

May 23

Hi everyone

I have just got this from Grace Cochrane, and I am forwarding it on to my email list, which will certainly have lots of duplication with those on her list. If this is the case with you, apologies: just delete this email. Please also send it on to anyone else who may be interested.

It would be good to have as many as possible at the rally on Saturday.

Dear everyone,

This is to let you know that:

1. The Save the Powerhouse group is organising a second rally on SATURDAY 28 MAY, 11:00am – 12:00 noon, on the Powerhouse Museum forecourt (see email message attached below, with links to their Facebook page.)

2. Another group, the Powerhouse Museum Alliance, also has a website: <https://powerhousemuseumalliance.com/> for your reference and involvement.

This website includes a chronology of news reports, some useful and informative papers and some questions to ask politicians. It also includes an Open Letter signed by 178 leading members of arts and business communities, and published in the Sydney Morning Herald on 17 February 2016. You can add your name and comment to this page. This site has just been updated to include additional and updated papers (see those attached above).

The Powerhouse Museum Alliance includes longstanding benefactors of the museum, former trustees, design and heritage experts and senior museum professionals, who believe there are compelling cultural, heritage, historical, practical and economic reasons for the Museum to remain in its current location, with continuing relevance to contemporary audiences. The PMA also strongly supports the development of a new museum in Parramatta that is unique to its own history, cultures and contemporary life. We ask the government to develop a coherent museum plan for NSW for the 21st century, underpinned by principles of equity and access to collections, and addressing glaring omissions in the profile of museums in NSW.

The website encourages you to:

Support politicians who have been working towards these ends, such as · MP Alex Greenwich and · MP Jamie Parker

Write to the Premier: use this contact form to write to NSW Premier Mike Baird and ask for a review of the current decision.

Write to the Opposition leader: write to Labor MP Luke Foley, the NSW Opposition leader, to encourage his support.

Write to your Member of Parliament: and request a meeting with your MP to explain issues and seek support.

Sign a continuing Petition for Parliament to seek a review of the decision. You must be a NSW resident and the signature must be on paper,

https://d3n8a8pro7vhnmx.cloudfront.net/alexgreenwich/pages/78/attachments/original/1426127965/Powerhouse_Museum_150310.rbp.pdf?1426127965 The first

Parliamentary debate is here: https://www.parliament.nsw.gov.au/prod/parlament/HansArt.nsf/V3Key/IA20160225034?open&refNavID=HA8_1

**AND – come to the rally on 28th May!
Grace**

**From: Save Powerhouse Museum [mailto:savethepowerhouse@gmail.com]
Sent: Wednesday, May 18, 2016 4:48 PM
To: Save the Powerhouse
Subject: Support the Powerhouse rally 28 May**

Hi everyone,

It's just over a year since our first successful Save the Powerhouse rally on the Museum forecourt. A lot has happened since then, the campaign is stronger than ever and we're rallying again on 28 May to show our ongoing support for keeping the Powerhouse in Ultimo and building a new cultural facility in Parramatta in consultation with local residents.

Join us again on the Museum forecourt to hear from local politicians, museum and business experts and other Sydney action groups who are fighting undemocratic decision-making and destruction of their heritage by the Baird Government.

Please wear your T-shirt - or write to savethepowerhouse@gmail.com. if you need one, and bring along your family, friends and neighbours, because if enough of us raise our voices, this Government will have to start listening!

Follow us on Facebook at [Savethepowerhouse](#)

Save the date!

SATURDAY 28 MAY, 11:00am – 12:00 noon, southern edge of the Powerhouse forecourt

Other material:

MOVING MUSEUMS AND GALLERIES: A BRIEF SURVEY

When you search the internet for 'museums that have been relocated' and 'museums that are being moved':

- **The only references to a large museum being relocated are for the Powerhouse Museum! Lots of media and Government announcements.**
- **The only other museum that turned up, large or small, is the Worldwide Arms Museum, a private museum in Vung Tao that is being moved by its owner to a more central site, close to the 'major' museums in Vung Tao. It has several favourable reviews on tripadvisor....**

When you search for 'art galleries that have been relocated', the examples found are projects where the institution has moved to larger, more centrally located sites/buildings such as:

- **National Gallery of Art Toronto (1988) from smaller, unsuitable buildings to a central**

larger site and new building.

- In New York, the Whitney Museum of American Art moved in May 2015 to a new Renzo Piano designed building on the High Line which 'vastly increases the Museum's exhibition and programming space' in downtown NY. The Whitney is still in Manhattan and its former Marcel Breuer designed building in the Upper East Side has become a branch of the Metropolitan Museum of Art for their program of contemporary art exhibitions.
- Still in NY, the Museum of Arts and Design evolved from the American Crafts Museum and in 2008 moved a short distance from opposite MoMA to 2 Columbus Circle to a building with larger, more flexible spaces and a much higher visibility fronting a significant public space.
- And in LA, the Getty Museum moved into Los Angeles, so it could build a much larger, more easily accessible museum and cultural centre. It has of course kept its original building, the Getty Villa in Malibu, presenting its antiquities collection.

Successful alternatives:

The Cite des Sciences et L'Industrie in Paris WAS NOT a relocation but a new initiative to build a dedicated science experience centre for Paris. The Musee des Arts et des Metiers, which has one of the world's best science and technology collections, remains in the former priory building in which it was founded in 1794. The Cite des Sciences was part of a larger scheme to renew the former abattoir building and surrounds at La Villette. The music museum, La Cite de la Musique, was also a key element in this project. It is now renamed as part of the new Philharmonie de Paris concert hall which opened in 2015.

The Cite des Sciences has been a success – not so sure about the music museum though the new concert hall will be a draw.

The accepted and proven successful model for energising urban areas/smaller cities by involving key cultural institutions is to have satellites of the main institution strategically developed in locations where there is a recognised 'fit' – a reason to be there – ie the community/ location and the museum's purpose/collection can work together.

Classic examples are the Tate in the UK with its satellite galleries in Margate – (a Turner site and Tate Contemporary), Tate Liverpool, Tate St Ives and Bankside – Tate Modern for the big modern works.

Also in the UK, the Science Museum has a series of campuses: the National Railway Museum, York; National Media Museum, Bradford; and Museum of Science and Industry, Manchester.

And underway is the initiative by Boris Johnson, Mayor of London, to energise and develop the London Olympics site – Queen Elizabeth Olympic Park – as a new cultural and education quarter by involving the V&A, (a satellite), Sadler's Wells, the University of Arts, London and University

College London. Also in negotiation for the site is the first international branch of the Smithsonian Institution, with exhibitions planned which will draw from all its various museums. Just google V&A and Queen Elizabeth Olympic Park. The British Museum has also expressed interest in opening a satellite at Olympicopolis as it is also known so as to be part of the regeneration project and display more of its collection to wider audiences.

The V&A vision for its Olympics site will complement the 'parent' V&A at South Kensington with more collection on show in exhibitions, more collection and archives accessible in visible storage; dedicated space to display and document digital design, major temporary exhibition spaces and studios for practitioners.

In Scotland, the V&A is opening the V&A Museum of Design Dundee – an international centre for design for Scotland being built as part of a wider initiative to revitalise Dundee and its waterfront through design-led programming and initiatives fostering tourism and business growth. The V&A London remains the core institution as these locally supported satellites broaden the museum's influence and audiences.

Closer to home, Museum Victoria encompasses Melbourne Museum centrally located in Carlton Gardens next to the Royal Exhibition Building; Scienceworks at Spotswood incorporating the historic Pumping Station and Melbourne Planetarium; and the Immigration Museum in the former Customs House.

Of course, the other primary way to build culture is to work from the ground up so to speak, involving the local community in the founding and development of the gallery/museum so that it best reflects their history and contemporary culture and, their aspirations.

There are many examples of successful community cultural developments such as Bendigo City Art Gallery – a thriving, locally enriched institution but with an interstate and international reach and, closer to home, Campbelltown City Art Gallery, the Penrith Regional Gallery and the Lewers Bequest at Emu Plains, Casula Powerhouse and Hazelhurst Regional Gallery and Arts Centre at Sutherland – a brilliant regional gallery that reaches a wider than local audience through exciting programming and excellent partnerships.

One of the outstanding examples of a locally grown and nurtured museum is Brooklyn Museum founded in 1823 and with a history of aspiring to be one of the leading museums in America such that it now has one of the best collections in USA with art and artefacts from across the world. Housed in an imposing 1897 building by McKim Mead and White, which was revitalised in the late 20thC, it was conceived to be the focal point of Brooklyn's main cultural, recreational and educational districts. Today it is a major drawcard bringing visitors across from Manhattan and beyond.

The Premier's desire to build a 'cultural beacon' in Parramatta is laudable. However, as all these and many other examples demonstrate, this can be achieved without the relocation and demolition of the Powerhouse Museum at Ultimo. All the state's major cultural institutions

could contribute to the development of cultural infrastructure in Western Sydney, indeed further afield in New South Wales, by working in close consultation with various communities. A museum is strengthened by the depth and breadth of its audiences and its benefactors and sustained by the permanency of its presence in the community.

Jennifer Sanders April 2016

TIMELINE FOR THE MUSEUM OF APPLIED ARTS AND SCIENCES

1879 Sydney International Exhibition: Garden Palace, Royal Botanic Gardens lays the foundations for MAAS and its collections

1880 The Technological, Industrial and Sanitary Museum opens in Garden Palace with 10,000 exhibits

1882 Fire destroys the Garden Palace and most of its collections

1883 The Technological, Industrial and Sanitary Museum is reborn and the collections re-established

1893 The renamed Technological Museum opens in a new purpose designed building by the Government Architect W.E. Kemp, in Harris St Ultimo adjacent to Sydney Technical College

1945 Museum of Technological Sciences

1950 Museum of Applied Arts and Sciences

1979 Government Architects Feasibility Study: proposes 3 museums: Science and Technology in the Ultimo Powerhouse; Decorative Arts in the Treasury Building; and Social History in the Trades Hall as part of the overall project to renew the Museum of Applied Arts and Sciences

1981 - 1987 MAAS closes its branch museums at Albury, Goulburn, Bathurst and Broken Hill in order to focus on the Powerhouse project. The Maitland Branch was washed away in the 19XX flood.

1980 - 1989: The Museum Train takes exhibits and museum staff around New South Wales to reach regional audiences

1981 Stage 1 Powerhouse Museum project opens in the former Ultimo Tram Depot

1982 MAAS opens Mint Museum of Australian Decorative Arts and site interpretation

1982 Sydney Observatory transferred to the Museum of Applied Arts and Sciences as a museum of

astronomy, public observatory and historic site

1984 MAAS opens Hyde Park Barracks, Museum of NSW social history and site interpretation

1988 Powerhouse Museum opens in former Ultimo Powerhouse.; design wins the Sulman Award for architectural merit

1990 Hyde Park Barracks transferred to Historic Houses Trust of NSW

1994 Mint Museum redeveloped with an Australian Gold and Silver theme

1997 Mint Museum transferred to Historic Houses Trust of NSW

2000 Powerhouse Museum launched its Regional Services for NSW community and regional museums and galleries, historical societies etc

2003 Migration Heritage Centre NSW transferred to Powerhouse Museum from Premiers Department

2005 Powerhouse Discovery Centre opens at Castle Hill as a publicly accessible store for the museum's off-site collection

2015 Premier Mike Baird announces the Powerhouse Museum will move to Parramatta

2015 The National Trust of Australia (NSW) opposes the sale and redevelopment of the Powerhouse Museum site, while supporting the creation of a new museum in Parramatta

2016 Open letter headed 'Please Don't Destroy the Powerhouse' published in the Sydney Morning Herald, signed by 178 prominent citizens and organisations, opposing the closure of the Powerhouse Museum at Ultimo, while supporting a new museum in Parramatta

2016 NSW Parliamentary debate prompted by 10,000 signatures opposing the closure and sale of the museum at Ultimo, while supporting the expansion of museum services across NSW

2016 After evaluating two sites, the NSW Government announces the Powerhouse Museum will move to the old DJs carpark site on the Parramatta River

2016 The Powerhouse Discovery Centre due to reopen as a shared publicly accessible store including off site collections held in trust by the Australian Museum and, Sydney Living Museums – formerly the Historic Houses Trust of NSW

See also <https://www.powerhousemuseum.com/about/aboutHistory.php>

Follow the news stories about the Powerhouse to Parramatta debate – (insert link to chronology)

Jennifer Sanders April 2015

Briefing note: The Powerhouse Museum's industrial and engineering heritage

The Powerhouse Museum building is an important industrial heritage site, and it houses several large engineering objects of high heritage significance. The synergy between building and objects ensures a distinctive museum experience that inspires visitors to take an interest in technology. It helps them understand how things work and how our world came to be the way it is. It inspires many young visitors to become engineers, scientists or designers – the future 'engine drivers' of our economy. Even in the information age, we need engineers who understand mechanism to design machines for agriculture, mining, transport, manufacturing, medicine and scientific research.

Recent initiatives by the CSIRO and private industry to boost participation in STEM subjects demonstrate the need to increase public interest in science and technology. The Powerhouse Museum is well placed to further develop its relationships with neighbouring educational and media organisations, including the University of Technology, the Sydney Institute of Technology and the ABC, to build on its record of helping fulfil this need.

The soaring spaces within the building are ideal for displaying internationally and nationally significant technological objects including: a rare early steam engine made by Matthew Boulton and James Watt in 1785, which has been in Sydney as an educational exhibit for 127 years, after a working life of 102 years in London; three large stationary steam engines; one locomotive made by Robert Stephenson in England in 1854 and another made in Sydney in 1882; a very impressive 1944 Catalina flying boat; a Saturn V rocket motor; and many smaller engines, aeroplanes and vehicles. They stir the imagination of visitors from around the world and attract repeat visitation from their ultimate owners, the people of NSW.

The Boulton & Watt engine is one of three early rotative engines still extant (the others being held by museums in London and Edinburgh); it is the oldest of the three and the only one in steaming condition. Its place in history is at the genesis of industrialisation in 18th century Britain. Its significance as a world changing innovation has been marked by plaques presented to the Museum by the UK Institution of Mechanical Engineers and the American Society of Mechanical Engineers, and it features on the current UK £50 banknote. It is the focus of an exhibition, educational programs, daily talks by volunteers and afterhours events. It is cared for by experienced conservators and run by highly trained engine drivers.

The engine (which was originally assembled in, and supported by, its engine house) was restored to steaming condition in the 1980s in collaboration with the NSW engineering community, who provided funds and expertise. It was a long, painstaking project that involved dismantling, transporting and erecting the engine (along with its timber and iron supports) twice, and making many careful measurements, decisions and adjustments. To remove the engine to storage or a new museum would likewise be a long and costly project; trying to rush the process would risk compromising original parts and their placement relative to each other. The best outcome would be to leave it in place as the most valuable object in a revitalised Powerhouse Museum, more accessible (to visitors from across NSW and the world) at Ultimo than in western Sydney.

The Steam Revolution exhibition features eleven engines that run on steam, including the unique Maudslay beam engine. While the main aim of this gallery is to provide a vivid introduction to the impacts of steam on life in NSW, it also outlines the history of innovation in steam power and exposes visitors to a range of working mechanisms. Moving the three large engines and other heavy objects, either to museum stores (which have very limited space to receive them) or to a new gallery (where

they would probably be on static display), would be a huge task. These objects were installed, at great cost, with many generations of museum visitors in mind. Again, a much better outcome would be to keep the large objects in place and redevelop the exhibition around them.

Ultimo Power House, the Museum's home, was Sydney's first public power station. It began powering Sydney's first electric tramway in 1899, and it was extended several times as electricity demand grew and power generation technology changed. The building's heritage significance is recognised by plaques conferred by Engineers Australia and the National Trust, and it is included in the Register of the National Estate. Three huge gantry cranes, two made in the USA in 1899 and one in NSW in 1929, and the bases of two large chimneys, dominate major galleries. They testify to our industrial history and serve as important reminders of past working lives. If the building were to be demolished or split into numerous apartments, these heritage features would be lost or hidden.

The Transport Gallery features a rare survivor of the C Class trams that were housed from 1899 in the adjacent Ultimo Tram Depot and powered by electricity generated in the Ultimo Power House. It is located in the Boiler Hall, where huge quantities of coal were burned to produce steam to feed the engines and, later, the turbines that turned the generators. The Museum is the ideal place to engage visitors with the story of electricity, which has shaped our cities and our lives over the past 130 years.

The adaptive reuse of the Ultimo Power House as the Powerhouse Museum was a visionary project with extraordinary benefits for the public, an inspiring outcome for one of the city's and the state's most significant industrial heritage assets. The continued use of the former Ultimo Power House as central Sydney's only museum of design and technology, accessible to visitors from across NSW, displaying current objects and stories alongside those from the past, would carry that benefit through to future generations.

The redevelopment of Darling Harbour provides an opportunity for the Powerhouse Museum to attract more overseas visitors and local residents. The success of the Goods Line walkway and Light Rail in bringing visitors to the Museum shows that it is well located and can continue to provide a distinctive and much needed cultural and tourist focus near Darling Square. With annual visitor numbers forecast to rise from 26 million to 40 million when the Darling Harbour revitalisation is complete, Museum visitation will also increase. And through its key role in the Ultimo education and creative precinct, the Museum will continue to inspire local innovators and encourage young people to become innovators.

Debbie Rudder, curator and writer, May 2016