunter Valley, NSW, from one of the world's oldest operating coal-fired power stations to a clean energy renewables hub. *Yesterday New Future (Liddell)* comprises a series of photographs and a film that will examine the plant site as a microcosm of geological time, human settlement and industrial transformation. Along with the final works, materials gathered by the artist in the field, including interviews with former and current employees of Liddell, union members and local First Nations and community groups, will enter the Powerhouse Collection. This acquisition reflects the significance of the plant's closure in terms of social history, energy production, engineering and technology, as well as to themes of industry disruption and resilience.

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 several key areas, including fashion, photography and social history.

Powerhouse Photography

In October 2022, Powerhouse announced the acquisition of the photography archive and fund of Australia's leading institution dedicated to photography and lens-based media, the Australian Centre for Photography (ACP). The donation, valued at $1.6 million, has catalysed Powerhouse Photography which amplifies Australian photography and image-making practices via a series of commissions, acquisitions, publications and programs. The inaugural members of the Powerhouse Photography Advisory Group, also established in October to strengthen and expand the museum's connections to the photography community, were: co-chairs Cherine Fahd (UTS Associate Professor) and Sarah Rees (Powerhouse senior curator); Lisa Moore (Friends of ACP member); Emily McDaniel; Jacqui Strecker (Powerhouse head of Curatorial); Zan Wimberley (Powerhouse artistic associate); photographers Tom Blachford, Merilyn Fairskye, Hayley Millar Baker (Gunditjmara and Djabwurrung), Hugh Stewart, Garry Trinh and Meng-Yu Yan; and Nathan mudyi Sentance (Powerhouse head of Collections, First Nations).

ACP Archive

The ACP Archive has been assessed by Powerhouse Curatorial, Conservation and Archives teams, with more than 1210 items earmarked for acquisition. These include: the original gelatin glass plate negatives of Henri Mallard's seminal series from the late 1920s documenting the construction of the Sydney Harbour Bridge; Olive Cotton's *Dead Sunflowers* from 1984; and works by Mervyn Bishop (Murri), Max Dupain, Fiona Hall, Carol Jerrems, David Moore, Grant Mudford, Max Pam and William Yang. The remainder of the ACP Archive is in dedicated storage at Powerhouse Castle Hill, where it has undergone preventive conservation and a comprehensive inventory audit. The archive features thousands of records documenting the organisational history of the ACP, as well as artist files and records relating to exhibitions, programming and publications. This vast repository has attracted researchers from across Australia, and Powerhouse has facilitated this access throughout the acquisition process.

Studibaker Hawk

In May 2023, Powerhouse acquired the Studibaker Hawk Archive through a major donation by David and Janelle Miles, who founded the iconic Australian fashion label with Wendy Arnold in 1982. Comprising 41 garments and screen-printed textile lengths along with an extensive archive of fashion and catalogue photography, artwork, posters, scrapbooks, catalogues, awards and business and administration files, the acquisition also includes significant examples of the distinctive Studibaker Hawk party dress featuring their original textile prints and sculptural silhouette. These extravagant dresses became some of the most sought-after evening styles of the 1980s embodying the optimistic and prosperous energy of the era.

Australian Culinary Archive

Additions to the Australian Culinary Archive, announced by Powerhouse in 2020 as the first of its kind in Australia, include a range of culinary-related material by leading chefs. The archive of Serge Dansereau, the French-Canadian who came to Sydney in 1983 to run Kables at the Regent Hotel and, later, the Bathers' Pavilion restaurant, reveals his push to make fresh regional produce available and encourage the growth of specialist food producers across Australia. Janni Kyritsis' archive documents his influence on Sydney food through his restaurants and cookbook, highlighting Mediterranean flavours and the use of previously ignored weeds such as nettles and dandelions. Lucio and Sally Galletto's collection showcases the Italian link between art and food with John Olsen menu covers and handpainted plates by Frank Hodgkinson. Annie Smithers' archive documents her paddock-to-plate approach to running a French-style regional Victorian restaurant, where much of the seasonal menu comes from her two-acre sustainable farm. Fifty Australian chefs and producers were interviewed in FY23, bringing the total recorded for the archive by 30 June 2023 to 143.

Powerhouse Renewal Archives

The Institutional Archives date from 1880 and preserve the museum's own institutional memory through its records, publications, ephemera and other documentary resources. Powerhouse archivists are currently assembling the Powerhouse Renewal Archive documenting the Powerhouse Renewal Project, which includes the renewal of Powerhouse Ultimo, the expansion of Powerhouse Castle Hill, heritage works at Sydney Observatory, the Powerhouse Collection Relocation and Digitisation Project, the renewal of the museum's digital platforms and the establishment of Powerhouse Parramatta.

Reg Johnson Archive

The 2022 acquisition of Reg Johnson's photographic archive provides a window into the formative years of Australia's emerging commercial photography industry in the mid-20th century. Johnson (1899–1985) was a photographer who worked across diverse fields in the advertising and medical industries and was acknowledged by his colleagues as one of Australia's finest illustrative photographers. His clients included major brands such as Berlei, General Motors, Jantzen, Kellogg's, Lux and Sunlight soaps, as well as the prestigious department stores David Jones and Farmer and Company.

COLLECTION AND ARCHIVE PARTNERSHIPS

Outgoing Loans

Powerhouse loaned 451 collection objects to 48 institutions under 62 individual loan arrangements. The outgoing loans program supported exhibitions throughout NSW, Australia and internationally. Loans were provided to organisations including the Blue Mountains Cultural Centre, Campbelltown Arts Centre, Casula Powerhouse Arts Centre, Museums of History NSW, Newcastle Museum, Rocky Hill War Memorial and Museum (Goulburn), State Library of NSW and Wollongong Art Gallery. The Collection was represented nationally in diverse contexts, including exhibitions at the David Roche Foundation (Adelaide), Geelong Gallery, Jewish Museum of Australia (Melbourne) and Queensland's Gallery of Modern Art. Internationally, objects from the Powerhouse Collection were featured in exhibitions at Norway's National Museum of Art, Architecture and Design, and at Victoria University of Wellington in Aotearoa/New Zealand. Additionally, Powerhouse facilitated the loan of a total of 28 props, such as showcases and mannequins, across five individual loan arrangements.

Incoming Loans

Each year, Powerhouse sources incoming loans for inclusion in the museum's exhibition program. This year, Powerhouse managed 114 new active incoming loans, comprising 524 objects. Highlights included *Zampatti Powerhouse*, the first retrospective exhibition of Australian designer Carla Zampatti which consisted of 51 incoming loans comprising 62 objects. *Unpopular*, another exhibition of note, displayed 204 objects from the archive of music promoter and record company founder Stephen Pavlovic, including original graphic art, posters, polaroids, postcards and fanzines. The exhibition also featured the loan of a high-profile guitar once owned by Kurt Cobain that featured on the cover art of the 1994 Nirvana album *MTV Unplugged in New York*.

Collection Storage Access

Powerhouse Collection storage spaces were visited by 600 people, with 193 visiting Powerhouse Ultimo, and 407 visiting Powerhouse Castle Hill, across 147 requests. These included colleagues from a range of museums and government and educational organisations including: the Australian Centre for the Moving Image, Australian Museum, City of Parramatta, Lithgow Small Arms Factory Museum, London's Science Museum, Maitland Regional Art Gallery, Museums of History NSW, Museums Victoria, National Gallery of Australia, NSW Parliament House, Royal Australian Navy Heritage Centre, Sydney Olympic Park Authority, University of Technology Sydney, the Universities of Melbourne, Sydney and Western Sydney, and Wollongong Art Gallery. The Collection Stores were also visited by participants in Powerhouse fellowships and residencies, as well as the Powerhouse First Nations galang collective, and a number of external collaborators developing projects and exhibitions.

Research and Image Libraries

The Powerhouse Research Library welcomed 172 visitors and responded to 630 external reference enquiries. There were 822 internal loans and the Research Library supplied 39 inter-library loans. During the Sydney Writers' Festival, the Research Library hosted, in conjunction with the Powerhouse Late program, a tour and book reading celebrating half a century of hip-hop. Library visitors included archaeologists, heritage consultants, horologists, human geographers, musicians, production designers and textile artists. Subjects researched by visitors included: coaching stock of the NSW railways; Iban weavings of Sarawak; home colour schemes of the 1950s; 19th-century French artist Lucien Henry's depiction of the waratah; Sydney's electricity substations; watchmakers' apprentices in England; and Wiener Werkstätte monograms.

The Powerhouse Image Library responded to 476 public requests and supplied images to a variety of external clients. With subjects ranging from apothecary jars and handpainted French fans to tea clippers and Christmas pudding charms, the Image Library licensed images to such organisations as Blackfella Films, the Honolulu Museum of Art, Narooma Historical Society, University of Oxford and V&A Publishing. In the development of the new Powerhouse website, the Image Library provided images for the historical timeline. The Image Library sourced and licensed images for the *Absolutely Queer*, *Paradise Camp*, *30 Years of Future Fashion*, *Unpopular* and *Zampatti* exhibitions and publications, as well as the partnership exhibition *Chinese Toggles* at the Chau Chak Wing Museum at the University of Sydney.

Archival Research

Since the start of the Powerhouse renewal program, the institutional archives (elements of which date back to the institution's founding in 1880) have been used extensively to provide information and context for internal projects. For example, over the past year the Curatorial and Collections teams sought records that assisted with provenance research; the Strategy and Operations team accessed files, drawings and images that provided background for major infrastructure projects including the Ultimo Conservation Management Plan and the heritage conservation of Sydney Observatory; and the Digital Engagement team incorporated images and variable media from the archives within the new website. The archives also provided support to a number of scholars and external researchers, primarily from academia, on diverse topics from First Nations artists of Central Australia to cutlery design.

Conservation Collaboration and Research

The Conservation team worked closely with multiple researchers across Powerhouse programs, including the artistic associates and Visiting Research and Generations Fellows, to provide access to the collection and progress specific subjects of enquiry. Objects accessed for research included astronomical measuring instruments, glass plate negatives, lantern slides and musical and percussion instruments.

Conservation attended the Australian Nuclear Science and Technology Organisation in Melbourne to analyse 47 samples from the Powerhouse wool collection using X-ray fluorescence microscopy. The team continued to perform analysis and research into hazardous materials in the Powerhouse Collection as part of the Relocation and Digitisation Project. To date, the department has assessed more than 23,000 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 in early 2022 by providing storage and conservation monitoring at Powerhouse Castle Hill for three significant cabinets made by master Northern Rivers cabinet-maker Geoff Hannah. The Jubilee, Chinoiserie and Wenge cabinets arrived in separate pieces covered in silt and with signs of mould. They were stored in an area with stable temperature conditions to provide the cabinets with their best chance of future repair. Powerhouse conservators carefully documented the cabinets and their smaller components, which were removed to improve air circulation and allow the wood to dry out. The cabinets were checked regularly over the following six months to record any change in condition. In October 2022, the cabinets were returned to Geoff Hannah for repair.

COLLABORATION AND RESEARCH

FOUNDATION UNIVERSITY PARTNERS

Powerhouse Ultimo

In September 2022, University of Technology Sydney (UTS) was announced as the Foundation University Partner of Powerhouse Ultimo. This groundbreaking $10 million partnership provides a platform to activate the revitalised Ultimo precinct, through the delivery of major events, festivals and industry programs. The collaboration will connect the museum with researchers and industry professionals at the forefront of design innovation. Together, Powerhouse and UTS will create a world-class creative industries precinct in the heart of Sydney.

Powerhouse Parramatta

In October 2021, Western Sydney University (WSU) was announced as the Foundation University Partner of Powerhouse Parramatta. This visionary $10 million investment will see WSU embed researchers in the museum, including an annual Scholar-in-Residence, be a supporting partner for the Lang Walker Family Academy and utilise museum spaces for STEM-related education opportunities. This ambitious partnership will create life-changing opportunities for the young people of Western Sydney and regional NSW for generations to come, creating Australian innovators, scientists and entrepreneurs for the future.

WESTERN SYDNEY UNIVERSITY SCHOLARS-IN-RESIDENCE

As part of its significant partnership with Powerhouse, WSU has embedded two researchers at the museum to create joint research opportunities with Powerhouse curators through the annual WSU Scholar-in-Residence program.

Professor Gay Hawkins

Research Professor, Institute for Culture and Society, WSU

Hawkins is an internationally recognised scholar in the cultural, material and political impacts of plastics. Powerhouse has a comprehensive plastics collection which began in the 1930s with the acquisition of specimens of plastic raw materials and finished products. In September 1934, the Technical College and the museum collaborated to develop what was advocated as the first plastics industry exhibition in Australia, described by the *Sunday Telegraph* as 'the best display of plastics and fibres in the world … show[ing] the complete history of plastics from first experiments to the latest developments'. A key focus of the residency will be on multidisciplinary explorations of plastics.

Dr Jason Reynolds

Senior Lecturer, School of Science, WSU

Reynolds' research is focused on the changing perception of minerals in Australia. Powerhouse has an extensive collection that covers a breadth and diversity of Australian history told through minerals. With rare geologic specimens from Antarctica to ore from Broken Hill, these specimens tell a story of what we valued and considered important to Australia's history. Reynolds will investigate how the social licence for minerals and the legacy of extraction conflicts with environmental stewardship, and yet, also provides for technological progress. Advancements in society and technology have changed our resource needs, and this research seeks to illustrate how our view of the mineral world has changed.

VISITING RESEARCH FELLOWSHIPS

The 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. In the 2023 calendar year, the museum is working with ten Visiting Research Fellows during this period, and research generated is profiled in scholarly articles in nationally significant journals. It is also discussed in talks with staff and stakeholders. These Fellowships enrich knowledge about the collection and create new opportunities regarding the objects' re-contextualisation and social relevance. This year, the selected Fellows included:

Dr Melissa Bellanta

Associate Professor of Modern History, National School of Arts, Australian Catholic University (ACU)

Bellanta is a social, cultural and gender historian with interests in historical material culture, fashion, the history of emotions and masculinities, particularly in late 19th and 20th-century Australia. Her research project *Dress and the Making of Queer Worlds in Sydney* is exploring the role of dress in the queer, fashion and art worlds of the Recreational Arts Team (RAT) in Sydney during the 1980s and early 1990s. The project will chart the origins of the RAT and Sweatbox dance parties, as well as explore, describe and analyse a selection of outfits, costumes, everyday clothing and looks.

Dr Joseph Bevitt

Senior Instrument Scientist, Australian Nuclear Science and Technology Organisation (ANSTO)

The highly successful 2021–22 exhibition *Invisible Revealed* at Powerhouse Ultimo explored the application of Australia's state-of-the-art nuclear research capabilities towards resolving longstanding conservation and curatorial questions surrounding 26 objects from the collection. This world-first exhibit was the culmination of a unique three-way partnership between Powerhouse, ANSTO and the Expanded Perception and Interaction Centre at the University of NSW. Over the term of the fellowship, Bevitt is working with Powerhouse and ANSTO staff to develop pathways to complete the curatorial and conservational research associated with *Invisible Revealed* and publications for those projects where new conclusions have been drawn on objects.

Dr Lorinda Cramer

Research Fellow in the Gender and Women's History Research Centre in the Institute for Humanities and Social Sciences, ACU

Cramer is a social and cultural historian whose work explores the gendered dimensions of dress and textiles. Her research project *Wearing Wool: Fashion, Fibre and Feel, 1770–1970* investigates the wearing of wool through three themes: wool, empire and settler colonialism; wool and gender; and wool and consumer culture.

Dr Gregory Ferris and Dr Liz Giuffre

Senior Lecturers in Communication, Faculty of Arts and Social Sciences, University of Technology Sydney (UTS)

Ferris works across a variety of media environments, including interactive media, installation, virtual reality and traditional moving image. Giuffre's research explores popular music and popular cultures, including audience studies, genre studies and (post) broadcast radio and television. Her work covers media histories (particularly Australian programs and artists in global contexts), as well as contemporary works including podcasts, streaming and online-only content. Their research project *Spirits of the Hoey* will investigate the Hopetoun Hotel in Surry Hills which was a longstanding live music venue with a connection to the brewery company Tooth & Co. This was used as a case study to reconsider the music and culture-making communities in small live venues of Sydney. The project incorporates Powerhouse objects into a large-scale, interactive and hybrid documentary experience.

Dr Cecilia Heffer and Dr Donna Sgro

Senior Lecturer and Lecturer in Fashion and Textiles, School of Design, UTS

Heffer is a practice-based researcher specialising in contemporary lace. Her practice explores ephemeral spatial qualities unique to lace as a form of contemporary (p)lace marking. Her research explores material innovation through integration between traditional and emerging technologies. Sgro has a background as an independent fashion designer. Her research investigates creative pattern cutting in fashion and textile design using studies from nature and methods of metaphoric analysis. Their project *Lace Codes* will research and notate the function of patterns in textiles as a coded material language. The objective is to code patterns of positive and negative space and transpose this knowledge to different modes of practice, such as music, sound and exploratory pattern cutting for fashion.

Dr Rachel Landers

Professor, Media Arts & Production Program, UTS

Landers is a renowned documentary filmmaker and writer with a PhD in history. Her award-winning films have screened at numerous international festivals and been broadcast globally. Professor Landers is also an award-winning author. In 2016, her first non-fiction book *Who Bombed the Hilton?* won the national Nib award for excellence in research in the creation of a literary work. Her research project *Exploring Mawson* will investigate how innovative film theories and techniques can revitalise audience reception when applied to narratives that aim to decolonise and democratise Australian science and industry. The project investigates little known aspects of the first Australian Antarctic expedition 1911–14.

Dr Barbara Stuart

Adjunct Associate Professor, School of Mathematical and Physical Sciences, UTS

Stuart's research areas include forensic taphonomy/decomposition chemistry, cultural materials conservation chemistry and archaeological chemistry. The aim of the project is to develop a handbook to assist conservation scientists to correctly identify polymer-based materials in collections. She obtained infrared spectral data for a representative range of polymer-based objects within museum collections.

Dr Andrew Yip

Senior Lecturer, Immersive Design, Faculty of Arts, Design & Architecture, University of NSW

Yip researches applications for immersive visualisation and experimental digital technologies in the preservation and interpretation of important cultural heritage sites, collections and museums. He is interested in how we can use new media platforms to create embodied sensory experiences that allow people to understand heritage in innovative ways. He is also interested in the mechanics of immersive design. His project *Games of Empire* investigates whether it is possible, through the analysis and subversion of the information architectures of 19th century British board games, to provide a critical lens on colonial discourse.

AUSTRALIAN RESEARCH COUNCIL LINKAGE PROJECTS

Powerhouse is an industry partner on five Australian Research Council (ARC) Linkage Projects. These projects enable Powerhouse in building an internationally and nationally respected research culture and expand the knowledge and skills base. The projects are widening the diversity 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

Led by Scientia Professor Dennis Del Favero at the iCinema Research Centre at the University of NSW, this ARC Linkage 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 is currently being evaluated and was tested during a Powerhouse Late in April 2023. Findings will inform the final development of the project, which is due for completion in December 2023. The lead researcher at Powerhouse is Matthew Connell, Acting Director of Program. The project is curated and managed by Dr Nicola Teffer, with 3D modelling by Scott Cotterell, interaction design by Melissa Lu and programming by Rafael Formoso and Finn Perry.

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 from the Hawkesbury Institute for the Environment, both at WSU; Professor Karen Malone from Swinburne University of Technology; Dr Deborah Lawler-Dormer, research manager at Powerhouse; Distinguished Professor Rosi Braidotti from Utrecht University, The Netherlands; and a First Nations Reference Group. The project aims to investigate how museum collections, many of which have histories connected with 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 carbon dioxide atmospheric concentrations. Drawing together the disciplines of biogeochemistry, museology, environmental humanities, Indigenous knowledge and education, the project anticipates enhancing the museum's 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 (ICS) at WSU. The project examines the complex processes of collaboration and community engagement needed to embed Powerhouse Parramatta in 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 placemaking 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 are underway to map the contours of the food culture in Parramatta and its surrounding areas. This phase will explore food as migrant home building, food as heritage, and the public landscape of food across Parramatta to intersect with the Powerhouse Australian Culinary Archive. Research planning has begun for the second phase, which focuses on cultural infrastructure. The chief investigators at WSU are Professor Deborah Stevenson, Associate Professor Malini Sur and Dr Zelmarie Cantillon. The lead researcher at Powerhouse is Dr Deborah Lawler-Dormer, research manager, alongside Lisa Ffrench, director of Strategic Projects, and Anni Turnbull, curator. The project is managed by ICS Research Fellow Dr Cecelia Cmielewski.

The Australian Emulation Network: Born Digital Cultural Collections Access

This ARC Linkage Project is led by Professor Melanie Swalwell from Swinburne University of Technology's Centre for Transformative Media Technologies. The project aims to render born digital artefacts accessible through establishing an Australian Emulation Network. High value cultural collections from university archives and the cultural heritage sector requiring obsolete computer environments will be targeted for preservation and emulation. The project expects to generate new knowledge across the fields of media arts, design and architecture. Expected outcomes include stabilising born digital cultural artefacts, providing researchers with access to emulated artefacts, sharing legacy computer environments across the network, and establishing a community of practice for software preservation in Australia, building skillsets and confidence in preserving and emulating digital artefacts.

The PolyMuse Project: A National Framework for Malignant Plastics in Museum Collections

This ARC Linkage Project is led by Associate Professor Petronella Nel from the University of Melbourne's Centre for Cultural Materials Conservation. The lead researcher at Powerhouse, conservation manager Dr Meredith Freeman, is collecting data, analysing plastic samples and assisting with recommendations regarding plastics conservation. The project's overall objective is to develop methods for extending the life span of at-risk malignant plastic or polymer-based materials in museum collections. This is based on the reality that museums are confronting collections, composed of growing numbers of such materials, needing increased preservation. With a relatively short life expectancy and due to the contemporary nature of plastics, conservators have fledgling expertise for facing this issue. This collaborative project brings together a national pool of museum professionals and scientists. The data-gathering phase of the project was finalised in December 2022 and reports generated from the project are due for completion in December 2023.

KEY INDUSTRY RESEARCH PARTNERSHIPS

The Commonwealth Scientific and Industrial Research Organisation (CSIRO)

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)

ANSTO is the home of Australia's landmark national infrastructure for nuclear research, 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 Research Cyclotron Facility; 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 analytical technology. Work generated from this partnership featured in the *Invisible Revealed* exhibition of 2021–22.

Westmead Institute for Medical Research (WIMR)

WIMR is a world-leading organisation that Powerhouse is partnering with as the museum continues to build a collection responding to the COVID-19 pandemic and its impact on the nation. The partnership with WIMR 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 they are working with. Curators are in the process of acquiring material that 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 high-level biosecurity PC3 Laboratory; and interviews with researchers who developed the contact-tracing technologies used in NSW. Physical objects include PCR 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 has continued to expand the Creative Industries Residency Program and will provide additional spaces from 2023 onwards. Residents come from a wide spectrum of artistic fields and creative professions. Residents, selected by a panel following an expression of interest process, are provided with subsidised workspaces and the opportunity to collaborate across Powerhouse to deliver community and industry programs. Powerhouse is enabling collaboration with Creative Industries Residents through its public programs, while facilitating an environment that enables residents to collaborate with each other.

The 2023 NSW Creative Industries Residents are:

Agency

Agency is an Aboriginal and Torres Strait Islander-governed not-for-profit organisation, established in 2019 to support and service the capacity of the Indigenous visual arts industry. It works as a catalyst to celebrate and promote Indigenous art, culture and people locally, nationally and internationally.

Ainslie Murray

Ainslie Murray is an interdisciplinary spatial artist and academic based in the Faculty of Arts, Design and Architecture at the University of NSW. For 15 years her practice-led research has focused on the atmosphere and its relation to the lived experience.

Amanda Williams

Amanda Williams is a Sydney-based artist who works with the medium of photography. Tied to archival research, Williams' practice takes shape through site-based documentation and experimentation with light-sensitive materials and 35mm, medium and large-format cameras.

Anna Tregloan

Anna Tregloan is a designer, artist and creative producer who creates work within Australia and internationally. She has an extensive history in collaborating on contemporary theatre, dance, live-art, immersive installations and interactive media as well as presenting exhibitions, interventions and participatory practice.

Australian Fashion Council

The Australian Fashion Council (AFC) is the peak body championing and guiding the evolution of a resilient and inclusive fashion and textile industry. Through collaboration and leadership, the AFC provides the resources, support and tools to enable the industry to continue to evolve and thrive.

Australian Graphic Design Association

The Australian Graphic Design Association (AGDA) is the peak national organisation representing the Australian communication design industry. With membership throughout the creative, visual communications, applied design and technology sectors, AGDA is dedicated to advancing the profession through an interrelated program of state, national and international activities.

Cat Jones

Cat Jones is an artist, writer and researcher thinking across biological, social and metaphysical realms. She experiments with transformation through the subversion of science, history, language and the senses, and works with neuroscientists, biologists, anatomists, entomologists, gastronomists and chemists to create site-responsive, socially engaged, edible and olfactory art.

Dinalie Dabarera

Dinalie Dabarera is an illustrator who primarily works in the mediums of pencil illustration, vector animation environments and storyboards. She has art directed and illustrated two animated television series for Disney Australia, including *The Book of Once Upon a Time*, which was a finalist for Best TV Series Children at the Australian Effect and Animation Festival Awards in 2019.

Eardrum

Eardrum is a creative audio-specialist agency and production company recognised for its expert ear-to-audio advertising, integrated campaigns, strategic thinking, award-winning creativity, sonic branding, podcasts, voice casting and voice directing. The agency was established in London more than 30 years ago and launched in Australia in 2006.

Electronic Music Conference

Electronic Music Conference (EMC) was founded in 2012 as a two-day conference focused on the growth of the electronic music business globally. Since then, EMC has grown to an annual program which includes an artistic program (EMC Festival), an industry program (EMC Conference and EMC Connect), and a Night-Time Economy Program (Global Cities After Dark).

FBi Radio

FBi Radio is Sydney's largest independent youth broadcaster and has been shaping and amplifying independent music, art and culture since 2003. Aligned with Powerhouse core values of sharing Australian stories and facilitating contemporary culture, FBi Radio is an incubator for emerging local talent and a catalyst for a broader agenda of independent cultural influence.

Filmmaking Collective

Filmmaking Collective comprises internationally acclaimed writers, directors, producers and editors with a mission to elevate Australian filmmaking while sharing ideas and building networks. The collective has produced award-winning content showcased worldwide, and strives to empower emerging film practitioners by providing opportunities for growth and development.

First Nations Fashion and Design

First Nations Fashion and Design is a national voice representing Aboriginal and Torres Strait Islander members, creating ongoing access to opportunities, skill development and industry engagement. As a not-for-profit organisation, its core business is supporting the growth of Indigenous fashion.

Fuzzy Ghost

Fuzzy Ghost is Pete Foley and Scott Ford, an animation and game development duo with a focus on queer narrative experiences. With more than 15 years of professional animation experience, they have worked on an eclectic range of visual media, from an animated television series for Disney to co-directing a production at Queensland Theatre Company.

Grace Lillian Lee

Grace Lillian Lee is an artist, designer and proud Miriam Mer woman from the Eastern Islands of the Torres Strait. The founder of First Nations Fashion and Design, Grace is a graduate of RMIT University with Honours in Fashion Design, and has work collected by the National Gallery of Victoria and Powerhouse.

Iordanes Spyridon Gogos

Iordanes Spyridon Gogos (ISG) is a label producing 'Wearables for the imaginative', founded by Jordan Gogos in 2019 as a conduit for community making and co-design. ISG is experimental, non-gendered and innovative in its approaches to sustainability through practice-led design research methodologies.

Julian Wessels

Julian Wessels is a sound designer who works closely with cultural institutions to deliver impressive audio content throughout NSW and Australia. He has worked with institutions to bring collections to the public in new and innovative ways, most recently with *80Hz*, a collaboration between architect Thomas Wing-Evans and the DX Lab at the State Library of NSW.

Kelly Doley

Kelly Doley is a visual artist whose practice encompasses drawing, painting, performance and curatorial projects informed by the lineage of feminist, queer art and activist practices. She has a current interest in working with hand-painted signwriting and slogans influenced by her father's occupation as a commercial set painter.

Nell

Nell is an interdisciplinary artist whose practice ranges from intimate objects to immersive installations and performance. Across two decades, Nell has participated in more than 250 exhibitions in Australia and abroad, and her works are held in public and private collections here and in New Zealand.

Queer Screen

Queer Screen is an independent organisation which has launched one of the top five queer film festivals in the world, celebrating LGBTQIA+ lives, stories and culture on the big screen. Queer Screen currently produces two festivals a year: the Mardi Gras Film Festival and the Queer Screen Film Festival, with an audience reach of more than 25,000 people.

Romance Was Born

Romance Was Born is a contemporary Australian fashion house with a unique storytelling vision founded by Anna Plunkett and Luke Sales in 2005. The pair is known for transforming any theme or seemingly random inspiration into a glimmering fashion paradise.

Studio Kaaki

Studio Kaaki is an emerging architecture and industrial design practice based in Sydney. It was established in 2020 by Kristian Kaufmehl and Caroline Kite with a vision to create buildings, spaces and products that are joyful, beautiful and enduring.

ARTISTIC ASSOCIATES

Collaborating across the museum's Curatorial, Collections, Digital and Programs teams, the Artistic Associates contribute to the Powerhouse renewal program through their research and creative practice. The 2023 Artistic Associates are:

Brook Garru Andrew

This program of work focuses on the Powerhouse renewal program and the vibrant and essential task to refocus the museum through a First Nations methodology. Included are activities to engage locally and with international museums and galleries working within the space of yindyamarra (ongoing respect), Andrew's Wiradjuri term for the decolonised space. This mode of yindyamarra is essential for working in collaboration with First Nations communities both locally and internationally, as well as for engaging with cutting-edge museum practices that have actively reimagined and reconfigured the future of museums within the complex legacies of traumatic colonial repression.

Julie Gibbs

The renowned author and editor draws on more than 30 years at the leading edge of cooking and lifestyle publishing to preserve and celebrate the value of Australian food culture. Her work is focused on the Powerhouse Australian Culinary Archive, a collection of documents, artefacts and oral histories that establish an ongoing dialogue around this extraordinarily influential creative practice and form a foundation for the evolving public engagement program at Powerhouse Parramatta.

Agatha Gothe-Snape

This program of work integrates the history of the museum into future programs, as she believes this recurrent folding of time to be essential to the reimagining and renewal of the museum. Creating intergenerational links that demonstrate care and respect has been a central objective across her projects. Gothe-Snape proposes that by inviting artists into the museum and allowing them to work in both intuitive and structural ways, we can continue to reimagine what a museum of the 21st century might be.

Izabela Pluta

The program of work is a series of photographically orientated processes for experiencing and conceiving specific items in the Powerhouse Collection to create new working approaches for exhibitions. Her expanded photographic practice is a resource for Powerhouse curators, conservators and staff. She is establishing a dialogue between museum practices and audiences while facilitating and developing new methods of response and engagement with the photographic and temporal devices of the collection as part of a new body of work.

Lleah Smith

This program of work, at the intersection of art and pedagogy, interrogates what we might learn through engaging with the Powerhouse Collection and absorbing the impact of its objects by involving young people in the process. Employing student-led learning, participants are embedded within a collection of museum objects and consider how these might speak to hidden curriculums of school and life today, revealing the social intricacies of teaching and learning across time.

Zan Wimberley

This program of work focuses on the opportunity to position Powerhouse at the forefront of image-making in a contemporary museum practice. As the history of Powerhouse is being made through groundbreaking renewal projects that cast an eye to the past and forward to the future, it is vital for the museum to document this process, its communities, Country and the many stories being shared.

GENERATIONS FELLOWSHIP

Established in 2019 in partnership with Create NSW and the Sydney music management and touring company Astral People, the Generations Fellowship supports three early-career solo artists or groups in carrying out six months of professional development. Each fellow receives $25,000 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 2022, Indira Elias, Joseph Douglas and Dyan Tai completed their residencies; in 2023, Clarissa Mei, SOLLYY and 700 Feel were selected as the new Generations Fellows.

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, adding to the rich history of one of Australia's oldest astronomical landmarks. The 2023 Sydney Observatory Residents are:

Cameron Davison

The Gadigal and Dhunghutti researcher, writer and educator facilitates conversations with knowledge holders, educators and heritage protectors from the Eora Nation around the language and six distinct annual seasons recognised by the Gadigal. This dialogue informs Davison's ongoing and collaborative research into the reclamation of knowledge and the languages of Eora.

Stefan Gregory

The composer and theatre-maker is developing an opera about space exploration, drawing from a mythological perspective of humankind's attempts to reach the moon. Gregory is researching historical stories and objects from the Observatory to inform the composition, focusing on the poetic and allegorical narratives that arise. The opera presents an alternative mythology of space exploration, championing women and others who have been written out of historical and scientific narratives.

Dr Devika Kamath

The stellar astrophysicist intertwines her research into the cosmic origins of chemical elements in the universe with the history behind these elements on Earth, focusing on radioactive elements such as radium and polonium which Marie Curie discovered in 1898. While continuing her research into the uncertain physics of stars and demystifying their alchemy, Kamath also unpacks their diverse cultural significance throughout human history.

r e a

The Gamilaraay/Wailwan/Biripi artist, curator, activist, academic and cultural educator brings to Sydney Observatory an experimental and interdisciplinary research-based practice which spans more than 30 years, drawing on a legacy of lived experience that is equally driven by sensorial experiences and Indigenous storytelling.

Shireen Taweel

The Sydney-based multimedia installation artist researches the history of migration using celestial navigation among diverse cultures. Drawing on her Lebanese-Australian heritage, Taweel investigates Sydney Observatory's collection of astronomical objects, timekeeping instruments and items of cultural exchange, responding with a new body of work that questions what celestial navigation of space looks like in the 21st century through this migratory lens.

Opposite: Bark container, Susan Wanji Wanji, Pirlangimpi, Melville Island, Northern Territory, Australia, 2021. Purchased 2022. Image: Ryan Hernandez 2023

PEOPLE

Supporting staff has been prioritised through increasing communication and fostering an environment where feedback is encouraged. Results from the NSW Government's *People Matter Employee Survey 2022* showed that 79% of Powerhouse staff felt that their managers effectively communicated with them, and 82% believed that their input was valued and encouraged by their managers.

To further enhance internal communication, the museum implemented a weekly 'Powerhouse People News' highlighting the outstanding work of team members. An additional focus was placed on intranet usage for regular communication with teams and updates on the Powerhouse renewal program and its impact on the museum's workforce.

A major milestone was reached in November 2022 when the digitisation phase of the Powerhouse Collection Relocation and Digitisation Project was completed; to date, more than 360,000 collection objects have been identified and digitised by museum teams. As a result, the skills of many Powerhouse staff are now transferring to other projects within NSW cultural institutions that are delivering similar initiatives.

As we prepare for the opening of Powerhouse Parramatta, it has been important to model new ways of working. To support this, we have implemented a new workforce structure. The structure will embed collaboration across Powerhouse, streamline and simplify workflow and respond to the demands of the expansion and renewal.

Developing our People

Powerhouse is committed to developing the capabilities of its people. During 2022–23, more than 230 skills courses were delivered to over 2015 participants.

Inclusion and Diversity

Powerhouse is committed to promoting a fair workplace free of harassment and discrimination for all staff members, contractors and volunteers. Powerhouse actively promotes policies and practices that develop 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 main 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 living with a disability increased 25%

—Employees with a first language other than English increased 11%

—Employees identifying as from a minority increased 14%

—Employees identifying as non-binary remained the same as the previous year

—Aboriginal and Torres Strait Islander representation remained the same as the previous year

Volunteers

The Powerhouse community of volunteers supports staff across the organisation, enriching the experience that the museum's Curatorial, Collections and Programs offer. In 2022–23, 185 volunteers dedicated 12,000 hours to Powerhouse, with a renewed focus on inclusivity and diversity. 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. Volunteers collaborated with community groups to share stories in exhibitions and programs such as *Absolutely Queer*, *Zampatti Powerhouse* and Powerhouse Late: Re-Right, while conservation volunteers showcased the museum's steam engine collection at several offsite festivals.

Interns and Work Experience

In the 2022–23 financial year, Powerhouse supported an expanded team of 14 interns to engage with a range of disciplines, including: curatorial, events, exhibitions, human resources, marketing, programs and registration. Powerhouse also welcomed back work experience placements, providing 18 tertiary students with an opportunity to gain insight into the operational aspects of a cultural institution, including education programs, entertainment, museum practice and visitor services.

Workplace Health and Safety (WHS)

Over the past 12 months, Powerhouse has focused on continually improving the museum's safety management systems and work practices. Some of the safety initiatives undertaken have included:

—Powerhouse Safety Management System review and updates to align with ISO 45001:2018 occupational health and safety management systems and WHS legislation

—safety systems maintenance and consultation across departments to encourage a reporting culture without fear of reprisals

—regular safety training, including WHS inductions, and working at heights, due diligence, elevated work platforms and emergency control organisation warden training

—monthly WHS Committee meetings

—internal safety audits and inspections to identify weaknesses in systems and practices

—re-establishment of the Emergency Planning Committee to develop, implement and manage Powerhouse emergency plans, training and procedures

In the 2022–23 financial year, 11 workers' compensation claims were received, all of which were lodged as claims with iCare. All workplace incidents are investigated thoroughly within 24 hours of the incident occurring and causation factors assessed.

Preventive strategies and corrective action are implemented as soon as practicable. A rehabilitation program is developed as soon as an injured worker returns to work, with the goal of restoring the worker to pre-injury state. The Board of Trustees and WHS Committee are provided the reports of these incidents, which are tabled at regular meetings.

Consultation arrangements 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.

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 museum.

The Trust met six times in 2022–23 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 Powerhouse.

Trust Meetings and Trust attendance

Trustee	Meetings attended
The Hon Peter Collins AM KC (President)	6 of 6
David Borger OAM	6 of 6
Mark Hassell	4 of 6
Kellie Hush	5 of 6
Suzie Laundy*	2 of 4
Beau Neilson	6 of 6
Peter Poulet	3 of 6
Professor Robynne Quiggin	5 of 6
Lang Walker AO	Absence granted

* Resigned 31.12.22

For details about Trustees, see Appendices.

Professor Robynne Quiggin 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 Related Party Disclosure Certificate at the commencement of their term and a Declaration of Pecuniary Interests each financial 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
Professor Robynne Quiggin (Chair)	5 of 5
The Hon Peter Collins AM KC (President)	5 of 5
Mark Hassell	5 of 5

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

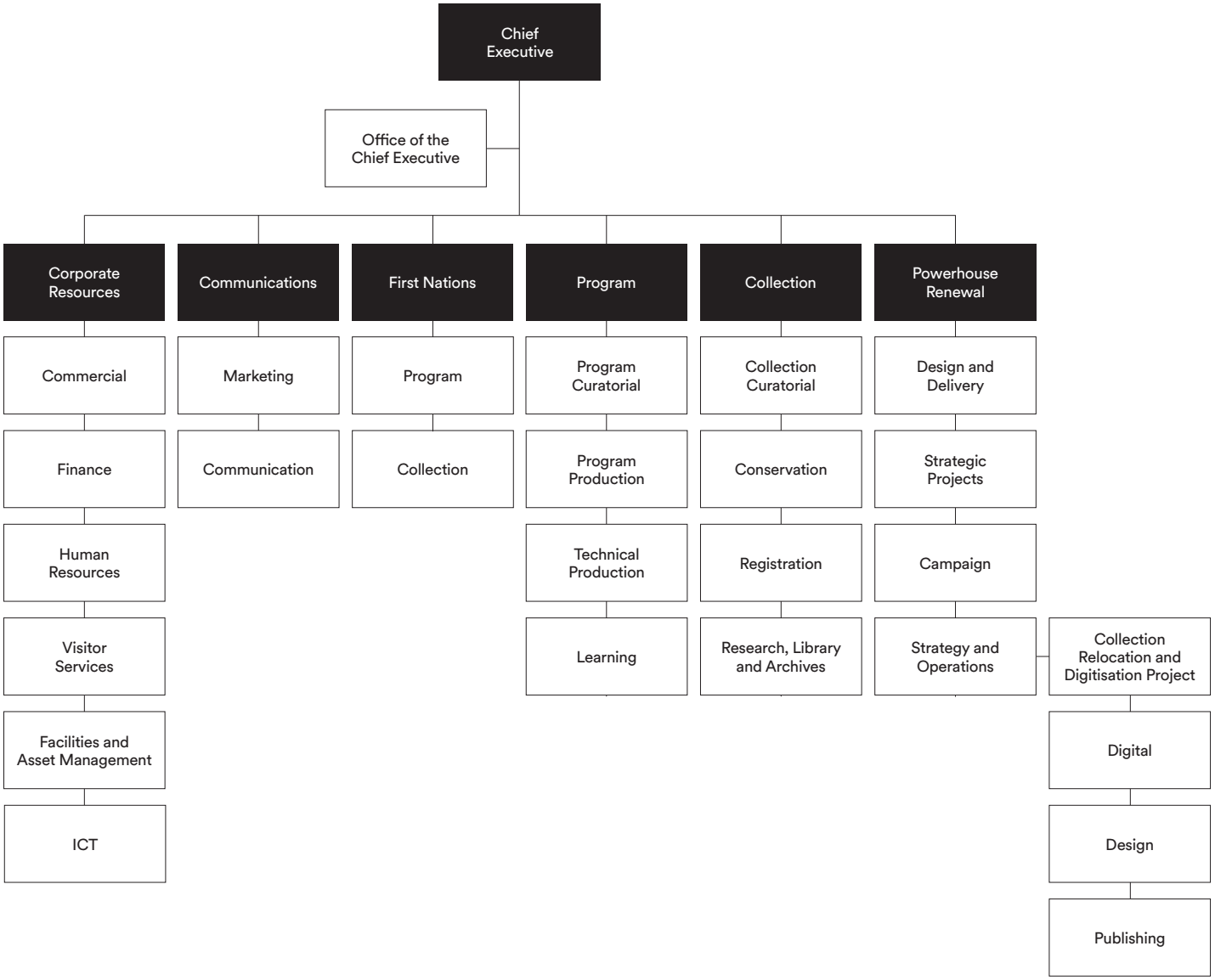
Powerhouse is committed to a risk-management culture where risk management is seen as integral to the achievement of our strategic commitments at all levels and where all employees are alert to risks and opportunities. Powerhouse continued to embed the MAAS Risk Management Framework and Policy, increasing risk maturity across the organisation in 2022–23.

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 record keeping.

ORGANISATIONAL CHART



FINANCE

FINANCE

Year in Review

Powerhouse opened the financial year with a series of major exhibitions, and in preparation for the anticipated closure of Powerhouse Ultimo for redevelopment in December 2023, while operational and program planning for Powerhouse Parramatta moved into delivery.

The museum welcomed a total of 607,994 onsite visitors to Powerhouse locations in 2022–23, with major exhibitions including *Gucci Garden Archetypes*, *Unpopular* and *Zampatti Powerhouse* proving popular with audiences.

During the year the organisation continued to commit resources to the Powerhouse renewal, notably the planning and design development of the new flagship Powerhouse Parramatta and its associated programming, the completion of a new storage and display facility at Powerhouse Castle Hill, and the Powerhouse Collection Relocation and Digitisation Project. With the latter project, the team digitised over 100,500 items. More than 100,000 items were temporarily rehoused at Powerhouse Ultimo and 83,000 items were relocated to Powerhouse Castle Hill.

Powerhouse was in receipt of $3.96 million in new payments relating to its Capital Fundraising Campaign, bringing total receipts to $6.5 million. At year's end, total capital campaign pledges confirmed were $49.1 million.

Total Government contributions for the year were $60.4 million (up from $46.7 million in 2021–22), with support enabling Powerhouse in transitioning its existing operations to future operations at its expanded facilities.

Other grants and contributions included $20 million in payments from Create NSW in relation to expenditure incurred on the Powerhouse renewal program, up from $19.7 million in 2021–22.

Employee-related expenses were $5.9 million higher than the previous year, and included $7.8 million in expenditure related to the renewal program (down from $10 million in 2021–22).

Total operating expenses of $77.7 million were in line with the budget, and $21.3 million higher than the previous year, due to the museum commencing its transition and programming activities which focus on the renewal.

Depreciation and amortisation charges of $10.7 million resulted from the reassessment of useful life of the Parramatta Ultimo site, with that site expected to temporarily close at the end of 2023 for a major redevelopment.

Total cash balances reduced through the year due to approved carry-forward expenditure relating to unspent monies in 2021–22. Cash is in line with the adjusted budget as carry-forward funds were approved following the delivery of the State Budget.

Opposite: *Charkha and Kargha*, exhibition view, Powerhouse Ultimo, 2022–23.
Image: Zan Wimberley 2022

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 2023, the results of the operations for the year then ended, and cash flows on that date.

(c) at the date of signing we are not aware of any circumstances that would render the financial statements misleading or inaccurate.

The Hon P Collins AM KC
President

Lisa Havilah
Chief Executive

Date: 23 October 2023

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 comprise the Statement in Accordance with Section 7.6(4) of the *Government Sector Finance Act 2018*, the Statement of Comprehensive Income for the year ended 30 June 2023, the Statement of Financial Position as at 30 June 2023, 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 of the Museum and the consolidated entity.

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

Basis for Opinion

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

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

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

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

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

Trustees' Responsibilities for the Financial Statements

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

My objectives are to:

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

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

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

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

- that the Museum and the consolidated entity carried out their 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.

Mary Yuen
Director, Financial Audit

Delegate of the Auditor-General for New South Wales

30 October 2023
SYDNEY

STATEMENT OF COMPREHENSIVE INCOME For the year ended 30 June 2023	Notes	Economic Entity			Parent	
		Actual 2023 $000	Budget 2023 $000	Actual 2022 $000	Actual 2023 $000	Actual 2022 $000
Continuing Operations						
Expenses excluding losses						
Operating expenses						
Personnel services	2(a)	-	-	-	42,836	36,931
Employee related	2(b)	42,836	29,997	36,931	-	-
Other operating expenses	2(c)	34,866	48,154	19,417	34,866	19,417
Depreciation and amortisation	2(d)	10,678	7,846	11,084	10,678	11,084
Finance costs	2(e)	3	6	2	3	2
Other Expenses	2(f)	9,128	-	5,678	9,128	5,678
TOTAL EXPENSES EXCLUDING LOSSES		**97,511**	**86,003**	**73,112**	**97,511**	**73,112**
Revenue						
Sale of goods and services	3(b)	1,026	3,063	525	1,026	525
Investment revenue	3(c)	247	125	(224)	247	(224)
Grants and contributions	3(d)	94,357	78,151	73,229	95,131	73,976
Acceptance by the Crown Entity of employee benefits and other liabilities	3(e)	774	1,456	747	-	-
Other income	3(f)	1,324	101	184	1,324	184
Total Revenue		**97,728**	**82,896**	**74,461**	**97,728**	**74,461**
Gain/(Loss) on disposal	4	-	-	(5)	-	(5)
Other gains / (losses)	5	28	-	(91)	28	(91)
Net result from continuing operations		**245**	**(3,107)**	**1,253**	**245**	**1,253**
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		12,953	-	5,140	12,953	5,140
Total other comprehensive income		12,953	-	5,140	12,953	5,140
TOTAL COMPREHENSIVE INCOME		**13,198**	**(3,107)**	**6,393**	**13,198**	**6,393**

The accompanying notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION As at 30 June 2023	Notes	Economic Entity			Parent	
		Actual 2023 $000	Budget 2023 $000	Actual 2022 $000	Actual 2023 $000	Actual 2022 $000
ASSETS						
Current Assets						
Cash and cash equivalents	7	3,642	8,365	7,542	3,642	7,542
Receivables	8	1,693	970	3,515	1,693	3,515
Contract Assets	9	2,136	1,467	1,720	2,136	1,720
Inventories	10	108	245	205	108	205
Total Current Assets		**7,579**	**11,047**	**12,982**	**7,579**	**12,982**
Non-Current Assets						
Financial assets at fair value	11	7,112	4,047	3,710	7,112	3,710
Property, plant and equipment	13					
Land and buildings		181,098	174,842	182,999	181,098	182,999
Plant and equipment		14,486	13,348	13,317	14,486	13,317
Collection Assets		340,583	331,095	330,295	340,583	330,295
Total Property, plant and equipment		**536,167**	**519,285**	**526,611**	**536,167**	**526,611**
Intangible Assets	14	12,927	6,593	7,377	12,927	7,377
Total Non-Current Assets		**556,206**	**529,925**	**537,698**	**556,206**	**537,698**
Total Assets		**563,785**	**540,972**	**550,680**	**563,785**	**550,680**
LIABILITIES						
Current Liabilities						
Payables	17	4,624	3,206	4,719	4,624	4,719
Lease Liabilities	18	73	99	89	73	89
Provisions	19	4,623	4,623	4,253	4,623	4,253
Other Liabilities	20	218	156	507	218	507
Total Current Liabilities		**9,538**	**8,084**	**9,568**	**9,538**	**9,568**
Non-Current Liabilities						
Lease Liabilities	18	36	173	104	36	104
Provisions	19	72	-	67	72	67
Total Non-Current Liabilities		108	173	171	107	171
Total Liabilities		9,646	8,257	9,739	9,646	9,739
Net Assets		**554,139**	**532,715**	**540,941**	**554,139**	**540,941**
EQUITY						
Reserves		234,221	216,126	221,268	234,221	221,268
Accumulated funds		319,918	316,589	319,673	319,918	319,673
Total Equity		**554,139**	**532,715**	**540,941**	**554,139**	**540,941**

The accompanying notes form part of these financial statements

STATEMENT OF CHANGES IN EQUITY For the year ended 30 June 2023	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 2022		319,673	221,268	540,941	319,673	221,268	540,941
Net result for the year		**245**	**-**	**245**	**245**	**-**	**245**
Other comprehensive Income							
Net change in revaluation surplus of property plant and equipment	13	**-**	**12,953**	**12,953**	**-**	**12,953**	**12,953**
Total other comprehensive income		**-**	**12,953**	**12,953**	**-**	**12,953**	**12,953**
Total comprehensive income for the year		**245**	**12,953**	**13,198**	**245**	**12,953**	**13,198**
Balance as at 30 June 2023		**319,918**	**234,221**	**554,139**	**319,918**	**234,221**	**554,139**
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**

The accompanying notes form part of these financial statements

STATEMENT OF CASH FLOWS For the year ended 30 June 2023	Notes	Economic Entity			Parent	
		Actual 2023 $000	Budget 2023 $000	Actual 2022 $000	Actual 2023 $000	Actual 2022 $000
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Personnel services		-	-	-	(41,521)	(36,024)
Employee related		(41,521)	(28,541)	(36,024)	-	-
Finance costs		(3)	(6)	(2)	(3)	(2)
Other		(44,726)	(46,552)	(24,457)	(44,726)	(24,457)
Total Payments		**(86,250)**	**(75,099)**	**(60,483)**	**(86,250)**	**(60,483)**
Receipts						
Sale of goods and services		1,162	3,063	612	1,162	612
Interest received		18	-	16	18	16
Grants and contributions		93,565	75,651	70,546	93,565	70,546
Other		1,103	101	473	1,103	473
Total Receipts		**95,848**	**78,815**	**71,647**	**95,848**	**71,647**
NET CASH FLOWS FROM OPERATING ACTIVITIES		**9,598**	**3,717**	**11,164**	**9,598**	**11,164**
CASH FLOWS FROM INVESTING ACTIVITIES						
Purchases of property, plant and equipment and Collection assets		(10,269)	(3,944)	(9,825)	(10,269)	(9,825)
Proceeds from sale of investments		-	-	-	-	-
Purchase of investments		(3,145)	-	(319)	(3,145)	(319)
NET CASH FLOWS FROM INVESTING ACTIVITIES		**(13,414)**	**(3,944)**	**(10,144)**	**(13,414)**	**(10,144)**
CASH FLOWS FROM FINANCING ACTIVITIES						
Payment of principle portion of Lease liabilities		(84)	-	(55)	(84)	(55)
NET CASH FLOWS FROM FINANCING ACTIVITIES		**(84)**	-	**(55)**	**(84)**	**(55)**
NET INCREASE / (DECREASE) IN CASH AND CASH EQUIVALENTS		(3,900)	(227)	965	(3,900)	965
Opening cash and cash equivalents		7,542	8,592	6,577	7,542	6,577
CLOSING CASH AND CASH EQUIVALENTS	7	**3,642**	**8,365**	**7,542**	**3,642**	**7,542**

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 2021–22 financial 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 2023 have been have been authorised for issue by the Trustees on 23 October 2023.

(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.

Contributions received in relation to the capital campaign relating to the Powerhouse Program are passed onto the Department of Enterprise Investment and Trade within the year of receipt.

(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 NSWTPG23-04.

—AASB 17 Insurance Contracts

—AASB 2020-1 Amendments to Australian Accounting Standards — Classification of Liabilities as Current or Non-current

—AASB 2021-2 Amendments to Australian Accounting Standards — Disclosure of Accounting Policies and Definition of Accounting Estimates

—ASB 2021-6 Amendments to Australian Accounting Standards — Disclosure of Accounting Policies: Tier 2 and Other Australian Accounting Standards

—AASB 2021-7b Amendments to Australian Accounting Standards — Effective Date of Amendments to AASB 10 and AASB 128 and Editorial Corrections

—AASB 2021-7c Amendments to Australian Accounting Standards — Effective Date of Amendments to AASB 10 and AASB 128 and Editorial Corrections

—AASB 2022-1 Amendments to Australian Accounting Standards — Initial Application of AASB 17 and AASB 9 — Comparative Information

—AASB 2022-7 Editorial Corrections to Australian Accounting Standards and Repeal of Superseded and Redundant Standards

—AASB 2022-9 Amendments to Australian Accounting Standards — Insurance Contracts in the Public Sector

—AASB 2022-10 Amendments to Australian Accounting Standards — Fair Value Measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities

(ii) Effective for the first time in 2022–23

—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 [Deferral of amendments to AASB 101].

—AASB 2021-7 Amendments to Australian Accounting Standards — Effective Date of Amendments to AASB 10 and AASB 128 and Editorial Corrections.
[Deferral of equity accounting-related amendments; general editorials now apply].

—AASB 2022-3 Amendments to Australian Accounting Standards — Illustrative Examples for Not-for-Profit Entities accompanying AASB 15.

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

(k) 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	
	2023 $000	2022 $000	2023 $000	2022 $000

2. EXPENSES EXCLUDING LOSSES

(a) Personnel Services Expenses

Salaries and wages (Including Recreation Leave)	-	-	35,795	30,988
Voluntary Redundancy Payments	-	-	290	577
Superannuation — Defined benefit plans	-	-	205	213
Superannuation — Defined contribution plans	-	-	3,376	2,694
Long Service Leave and Oncosts	-	-	607	370
Workers compensation insurance	-	-	532	420
Payroll tax	-	-	2,028	1,502
Other payroll and fringe benefit taxes	-	-	3	167
	-	**-**	**42,836**	**36,931**

(b) Employee related expenses

Salaries and wages (Including Recreation Leave)	35,795	30,988	-	-
Voluntary Redundancy Payments	290	577	-	-
Superannuation — Defined benefit plans	205	213	-	-
Superannuation — Defined contribution plans	3,376	2,694	-	-
Long Service Leave and Oncosts	607	370	-	-
Workers compensation insurance	532	420	-	-
Payroll tax	2,028	1,502	-	-
Other payroll and fringe benefit taxes	3	167	-	-
	42,836	**36,931**	**-**	**-**

Employee related expenses include redundancy payments $290,000 (2022 $577,000), and Powerhouse Program (refer Note 2(f)) salaries funded by the DEIT and DPC $7,783,000 (2022 $9,998,000). In addition to the above, employee related expenses have been incurred on capital projects, including $201,000 (2022 $199,000) for processing costs in accessioning additions to the collection (refer Note 13). Non-cash contributions of $357,450 (2022 $329,000) relating to volunteer labour were also received.

(c) Other Operating Expenses

Advertising and publicity	1,512	1,047	1,512	1,047
Auditor's remuneration				
– audit of Financial Statements	101	98	101	98
– other audit fees	17	100	17	100
Cleaning and laundry	1,698	1,287	1,698	1,287
Computer software	758	756	758	756
Consumables	775	831	775	831
Exhibition fitout	10,809	2,310	10,809	2,310
Exhibition hire	52	52	52	52
Fees — contract services	6,069	3,545	6,069	3,545
Consultants	304	214	304	214
Contractors	2,069	1,630	2,069	1,630
Freight, cartage and handling	415	329	415	329
Insurance	593	546	593	546
Maintenance	1,605	1,924	1,605	1,924
Operating Lease Rentals	1	2	1	2
Power and water supplies	1,885	1,678	1,885	1,678
Printing and publications	349	211	349	211
Travel and accommodation	367	140	367	140
Security	1,224	1,299	1,224	1,299
Artist Fee	1,522	385	1,522	385
Catering	541	191	541	191
Data / Internet	171	100	171	100
Training	155	81	155	81
Shop — Cost of sales	126	161	126	161
Other expenditure	1,748	500	1,748	500
	34,866	**19,417**	**34,866**	**19,417**

	Economic Entity		Parent	
	2023 $000	2022 $000	2023 $000	2022 $000
Reconciliation — total maintenance				
Maintenance expenses — contracted labour and other (non-employee related), as above	1,605	1,924	1,605	1,924
Personnel services maintenance expense included in Note 2(a)	-	-	1,134	678
Employee related maintenance expense included in Note 2(b)	1,134	678	-	-
Total maintenance expenses included in Note 2(a), 2(b) & 2(c)	**2,739**	**2,602**	**2,739**	**2,602**

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 are 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	8,425	8,166	8,425	8,166
Plant & equipment	2,163	2,862	2,163	2,862
Right of use asset	90	56	90	56
	10,678	**11,084**	**10,678**	**11,084**

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

(e) Finance Costs

Interest expense for lease liabilities	3	2	3	2
Total interest expense	**3**	**2**	**3**	**2**

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

(f) Other Expenses

Powerhouse Program Expenses (excluding Employee related)	5,173	3,135	5,173	3,135
Powerhouse Program Campaign receipts transferred	3,955	2,543	3,955	2,543
	9,128	**5,678**	**9,128**	**5,678**
Reconciliation — Total Powerhouse Program Expenses				
Program expenses — as above	5,173	3,135	5,173	3,135
Employee related relocation expenses	7,783	9,998	7,783	9,998
	12,956	**13,133**	**12,956**	**13,133**

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 to the amounts above, a further $7,065,000 (2022 $6,535,000) was expended on the purchase of capital equipment in relation to preparing the Museum for the relocation and assets purchased re digitising the Collection. 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	
	2023 $000	2022 $000	2023 $000	2022 $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 2022 (Appropriations Act)* (and the subsequent variations, if applicable) appropriates the sum of $3.41 billion to the Minister for Enterprise, Investment and Trade out of the Consolidated Fund for the services of the Department for Enterprise, Investment and Trade (DEIT) for the year 2022–23. The spending authority of the Minister from the Appropriations Act has been delegated or subdelegated to officers of DEIT and entities that it is administratively responsible for, including the Museum of Applied Arts and Sciences (Museum).

The *Treasury and Energy Legislation Amendment Act 2022* made some amendments to sections 4.7 and 4.9 of the *Government Sector Finance Act 2018* (the GSF Act). These amendments commenced on 14 November 2022 and are applied retrospectively. As a result, the lead Minister for the Museum, being the Minister for Enterprise, Investment and Trade, is taken to have been given an appropriation out of the Consolidated Fund under the authority section 4.7 of the GSF Act, at the time the Museum receives or recovers any deemed appropriation money, for an amount equivalent to the money that is received or recovered by the Museum. These deemed appropriations are taken to have been given for the services of DEIT.

In addition, government money that the Museum receives or recovers, from another GSF agency, of a kind prescribed by the regulations that forms part of the Consolidated Fund, is now capable of giving rise to deemed appropriations where the receiving agency has a different lead Minister to the agency making the payment, or one of both of the agencies is a special office (as defined in section 4.7(8)).

On 16 June 2023, the GSF Amendment (Deemed Appropriations) Regulation 2023 was approved to bring the GSF regulations in line with the above deemed appropriation amendments to the GSF Act.

A summary of compliance is disclosed in the financial statements of the Annual Report of DEIT. It has been prepared by aggregating the spending authorities of the Minister for Enterprise, Investment and Trade for the services of DEIT. It reflects the status at the point in time this disclosure statement is being made. The Museum's spending authority and expenditure is included in the summary of compliance.

The delegation/sub-delegations for FY22/23 and FY21/22, authorising officers of the Museum to spend Consolidated Fund money, impose limits on the amounts of individual transactions, but not the overall expenditure of the Museum. However, as they relate to expenditure in reliance on a sum appropriated by legislation, the delegation/sub-delegations are subject to the overall authority of the DEIT to spend monies under relevant legislation. The individual transaction limits have been properly observed. The information in relation to the aggregate expenditure limit from the Appropriations Act and other sources is disclosed in the summary of compliance table included in the financial statements of the Annual Report of DEIT.

The State Budget and related Appropriation Bill for year commencing 1 July 2023 has been delayed and is anticipated to be tabled in September 2023. Pursuant to section 4.10 of the GSF Act, the Treasurer has authorised the payment of specified sums out of the Consolidated Fund to meet the requirements of this period. The authorisation is current from 1 July 2023 until the earlier of 30 September 2023 or enactment of the 2022–23 annual Appropriation Act.

(b) Sale of goods and services from contracts with customers

Sale of goods				
Shops	337	311	337	311
Publications	13	18	13	18
	350	**329**	**350**	**329**
Rendering of Services				
Admissions	353	43	353	43
Licenced operations	-	28	-	28
Venue hire and catering	323	125	323	125
	676	**196**	**676**	**196**
	1,026	**525**	**1,026**	**525**

	Economic Entity		Parent	
	2023 $000	2022 $000	2023 $000	2022 $000

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.

(c) Investment Revenue

TCorp IM Funds	229	(239)	229	(239)
Dividend income	18	15	18	15
	247	**(224)**	**247**	**(224)**

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 Enterprise Investment & Trade (DEIT):				
Recurrent Grants	56,511	8,135	56,511	8,135
Capital Grants	3,868	972	3,868	972
Total grants from Department of Enterprise Investment & Trade	**60,379**	**9,107**	**60,379**	**9,107**
From NSW Department of Premier and Cabinet (DPC):				
Recurrent Grants	-	34,700	-	34,700
Capital Grants	-	2,896	-	2,896
Total grants from Department of Premier and Cabinet	**-**	**37,596**	**-**	**37,596**
Total grants from DEIT & DPC	**60,379**	**46,703**	**60,379**	**46,703**

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 as grant funding received from Department of Enterprise Investment & Trade. The cluster receives appropriations from the Consolidated Fund. Appropriations for each financial year are set out in the Appropriation Bill that is prepared and tabled for that year.

	Economic Entity		Parent	
	2023 $000	2022 $000	2023 $000	2022 $000
Personnel services benefits and liabilities provided free of charge by Museum of Applied Arts and Sciences Staff Agency:				
Superannuation — defined benefit	-	-	205	213
Long service leave	-	-	558	524
Payroll taxes	-	-	11	10
	-	**-**	**774**	**747**
From other institutions and individuals:				
Other Grants with sufficiently specific performance obligations	21,914	20,384	21,914	20,384
Other Grants without sufficiently specific performance obligations	150	900	150	900
Bequests	1	720	1	720
Public Donations	137	113	137	113
Powerhouse Program Campaign Sponsorships & Donations	5,294	2,519	5,294	2,519
Industry donations and contributions	3,663	1,495	3,663	1,495
Collection Donations — in kind	2,562	302	2,562	302
Other Donations — in kind	258	93	258	93
	33,978	**26,526**	**33,978**	**26,526**
	94,357	**73,229**	**95,131**	**73,975**

Other Grants with sufficiently specific performance obligations includes $20,021,000 (2022 $19,668,000) in funds provided by DEIT in relation to the Powerhouse Program. Other Grants without sufficiently specific performance obligations comprises of $150,000 (2022 $900,000) in funds provided by Dept of Customer Services in relation to Digital Restart Funding.

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(b)

	Economic Entity		Parent	
	2023 $000	2022 $000	2023 $000	2022 $000
(e) Acceptance by the Crown Entity of employee benefits and other liabilities				
Superannuation — defined benefit	205	213	-	-
Long service leave	558	524	-	-
Payroll tax	11	10	-	-
	774	**747**	**-**	**-**
(f) Other income				
Other Income	1,324	184	1,324	184
	1,324	**184**	**1,324**	**184**

4. GAINS / (LOSSES) ON DISPOSAL

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

5. OTHER GAINS / (LOSSES)

Increase/ (Decrease) in value of Shares	28	(91)	28	(91)
	28	(91)	28	(91)

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 in line with contributions received. Total contributions paid to the Department for 2022–23 were $3,955,440 (2022 $2,543,000).

7. CURRENT ASSETS — CASH AND CASH EQUIVALENTS

Cash at bank and on hand	3,642	7,542	3,642	7,542
	3,642	7,542	**3,642**	7,542

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)	3,642	7,542	3,642	7,542
	3,642	**7,542**	**3,642**	**7,542**

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

	Economic Entity		Parent	
	2023 $000	2022 $000	2023 $000	2022 $000
8. CURRENT ASSETS — RECEIVABLES				
Sale of goods and services	312	2,860	312	2,860
Less Allowance for expected Credit Losses	(20)	(34)	(20)	(34)
Other debtors	465	291	465	291
Prepayments	936	398	936	398
	1,693	**3,515**	**1,693**	**3,515**
Movement in the allowance for impairment:				
Balance at 1 July	34	34	34	34
Amounts written off during the year	(25)	-	(25)	-
Receipts against prior impairment provisions	-	-	-	-
Increase/(decrease) in allowance recognised in profit and loss	11	-	11	-
Balance at 30 June	20	34	20	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.

9. CONTRACT ASSETS				
Contract Assets — Current	2,136	1,720	2,136	1,720
	2,136	**1,720**	**2,136**	**1,720**

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.

	Economic Entity		Parent	
	2023 $000	2022 $000	2023 $000	2022 $000

10. CURRENT ASSETS — INVENTORY

Held for resale				
Finished goods at cost	108	205	108	205
	108	**205**	**108**	**205**

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 (Short Term Income Fund)	1,750	-	1,750	-
TCorp IM Funds (Medium Term Growth)	4,982	3,358	4,982	3,358
Investment in equity shares	380	352	380	352
	7,112	**3,710**	**7,112**	**3,710**

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	
	2023 $000	2022 $000	2023 $000	2022 $000
12. RESTRICTED ASSETS				
Restricted Bequests	2,706	2,533	2,706	2,533
	2,706	**2,533**	**2,706**	**2,533**

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
2023 Economic Entity (including parent at same values)				
At 1 July 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**
At 30 June 2023 — fair value				
Gross carrying amount	366,683	72,029	340,680	779,392
Less Accumulated depreciation and impairment	(185,585)	(57,543)	(97)	(243,225)
Net carrying amount	**181,098**	**14,486**	**340,583**	**536,167**

Collection items acquired free of charge during the year have been valued, where values can be reasonably determined, at $2,562,000 (2022 $302,000). 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 2023				
Net carrying amount at start of year	182,999	13,317	330,295	526,611
Additions	744	3,364	3,173	7,281
Disposals	-	(252)	-	(252)
Accumulated depreciation adjustment for disposal	-	252	-	252
Net revaluation increment less revaluation decrement	5,838	-	7,115	12,953
Depreciation Expense	(8,483)	(2,195)	-	(10,678)
Net carrying amount at end of year	**181,098**	**14,486**	**340,583**	**536,167**

The above values include work in progress at a value of $9,525,000 (2022 $7,817,000).

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**

	Land and Buildings $000	Plant and Equipment $000	Collection Assets $000	Total $000
Reconciliation				
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)
Accumulated 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**

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 2022 and 2023
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. Interim formal revaluations were completed for land and buildings and Collection assets as at 31 March 2023 as a result of a cumulative increase in relevant indicators. The entity used external professionally qualified valuers to conduct the interim revaluations.

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	Digital Images $000	Total $000
At 1 July 2022 — fair value		
Gross carrying amount	7,377	7,377
Less Accumulated depreciation and impairment	-	-
Net carrying amount	**7,377**	**7,377**
At 30 June 2023 — fair value		
Gross carrying amount	12,927	12,927
Less Accumulated depreciation and impairment	-	-
Net carrying amount	**12,927**	**12,927**

Intangible assets include the digital asset of the Museum's Collection, developed as a part of a digitisation project 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 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**
Year ended 30 June 2023		
Net carrying amount at start of year	7,377	7,377
Additions	5,550	5,550
Net carrying amount at end of year	**12,927**	**12,927**

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				
2023 Economic Entity (including parent at same values)				
Property, plant and equipment (Note 13)				
Land and Buildings	-	82,893	98,205	181,098
Collection Assets	-	293,768	46,815	340,583
	-	**376,661**	**145,020**	**521,681**
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**

(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.

Comprehensive 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 comprehensive 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 2022	92,367	36,527	128,894
Revaluation movement	5,838	7,115	12,953
Additions	-	3,173	3,173
Depreciation	-	-	-
Fair value as at June 2023	**98,205**	**46,815**	**145,020**
2022 Economic entity (Including parent at same values)			
Fair value as at July 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**

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 2022	146	46	192
Additions	7	-	7
Depreciation Expense	(58)	(32)	(90)
Balance at 30 June 2023	**95**	**14**	**109**
Balance at 1 July 2021	-	79	79
Additions	169	-	169
Depreciation Expense	(23)	(33)	(56)
Balance at 30 June 2022	**146**	**46**	**192**

	2023 $000	2022 $000
Lease Liabilities		
The following table presents liabilities under leases.		
Balance at 1 July 2022	187	79
Additions	-	169
Annual Price Increase	7	-
Interest expenses	3	2
Payments	(88)	(63)
Balance at 30 June 2023	**109**	**187**

	2022 $000	2021 $000
The following amounts were recognised in the statement of comprehensive income for the year ended 30 June 2023 in respect of leases where the entity is the lessee:		
Depreciation expense of right-of-use assets	90	56
Interest expense on lease liabilities	3	2
Total amount recognised in the statement of comprehensive income	**93**	**58**

The Museum had total cash outflows for leases of $88,000 in 2022–23 (2022 $63,000).

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.

	2023 $000	2022 $000
Future minimum rentals receivable (undiscounted) under non-cancellable operating leases as at 30 June are, as follows;		
Within one year	77	184
Later than one year and not later than five years:		
Two to three years	-	77
Three to four years	-	-
Total excluding GST	**77**	**261**

17. CURRENT / NON-CURRENT LIABILITIES — PAYABLES	Economic Entity		Parent	
	2023 $000	2022 $000	2023 $000	2022 $000
Accrued salaries, wages and on-costs	833	657	-	-
Accrued personnel services expenses	-	-	1,000	836
Trade Creditors	1,547	2,112	1,547	2,112
Accruals	2,243	1,950	2,077	1,771
	4,624	**4,719**	**4,624**	**4,719**

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.

	Economic Entity		Parent	
	2023 $000	2022 $000	2023 $000	2022 $000
18. CURRENT / NON-CURRENT LIABILITIES — LEASES				
Lease Liabilities — Current	73	89	73	89
Lease Liabilities — Non-Current	36	104	36	104
	109	**193**	**109**	**193**

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.

19. CURRENT / NON-CURRENT LIABILITIES — PROVISIONS				
Employee benefits and related on-costs				
Redundancy payments	74	-	-	-
Annual leave	2,923	2,743	-	-
Annual leave on-costs	618	581	-	-
Payroll tax on annual leave	174	164	-	-
Long service leave on-costs	591	542	-	-
Payroll tax on long service leave	316	290	-	-
	4,696	**4,320**	**-**	**-**
Provisions for personnel services expenses				
Redundancy payments	-	-	74	-
Annual leave	-	-	2,923	2,743
Annual leave on-costs	-	-	618	581
Payroll tax on annual leave	-	-	174	164
Long service leave on-costs	-	-	591	542
Payroll tax on long service leave	-	-	316	290
	-	**-**	**4,696**	**4,320**
Aggregate employee benefits and related on-costs				
Provisions — current	4,623	4,253	-	-
Provisions — non-current	72	67	-	-
Provisions — personnel services — current	-	-	4,623	4,253
Provisions — personnel services — non-current	-	-	72	67
Accrued salaries, wages and on-costs (Note 17)	833	657	-	-
Accrued personnel services expenses (Note 17)	-	-	1,000	836
	5,528	**4,977**	**5,695**	**5,156**

Total current provisions not expected to be settled within 12 months of the reporting date amount to $844,000 (2022 $860,000).

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	
	2023 $000	2022 $000	2023 $000	2022 $000
Unearned revenue	218	507	218	507
	218	**507**	**218**	**507**

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 2022–23*. 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 $3,352,000.

Major items impacting the Museum's net result, and contributing to variations to budget, mainly related to the impact of 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). In addition variations were experienced with regard to the revenue and costs relating to the capital fundraising campaign associated with the Powerhouse Program.

Post budget approvals of expenditure carried forward from the previous financial year also impacted the Museum's result against budget, in particular in relation to cash at bank.

Total Revenue was $14,832,000 higher than budget.

The major variation related to additional grant funding of $20,021,000 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, $7,065,000 was capitalised. Sales of goods and services was $2,037,000 lower than budget. Donations and contributions were $9,302,000 lower than budget, with the major variation relating to contributions from the capital fundraising campaign for the construction of the new museum. Campaign funds received were $3,955,000 against a budget of $15,000,000.

Total Expenditure was $11,508,000 higher than budget.

The Museum's expenditure was impacted by the following factors. First an over budget variation of expenditure incurred in relation to the Powerhouse Program of $12,959,000 (refer Note 2(f)). Second, the approval of unspent expenditure budgeted in the prior year, that had been delayed as a result of the impact of the Covid-19 pandemic and international supply chain issues, to be carried forward into 2022–23. Third, lower than budgeted expenditure with regard to capital fundraising receipts paid to Create NSW.

Depreciation was higher than budget by $2,832,000 due to the acceleration of depreciation in relation to the Powerhouse building at Ultimo, and its associated services in preparation for the closure of the site for redevelopment.

Assets and Liabilities
Current Assets are $3,468,000 lower than budget mainly due to a lower than budgeted cash at bank balance due to approved expenditure requests carried forward from 2021–22. These requests were approved subsequent to the issuing of the Museum's budget, and totalled $4,661,000.

Current liabilities are higher than budget by $1,455,000 mainly due to higher than anticipated trade creditors and accrued payables at year end.

Non-Current assets are higher than budget as a result of revaluation adjustments to land and buildings and the Collection asset in March 2023. Intangible assets are higher than budget due to the continuation of the digitisation phase of the Collection relocation project. Financial assets at fair value increased due to unbudgeted contributions received through the year of $2,000,000.

Cash flows
Net cash flows from operating activities is $5,881,000 higher than budget. This is due to the impact of the Powerhouse Program, where $7,065,000 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 $4,723,000 lower than the original budget. However, the Museum's original budget was reduced to $3,704,000 subsequent to the approval of expenditure carried forward from 2021–22. In comparison to its final approved budget the Museum's closing cash balance is lower than budget by $62,000.

22. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT	Economic Entity		Parent	
	2023 $000	2022 $000	2023 $000	2022 $000
Net cash used on operating activities	9,598	11,164	9,598	11,164
Adjustments for items not involving cash				
Depreciation	(10,678)	(11,084)	(10,678)	(11,084)
Donations to the collection	2,562	302	2,562	302
Realised and unrealised gains & (losses)	229	(239)	229	(239)
Impairment Allowance	14	-	14	-
Decrease / (increase) in creditors	383	(830)	383	(830)
Decrease / (increase) in employee entitlements	(376)	44	(376)	44
Increase / (decrease) in receivables	(1,956)	1,908	(1,956)	1,908
Increase / (decrease) in inventory	(97)	(23)	(97)	(23)
Increase / (decrease) in prepayments and other assets	538	102	538	102
Net gain / (loss) re investments	28	(91)	28	(91)
Net Result	**245**	**1,253**	**245**	**1,253**

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.

Financial instruments categories

Financial Assets	Note	Category	Economic Entity Carrying Amount		Parent Carrying Amount	
			2023 $000	2022 $000	2023 $000	2022 $000
Cash and cash equivalents	7	Amortised cost	3,642	7,542	3,642	7,542
Receivables[1]	8	Amortised cost	292	2,826	292	2,826
Contract Assets[2]	9	Amortised cost	2,136	1,720	2,136	1,720
Financial assets at fair value	11	At fair value through the profit and loss — designated as such at initial recognition	7,112	3,710	7,112	3,710

Financial Liabilties	Note	Category	Economic Entity Carrying Amount		Parent Carrying Amount	
			2023 $000	2022 $000	2023 $000	2022 $000
Payables[3]	17	Financial liabilities measured at amortised cost	4,458	4,539	4,458	4,539
Borrowings	18	Financial liabilities measured at amortised cost	109	193	109	193

Notes
1. Excludes statutory receivables and prepayments (i.e. not within the scope of AASB 7).
2. While contract assets are also not financial assets, they are explicitly included in the scope of AASB 7 for the purposes of the credit risk disclosures.
3. 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 2023 and 2022 was determined as follows;

	Current	<30 days	30–60 days	61–90 days	>91 days	Total
2023						
Expected credit loss rate	0%	0%	0%	0%	37%	7%
Estimated total gross carrying amount	191	19	5	6	54	275
Expected credit loss	-	-	-	-	20	20
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

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 2023 and 2022.

(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 2022–23 (2022: 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
2023								
Payables	n/a	4,458	-	-	4,458	4,458	-	-
Lease Liabilities	n/a	109	109	-	-	73	36	-
		4,567	**109**	**-**	**4,458**	**4,531**	**36**	**-**
2022								
Payables	n/a	4,539	-	-	4,539	4,539	-	-
Lease Liabilities	n/a	193	193	-	-	89	104	-
		4,732	**193**	**-**	**4,539**	**4,628**	**104**	**-**

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 2022. 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	2023 $000	2022 $000
TCorpIM Medium Term Growth	Cash, money market instruments, Australian and international bonds, listed property and Australian shares	5 or more years	4,982	3,358
TCorpIM Short Term Income	Primarily investing in high grade bonds	1.5 to 3 years	1,750	-

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	
		2023 $000	2022 $000
TCorpIM Investment Asset Class Funds	+/- 10%	673	336

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 +/- 3% is used (2022 +/-1%), consistent with current volatility in interest rates. The basis will be reviewed annually and amended where there is a structural change in the level of interest rate volatility. The Trust's exposure to interest rate risk is set out below.

	Carrying Amount $000	-3%		3%	
		Profit $000	Equity $000	Profit $000	Equity $000
2023					
Economic Entity (including parent at same values)					
Financial Assets					
Cash and cash equivalents	3,642	(109)	(109)	109	109
Receivables	292	-	-	-	-
Contract assets	2,136	-	-	-	-
Other financial assets	7,112	-	-	-	-
Financial Liabilities					
Payables	4,458	-	-	-	-
Other financial liabilities	109	-	-	-	-

	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	-	-	-	-

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 measurment

(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.

2023 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	-	6,732	-	6,732
Shares	380	-	-	380
	380	**6,732**	**-**	**7,112**

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**

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	
	2023 $000	2022 $000	2023 $000	2022 $000
Capital Commitments				
Aggregate capital expenditure contracted for various building services projects at balance date and not provided for:				
Within one year	4,202	1,856	4,202	1,856
Later than one year and not later than 5 years	-	-	-	-
Total (including GST)	**4,202**	**1,856**	**4,202**	**1,856**

The total commitments above include input tax credits of $382,000 (2022 $169,000) that are expected to be recovered from the Australian Taxation Office.

27. CONTINGENT LIABILITIES AND CONTINGENT ASSETS	2023 $000	2022 $000
Contingent Liabilities		
The Trust is unaware of the existence of any contingent liabilities as at balance date (2022:nil).		
Contingent Assets		
Insurance claim	-	1,000
	-	**1,000**

28. RELATED PARTY DISCLOSURES

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

Economic Entity (including parent at same values)	2023 $000	2022 $000
Short-term employee benefits:		
Salaries	2,297	1,546
Termination benefits	-	393
Total remuneration	**2,297**	**1,939**

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	2023 $000		2022 $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 Hon Peter Collins AM KC
President
Term: 11.12.20 – 31.12.23

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 financial sector, where he has served as 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 Chair of the Nepean Blue Mountains Local Health District Board and board member 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: Sydney Writers Walk, The Gunnery Artspace, Justice and Police Museum, Museum of Sydney, Brett Whiteley Studio, Naval Aviation Museum, Varuna the National Writers' House, 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 for Western Sydney's public and private infrastructure. Under David's leadership, the Western Sydney Business Chamber was instrumental in the successful campaign for the 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 Evolve Housing and the NRMA.

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 25 years' experience in the Australian and international luxury fashion markets. Before joining *BAZAAR*, Kellie 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 the Melbourne Fashion Festival (MFF). 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 MFF National Designer Award.

Suzie Laundy
Term: 01.01.20 – 31.12.22

Suzie Laundy works in Western Sydney as part of the Laundy Hotels 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 Aboriginal 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 the Philippines.

Beau Neilson
Term: 01.01.21 – 31.12.24

Beau Neilson is Creative Director of Sydney's award-winning Phoenix Central Park, a new performing arts space in Chippendale. Over the course of her career, she has established herself as a significant philanthropist in the Australian arts and culture sector. In 2015, Beau joined the Sydney Dance Company Board, 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 Manager for Anti-Slavery Australia. Beau trained as a lawyer at the University of Technology Sydney.

Peter Poulet
Term: 01.01.20 – 31.12.22, 01.01.23 – 31.12.25

Peter Poulet is the Central and Southern District Commissioner with the Greater Sydney Commission. He is also Professor of Practice Architecture at Western Sydney University's School of Built Environment. 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 Sulman Medal and the Horbury Hunt and Blacket awards. He is a Life Fellow of the Royal Australian Institute of Architects. Peter has more than 30 years' experience in both private and government architectural offices.

Opposite: Egyptian revival style necklace and earrings, gold, lapis lazuli, Luigi Freschi, Rome, Italy, about 1860. Gift of Anne Schofield AM 2022. Image: Marinco Kojdanovski 2022

Professor Robynne Quiggin
Term: 06.07.2022 – 31.12.2024

Professor Robynne Quiggin is a member of the Wiradjuri Nation of Central West NSW. After graduating from the University of UNSW, she practised as a solicitor with a focus on areas of relevance to First Nations Australians, including human rights, financial inclusion, governance, the arts and heritage. Before being appointed Professor of Indigenous Policy at University of Technology Sydney in 2017, Robynne was the Aboriginal and Torres Strait Islander Social Justice Deputy Commissioner at the Australian Human Rights Commission. She is a graduate member of the Australian Institute of Company Directors and has served on the boards of the Arts Law Centre of Australia, the Australian Institute of Aboriginal and Torres Strait Islander Studies, Bangarra Dance Theatre and the Gadigal Information Service.

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 an officer 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.

PRINCIPAL OFFICERS

Listed below are the principal officers as of 30 June 2023:

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

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

Director, Business Transformation
Jamie Twist
Address: 500 Harris Street, Ultimo NSW 2007

Director, Commercial
Timo Bures
Address: 500 Harris Street, Ultimo NSW 2007

Director, Communications
Carmel Melouney
Address: 500 Harris Street, Ultimo NSW 2007

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

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

Director, Office of the Chief Executive
Jeremy Kelshaw
Address: 500 Harris Street, Ultimo NSW 2007

Director, Strategic Projects
Lisa Ffrench
Address: 500 Harris Street, Ultimo NSW 2007

Director, Strategy and Operations
Simon Walkom
Address: 500 Harris Street, Ultimo NSW 2007

OUTGOING LOANS

The Museum of Applied Arts and Sciences loaned 451 Collection objects to 48 institutions in 62 individual loan arrangements in 2022–23.

The institutions were:

Anzac Memorial, Hyde Park, Sydney, NSW

Art Gallery of South Australia, Adelaide, SA

Australian Centre for the Moving Image, Melbourne, Vic

Australian National Maritime Museum, Sydney, NSW

Australian National University, Canberra, ACT

Australian Nuclear Science and Technology Organisation, Lucas Heights, NSW

Australian Nuclear Science and Technology Organisation, Clayton, Vic

Blue Mountains Cultural Centre, Katoomba, NSW

Broken Hill City Council, Broken Hill, NSW

Campbelltown Arts Centre, Campbelltown, NSW

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

City of Parramatta, Parramatta, NSW

Geelong Gallery, Geelong, Vic

Global Creatures, Surry Hills, NSW

Hurstville Museum and Gallery, Hurstville, NSW

JamFactory, Adelaide, SA

Jewish Museum of Australia, St Kilda, Vic

Liverpool City Council, Liverpool, NSW

Meadowbank TAFE, Meadowbank, NSW

Monash University, Caulfield East, Vic

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

Museums of History NSW, Sydney, NSW

National Art School, Darlinghurst, NSW

National Gallery of Victoria, Melbourne, Vic

National Museum of Australia, Canberra, ACT

Newcastle Museum, Newcastle, NSW

North Curl Curl Surf Life Saving Club, North Curl Curl, NSW

NSW Treasury, Sydney, NSW

Old Treasury Building, Melbourne, Vic

Queensland Art Gallery / Gallery of Modern Art, Brisbane, Qld

Rocky Hill War Memorial and Museum, Goulburn, NSW

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

Sancta Sophia College, Sydney, NSW

State Library of NSW, Sydney, NSW

State Library Victoria, Melbourne, Vic

Sydney Tramway Museum, Loftus, NSW

TAFE NSW Western Institute, Broken Hill, NSW

The David Roche Foundation, North Adelaide, SA

The National Museum of Art, Architecture and Design, Oslo, Norway

The National Trust of Australia (NSW), Sydney, NSW

The Sheep's Back Museum, Naracoorte, SA

TradeCoast Central, Eagle Farm, Qld

Transport Heritage NSW, Eveleigh, NSW

Tumbarumba Historical Society, Tumbarumba, NSW

University of NSW, Paddington, NSW

Verge Gallery, University of Sydney Union, Sydney, NSW

Victoria University of Wellington, Wellington, New Zealand

Wollongong Art Gallery, Wollongong, NSW

ACQUISITIONS

The Powerhouse Collection totals more than 500,000 objects. A total of 122 new acquisitions comprising 407 objects were added to the Collection throughout 2022–23. Objects were acquired through the Museum of Applied Arts and Sciences Foundation and commissioning program, as well as through donations and bequests.

Sculpture, 'The Body Knows', stoneware / liquid quartz, made by Sam Gold, Adelaide, South Australia, Australia, 2021. Purchased with funds from the Barry Willoughby Bequest, 2021. 2022/46/1

Dress, wedding, women's, probably synthetic satin / silk / plastic, designed by Elaine Townshend, made by Cash Palace, Sydney, New South Wales, Australia, 1977. Anonymous gift, 2020. 2022/47/1

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/1

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/2

Badge, 'Chairman Mao', metal, maker unknown, Shanghai, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/3

Badge, 'Chairman Mao', metal, maker unknown, Beijing, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/4

Badge, 'Chairman Mao', metal, maker unknown, Beijing, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/5

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/6

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/7

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/8

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/9

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/10

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/11

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/12

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/13

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/14

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/15

Badge, 'China Airlines staff uniform badge 1968', metal, maker unknown, Beijing, China, c. 1968. Gift of Sang Ye, 2018. 2022/48/16

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/17

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/18

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/19

Badge, 'Chairman Mao', metal, maker unknown, Beijing, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/20

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/21

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/22

Badge, 'Chairman Mao', metal, maker unknown, Shanghai, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/23

Badge, 'Chairman Mao', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/24

Badge, 'Chairman Mao', porcelain / metal, maker unknown, Jingdezhen, Jiangxi province, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/25

Badge, 'Chairman Mao', porcelain / metal, maker unknown, Jingdezhen, Jiangxi province, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/26

Badge, 'Chairman Mao', porcelain / metal, maker unknown, Jingdezhen, Jiangxi province, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/27

Badge, 'Chairman Mao', porcelain / metal, maker unknown, Jingdezhen, Jiangxi province, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/28

Badge, 'Chairman Mao', plastic / metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/29

Badge, 'Chairman Mao', plastic / metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/30

Badge, 'Chairman Mao', plastic / metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/31

Badge, 'Chairman Mao', plastic / metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/32

Badge, 'Chairman Mao', plastic / metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/33

Badge, plastic / metal, maker unknown, China, 1960–1976. Gift of Sang Ye, 2018. 2022/48/34

Badge, metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/35

Badge, 'Soldier's medal 1964–71', metal, maker unknown, China, c. 1971. Gift of Sang Ye, 2018. 2022/48/36

Badge, 'Communist Youth League of China', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/37

Badge, 'National Day', metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/38

Badge, 'Zhong (loyalty)', metal, maker unknown, Heilongjiang province, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/39

Badge, 'Commemorating the completion of Ming Tombs Reservoir', metal, maker unknown, China, c. 1958. Gift of Sang Ye, 2018. 2022/48/40

Badge, 'Commemorating 100th anniversary of Mao's birth', metal, maker unknown, China, 1993–1996. Gift of Sang Ye, 2018. 2022/48/41

Badge, ‘National Badge Day 1961’, metal, maker unknown, China, c. 1961. Gift of Sang Ye, 2018. 2022/48/42

Badge, ‘China Railway uniform badge’, metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/43

Badge, ‘China Travel Service Australia China Friendship’, metal, maker unknown, China, 1960–1996. Gift of Sang Ye, 2018. 2022/48/44

Bust, ‘Chairman Mao’, porcelain, maker unknown, China, 1960–2015. Gift of Sang Ye, 2018. 2022/48/45

Armband, Red Guard uniform, polyester, maker unknown, China, 1966–1979. Gift of Sang Ye, 2018. 2022/48/46

Travelling land ballot case, with ballot trays and ballot balls (894), wood / metal / paper, maker unknown, commissioned by the New South Wales Land Department, New South Wales, Australia, c. 1950, used for land ballots in New South Wales conducted by the Lands Department, New South Wales, Australia, 1950s. Gift of New South Wales Department of Lands, 2020. 2022/49/1

Evening dress, women’s, silk / metal, designed by Hall Ludlow, made in Melbourne, Victoria, Australia, 1958, owned and worn by Lady (Mary) Fairfax AC OBE, Sydney, New South Wales, Australia, 1958. Purchased 2022. 2022/50/1

Textile hanging, ‘What falls from view’, cotton / silk, by Sangeeta Sandrasegar, Melbourne, Victoria, Australia, 2019. Purchased 2022. 2022/51/1

Vessel, ‘Vessel for James’, stoneware / glaze, designed and made by Lynda Draper, Thirroul, New South Wales, Australia, 1999. Donated through the Australian Government’s Cultural Gifts Program by Lynda Draper, 2022. 2022/52/1

Vessel, ‘Vessel’, stoneware / glaze, designed and made by Lynda Draper, Thirroul, New South Wales, Australia, 2002. Donated through the Australian Government’s Cultural Gifts Program by Lynda Draper, 2022. 2022/52/2

Bottle with lid, ‘Genie Bottle’, earthenware / glaze / lustre, designed and made by Lynda Draper, Thirroul, New South Wales, Australia, 2014. Donated through the Australian Government’s Cultural Gifts Program by Lynda Draper, 2022. 2022/52/3

Sculpture, ‘Genie Bottle’, earthenware / glaze / lustre, designed and made by Lynda Draper, Thirroul, New South Wales, Australia, 2015. Donated through the Australian Government’s Cultural Gifts Program by Lynda Draper, 2022. 2022/52/4

Sculpture, ‘Carbone’, edition 9 of 190, mineral acrylic resin / coloured Indian inks, mould patterned by Reg Mombassa and Rhys Norton referencing existing artwork and concepts by Reg Mombassa, Sydney, New South Wales, Australia, 2022. Gift of Joel Schuberg, 2022. 2022/53/1

Performance costume, ‘Red Jester’, cotton / synthetic material / dacron / wood, designed and made by Cynthia Turner for Circus Solarus, New South Wales, Australia, 1990s. Gift of Janine Hilder, 2022. 2022/54/1

Laboratory Test Equipment, ‘HiSeq X’ and flow cell sample, plastic / metal / electronic components, made by Illumina Inc, San Diego, California, United States of America, 2014, owned and used by Garvan Institute of Medical Research, Sydney, New South Wales, Australia, 2014–2021. Gift of Garvan Institute of Medical Research, 2021. 2022/55/1

Laboratory Test Equipment, ‘cBot 2’, plastic / metal / electronic components, made by Illumina Inc, San Diego, California, United States of America, 2015, owned and used by Garvan Institute of Medical Research, Sydney, New South Wales, Australia, 2015–2021. Gift of Garvan Institute of Medical Research, 2021. 2022/55/2

Sculpture, ‘Transition’, kiln formed / coldworked / engraved glass, made by Mel Douglas, Canberra, Australian Capital Territory, Australia, 2022. Purchased with funds from the Barry Willoughby Bequest and Powerhouse Foundation, 2022. 2022/56/1

Indian Space Research Organisation model, ‘Polar Satellite Launch Vehicle XL’, metal / wood, made and used by the Indian Space Research Organisation, India, 2022. Gift of the Indian Space Research Organisation and the Government of India, 2022. 2022/57/1

Indian Space Research Organisation model, ‘Mars Orbiter Mission’, metal / wood, made and used by Indian Space Research Organisation, India, 2022. Gift of the Indian Space Research Organisation and the Government of India, 2022. 2022/57/2

Stool, Model 85T Rocking Stool, walnut / chrome-plated steel, designed by Isamu Noguchi, made by Knoll Associates, New York, United States of America, 1955–1960. Gift of Lucinda Waters, 2022. 2022/58/1

Video game console, ‘Nintendo Switch’, metal / plastic/ rubber, designed and made by Nintendo Co. Ltd., Japan, 2017. Purchased 2022. 2022/59/1

Game card, ‘Animal Crossing: New Horizons’, metal / plastic/ rubber, designed and made by Nintendo Co. Ltd., Japan, 2020. Purchased 2022. 2022/59/2

Virginal, wood / bone / tempera, Hans Ruckers, Flanders, Belgium, 1620. Donated through the Australian Government’s Cultural Gifts Program by Janine Arundel, 2022. 2022/60/1

Dhoti, men’s, cotton, maker unknown, made in India, c. 2013. Gift of Dr Jasbeer Musthafa Mamalipurath, 2022. 2022/61/1

Dress, women’s, part of ‘Au Printemps Fashion Collection’, taffeta, made by Euphemia Bostock, Sydney, New South Wales, Australia, 1987. Purchased 2022. 2022/62/1

Outfit, top and skirt, women’s, part of ‘Au Printemps Fashion Collection’, taffeta, made by Euphemia Bostock, Sydney, New South Wales, Australia, 1987. Purchased 2022. 2022/62/2

Outfit, top and skirt, women’s, part of ‘Au Printemps Fashion Collection’, taffeta / chiffon, made by Euphemia Bostock, Sydney, New South Wales, Australia, 1987. Purchased 2022. 2022/62/3

Outfit, top and skirt, women’s, part of ‘Au Printemps Fashion Collection’, suede, made by Euphemia Bostock, Sydney, New South Wales, Australia, 1987. Purchased 2022. 2022/62/4

Outfit, bodice, pants and blazer, women's, part of 'Au Printemps Fashion Collection', silk / silk cotton blends / cotton, made by Euphemia Bostock, Sydney, New South Wales, Australia, 1987. Purchased 2022. 2022/62/5

Outfit, tunic and pants, part of 'Au Printemps Fashion Collection', silk / silk cotton blends, made by Euphemia Bostock, Sydney, New South Wales, Australia, 1987. Purchased 2022. 2022/62/6

Drawing, 'Untitled' (dogs, houses, graves), pencil / graphite on paper, designed and made by Dion Beasley, Tennant Creek, Northern Territory, Australia, 2019. Purchased 2022. 2022/63/1

Drawing, 'Untitled' (black dog), pencil / colour pencil on paper, designed and made by Dion Beasley, Tennant Creek, Northern Territory, Australia, 2019. Purchased 2022. 2022/63/2

Drawing, 'Untitled' (Dion on electric scooter), pen / pencil / colour pencil on cardboard, designed and made by Dion Beasley, Tennant Creek, Northern Territory, Australia, 2019. Purchased 2022. 2022/63/3

Drawing, 'Untitled' (dogs on black background), pen / pencil / colour pencil / collage on paper, designed and made by Dion Beasley, Tennant Creek, Northern Territory, Australia, 2019. Purchased 2022. 2022/63/4

Drawing, 'Untitled' (monochrome dogs), pencil on paper, designed and made by Dion Beasley, Tennant Creek, Northern Territory, Australia, 2019. Purchased 2022. 2022/63/5

Model, Repose Aircraft Cabin, plastic / metal, designed by Dr Nyein Chan Aung, made by TEAGUE, Melbourne, Victoria, Australia, 2020. Gift of TEAGUE, 2021. 2022/64/1

Ceramic group, 'Five vessels', hand-built terracotta / oxides / porcelain slip, designed and made by Helen Fuller, Adelaide, South Australia, 2022. Purchased with funds from the Barry Willoughby Bequest and Powerhouse Foundation, 2022. 2022/65/1

Ceramic group, 'Two Vessels', hand-built terracotta / oxides / porcelain slip, designed and made by Helen Fuller, Adelaide, South Australia, 2022. Purchased with funds from the Barry Willoughby Bequest and Powerhouse Foundation, 2022. 2022/65/2

Posters (3), 'X' at the Leichhardt Hotel, Thought Criminals, 'War is Peace', Rock 'n' Rage Concert Bigge Park Liverpool, various papers, collected by Glen op den Brouw, Sydney, New South Wales, Australia, 1979–1983. Gift of Glen op den Brouw, 2022. 2022/66/1

Band setlists (11), paper, various makers, collected by Glen op den Brouw, Sydney, New South Wales, Australia, 1979–1984. Gift of Glen op den Brouw, 2022. 2022/66/2

Badges (7), paper / plastic / metal, collected by Glen op den Brouw, Sydney, New South Wales, Australia, 1979–1984. Gift of Glen op den Brouw, 2022. 2022/66/3

Photographs (49) and newspaper clippings (6), Sydney bands performing live in the 1980s, paper, photographer unknown, Sydney, New South Wales, Australia, 1979–1984. Gift of Glen op den Brouw, 2022. 2022/66/4

Concert tickets (7), cardboard, various makers, collected by Glen op den Brouw, Sydney, New South Wales, Australia, 1981–1983. Gift of Glen op den Brouw, 2022. 2022/66/5

Repurposed found road sign, 'Wawurritjpal', etched metal, made by Mr Wanambi, Yirrkala, Northern Territory, Australia, 2021. Purchased 2022. 2022/67/1

Repurposed found road sign, 'Wawurritjpal', etched metal, made by Mr Wanambi, Yirrkala, Northern Territory, Australia, 2021. Purchased 2022. 2022/67/2

Repurposed found road sign, 'Wawurritjpal', etched metal, made by Mr Wanambi, Yirrkala, Northern Territory, Australia, 2021. Purchased 2022. 2022/67/3

Outfit, Look 1, women's, printed / silk, Iordanes Spyridon Gogos in partnership with the Powerhouse, designed by Jordan Gogos with Jenny Kee / Brittany Wyper / Julia Baldini / Max Rixon / Ruby Pedder, made in Sydney, shown at Afterpay Australian Fashion Week, Powerhouse Museum, Sydney, New South Wales, Australia, May 2022. Purchased 2022. 2022/68/1

Outfit, Look 33, designed by Jordan Gogos with Jenny Kee and Yasmine Moussalli / Angelica Kilkolly / Sunnie Fong / Julia Baldini / Max Rixon, printed / quilted / hand knitted / silk / wool, designed and made in Sydney, shown at Afterpay Australian Fashion Week, Sydney, New South Wales, Australia, 2022. Purchased 2022. 2022/68/2

Outfit, Look 21, designed by Jordan Gogos with Benn Hamilton / Ewan Bell, patchworked and embroidered fabric, designed and made in Sydney, shown at Afterpay Australian Fashion Week, Sydney, New South Wales, Australia, 2021. Purchased 2022. 2022/68/3

Outfit, 'The Witchy Poo', designed by Jordan Gogos with Dooby by Denis Vukcevic, printed / papier-mâché / machine embroidered, designed and made in Sydney, shown at Afterpay Australian Fashion Week, Sydney, New South Wales, Australia, 2021. Purchased 2022. 2022/68/4

Dress, Look 25, Iordanes Spyridon Gogos, denim / patchwork, designed and made by Jordan Gogos, shown at Afterpay Australian Fashion Week, Carriageworks, Sydney, New South Wales, Sydney, New South Wales, Australia, 2021. Purchased 2022. 2022/68/5

Outfit, comprising trousers, jacket and poncho, Look 32, wool / printed silk, Iordanes Spyridon Gogos, designed and made by Jordan Gogos with Jenny Kee / Joanne Morton / Julia Baldini / Max Rixon and Brittany Wyper, made in Sydney, shown at Afterpay Australian Fashion Week, Powerhouse Museum, Sydney, New South Wales, Australia, May 2022. Purchased 2022. 2022/68/6

Outfit, Look 31, Iordanes Spyridon Gogos, wool / printed silk, designed and made by Jordan Gogos with Jenny Kee / Joanne Morton / Julia Baldini / Max Rixon and Sacred Honeys, made in Sydney, shown at Afterpay Australian Fashion Week, Powerhouse Museum, Sydney, New South Wales, Australia, May 2022. Purchased 2022. 2022/68/7

Collection of design development material relating to the set, costume and textile design for the Iordanes Spyridon Gogos collection show at the Powerhouse, paper / cardboard / plastic / digital print / laminated leather / painted acrylic, designed by Jordan Gogos, Afterpay Australian Fashion Week, Sydney, New South Wales, Australia, 2022. Purchased 2022. 2022/68/8

Autopsy table, metal / plastic, used at NSW State Coroner's Court and Morgue, Glebe, New South Wales, Australia, 1971–2020. Gift of NSW Health, 2021. 2022/69/1

Body trolley, metal / plastic, used at NSW State Coroner's Court and Morgue, Glebe, New South Wales, Australia, 1971–2018. Gift of NSW Health, 2021. 2022/69/2

Door push plates (2), brass, commissioned by NSW Government Architects, used at NSW State Coroner's Court and Morgue, Glebe, Sydney, New South Wales, Australia, 1971–2018. Gift of NSW Health, 2021. 2022/69/3

Vessel, 'Three Sisters Panorama', earthenware, designed and made by Peter Cooley, Leura, New South Wales, Australia, 2005. Donated through the Australian Government's Cultural Gifts Program by Peter Cooley, 2022. 2022/70/1

Ewer and cover, 'Leura Tree & Parrot', earthenware, designed and made by Peter Cooley, Leura, New South Wales, Australia, 2008. Donated through the Australian Government's Cultural Gifts Program by Peter Cooley, 2022. 2022/70/2

Vessel, 'Wentworth Falls 4', earthenware, designed and made by Peter Cooley, Leura, New South Wales, Australia, 2004. Donated through the Australian Government's Cultural Gifts Program by Peter Cooley, 2022. 2022/70/3

Outfit, comprising dress and jacket, women's, machine knitted, wool, designed and made by Norma Tullo, Melbourne, Victoria, Australia, owned and worn by Sandra Hooke in Deniliquin, New South Wales, Australia, 1970–1979. Gift of Sandra Hooke, 2021. 2022/71/1

Parramall and George Street sign, mixed material, possibly made by Claude Neon and erected by Gribble and Brennan, used at Parramall Shopping Centre, 55–67 George Street, Parramatta, New South Wales, Australia, 1980–2022. Gift of Sydney Metro, 2022. 2022/72/1

Photographic archive, documenting the first flight between Australia and South America in 1951, paper / ink, probably taken by Jack Percival, various locations en route Australia to Chile, 1951. Gift of the Taylor family, 2022. 2022/73/1

Archive documenting Sir P G Taylor's life and flying career, paper / ink, various makers, various locations, 1882–1966. Gift of the Taylor family, 2022. 2022/73/2

Uniform cap, damaged, fabric / leather, purchased from Henry Morgan & Co, Montreal, Canada, possibly 1943, worn by Sir P G Taylor, various locations en route Australia to Chile, 1951. Gift of the Taylor family, 2022. 2022/73/3

Thermos flask, metal / textile / paper, maker unknown, place of manufacture unknown, used by Sir P G Taylor over the Tasman Sea, 1935. Gift of the Taylor family, 2022. 2022/73/4

Flags (6), textile, maker unknown, place of manufacture unknown, used on 'Frigate Bird' and 'Frigate Bird II' Pacific flights, 1944 and 1951. Gift of the Taylor family, 2022. 2022/73/5

Handcrafted presentation photograph album, black and white prints, paper / leather, photographers unknown, made in Valparaiso, Chile, 1951, presented to Sir P G Taylor from General Jorge Gana Eastman, commemorating successful survey flight from Australia to South America, 26 March to 4 April 1951. Gift of the Taylor family, 2022. 2022/73/6

Navigation instrument set, for aviation, paper / plastic / metal / canvas, various makers, used by Sir P G Taylor, various locations, 1935–1966. Gift of the Taylor family, 2022. 2022/73/7

Panels (8), 'Billy Bumps', embroidered, cotton / wool / linen, designed and made by Joy Ivill, Sydney, New South Wales, Australia, 2014. Gift of Joy Ivill, 2022. 2022/74/1

Armchair, 'Billy Bumps', embroidered, cotton / wool / linen / wood / upholstery foam, designed and made by Joy Ivill, Sydney, New South Wales, Australia, 2014. Gift of Joy Ivill, 2022. 2022/74/2

Evening dress, viscose crepe jersey, designed and made by Carla Zampatti, Sydney, New South Wales, Australia, 1986. Gift of Yaffa Gould, 2022. 2022/75/1

Outfit, women's, jacket, trousers and camisole, rayon and polyester crepe / polyester lining / polyester and acetate, made by Carla Zampatti, Sydney, New South Wales, Australia, Autumn-Winter 2021, camisole, silk, made by Love & Lustre, China, worn by Christine Holgate, Sydney, New South Wales, Australia, 2021. Gift of Christine Holgate, 2022. 2022/76/1

T-shirt, Ramones 1980 Australasian Tour, cotton / polyester, made by Future Designs, Australia, 1980. Gift of Terry Mooney, 2022. 2022/77/1

Dress, women's, printed polyester georgette, designed and made by Carla Zampatti, Sydney, New South Wales, Australia, 1972. Purchased 2022. 2022/78/1

Revolver and holster, Webley Mark VI, top break, centrefire, .455 calibre, holster, steel / bakelite / leather, owned and used by Henry Best, made by Webley & Scott Revolver and Arms Company Ltd Birmingham, England, c. 1915. Gift of David Best, 2022. 2022/79/1

Bioprinter, RASTRUM, plastic / electronics / metal, made by Inventia Life Science, Sydney, New South Wales, Australia 2019, designed by Inventia Life Science and Design + Industry, Sydney, New South Wales, Australia, 2017–2019. Gift of Inventia Life Science, 2022. 2022/80/1

Sculptural form, 'Large Sedge Reeds Eel Trap 3', blown glass / canes, designed by Jennifer Kemarre Martiniello, Canberra, Australian Capital Territory, Australia, 2020–2021. Purchased with funds from the Barry Willoughby Bequest, 2021. 2022/81/1

Sculptural form, 'Long Mattrushes Eel Trap', blown glass / canes, designed by Jennifer Kemarre Martiniello, Canberra, Australian Capital Territory, Australia, 2020–2021. Purchased with funds from the Barry Willoughby Bequest, 2021. 2022/81/2

Sculptural form, 'Green Reeds Eel Trap 5', blown glass / canes, designed by Jennifer Kemarre Martiniello, Canberra, Australian Capital Territory, Australia, 2020–2021. Purchased with funds from the Barry Willoughby Bequest, 2021. 2022/81/3

Vaccine vials (12), Moderna Spikevax, filled with saline, glass / metal / plastic / paper, made by Moderna, Norwood, Massachusetts, United States of America, 2021. Gift of Stanmore Station Pharmacy, 2022. 2022/82/1

Dietary supplement, with packaging and protection oil, ‘Lucky Iron Fish’, iron / cardboard / oil / plastic, designed by Christopher Charles, made by Lucky Iron Fish Inc, probably made in Canada, 2017. Acquired 2022. 2022/83/1

Toy koala and certificate, flown on Blue Origin spaceflight NS-18 with Dr Chris Boshuizen, plastic / textiles / paper / metal, made by Lazada, owned by Dr Chris Boshuizen, flown from Van Horn, Texas, USA, 13 October 2021. Gift of Dr Chris Boshuizen, 2022. 2022/84/1

Packet containing Australia flag patch and certificate, from seat capsule, on Blue Origin spaceflight NS-18, fabric / paper / plastic / foil, made by or for Blue Origin LLC, owned by Dr Chris Boshuizen, flown from Van Horn, Texas, USA, 13 October 2021. Gift of Dr Chris Boshuizen, 2022. 2022/84/2

Packet containing name patch and certificate, from seat capsule, on Blue Origin spaceflight NS-18, fabric / paper / plastic / foil, made by or for Blue Origin LLC, owned by Dr Chris Boshuizen, flown from Van Horn, Texas, USA, 13 October 2021. Gift of Dr Chris Boshuizen, 2022. 2022/84/3

Mission patch, ‘NS-18’, for Blue Origin spaceflight NS-18, fabric, made by or for Blue Origin LLC, owned by Dr Chris Boshuizen, place of manufacture unknown, c. 2021. Gift of Dr Chris Boshuizen, 2022. 2022/84/4

Globe patch, depicting Australia, fabric, owned by Dr Chris Boshuizen, place of manufacture unknown, c. 2021. Gift of Dr Chris Boshuizen, 2022. 2022/84/5

Carbonated water dispenser with bottle, ‘Source’, plastic / metal, designed by Yves Behar, made by SodaStream, made at Ma'ale Adomin, Occupied Palestinian Territories, 2014. Acquired 2022. 2022/85/1

Culinary archive of chef Janni Kyritsis, mixed materials, Australia, 1970–2017. Gift of Janni Kyritsis, 2021. 2022/86/1

Autoclaved aerated concrete blocks (2), ‘Hebel’, concrete, CSR Building Products Ltd, Australia, 2000. Acquired 2022. 2022/87/1

Plan drawings (2), photocopies of Calaid valve design, paper, made by Commonwealth Acoustic Laboratories, Department of Health, Canberra, Australian Capital Territory, Australia, 1949. Gift of the Piesse family, 2022. 2022/88/1

Hearing aid in case (2) and booklet, ‘Calaid T’, electronics / plastic / metal, made by Commonwealth Acoustic Laboratories, Department of Health, Canberra, Australian Capital Territory, Australia, c. 1960. Gift of the Piesse family, 2022. 2022/88/2

Hearing aid component, ‘Calaid E’, electronics / plastic / metal, made by Commonwealth Acoustic Laboratories, Department of Health, Canberra, Australian Capital Territory, Australia, c. 1950–c. 1960. Gift of the Piesse family, 2022. 2022/88/3

Hearing aid, ‘Calaid C’, electronics / plastic / metal, made by Commonwealth Acoustic Laboratories, Department of Health, Canberra, Australian Capital Territory, Australia, c. 1977. Gift of the Piesse family, 2022. 2022/88/4

Culinary archive from restaurateurs Lucio and Sally Galletto, from Lucio’s Restaurant, Paddington, New South Wales, Australia, 1980–2021. Gift of Lucio and Sally Galletto, 2022. 2022/89/1

Stools (4), Stacking Stool Model 60, designed by Alvar Aalto, timber, manufactured by O Y Huonekalu- ja Rakennustyötehdas, Littoinen, Kaarina, Finland, 1933–1936. Gift of Donal Carr, 2022. 2022/90/1

Delivery drone, ‘Aircraft A1104’, foam / plastic / electronic components / metal, made and used by Wing Aviation Pty Ltd, United States of America / Australia, 2018–2019. Gift of Wing, 2022. 2022/91/1

Delivery drone, ‘Aircraft A4611’, foam / plastic / electronic components / metal, made and used by Wing Aviation Pty Ltd, United States of America / Australia, 2018–2019. Gift of Wing, 2022. 2022/91/2

Delivery packages (4), and marketing ephemera, ‘Wing’ drone, plastic / paper, commissioned and used by Wing Aviation Pty Ltd, Australia, 2019–2022. Gift of Wing, 2022. 2022/91/3

Vase, stoneware, by Robert Puruntatameri, made at Whiteman Creek Pottery, Grafton, New South Wales, Australia, 2022. Purchased 2022. 2022/92/1

Vase, stoneware, by Robert Puruntatameri, made at Whiteman Creek Pottery, Grafton, New South Wales, Australia, 2022. Purchased 2022. 2022/92/2

Pot, stoneware, by Robert Puruntatameri, made at Whiteman Creek Pottery, Grafton, New South Wales, Australia, 2022. Purchased 2022. 2022/92/3

Bark container, natural ochres on stringy bark, by Susan Wanji Wanji, Pirlangimpi, Melville Island, Northern Territory, Australia, 2021. Purchased 2022. 2022/93/1

Bark container, natural ochres on stringy bark, by Virginia Galarla, Pirlangimpi, Melville Island, Northern Territory, Australia, 2021. Purchased 2022. 2022/93/2

Bark container, natural ochres on stringy bark, by Josephine Burak, Pirlangimpi, Melville Island, Northern Territory, Australia, 2021. Purchased 2022. 2022/93/3

Repurposed found road sign, ‘Yarinya’, etched metal, made by Barayuwa Munuŋgurr, Yirrkala, Northern Territory, Australia, 2022. Purchased 2022. 2022/94/1

Vase, ‘From Home Blues’, Modern Relics Series, sandblasted blown glass, made by Jessica Murtagh, Adelaide, South Australia, 2022. Purchased with funds provided by the Barry Willoughby Bequest, 2022. 2022/95/1

Textile panel, ‘Alanakar panel 3’, silk / cotton, made by ‘Zardozi Original’ in West Bengal, India and Liz Williamson in Sydney, New South Wales, Australia, 2020. Purchased 2022. 2022/96/1

Textile panel, ‘Earth lines 5’, silk / cotton, made by ‘Zardozi Original’ in West Bengal, India and Liz Williamson in Sydney, New South Wales, Australia, 2020. Purchased 2022. 2022/96/2

Textile panel, ‘Earth lines 6’, silk / cotton, made by ‘Zardozi Original’ in West Bengal, India and Liz Williamson in Sydney, New South Wales, Australia, 2020. Purchased 2022. 2022/96/3

Model stove with carry box, iron / ceramic / wood, made by KFB Foundry LTD, Waterloo, New South Wales, Australia, 1916–1946. Gift of Tarranto and Forrest families, 2022. 2022/97/1

Photograph, KFB stoves and signs display, paper, photographer unknown, made by Hall & Co, Sydney, New South Wales, Australia, 1920–1930s. Gift of Tarranto and Forrest families, 2022. 2022/97/2

Outfit, dress and skirt, rainbow coloured, synthetic textile, maker unknown, place of production unknown, worn by Norrie, Sydney, New South Wales, Australia, c. 2016–2022. Gift of Norrie, 2022. 2022/98/1

Passport, sex 'X', paper / plastic, issued by Australian Passport Office, Department of Foreign Affairs and Trade, Australia, 2011, used by Norrie, Sydney, New South Wales, Australia, 2011–2022. Gift of Norrie, 2022. 2022/98/2

Drawings and pamphlets (23) and document folder, paper, designed and drawn by Norrie, Sydney, New South Wales, Australia, 1989–2021. Gift of Norrie, 2022. 2022/98/3

Outfit, Look 7, women's, coat, belt and shoes, velvet, designed and made by Nicol & Ford, Newtown, Sydney, 'Open Door Platforms', New Zealand Pine / vegetable tanned wild kangaroo leather / vintage door knob / vintage piping cord / recycled rubber, designed and made by Matea Gluscevic for Nicol & Ford, Melbourne, shown at Afterpay Australian Fashion Week, Carriageworks, Sydney, New South Wales, Australia, 2022. Purchased with funds donated by Dr Gene Sherman AM, 2022. 2022/99/1

Outfit, suit, bag, shoes and ring, deadstock upholstery fabric, designed and made by Nicol & Ford, Newtown, Sydney, 'Bunched Burgundy Platforms', vintage fabric / salvaged leather / leather / pine / recycled rubber, designed and made by Mattea Gluscevic for Nicol & Ford, Melbourne, 'La Pouffe' bag, leather, designed and made by J R Harvey Leathergoods for Nicol & Ford, Newtown, ring, ceramic / fimo, designed and made by Phoebe Hyles, Sydney, shown at Afterpay Australian Fashion Week, Carriageworks, Sydney, New South Wales, Australia, 2022. Purchased with funds donated by Dr Gene Sherman AM, 2022. 2022/99/2

Jacket, women's, silk taffeta / tulle, made by Carla Zampatti, Sydney, New South Wales, Australia, 1981. Gift of Margo Pulsford, 2022. 2022/100/1

Bowl, porcelain / tenmoku glaze / celadon glaze, designed and made by Kirsten Coelho, Adelaide, South Australia, 2005. Donated through the Australian Government's Cultural Gifts Program by Kirsten Coelho, 2022. 2022/101/1

Bowl, porcelain / iron oxide / glaze, designed and made by Kirsten Coelho, Adelaide, South Australia, 2007. Donated through the Australian Government's Cultural Gifts Program by Kirsten Coelho, 2022. 2022/101/2

Table, 'Jetsam', edition 1 of 12, Ocean Terrazzo (ocean plastic aggregate) / green bio-resin, designed by Brodie Neill, manufactured by Brodie Neill Studio, London, United Kingdom, 2022. Purchased 2022. 2023/1/1

Sticky rice container, fibre / wood, made by P'thone, Ubonrachathanee / Ubon Ratchathani, Thailand, 1990s. Gift of Dr John Clark, 2022. 2023/2/1

Purse, natural and dyed bamboo / rattan / wood / plant fibre, made by Khun Pranee, Phanat Nikhom, Thailand, c. 1993. Gift of Dr John Clark, 2022. 2023/2/2

Basket, with lid, natural and dyed bamboo / rattan / wood / plant fibre, made by Khun Pranee, Phanat Nikhom, Thailand, c. 1993. Gift of Dr John Clark, 2022. 2023/2/3

Vaccines (10), Nuvaxovid, in packaging, glass / metal / paper / plastic, made by Novavax CZ, Bohumil, Czech Republic, 2022. Gift of Holdsworth House Medical Practice, 2022. 2023/3/1

Vaccines (10), Comirnaty, for Children 5 to 11 years, and packaging, glass / metal / paper / plastic, made by Biontech Pfizer, Mainz, Germany, 2022. Gift of Holdsworth House Medical Practice, 2022. 2023/3/2

Commemorative coin, one dollar, Victa Lawnmower, metal / plastic / paper, designed and made by the Royal Australian Mint, Canberra, Australian Capital Territory, Australia, 2021. Gift of Victa Lawncare, 2022. 2023/4/1

Wall hanging, 'Day', mixed fibre / wood, made by Rhonda Hamlyn, possibly in North Parramatta, New South Wales, Australia, 1997. Gift of Julie Green in fond memory of Frank Watters, 2022. 2023/5/1

Smart glasses / sunglasses, with case and packaging, 'Ray-Ban Stories', mixed materials, designed and made by Facebook Inc / Meta and EssilorLuxottica, China, 2021–2022. Purchased 2022. 2023/6/1

Solar module, photovoltaic, SM110-24L, serial number 002478 A 2380038029, glass / silicon / ethylene-vinyl acetate / electronic components, made by Siemens, Germany, c. 2000. Acquired 2022. 2023/7/1

Chair, 'Molloy' chair, timber / CNC milling, designed by Adam Goodrum for Cult, New South Wales, Australia, manufactured by Evostyle, South Windsor, New South Wales, Australia, 2015. Gift of Adam Goodrum, 2022. 2023/8/1

Chair components, unassembled (6 pieces), CNC milled wood / 3D printed plastic, designed and made by Adam Goodrum, Sydney, New South Wales, Australia, 2016. Gift of Adam Goodrum, 2022. 2023/8/2

Chair, 'Prototype Chair', CNC milled wood / 3D printed plastic components, designed and made by Adam Goodrum, Sydney, New South Wales, Australia, 2015. Gift of Adam Goodrum, 2022. 2023/8/3

Stormwater grate, metal, maker unknown, place of production unknown, possibly used by Marrickville Council, Sydney, New South Wales, Australia, before 2001. Acquired 2022. 2023/9/1

Casserole pot and packaging, 'Margaret Fulton Bessemer' cookware, Bessemer, Sydney, New South Wales, Australia, 1980s–1997. Purchased 2022. 2023/10/1

Sculptural goblet, 'Meticulous Folly', blown and solid glass / epoxy, made by Tom Moore, Adelaide, South Australia, Australia, 2021. Purchased with funds provided by Powerhouse Foundation and Barry Willoughby Bequest, 2022. 2023/11/1

Costume, 'Warrior of Love', foam / sequins / rooster feather / textile, designed, made and worn by Renè Rivas, Sydney Gay and Lesbian Mardi Gras Parade, New South Wales, Australia, 2022. Gift of Renè Rivas, 2023. 2023/12/1

Costume, 'White Peacock', for The Albion Centre thirtieth anniversary float, foam / lamé / sequin fabric / rooster feathers / mirror ball, designed, made and worn by Renè Rivas, Sydney Gay and Lesbian Mardi Gras Parade, New South Wales, Australia, 2015. Gift of Renè Rivas, 2023. 2023/12/2

Costume, 'Gay Rainbow Unicorn', artificial flowers / walis tambo (tiger grass) / rainbow flag / tulle / beads / sequins / crochet mesh, designed, made and worn by Renè Rivas, Sydney Gay and Lesbian Mardi Gras Fair Day, New South Wales, Australia, 2022. Gift of Renè Rivas, 2023. 2023/12/3

Costume, 'Master Judge', foam / rooster feathers / appliqued jewels / gold lamé, designed, made and worn by Renè Rivas, Sydney Gay and Lesbian Mardi Gras, New South Wales, Australia, 2020. Gift of Renè Rivas, 2023. 2023/12/4

Costume, 'Three Horned Unicorn', plastic horns / velvet / leopard print fabric / rooster feathers, designed, made and worn by Renè Rivas, Sydney Gay and Lesbian Mardi Gras Fair Day, New South Wales, Australia, 2019. Gift of Renè Rivas, 2023. 2023/12/5

Costume, 'Two Dollar Bag', repurposed tarpaulin (woven polyethylene), designed, made and worn by Renè Rivas, Sydney Gay and Lesbian Mardi Gras Fair Day, New South Wales, Australia, 2000, remade 2022. Gift of Renè Rivas, 2023. 2023/12/6

Bonnet, 'Priscilla Bonnet', artificial fruit and flowers / cockerel feathers / toy doll, designed, made and worn by Renè Rivas, Sydney Gay and Lesbian Mardi Gras Fair Day, New South Wales, Australia, 1992. Gift of Renè Rivas, 2023. 2023/12/7

Headpiece, foam / repurposed fans / artificial flowers / tulle / sequins / diamantes, designed, made and worn by Renè Rivas, Sydney Gay and Lesbian Mardi Gras launch, New South Wales, Australia, 2018. Gift of Renè Rivas, 2023. 2023/12/8

Hat, 'Captain Burning Man Hat', foam / velvet / sequins / upcycled jewellery / pheasant feathers, design, made and worn by Renè Rivas, Sydney Gay and Lesbian Mardi Gras Fair Day, New South Wales, Australia, 2019. Gift of Renè Rivas, 2023. 2023/12/9

Sneakers, wool / cotton / polyester / leather / rubber / gum, Custom Air Force 1 high top sneakers customised by Iordanes Spyridon Gogos in collaboration with Chase Shiel and Glenfiddich, worn by Jordan Gogos at Afterpay Australian Fashion Week 2022, presented at the Powerhouse Museum, 12 May 2022, Sydney, New South Wales, Australia / Melbourne, Victoria, Australia, 2022. Purchased 2023. 2023/13/1

Sneakers, wool / cotton / polyester / leather / suede / rubber / gum, Custom Air Force 1 low sneakers customised by Iordanes Spyridon Gogos in collaboration with Chase Shiel and Glenfiddich, presented at Afterpay Australian Fashion Week 2022 held at the Powerhouse Museum, 12 May 2022, Sydney, New South Wales, Australia / Melbourne, Victoria, Australia, 2022. Purchased 2023. 2023/13/2

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Videogame and digital assets, 'Queer Man Peering Into A Rock Pool.jpg', digital files, by Fuzzy Ghost, Sydney, New South Wales, Australia, 2022. Purchased 2022. 2023/14/1

Archive of photographer Reg Johnson (1899–1985) containing negatives, glass slides and prints from his fashion, medical, advertising and motoring photography, biographical material, photographs, newspaper articles and material covering his career, mixed material, Sydney, New South Wales, Australia, 1920s–1985. Gift of the late Stafford Leigh and Elizabeth Jean Warner, 2022. 2023/15/1

Electric bicycle with accessories, 'Expedir Classic 9' / 'Bubble Bike', cargo, metal / plastic / rubber / textile / electrical components, made by eZee Bikes, China, c. 2017, used by Norrie, Sydney, New South Wales, Australia, 2017–2022. Purchased 2022. 2023/16/1

Drawing, 'Untitled (Lake Nash)', pencil / coloured pencil / coloured paper collage on paper, designed and made by Dion Beasley, Torquay, Queensland, Australia, 2022. Purchased 2022. 2023/17/1

Sunglasses and case, glass / plastic / metal / leather / velcro, designed by Carla Zampatti, Sydney, New South Wales, Australia, 1987, made in France, 1987. Gift of Arianne Martin, 2022. 2023/18/1

Furniture comprising chairs (3) and settee, wood / fabric made in London or Paris about 1887, owned by H C Russell and family, used at Sydney Observatory residence, Australia, 1888–1907. Gift of Dr Lucy Crowley, 2021. 2023/19/1

Collection of books (18), paper, various publishers and locations, 1837–1914, owned by H C Russell and his family, Sydney Observatory residence, Sydney, New South Wales, Australia, before 1914. Gift of Dr Lucy Crowley, 2021. 2023/19/2

Teapot, stoneware, iron glaze, by Michael Cardew, made at Bagot Pottery, Darwin, Northern Territory, Australia, 1968. Purchased 2023. 2023/20/1

Dish, 'River' decoration, stoneware, glazed, by Michael Cardew, made in Abuja (now Suleja), Nigeria, about 1957–1958. Purchased 2023. 2023/20/2

Bag, ‘Feather Dilly Bag’, bumbil (bush string) and feathers, by Patsy Ragilar, made in Jabiru, Northern Territory, Australia, 2021. Purchased 2022. 2023/21/1

Dress and accessories (5), Look 1, ‘La Pouffe’ collection, velvet / hessian, dress designed and made by Nicol & Ford, accessories by J R Harvey Leathergoods / Phoebe Hyles / Matea Gluscevic, Sydney / Melbourne, presented at Afterpay Australian Fashion Week, Carriageworks, Sydney, New South Wales, Australia, 2022. Purchased through the Australian Fashion Fund, 2022. 2023/22/1

Suit and accessories (5), Look 15 ‘La Pouffe’ collection, vintage curtain / vintage tapestry, designed and made by Nicol & Ford, accessories designed and made by J R Harvey Leathergoods / Phoebe Hyles / Matea Gluscevic, Sydney / Melbourne, presented at Afterpay Australian Fashion Week, Carriageworks, Sydney, New South Wales, Australia, 2022. Purchased through the Australian Fashion Fund, 2022. 2023/22/2

Gown and accessories (5), Look 16, ‘La Pouffe’ collection, silk satin, designed and made by Nicol & Ford, accessories designed and made by Phoebe Hyles / Matea Gluscevic / J R Harvey Leathergoods, Sydney / Melbourne, presented at Afterpay Australian Fashion Week, Carriageworks, Sydney, New South Wales, Australia, 2022. Purchased through the Australian Fashion Fund, 2022. 2023/22/3

Gown and accessories (5), Look 17, ‘La Pouffe’ collection, silk georgette, designed and made by Nicol & Ford, accessories designed and made by Phoebe Hyles / Matea Gluscevic for Nicol & Ford, Sydney / Melbourne, shown at Afterpay Australian Fashion Week, Carriageworks, Sydney, New South Wales, Australia, 2022. Purchased through the Australian Fashion Fund, 2022. 2023/22/4

Dress and accessories, Look 12, ‘La Pouffe’ collection, upcycled tapestry / deadstock upholstery braiding / hessian, designed and made by Katie-Louise Nicol-Ford and Timothy Nicol-Ford, Nicol & Ford, accessories designed and made by Phoebe Hyles / Matea Gluscevic for Nicol & Ford, Sydney / Melbourne, presented at Afterpay Australian Fashion Week, Carriageworks, Sydney, New South Wales, Australia, 2022. Purchased through the Australian Fashion Fund, 2022. 2023/22/5

Dolls’ dinner service (21 pieces), earthenware, probably made by Davenport, Longport, Staffordshire, England, 1800s. Lent by Joan M Hore in 1923, acquired 2023. 2023/23/1

Sampler, map of Scotland, silk / linen, possibly made by I Hutchison, Elgin, Scotland, 1820. Lent by Isabella Mary Hutchison in 1909, acquired 2023. 2023/24/1

Embroidered picture, Elgin Cathedral, silk / linen, possibly made by M Hutchison, Elgin, Scotland, 1820. Lent by Isabella Mary Hutchison in 1909, acquired 2023. 2023/24/2

Fan with fan toggle, paper / ivory / silk / metal, maker unknown, China, late 1800s. Acquired 2023. 2023/25/1

Installation, ‘STARS (Castle Hill Plantation) 2021’, comprised of plaster and organic material moulds, ceramic tiles and ceramic tree, plaster / organic material / ceramic / glaze, designed and made by Yasmin Smith, Sydney, New South Wales, Australia, 2021. Commissioned by Powerhouse, 2021. 2023/26/1

Urn, ‘An arousing whisper: a gentle touch’, Jingdezhen porcelain / various oxides and glazes / silk, made by Juz Kitson, Milton, New South Wales, Australia, 2021. Donated through the Australian Government’s Cultural Gifts Program in memory of Merran Esson, 2022. 2023/27/1

Wall sculpture, ‘Longevity elixir no 5’, Lumina porcelain, made by Juz Kitson, Milton, New South Wales, Australia, 2021. Donated through the Australian Government’s Cultural Gifts Program in memory of Merran Esson, 2022. 2023/27/2

Urn, ‘Dreams being dreamed; lives being lived’, stoneware / various oxides and glazes / enamel / silk thread, made by Juz Kitson, Milton, New South Wales, Australia, 2021. Donated through the Australian Government’s Cultural Gifts Program in memory of Merran Esson, 2022. 2023/27/3

Photographs (16), colour print, Donald Clark Associates factory, paper, photographer unknown, Hornsby Heights, Sydney, New South Wales, Australia, 1970–1985. Gift of Bruno Pennisi and Kevin Wellings, 2019. 2023/28/1

Collection of homewares, fashion accessories and ‘Life be in it’ banner, screen-printed, Donald Clark Handcrafts (1954–1958) / Donald Clark Associates Pty Ltd (1958–1988), Sydney, New South Wales, Australia, 1954–1988. Gift of Bruno Pennisi and Kevin Wellings, 2019. 2023/28/2

Posters (3), ‘Maralinga Roo’, ‘Make love not war’, ‘Dog Eat Dog World’, offset lithographs on paper, designed by David Lancashire, Melbourne, Victoria, Australia, 2000–2006. Gift of David Lancashire, 2006. 2023/29/1

Bottles of wine with packaging and prints (3), glass / alcohol / cardboard / offset lithographs on paper, designed by David Lancashire, wine produced by All Saints Estate, Rutherglen, bottled for David Lancashire Design, Melbourne, Victoria, Australia, 2002–2004. Gift of David Lancashire, 2006. 2023/29/2

Greeting cards (12) and poster, boxed set, ‘A Box of Roos designed & printed in the Great Southland’, offset lithographs on paper / cardboard, designed by David Lancashire, printed by Mercedes Waratah Press, Melbourne, Victoria, Australia, c. 2005. Gift of David Lancashire, 2006. 2023/29/3

Architectural sketchbook, pencil / pen / ink / watercolour on paper / cloth / cardboard, drawings and notations by Neil Durbach, Sydney, New South Wales, Australia, 2019. Gift of Neil Durbach, 2023. 2023/30/1

Architectural sketchbook, pencil / pen / ink and watercolour on paper / cloth / cardboard, drawings by Neil Durbach, Sydney, New South Wales, Australia, 2021. Gift of Neil Durbach, 2023. 2023/30/2

Bank note, £50 currency, polymer, made by Bank of England, United Kingdom, 2021. Gift of Tuan Nguyen, 2023. 2023/31/1

Sculpture ‘Romulus and Remus’, papier-mâché / wood, made by Giuseppe Bianchi, Smithfield, New South Wales, Australia, c. 1995. Gift of Bianchi family, 2023. 2023/32/1

Sculpture ‘Female Figure Harvest Festival Sculpture’, papier-mâché / wood, made by Giuseppe Bianchi, Smithfield, New South Wales, Australia, c. 1995. Gift of Bianchi family, 2023. 2023/32/2

Sculpture, 'Male Figure Harvest Festival Sculpture', papier-mâché / wood, made by Giuseppe Bianchi, Smithfield, New South Wales, Australia, c. 1995. Gift of Bianchi family, 2023. 2023/32/3

Mechanical sculpture, 'Wheat Threshing Machine', metal / papier-mâché / wood, made by Giuseppe Bianchi, Smithfield, New South Wales, Australia, c. 1995. Gift of Bianchi family, 2023. 2023/32/4

Sculpture, papier-mâché / wood, made by Giuseppe Bianchi, Smithfield, New South Wales, Australia, c. 1995. Gift of Bianchi family, 2023. 2023/32/5

Sculpture 'Warrior of Capestrano', papier-mâché / wood, made by Giuseppe Bianchi, Smithfield, New South Wales, Australia, c. 1995. Gift of Bianchi family, 2023. 2023/32/6

Chair, 'Carbon Chair', edition 21 of 100, carbon / high resilience foam / leather upholstery, designed by Marc Newson, manufactured by Éditions Domeau & Pérès, Paris, France, 2023. Purchased 2022. 2023/33/1

Hearing aid and case, Facett Hearing Aid, moulded plastic / electronics, designed by Dr Leah Heiss, made by Blamey Saunders hears, Australia, 2018–2020. Gift of Dr Leah Heiss, 2022. 2023/34/1

Charging pod prototypes (9 sets), plastic, designed by Leah Heiss for Blamey Saunders hears, Australia, 2016–2017. Gift of Dr Leah Heiss, 2022. 2023/34/2

Hearing aid model prototypes (21 sets), plastic / metal, designed by Leah Heiss for Blamey Saunders hears, Australia, 2016–2017. Gift of Dr Leah Heiss, 2022. 2023/34/3

Design sketches (3), for Facett Hearing Aid, paper / crayon / chalk, drawn by Leah Heiss, Melbourne, Victoria, Australia, 2016. Gift of Dr Leah Heiss, 2022. 2023/34/4

Wedding dress, silk organza / rayon / silk lace, designed and made by Beril Jents, Sydney, New South Wales, Australia, worn by Mary Kelly (nee McGrath), Sydney, New South Wales, Australia, 1956. Gift of Mary Kelly, 2023. 2023/35/1

Dress, silk crepe de chine / velvet, designed and made by Beril Jents, Sydney, New South Wales, Australia, worn by Mary Kelly (nee McGrath), Sydney, New South Wales, Australia, c. 1955. Gift of Mary Kelly, 2023. 2023/35/2

Outfit, consisting of jumper and sweatpants, 'WAH-WAH x Ramesh', machine-knitted, Australian superfine merino wool, designed and made by WAH-WAH Australia in collaboration with Ramesh Mario Nithiyendran, designed in Australia, knitted in China, 2022. Purchased 2023. 2023/36/1

Jumper, 'WAH-WAH x Kaylene Whiskey jumper', machine-knitted, Australian superfine merino wool, designed and made by WAH-WAH Australia in collaboration with Yankunytjatjara artist Kaylene Whiskey of Iwantja Arts, designed in Australia, knitted in China, 2021. Purchased 2023. 2023/36/2

Keyboard instrument, Hammond S6 Chord Organ, timber / plastic / metal / electronic components, designed by musical engineer John M Hanert, made by Hammond Organ Co, Chicago, Illinois, United States of America, 1956. Gift of David Robertson, 2023. 2023/37/1

Reed organ, Hohner Organetta, enamelled metal, made by Hohner Musikinstrumente GmbH & Co KG, Germany, 1958. Gift of David Robertson, 2023. 2023/37/2

Voltage regulator, Frequency Regulator type 791, metal / glass / electrical components, made by Offner Electronics Inc, Chicago, Illinois, United States of America, 1955. Gift of David Robertson, 2023. 2023/37/3

Reed organ mechanism, wood / metal / possibly bone or ivory, made by Mason & Hamlin, Boston, Massachusetts, United States of America, 1880. Gift of David Robertson, 2023. 2023/37/4

Tree samples (4), from Eucalyptus Plantation, Museum Discovery Centre, Castle Hill, New South Wales, Australia, 2021. Acquired 2023. 2023/38/1

Photographs (4), colour giclée prints, framed, 'Ghar' project, Canson Rag Photographique paper / glass / metal, photographed by Anu Kumar, Kavi Nagar, Ghaziabad, Uttar Pradesh, India, 2017–2019. Purchased with the support of the Australian Centre for Photography Fund, 2023. 2023/39/1

Framed photographic works (8), colour giclée prints, 'Libaas' series, Canson Rag Photographique paper / metal / glass, commissioned by Powerhouse, Sydney, New South Wales, Australia, photographed by Anu Kumar, Melbourne, Victoria, and Sydney, New South Wales, Australia, 2022. Purchased with the support of the Australian Centre for Photography Fund, 2023. 2023/39/2

Culinary archive of chef, restaurateur and author Annie Smithers, containing correspondence, menus, menu notes, recipes, articles and restaurant reviews, a video, cooking and restaurant utensils, mixed materials, various makers, Victoria, Australia, 1969–2022. Gift of Annie Smithers, 2023. 2023/40/1

Outfit, comprising jacket, skirt and top, women's, polyester / viscose, designed by Carla Zampatti for Carla Zampatti Pty Ltd, Sydney, New South Wales, Australia, 1987. Gift of Suzanne Crematy, 2023. 2023/41/1

Publications from The Australian Women's Weekly including cookbooks, magazines, recipe cards and cookbook production mock-ups, Australia, 1962–2016. Gift of The Australian Women's Weekly, 2022. 2023/42/1

Mould, Scotch Finger biscuit with ephemera, plastic / paper, made by Arnott's, Sydney, New South Wales, Australia, 1992. Acquired 2023. 2023/43/1

Outfit, 'Child Like Empress Cloak', from 'The Oracle' collection, Spring/Summer 2011/2012, comprising cloak, capelet and slippers, women's, wool / acrylic / silk / glitter acrylic vinyl / lurex / vintage buttons, designed and made by Anna Plunkett and Luke Sales for Romance Was Born, Sydney, New South Wales, Australia, 2011. Purchased 2022. 2023/44/1

Outfit, 'Falkor Wedding Dress', from 'The Oracle' collection, Spring/Summer 2011/2012, comprising bodysuit, skirt, headpiece and slippers, women's, nylon / raffia / silk taffeta / wool / polyester / cotton / Swarovski crystal and iron on crystal tape, dress designed and made by Anna Plunkett and Luke Sales of Romance Was Born, headpiece designed and made by Phoebe Hyles, Sydney, New South Wales, Australia, 2011. Purchased 2022. 2023/44/2

Evening gown, 'Beaded Unicorn Hair Gown', from 'Rainbows Edge' collection, Spring/Summer 2017, women's, silk georgette / sequins / metal / beads / ostrich feathers / pearls, gown designed and made by Anna Plunkett and Luke Sales of Romance Was Born, in collaboration with Del Kathryn Barton, Sydney, New South Wales, Australia, 2017. Purchased 2022. 2023/44/3

Outfit, 'Full Moon Crystal Bow Dress' and 'Ruffle Bird Shoes', from Queen of the Night collection, Autumn/Winter 2016, comprising dress, shoes and rings (11), women's, lace / grosgrain silk satin / Swarovski crystals, dress designed and made by Anna Plunkett and Luke Sales of Romance Was Born, shoes designed and made by Beau Coops in collaboration with Romance Was Born, rings designed and made by Ryan Storer, Sydney, New South Wales, Australia, 2016. Purchased 2022. 2023/44/4

Evening dress, 'Platform Masters Beaded Gown', from 'Mysteria Wisteria' collection, Spring/Summer 2016, women's, nylon lace / glass beads / sequins, dress designed and made by Anna Plunkett and Luke Sales of Romance Was Born, Sydney, New South Wales, Australia, 2016 in collaboration with Jess Johnson, New Zealand, 2015. Purchased 2022. 2023/44/5

Outfit, 'Cosmic Crime Dress', from 'Electro Orchid' Resort 2018 collection, comprising dress and gloves, women's, Swarovski crystals / applique / enamel / metal, dress designed and made by Anna Plunkett and Luke Sales of Romance Was Born, , in collaboration with Del Kathryn Barton, Sydney, New South Wales, Australia, 2018. Purchased 2022. 2023/44/6

Outfit, from 'Renaissance Dinosaur' collection, Spring/Summer 2010/2011, comprising 'Crucifix Bodysuit', 'Farthingale Cloak' and boots, women's, lace / nylon / metallic beading / sequins, designed and made by Anna Plunkett and Luke Sales of Romance Was Born, boots designed and made by Jodie Morrison of Steppin' Out for Romance Was Born, Sydney, New South Wales, Australia, 2010. Purchased 2022. 2023/44/7

Outfit, 'Crystal Coven X Levis', from 'Seven Wonders' collection, Pre-Fall 2018, comprising jacket, jeans, shoes, brooch and earrings (2 pairs), women's, cotton / applique / embroidery / Swarovski crystals / sequins / custom enamel spots / brocade / leather / metal, designed and made by Anna Plunkett and Luke Sales of Romance Was Born / Levis, in collaboration with Del Kathryn Barton, Sydney, New South Wales, Australia / United States of America, 2018, shoes by Beau Coops, New Zealand / Italy, 2018. Purchased 2022. 2023/44/8

Outfit, from 'Whispering Angel' collection, Resort 2017, comprising 'Piano Magic Cotton Dress' and 'Piano Magic Gloves', women's, lace / cotton / velvet / Swarovski crystals / glass beads, designed and made by Anna Plunkett and Luke Sales of Romance Was Born, in collaboration with Sarah Contos, Sydney, New South Wales, Australia, 2017. Purchased 2022. 2023/44/9

Sculpture, 'Tagai', handcrafted and cast bronze / patina, designed and made by Gail Mabo, fabricated by Urban Art Projects, Townsville, Queensland, Australia, 2021. Purchased 2022. 2023/45/1

Culinary archive of chef Serge Dansereau including biographical material, Kables and Bathers Pavilion design drawings, menus, recipes, marketing and manuscripts, Sydney, New South Wales, Australia, 1959–2020. Gift of Serge Dansereau, 2021. 2023/46/1

Installation and performance, 'Emu Wear' series, consisting of sculptural objects (5), Lambda photographic prints (4), digital video, performance and performance instructions, digital texts (48), by Maria Fernanda Cardoso, Sydney, New South Wales, Australia, all work 2006–2008. Donated through the Australian Government's Cultural Gifts Program by Maria Fernanda Cardoso, 2023. 2023/47/1

Drinks cabinet, dried goat skin / timber / plastic / metal / electronic components, designed by Aldo Tura, Lombardy, Italy, 1958–1962. Gift of Marsden Auerbach in memory of his parents Judith and Egon Auerbach, 2023. 2023/48/1

Dress, women's, polyester, designed and made by Carla Zampatti Pty Ltd, Sydney, New South Wales, Australia, 2010. Gift of Roy Green in memory of Deidre Wicks, 2023. 2023/49/1

Coat dress, women's, acetate / polyester / silk, designed and made by Carla Zampatti Pty Ltd, Sydney, New South Wales, Australia, 2017. Gift of Roy Green in memory of Deidre Wicks, 2023. 2023/49/2

Corsage brooch-pendant, rose-cut paste stones / silver / enamel, maker unknown, Europe, c. 1680. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/1

Memento mori ring, gold / enamel / glass, maker unknown, England, 1725. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/2

Brooch, diamonds / silver / gold / rubies, maker unknown, England, c. 1790. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/3

Ring, gold / enamel / garnets / rose diamonds, maker unknown, Vienna, c. 1760. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/4

Ring, gold / silver / chrysoprase / rose-cut diamonds, maker unknown, France, c. 1770–1780. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/5

Ring, gold / silver / rose-cut diamonds, maker unknown, France, c. 1780. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/6

Ring, gold / silver / rose-cut diamonds, maker unknown, France, c. 1780. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/7

Mourning ring, gold / rock crystal / enamel, maker unknown, England, 1763. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/8

Ring, gold / onyx / diamonds, maker unknown, England, c. 1780. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/9

Ring, gold / ivory / pearls / hair, maker unknown, England, c. 1810. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/10

Ring, gold / agate / enamel, maker unknown, Italy, mounted in England c. 1790. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/11

Cameo, agate / gold, maker unknown, Italy, c. 1770. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/12

Demi-parure, consisting of necklace and earrings, gold / onyx, maker unknown, France, c. 1830–1870. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/13

Fob seal, 'Time flies but love stays', chalcedony / gold, maker unknown, England, c. 1800. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/14

Brooch, emerald / diamond / gold / silver, maker unknown, England, c. 1820. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/15

Parure, consisting of necklace with pendant brooch, earrings and ring, gold / gilded silver / emerald paste, maker unknown, England, c. 1820. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/16

Brooch, diamonds / rose gold / silver, maker unknown, England, c. 1860. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/17

Ring, gold / turquoise / silver / enamel, maker unknown, Europe, c. 1820. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/18

Ring, gold, maker unknown, place of production unknown, c. 1830. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/19

Mourning ring, gold / enamel, maker unknown, England, 1810. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/20

Mourning ring, gold / pearl / enamel / hair, maker unknown, England, c. 1810. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/21

Ring, gold / glass mosaic, maker unknown, Rome, Italy, c. 1810. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/22

Bracelet, iron, maker unknown, Berlin, Germany, 1810–1813. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/23

Demi-parure, consisting of necklace with pendant and earrings, paste (glass) / metal, maker unknown, England, c. 1830. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/24

Bracelet, gold / hair, maker unknown, England, c. 1840–1850. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/25

Earrings, gold / hair, maker unknown, England, c. 1840–1850. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/26

Earrings, gold / hair, maker unknown, England, c. 1840–1850. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/27

Earrings, gold / hair, maker unknown, England, c. 1840–1850. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/28

Earrings, gold / hair, maker unknown, England, c. 1840. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/29

Necklace, hair / gold, maker unknown, England, c. 1880s. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/30

Brooch, gold / hair / pearls, maker unknown, Normandy, France, c. 1850. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/31

Bangle, gold / glass / paper, maker unknown, England, c. 1873. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/32

Parure, comprising of necklace, earrings and brooches in original box, glass / metal / leather / textile, maker unknown, France, c. 1850. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/33

Mourning ring, gold / hair, maker unknown, England, c. 1850. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/34

Mourning ring, gold / hair, maker unknown, England, c. 1845. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/35

Pendant, agate / gold / diamond / glass, maker unknown, place of production unknown, c. 1859. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/36

Earrings, jet / metal, maker unknown, place of production unknown, c. 1880. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/37

Demi-parure, necklace and brooch, jet / copper / steel / textile, maker unknown, England, c. 1870. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/38

Earrings, ammonite / copper nickel zinc alloy / silver, maker unknown, England, c. 1850. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/39

Brooch, shakudo / gold / silver, Japan, c. 1850. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/40

Brooch, shakudo / gold, Japan, c. 1880–1890. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/41

Brooch, shakudo / gold, Japan, c. 1880–1890. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/42

Brooch, gold / silver / diamonds / ruby, maker unknown, England, c. 1850. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/43

Brooch, gold / diamonds / sapphires / rubies, maker unknown, England, 1860–1870. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/44

Intaglio necklace, gold / agate / amethyst / bloodstone / carnelian / garnet / lapis lazuli / onyx, intaglios maker unknown, carved in Italy, set in England, c. 1870. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/45

Demi-parure, consisting of necklace and earrings in original box, Egyptian revival style, gold / lapis lazuli, Luigi Freschi, Rome, Italy, c. 1860. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/46

Earrings, gold, maker unknown, in the style of Castellani, Italy, c. 1850. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/47

Earrings, gold / enamel, maker unknown, Italy c. 1870. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/48

Pendant brooch in original box, gold / pearls / diamonds / sapphire / leather / textile, Hunt and Roskell, London, England, c. 1870. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/49

Earrings, gold / diamond, maker unknown, place of production unknown, date unknown. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/50

Brooch, gold / paint / crystal intaglio, maker unknown, place of production unknown, 1866. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/51

Cartouche brooch and box, gold / emeralds / rubies, Rococo revival, Streeter and Co, London, England, c. 1860. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/52

Necklace and original case, gold / moonstone / silk / wood / metal, Mrs Charlotte Isabella Newman, London, England / France (chain), c. 1890. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/53

Pendant and original box, silver / moonstones / enamel / wood / silk, Mrs Charlotte Newman, London, England, 1899–1927. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/54

Pendant and box, gold / enamel / fire opals / textile / metal, Mrs Charlotte Newman, London, England, 1899–1927. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/55

Pendant and box, jade / platinum / diamonds / leather / textile / metal, mounted by Asprey, London, England, c. 1930. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/56

Brooch, platinum / diamonds / coral / onyx, maker unknown, Europe, 1920–1940. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/57

Brooch and box, platinum / diamonds / onyx / leather / textile, made by Cartier, France, c. 1925. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/58

Brooch, platinum / diamonds / jade, maker unknown, England, c. 1930. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/59

Brooch, platinum / diamonds / coral / onyx / pearls, maker unknown, England, c. 1930. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/60

Brooch, silver / labradorite / opal, Georg Jensen, Copenhagen, Denmark, 1915–1927. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/61

Hairpin, coral / kingfisher feathers / jade / carnelian / brass / silk / garnet, China, c. 1900. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/62

Hair ornaments (pair), silver / kingfisher feathers, China, c. 1900. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/63

Headpiece, kingfisher feathers / silver / paper, China, c. 1900. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/64

Earrings, copper / zinc / kingfisher feathers, China, c. 1900. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/65

Hairpins (pair), coral / Kingfisher feathers / silver alloy / silk / jade / carnelian / imitation pearls, China, c. 1900. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/66

Hairpins (pair), coral / Kingfisher feathers / jade / silk / metal, China, c. 1900. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/67

Brooch, silver / paste, maker unknown, England, c. 1910. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/68

Sautoir necklace, akoya cultured pearls / diamonds, maker unknown, Japan / England, c. 1920. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/69

Earrings, gold / diamonds / rubies / seed pearls, maker unknown, India, c. 1920. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/70

Earrings, emerald / gold / diamonds, maker unknown, India, c. 1930. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/71

Amulet pendant, gold, maker unknown, India, c. 1950s. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/72

Necklace, 'Constance', gold / citrine / opal / nephrite / sapphire / tourmaline / amethyst / cabochon garnet / emerald / glass / fabric, maker unknown, England, c. 1860. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/73

Necklace and pendant, seed pearls / garnets / metal / shell / cat gut, maker unknown, England c. 1830. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/74

Sautoir in original box, seed pearl / diamond / emerald / sapphires / silver / platinum / leather / textile / wood, Goldsmiths & Silversmiths Co Ltd, London, England, c. 1920s. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/75

Earrings in original box, gold / enamel, / pearl / leather / textile, Carlo Giuliano, London, England, 1885. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/76

Demi-parure, consisting of brooch and earrings, gold / agate / enamel, maker unknown, England, c. 1870. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/77

Pendant with key, gold / enamel / diamond, maker unknown, place of production unknown, c. 1890. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/78

Brooch, gold / enamel / moonstone, attributed to Carlo Giuliano, London, England, c. 1890. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/79

Earrings, steel, maker unknown, England, c. 1810. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/80

Demi-parure, consisting of brooch, earrings and pendant, steel, maker unknown, England, c. 1810. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/81

Parure, comprising necklace, bracelets (pair), earrings, and gemstone in original box, citrine / gold / wood / leather, Joseph Germain Dutalis and Pierre Gabriel Germain Dutalis, Belgium, c. 1820. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/82

Chain and box, gold / aquamarine pastes (glass), maker unknown, England, c. 1840. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/83

Earrings, diamonds / silver / gold, maker unknown, Spain, 1700–1799. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/84

Bangle with original case and note, gold / enamel / pearl / leather / metal / paper, maker unknown, England, c. 1845. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/85

Bracelet, pearl / diamond / gold / silver, maker unknown, France, c. 1900. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/86

Brooch, dragonfly, silver / gold / diamond / sapphire, maker unknown, probably England, c. 1875. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/87

Necklace and pendant, garnet / gold, maker unknown, England, 1860–1900. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/88

Necklace and earrings, enamel / gold, maker unknown, England, 19th century. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/89

Brooch and case, silver / diamonds / possibly garnet / leather / velvet / satin, maker unknown, England, c. 1880. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/90

Necklace, possibly horn / glass / fibre, maker unknown, place of production unknown, 1910. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/91

Necklace, possibly horn / glass / synthetic textile / wood, Elizabeth Bonte, Paris, France, 1905. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/92

Necklace, horn / glass / metal / textile, made by Georges Pierre, Paris, France, c. 1905. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/93

Brooch, horn, maker unknown, France, c. 1900. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/94

Brooch and earrings, gold / crystal, maker unknown, England, c. 1870. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/95

Brooch, diamond / 18 carat gold / silver, maker unknown, possibly made in England, c. 1815. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/96

Dress clips (pair), gold, maker unknown, place of manufacture unknown, c. 1940s. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/97

Bangle, gold / paper / glass, maker unknown, England, c. 1875. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/98

Ring, aquamarine / gold / diamonds, attributed to Cartier, France, c. 1938. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/99

Brooch, gold / silver / diamonds, maker unknown, England, c. 1800. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/100

Brooch / pendant, gold / enamel / diamond, maker unknown, place of production unknown, early 20th century. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/101

Pendant, rose, ivory, maker unknown, France, c. 1930. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/102

Earrings, amethyst / 18 carat gold, maker unknown, England, c. 1870. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/103

Buckle, silver / enamel, maker unknown, England, c. 1900. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/104

Cloak clasps in original box, silver / enamel / leather / textile, Child & Child, London, England, c. 1890. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/105

Brooch, glass / silver, maker unknown, England, c. 1790. Donated through the Australian Government's Cultural Gifts Program by Anne Schofield AM, 2022. 2023/50/106

Artwork, 'Ngalbenbe (Sun)', pandanus / feathers / ochre / PVA fixative, made by Lena Yarinkura, made at Maningrida Arts and Culture, Winnellie, Northern Territory, Australia, 2022. Purchased 2022. 2023/51/1

Brooch, model 169, silver / amber, Georg Jensen, Copenhagen, Denmark, 1915–1927. Gift of Anne Schofield AM, 2022. 2023/52/1

Culinary archive of chef and restaurateur Mark Best, comprising of collection of original and published material, Australia / France, 1980–2020s. Gift of Mark Best, 2023. 2023/53/1

Music Composition, 'Kaps Freed' by Cat Hope, commissioned by Gabriella Smart (pianist), animated score (2 files), musicology score digital colour print on paper, process drawings (2) by Cat Hope. Melbourne, Victoria, Australia, 2016. Purchased 2022. 2023/54/1

Garniture of vases (3), porcelain / enamel, designed by James Hadley, decorated by James Callowhill, made at Worcester Porcelain Factory, Worcester, England, 1872–1873. Purchased 2023. 2023/55/1

Suit, comprised of jacket, pants and tie, men's, wool / silk, suit made by Canali, Italy / tie made by Tie Rack, Italy, worn by Paul Keating, Australia, c. 2002–c. 2019. Gift of The Hon Paul Keating, 2023. 2023/56/1

Dress, women's, cotton muslin and lace, worn by Mary Anderson, Sydney, New South Wales, Australia, c. 1923. Gift of Vicki and Graeme Hilzinger, 2023. 2023/57/1

Webpage, 'The Impossible Project', digital files, designed by Anna Tregloan, Sydney, New South Wales, Australia, 2019–2020. Purchased 2023. 2023/58/1

Banner, 'Trans rights are human rights', plastic, made by Trans Australia & Allies, used at Sydney Gay and Lesbian Mardi Gras Parade, Sydney, New South Wales, Australia, 25 February 2023. Gift of Trans Australia & Allies, 2023. 2023/59/1

Banner, 'protect trans kids', plastic, made by Trans Australia & Allies, used at Sydney Gay and Lesbian Mardi Gras Parade, Sydney, New South Wales, Australia, 25 February 2023. Gift of Trans Australia & Allies, 2023. 2023/59/2

Placard, 'Trans Australia and allies', plastic / wood, made by Sydney Gay and Lesbian Mardi Gras, used by Trans Australia & Allies at Sydney Gay and Lesbian Mardi Gras Parade, Sydney, New South Wales, Australia, 25 February 2023. Gift of Trans Australia & Allies, 2023. 2023/59/3

Decorative pot, terracotta with pigment, made by Dhopiya Yunupiŋgu, Yirrkala, Northern Territory, Australia, 2022. Purchased 2023. 2023/60/1

Decorative pot, terracotta with pigment, made by Dhopiya Yunupiŋgu, Yirrkala, Northern Territory, Australia, 2022. Purchased 2023. 2023/60/2

Decorative pot, terracotta with pigment, made by Dhopiya Yunupiŋgu, Yirrkala, Northern Territory, Australia, 2022. Purchased 2023. 2023/60/3

Decorative pot, terracotta with pigment, made by Dhopiya Yunupiŋgu, Yirrkala, Northern Territory, Australia, 2022. Purchased 2023. 2023/60/4

Decorative pot, terracotta with pigment, made by Dhopiya Yunupiŋgu, Yirrkala, Northern Territory, Australia, 2022. Purchased 2023. 2023/60/5

Table, 'Duty of Care', glass / ink, Tony Albert, made at Canberra Glassworks, Canberra, Australian Capital Territory, Australia, 2020. Purchased with funds donated by the Herschell Family, 2023. 2023/61/1

Sculpture, 'Camelias, Callitris, Rain, Powder Hulk Bay', slab-built paper clay / tin glaze over grey slip / sgraffito, Toni Warburton, Sydney, New South Wales, Australia, 2015. Donated through the Australian Government's Cultural Gifts Program by Toni Warburton in memory of Peter Warburton and Soot Warburton, 2023. 2023/62/1

Cup, 'Mariner's cup', hand-modelled earthenware / tin glaze, Toni Warburton, Sydney, New South Wales, Australia, 2017. Donated through the Australian Government's Cultural Gifts Program by Toni Warburton in memory of Peter Warburton and Soot Warburton, 2023. 2023/62/2

Cup, ‘Mariner’s cup', hand-modelled earthenware / tin glaze, Toni Warburton, Sydney, New South Wales, Australia, 2017. Donated through the Australian Government’s Cultural Gifts Program by Toni Warburton in memory of Peter Warburton and Soot Warburton, 2023. 2023/62/3

Text sculpture, ‘Midden’, earthenware / pigments / engobes, Toni Warburton, Sydney, New South Wales, Australia, 2015. Donated through the Australian Government’s Cultural Gifts Program by Toni Warburton in memory of Peter Warburton and Soot Warburton, 2023. 2023/62/4

Text sculpture, ‘Rockery’, terracotta / glazes, Toni Warburton, Sydney, New South Wales, Australia, 2015. Donated through the Australian Government’s Cultural Gifts Program by Toni Warburton in memory of Peter Warburton and Soot Warburton, 2023. 2023/62/5

Sculpture, ‘Valley Floor Garden’, earthenware / ceramic pigments / engobes / glazes, Toni Warburton, Sydney, New South Wales, Australia, 2018. Donated through the Australian Government’s Cultural Gifts Program by Toni Warburton in memory of Peter Warburton and Soot Warburton, 2023. 2023/62/6

Sculpture, ‘Seventies Scenario’, earthenware / ceramic pigments / glazes, Toni Warburton, Sydney, New South Wales, Australia, 1985. Donated through the Australian Government’s Cultural Gifts Program by Toni Warburton in memory of Peter Warburton and Soot Warburton, 2023. 2023/62/7

Portrait carpet, Naser al-Din Shah, wool / cotton / natural dyes, Tabriz, Iran, 1950s. Gift of Robert Cadry, 2023. 2023/63/1

Termeh textile, twill weave, wool, made in Yazd, Persia (Iran), 1850s. Gift of Robert Cadry, 2023. 2023/63/2

Bottle, earthenware / slip / copper glaze, made by Graham Oldroyd, Wombarra, New South Wales, Australia, 1975. Gift of Michelle McCudden, 2023. 2023/64/1

Bottle, earthenware / copper glaze, made by Graham Oldroyd, Wombarra, New South Wales, Australia, c. 1983. Gift of Michelle McCudden, 2023. 2023/64/2

Bottle, earthenware / copper glaze, made by Graham Oldroyd, Wombarra, New South Wales, Australia, c. 1983. Gift of Michelle McCudden, 2023. 2023/64/3

Dress and headpiece, ‘Frilled-Neck Lizard’, satin / nylon / sequins, designed by Robyn Caughlan, Sydney, New South Wales, Australia, 1995. Purchased 2023. 2023/65/1

Dress, ‘Fire Gown’, fabric / tulle, designed by Robyn Caughlan, made by Signature Prints, Sydney, New South Wales, Australia, 2016. Purchased 2023. 2023/65/2

Dress, ‘Sturt’s Desert Pea’, fabric / satin, designed by Robyn Caughlan, Sydney, New South Wales, Australia, 2006. Purchased 2023. 2023/65/3

Dress, ‘Uluru’, satin / sequins / tortoiseshell, designed by Robyn Caughlan, Sydney, New South Wales, Australia, 2006. Purchased 2023. 2023/65/4

Outfit, comprising of dress and jacket, ‘Blue Water’, fabric, designed by Robyn Caughlan, Sydney, New South Wales, Australia, 2003. Purchased 2023. 2023/65/5

Dress and headpiece, ‘The Circle of Life’, fabric / tulle, designed by Robyn Caughlan, made by Signature Prints, Sydney, New South Wales, Australia, 2016. Purchased 2023. 2023/65/6

Portable draft (draught) gauge, metal / leather / glass / mixed materials, made by The Hays Corporation, Michigan City, Indiana, United States of America, c. 1930, used at the Ultimo Power Station, Sydney, New South Wales, Australia, c. 1930–1963. Purchased 2022. 2023/66/

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The Museum of Applied Arts and Sciences is an Executive Agency of, and principally funded by, the NSW State Government. The museum is sincerely thankful for the support provided by its partners and donors.

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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 and exclusive international exhibitions, education and community programs.

The Powerhouse Parramatta Campaign will raise $75 million towards the capital cost of the museum, including its fitout and first year of programming. The museum sincerely thanks its donors and partners for their inspired generosity and support in bringing this momentous project to life.

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POWERHOUSE ULTIMO CAMPAIGN

The renewed Powerhouse Ultimo will deliver refurbished and expanded exhibition and public spaces, connecting the museum to the Sydney CBD and adjacent cultural precincts. To support the NSW State Government, Powerhouse will raise $50 million capital to contribute towards the revitalisation.

The museum thanks Ultimo Foundation University Partner, University of Technology Sydney for their collaboration in reimagining the Ultimo precinct, and for their support in reinvigorating Australia's most revered museum.

Powerhouse Ultimo Donors

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POWERHOUSE SUSTAINABILITY

Powerhouse inaugurated its Climate Action Plan 2022–25 in November 2022, clearly setting out 12 key objectives encompassing infrastructure, programs and operations across the museum's four sites, with the aim of achieving net zero operational carbon emissions by 2025.

These important commitments place Powerhouse in a global leadership position for museums and other cultural institutions. Sustainability is integral to the museum's renewal, presenting a once-in-a-generation opportunity to embed low carbon solutions into the infrastructure of all four sites, to reduce the organisation's operational environmental impact and to improve its responsiveness to climate, season and sustainability.

The pioneering plan is guided by the museum's Caring for Country Principles which were developed in consultation with the Traditional Owners of the lands on which Powerhouse sites are located. Crucially, these principles support Powerhouse staff and collaborators to implement actions in the plan and all aspects of the museum's work. The plan aligns with Australian and international best practice in addressing the global climate crisis. It includes commitments to reduce total energy consumption by 20%, zero increase in potable water use from 2018–19 baselines by 2025 and to achieve 90% resource recovery from production and operational waste.

PROGRESS ON OBJECTIVES

Powerhouse Infrastructure

In the 2022–23 financial year, Powerhouse prioritised the initiation of essential infrastructure projects that have the longest delivery times, including the procurement of a solar photovoltaic and battery energy storage system and electric vehicle charging infrastructure for Powerhouse Castle Hill. These projects are expected to be completed in the next two financial years and will contribute significantly to the decarbonisation of the site.

Powerhouse Parramatta was one of the first building sites in Australia to require tower cranes be fuelled by renewable diesel. The Green Star submission targeting a six-star rating for the project has been prepared. Biodiversity assessments have also been conducted at Powerhouse Parramatta and Sydney Observatory.

Powerhouse Programs

In 2023, the flagship sustainability program *100 Climate Conversations* at Powerhouse Ultimo continued to be delivered. This program comprises the recording of weekly conversations featuring visionary Australians taking action to address climate change which are then made widely accessible via a dedicated exhibition, website and podcast. Fifty-three episodes were launched in 2022–23, bringing the total to 70 releases, with 78,637 downloads this year contributing to an overall figure of 93,037, as at 30 June 2023.

In 2023, Powerhouse and Parramatta Artists' Studios partnered to establish the Parramatta Weaving Garden Collective. A Project Lead and four artists — Dr Virginia Keft, Jayne Christian, Tarni Eastwood, Angela Paikea and Paris Taia — were appointed to undertake research, design development and community engagement over the next 18 months. The Collective will work towards landscaping a

section of the Parramatta Powerhouse rooftop garden to showcase an abundant range of plants and foliage used by First Nations communities for weaving. The Collective is engaged with WEAVE Parramatta, an organisation connecting diverse communities through contemporary, experimental and cultural practices in weaving, textile and fibre art.

Powerhouse Operations

In 2023, Powerhouse initiated a review of key operational policies, including procurement policies, to support the longer-term integration of sustainability. Powerhouse introduced a new building analytics system at Castle Hill to monitor building performance and optimise operational systems. Additional needs are currently being assessed with the intention to ensure data integrity in future reporting and effective performance monitoring.

2025 TARGETS: 2023 RESULTS OVERVIEW

The following summarises the progress to date of the operational environmental targets within the Climate Action Plan. All targets are to be achieved by 2025, set against the baseline year of 2018–19.

Achieve net zero building operations: Steps to achieve this included maximising energy efficiency and onsite renewable energy opportunities, eliminating fossil fuel use, integrating water harvesting and reuse in property operations at all sites, and standardising a zero-waste approach to exhibition construction and operational waste management. To date there has been a 19% reduction in carbon emissions from building operations, largely reflective of the electricity reduction noted below. The emissions footprint was calculated using Climate Active compliant methodology.

Reduce electricity consumption by 20%: Reduced electricity use continued to be a high priority as consumption contributes to approximately 90% of the carbon footprint for Powerhouse buildings. To date there has been a 5% reduction in electricity consumption for building operations. A building performance and monitoring program was introduced in June 2022 to analyse and improve the energy efficiency at Castle Hill.

Achieve 90% resource recovery from production and operational waste: In 2023, Powerhouse began the first phase towards achieving this target by establishing a program supported by a waste and recycling reporting platform to ensure a consistent and higher standard of data retrieval from the museum's multiple service providers facilitating waste collection. Overall waste generation has reduced from 212 tonnes in 2018–19 to 109 tonnes this year, with 33% of materials diverted from landfill.

Achieve zero increase in potable water use: Water use metering introduced to Powerhouse Ultimo has contributed to some reduction through closer monitoring. Sydney Observatory has only been operational from February 2023, contributing additional reductions for this financial year. Annual potable water use has decreased from 22.2 megalitres in 2018–19 to 12.8 megalitres in 2022–23.

NEW COMMITMENTS

Net Zero Carbon Buildings

In 2023, Powerhouse became the first Australian museum to sign the World Green Building Council's Net Zero Carbon Buildings Commitment. This undertaking is closely aligned to the museum's Climate Action Plan 2022–25 to achieve net zero emissions by 2025, including commitments to:

—reduce existing buildings' energy consumption, eliminate emissions from energy and refrigerants, drastically remove fossil fuel use and compensate for residual emissions

—verify energy reduction by measuring and optimising building performance across all operation sites using Green Star

—influence products and services used along the museum's value chain for better outcomes for exhibitions and programs and positively contribute to innovation across the sector

Powerhouse will track the progress of these targets and objectives and report the results annually, including supporting evidence such as energy consumption and carbon emission data.

Global Cooksafe Coalition

Powerhouse recently signed on as a partner of the Global Cooksafe Coalition (GCC), making a commitment along with other member organisations in OECD nations to phase out gas use in kitchens for all new developments by 2030, and to retrofit existing properties to all-electric kitchens by 2040. GCC is a universal platform to promote fossil fuel-free cooking, earning support from local food leaders Palisa Anderson, Melissa Leong and Neil Perry. The Vitocco Family Kitchen at Powerhouse Parramatta will be gas-free, engaging audiences and showcasing the health and sustainability benefits of fossil fuel-free cooking.

VOLUNTEERS

Powerhouse sincerely thanks the volunteers who generously donated their time in the financial year ended 30 June 2023.

Talya Aarons
John A'Beckett
Vinod Ahluwalia
Astrini Alias
Georgia Allen
Tselmuun Amgalantuya
Claire Badart-Prentice
Beth Bailey
Peter Bamford
Clare Banks
Marion Barker
Judith Bedford
Kate Belfield
Angela Bian
Nikhaar Biswal
Edna Boyd
Rowland Broady
Brianna Bronio
Natalie Buehler
Hannah Burn
Maree Burnett
Roderick Byatt
Leisa Caines
Julie Cameron
Judith Campbell
Victor Candor
Merelyn Chalmers
Bronte Cheetham
Lesley Cherry
Lynne Cheshire
Rachel Chuah McNamara
Jean Clark
Laura Clarke
Millicent Clemente
Robert Cole
Jon Comino
Adriana Conway
John Cooper
Adele Cosier
Anna Cowles
Elli Curotta
Gillian Diekman
Kevin Dodds
Joyce Du
Lucy Dumitrescu
Wayne Eagle
Matilda Lipman
Alan Edwards
Jay Ekers
Gus Evans
Vicki Farkas
James Farquhar
Rachel Gallagher
Robert Gardiner
Christina Geeves
James Gibson
Maureen Gibson
Mugdha Godbole
Lily Goldsbrough
Cindy Gordon
Helen Grant
Sian Gray
Michael Grusovin
Alexandra Guerman
Zan Gussey
Dinah Hales
Simon Harding
Isa Hargraves
Alena Harvey
Lesley Harwood
Annabelle Hayward
Lin He
Susanne Hledik
Ray Huckin
Christina Jameson
Chancie Jessop
Cierwen Jones
Alice Jordan
Karanda Jung
Nathaly Jung
Doug Kelly
Diana Kincaid
Takako Knight
Ron Koenig
Zylen Kondelidis
Jun Kwoun
Denise Larcombe
John Lauder
Jessica Lavelle
Oscar Lawrence
Paul Laxton
Rachel Lee
Caroline Leigh
Michael Leslie
Wan Ting Li
Eileen Lim
Jasmin Lin
Jade Liu
Yuan Liu
Matthew Lloyd
Tom Lockley
Shelby Luppino
Dakota Luthra
Gail Luthy
Lucy MacCulloch
Charlotte Macdonald
Alexander MacRitchie
Rachel Marks
Peter Martin
Antonia McAneney
Ruby McCluskie
Geoff McGirr
Susan McMunn
Keira McNeill
Yazmeen Meedin
Hannah Merlin
Elaine Milner
Jenny Mitchell
Karin Mizuno
Hette Mollema
Ernie Mollenhauer
Grace Morley
Cedric Muller
Abia Murad
Peter Nathan
Hannah Newman
Hien An Ngo
Rebecca Nguyen
Mercedes Nitopi
Trevor Oates
Kelvin O'Keefe
Tom O'Keeffe
Adele O'Neill
Sian O'Rourke
On Ki Pang
Mikaela Parker
Lisa Parkinson
Christinne Patton
Maylyn Pelayo
Michael Pham
Jasmin Pike
Richard Pike
Claire Polczynski
Jasmine Pollock
Peter Radcliffe
Tadaka Ramesh
Thulasi Ravisanthiran
Ashley Reynolds
Susha Abraham Royer
Patrick Rummery
Helio Russell
Niamh Ryan
Aysha Saeed
Emma Saunders
Isabella Sawtell
Elisha Schnell
Lorenzo Schober
Danielle Schuhmeier
Dev Seidel
Diane Siljanovic
Hea Singh
Alan Stennett
Heather Stevens
Meg Stevenson
Barbara Stokes
Christina Sumner
Ella Tang
Kat-Louise Theodora
Maria Theoharous
Anna Tierney
Maria Townsend
Bethanie Tran
Phoebe Tsui
Kim Vo
Paul Waite
Cindy Wang
Norma Warnecke
Madeleine Wiersma
Elise Williams
Antony Wober
Natalie Wong
Sunny Wong
Austin Yeung
Joseph Yiu
Mary Zarate
Yu Zhou
Lana Zilla

STAFFING NUMBERS

FTE (Full-Time Employees) at 30 June	2021	2022	2023	Change from past year
Directorate				
Directors	4	5	5	0
Executive Support	2	1	4	3
Total	6	6	9	3
Powerhouse Program				
Directors	6	5	5	0
Campaign	4	5.6	5.2	-0.4
Design and Delivery	2	2	3	1
Strategic Projects		3	9.9	6.9
Total	12	15.6	23.1	7.5
First Nations				
First Nations	1	4	4.4	0.4
Total	1	4	4.4	0.4
Curatorial Collections and Program				
Curatorial	19.8	21.4	0	-21.4
Library Services	4	4	0	-4
Collections and Major Projects	110.2	99.2	0	-99.2
Exhibitions	10.4	9	0	-9
Workshop	8	15.8	0	-15.8
Registration	13.2	25	0	-25
Conservation	5.2	16	0	-16
Production	1	2	0	-2
Media Technologies	5	7	0	-7
Programs	8.4	10.6	0	-10.6
Education and Digital Learning	4	4	0	-4
Total	189.2	214	0	-214
Collection				
Library Services			4	4
Registration			14.8	14.8
Conservation			14.4	14.4
Research			3	3
Collection Curatorial			9.4	9.4
Total			45.6	45.6
Program				
Exhibitions			10	10
Workshop			16	16
Production			1	1
Programs			13.4	13.4
Media Technologies			7	7
Education and Digital Learning			5.6	5.6
Exhibition Curatorial			11	11
Total			**64**	**64**

Corporate Resources

FTE (Full-Time Employees) at 30 June	2021	2022	2023	Change from past year
Human Resources	3	4	8	4
Finance	10.4	12.4	13.4	1
Facilities and Asset Management	9	9	9	0
Security Operations	6	5	6	1
Records	2	2	0	-2
Volunteer Programs	1.8	1.8	3	1.2
Commercial	1	0	0	0
Retail	1	1	0.8	-0.2
Events	3.6	2.8	4.6	1.8
Information and Communications Technology	8	7.8	10	2.2
Visitor Services and Venues	17.2	25.1	15.2	-9.9
Ticketing and Bookings			4.6	4.6
Discovery Centre	1.8	2.8	2.4	-0.4
Memberships Program	0.6	1	1	0
Total	65.4	74.7	78	3.3
Communications				
Communications	2	2.9	4	1.1
Marketing		3	4	1
Total	2	5.9	8	2.1
Strategy and Operations				
Digital	7	9.6	11.2	1.6
Publishing	3.8	5	5	0
Design		5.6	6.6	1
Sustainability		1	1	1
Writing			1	1
Sydney Observatory		1	2	2
Collections and Major Projects			76.6	76.6
Total	**10.8**	**22.2**	**103.4**	**81.2**
MUSEUM TOTAL (non-casual)	**286.4**	**342.4**	**335.5**	**-6.9**

EQUAL EMPLOYMENT OPPORTUNITY (EEO) STATISTICS

A. Trends in the Representation of EEO Groups			
EEO Group	**2021**	**2022**	**2023**
Women	65%	66%	64%
Aboriginal people and Torres Strait Islanders	3%	3%	3%
People whose first language was not English	8%	16%	18.40%
People with a disability	4%	5%	6.20%
People with a disability requiring work-related adjustment	1%	1%	1%
B. Trends in the Distribution of EEO Groups			
EEO Group	**2021**	**2022**	**2023**
Women	106	107	108
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 numbers by occupational category

Staff Numbers (FTE) Powerhouse Museum (non casual)			
Occupation Group	**2020-21**	**2021-22**	**2022-23**
Manager and administrators	64	62	61
Professionals	121	157.8	156.5
Technicians and associate professionals	46	53.2	49
Tradespersons and related workers	8	21.8	22
Advanced clerical, sales and service workers	12	9	8
Intermediate clerical, sales and service workers	16	18.6	20
Elementary clerical, sales and service workers	23	20	19
TOTAL	**290**	**342.4**	**335.5**

Staff employed at the Museum of Applied Arts and Sciences are part of the Department Enterprise, Investment and Trade

SENIOR EXECUTIVE SERVICE (SES)

During 2022–23, the following were members of the State Government Senior Executive Service (SES):

Band	Position title	Gender	at 30 June
3	Chief Executive – Lisa Havilah	Female	Y
2	Chief Operating Officer – Mark Wilsdon	Male	Y
1	Director, Business Transformation – Jamie Twist	Male	Y
1	Director, Commercial – Timo Bures	Male	Y
1	Director, Communications – Carmel Melouney	Female	Y
1	Director, Curatorial Collections and Exhibitions – Matthew Connell	Male	Y
1	Director, Design and Delivery – Clare Moore	Female	Y
1	Director, First Nations – Emily McDaniel	Female	N
1	Director, Office Chief Executive – Susanna Montrone	Female	N
1	Director, Office Chief Executive – Jeremy Kelshaw	Male	Y
1	Director, Strategic Projects – Lisa Ffrench	Female	Y
1	Director, Strategy and Operations – Simon Walkom	Male	Y

Band	30 June 2021	30 June 2022	30 June 2023
3	1	1	1
2	2	2	1
1	8	7	9
Total	11	10	11
Number of female SES3	7	6	5

Band	Average remuneration		
	2020/21	2021/22	2022/23
3	$ 394,625	404,491	412,580
2	$ 280,921	314,007	341,700
1	$ 216,082	219,772	238,454

Exec Expenses as a % of Employee related expenses (ERE) =

% exec spend of total spend	2021	2022	2023
ERE	28,875,384	34,354,650	35,795,000
Exec	2,469,039	2,570,908	2,661,912
Exec expense as %	8.55	7.5	7

OVERSEAS TRAVEL (LIST AND PURPOSE)

Powerhouse research manager Deborah Lawler-Dormer, 4–12 December 2022, Daegu, South Korea. To deliver presentations at SIGGRAPH Asia 2022 on women and technology, drawing on the research projects of Powerhouse, and as Art Gallery Chair for SIGGRAPH Asia 2023.

Chief executive Lisa Havilah, 22–26 March 2023, Hong Kong. To speak at the Museum Summit 2023 at the invitation of the Leisure and Cultural Services Department of the Government of the Hong Kong Special Administrative Region.

LEGISLATIVE CHANGES

There was no legislative change that affected Powerhouse in 2022–23.

MAJOR WORKS STATEMENT

There was no major capital works undertaken by Powerhouse over the 2022–23 financial year. Powerhouse classifies major works as a single project funded by a 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 undertaking a cyber security uplift program funded by the Digital NSW Restart Fund. The program is targeted at improving Powerhouse cyber security maturity against the Federal Government's Essential Eight 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 Powerhouse

—accurate and appropriate information in response to enquiries

—a high standard of safety and security

—appropriate facilities (rest areas, cafes, toilets, baby change room) to use

—appropriate access and services for those with special needs (for example, 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@powerhouse.com.au.

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 Powerhouse at info@powerhouse.com.au or feedback@powerhouse.com.au.

This year, Powerhouse received 86 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 (PID):

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*. 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 360,173 object records available as of 30 June 2023.

The following information has been submitted to the Information and Privacy Commission NSW 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	No
Information made publicly available by the agency	No

Clause 8B: The total number of access applications received by the agency during the reporting year (including withdrawn applications but not including invalid applications)

Total number of applications received	3

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	3	0
% of Total	0%	100%	

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	3	0	0	0	0	0	0	3	100%
Total	0	3	0	0	0	0	0	0	3	
% of Total	0%	100%	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	3	0	0	0	0	0	0	3	100%
Access applications that are partly personal information applications and partly other	0	0	0	0	0	0	0	0	0	0%
Total	0	3	0	0	0	0	0	0	3	
% of Total	0%	100%	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%
	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)	1	100%
Information provided to High Risk Offenders Assessment Committee	0	0%
Total	1	

* 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	2	25%
Law enforcement and security	0	0%
Individual rights, judicial processes and natural justice	3	37.5%
Business interests of agencies and other persons	3	37.5%
Environment, culture, economy and general matters	0	0%
Secrecy provisions	0	0%
Exempt documents under interstate Freedom of Information legislation	0	0%
Total	8	

Table F: Timeliness

	Number of applications*	% of Total
Decided within the statutory timeframe (20 days plus any extensions)	3	100%
Decided after 35 days (by agreement with applicant)	0	0%
Not decided within time (deemed refusal)	0	0%
Total	3	

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.

	2022–23 $000	2023–24 $000
Operating Expenses		
Employee Related	29,997	45,544
Other Operating Expenses	33,154	26,147
Grants and Subsidies	15,000	32,377
Depreciation and Amortisation	7,846	7,776
Finance Costs	6	4
Total Expenditure	**86,003**	**111,848**
Revenue		
Recurrent Grant	56,531	66,706
Capital Grant	3,868	1,868
Sale of Goods and Services	3,063	2,502
Investment Income	125	125
Grants and Contributions	17,752	35,139
Other Revenue	101	0
Acceptance of State Liabilities	1,456	1,521
Gain on disposal of non current assets	-	
Total Revenue	**82,896**	**107,861**

CONSULTANTS (>50K and <50K)

Engagements costing over $50,000		
Consultant	**Title of Project**	**Cost $**
Bolton & Quinn	International Public Relations & Strategy	187,500
WSP Australia Pty Ltd	Strategic Asset Management	68,000
Total Engagements over $50,000		**255,500**

Engagements costing less than $50,000
There were six (6) engagements costing a total of $48,000.
There were no other consultants engaged by the Museum in 2022–23

PAYMENT OF ACCOUNTS/TIME FOR PAYMENT OF ACCOUNTS

Payment Performance Indicators 2022–23

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

	As at 30 Sep 22 $	As at 31 Dec 22 $	As at 31 Mar 23 $	As at 30 Jun 23 $
Current	1,329,850	350,375	16,883	975,536
Less than 30 days overdue	6,600	18,088	950	
Between 30 and 60 days overdue	112,400	1,762	75	358
Between 60 and 90 days overdue	-	3,335	8,770	521
More than 90 days overdue	-180	-180	570	-2,967
	1,448,670	**373,380**	**27,248**	**973,448**

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 2022	2,803	14,166	2,052	73.2%	11,396	80.4%
31 December 2022	2,658	14,396	2,383	89.7%	12,333	85.7%
31 March 2023	2,606	13,461	2,025	77.7%	11,255	83.6%
30 June 2023	2,741	15,306	2,291	83.6%	13,556	88.6%

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 Parramatta

Under construction,
30B Phillip Street,
Parramatta NSW 2150

Postal address
500 Harris Street, Ultimo
NSW 2007

Administration hours
Opening 2025

Phone
(02) 9217 0111

Email
info@powerhouse.com.au

Website
powerhouse.com.au

Powerhouse Ultimo

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

Email
info@powerhouse.com.au

Website
powerhouse.com.au

Admission hours
Open 10am to 5pm every day
Every Thursday to 9pm
(closed Christmas Day)

Tickets
Free entry, no bookings
required.

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 to Friday.

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

Admission hours
Open for nightly tours
Wednesday to Saturday

Tickets
Child $24, Adults $36,
Concession $32, booking
essential