

Tasmanian Museum
and Art Gallery
Annual Report
2010-11



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Statement of compliance

To His Excellency the Governor,

In accordance with Section 7 of the *Tasmanian Museum Act 1950*, the Trustees of the Tasmanian Museum and Art Gallery have great honour in submitting their Annual Report on the activities of the Tasmanian Museum and Art Gallery for the year ending 30 June 2011.

In submitting this report, we would like to sincerely thank the many people who have contributed to the operation of the Tasmanian Museum and Art Gallery during 2010–11.

The Trustees especially wish to thank the Premier and Minister for the Arts, Hon. Lara Giddings MP and the former Premier, David Bartlett and former Minister for the Arts, Hon. David O'Byrne MP, the Foundation of the Tasmanian Museum and Art Gallery, The Royal Society of Tasmania, the Friends of TMAG, TMAGgots, and the staff and volunteers for their continuing contribution to the museum's growth and development.

Aims of the Tasmanian Museum and Art Gallery

Vision

The Tasmanian Museum and Art Gallery aims to provide, promote and facilitate interaction with, and understanding of, the cultural and natural world for present and future generations.

Role

The Tasmanian Museum and Art Gallery collects, preserves, researches, interprets, displays and safeguards the physical evidence of the natural and cultural heritage of Tasmania, together with relevant material from interstate and overseas.

Statement of Purpose

The purpose of this collection is to provide present and future generations with the opportunity to gain information and insight into their world.

The Tasmanian Museum and Art Gallery aims to;

- Provide an environment that both stimulates and educates the general public
- Collect and conserve material evidence within the areas of humanities, including visual arts, history and anthropology, and the biological and physical sciences;
- Undertake research on the collections within changing intellectual, social and environmental contexts;
- Interpret and present its collections and research through diverse programs and publications which provide opportunity for public access and participation.

Board of Trustees

The Tasmanian Museum and Art Gallery (TMAG) was established by the Royal Society of Tasmania in 1848 and continued by the *Tasmanian Museum Act 1950*. The Trustees of TMAG are collectively a body corporate in which is vested the full management and superintendence of TMAG, the power to acquire and dispose of property and an obligation to do all other acts, except employ persons, proper to make TMAG best serve the public as a museum.

Staff are appointed or employed subject to the State Service Act 2000.

Members of the Board of Trustees

Chairman

Sir Guy Green AC KBE CVO
Royal Society of Tasmania appointment

Board Members

Dr AV (Tony) Brown
Royal Society of Tasmania appointment

Ms Julia Farrell
Governor-in-Council Appointment

Mr Clive Tilsley
Governor-in-Council Appointment

Dr Alison Alexander
Governor-in-Council Appointment

Mr Geoff Willis
Governor-in-Council Appointment

Alderman Dr Peter Sexton
Hobart City Council Appointment



Tim Burns
Like a long-legged fly upon the stream, his mind moves upon silence 2010
oil on linen
Purchased with funds from the Contemporary Tasmanian Art Acquisition Fund, 2010

Chairman's Report

This year has been a most important year in the history of the Tasmanian Museum and Art Gallery. The museum was given State Government approval to commence Stage 1 of the redevelopment of our city site which will increase even further the potential of the museum as a tourist destination and economic driver for the State.

More importantly, it will allow the staff of the museum to showcase more of the outstanding objects in the State Collection of Tasmania.

During the year it was my privilege to accompany the Director, Bill Bleathman and Trustee, Dr Tony Brown, to Hong Kong to participate in a ceremony held at the University of Hong Kong when the University of Tasmania conferred an honorary doctorate on Professor Jao Tsung-i in recognition of his enormous contribution to Chinese culture and his involvement with Tasmania through TMAG.

As a result of the commencement of Stage 1 of the redevelopment it has been necessary to progressively close down a number of exhibitions and galleries. It is gratifying that despite this, visitation to the museum again exceeded 330 000 people.

During the year significant additions were made to TMAG's collections. I would particularly like to thank the State Government for their initiative in establishing the Contemporary Tasmanian Art Acquisition Fund which has enabled us to acquire significant works from some of Tasmania's leading artists.

It is also most gratifying that Minister Lara Giddings continues her strong advocacy for our museum. Her support, together with that from the Executive and staff of the Department of Economic Development, Tourism and the Arts is achieving much in difficult times.

As a Board of Trustees we look forward to an exciting 12 months ahead of us as we deliver a new museum to the people of Tasmania.

I would like to thank my fellow Trustees for their commitment and wise counsel during the year.

On behalf of the Trustees I would like to express our thanks and appreciation to the Director, staff, volunteers and committee members for their professionalism and commitment, and for helping to make TMAG such a special organisation to be involved with.

Sir Guy Green
Chairman



Chairman of Trustees, Sir Guy Green, Premier Lara Giddings and TMAG Director Bill Bleathman inspect the basement of the Bond Store



Premier Lara Giddings with Neil Haddon and his artwork *Three Dogs* (2009), purchased with funds from the Contemporary Tasmanian Art Acquisition Fund, 2010

Director's Report

During 2010-11 the museum has achieved much despite the difficult environment under which we have operated.

The year's visitation exceeded 330 000 or approximately 930 people per day. This is an outstanding result given the significant reduction in exhibitions and public programs as a result of the preparations for the commencement of Stage 1 of the redevelopment, together with the impact of the difficult financial situation faced by government.

Over the last several years, TMAG has maintained visitation levels that have exceeded 300 000 visitors per year. This is the highest per capita visitation of any state museum, and something that we continue to be very proud of.

Our major exhibitions included:

The City of Hobart Art Prize which was the 10th year of our collaboration with the Hobart City Council for this important prize.

C20: 100 years of Australian Art from the TMAG Collection featured some of the finest works from TMAG's twentieth century Art and Decorative Arts collections.

near and far: tasmanian art presented major works by artists Mary Scott, Tim Burns, Ricky Maynard, Neil Haddon and Fiona Tabart all of which were acquired by TMAG during this year through the Contemporary Tasmanian Art Acquisition Fund.

During the year TMAG enjoyed major collaborations which provided outstanding benefits to the Tasmanian community. The most significant was *MOVE: video art in schools*, an education resource that features video artworks by 12 leading Australian artists accompanied by curriculum support materials. *MOVE* was launched by TMAG in conjunction with not-for-profit groups Kaldor Public Art Projects and Detached Cultural Organisation, and as a result of the generosity of Detached the package has been delivered to every high school and college in Tasmania. TMAG's AccessArt program is also providing state-wide professional development for teachers to support the package. Tasmania has had the greatest distribution into the school sector of any participating state.

It was also pleasing to open our most significant benefaction project, the Markree House Museum and Garden (Markree) which was officially opened by the Premier in June 2011. Markree is now open for guided, pre-booked tours from Tuesdays to Sundays.

In December 2010, Chairman of Trustees of TMAG, Sir Guy Green, and President of the Narryna Heritage Museum, Mr Ron Banks, announced the signing of a memorandum of understanding (MOU) between TMAG and Narryna. The MOU provides a framework for ongoing cooperation between the two organisations and aims to increase operational efficiencies and enable sharing of resources and expertise.

Detached Cultural Organisation has confirmed it will continue to support TMAG's art education unit, AccessArt, with funding for targeted programs that deliver an outstanding educational result to schools and areas of disadvantage within our community, as well as TMAG's gallery visitors. One of this year's programs was conducted at Risdon Prison. The outstanding success of this project is reflected in feedback received from the participants, some of which can be read in the Case Study about the program which appears later in this report.

TMAG's partnership with the Federal Group was awarded an AbaF Partnering Award in the AbaF Awards for Tasmania. TMAG's partnership with Federal has enabled TMAG to secure collection items of national significance, and in return, Federal has gained opportunities to highlight its Pure Tasmania brand, including Thylacine galleries at its properties at Strahan and Cradle Mountain.

TMAG was also awarded the Major Tourist Attraction Award at the 2010 Tasmanian Tourism Awards. This prestigious award recognises TMAG's success in attracting and engaging visitors and the advanced level of customer service they are afforded.

The TMAG's Volunteer Art Guides and the Foundation of TMAG coordinated an unique fundraising exhibition, to assist cultural organisations in Queensland affected by recent natural disasters. Over 60 Tasmanian artists donated work for sale. The exhibition raised over \$28 000 which has been provided to assist cultural institutions and individuals badly affected by the disasters.

The development application for Stage 1 of TMAG's redevelopment was approved in June 2011. Work on the main contract is expected to commence in late 2011, with Stage 1 being scheduled for completion in early 2013 in time for the 150th anniversary celebrations of the museum on its city site.

During the year the Foundation of the Tasmanian Museum and Art Gallery has reviewed its operations to enhance its role as the major fundraising body for the museum. It has developed a strategic plan to assist in decision making. It has also appointed a Membership Manager to coordinate the Council's activities and is launching major fundraising drives, one of which is specifically targeted at fundraising through social media.

The Friends and the TMAGgots have both had very successful years with the Friends providing significant financial assistance to enable the museum to restore a number of heritage showcases; and the TMAGgots raising funds to enable the museum to acquire its first new media acquisition, which will be presented to the museum in late 2011 in conjunction with an exhibition by the artist.

The museum has also received strong support by the Executive and staff, the Department of Economic Development, Tourism and the Arts, in particular the support from Mr Mark Kelleher and Ms Liz Jack is gratefully appreciated.

In closing I would like to thank the Premier and Minister for the Arts, Lara Giddings MP, for her support of the museum and its programs and her determination to see the delivery of Stage 1 of our redevelopment.

I would like to particularly thank the Chairman and Trustees of the Tasmanian Museum and Art Gallery whose stewardship and commitment to our institution and staff is of the highest order.

I am very proud of the staff and volunteers of the museum, who continue to work above and beyond the call of duty at this important time for our institution.

Bill Bleathman
Director



TMAG Director Bill Bleathman, Artist Mary Scott, Principal Curator of Art Jane Stewart and Trustee Dr Tony Brown with Mary Scott's artwork *The Keeping Room* (2009), purchased with funds from the Contemporary Tasmanian Art Acquisition Fund, 2010

Case study

One hundred new species of lichenized fungi: a signature of undiscovered global diversity

Dr Gintaras Kantvilas, head of the Tasmanian Herbarium, was one of 102 lichenologists from 37 countries who came together to describe 100 new species of lichens in a single work to highlight the extent of undescribed global biodiversity.

It has been estimated that a vast proportion of the world's biodiversity is undocumented. The rapid decline over the last two decades of trained taxonomists means that to describe these species is a near-impossible task. The shortage of taxonomists and museum curators now has a significant impact on the ability to utilise and manage biological resources. The imperative is even greater given that it is estimated that 15–50 per cent of species will be extinct in the next 50 years.

In response to this situation, Drs Thorsten Lumbsch and Robert Lücking of the Field Museum of Natural History in Chicago, coordinated a project to describe one hundred new species, and to demonstrate the strength of the collaborative community of taxonomists



Menegazzia endocrocea, a lichen restricted to granite pinnacles on Tasmania's east coast and on the Furneaux Islands

In all, the project saw the description of new lichens from all over the world: all the continents including Antarctica, the subantarctic islands, islands of the Pacific and Indian Oceans, and the Caribbean.

Dr Kantvilas contributed four species to the project:

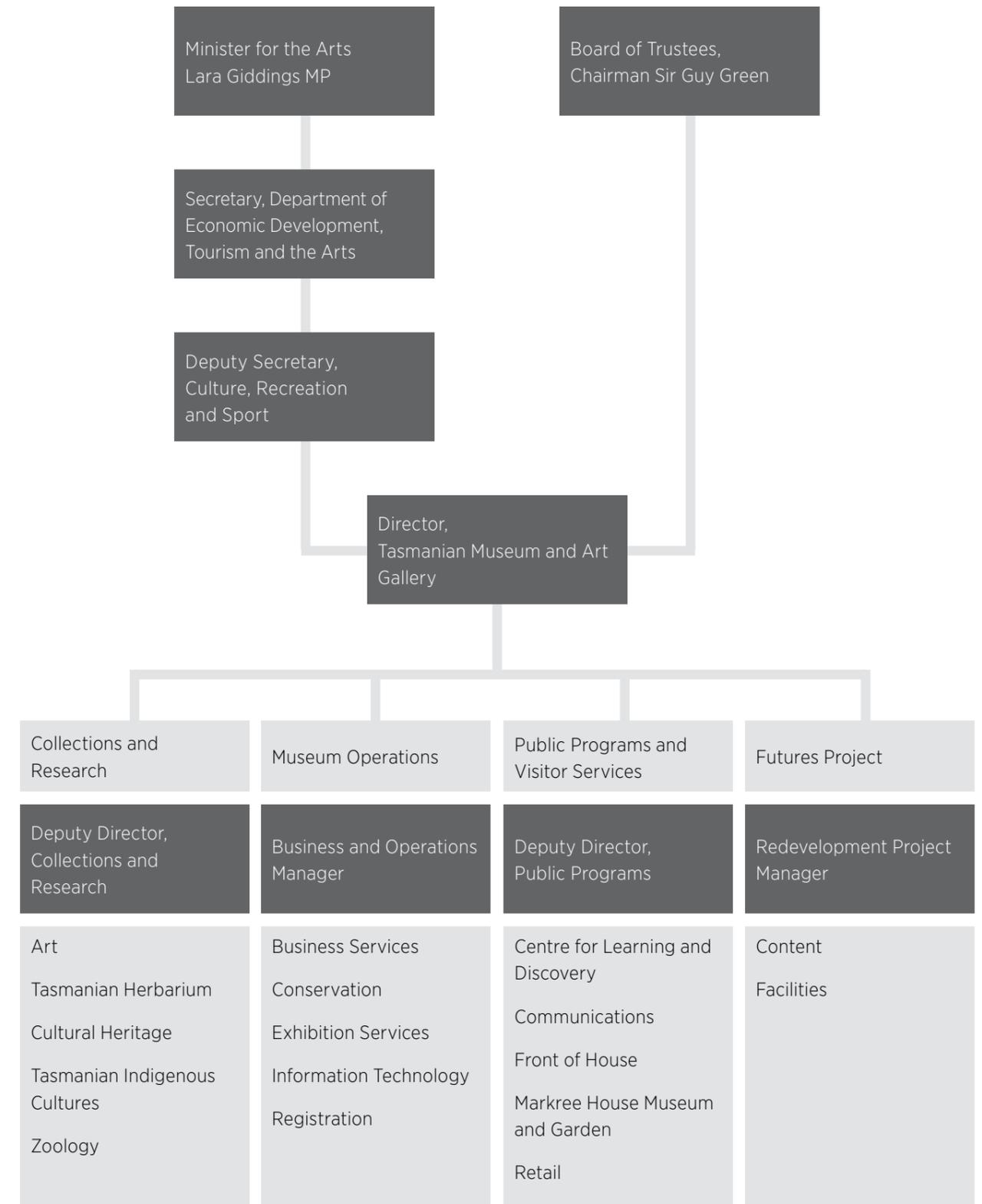
- *Menegazzia endocrocea*, a Tasmanian endemic species restricted to granite tors on the east coast and Bass Strait islands.
- *Icmadophila eucalypti*, another Tasmanian endemic that inhabits the trunks of mature trees in wet forest. It is particularly common on old growth eucalypts.
- *Ochrolechia insularis*, described in collaboration with colleague Professor Elix of Australian National University, Canberra. This rare species is endemic to Kangaroo Island where it grows on coastal granite.
- *Phlyctis psoromica*, also described with Professor Elix. This species grows in highland and coastal rainforests of New South Wales.

The results of the project have been published by the international journal *Phytotaxa*, and garnered international media attention. The project has also enhanced the already warm, collegial nature of world lichenology and plans are afoot for a second similar effort in the future.



Icmadophila eucalypti, a Tasmanian endemic species found on old tree trunks in wet forest

Organisational structure





GOAL REPORTS

Goal 1

Redevelop the Tasmanian Museum and Art Gallery

The largest cultural infrastructure project in Tasmania's history, the redevelopment of TMAG, has progressed significantly this year, with the release of the architectural concept plan and commencement of works for Stage 1 of the redevelopment.

The architectural concept plan was unveiled by former Minister for the Arts, David O'Byrne MP, in October 2010. The release of the architectural concept plan, which was prepared by award-winning architects Francis-Jones Morehen Thorpe (fjmt), displays the bold and visionary shape and form that a completely redeveloped TMAG would take; preserving the heritage aspects of TMAG's unique site and buildings, while incorporating world-class facilities and exhibition spaces.

After the unveiling of the architectural concept plan, it was decided to progress the redevelopment as a staged project, with Stage 1 to be completed within the existing State Government funding commitment. This heralded a significant change to the original intention, however at the same time it reiterated the government's commitment to maintaining the overall redevelopment vision, even in the current economic climate.

Following the release of the architectural concept design, the next phase of the design process commenced with fjmt, services engineers Steenson Varming, civil and structural engineers Thomson Taylor Whitting along with other team specialists. The scope of works for Stage 1 was carefully defined as an important step towards realising the overall redevelopment vision.

The commencement of Stage 1 was announced in February 2011 by the Premier, Lara Giddings MP, and began with a schedule of early works involving the removal of exhibitions and relocation of collection items, changes to back of house areas and preparatory works within some galleries. The early works revealed the original features of some of TMAG's earliest gallery spaces, which have been hidden from view for many decades. Concurrently, adaptations were being made to allow TMAG to remain open to the public throughout Stage 1. This included the modification and reopening of the Argyle Street entrance, which will serve as the main visitor entrance until the completion of Stage 1.

Stage 1 will enable TMAG to make better use of existing and currently underutilised spaces. It will be focused within TMAG's heritage buildings and the Courtyard area with the intention of making these spaces accessible to visitors, while retaining the original features and ambiance of these nationally important buildings.

Stage 1 will create a new visitor entrance, which will make a feature of the historic Watergate, its surrounding grounds, and the Courtyard. Building upgrades to the Queens Warehouse and Commissariat Store will provide improved public programs and education facilities, visitor facilities and café and retail spaces.

All four floors of the Bond Store will become publicly accessible and new exhibitions on three levels will focus on the changes to place, environment and people that occurred between the 1800s and 1901. The roof of the existing Zoology Gallery will be uncovered and raised to expose its original heritage features, and will become a double-height central gallery that will also connect the surrounding galleries in the Henry Hunter designed buildings. The existing galleries in the Henry Hunter-designed buildings will be refurbished and installed with a series of new exhibitions drawn from the strengths of TMAG's natural sciences, cultural heritage and art collections.

In June 2011, with preparatory works well underway, the opening of the tender process for the construction works for Stage 1 was announced. The redevelopment project remains on time, within budget and true to the vision of a fully redeveloped museum and art gallery. The main construction works are scheduled to commence in late 2011, and whilst a large portion of the museum will be closed during construction, TMAG will remain open to the public in a smaller form throughout the period of works.

The completed heritage works and new suite of exhibitions and programs will be revealed at the beginning of 2013.



Architect's impression of the Central Gallery (formerly the Zoology gallery)



Architect's impression of the new courtyard entrance



Then Minister for the Arts, David O'Byrne MP, launched the Architectural Concept Plan for the TMAG Redevelopment in October 2010

Case study

Friends support restoration of heritage showcases

In response to a proposal from TMAG's design team, the Friends of TMAG invested in the refurbishment and restoration of a number of TMAG's heritage showcases that had been in storage as they no longer met current exhibition display requirements.

With the passing of time and fashion, many of TMAG's showcases have been either destroyed, loaned or gifted to other local museums. TMAG now has 13 timber-framed showcases and three chrome-plated showcases and, although these are of varying styles, together the remaining cases reflect the history of both Tasmania and the museum itself.

The timber cases date from the nineteenth century and were used in the museum when it first opened, while others were made for the Tasmanian International Exhibition of 1894. A number of other cases were made in the early twentieth century and among these are several high-quality shop display cases with Tasmanian provenance. These have a chrome finish and were constructed by *Bray and Holliday* shopfitters, Sydney.



Conservator Nikki King Smith working on one of the restored heritage showcases used in Lucy Bleach's *Volcano Lover* exhibition

As part of TMAG's ongoing commitment to preservation and interpretation, the restoration project sought to bring the showcases up to current exhibition standards through the replacement of glass, addition of seals and high-security locks and internal dress panels.

The Friends' investment in the refurbishment of the cases has provided TMAG with a suite of heritage showcases that satisfy current exhibition standards and can once again be used within the galleries. Some of the newly-refurbished cases featured in Lucy Bleach's *Volcano Lover* exhibition during early 2011.

It is envisaged that several of the showcases will be utilised within the new Bond Store exhibitions that are currently in development for Stage 1 of the redevelopment.



Heritage showcases in what is now the Colonial Gallery

Goal 2

Safeguard, manage, enhance and undertake research on the State Collection

TMAG's collection of contemporary Tasmanian art was significantly enhanced this year as a result of the government's initiative to establish the Contemporary Tasmanian Art Acquisition Fund (CTAAF). Funds were used to acquire works from leading Tasmanian artists, which were featured in the exhibition near and far: Tasmanian art, officially opened by then Deputy Premier, Lara Giddings MP, on 18 January 2011. Works included:

- *The Keeping Room* by Mary Scott, 2009 (series)
- *Three Dogs* by Neil Haddon, 2009
- *Portrait of a Distant Land* by Ricky Maynard, 2005-08 (series)
- *Home* by Fiona Tabart, 2009
- *Like a long-legged fly upon the stream, his mind moves upon silence* by Tim Burns, 2010

During the year there were a number of other significant acquisitions to the State Collection, including the Enfield four-poster bed from the 1830s acquired with funds generously supplied by the Foundation of the Tasmanian Museum and Art Gallery.

The museum also acquired a wonderful set of 1838 French doors from Cottage Green in Battery Point, which was funded by a private donor.

In June 2011, Mr George Bornemissza donated his final beetle collection in his five part series *George Bornemissza's Forest Beauties of the Beetle World: A Tribute to Biodiversity and an Appeal for its Preservation*. The latest addition consists of 17 standard cabinet drawers and 1 037 specimens of species from the Neotropical region. The complete beetle collection held by TMAG now comprises over 5 000 specimens in 125 display cases. This is one of the largest and most comprehensive beetle collections in the world and is important both for its scientific and outstanding esoteric values.



Artist unknown
The first house erected in Hobart Town 1805
pen and ink
The Markree Collection, HG Baldwin Bequest, 2008
AG8299

The year also reinforced the importance of the Commonwealth Cultural Gifts Program to TMAG. This program continues to deliver outstanding objects for our collection across a range of disciplines. This year the acquisitions under this program were as diverse as an important collection of Tasmanian Colonial frames, an outstanding donation of 20 prints, and drawings and a collection of world beetles.

The Cecily McKinlay bequest also enabled the museum to purchase important works by Vida Lahey-Jones, Oliffe Richmond and Belinda Winkler.

Work continued on processing more objects from the Lithgow bequest and work was finalised on the Markree Collection and the HG Baldwin Bequest.

The Markree Collection includes over 4 200 pieces of decorative and fine arts, numismatics, cultural history objects and a significant archive of documents and ephemera relating to Henry Baldwin's family history. This substantial collection includes rare items such as the drawing *The first house erected in Hobart Town* (1805), early 19th century Irish Silver and an 1853 letter from Irish Patriot John Mitchel (1815-75). These and many thousands of items from the HG Baldwin Bequest have made an invaluable addition to the State Collection.

The year also represented the first opportunity to acquire specific collection objects under the Baldwin Bequest, the items include a set of Arts and Crafts silver by Allan Cameron-Walker (1864–1931), a collection of Sargison’s silverware and a ceramic vase by Tasmanian potter Violet Mace (1890–1960).

Some significant additions to the Herbarium’s collection this year included numerous first records of flowering plant and lichen species from Tasmania, as well as 13 type specimens. Acquisitions were derived from the activities of staff and associates and through formal exchange with kindred institutions.

During 2010–11 a significant donation was received of material relating to Tom Pickering (1921–2001), a pioneer Jazz musician. The collection includes two saxophones and two clarinets as well as documents, letters, recordings and medallions. As well as being a jazz musician he was librarian for State Parliament and was involved in entertaining troops in Vietnam.

During 2010–11 three database improvement strategies were recognised:

- Development of the Herbarium species database;
- Standardisation of the Vertebrate Zoology database;
- Upgrading of Decorative Arts database interface.



Visitor Services Officer Russel Lewis-Jones deinstalling the Convict gallery



Visitor Services Officer Maria McDermott and Conservator Nikki King Smith deinstalling the Pacific and Shipping gallery

Other collection management improvement projects undertaken during this financial year included:

- the WC Piquenit review;
- incorporation of the Baldwin art collection;
- incorporation of the Bush Blitz specimens into the collection which has been made possible by external funding;
- Completion of the reorganisation of Lepidoptera collections;
- incorporation of the Clarke collection into Geology database.

All collection items removed from the Convict Gallery (in preparation for the TMAG redevelopment) were checked, database records updated as needed, physically numbered if necessary and photographed.

The Tasmanian Herbarium continued processing the Australian Antarctic Division’s Antarctic Flora Collection, a most significant donation to Tasmania.

Work also commenced on the extensive conservation assessment, treatment and photography of the bark cloth collection which has been undertaken in preparation for a major exhibition in 2012. An audit of the original bark cloth records was carried out for 160 items and the Indigenous Cultures database has been updated accordingly.

Case study

Rosemary Balmford Antarctic Book Collection

In November 2010 TMAG received a significant donation of Antarctic literary material from a private collector, which will strengthen the museum’s position as a research centre for Antarctic historical studies.

The collection of 436 books and five boxes of pamphlets about Antarctic life and exploration was donated by retired Victorian Supreme Court judge and collector, Rosemary Balmford, under the Australian Government’s Cultural Gifts Program. Many of the books are first edition accounts of expeditions that occurred during the Heroic Era of Antarctic exploration between *circa* 1894–1920.

The *Rosemary Balmford Antarctic Book Collection* is a comprehensive collection of Antarctic literature, particularly of first edition accounts of the earliest expeditions in Antarctica. The collection will provide a valuable research collection of original accounts, historical interpretation and literary explorations of Antarctica, which complements and substantially adds to the museum’s existing Antarctic material. The books provide important insights into the changing history and conditions of Antarctic exploration from the nineteenth to the 21st centuries and of scientific and artistic engagement with the continent.



Cultural Heritage Curator Ian Terry with Rosemary Balmford

Ms Balmford cited Tasmania’s strong connection with Antarctic exploration and TMAG’s commitment to developing and displaying its Antarctic collections as one of the reasons that prompted her to donate her collection to TMAG. The *Rosemary Balmford Antarctic Book Collection* will be housed within TMAG’s library at the Rosny Collection and Research annexe and will be available to researchers and the general public by appointment.

The Senior Curator of Art conducted extensive research on William Charles Piquenit (1836–1914) and completed his biography and a list of works for upcoming exhibition.

The Tasmanian Herbarium also completed the check into a revision of the entire holdings of acacia (wattles) and of the large southern hemisphere lichen genus *Menegazzia*.

A highlight of the year was TMAG’s transition to a new website and web publishing platform. The design of the new website and transition of existing online material was conducted in partnership with the IT Services section of the Department of Economic

Development, Tourism and the Arts. After a number of difficult years with the previous web publishing platform, final integration of the *100 Years of Tasmanian Decorative Arts* content and the *Flora of Tasmania Online* service into the new environment was completed successfully.

Additional educational and exhibition supporting online content was developed to assist audiences appreciate the breadth and complexity of the State Collection. The museum looks forward to publishing the entire State Collection online in the coming years.

Goal 3

Deliver an outstanding public program

Throughout the year, TMAG continued to present a diverse range of temporary exhibitions, both touring exhibitions from other organisations and exhibitions drawn from the strengths of the State Collection. In March 2011 the permanent exhibition program began to be reduced as galleries were packed up as part of the early works for Stage 1 of the redevelopment. Two of TMAG's permanent exhibitions, *Islands to Ice* and *Medals and Money*, will remain on display during Stage 1. TMAG will continue to operate education and public programs in conjunction with these, as well as new temporary exhibitions throughout Stage 1 to satisfy high public interest in these programs.

Education and public programs

The 2010–11 exhibition program was supported by public and education programs in conjunction with all TMAG's permanent exhibitions, and as a complement to a number of the temporary exhibitions.

Education programs continued in their popularity, with over 17 000 students participating in organised activities. This included exhibition-specific programs, Tasmanian Aboriginal programs, school holiday programs and teacher-led general visits. In addition, TMAG's on-site education programs were supplemented by a large number of loans, which included zoological specimens, Australian War Memorial boxes and the recently re-launched *Ice Box* Antarctic resource.

The Centre for Learning and Discovery (CLD) also continued its popular school holiday program during the September, January and June school holidays. The program continued the theme of the International Year of Biodiversity, with a particular focus on threatened species, as the program coincided with Threatened Species Day.

A range of education resources were produced, including online education kits and video resources, and a variety of professional development opportunities were delivered. Tailored professional development sessions were delivered to both in-service and pre-service teachers as well as to workers within the disability services sector.



Art Educator Rosie McKeand conducting an education workshop

TMAG's dedicated volunteers continued to offer tours of the Huon Pine collection and Cottage until these spaces closed due to the commencement of early works for the redevelopment. General museum tours and the pARTicipate program continued throughout the year, and will continue throughout Stage 1 works.

University of Tasmania students participated in the *Get Stuffed* taxidermy program, which was delivered by TMAG's artisan preparator in conjunction with the university's School of Art.

AccessArt

During the year, AccessArt delivered outreach programs to nine schools across the state and conducted targeted programs for the disability sector, as well as a very successful program for minimum security inmates at Risdon Prison. AccessArt also commenced a partnership with the Tasmanian Early Years Foundation to develop new resources and programs to increase the availability of creative art experiences for children in the first six years of life.

The *MOVE: video art in schools (MOVE)* education resource, which features video artworks by 12 leading Australian artists and curriculum support materials, was launched in conjunction with not-for-profit groups Kaldor Public Art Projects and Detached Cultural Organisation. The *MOVE* package was delivered to every high school and college in Tasmania and the AccessArt program provided state-wide professional development for teachers to support the package. Tasmania has had the greatest distribution into the school sector of any participating state as a result of its efforts in raising significant private support for this project.

In the culmination of TMAG's three-year relationship with Detached Cultural Organisation, AccessArt supported the development of the *Star/Dust* exhibition series. AccessArt educators worked closely with *Star/Dust* artists and TMAG curators in the development of the project, which delivered three immersive contemporary art installations. A suite of education and public programs, associated with the exhibitions also received support from the Friends of TMAG.

Redevelopment

The redevelopment content team progressed significantly with the development of new exhibitions for the opening of Stage 1. Thematic, story and content development for the three Bond Store exhibitions has moved into full design phase. The exhibitions will explore stories of the changes to place, environment and people that have occurred in Tasmania's history. A series of programs is in development, including site interpretation of the new visitor entry area in and around the Courtyard and Watergate, which will include a landscaped area and a new public art commission.

The refurbishment of the Henry Hunter galleries also commenced. Planning workshops were held for these galleries and directional briefs were employed to completely refit and refresh them. The galleries will reintroduce TMAG's collections in new exhibitions that will focus on Tasmanian life and environment on the ground floor, and creativity and expression on the first floor.

In a pilot program for Stage 1 of the redevelopment, the CLD developed a program specifically for pre-school-aged children. The *Eye Spy* early learning program involves both the children and their carers, and focuses on observational skills within the galleries. The success of this program ensures inter-generational learning with younger visitors will become an integral part of the museum's public programs.

Projects and partnerships

TMAG is now working closely with the Museum of Old and New Art (MONA) on the development of an exhibition that will feature work from both the TMAG and MONA collections. The exhibition is being curated by French curator Jean Hubert Martin and will open in June 2012 at MONA.

In January 2011 Artbikes was launched at TMAG in partnership with Arts Tasmania and the Hobart City Council. Artbikes is a free bike borrowing service that has been developed specifically to service the arts and cultural sector. Bike hubs are located at seven cultural sites including TMAG, creating a trail for locals and visitors alike to explore Hobart's cultural precinct. TMAG is one of two locations where bikes can be borrowed, and the scheme has quickly become popular and a drawcard for visitors.



Alderman Peter Sexton, Lord Mayor Rob Valentine and Premier Lara Giddings at the Artbikes launch



A student from the University of Tasmania during the *Get Stuffed* taxidermy workshops

In advance of the opening of the Markree House Museum and Garden (Markree), *Markree Treasures*, a selection of 20 items drawn from the Markree Collection, was TMAG's first dedicated display of items drawn from Henry Baldwin's bequest. The display provided a glimpse into the diverse range of items included in Mr Baldwin's bequest and a taste of what was to come with the opening of Markree. Markree was officially opened by the Premier on Saturday, 11 June 2011 at the first of a weekend of free public tours of the museum. Over 200 people took advantage of the free tours during the opening weekend, and Markree is now open for guided, pre-booked tours from Tuesdays to Sundays.

The *tayenebe* exhibition continued its national tour, incorporating the Australian National Museum, Queensland Museum and the Australian National Maritime Museum. A series of highly successful weaving workshops have been held in conjunction with the exhibition at each venue, delivered by weavers featured in the exhibition.

TMAG continued to provide leadership to many smaller collecting institutions around the state, including board appointments to the West Coast Pioneers Museum, the Australasian Golf Museum, Maritime Museum of Tasmania, Narryna Heritage Museum and the Allport Collection. As well as the board placements, TMAG also provided support to National Trust (Tasmania), Entally House, Port Arthur Historic Site, the Female Factory and the Military Museum of Tasmania (Anglesea Barracks). TMAG and the Queen Victoria Museum and Art Gallery continued to enjoy a strong cross-institutional

relationship, a highlight of which was the display of military medals and memorabilia belonging to Australia's most decorated soldier, Lieutenant Colonel Henry William 'Harry' Murray at both galleries.

TMAG's researchers delivered a variety of research outcomes throughout the year, including the publication of articles and research papers, and through representation at professional conferences. The fourth volume of *Kanunnah* was published, along with updates to the Census of Tasmanian Flora, Flora Tasmania and the Atlas of Living Australia.

TMAG also partnered with a variety of organisations to deliver public programs and events for the general community. In conjunction with the Australian Wooden Boat Festival (AWBF), TMAG played host to one of the largest collections of scrimshaw (whale teeth etching) ever displayed in Australia, featuring items from TMAG, QVMAG, the Tasmanian Maritime Museum and a number of private collections. The Hobart Vintage Machinery Society (HMVS) coordinated a popular display of machinery, household items, heritage tools and other interesting historical objects at TMAG during the AWBF. Over the three-day festival, over 6 500 people visited TMAG and tens of thousands more enjoyed a satellite Indigenous Canoe display in Princes Wharf No. 1 Shed, which was prepared and staffed by TMAG.

TMAG hosted Antarctic Tasmania's annual *Extreme Environment Photographic Exhibition* and the formal launch of the Antarctic Centennial Year in the Bond Store. In conjunction with the exhibition, TMAG also hosted a function for the International Association of Antarctic Tourism Operators.

TMAG collaborated with the Department of Primary Industry, Parks, Water and the Environment to present an afternoon of free public talks for Threatened Species Day. The talks were themed around *Sustainable living on our land* and addressed land management and conservation of biodiversity.

Awards

TMAG was recognised with three awards during the year. TMAG's partnership with the Federal Group was awarded an AbaF Partnering Award in the AbaF Awards for Tasmania. The annual AbaF Awards honour the best partnerships between business and the arts. TMAG's partnership with Federal has

enabled TMAG to secure collection items of national significance, including the John Glover painting *Mt Wellington and Hobart Town from Kangaroo Point*, and to purchase treasures including the Thylacine Rug and the Hamilton Inn Sofa. In return, Federal has gained opportunities to highlight its Pure Tasmania brand, including Thylacine galleries at its properties at Strahan and Cradle Mountain.

TMAG was also awarded the Major Tourist Attraction Award at the 2010 Tasmanian Tourism Awards. This prestigious award recognises TMAG's success in attracting and engaging visitors and the advanced level of customer service they are afforded. As the Tasmanian winners of these awards, TMAG was shortlisted for the national AbaF Awards, and the national Qantas Tourism Awards.

TMAG's *tayenebe* catalogue also received a high commendation in the 2010 Museums Australia Multimedia and Publication Design Awards.

TMAG continued to leverage local, national and international media coverage throughout the year to support visitation and promote exhibitions, programs and research. The final visitation for 2010-11 was 333 983, which is an average of almost 930 people per day. This is an excellent result, given the significant reduction in exhibitions and public programs as a result of the museum's recurrent budget situation and the commencement of early works for the redevelopment.

Case study

AccessArt outreach at Risdon Prison

For six weeks during January and February 2011, AccessArt delivered hands-on art workshops at Risdon Prison under the program title *Drawing for Invention*. This was the first time AccessArt had delivered a program within a correctional facility. The initiative developed out of a relationship with prison educators who made contact with AccessArt after hearing about basket-weaving workshops run in conjunction with the *tayenebe* exhibition.

A core group of six male inmates from the minimum security section volunteered to take part in the program. Throughout the program, additional inmates dropped-in and the popular response to the program stretched the prison's education space to capacity. TMAG's art educator, Rosie McKeand, designed the program content on a weekly basis to build on the interests and experiences of each participant who experimented with printmaking, image projection, collage and different drawing media and techniques. Participants were free to explore subject matter of their choosing, which resulted in artworks that were tributes to loved ones, autobiographical stories and designs for modified engines and tattoos.

The retention rate for this program was 100 per cent, which is unusual for programs of this type run within the prison. The feedback received from the participants showed they had wide-ranging motivations for wanting to be involved in the program, including a love of art-making, ambitions to develop technical skills and the desire to keep productively occupied. The participants' education levels varied greatly and some were working with low literacy and other challenges. Evaluation revealed a strong desire for more art education opportunities for the inmates.

The following quotes provide insight into the breadth of benefits a program like this can yield for inmates:

[What I'll take away from this program is] pride in myself. I never knew I could do something like that: that I don't have to get frustrated, that I can do something if I put my mind to it.

It wasn't like you were trying to teach us. You were letting us learn what we wanted to learn ... It's the best experience I've had in a program here.

It's a pretty big thing for museum people to take the time to come to the prison and share the knowledge they have... It's been different for me because you guys are from a different walk of life.

Following the success of this program, AccessArt is in discussion with Risdon Prison about conducting future art education projects.

Exhibition program 2010–11

Essence

17 July–14 November 2010

Essence explored the way in which artists use line and tone to extract and convey the essence of their subject matter. The selection of work provided an insight into a broad range of materials and methods, including pencil, oil stick, acrylic, etching and woodcut.

City of Hobart Art Prize 2010

23 July–18 September 2011

TMAG continued its partnership with the Hobart City Council as host of the annual *City of Hobart Art Prize*. The annual prize continues to promote contemporary art to the people of Tasmania, featuring artists from across Australia. The categories for 2010 were digital media and ceramics. The winning artworks, *Dreams* by James Newitt and *Silent Spring* by Gerry Wedd, were acquired by the Hobart City Council for its collection.

SCREENMACHINES

6–29 August 2010

Tasmanian Museum and Art Gallery's AccessArt program, in partnership with the University of Tasmania's School of Art and the Hobart City Council, presented the second annual exhibition of grade 9 and 10 student work created in response to the categories of the *City of Hobart Art Prize*, which for 2010 were digital media and ceramics.

C20: 100 years of Australian Art from the TMAG collection

17 September 2010–27 June 2011

Featuring some of the finest works from TMAG's twentieth century art and decorative arts collections, *C20* is a celebration of Australian art and design that draws together works spanning some of the most significant historical and contemporary art movements of the twentieth century. The work of important Tasmanian artists such as William Charles Piguenit, Bea Maddock and Philip Wolfhagen, feature among the work of major names of Australian twentieth century art.

Tasmanian Painting

October 2010–27 February 2011

As a complement to *C20*, TMAG created *Tasmanian Painting*, which showcased contemporary painting by some of Tasmania's most significant artists. Three works from Mary Scott's *The Keeping Room* series, which TMAG acquired using funds from the Contemporary Tasmanian Art Acquisition Fund, featured in this exhibition.

Markree Treasures

30 October 2010–31 August 2011

A selection of 20 items drawn from the Markree collection *Markree Treasures* was TMAG's first dedicated display of items drawn from Henry Baldwin's Markree House bequest. The display provided a glimpse into the diverse range of items included in Mr Baldwin's bequest and a taste of what was to come with the opening of the Markree House Museum and Garden on 11 June 2011.

This company of brave men: the Gallipoli VCs

19 November–17 December 2010

The Australian War Memorial's (AWM) touring exhibition *This company of brave men: the Gallipoli VCs* extended its national touring schedule to appear at TMAG. The exhibition included all nine Victoria Cross (VC) medals awarded to Australians during the Gallipoli campaign, and marks the 95th anniversary of the landing at Gallipoli.



This company of brave men: the Gallipoli VCs

Tasmanian Colonial Silver 1835–1850

Opened 21 December 2010

A new display of colonial silver was installed in TMAG's Colonial Gallery. *Tasmanian Colonial Silver 1835–1850* includes six pieces of colonial silver from TMAG's decorative arts collection as well as two items on loan from a private collection.

near and far: tasmanian art

23 December 2010–11 July 2011

Near and far: tasmanian art comprised a selection of works by contemporary artists and designers who have a strong connection to Tasmania. *Near and far* included photography, digital prints, painting, sculpture, furniture and jewellery. Together, the works represented the diversity of contemporary Tasmanian art and design. The exhibition presented major works that were acquired by TMAG in 2010 through the Contemporary Tasmanian Art Acquisition Fund. Also featured was *caradi*, a collaborative work by Lola Greeno and Natalie Holtsbaum, which was donated to TMAG by the Alcorso Foundation.

Volcano Lover

18 March–3 July 2011

The first exhibition in the *Star/Dust* series of contemporary art installations, *Volcano Lover* captured the drama of volcanoes through an eruption of colour, light and sound. The exhibition included recordings from Mt Yasur in Vanuatu and prompted audiences to consider how volcanoes affect the communities that coexist with them. Artist Lucy Bleach described volcanoes as the perfect combination of art and science. *Volcano Lover* was presented as part of the Ten Days on the Island festival and was supported by Detached Cultural Organisation.

Lt Col Harry Murray

31 March–8 May 2011

A collection of World War 1 medals and military memorabilia relating to Tasmanian soldier, Lieutenant Colonel Henry William 'Harry' Murray, and on loan from his family, was displayed in the TMAG's Medals and Money gallery. Harry Murray is described as Australia's most decorated soldier, and the display coincided with ANZAC day. For the first time TMAG opened for part of ANZAC day to enable the public to visit the display as part of the commemorations.



Volcano Lover

Peter Dombrovskis: Wilderness photographer

18 April–31 August 2011

A display of items relating to renowned photographer and conservationist Peter Dombrovskis was installed in TMAG's foyer to commemorate the 15th anniversary of his death. The display included Dombrovskis' inflatable raft, paddle and buoyancy vest, which were used in his trips down the Franklin River and donated to TMAG by his family in 2009. It also included a number of items from the Franklin 'No Dams' campaign, in which his photographic images featured; and his camera equipment which was loaned to TMAG for the display by the Dombrovskis family.

Goal 4

Acknowledge the Tasmanian Aboriginal Culture

TMAG continues to strengthen its ties with the Tasmanian Aboriginal Community with the guidance and support of the TMAG Aboriginal Advisory Council (TAAC). TMAG encourages the participation of members of the Tasmanian Aboriginal Community through exhibitions, events, education and cultural retrieval programs.

The *tayenebe* exhibition, which features fibre and watercraft objects such as baskets and bull kelp water carriers made by Tasmanian Aboriginal women continued its national tour this year. An important component of the touring exhibition is the weaving and bull kelp demonstrations the women give as part of the outreach programs that have been developed in conjunction with the *tayenebe* touring schedule. The funding of the weavers program at each of the touring venues is provided by Visions Australia.

In partnership with Arts Tasmania, TMAG has commenced a new cultural retrieval project, *luna tunapri*, is a shell necklace project that will provide Tasmanian Aboriginal women with knowledge and skills in traditional shell craft in order to preserve the traditional Tasmanian Aboriginal art of shell stringing. The project is an initiative of the Arts

Tasmania Aboriginal Arts Advisory Committee and the Tasmanian Arts Advisory Board, and TMAG is responsible for managing the project funds, co-ordinating, and ultimately delivering the project. This is a similar partnership to the successful *tayenebe* partnership, and TMAG have established an Aboriginal Working Group to develop and oversee the project.

As part of TMAG's outreach programs a display of Tasmanian Aboriginal and Tiwi Islander watercraft was presented in conjunction with the 2011 Australian Wooden Boat Festival. The display, which was held in Princes Wharf 1, was attended by staff who volunteered their time to the project and was seen by many thousands of visitors.

The project to document the personal histories and experiences of Tasmanian Aboriginal Elders before their stories are lost forever continued during the year. The *Tasmanian Aboriginal Elders Stories* will be available as a community resource of 'knowledge keeping' and also for future TMAG programs and projects, specifically to enrich TMAG museum content and visitor experiences for the redevelopment.

2010-11 saw the continuation of the education programs associated with the Tasmanian Aboriginal exhibition *ningenneh tunapry* and the touring *tayenebe* exhibition. The program involved a number of Tasmanian Aboriginal presenters and provides culturally appropriate programming with separate guidance for the boys and girls to ensure the richness of Tasmanian Culture is being passed on. TMAG also

continues to provide online resources for *ningenneh tunapry*, including an education guide and audio and video resources about Tasmanian Aboriginal culture. It is one of the most significant Indigenous education programs in Tasmania, and is supported through TMAG's partnership with the Aboriginal Education Services unit of the Department of Education.

In 2009 TMAG secured funding from the Australian Government Department of Environment, Water, Heritage and the Arts for the Return of Indigenous Cultural Property (RICP) program. A member of the Tasmanian Aboriginal community was appointed to conduct research into the provenance of culturally sensitive material in the State Collection. This project is continuing and an inventory and photography of the materials has been completed, and information about the objects has been updated to assist with repatriation.

Since the Tasmanian Aboriginal Gallery was dismantled in 2005 the return of the *Preminghana* petroglyph back to the Tasmanian Aboriginal community through the Tasmanian Aboriginal Land and Sea Council (TALSC) has been under consideration. Following preliminary talks TMAG has now commenced formal discussions with TALSC regarding the return of the petroglyph.



A student from Campbell St Primary School involved in the *ballawine* program

Case study Aboriginal education programs

Over the last three years TMAG has become synonymous with high-quality Aboriginal Education, with the Centre for Learning and Discovery (CLD) working closely with the Tasmanian Aboriginal community to bring Aboriginal culture to students in a realistic and meaningful way.

The CLD has invested significant time and effort into developing educational programming that presents a 'living culture' perspective of Tasmanian Aboriginal culture, and fosters a strong relationship with both students and the Tasmanian Aboriginal community. The benefit of this approach has seen the program now firmly on schools' agendas, and teachers are increasingly utilising the 'safe' environment of the museum to explore complex and often controversial issues.

TMAG has a firm commitment to ensuring the voice of contemporary Tasmanian Aboriginal people is heard, and has engaged Tasmanian Aboriginal presenters in program delivery to bring authentic experiences to students through a process of cultural transmission, and ensure the students can then truly relate to the surrounding historical debates.

With financial support from the Department of Education's Aboriginal Education Services program, the *ballawinne* program, which is focused on ochre, was extended. Originally designed and delivered to Aboriginal students only, the popularity of *ballawinne* led to a culturally modified version of the program being offered to all school students.

TMAG also partnered with the Catholic Education Office to deliver a new program titled *emita melaythenner* exclusively to Tasmanian Aboriginal students. This 'coastal country' program was tailored specifically according to gender; a culturally important distinction. The girls' program focused on the *midden* as the place where the girls were taught skills around shell collecting, treatment and necklace-making from elder Auntie Verna. Activities for boys were themed around the making and importance of stone tools in men's business, which included hunting and animal tracking, and was delivered by Auntie Verna's grandsons Jamie and Dayne Langdon.



Senior Curator of Indigenous Cultures Tony Brown and volunteer Chris Berk with indigenous watercraft display during the Australian Wooden Boat Festival

Goal 5

Strengthen our resources

TMAG's focus for 2010-11 was to identify new and unique commercial opportunities and partnerships, to investigate and implement best practice for museum commercialisation activities, and develop new retail products based upon the State Collection.

The year commenced with the launch of the Joan Pitman Paper Doll Collection booklets, which have been sold nationally through major retail outlets, as well as through the Museum Shop. Strong interest has been shown by international distributors, and negotiations continue to release TMAG branded products into international markets.

Product development was focussed towards thematic strengths of the State Collection, with the thylacine, botany and textiles being the predominant themes. New product ranges included stationery, magnets and badges and reading-glass consumables. Tasmanian retailers have demonstrated strong demand for these product lines and, as a result, a dedicated wholesale distribution program has been developed to support sales of these products.

The planning towards a new marketing and business plan for TMAG's retail operations continued as part of Stage 1 of the redevelopment. A number of product lines have been identified for launch to coincide with the completion of Stage 1 and the opening of the new retail space within the Queens Warehouse building.

A number of new partnerships with boutique food and wine providers were established, providing opportunities for TMAG to work towards fully realising the potential of offering premium experiences in our unique location.

During the year a new initiative for staff and volunteers was introduced to promote sustainable operations across all sites. Staff and volunteers were presented with a TMAG 'Keep Cup' re-usable beverage cup, to minimise waste created by staff use of take-away coffee cups, and as a visual reminder to think sustainably. It is estimated that the cups will save 94 kilograms of landfill, 10 trees and 199 kilograms of plastic per year.



Narryna Heritage Museum

The major activities in the facilities area were the completion of remedial works on the 1966 Building at the city site, which has resolved all known remaining structural deficiencies; an upgrade of the air-conditioning plant at the Rosny site to provide improved environmental conditions for the collection stores; the establishment of a large objects conservation laboratory and dedicated laminating facility at the Moonah warehouse; and the development of a project proposal to seek funding to address environmental controls in the city site's Custom House building.

The annual collections storage review highlighted the exceptional work that the registration and conservation teams have performed in ensuring the efficient and effective storage of the State Collection. With the significant number of movements of objects to storage in preparation for the redevelopment of the city site, there has been only a slight increase in overall storage footprint consumed.

The strategic asset management plan review highlighted the ongoing need for dialogue with the State Government about a future solution for collections storage, with current facilities expected to be at capacity within the next five years.

On 23 December 2010, the Chairman of Trustees of the Tasmanian Museum and Art Gallery, Sir Guy Green, and President of the Narryna Heritage Museum Incorporated, Mr Ron Banks, announced a memorandum of understanding (MOU) between TMAG and Narryna Heritage Museum. The MOU provides a framework for the ongoing cooperation

between the two organisations and aims to increase operational efficiencies and enable sharing of resources and expertise. The partnership will position Narryna to become the training base for the museum sector in Tasmania.

In partnership with the Information Technology Services unit of the Department of Economic Development, Tourism and the Arts (DEDTA), an extensive review process has been undertaken of the existing portfolio of business information systems, including the collection management system.

Fujitsu Consulting was engaged by DEDTA to provide an independent assessment of TMAG's collection management system, to advise on the likelihood of any financial or resource investment in the current systems enabling core business requirements to be achieved. The project's key findings have been presented to stakeholders for consideration, and TMAG is confident any strategic investment in the next phase of the collection management system will successfully meet all business requirements.

Similarly, TMAG's library undertook a review of its immediate and future business needs, and is developing a strategic plan for improving service delivery. Central to this will be the modernisation of the library management system.



Slumped acrylic brooch by Fiona Tabart



The Museum Shop

Case Study

Markree House Museum and Garden

After three years of cataloguing and registration, restoration of the house and garden, and exhibition planning and installation, in June 2011, TMAG celebrated the opening of the Markree House Museum and Garden (Markree) at 145 Hampden Road, Battery Point.

Markree, which specialises in the decorative and fine arts and social history of the early 20th century, was established through a generous donation from Mr Henry Graham Baldwin (1919–2007), who bequeathed the *Markree* property, along with all of its contents, to the Trustees of the Tasmanian Museum and Art Gallery.

In addition to the *Markree* property, the Baldwin Bequest included over 4 200 items of fine and decorative arts, historic memorabilia, documents and ephemera; and much of this material has been incorporated into displays within the museum.

The opening of Markree by Premier Lara Giddings on Saturday, 11 June 2011 was the realisation of Mr Baldwin's vision of transforming his family home into a museum. During the opening weekend, over 200 members of the public were treated to free guided tours of the museum and garden.



A display of toys from the Markree Collection



Markree House

The museum displays feature a combination of permanent displays dedicated to Tasmanian history and the Baldwin family, period rooms, and temporary displays featuring art and decorative arts of the early 20th century. Decorative arts, fine arts, and historical memorabilia drawn from the Markree Collection are featured alongside items from TMAG's broader collections and some items on loan from other collections.

The *Markree* house was built in 1926 for Henry Baldwin's father, Cecil Baldwin (1887–1961), who named the property after Markree Castle in County Siglo, Ireland, where his own mother was born. *Markree* was the Baldwin family's home with Henry Baldwin's parents living there until the 1960s, after which Henry occupied the house until his passing in 2007.

The design of *Markree* shows the influence of the English Arts and Crafts movement, revealed through the emphasis on the decorative qualities of the materials used, such as the exposed interior woodwork. The garden was designed circa 1926 and like the house it has remained virtually unchanged since that time, which was central to TMAG's application to have *Markree* and its garden permanently listed on the Tasmanian Heritage Register.

During the course of establishing Markree, the project team undertook extensive research on the house and garden, using both the family archive and external sources. Specialist research was also undertaken into the design of the garden, stylistic influences and the way the social conditions of the time are reflected in the garden.

Research revealed the *Markree* garden was designed and landscaped by Cecil Baldwin, who studied alongside his brother, Tom, at the prestigious Burnley School of Horticulture in Melbourne in the early 1900s. Cecil Baldwin designed the garden as a logical extension of the house, selecting plants that would flower throughout the year and provide colour and interest with the changing seasons.

It is rare to find a 1920s Arts and Crafts garden in which the layout and plantings have changed little since they were established, and Markree is an important example of this style. The layout of the garden reflects the taste and style of garden design at the time, and the influence of leading Arts and Crafts garden designers is evident in the informal use of stone borders, ponds and luxuriant plantings.



Markree interior

The identification and dating of the plants in the garden was an important aspect of the garden research as the plantings are an important indicator of the garden's history. The plantings include over 60 varieties of roses, fruit trees and a vegetable garden, as well as plants that predate the Baldwin family such as a Norfolk Island Hibiscus (*Lagunaria patersonia*) and a section of stone boundary wall from the original estate of which *Markree* became part.

Together the house and garden present time capsule of this period in Tasmania's history, and as the only small museum in Tasmania which focuses on the early 20th century, it is a unique visitor experience. Its location in the historic precinct of Battery Point situates Markree in close proximity to other small museums and offers a complementary experience to those offered nearby at attractions that have a 19th century focus, including Narryna Heritage Museum.

Markree is open for pre-booked tours between Tuesdays and Sundays.

The Markree project team would like to acknowledge the contribution of garden historian, Ann Cripps, who volunteered her time to research the garden's history; this research has been invaluable in interpreting the garden for visitors, and for the ongoing management and conservation of this unique historic estate.



Markree garden

Goal 6

Encourage a productive environment and continue to enhance operational strategies

TMAG continued to improve its business management practices to achieve its strategic objectives. The major initiative this year was a business improvement program in TMAG's records management. TMAG's transition to the Department of Economic Development, Tourism and the Arts (DEDTA) in 2009 presented new opportunities to enhance existing business practices. This included the adoption of the TRIM electronic records management system for filing and records management. During the year TMAG's physical records have been transferred to the centralised electronic record-keeping system, which will ensure TMAG's ongoing compliance with legislative obligations under the *Archives Act (1983)*, as well as improving administrative efficiency.

One of TMAG's goals for the 2010–11 year was to monitor and improve the effectiveness of new processes implemented during the past two years. A particular focus has been evaluating the effectiveness of the new systems to coordinate the statutory training program. As part of this process, a need was identified for further staff training in the areas of collection handling (both manual handling and hazardous material usage), to ensure compliance. In response to this, TMAG's registration and conservation staff developed a specific internal training program to address this need.

As part of TMAG's commitment to developing leadership within the museum sector, a pilot mentorship program was implemented. The program aimed to develop management skills for future leaders, and the program received favourable feedback from participating staff. It is envisaged that the program will continue to develop leadership skills that will be utilised as TMAG reopens to the public as a larger museum at the conclusion of Stage 1 of the redevelopment.

As part of the launch of the new DEDTA organisational values, we act with integrity, our people matter, and we make a real difference, TMAG staff participated in a variety of values-related activities. Two TMAG staff were involved in the values development process as members of the Department's values team and since the launch of the values in November 2010, all staff have had the opportunity to participate in briefings and workshops designed to embed the values within the organisation.

TMAG took the values process a step further by taking feedback from the staff workshops and turning this information into values-based statements that support the three organisational values. These statements were then voted on by TMAG staff to produce a short-list of statements that are meaningful to TMAG staff while supporting the overall values process.

The fabulous contribution of our volunteers throughout the year should again be acknowledged. During the year TMAG's volunteers have provided support to all curatorial areas of the museum, as well as enriching the visitor experience by providing tours and other invaluable services.

In response to the natural disasters that affected large areas of Australia during early 2011, TMAG's Volunteer Art Guides and the Foundation of TMAG coordinated a major fundraising exhibition and art sale. Over 60 Tasmanian artists donated works to the fundraiser, known as *artaid@TMAG*. The works were exhibited and the art sale held in the Bond Store, raising over \$19 000, and following the success of the Bond Store exhibition, the art guides partnered with Salamanca Arts Centre to sell the remaining works. In total the initiative raised approximately \$28 000 which has been directed to support visual arts education initiatives in flood-affected areas of Queensland.

TMAG is committed to providing a supportive and welcoming environment for volunteers, and during the year, improvements have been made to the volunteer management framework to ensure that TMAG continues to enjoy strong support from volunteers into the future.



TMAG volunteer Ann Cripps shows Premier Lara Giddings around the Markree garden



Deinstallation of the Pacific and Shipping galleries



Artaid@TMAG exhibition in the Bond Store



BOOKING OFFICE

PARCELS OFFICE

REFRESHMENT ROOM

PLATFORM TICKETS

PLEASE
ALL LINES UP
BY LEAVING
THE PLATFORM

WORLD-WIDE SERIES

APPENDICES

1

Sponsors and grants

The Tasmanian Museum and Art Gallery received sponsorship, donations and grant funding from the following organisations:

- Detached Cultural Organisation
- The Federal Group
- MONA
- Foundation of the Tasmanian Museum and Art Gallery
- Friends of the Tasmanian Museum and Art Gallery
- GEON
- Spicers Paper
- Hobart Media Centre
- Hobart City Council
- Clarence City Council
- Aboriginal Education Services (Department of Education)
- Tasmanian Catholic Education Office
- Tasmanian Polar Network
- Antarctic Tasmania
- Australian Antarctic Division
- Federal Department of Sustainability, Environment, Water, Population and Communities
- Commonwealth Scientific and Industrial Research Organisation (CSIRO) Entomology

2

The Foundation of the Tasmanian Museum and Art Gallery

2010-11 has been a watershed year for the Foundation of the Tasmanian Museum and Art Gallery.

Penny Clive has generously agreed to become the Patron of the Foundation of TMAG. Penny and her husband Bruce Neil are already major donors to the Tasmanian Museum and Art Gallery and the Foundation Council is delighted that we now have a Patron with the vision and commitment of Penny Clive.

We have consolidated our name change and the associated revisions of our Constitution with the support of the Board of Trustees.

A strategic plan has been developed with specific goals and targets, and each of our Council meetings now incorporates agenda items which relate to the strategic plan outcomes, including a program of events and fund-raising activities.

We have been fortunate to receive advice and assistance from Louise Walsh of Artsupport Australia and consequently, we have recently appointed Mark Fitzpatrick as Executive Officer to the Foundation to facilitate fund-raising and member support services. A major recruitment program to attract new members is now underway and we acknowledge the generosity of our current members in assisting the Foundation to attract new members.

The redevelopment of the TMAG is now underway and upon completion of Stage 1, TMAG will enjoy the additions of a members' lounge, which will provide a wonderful new facility for our members to access and enjoy.

Finally, I would like to thank my fellow Council members for their hard work and commitment to the Foundation. The importance of the role of the Foundation as the principle fund raiser for TMAG acquisitions will only increase as State Government budgets tighten. I look forward to an even more exciting and productive 2011-12.

Associate Professor Peter Sexton
Chair

3

The Friends of the Tasmanian Museum and Art Gallery

As the Tasmanian Museum and Art gallery is going through its greatest time of change since the 1960s, and hidden beauties of the museum are coming back into the light for the first time in many years, this is truly an exciting time to be a member of the Friends of TMAG.

2010-11 has been another successful year for the Friends, with a round dozen events being offered to, and generously supported by, our members.

The Friends visited St Johns Park, went behind the perimeter fence at the Rosny research and storage facility, and had exclusive previews of upcoming exhibitions. In conjunction with Fullers Bookshop, the Friends organised an 'in conversation' event to mark the Tasmanian launch of Betty Churcher's new book Notebooks. The event was filled to capacity and Fullers generously donated all proceeds from the night to the Friends.

The Friends' second fundraising dinner was organised hosted by long term Friend of TMAG, Jill Mure, aided and abetted once again by the fabulous TMAGgots. The dinner was held in the unusual precinct of TMAG's storage facility in Moonah. The enthusiastic diners enjoyed the rare experience of eating in a temporary bistro set among the old Hobart trams and other delights.

This year the Friends donated over \$20 000 the majority of it for heritage showcases that are being refurbished and restored to 'museum standard'. Two of the revitalised cases were incorporated into the *Volcano Lover* exhibition. *Volcano Lover* was the first in the Star/Dust series of contemporary art installations, and the Friends were very pleased to also provide financial support for the public programs and publicity of the exhibition series.

This has been my second enjoyable year as President, and I happily acknowledge that the year's successes are entirely due to the splendid work of the hard working Friends Committee.

On behalf of the Friends, I would like to acknowledge the great cooperation and support we receive from TMAG and volunteers, from Director Bill Bleathman to every member of the staff. I thank them for their vital role in helping to make our functions and our activities run smoothly.

I look forward to an exciting year ahead both for TMAG and its Friends.

John Sexton
President



Senior Curator of Art, Sue Backhouse, in conversation with Betty Churcher



The Betty Churcher event at Fullers Bookshop was attended by over 250 people

4

The TMAGgots

The TMAGgots Inc, which is often referred to as TMAG's 'young friends' group, is an independent, not-for-profit body that has the primary goal of engaging people in their 20s and 30s with TMAG.

In November 2010 the TMAGgots celebrated the milestone of their fifth birthday with a gourmet barbeque held in the TMAG courtyard. The barbeque was open to the public as part of the Celebrate Tasmania Day festivities and served to highlight the valuable contribution volunteers make to all areas of TMAG.

Throughout the year the TMAGgots held twelve highly successful events. This included events that have become regular annual occurrences such as *Ice Ice Baby*, which this year featured photographer Jack Robert Tissot and John Brennan from the Tasmanian Polar Network along with several young Antarctic scientists; and National Science Week events, *Speed Meet a Science Geek*, and *Nature Printing*.



Experiments in *Volcano Lover*
Photo by Glenn Mead

This year instead of an *Open and Close* event to coincide with TMAG's exhibition program, an *Open and Open* was held and TMAGgots were treated to floor talks of two newly opened exhibitions, *City of Hobart Art Prize* and *Essence* by curators Jane Stewart, and Sue Backhouse.

Other events included an *Art Deco Bus Tour* of Lindisfarne with Liz Adkins, *Arabian Nights* with Grace Pundyk and Liz Adkins at the Carnegie Gallery and Maritime Museum, *TMAGgots Jazz Lounge* at Rosny Barn, an opening event for Lucy Bleach's *Volcano Lover* exhibition which featured dry ice by Kevin Redd and fire-twirling by Glenn Mead; and the first in the series of *TMAGgots Talks* the TMAGgots facilitated a public talk entitled *State of the Ocean* by Dr Jennifer Lavers.

Other highlights of the year were receiving a grant from the Tasmanian Community Fund to produce Tasmania's first cultural heritage scavenger hunt iPhone application, *ScavBot!*, and the TMAGgots also purchased their first artwork for donation to the TMAG collection. The digital work was purchased with funds raised during the 2010 quiz night and will be formally presented to TMAG later in 2011 to coincide with an exhibition by the artist.

The Institute for Marine and Antarctic Studies (IMAS) joined the TMAGgots as a new publication sponsor, with a generous contribution of \$3 000. This donation, along with a dedicated team of contributors, including the Hobart City Council, has ensured the TMAGgots have continued to produce four new editions of the TMAGgots free magazine *The Apple* and four new editions of our arts/events calendar *The Glutton's Guide*.

TMAGgots President, Kelly Eijdenberg, and Secretary Helen Berwick, also attended the Australian Federation of Friends of Museums conference in Sydney in 2010, and will attend the World Federation of Friends of Museums Congress in Genoa in September 2011.

Kelly Eijdenberg
President



Celebrate Tasmania Day event
Photo by Glenn Mead



Principal Curator of Art Jane Stewart giving a tour of C20 for the TMAGgots
Photo by Glenn Mead

5

Acquisitions

The Baldwin Bequest

In excess of 4000 items are being considered for acquisition for the Art, Decorative Arts, Numismatics, History, Historical Photographs and Documents collections. When the assessment process in all curatorial areas is complete a report will be presented to Trustees for endorsement.

Art

Items presented by Hendrik Kolenberg under the Cultural Gifts Program, 2011

Judy Cassab (born 1920)
The stairs of Pont Marie, Paris 1994
etching aquatint
27.6 x 24.6 platemark
AG8449

John Coburn (1925–2006)
Annitowa landscape 1999
lithograph
42.1 x 63.9
AG8447

John Coburn (1925–2006)
Sunrise 2000
screenprint
18.2 x 18 (image)
AG8448

John Firth-Smith (born 1943)
Wish 1994
lithograph
56.5 x 52.5 (image)
AG8450

Geoffrey de Groen (born 1938)
Untitled landscape c.1994
acrylic
52.6 x 62
AG8452

Geoffrey de Groen (born 1938)
Sight 2000
acrylic
22.2 x 16.2
AG8453

Geoffrey de Groen (born 1938)
A collection of 70 colour patches (or notes)
watercolour
10.5 x 7.5 (each)
AG8454

Kevin Lincoln (born 1941) & Hendrik Kolenberg (born 1946)
21 drawings (13 by K Lincoln and 8 by H Kolenberg) 2008
pencil, charcoal, pen and ink, watercolour
45.2 x 36.3
AG8462

Kevin Lincoln (born 1941) & Hendrik Kolenberg (born 1946)
Another 21 drawings (11 by K Lincoln and 10 by H Kolenberg) 2009–10
pencil, charcoal, pen and ink, watercolour
45.2 x 36.3
AG8463

Owen Lade (1922–2007)
Mt Bruny, Tasman's Head at southern end of Bruny Island 1986
watercolour
13.3 x 21.3
AG8456

Helen Mills (born 1947)
Joan Tiller
pencil
32.2 x 29
AG8457

Helen Mills (born 1947)
Chair
pencil
53.2 x 34 (sheet)
AG8458

Helen Mills (born 1947)
Self portrait 1990
pencil
59.5 x 42.2
AG8459

Helen Mills (born 1947)
Mount Wellington
pencil
56 x 51 (image)
AG8460

Helen Mills (born 1947)
Mount Wellington
compressed charcoal
51x 51 (image)
AG8461

Daniel Moynihan (born 1948)
Tigerman, Paris 1998
etching aquatint
44.3 x 29.8 (platemark)
AG8451

John Olsen (born 1928)
Bird and kangaroo 1979
lithograph
91 x 63.2 (sheet)
AG8444

John Olsen (born 1928)
The etching studio 1994
soft-ground etching
60.6 x 45 (platemark)
AG8445

John Olsen (born 1928)
The forger
colour etching
35.2 x 30.2 (platemark)
AG8446

Ewa Pachucka (born 1936)
Untitled imprint
monoprint
32.5 x 28 (image)
AG8455

Items transferred from Adult Education, 2011

Patricia Giles (born 1932)
Black Man Bay, near Marion Beach from the Causeway
watercolour
35.7 x 49.3 (sight)
AG8471

Frank Hodgkinson (1929–2001)
The Arnhem Escarpment at Ja Ja (Jim Jim Waters) 1979
gouache
73.7 x 54.8 (sight)
AG8470

Edith Holmes (1893–1973)
Leslie Greener c.1953
oil on canvas laid on board
83.8 x 71.5
AG8464

Mollie Maxwell (born 1922)
Fluted Cape, Bruny 1964
charcoal, watercolour, scraping
39.2 x 48.9
AG8466

Clifton Pugh (1924–90)
Murray Pass, Erith Island 1979
gouache 55.8 x 76.2
AG8468

Jan Senbergs (born 1939)
Port Headland, WA 1986
charcoal 54.5 x 76.5
AG8465

Michael Shannon (1927–93)
(Study of a quarry) 1979
oil on canvas board
28.8 x 39.7 (sight)
AG8469

Geoff Tyson (1911–86)
The Grange, Campbelltown 1965
watercolour
37 x 46.8 (sight)
AG8467

Items purchased with funds from the Contemporary Tasmanian Art Acquisition Fund, 2010

Tim Burns (born 1960)
Like a long-legged fly upon the stream, his mind moves upon silence 2010
oil on linen
184 x 396 (overall dimensions, two panels)
AG8417

Neil Haddon (born 1967)
Three Dogs 2010
gloss enamel and oil paint on aluminium
AG8418

Anne Morrison (born 1966)
Camouflage 2009
acrylic on linen 137.1 x 122.3
AG8401

Mary Scott (born 1957)
Untitled 1 from The Keeping Room 2009
oil on linen
107.4 x 137
AG8400.1

Mary Scott (born 1957)
Untitled 2 from The Keeping Room 2009
oil on linen
107 x 137.2
AG8400.2

Mary Scott (born 1957)
Untitled 3 from The Keeping Room 2009
oil on linen 107 x 137.4
AG8400.3

Other items

CL (Lily) Allport (1860–1949)
Autumn leaves 1930s?
woodcut
13.8 x 22.8 (image)
Presented by Byron Harrison, 2011
AG8473

RH Cameron
Repatriation Hospital 1945
hand coloured linocut
15 x 19.4 (image)
Presented by the Officer Family, 2011
AG8426

Judy Cassab (born 1920)
Study for John Coburn (1987)
oil on paper
26 x 35
Presented by the artist under the Cultural Gifts Program, 2011
AG8477

Judy Cassab (born 1920)
Charles Blackman 2007
pen and ink
28 x 18.7
Presented by the artist under the Cultural Gifts Program, 2011
AG8478

Geoff Dyer (born 1947)
Reflection in Pyrite, King River 2000
oil on canvas
275 x 183
Presented by the artist under the Cultural Gifts Program, 2011
AG8475

Framemakers unknown
18 Tasmanian colonial frames and 1 English frame 1830s–50s
variety of timbers including birdseye Huon pine, birdseye maple, Rosewood, musk, mahogany, Huon pine, and English oak
various sizes
Presented by John Maroulis under the Cultural Gifts Program, 2011
AG8480.1–19

Vida Lahey (1882–1968)
Jones' factory, Hobart c.1922
oil on canvas, 33.7 x 37.8
Purchased with funds from the Cecily McKinley Bequest, 2010
AG8405

Kevin Lincoln (born 1941)
Degas 2 1997
oil on canvas
96.5 x 96.5
Presented in memory of Ashley Bellette-Coutts (1993–2010) by her family, 2011
AG8419

James Newitt
If they fall 2010
HDV stereo sound
Presented by the TMAGgots with money raised at a Quiz Night, 2010
AG8476

Esther Paterson (1896–1971)
St Kilda 1920s–40s
oil on canvas
29.3 x 19.3
Presented by Belinda Kendall White, 2011
AG8425

Susan Pickering (born 1953)
Divisions 1 2006 (edition 4/15)
burnished aquatint
49 x 99.2
Purchased with funds from Public Donations, 2011
AG8424

Oliffe Richmond (1919–77)
Lizard man 1962
bronze
35.5 x 13 x 16.3
Purchased with funds from the Cecily McKinley Bequest, 2010
AG8428

Oliffe Richmond (1919–77)
16 sketchbooks 1961–76
hard, soft and spiral bound sketchbooks, and notebooks
various sizes
Purchased with funds from the Cecily McKinley Bequest, 2011
AG8479.1–16

Fearn Rowntree (1892–1966)
(Salamanca Place) 1942
watercolour over pencil
24 x 32
Presented in memory of Elizabeth Petrusma, 2011
AG8472

Veronica Steane (born 1955)
Black box 1 2010
linocut edition 1/10
46.4 x 45.5
Purchased with funds from Public Donations, 2011
AG8423

Peter Taylor (born 1927)
Figurative form 1997
painted laminated timber
201 (high)
Purchased with funds from an anonymous donor, 2010
AG8404

John Williams (born 1933)
Ruins of Oradour sur Glane, (from the series *Traces of war*) 2008
digital panorama
27.9 x 99.1 (image)
Purchased with funds from the Art Foundation of Tasmania, 2010
AG8402

John Williams (born 1933)
Remains of Buchenwald KzL., (from the series *Traces of war*) 2009
digital panorama
27.9 x 99.1 (image)
Presented by the artist, 2010
AG8403

Philip Wolfhagen (born 1963)
A Tasmanian Pastoral 2002
oil and wax on linen
62 x 79
Presented by the artist under the Cultural Gifts Program, 2011
AG8427

Paul Zika (born 1949)
Cornucopia 9 and 10 2002
acrylic on wood
139 x 94 x 85 (each)
Purchased with funds from the Cecily McKinley Bequest, 2010
AG8406

Decorative Arts

Items purchased with funds from the Baldwin Bequest

Alan Cameron Walker (1865–1931)
Chalice, c. 1903
P2011.6

Alan Cameron Walker (1865–1931)
Pepper, c. 1905
P2011.7

Alan Cameron Walker (1865–1931)
Salt cellar, c. 1905
P2011.8

Alan Cameron Walker (1865–1931)
Set of six salt spoons c. 1905
P2011.9

Mr Harold Sargison (1886–1983)
Pap spoon, c. 1920
P2011.11

Mr Harold Sargison (1886–1983)
Tasmania souvenir spoon, 1920
P2011.12

Mr Harold Sargison (1886–1983)
Set of four pickle forks, 1920
P2011.13

Mr Harold Sargison (1886–1983)
Salt spoon, c. 1920
P2011.14

Mr Harold Sargison (1886–1983)
Set of three salt spoons, c. 1920
P2011.15

Mr Harold Sargison (1886–1983)
Set of six teaspoons, c. 1920
P2011.16

Violet Mace (1890–1968)
Vase, 1929
P2011.5

Items donated by Professor Shiu Hon and Mrs Nancy Wong

Maker unknown (China)
Storage jar and stand, early Qing Dynasty, (1644–1911)
P2010.185

Maker unknown, (China)
Lidded vessel, late Qing Dynasty, (1644–1911)
P2010.186

Maker unknown (China)
Covered dish, early 20th century
P2010.187

Maker unknown (China)
Pair of *Qilin* statuettes, Mid 20th century
P2010.188

Maker unknown (China)
Pair of garden stools, mid 20th century
P2010.189

Maker unknown (China)
Pair of carved doors, Qing Dynasty, (1644–1911)
P2010.190

Maker unknown (China)
Coopered tub, Qing Dynasty, (1644–1911),
P2010.191

Maker unknown (China)
Plant stand, Qing Dynasty, (1644–1911)
P2010.192

Maker unknown (China)

Dining table and four stools, Qing Dynasty, (1644–1911)
P2010.193

Maker unknown (China)
Pair of inscribed columns, Qing Dynasty, (1644–1911)
P2010.194

Maker unknown (China)
Pair of Shi statuettes, mid Qing Dynasty, (1644–1911)
P2010.195

Maker unknown (China)
Cabinet
P2010.196

Maker unknown (China)
Pair of stands, late Qing Dynasty, (1644–1911)
P2010.197

Maker unknown (China)
Pair of plant stands, late Qing Dynasty, (1644–1911)
P2010.198

Maker unknown (China)
Bushell measure, Late Qing dynasty, (1644–1911)
P2010.199

Maker unknown (China)
Side table, 1900s
P2010.200

Maker unknown (China)
Kang Table, Mid 20th century
P2010.201

Maker unknown (China)
Guanyin figure, 1900s
P2010.202

Other items

Natalie Holtsbaum and Lola Greeno,
Caradi, multimedia jewellery installation, 2010
Presented by the Alcorso foundation
P2010.486

Fiona Tabart, b. 1963
Home, 2009
Purchased with funds from the Premier's Fund for Contemporary Tasmanian Art
P2010.487

Various artists
Collection of netsuke, 1800–1950
Bequest of J Woodberry, 2010
P2010.298–371

Studibaker Hawk, Sydney, Australia
Woman's two-piece suite, 1980s
anonymous donor
P2010.74

House of Merivale, Sydney, Australia
Woman's jacket, 1980s
anonymous donor
P2010.75

Maker unknown, probably Tasmania
Decorative doily: *To Keep me flying work for me fight for me*, c.1940
Presented by Patricia Almond
P2010.203

Cheetah Furs and Leather, Hobart
Wallaby-skin coat, 1975
Presented by Frances Atkinson, 2010
P2010.488

Maker unknown, probably Tasmania
Tapestry pot-holder, c.1900
Bequest of Sarah Mitchell, 1936
P2011.1

E F Bodley & Son
Tasmanian Steam Navigation Company serving dish, c. 1890
Presented by Don Triffet
P2011.2

Longines Switzerland
Pocket watch presented to Joseph Lyons (1879–1939) by Richard Bedford Bennet (1870–1947), Prime Minister of Canada from 1930–35, c. 1936
Presented by Peter Lyons
P2011.3

Belinda Winkler, b. 1963
Energy and Equilibrium, ceramic sculpture, 2011
Purchased with funds from the Cecily McKinley Bequest and the Brian Easterbrook Bequest, 2011
P2011.10

Maker unknown (Britain)
Morning brooch: John and Elizabeth Halstead, 1860s
Presented by Ms Wendy Job
P2011.4

Maker unknown (Tasmania)
Four-poster bed, 1840
Purchased with funds from the Foundation of the Tasmanian museum and Art Gallery
P2010.297

History

NPWS Ranger Badge
Presented by Mr Ian Terry
S2010.8.1–2

Crucifix
Presented by Mrs Charlotte Pitt
S2010.9

Protest Banner
Presented by Mr Peter Birchall
S2010.10

Radiotelephone and case
Presented by Mr James Malloy
S2010.11a–b

Convict Bed headboard
Presented by Chris Arthur
S2010.12

Toy coach, horses and harnesses
Anonymous donor, 2010
S2010.13.1–13

Public Cemetery Metal trunk
Presented by Department of Treasury and Finance
S2010.14

Kayak, paddle, spray skirt and flotation device
Presented by Dr Dot Hutton
S2010.15.1–4

Universal equinoctial ring dial
Presented by Mrs Elspeth Hope-Johnstone
S2010.16

Handkerchief
Presented by Mrs Judith Longhurst
S2010.17

Fire mark
Presented by Mr Daniel Garlick
S2010.18

2009 Australian Wooden Boat Festival plaque
Collected by TMAG
S2010.19

Plastic shopping bags (Tasmanian) 2010
Presented by Margaret Scott
S2010.20–22

Kettle
Presented by Ms Dawn Hales
S2010.23a–b

Mortising machine
Dr Faye Bendrups
S2011.1

Bridge model
Dr Faye Bendrups
S2011.2

Surveyor's staff
Dr Faye Bendrups
S2011.3

Convict message ball
Presented by Christine Minchin
S2011.4

Replica locomotive nameplate
Copy from item lent by Derwent Valley Railway
S2011.5

Documents

Newspaper banner with thylacine search headline
Collected by TMAG
R2010.1, R2010.3

Hand drawn map
Collected by TMAG
R2010.2

Regatta programs
Presented by Royal Hobart Regatta Committee, R2010.4–13

Letters written by convict James Cridland in 1820
Purchased
R2010.15.1–11

Wartime orders, newspaper clippings, scrapbook and Christmas card
Presented by Charlotte Pitt
R2010.17.1–4

Postcards
Presented by Mary Downie
R2010.18.1–95

Boer War related documents
Presented by Don Triffet
R2010.19.1–2

Royal Humane Society Certificate and scroll and letter
Presented by Peter Crompton
R2010.20.1a, R2010.20.1b, R2010.20.2

Documents relating to H.E.A.T (Hydro Employees Action Team)
Presented by Sue Hoyle
R2010.21, R2010.33

Funeral Account
Presented by Glenorchy Waste Management Centre –The Recovery Shop
R2010.22

Newspaper *The Hobart Town Gazette* 1826
Presented by Colin N Luth
R2010.23

T B Moore Diary transcriptions,
R2010.24

Letters, leave passbook and greeting card relating to Jock Dobie
Presented by Resource Workers Co-op
R2010.25–27

Booklet *The Jewelled House of Art and Nature*
Presented by Raymond Arnold
R2010.28

Francis Abbott notebook
Purchased from funds from public donations
R2010.29

Prospectus's *Empress Towers Home Units*
Presented by Judith M Longhurst
R2010.30.1–2

City of Hobart Map
Presented by Janet Walker
R2010.31

Book *Queen Victoria*
Presented by Fay Graley
R2010.32.1

Invitation
Presented by J A Manuel
R2010.34

Indenture
Presented by Daniel Garlick
R2010.36

Letter
Presented by Graham King
R2010.37

Newspaper
Presented by Keith and Diana Jones
R2010.38

City to Casino entry form
Presented by Clifford Davy
R2010.39



Display of early 20th century decorative arts at Markree

Solarwall brochure
Presented by Clifford Davy
R2010.40

Water color stamps
Presented by Liz Dombrovskis
R2010.41

Oral history CD & transcripts –
Peter Birchall
Collected by Ian Terry
R2010.14.2a–c

Oral history CD – Tom Samek
Collected by Ian Terry
R2010.14.3a

Oral history CD and transcript –
Henk Kremer
Collected by Ian Terry
R2010.14.4a–b

Oral history DVD and transcripts –
Brian Catterall
Collected by Ian Terry
R2010.14.5a–d

Oral history DVD and transcripts –
Lisa Yeates
Collected by Ian Terry
R2010.14.6a–d

Oral history CD and transcripts –
Jessie Luckman
Collected by Ian Terry, 2010
R2010.14.7a–d

Oral history DVD and transcript –
Bob Brown
Collected by Ian Terry
R2010.14.1a–b

Oral history CD and transcripts –
Sue Hoyle
Collected by Ian Terry
R2010.14.8a–c

Oral history CD and transcript –
Dorothy Terrey
Collected by Vicki Farmery
R2010.35a

Oral history authorised DVD –
Tom Faunce
Collected by Ian Terry
R2010.14.10a

Oral history authorised DVD –
Angela McGowan
Collected by Ian Terry
R2010.14.11a

Oral history DVD – Danny Dougherty
Collected by Ian Terry
R2010.14.9a–b

Indigenous Cultures

Ricky Maynard (Photographer)
Portrait of a Distant Land, photographic series (10), 2005
Purchased from Dick Bett Gallery with funds from the Contemporary Tasmanian Art Acquisition Fund, 2010
M8850.1–10

Ros Langford
From Skins to Blanket, (ochre on blanket), The blanket represents an historical perspective of a rich culture, the physical nature of the blanket also represents the 'Christianisation' and near genocide of a people, 2010
Purchased from Art Mob 2010
M8851

Tapa/bark cloth from PNG
Donated by Edda Rawlingson
M8852

Tapa/bark cloth from PNG
Donated by Edda Rawlingson
M8853

Wooden crocodile from PNG
Donated by Edda Rawlingson
M8854

Miniature drum from PNG
Donated by Edda Rawlingson
M8855

Tasmanian Aboriginal maireener shell necklace
Donated by Ian Hawkins
M8856

Photography

Bill Williams (Photographer)
Album of photographs taken by Gordon River Constabulary, Constable Bill Williams during the Franklin River blockade, between 14 December 1982 and February 1983
Loaned for copying by Bill Williams
Q2009.36

Zoology

Invertebrate Zoology

A total of 3272 specimens was donated to the Invertebrate Zoology collection by individuals and institutions in 2010–11. The largest number of specimens (1450) was collected by research scientists participating in the *Tasmanian Bush Blitz* survey, organised by TMAG in March–June 2010. All specimens donated were new records for the state and are very important additions to the museum's small, but important, terrestrial invertebrate collection. This project was a joint initiative by the Australian Biological Research Study (ABRS) (Department of Sustainability, Environment, Water, Populations and Communities), Earthwatch, BHP Biliton and Caring for our Country.

The specimens consisted of:

Arachnida (mygalomorph and lycosid spiders)	67
Millipedes	83
Crustacea	14
Land snails	164
Geometrid moths	658
True bugs	300
Grasshoppers	6
Caddis flies	74
Chrysomelid beetles	92
Thrips	36

Invertebrate research scientists that participated in this project included: K Bonham, D de Little, C Young, A Throssell, (TMAG), R Raven (Queensland Museum), C Symonds (University of New South Wales) and A Wells (ABRS).

The second largest acquisition, of 1037 beetle specimens from the Neotropical region, was donated by Dr George Bornemissza. This is the last in his series, *George Bornemissza's Forest Beauties of the Beetle World: A Tribute to Biodiversity and an Appeal for its Preservation* and completes one of the most important beetle collections in the world, from both scientific and aesthetic perspectives.

TMAG also received 368 marine invertebrates collected from southern ocean seamounts from the CSIRO. Most of these specimens were octocorals and all specimens were identified to species. This is a valuable collection because of the scientific importance of the collection sites and the fact that seamounts are rarely sampled.

Other miscellaneous specimens acquired in 2010–11 were collected by (in part): A Hirst, J Ford, S Bryant, J Hickman, Dr K Keifer, N Kemp, J Whinray, J Madden, R Bashford, A Dartnall, R Mollison, E Turner, L Boutin, R Mesibov, P Cole, R Brereton.

Vertebrate Zoology

Several important collections of vertebrate animals, comprising a total of 750 specimens, were donated and acquired for the Vertebrate Zoology collection in 2010–11. The largest collection was a series of almost 300 feather samples from shearwaters from: King Island, Phillip Island, Macquarie Harbour, Kauwahaia Island, Lady Alice Island, New Zealand, Lord Howe Island, Recherche Archipelago, King George's Sound, Mallacoota and several localities in Tasmania. These specimens were collected as part of a project on the impacts of marine debris on Australian seabirds by Dr Jennifer Lavers (TMAG). The samples were collected by: E Woolmoore (Natural Resources Management King Island), M Bennett (King Island), G Burgan (Phillip Island Nature Parks), S Beams [Department of Primary Industries, Parks, Water and the Environment (DPIPWE)], G Taylor (Department of Conservation, NZ), B Baker (NZ Ministry of Fisheries), D Thompson (National Institute of Water & Atmospheric Research, NZ), J Lavers (TMAG), C Powell (Murdoch University), J Pridham (Department of Environment and Conservation, WA) M Carey (Monash University) and K Carlyon (DPIPWE).

Tissue samples formed the basis of the second largest donation to Vertebrate Zoology this year. These totalled 50 samples from mainly carnivorous marsupials from various Tasmanian localities and will be used for molecular analysis in future research. Scientists from DPIPWE, N Mooney, S Bryant, M Jones and J King, collected and provided the samples.

Another significant acquisition consisted of 25 hair samples from Tasmanian mammals on DeWitt and Maria Islands. These samples are important because of the remoteness and isolation of their collection localities. K Medlock (TMAG), B Lazenby (University of Sydney) and S Bryant (DPIPWE) collected and provided these samples.

Other miscellaneous specimens acquired in 2010–11 were collected by (in part): T Cochran, J Harriss, I Forester, K Carlyon, B Edwards, G King, L Giffenden, M Askey-Doran, R Koch, K McFarlane, M Lovell, R Nicholson, G Pulsoni, S Robinson, J King, T Cochran, F Browne, R Parsey, L Baily, I Johnstone, M Driessen, P Davies, A Skuja, R Gaffney, T Mowbray, G Robertson, J Ford, S Thurstans, S Abbott, R Poynter, W Davis and J Middleton.

Herbarium

Individuals and institutions donated a total of 1 227 specimens to the Herbarium. These donations include two significant collections, one of 52 lichen specimens from the Natural History Museum in London, the other of 15 lichen specimens from the Hungarian Academy of Sciences. Staff of the Herbarium collected and lodged 631 specimens.

Miscellaneous specimens were donated by K Atherton, R Barnes, P Barker, M & G Batey, J Bjerke, M Bower, R Brereton, S Casey, J Davies, M Douglas, D Dreher, A Drenan, F Everts, E Farkas, K Felton, K Fenner, A Fergusson, S Findlay, P Frost, M Garrett, J Gouldthorpe, N & L Hallenberg, D Harris, J Keane, D Kingdom, D Lane, P Lane, C Lang, S Leighton, J MacLaine, N Meeson, D Meldrum, M Moore, H Morgan, P Norris, A North, S Perez-Ortega, L Perrin, M Pilkington, A Povey, D Ratkowsky, N Roberts, T Rudman, R Schahinger, F Scott, R Skabo, V Stajcis, G Stewart, K Stewart, G Szalman, N Tapson, M Taylor, T Thekathyl, M Visoiu, M Wapstra, M Whitaker, C Wilson, J Wood, A Woolford, E Woolmore, T Young, and K Ziegler.

The Herbarium received specimens from Australian National Herbarium, Canberra; Australian Tropical Herbarium, Cairns; Centro de Medioambientales, Madrid, Spain; Hungarian Academy of Sciences, Hungary; Institute of Biology, Vladivostok, Russia; Institute of Botany, Krakow, Poland; Michigan State University, USA; National Herbarium of NSW, Sydney; National Herbarium of Victoria, Melbourne; National Museum of Nature and Science, Japan; Natural History Museum, London, UK; Queensland Herbarium, Brisbane; Real Jardin Botanico, Madrid, Spain; State Herbarium of South Australia, Adelaide; University of Otago, Dunedin, New Zealand; University of Tromsø, Norway; and University of Vermont, USA.

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Centre for Learning and Discovery statistics

2010-11	General Visits		Holiday Programs		Education Programs	
	total visits	no. of participants	total visits	no. of participants	total visits	no. of participants
July	46	1476			35	933
August	69	1926			42	1051
September	13	502	8	559	8	150
October	27	827			40	987
November	33	1014			27	580
December	8	242			3	67
January	8	224	9	683	0	0
February	5	129			2	55
March	19	509			30	660
April	25	564			30	685
May	20	478			52	1412
June	22	582	4	500	12	272
Total	295	8473	21	1742	281	6852

2010-11	Tours (including volunteer guided)		Loans (participating schools)			Teacher Seminars		Outreach Programs
	total visits	no. of participants	zoological specimen	Australian War Memorial boxes	Ice Box	no. of seminars	participants	no. of schools /community visits
July	22	69	34	2	0	1	19	0
August	28	73	26	1	2	0	0	0
September	23	113	16	1	2	3	38	2
October	29	68	16	2	0	2	13	1
November	27	144	9	5	2	0	0	3
December	25	119	0	0	0	0	0	0
January	24	220	7	0	0	0	0	1
February	22	172	0	1	0	0	0	0
March	26	213	4	2	0	2	40	1
April	28	83	7	7	1	0	0	1
May	30	162	28	4	2	0	0	2
June	30	108	12	4	3	0	0	0
Total	314	1544	159	29	12	8	110	11

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Collection and research statistics

Collection and Research Report Overview (2010-11)

2010-11	Items Acquired			Data Management	Loan (Inwards)		Loan (Outwards)		Exchange	Volunteers
	Donated (no. of items)	Donated (Cultural Gifts)	Purchased (no. of items)	Registrations (new records)	Sent	Received	Sent	Received	Sent	(total FTE equivalent) Days
Art										
Art	15	43	28	142	6	3	13	9	0	480.5
Decorative Art	538	6	13	1613	0	2	0	0	0	0
Biodiversity										
Invertebrate Zoology	3272	0	0	1515	0	0	4	4	0	123
Vertebrate Zoology	750	0	0	627	0	0	4	0	1	0
Herbarium	1858	0	0	6440	449	220	843	0	385	248
Geology	1035	0	0	1043	1	0	0	1	0	102
Cultural Heritage										
Indigenous Cultures	35	0	11	16	0	12	22	1	0	144
Documents / Archives	21	0	0	385	0	0	0	0	0	111.09
History	37	0	1	1747	2	4	2	1	0	30.38
Numismatics / Philatelics	1497	0	0	1497	3	2	0	0	0	89.5
Photographs	0	0	0	0	0	0	2	3	0	0
Support Services										
Library	78	436	198	0	0	0	4	0	0	0
TOTAL	9136	485	251	15025	461	243	894	19	386	1328.47

Public Outreach Overview (2010-11)

2010-11	Enquiries (Estimate of Total)	Reports / Publications (Total)	Visiting Researchers	Exhibitions			Talks and Lectures	Media (Radio / TV / Print)
				Minor/short term (<5 days FTE)	Significant (>5 days FTE)	Major (>20 days FTE)		
Art								
Art	2992	2	91	0	0	3	15	4
Decorative Arts	95	3	0	0	1	2	0	0
Biodiversity								
Zoology	467	7	38	13	0	0	13	8
Herbarium	3150	35	87	6	1	0	17	4
Geology	<i>enquiries are closed</i>	0	0	0	0	0	0	0
Cultural Heritage								
Indigenous Cultures	780	0	23	0	0	0	5	2
Documents	139	0	17	0	0	0	0	0
History (including Numismatics/Philatelics)	526	1	34	4	9	2	5	28
Photographs	0	0	0	0	0	0	0	0
TOTAL	8149	48	290	23	11	7	55	46

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Research supervision

Bonham, Kevin (Honorary Researcher, TMAG)

Supervisor: **Catherine Young**

Project: Ten new species of Tasmanian Snails and Taxonomic Training. [Australian Biological Research Study (ABRS) taxonomic research grant].

Bonham, Kevin (Honorary Researcher, TMAG)

Supervisor: **Catherine Young**

Project: Tasmanian Land Snails (Pulmonata: Charopidae). [Australian Biological Research Study (ABRS) taxonomic research grant].

Choi, Bo-Kyung (Master of Science Candidate, Laboratory of Plant Systematics and Herbarium, Kyung Hee University, Seoul, South Korea)

Supervisors: Professor Suk-Pyo Hong, **Marco Duretto**

Project: Systematics of the tribe Boronieae (Rutaceae-Rutoideae) and related genera – re-evaluation of intergeneric classification system based on morphological characters

DeLittlle, David (Honorary Researcher, TMAG)

Supervisor: **Catherine Young**

Project: Description of new species and redescription of species in the genus *Paropsisterna* (Coleoptera: Chrysomelidae). [Australian Biological Research Study (ABRS) taxonomic research grant].

Fitzpatrick, Elizabeth (CEH Honours Candidate, University of Tasmania)

Supervisors: Hamish Maxwell Stewart, **Elsbeth Wishart**

Project: Solitary confinement box

Mayer, Laura (Master of Arts Management program at the University of Melbourne)

Supervisors: **Anthony Curtis**, Samuel Dix

Project: Cataloguing Heritage Collections, Markree and Narryna

Throssell, Abbey-Christine (Honours Student, University of Tasmania)

Supervisors: **Catherine Young**, Peter McQuillan

Project: Taxonomy and biogeography of the Tasmanian Archiearinae (Geometridae) moths.

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Lectures and presentations

Adkins E 'Stories from the Shoreline, Stories from the Sea: maritime themes in local and family history', Maritime Museum Talk, Hobart, November 2010

Backhouse S 'The Joan Pitman Paper Doll Collection', launch, TMAG July 2010; 'The Collection in Storage', Tourism Tasmania, TMAG, July 2010; 'ESSENCE: Australian Drawings and Prints', staff talks, TMAG, July 2010; 'ESSENCE: Australian Drawings and Prints', exhibition opening Friends, TMAG, August 2010; 'ESSENCE: Australian Drawings and Prints', Print Council of Australia members, TMAG, September 2010; 'ESSENCE: Australian Drawings and Prints', TMAGgots, September 2010; 'Louisa Anne Meredith', Meredith family members, TMAG, September 2010; 'Thomas Bock's Aboriginal Portraits', Bangarra Dance Company, TMAG, November 2010; 'FG Simpkinson De Wesselow watercolours', descendants of the family, TMAG, February 2011; 'A personal interview with Betty Churcher', TMAG Friends' function, Fullers Bookshop, April 2011; 'Watercolours from the Collection', Launceston Art Society, TMAG, April 2011; 'Colonial to Contemporary from the Collection', NGV Foundation Members, TMAG, April 2011; 'The Watercolors of Simpkinson De Wesselow', visitors group, TMAG, May 2011; 'From Colonial to Contemporary: A selection of watercolours and drawings', Perc Tucker Gallery staff, TMAG June 2011

Baird A 'Living Culture and History: bridging the gap in the Tasmanian Aboriginal Story', National Symposium: *Building Bridges for Historical Learning: Connecting Teacher Education and Museum Education*, University of Canberra, March 2011; 'Primary school Education in Museum Settings', University of Tasmania Masters of Teaching Lecture, Tasmanian Museum and Art Gallery, October 2010; 'Oprah Winfrey Show Guest Tour' Islands to Ice exhibition, Tasmanian Museum and Art Gallery, December 2010; 'Geography education in Museums' Masters of Teaching lecture, Tasmanian Museum and Art Gallery, March 2011; 'TMAG and Mawson's Antarctic heritage' Mawson's Huts Foundation Seminar, Royal Society Room Tasmanian Museum and Art Gallery, April 2011; 'Context for the Legal Treaties of Antarctica and the Southern Ocean', Final year University of Tasmania Law students lecture, Tasmanian museum and Art gallery, May 2011

Bauer B, Brett K 'Cataloguing Collections' Australian National University subject HUMN8021: Managing Small Museums and Heritage Places, Narryna, Hobart, January 2011

Bauer B, Medlock K 'Natural History Specimens as Cultural Heritage' Museums Australia National Conference, University of Melbourne, Melbourne, October 2010

Brett K 'TMAG involvement in Sarah Island excavations' Friends of TMAG, Hobart, February 2011

Brett K, Bauer B 'Sarah Island Archaeology' Rosny Information Session, July 2010

Brett K, Bauer B 'Collections Cataloguing: policies and procedures' Managing Small Museums and Heritage Places Course, Narryna, January 2011

Burgess E 'Conservation considerations, paintings in the TMAG collection', TMAG guides, October 2010; 'Not just paint', presentation to TMAG Visitor Services Officers and Guides, Colonial Gallery, March and April 2011; 'Not just paint', presentation to Queen Mary Club members, Colonial Gallery, May 2011; 'Conservation and restoration of paintings', Learning and Discovery visitor group, Colonial Gallery, May 2011

Cox P 'Risk Management; storage, housekeeping and disaster planning' Managing Small Museums and Heritage Places, Australian National University course, Hobart, January 2011

Lavers J 'Plastic Perils for Seabirds' Maritime Museum, February 2011; 'Plastic Perils for Seabirds', TMAGgots, May 2011; 'Plastic Perils for Seabirds' Tasmanian Field Naturalist Society, June 2011

Medlock K 'Finding Tigers', Writing Environmental History Workshop, School of History, Australian National University, Canberra, October 2010

Morris K 'Tasmanian Museum & Art Gallery; history and current exhibitions.' Tasmanian War Widows Guild, Hobart, November 2010

Terry I 'A question of values: an oral history of the Gordon-below-Franklin Dam dispute 1980-83', BGM, Oral History Association of Australia (Tasmania), Launceston, August 2011

Young C 'The American and Australian Nacophorini, and description of a new genus and species of Nacophorini restricted to Mt Wellington, Tasmania' Forum Herbulot, Gainesville, Florida, USA, August 2010

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Research publications and articles

TMAG Journal

Rozeffelds AC, Duretto M, Hughes PJ, van Breda C, Young CJ (Eds) (2011) *Kanunnah* **4**. 118pp (Tasmanian Museum and Art Gallery: Hobart)

Books and Catalogues

Cooke J, Crosby-Fairall, M (2011) 'My Little World' (Omnibus Books: South Australia) – contributed two photographs (**C Young**)

Donnelly G (2010) 'Exhibition design for multi-disciplinary collections in historic buildings: the Bond Store, at the Tasmanian Museum and Art Gallery', in *Exhibition Design for Galleries and Museums: an insider's view*, Rouette G (Ed), Museums Australia, 2010

Gates G (2011) Fungi – The Transition between Life and Death. In B Wilkinson (ed.) *The Abels. Tasmania's Mountains over 1100 m high* Volume 2 (Tasmanian Outdoors Collection: Hobart)

Kantvilas G (2011) Lichens on the Abels. In B Wilkinson (ed.) *The Abels. Tasmania's Mountains over 1100 m high* Volume 2 (Tasmanian Outdoors Collection: Hobart)

Nainby B (2011) 'Post-1980 Tasmanian artists and the natural environment', in exhibition catalogue (Celia Lendis Contemporary Gallery, UK).

Refereed papers

Bauer B (2011) 'Marine turtle occurrences in Tasmanian waters: 1846–2010'. *Kanunnah* **4**, 48–59.

Clark J, Clark L, Simpson K, **Terry I, Wishart E** (2010), 'Convict Dress in Australia' in the *Encyclopaedia of World Dress and Fashion* edited by Joanne B Eicher, Vol 7, Australia, New Zealand, and the Pacific Islands, edited by Margaret Maynard, pp 211–215., Oxford: Berg Publishers

Duretto MF (2011) The application of Bernard Boivin's Tasmanian names in *Westringia* (Lamiaceae) *Kanunnah* **4**, 89–92

Gray AM, Duretto MF (2011) *Limonium australe* var. *baudinii* (Lincz.) A M Gray, a new combination in Plumbaginaceae *Kanunnah* **4**, 117–118

Janes JK, **Duretto MF** (2010) Three new combinations in *Pterostylis* (Orchidaceae). *Austrobaileya* **8(2)**, 221–222

Janes JK, **Duretto MF** (2010) A new classification for subtribe Pterostylidinae (Orchidaceae) reaffirming Pterostylis in the broad sense. *Australian Systematic Botany* **23(4)**, 260–269

Janes JK, Steane DA, Vaillancourt R, **Duretto MF** (2010)

A Molecular phylogeny of the subtribe Pterostylidinae (Orchidaceae): resolving the taxonomic confusion. *Australian Systematic Botany* **23(4)**, 248–259

Kantvilas G (2011) *Mycoblastus sinensis*, a new lichen species from China. *Journal of Japanese Botany* **86**, 59–62

Kantvilas G (2010) *Acanthothecis virgulicola*, a new Tasmanian lichen. *Herzogia* **23(1)**, 9–13

Kantvilas G, Fryday AM (2010) Two additions to the lichen genus *Cliostomum* Fr. (Ramalinaceae) with broad ascospores. *The Lichenologist* **42(5)**, 539–545

Kantvilas G, Papong K, Lumbsch HT (2010) Further observations on the genus *Maronina*, with descriptions of two new taxa from Thailand. *The Lichenologist* **42(5)**, 557–561

Kantvilas G, Stajsic, V (2011) *Arthonia banksiae* (lichenised Ascomycota) and its synonyms. *Muelleria* **29(1)**, 27–32

Kubitzki K, Kallunki JA, **Duretto MF, Wilson PG** (2011) Rutaceae In K. Kubitzki (ed.). The Families and Genera of Vascular Plants. Vol. X: Flowering Plants, Eudicots: Sapindales, Cucurbitales, Myrtaceae (Springer: Heidleburg) pp 276–356

Lumbsch T, **Kantvilas G** et al. (2011) One hundred new species of lichenized fungi. *Phytotaxa* **18** [note: over 100 authors]

Othman A, Jordan GJ, Worth JRP, Steane DA, **Duretto MF** (2010) Phylogeny and infrageneric classification of *Correa* Andrews (Rutaceae) on the basis of nuclear and chloroplast DNA. *Plant Systematics and Evolution* **288**, 127–138

Rozeffelds AC, Buchanan AM, Ford KA (2011) New species of *Craspedia* (Asteraceae: Gnaphaleae) from Tasmania and determination of the identity of *C. macrocephala* Hook. *Kanunnah* **4**, 93–116

Seppelt RD, Cave LH, Carter BE (2011) Introduced mosses in the Flora of Tasmania. I. *Scleropodium* and *Pseudoscleropodium* (Bryopsida: Brachytheciaceae). *Kanunnah* **4**, 72–81

Seppelt RD, Cave LH (2011) Introduced mosses in the Flora of Tasmania. II. *Kindbergia praelonga* (Bryopsida: Brachytheciaceae). *Kanunnah* **4**, 82–88

Shaw AJ, Cox CJ, Buck WR, Devos N, **Buchanan AM, Cave LC, Seppelt RD, Shaw B, Larrain J, Andrus R, Greihuber J, Temsch EM** (2010) Newly resolved relationships in an early land plant lineage: Bryophyta class Sphagnopsida (peat mosses). *American Journal of Botany* **97**, 1511, 1531

Wood DE, **Burgess EC**, (2011) *An Unsigned and Undated Portrait: Unravelling the Mystery of Four Children of Joseph Tice Gellibrand*, Duretto M, (Managing Ed.) *Kanunnah* **4**, 26–47 (Tasmanian Museum and Art Gallery: Hobart)

Conference abstracts

Baird AS (2011) *Living Culture and History: bridging the gap in the Tasmanian Aboriginal Story*, National Symposium: Building Bridges for Historical Learning: Connecting Teacher Education and Museum Education, University of Canberra, Canberra

Choi BK, **Duretto MF, Hong SP** (2010) *A study of seed morphology of Boronia (Boroniaceae-Rutaceae)*, 65th Annual Meeting of the Korean Association of Biological Sciences, Seoul, South Korea. August 2010

Medlock K & Bauer B (2010) *Natural science specimens as cultural heritage*, Museums Australia National Conference, University of Melbourne, 28 Sept–2 Oct, 2010

Non-refereed articles

Adkins E, 'Westward Comes Home', *Journeys* RACT 53, February/March 2011

Baker ML (2010) 'Bluebell Creeper – *Billardiera heterophylla*' *Tasweeds* **47**, 6

Hughes P, Exhibition review: *Dis-discovery* (Long gallery, Salamanca Arts Centre, Hobart, Tasmania, curated by Colin Langridge), *Artlink*, vol. 30, no. 2, p 158

Anon. [**Newlands TJ**] (2010) 'Bush Blitz helps Herbarium to fill botanical gaps' *Herbarium News* July 2010

Anon. [**Newlands TJ**] (2010) 'Herbarium answers call to counter "stowaway" weeds' *Herbarium News* August 2010.

Anon. [**Newlands TJ**] (2010) 'Spring brings a botanical bonanza to the Herbarium' *Herbarium News* November 2010

Anon. [**Newlands TJ**] (2011) 'Tasmania home to marine marvels above and below water' *Herbarium News* February 2011

Kantvilas G (2010) 'The Lichens of Great Britain and Ireland, edited by PA Wolseley (British Lichen Society, London, 2009). *Australasian Lichenology* **67**, 34–35 (book review)

Newlands TJ (2010) 'Globe-trotting lichenologist travels in time' *Particle* **2**, 1

Curtis AJ (2010) Markree Museum, *Tasmania 40° South* **60**, 15–17

Hughes PJ (2011) Did-covery (exhibition review) *Artlink*, vol. 30, no. 2, p 158

Seager WMA (2010) 'A New Era for TMAG?', *Interpreting Australia*, Issue 42, 2010

Terry IFN (2010) 'It's a matter of values: stories from the Franklin River Blockade, 1982–83' in *Real to reel: newsletter of the Tasmanian Branch of the Oral History Association of Australia* **59**, 5–20

Young C, Rozeffelds AC (2010) 'TMAG Leads a Bush Blitz' (*Tasmania 40° South*: Hobart)

Young C (2011), May 2011, 'Tasmania, Tasmanian Museum and Art Gallery' *Myrmecia* **47**, (2), 15–16

Online publications

Baker ML (2011) 80 Salicaceae, 2011:1 Flora of Tasmania Online. Tasmanian Museum and Art Gallery: Hobart, http://www.tmag.tas.gov.au/collections_and_research/research/flora_of_tasmania

Baker ML, Duretto MF (2011) A Census of the Vascular Plants of Tasmania. 2011 Edition. Tasmanian Museum and Art Gallery: Hobart, http://www.tmag.tas.gov.au/collections_and_research/publications

Clark J, Clark L, Simpson K, **Terry I, Wishart E** (2010), 'Convict Dress in Australia'. In Berg Encyclopaedia of World Dress and Fashion: Australia, New Zealand, and the Pacific Islands, Edited by Joanne B. Eicher, Oxford: Berg Publishers. Part of the Berg Fashion Library (2010).

Duretto MF (2011) 1 Hydatellaceae, 2011:1 Flora of Tasmania Online. Tasmanian Museum and Art Gallery: Hobart, http://www.tmag.tas.gov.au/collections_and_research/research/flora_of_tasmania

Duretto MF, Morris DI (2011) 97 Amaranthaceae, version 2011:1, Flora of Tasmania Online. Tasmanian Museum and Art Gallery: Hobart, http://www.tmag.tas.gov.au/collections_and_research/research/flora_of_tasmania

Gray AM (2011) 111 Convolvulaceae, version 2011:1, Flora of Tasmania Online. Tasmanian Museum and Art Gallery: Hobart, http://www.tmag.tas.gov.au/collections_and_research/research/flora_of_tasmania

Gray AM (2011) 134 Dipsacaceae, version 2011:1, Flora of Tasmania Online. Tasmanian Museum and Art Gallery: Hobart, http://www.tmag.tas.gov.au/collections_and_research/research/flora_of_tasmania

Gray AM (2011) 71 Elaeocarpaceae, version 2011:1, Flora of Tasmania Online. Tasmanian Museum and Art Gallery: Hobart, http://www.tmag.tas.gov.au/collections_and_research/research/flora_of_tasmania

Gray AM (2011) 129 Goodeniaceae, version 2011:1, Flora of Tasmania Online. Tasmanian Museum and Art Gallery: Hobart, http://www.tmag.tas.gov.au/collections_and_research/research/flora_of_tasmania

Gray AM (2011) 77 Linaceae, version 2011:1, Flora of Tasmania Online. Tasmanian Museum and Art Gallery: Hobart, http://www.tmag.tas.gov.au/collections_and_research/research/flora_of_tasmania

Gray AM (2011) 70 Oxalidaceae, version 2011:1, Flora of Tasmania Online. Tasmanian Museum and Art Gallery: Hobart, http://www.tmag.tas.gov.au/collections_and_research/research/flora_of_tasmania

Gray AM (2011) 127 Styliidiaceae, version 2011:1, Flora of Tasmania Online. Tasmanian Museum and Art Gallery: Hobart, http://www.tmag.tas.gov.au/collections_and_research/research/flora_of_tasmania

Othman A, Jordan GJ, Worth JRP, Steane DA, **Duretto MF** (2010) Phylogeny and infrageneric classification of *Correa* Andrews (Rutaceae) on the basis of nuclear and chloroplast DNA. *Plant Systematics and Evolution*

Young CJ (Ed.) (2011) *Subfamily Archiearinae*, Australian Faunal Directory, Australian Biological Research Study, Department of Sustainability, Environment, Water, Populations and Communities, ACT, <http://www.environment.gov.au/biodiversity/abrs/online-resources/fauna/afd/taxa/Archiearinae>

Reports

Bauer B, Mollison R, Young CJ (2010) 'Bush Blitz Tasmania 2010. A Flora and Fauna Survey of the Tasmanian Reserves of Flat Rock, Lower Porter Hill, Porter Hill, Murphys Flat, Egg Islands, Vale of Belvoir and Seventeen Mile Plain' (Tasmanian Museum and Art Gallery: Hobart).

Anon. [**Jarman SJ, Kantvilas G**] (2011) Tasmanian Herbarium - Annual Review of Activities 2009–2010 (Tasmanian Museum and Art Gallery: Hobart)

Kantvilas G, Jarman SJ (2011) Lichens of the Meredith Range. Tasmanian Herbarium, Tasmanian Museum and Art Gallery, Hobart. Unpublished report to Practical Ecology Pty Ltd on behalf of Cradle Coast NRM.

Jarman SJ, Kantvilas G (2010) *Studies on Lichens and Bryophytes in the Warra Silvicultural Systems Trial, 1997–2010. Background, Methods and Observations*. Technical Report 16/2010. Division of Forest Research and Development, Forestry Tasmania, Hobart.

External duties

Jess Atkinson

Member, Australian Graphic Design Association (AGDA); Committee Member, TMAGgots

Andy Baird

Committee Member, Museums Australia Education Network; Member, Tasmanian Polar Network

Sue Backhouse

Reviewer for the Dictionary of Australian Artists Online; Judge, Salvaged Art Exhibition Prize, Kingborough Council

Matthew Baker

Working Group Member, Australian Plant Census (Council of Heads of Australasian Herbaria subcommittee); Honorary Research Associate, School of Agricultural Science, University of Tasmania

Bill Bleathman

Chairman, Visions of Australia; Member, Council of Australasian Museum Directors; Member, Council of Australian Art Museum Directors; Member, Tasmanian Cultural Collections Council; Councillor, Narynna Heritage Museum; Board Member, Ten days on the Island; Member, Ex-officio Member (Director, TMAG), Council of the Royal Society of Tasmania; Ex-officio Member (Director, TMAG), Friends of TMAG

Kirsten Brett

Member, Tasmanian Historical Research Association; Committee Member, Museums Australia (Tasmanian Branch)

Tony Brown

Member, Tasmanian Museum and Art Gallery Aboriginal Advisory Council; Member, Tasmanian Aboriginal Land and Sea Council committee

Alex Buchanan

Working Group Member, Australian Plant Census (CHAH subcommittee); Secretary, Bryophyte Interest Group; Trustee, Winifred Curtis Scamander Reserve

Erica Burgess

Member, Australian Institute for the Conservation of Cultural Material; Member, Cultural Heritage Practitioners Tasmania; Member, Tasmanian Historical Research Association

Lyn Cave

Member, Managers of Australasian Herbarium Collections; Secretary, Bryophyte Interest Group

Anthony Curtis

Member, Museums Australia (Tasmanian Branch); Member, Art Craft Design National Network

Philippa Cox

Member, Australasian Registrars Committee

Clifford Davy

Member, Australian Pictorial Thesaurus (APT) Management Committee

Steven de Haan

Member, International Association of Museum Facility Administrators; Member, Protection of Australasian Cultural Assets (PACA)

Miguel de Salas

Honorary Research Associate, School of Plant Science, University of Tasmania

Garrett Donnelly

Member, Australian Graphic Design Association (AGDA); Committee Member, TMAGgots; Committee Member, Designed Objects Tasmania

Marco Duretto

Honorary Research Associate, School of Plant Science, University of Tasmania; Honorary Research Fellow, School of Botany, University of Melbourne; Advisory Committee Member, Australian Biological Resources Study (including Chair of Research Sub-committee Flora and member of Research Sub-committee); Operational Working Group Member, Millennium Seed Bank Project (Kew, United Kingdom), Tasmania; Tasmanian Chapter Convener, Australian Systematic Botany Society; Working Group Member, Australian Plant Census (Council of Australasian Herbaria subcommittee)

Peta Dowell-Hental

Vice President, Independent Tourism Operators of Tasmania (ITOT)

Vicki Farmery

Member of Southern Beaches Historical Society; Member Museums Australia; Member, Photographic Special Interests Group

Mark Fitzpatrick

Liaison Committee Member, TMAGgots

Peter Hughes

Acquisition Committee Member, Tasmanian Wood Design Collection; Review Panel Member, Making Futures Conference (Plymouth College of Art & Design, UK); Judge, City of Hobart Art Prize 2011; Editorial Committee, Kanunnah (TMAG)

Gintaras Kantvilas

Honorary Research Associate, School of Plant Sciences, University of Tasmania; Editorial Board Member, Australasian Lichenology; Editorial Board Member, Herzogia; Member, Council of Heads of Australasian Herbaria; Member, Forest Practices Tribunal; Member, Board of Directors of the Royal Tasmanian Botanical Gardens; Nominations Committee member, International Association for Lichenology

Rosie McKeand

Member, Arts Health and Wellbeing Coalition

Kathryn Medlock

Australasian Representative, Society for the History of Natural History, Natural History Museum, London; Member, International Council of Museums (ICOM); Honorary Research Associate, School of Zoology, University of Tasmania; Research Associate, Centre for Historical Research, National Museum of Australia, Canberra

Kate Morris

Committee Member, Museums Australia (Tasmanian Branch)

Ruth Mollison

Member of Birds Australia, Tasmania

Laurence Paine

Herbarium Information Systems Committee (HISCOM), Sub-committee of Council of Heads of Australasian Herbarium; Faunal Collections Informatics Group (FCIG), sub-committee of Council of Heads of Australian Faunal Collections; Corporate Services Managers, sub-committee of Council of Australian Art Museum Directors (CAAMD); Member, Protection of Australian Cultural Assets (PACA); Digitisation Working Party member, Council of Australian Museum Directors

Andrew Rozeffelds

Honorary Research Associate, School of Plant Science, University of Tasmania; Honorary Supervisor, School of Arts, University of Tasmania; Member, Female Factory Steering Committee;

TMAG representative, Australian Network of Collection Managers; Member, Tasmanian Cultural Collections Sector Heritage Working Group; Member, Joint Tasmanian Archives Consultative Forum

Bill Seager

Council Member, Museums Australia National Council; Committee Member, Museums Australia Temporary and Travelling Exhibitions Special Interest Group; Committee Member, Museums Australia (Tasmanian Branch); Member, Interpretation Australia Association; Historical, Geographical and Creative Reference Board, The Atlas Project

Jane Stewart

Member, Plimsoll Gallery Committee; Member, Hobart City Council Public Art Committee; Member, Hobart City Council Visual Arts Committee

Jennifer Storer

Member, Australasian Registrars Committee; Member, Interpretation Australia; Member, Museums Aotearoa; Member, International Council of Museums (ICOM)

Ian Terry

Vice President, Tasmanian Historical Research Association; Member, Museums Australia

Rebecca Tudor

Member, Contemporary Art Services Tasmania Board; Member, Arts Health and Well Being Coalition

Liz Turner

Member, Tasmanian Marine Naturalist Association; Member, Institute of Australian Biology

Cobus van Breda

Publications Officer, Australian Institute for the Conservation of Cultural Material

Jacqui Ward

Member, National Copyright Network; Member, Wide Angle Tasmania; Member, Exposure, UTAS Photography Society

Peter West

Chair, National Development and Marketing Managers Forum; Ex-officio Member, Board of Management, Australasian Golf Museum

Elsbeth Wishart

Committee Member, Museums Australia (Tasmanian Branch); Member, Archaeology Advisory Panel (Tasmanian Heritage Council); Member, Arts Tasmania Small Museums and Collections Panel; Member, Tasmanian Polar Network; Member, Australia International Council on Monuments and Sites (ICOMOS); Member, Tasmanian Historical Research Association; Member, Cultural Heritage Practitioners Tasmania

Catherine Young

Board Member, Forum Herbulot; Scientists in Schools project; Reviewer, Zootaxa; Reviewer, European Journal of Entomology; Honorary Research Associate, Schools of Zoology, and Geography and Environmental Studies, University of Tasmania; TMAG Representative, Council for Heads of Australian Faunal Collections; Member, Australian Entomological Society



FINANCIAL REPORT



INDEPENDENT AUDITOR'S REPORT

To Members of the Parliament of Tasmania

TASMANIAN MUSEUM AND ART GALLERY

Financial Report for the Year Ended 30 June 2011

I have audited the accompanying financial report of the Tasmanian Museum and Art Gallery (TMAG), which comprises the statement of financial position as at 30 June 2011, the statements of comprehensive income, changes in equity and cash flows for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the statement by the Trustees of TMAG.

Auditor's Opinion

In my opinion the Tasmanian Museum and Art Gallery's financial report:

- (a) presents fairly, in all material respects, its financial position as at 30 June 2011, and its financial performance, cash flows and changes in equity for the year then ended; and
- (b) is in accordance with the *Tasmanian Museum Act 1950* and Australian Accounting Standards.

The Responsibility of Trustees' for the Financial Report

The Trustees are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and Section 8 of *Tasmanian Museum Act 1950*. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based upon my audit. My audit was conducted in accordance with Australian Auditing Standards. These Auditing Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance as to whether the financial report is free of material misstatement.

To provide independent assurance to the Parliament and Community on the performance and accountability of the Tasmanian Public sector.
• Professionalism • Respect • Camaraderie • Continuous Improvement • Customer Focus •

Making a Difference

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Trustees' preparation and fair presentation of the financial report in order to design audit procedures that are appropriate to the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the TMAG's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Trustees as well as evaluating the overall presentation of the financial report.

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

Independence

In conducting this audit, I have complied with the independence requirements of Australian Auditing Standards and other relevant ethical requirements. The *Audit Act 2008* further promotes independence by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General, and
- mandating the Auditor-General as auditor of State Entities but precluding the provision of non-audit services, thus ensuring the Auditor-General and the Tasmanian Audit Office are not compromised in their role by the possibility of losing clients or income.

TASMANIAN AUDIT OFFICE

J J Tongs
TECHNICAL AND QUALITY DIRECTOR
Delegate of the Auditor-General

HOBART
27 September 2011

To provide independent assurance to the Parliament and Community on the performance and accountability of the Tasmanian Public sector.
• Professionalism • Respect • Camaraderie • Continuous Improvement • Customer Focus •

Making a Difference

Statement of Comprehensive Income

for the year ended 30 June 2011

	Notes	2011 Actual \$'000	2010 Actual \$'000
Continuing operations			
Revenue and other income from transactions			
Revenue from Government			
Appropriation revenue - recurrent	1.6(a), 3.1	7,883	7,068
Revenue from Special Capital Investment Funds	3.2	2,150	1,718
Grants	1.6(b), 3.3	463	922
User charges	1.6(c), 3.4	393	440
Interest	1.6(d), 3.5	112	72
Contributions received	1.6(e), 3.6	296	508
Other revenue	1.6(f), 3.7	110	80
Total revenue and other income from transactions		11,407	10,808
Expenses from transactions			
Employee benefits	1.7(a), 4.1	6,732	5,665
Depreciation and amortisation	1.7(b), 4.2	392	346
Supplies and consumables	1.7(c), 4.3	2,826	2,143
Grants and subsidies	1.6(b), 4.4	9	-
Other expenses	1.7(d), 4.5	493	403
Total expenses from transactions		10,452	8,557
Net operating result from continuing operations		955	2,251
Non-operational capital funding			
Other revenue	1.6(f), 3.7	-	4,224
Total non-operating capital funding		-	4,224
Net result from transactions (net operating balance)		955	6,475
Other economic flows included in net result			
Net gain/(loss) on non-financial assets	1.8(a)(c), 5.1	(840)	(7)
Total other economic flows included in net result		(840)	(7)
Net result		115	6,468
Other economic flows - other non-owner changes in equity			
Changes in physical asset revaluation reserve	9.1	(122,910)	94,565
Total other economic flows - Other non-owner changes in equity		(122,910)	94,565
Comprehensive result		(122,795)	101,033

This Statement of Comprehensive Income should be read in conjunction with the accompanying notes.

Statement of Financial Position

as at 30 June 2011

	Notes	2011 Actual \$'000	2010 Actual \$'000
Assets			
<i>Financial assets</i>			
Cash and deposits	1.9(a), 10.1	2,533	2,503
Receivables	1.9(b), 6.1	14	307
Other financial assets	1.9(f), 6.2	73	28
<i>Non-financial assets</i>			
Inventory	1.9(c), 6.3	559	456
Property, plant and equipment	1.9(d), 6.4	24,452	31,624
Heritage and cultural assets	1.9(d), 6.4	371,237	486,522
Intangibles	1.9(e), 6.5	434	458
Other assets	1.9(f), 6.6	6	9
Total assets		399,308	521,907
Liabilities			
Payables	1.10(a), 7.1	76	77
Employee benefits	1.10(b), 7.2	1,383	1,198
Other liabilities	1.10(d), 7.3	89	77
Total liabilities		1,548	1,352
Net assets		397,760	520,555
Equity			
Reserves	9.1	16,547	139,457
Accumulated funds		381,213	381,098
Total equity		397,760	520,555

This Statement of Financial Position should be read in conjunction with the accompanying notes.

Statement of Cash Flows

for the year ended 30 June 2011

Notes	2011 Actual \$'000	2010 Actual \$'000
	Inflows (Outflows)	Inflows (Outflows)
Cash flows from operating activities		
Cash inflows		
Appropriation receipts - recurrent	7,883	7,068
Receipts from Special Capital Investment Funds	2,150	1,718
Grants	463	922
User charges	686	213
Interest received	112	72
Other cash receipts	290	105
Total cash inflows	11,584	10,098
Cash outflows		
Employee benefits	(6,547)	(6,011)
Supplies and consumables	(2,929)	(2,075)
Grants and subsidies	(9)	-
Other cash payments	(524)	(715)
Total cash outflows	(10,009)	(8,801)
Net cash from (used by) operating activities	1,575	1,297
10.2		
Cash flows from investing activities		
Cash inflows		
Proceeds from the disposal of non-financial assets	-	7
Total cash inflows	-	7
Cash outflows		
Payments for acquisition of non-financial assets	(1,545)	(1,143)
Total cash outflows	(1,545)	(1,143)
Net cash from (used by) investing activities	(1,545)	(1,136)
Net increase (decrease) in cash held and cash equivalents	30	161
Cash and deposits at the beginning of the reporting period	2,503	2,342
Cash and deposits at the end of the reporting period	2,533	2,503
10.1		

This Statement of Cash Flows should be read in conjunction with the accompanying notes.

Statement of Changes in Equity

for the year ended 30 June 2011

	Reserves \$'000	Accumulated funds \$'000	Total equity \$'000
Balance as at 1 July 2010	139,457	381,098	520,555
Total comprehensive result	(122,910)	115	(122,795)
Balance as at 30 June 2011	16,547	381,213	397,760
	Reserves \$'000	Accumulated funds \$'000	Total equity \$'000
Balance as at 1 July 2009	44,892	374,630	419,522
Total comprehensive result	94,565	6,468	101,033
Balance as at 30 June 2010	139,457	381,098	520,555

This Statement of Changes in Equity should be read in conjunction with the accompanying notes.

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1 Significant Accounting Policies

1.1 Objectives and Funding

The Tasmanian Museum and Art Gallery (TMAG) was established under the *Tasmanian Museum Act 1950* as amended.

The Tasmanian Museum and Art Gallery's aims to provide, promote and facilitate interaction with, and understanding of, the cultural and natural world for present and future generations. The Tasmanian Museum and Art Gallery collects, preserves, researches, displays, interprets and safeguards the physical evidence of the natural and cultural heritage of Tasmania, together with relevant material from interstate and overseas.

The Tasmanian Museum and Art Gallery is funded by:

- (a) Parliamentary appropriations;
- (b) Funds held in Trust by the Museum Trustees; and
- (c) Other Special Deposits and Trust Funds monies managed by the Tasmanian Museum and Art Gallery.

All activities of the Tasmanian Museum and Art Gallery are classified as controlled. Controlled activities involve the use of assets, liabilities, revenues and expenses controlled or incurred by the Tasmanian Museum and Art Gallery.

1.2 Basis of Accounting

The Financial Statements are general purpose Financial Statements and have been prepared in accordance with:

- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board; and
- The Treasurer's Instructions issued under the provisions of the *Financial Management and Audit Act 1990*.

The Financial Statements were signed by the Chairman and Director of the Tasmanian Museum and Art Gallery on 12 August 2011.

Compliance with the Australian Accounting Standards (AAS) may not result in compliance with International Financial Reporting Standards (IFRS), as the AAS include requirements and options available to not-for-profit organisations that are inconsistent with IFRS. The Tasmanian Museum and Art Gallery is considered to be not-for-profit and has adopted some accounting policies under the AAS that do not comply with IFRS.

The Financial Statements have been prepared on an accrual basis and, except where stated, are in accordance with the historical cost convention. The accounting policies are generally consistent with the previous year except for those changes outlined in Note 1.5.

The Financial Statements have been prepared as a going concern. The continued existence of the Tasmanian Museum and Art Gallery in its present form, undertaking its current activities, is dependent on Government policy and on continuing appropriations by Parliament for the Tasmanian Museum and Art Gallery's administration and activities.

1.3 Reporting Entity

The Financial Statements include all the controlled activities of the Tasmanian Museum and Art Gallery. The Financial Statements consolidate material transactions and balances of the Tasmanian Museum and Art Gallery and entities included in its output. Material transactions and balances between the Tasmanian Museum and Art Gallery and such entities have been eliminated.

As a result of an administrative restructure order, the Department of Environment, Parks, Heritage and the Arts ceased to exist on 30 June 2009. Consequently the Tasmanian Museum and Art Gallery and Arts Tasmania joined the Department of Economic Development, Tourism and the Arts from 1 July 2009.

1.4 Functional and Presentation Currency

These Financial Statements are presented in Australian dollars, which is the Tasmanian Museum and Art Gallery's functional currency.

1.5 Changes in Accounting Policies

(a) Impact of new and revised Accounting Standards

In the current year, the Tasmanian Museum and Art Gallery has adopted all of the new and revised Standards and Interpretations issued by the Australian Accounting Standards Board that are relevant to its operations and effective for the current annual reporting period. These include:

- AASB 2008 3 *Amendments to Australian Accounting Standards arising from AASB 3 and AASB 127* – This Standard introduces some minor terminology changes. There is no expected financial impact of applying these changes.
- AASB 2009-5 *Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project* – This Standard introduces small disclosure and classification changes. There is no expected financial impact of applying these changes.

(b) Impact of new and revised Accounting Standards yet to be applied

The following applicable Standards have been issued by the AASB and are yet to be applied:

- AASB 2009-11 *Amendments to Australian Accounting Standards arising from AASB 9* – The amendments require modification to the disclosure of categories of financial assets. It is not anticipated that there will be any financial impact.
- AASB 1053 *Application of Tiers of Australian Accounting Standards* – This Standard establishes a differential financial reporting framework consisting of two tiers of reporting requirements for preparing general purpose Financial Statements. The Standard does not have any financial impact. However, it may affect disclosures if reduced disclosure requirements apply.
- AASB 1054 *Australian Additional Disclosures* – This standard has arisen as a result of the decision, as part of the Trans-Tasman Convergence Project, to move any requirements (for-profits only) which were over and above IFRS requirements to a separate standard. As the inclusions in this standard are simply sections moved from other standards, currently in operation, there will be no material impact when the standard is applied.
- AASB 2010-2 *Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements* – This Standard makes amendments to introduce reduced disclosure requirements for certain types of entities. There is no expected financial impact of applying these changes, as the TMAG is likely to be considered a Tier 1 entity.
- AASB 2010-6 *Amendments to Australian Accounting Standards – Disclosures on Transfers of Financial Assets* – This Standard includes additional presentation and disclosure requirements for financial assets. It is not expected to have a financial impact.
- AASB 2010-7 *Amendments to Australian Accounting Standards arising from AASB 9* – This Standard makes minor revisions, however it is not expected to have a financial impact.
- AASB 2009-12 *Amendments to Australian Accounting Standards* – This Standard introduces a number of terminology changes. There is no expected financial impact.
- AASB 2010-5 *Amendments to Australian Accounting Standards* – This Standard introduces terminology changes as well as presentation changes, however, there is no financial impact from these revisions.

1.6 Income from transactions

Income is recognised in the Statement of Comprehensive Income when an increase in future economic benefits related to an increase in an asset or a decrease of a liability has arisen that can be measured reliably.

(a) Revenue from Government

Appropriations, whether recurrent or capital, are recognised as revenues in the period in which the Tasmanian Museum and Art Gallery gains control of the appropriated funds. Except for any amounts identified as carried forward in Notes 3.1, control arises in the period of appropriation.

(b) Grants

Grants payable by the Australian Government are recognised as revenue when the Tasmanian Museum and Art Gallery gains control of the underlying assets. Where grants are reciprocal, revenue is recognised as performance occurs under the grant.

Non-reciprocal grants are recognised as revenue when the grant is received or receivable. Conditional grants may be reciprocal or non-reciprocal depending on the terms of the grant.

(c) User charges

Amounts earned in exchange for the provision of goods are recognised when the significant risks and rewards of ownership have been transferred to the buyer. Revenue from the provision of services is recognised when the service has been provided.

(d) Interest

Interest on funds invested is recognised as it accrues using the effective interest rate method.

(e) Contributions received

Services received free of charge by the Tasmanian Museum and Art Gallery, are recognised as income when a fair value can be reliably determined and at the time the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense.

Contributions of assets at no cost of acquisition or for nominal consideration are recognised at their fair value when the Tasmanian Museum and Art Gallery obtains control of the asset, it is probable that future economic benefits comprising the contribution will flow to the Tasmanian Museum and Art Gallery and the amount can be measured reliably. However, where the contribution received is from another government agency as a consequence of restructuring of administrative arrangements, where they are recognised as contributions by owners directly within equity. In these circumstances, book values from the transferor agency have been used.

(f) Other revenue

Other Revenues are recognised when it is probable that the inflow or other enhancement or saving in outflows of future economic benefits has occurred and can be measured reliably.

1.7 Expenses from transactions

Expenses are recognised in the Statement of Comprehensive Income when a decrease in future economic benefits related to a decrease in an asset or an increase of a liability has arisen that can be measured reliably.

(a) Employee benefits

Employee benefits include, where applicable, entitlements to wages and salaries, annual leave, sick leave, long service leave, superannuation and any other post-employment benefits.

(b) Depreciation and amortisation

All applicable Non-financial assets having a limited useful life are systematically depreciated over their useful lives in a manner which reflects the consumption of their service potential. Land, being an asset with an unlimited useful life, is not depreciated. Properties held for investment purposes are not subject to a depreciation charge. Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements, once the asset is held ready for use.

Depreciation is provided for on a straight-line basis using rates which are reviewed annually. Heritage assets are not depreciated. Major depreciation periods are:

Plant and equipment	2–25 years
Buildings	50–80 years
Leasehold improvements	5–12 years

All intangible assets having a limited useful life are systematically amortised over their useful lives reflecting the pattern in which the asset's future economic benefits are expected to be consumed by Tasmanian Museum and Art Gallery. The major amortisation period is:

Software	5 years
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(c) Supplies and consumables

Supplies and consumables, including audit fees, advertising and promotion, communications, consultants and contracted services, information technology, operating lease costs, property expenses, purchase of goods and services, travel and transport, and legal expenses, are recognised when it is probable that the consumption or loss of future economic benefits resulting in a reduction in assets and/or an increase in liabilities has occurred and the consumption or loss of future economic benefits can be measured reliably.

(d) Other expenses

Other expenses are recognised when it is probable that the consumption or loss of future economic benefits resulting in a reduction in assets and/or an increase in liabilities has occurred and the consumption or loss of future economic benefits can be measured reliably.

1.8 Other economic flows included in net result

Other economic flows measure the change in volume or value of assets or liabilities that do not result from transactions.

(a) Gain/(loss) on sale of non-financial assets

Gains or losses from the sale of Non-financial assets are recognised when control of the assets has passed to the buyer.

(b) Impairment – Financial assets

Financial assets are assessed at each reporting date to determine whether there is any objective evidence that there are any financial assets that are impaired. A financial asset is considered to be impaired if objective evidence indicates that one or more events have had a negative effect on the estimated future cash flows of that asset.

An impairment loss, in respect of a financial asset measured at amortised cost, is calculated as the difference between its carrying amount, and the present value of the estimated future cash flows discounted at the original effective interest rate.

All impairment losses are recognised in the Statement of Comprehensive Income.

An impairment loss is reversed if the reversal can be related objectively to an event occurring after the impairment loss was recognised. For financial assets measured at amortised cost and available-for-sale financial assets that are debt securities, the reversal is recognised in profit or loss. For available-for-sale financial assets that are equity securities, the reversal is recognised directly in equity.

(c) Impairment – Non-financial assets

All non-financial assets are assessed to determine whether any impairment exists. Impairment exists when the recoverable amount of an asset is less than its carrying amount. Recoverable amount is the higher of fair value less costs to sell and value in use. Tasmanian Museum and Art Gallery's assets are not used for the purpose of generating cash flows; therefore value in use is based on depreciated replacement cost where the asset would be replaced if deprived of it.

All impairment losses are recognised in the Statement of Comprehensive Income.

In respect of other assets, impairment losses recognised in prior periods are assessed at each reporting date for any indications that the loss has decreased or no longer exists. An impairment loss is reversed if there has been a change in the estimates used to determine the recoverable amount. An impairment loss is reversed only to the extent that the asset's carrying amount does not exceed the carrying amount that would have been determined, net of depreciation or amortisation, if no impairment loss had been recognised.

1.9 Assets

Assets are recognised in the Statement of Financial Position when it is probable that future economic benefits will flow to the Tasmanian Museum and Art Gallery and the asset has a cost or value that can be measured reliably.

(a) Cash and deposits

Cash means notes, coins, any deposits held at call with a bank or financial institution, as well as funds held in the Special Deposits and Trust Fund. Deposits are recognised at amortised cost, being their face value.

(b) Receivables

Receivables are recognised at amortised cost, less any impairment losses, however, due to the short settlement period, receivables are not discounted back to their present value.

(c) Inventories

Inventories held for distribution are valued at cost adjusted, when applicable, for any loss of service potential. Inventories acquired for no cost or nominal consideration are valued at current replacement cost.

(d) Property, plant and equipment

(i) Valuation basis

Land, buildings and heritage assets are recorded at fair value less accumulated depreciation. All other Non-current physical assets, including work in progress, are recorded at historic cost less accumulated depreciation and accumulated impairment losses.

Cost includes expenditure that is directly attributable to the acquisition of the asset. The costs of self-constructed assets includes the cost of materials and direct labour, any other costs directly attributable to bringing the asset to a working condition for its intended use, and the costs of dismantling and removing the items and restoring the site on which they are located. Purchased software that is integral to the functionality of the related equipment is capitalised as part of that equipment.

When parts of an item of property, plant and equipment have different useful lives, they are accounted for as separate items (major components) of property, plant and equipment.

(ii) Subsequent costs

The cost of replacing part of an item of property, plant and equipment is recognised in the carrying amount of the item if it is probable that the future economic benefits embodied within the part will flow to the Tasmanian Museum and Art Gallery and its costs can be measured reliably. The carrying amount of the replaced part is derecognised. The costs of day-to-day servicing of property, plant and equipment are recognised in profit or loss as incurred.

(iii) Asset recognition threshold

The asset capitalisation threshold adopted by the Tasmanian Museum and Art Gallery is \$10,000. Assets valued at less than \$10,000 are charged to the Statement of Comprehensive Income in the year of purchase (other than where they form part of a group of similar items which are material in total).

(iv) Revaluations

The Tasmanian Museum and Art Gallery has adopted a revaluation threshold of \$50,000. Non-current assets measured at fair value are revalued with sufficient regularity to ensure the carrying amount of each asset does not differ materially from fair value at reporting date.

Assets are grouped on the basis of having a similar nature or function in the operations of the Tasmanian Museum and Art Gallery. Assets are revalued by class of asset annually to ensure they reflect fair value at balance date.

Heritage and cultural assets were last revalued on a fair value basis as at 30 June 2011.

(e) Intangibles

An intangible asset is recognised where:

- it is probable that an expected future benefit attributable to the asset will flow to the Tasmanian Museum and Art Gallery; and
- the cost of the asset can be reliably measured.

Intangible assets held by the Tasmanian Museum and Art Gallery are valued at fair value less any subsequent accumulated amortisation and any subsequent accumulated impairment losses where an active market exists. Where no active market exists, intangibles are valued at cost less any accumulated amortisation and any accumulated impairment losses.

(f) Other assets

Other assets are recognised in the Statement of Financial Position when it is probable that the future economic benefits will flow to TMAG and the asset has a cost or value that can be measured reliably.

1.10 Liabilities

Liabilities are recognised in the Statement of Financial Position when it is probable that an outflow of resources embodying economic benefits will result from the settlement of a present obligation and the amount at which the settlement will take place can be measured reliably.

(a) Payables

Payables, including goods received and services incurred but not yet invoiced, are recognised at amortised cost, which due to the short settlement period, equates to face value, when the Tasmanian Museum and Art Gallery becomes obliged to make future payments as a result of a purchase of assets or services.

(b) Employee benefits

Liabilities for wages and salaries and annual leave are recognised when an employee becomes entitled to receive a benefit. Those liabilities expected to be realised within 12 months are measured as the amount expected to be paid. Other employee entitlements are measured as the present value of the benefit at 30 June 2011, where the impact of discounting is material, and at the amount expected to be paid if discounting is not material.

A liability for long service leave is recognised, and is measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date.

(c) Superannuation

(i) Defined contribution plans

A defined contribution plan is a post-employment benefit plan under which an entity pays fixed contributions into a separate entity and will have no legal or constructive obligation to pay further amounts. Obligations for contributions to defined contribution plans are recognised as an expense when they fall due.

(ii) Defined benefit plans

A defined benefit plan is a post-employment benefit plan other than a defined contribution plan.

The Tasmanian Museum and Art Gallery does not recognise a liability for the accruing superannuation benefits for employees delivering the Tasmanian Museum and Art Gallery activities. This liability is held centrally and is recognised within the Finance-General Division of the Department of Treasury and Finance.

(d) Other liabilities

Other liabilities are recognised in the Statement of Financial Position when it is probable that an outflow of resources embodying economic benefits will result from the settlement of a present obligation and the amount at which the settlement will take place can be measured reliably.

1.11 Leases

The Tasmanian Museum and Art Gallery has entered into a number of operating lease agreements for property, plant and equipment, where the lessors effectively retain all the risks and benefits incidental to ownership of the items leased. Equal instalments of lease payments are charged to the Statement of Comprehensive Income over the lease term, as this is representative of the pattern of benefits to be derived from the leased property.

The Tasmanian Museum and Art Gallery is prohibited by Treasurer's Instruction 502 *Leases* from holding finance leases.

1.12 Judgements and Assumptions

In the application of Australian Accounting Standards, the Tasmanian Museum and Art Gallery is required to make judgements, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgements. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision and future periods if the revision affects both current and future periods.

Judgements made by the Tasmanian Museum and Art Gallery that have significant effects on the Financial Statements are disclosed Note 6.4 in of the Financial Statements.

The Tasmanian Museum and Art Gallery has made no assumptions concerning the future that may cause a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

1.13 Foreign Currency

Transactions denominated in a foreign currency are converted at the exchange rate at the date of the transaction. Foreign currency receivables and payables are translated at the exchange rates current as at balance date. Associated gains and losses are not material.

1.14 Comparative Figures

Comparative figures have been adjusted to reflect any changes in accounting policy or the adoption of new standards. Details of the impact of any changes in accounting policy on comparative figures are at Note 1.5.

Amendments to comparative figures arising from correction of an error are disclosed at Note 1.5.

Where amounts have been reclassified within the Financial Statements, the comparative statements have been restated.

1.15 Rounding

All amounts in the Financial Statements have been rounded to the nearest thousand dollars, unless otherwise stated. Where the result of expressing amounts to the nearest thousand dollars would result in an amount of zero, the financial statement will contain a note expressing the amount to the nearest whole dollar.

1.16 Taxation

The Tasmanian Museum and Art Gallery is exempt from all forms of taxation except Fringe Benefits Tax, Payroll Tax and the Goods and Services Tax (GST).

1.17 Goods and Services Tax

Revenue, expenses and assets are recognised net of the amount of Goods and Services Tax, except where the GST incurred is not recoverable from the Australian Taxation Office. Receivables and payables are stated inclusive of GST. The net amount recoverable, or payable, to the ATO is recognised as an asset or liability within the Statement of Financial Position.

In the Statement of Cash Flows, the GST component of cash flows arising from operating, investing or financing activities which is recoverable from, or payable to, the Australian Taxation Office is, in accordance with the Australian Accounting Standards, classified as operating cash flows.

1.18 Changes in accounting estimates

During 2009–10, in accordance with AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors, a change in accounting estimate was made in respect of the following items:

- Land and buildings assets identified by Property, Procurement and Facilities in 2009–10 with a value of \$4.224 million have been treated as a change in accounting estimate in the 2009–10 financial year. These assets are brought to account in Note 3.7 Other revenues and Note 6.4(b) Property, plant and equipment.

2 Events Occurring After Balance Date

There have been no events subsequent to balance date which would have a material effect on the Tasmanian Museum and Art Gallery's Financial Statements as at 30 June 2011.

3 Income from transactions

3.1 Revenue from Government

Revenue from Government includes revenue from appropriations, appropriations carried forward under section 8A(2) of the *Public Account Act 1986* and Items Reserved by Law.

	2011 Actual \$'000	2010 Actual \$'000
Appropriation revenue - recurrent		
Current year	7,883	7,068
Total	7,883	7,068
Total revenue from Government	7,883	7,068

3.2 Revenue from Special Capital Investment Funds

Funding for major infrastructure projects is provided through Special Capital Investment Funds. The Tasmanian Museum and Art Gallery is allocated funding for specific projects from the Special Capital Investment Funds as part of the Budget process.

	2011 Actual \$'000	2010 Actual \$'000
Economic and Social Infrastructure Fund	2,150	1,718
Total	2,150	1,718

3.3 Grants

	2011 \$'000	2010 \$'000
Grants from the Australian Government		
General grants	208	596
Total	208	596
Other grants		
Other grants	255	326
Total	255	326
Total	463	922

3.4 User charges

	2011 \$'000	2010 \$'000
Products and services revenue	319	415
Fees and recoveries	74	25
Total	393	440

3.5 Interest

	2011 \$'000	2010 \$'000
Interest	112	72
Total	112	72

3.6 Contributions received

	2011 \$'000	2010 \$'000
Fair value of additions to TMAG collection at no cost	116	251
Donations and Bequests	180	257
Total	296	508

3.7 Other revenue

	2011 \$'000	2010 \$'000
Continuing operations		
Reimbursement income	20	38
Rent received	67	27
Other operating revenue	23	15
Total	110	80
Non-operational capital funding		
Changes in accounting estimates (refer to Note 1.18):		
Fair value of land identified	-	2,075
Fair value of buildings identified	-	2,149
Total	-	4,224
Total Other revenue	110	4,304

4 Expenses from transactions

4.1 Employee benefits

	2011 \$'000	2010 \$'000
Wages and salaries	5,151	4,546
Annual leave	419	313
Long service leave	162	19
Sick leave	156	95
Superannuation – defined benefit scheme	103	87
Superannuation – contribution schemes	554	422
Other post-employment benefits	122	97
Other employee expenses	65	86
Total	6,732	5,665

Superannuation expenses relating to defined benefits schemes relate to payments into the Superannuation Provision Account held centrally and recognised within the Finance-General Division of the Department of Treasury and Finance. The amount of the payment is based on an employer contribution rate determined by the Treasurer, on the advice of the State Actuary. The current employer contribution is 12.3 per cent of salary.

Superannuation expenses relating to defined contribution schemes are paid directly to superannuation funds at a rate of nine per cent of salary. In addition, departments are also required to pay into the SPA a "gap" payment equivalent to 3.3 per cent of salary in respect of employees who are members of contribution schemes.

4.2 Depreciation and amortisation

(a) Depreciation

	2011 \$'000	2010 \$'000
Plant and equipment	42	41
Buildings	323	278
Total	365	319

(b) Amortisation

	2011 \$'000	2010 \$'000
Intangibles	24	24
Leasehold improvements	3	3
Total	27	27
Total depreciation and amortisation	392	346

4.3 Supplies and consumables

	2011 \$'000	2010 \$'000
Audit fees – financial audit	6	8
Audit fees – internal audit	3	-
Operating lease costs	76	34
Consultants and contracted services	506	369
Property services	483	464
Maintenance	165	182
Communications	140	122
Information technology	181	156
Insurance	413	205
Travel and transport	245	205
Advertising and promotion	176	174
Other supplies and consumables	432	224
Total	2,826	2,143

4.4 Grants and subsidies

	2011 \$'000	2010 \$'000
Grants and subsidies	9	-
Total	9	-

4.5 Other expenses

	2011 \$'000	2010 \$'000
Salary on-costs	477	397
Seminars and conferences	16	6
Total	493	403

5 Other economic flows included in net result

5.1 Net gain/(loss) on non-financial assets

	2011 \$'000	2010 \$'000
Revaluation of Buildings	(840)	-
Net gain/(loss) on disposal of physical assets	-	(7)
Total net gain/(loss) on non-financial assets	(840)	(7)

6 Assets

6.1 Receivables

	2011 \$'000	2010 \$'000
Receivables	7	300
Less: Provision for impairment	-	-
Tax assets	7	7
Total	14	307
Settled within 12 months	14	307
Settled in more than 12 months	-	-
Total	14	307

6.2 Other financial assets

(a) Carrying amount

	2011 \$'000	2010 \$'000
Other financial assets		
Accrued interest	29	22
Other financial assets	44	6
Total	73	28
Settled within 12 months	73	28
Settled in more than 12 months	-	-
Total	73	28

6.3 Inventories

	2011 \$'000	2010 \$'000
Inventory held for sale	559	456
Total	559	456
Settled within 12 months	559	456
Settled in more than 12 months	-	-
Total	559	456

6.4 Property, plant and equipment

(a) Carrying amount

	2011 \$'000	2010 \$'000
Land		
At fair value (30 June)	12,500	6,388
Less: Provision for impairment	-	-
Total	12,500	6,388
Buildings		
At fair value (30 June)	9,400	23,925
Less: Accumulated depreciation	-	-
Less: Provision for impairment	-	-
	9,400	23,925
Work in progress (at cost)	2,201	940
Total	11,601	24,865
Leasehold improvements		
At cost	30	30
Less: Accumulated amortisation	(12)	(9)
Less: Provision for impairment	-	-
	18	21
Work in progress (at cost)	-	-
Total	18	21
Plant and equipment		
At cost	569	570
Less: Accumulated depreciation	(260)	(220)
Less: Provision for impairment	-	-
	309	350
Work in progress (at cost)	25	-
Total	334	350
Heritage and cultural assets		
At fair value (30 June)	371,237	486,522
Less: Provision for impairment	-	-
Total	371,237	486,522
Total property, plant and equipment	395,690	518,146

The latest land and buildings revaluations as at 30 June 2011 were based on valuations undertaken by independent valuers Brothers and Newton Pty Ltd. The fair value valuations of land and buildings were undertaken in accordance with API Professional Practice Guidelines and International Valuation Standards. In doing so, various methods of valuation including direct comparison, capitalisation of net income, summation, and hypothetical development have been utilised.

Estimates of total economic life assume regular and ongoing maintenance in order to prolong the useful life of the buildings. The total economic life for each asset has been amended for the age of the existing buildings to arrive at the remaining economic life. In cases where buildings have been developed in stages the age of the buildings have been calculated based on the averaged year of construction.

During 2010-11 new valuers were engaged to perform a full valuation of Heritage and cultural assets (TMAG Collections). TMAG Collections were independently valued with an effective date of 30 June 2011 by RHAS Chartered Valuers and Brokers. The revaluation of these assets was on a fair value basis in accordance with relevant accounting standards and Treasurer's Instructions. The previous revaluation was last conducted in 2006 by Simon Storey Valuers (SSV). Subsequently from 2007 to 2010 financial years SSV supplied an index each year to increase the 2006 valuation of TMAG Collections to fair value.

The valuation of TMAG Collections is undertaken by a specialist valuer who has expertise with the objects in question. However, due to the volume and diversity of TMAG Collections, a number of valuers are required. The valuation methodology involves selecting a random sample of individual collection items to determine a representative value for the collection, and each valuer brings a unique perspective on how to divide TMAG Collections into these samples. The valuation exercise is undertaken in accordance with accounting standards for fair value applicable to cultural and heritage collections (AASB116).

The definition of fair value is defined in AASB116, and in summary is the estimated amount for which any asset should be exchanged on the date of valuation between a willing buyer and a willing seller in an arm's length transaction after proper marketing wherein the parties had each acted knowledgeably, prudently and without compulsion, and where the market value has been determined by appraisal.

The determination of the Fair Market value of TMAG Collections is a combination of two distinct components – individual valuation of iconic items in the collection, and representative sampling of the remaining objects. Individual valuation relies upon the specialist expertise of the valuer and their knowledge of the market. The representative sampling derives an average value which is assigned to the remaining objects.

With respect to the 2010–11 valuation exercise, the following should be noted:

1. TMAG confirmed that all objects in TMAG Collections were represented in the total sample.
2. TMAG confirmed that a number of methodologies for valuing numismatics objects in the Collections had changed from the previous assessment. In this assessment they were appraised on the weight of precious metals at current market rates, as opposed to a market value. In the opinion of the valuers this was a better assessment of the fair market value.
3. TMAG confirmed that there had been changes in the value of the Fine Arts collection due to the volatility of the market.
4. TMAG confirmed that the recollection value in 2011 for a scientific specimen remained at \$400 per specimen on average (same as the last time the assessment was undertaken). Given that the total fair market value has been subject to indexation for the years between assessments, this had led to a correction of the value of the scientific specimens.
5. TMAG confirmed that variations in the samples due to additions to the Collections have led to a correction in the value of the asset over the previous year's valuations. It is anticipated that fluctuations in the collection value will continue in future years.

The balance of revaluation decrements by class for Buildings over and above the opening balance of their respective asset revaluation reserves has been recognised in the Comprehensive Income Statement, for details refer to Note 5.1.

Heritage and cultural assets are not depreciated as they do not have limited useful lives as appropriate curatorial policies are in place.

(b) Reconciliation of movements

Reconciliations of the carrying amounts of each class of Property, plant and equipment at the beginning and end of the current and previous financial year are set out below. Carrying value means the net amount after deducting accumulated depreciation and accumulated impairment losses.

	Land \$'000	Buildings \$'000	Leasehold improvements \$'000	Plant and equipment \$'000	Heritage and cultural assets \$'000	Total \$'000
2011						
Carrying value at 1 July	6,388	24,865	21	350	486,522	518,146
Additions	-	-	-	-	264	264
Contributions received	-	-	-	-	116	116
Disposals	-	-	-	-	-	-
Revaluation increments (decrements)	6,112	(14,202)	-	-	(115,665)	(123,755)
Net transfers	-	-	-	-	-	-
Work in progress at cost	-	1,260	-	25	-	1,285
Changes in accounting estimates	-	-	-	-	-	-
Depreciation and amortisation	-	(322)	(3)	(41)	-	(366)
Carrying value at 30 June	12,500	11,601	18	334	371,237	395,690

	Land \$'000	Buildings \$'000	Leasehold improvements \$'000	Plant and equipment \$'000	Heritage and cultural assets \$'000	Total \$'000
2010						
Carrying value at 1 July	3,960	20,807	-	391	393,080	418,238
Additions	-	-	-	-	257	257
Contributions received	-	-	-	-	251	251
Disposals	-	(7)	-	-	-	(7)
Revaluation increments (decrements)	353	1,278	-	-	92,934	94,565
Net transfers	-	(24)	24	-	-	-
Work in progress at cost	-	940	-	-	-	940
Changes in accounting estimates Note 1.18	2,075	2,149	-	-	-	4,224
Depreciation and amortisation	-	(278)	(3)	(41)	-	(322)
Carrying value at 30 June	6,388	24,865	21	350	486,522	518,146

6.5 Intangibles

(a) Carrying amount

	2011 \$'000	2010 \$'000
Intangibles with a finite useful life		
Software at cost	530	531
Less: Accumulated amortisation	(96)	(73)
Less: Provision for impairment	-	-
Total	434	458

(b) Reconciliation of movements

	2011 \$'000	2010 \$'000
Carrying amount at 1 July	458	277
Additions – other	-	229
Work in progress at cost	-	(24)
Depreciation/ amortisation expense	(24)	(24)
Carrying amount at 30 June	434	458

6.6 Other assets

(a) Carrying amount

	2011 \$'000	2010 \$'000
Other assets		
Prepayments	6	9
Total	6	9
Settled within 12 months	6	9
Settled in more than 12 months	-	-
Total	6	9

7 Liabilities

7.1 Payables

	2011 \$'000	2010 \$'000
Creditors and accrued expenses	76	77
Total	76	77
Settled within 12 months	76	77
Settled in more than 12 months	-	-
Total	76	77

Settlement is usually made within 30 days.

7.2 Employee benefits

	2011 \$'000	2010 \$'000
Accrued salaries	135	109
Annual leave	425	410
Long service leave	823	679
Total	1,383	1,198
Settled within 12 months	630	594
Settled in more than 12 months	753	604
Total	1,383	1,198

7.3 Other liabilities

	2011 \$'000	2010 \$'000
Other liabilities		
Employee benefits - on-costs	89	77
Total	89	77
Settled within 12 months	40	38
Settled in more than 12 months	49	39
Total	89	77

8 Commitments and Contingencies

8.1 Schedule of Commitments

By type	2011 \$'000	2010 \$'000
<i>Lease Commitments</i>		
Vehicles	82	52
Total	82	52
<i>Operating lease commitments</i>		
One year or less	46	37
From one to five years	36	15
More than five years	-	-
Total	82	52

8.2 Contingent Assets and Liabilities

Contingent assets and liabilities are not recognised in the Statement of Financial Position due to uncertainty regarding the amount or timing of the underlying claim or obligation.

At the reporting date, the Tasmanian Museum and Art Gallery was not aware of any contingent assets or liabilities which have not been recognised in the Statement of Financial Position.

9 Reserves

9.1 Reserves

	2011 \$'000	2010 \$'000
Physical asset revaluation reserve		
Balance at the beginning of financial year	139,457	44,892
Revaluation increments	6,114	94,565
Revaluation (decrements)	(129,024)	-
Balance at end of financial year	16,547	139,457

(a) **Nature and purpose of reserves**

Asset Revaluation Reserve

The Asset Revaluation Reserve is used to record increments and decrements on the revaluation of Non-financial assets, as described in Note 1.9(d).

(b) **Asset Revaluation Reserve by Class of Assets**

The balance within the asset revaluation reserve for the following classes of assets is:

	2011 \$'000	2010 \$'000
Land	6,739	625
Buildings	-	13,363
Heritage and cultural assets	9,808	125,469
Total Asset revaluation reserve	16,547	139,457

10 Cash Flow Reconciliation

10.1 Cash and deposits

Cash and deposits include the balance of the Special Deposits and Trust Fund Accounts held by the Tasmanian Museum and Art Gallery, and other cash held.

	2011 \$'000	2010 \$'000
Special Deposits and Trust Fund balance		
T522 Economic Development Operating Account	-	-
Total	-	-
Other cash held		
Cash on hand and at bank	2,533	2,503
Total	2,533	2,503
Total cash and deposits	2,533	2,503

10.2 Reconciliation of Net Result to Net Cash from Operating Activities

	2011 \$'000	2010 \$'000
Net result	115	6,468
Depreciation and amortisation	392	346
Contributions received	(296)	(508)
(Gain)/loss on fair value revaluations	840	-
Changes in accounting estimates	-	(4,224)
Decrease (increase) in Receivables	293	(202)
Decrease (increase) in Inventories	(103)	(150)
Decrease (increase) in Other assets	138	(26)
Increase (decrease) in Employee benefits	185	(128)
Increase (decrease) in Payables	(1)	(273)
Increase (decrease) in Other liabilities	12	(6)
Net cash from (used by) operating activities	1,575	1,297

11 Financial Instruments

11.1 Risk exposures

(a) **Risk management policies**

The Tasmanian Museum and Art Gallery has exposure to the following risks from its use of financial instruments:

- credit risk;
- liquidity risk; and
- market risk.

The Director of the Tasmanian Museum and Art Gallery has overall responsibility for the establishment and oversight of the Tasmanian Museum and Art Gallery's risk management framework. Risk management policies are established to identify and analyse risks faced by the Tasmanian Museum and Art Gallery, to set appropriate risk limits and controls, and to monitor risks and adherence to limits.

(b) **Credit risk exposures**

Credit risk is the risk of financial loss to the Tasmanian Museum and Art Gallery if a customer or counterparty to a financial instrument fails to meet its contractual obligations. Risk is managed by suitable follow up action taken on outstanding debts.

The carrying amount of the financial assets recorded in the Financial Statements, net of any allowances for losses, represents the Tasmanian Museum and Art Gallery's maximum exposure to credit risk without taking into account any collateral or other security.

Financial Instrument	Accounting and strategic policies (including recognition criteria, measurement basis and credit quality of instrument)	Nature of underlying instrument (including significant terms and conditions affecting the amount. Timing and certainty of cash flows)
Financial Assets		
Receivables	Receivables are recognised at amortised cost, less any impairment losses.	The general term of trade for receivables is 30 days.
Cash and deposits	Deposits are recognised at the nominal amounts.	Cash means notes, coins and any deposits held at call with a bank or financial institution, as well as funds held in the Special Deposits and Trust Fund.

The following tables analyse financial assets that are past due but not impaired

Analysis of financial assets that are past due at 30 June 2011 but not impaired

	Past due >30 days \$'000	Past due >60 days \$'000	Past due >90 days \$'000	Total \$'000
Receivables	1	-	4	6

Analysis of financial assets that are past due at 30 June 2010 but not impaired

	Past due >30 days \$'000	Past due >60 days \$'000	Past due >90 days \$'000	Total \$'000
Receivables	53	37	37	127

(c) **Liquidity risk**

Liquidity risk is the risk that the Tasmanian Museum and Art Gallery will not be able to meet its financial obligations as they fall due. The Tasmanian Museum and Art Gallery's approach to managing liquidity is to ensure that it will always have sufficient liquidity to meet its liabilities when they fall due.

Financial Instrument	Accounting and strategic policies (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms and conditions affecting the amount. Timing and certainty of cash flows)
Financial Liabilities		
Payables	Payables, including goods received and services incurred but not yet invoiced, are recognised at amortised cost, which due to the short settlement period, equates to face value, when the Tasmanian Museum and Art Gallery becomes obliged to make future payments as a result of a purchase of assets or services.	Terms of trade are 30 days.

The following tables detail the undiscounted cash flows payable by the Tasmanian Museum and Art Gallery relating to the remaining contractual maturity for its financial liabilities. It should be noted that as these are undiscounted, totals may not reconcile to the carrying amounts presented in the Statement of Financial Position:

2011	Maturity analysis for financial liabilities							Undiscounted Total \$'000	Carrying Amount \$'000
	1 Year \$'000	2 Years \$'000	3 Years \$'000	4 Years \$'000	5 Years \$'000	More than 5 Years \$'000			
Financial liabilities									
Payables	76	-	-	-	-	-	76	76	
Total	76	-	-	-	-	-	76	76	

2010	Maturity analysis for financial liabilities							Undiscounted Total \$'000	Carrying Amount \$'000
	1 Year \$'000	2 Years \$'000	3 Years \$'000	4 Years \$'000	5 Years \$'000	More than 5 Years \$'000			
Financial liabilities									
Payables	77	-	-	-	-	-	77	77	
Total	77	-	-	-	-	-	77	77	

(d) **Market risk**

Market risk is the risk that the fair value of future cash flows of a financial instrument will fluctuate because of changes in market prices. The primary market risk that the Tasmanian Museum and Art Gallery is exposed to is interest rate risk.

At the reporting date, the interest rate profile of the Tasmanian Museum and Art Gallery's interest bearing financial instruments was:

	2011 \$'000	2010 \$'000
Fixed rate instruments		
Financial assets	14	307
Financial liabilities	76	77
Total	90	384
Variable rate instruments		
Cash at Bank	2,533	2,503
Total	2,533	2,503

Changes in variable rates of 100 basis points at reporting date would have the following effect on Tasmanian Museum and Art Gallery's profit or loss and equity:

Sensitivity Analysis of the Tasmanian Museum and Art Gallery's Exposure to Possible Changes in Interest Rates

	Statement of Comprehensive Income		Equity	
	100 basis points increase \$	100 basis points decrease \$	100 basis points increase \$	100 basis points decrease \$
30 June 2011				
Cash and deposits	25,319	(25,319)	25,319	(25,319)
Net sensitivity	25,319	(25,319)	25,319	(25,319)
30 June 2010				
Cash and deposits	25,017	(25,017)	25,017	(25,017)
Net sensitivity	25,017	(25,017)	25,017	(25,017)

This analysis assumes all other variables remain constant. The analysis was performed on the same basis for 2010.

11.2 Categories of Financial Assets and Liabilities

	2011 \$'000	2010 \$'000
Financial assets		
Cash and deposits	2,533	2,503
Loans and receivables	14	307
Total	2,547	2,810
Financial Liabilities		
Financial liabilities measured at amortised cost	76	77
Total	76	77

12 Related Party Information

The Trustees of the Tasmanian Museum and Art Gallery for the period were:

- Sir Guy Green (Chairman)
- Dr Tony Brown
- Alderman Dr Peter Sexton
- Ms Julia Farrell
- Mr Clive Tilsley
- Dr Alison Alexander
- Mr Geoff Willis

The Trustees did not receive any income during the financial year 2010-11.

13 Statement of Trust Receipts and Payments

for the year ended 30 June 2011

13.1 Statement of Trust Receipts and Payments

Project	Opening Balance	Receipts	Payment	Closing Balance
AAD Herbarium Integration	67,192	-	-	67,192
Art	7,893	-	(788)	7,105
ARTAID Fundraising	-	26,926	1,074	28,000
Australian Virtual Herbarium Phase 2	27,784	-	-	27,784
Baldwin Bequest	1,594,608	263,215	(505,368)	1,352,455
Bequests	140,510	9,545	(50,060)	99,995
Biodiversity	168,679	5,997	(27,254)	147,422
Collections and Research Operations	230,543	63,542	(140,809)	153,276
Collections Registration	1,655	1,045	-	2,700
Conservation	19,793	2,927	(8,706)	14,014
Exhibition	(6,461)	29,648	50,103	73,290
External Projects	-	23,182	(19,603)	3,579
Friends Photography Revealed Project	2,356	-	-	2,356
Heritage Furniture Unit	39,891	21,058	(24,011)	36,938
Humanities	6,214	-	-	6,214
Invertebrate Zoology - External	85,058	52,499	(52,485)	85,072
Learning and Discovery	(79,873)	432,030	(176,270)	175,887
Lichen Projects	70,823	23,695	(906)	93,612
Magistrates Records Project	(12,210)	-	(2,295)	(14,505)
Maritime Museum Joint Project	56,809	72,510	(52,825)	76,494
Museum Court Yard Cafe	17,948	18,545	(34,804)	1,689
Museum Projects Account	31,542	121,640	(108,224)	44,958
Narryna Museum	-	(200)	200	-
Public Donations	29,149	62,881	(57,392)	34,638
Publications/Bookshop	2,683	141,653	(142,090)	2,246
Tasmanian Aboriginal Basket Project	(10,212)	-	10,212	-
Visitor Services	4,090	10,363	(13,195)	1,258
Volunteer Art Guides Program	5,234	4,428	(1,434)	8,228
	2,501,698	1,387,129	(1,356,930)	2,531,897

13.2 Notes on Funds with Significant Trust Balances

AAD Herbarium Integration

This fund was established to undertake the integration of the Australian Antarctic Division Herbarium, through support provided by the Australian Biological Resources Study.

Art

This fund is a consolidation of various programs which are supported by external partnerships, including the Gordon Darling Foundation and Copeland Foundation.

Australian Virtual Herbarium Phase 2

This fund was established to undertake the 2nd phase of the Australian Virtual Herbarium project. Funding is provided by the Australian Government Department of Environment and Heritage.

Baldwin Bequest

This fund was established to engage external support to undertake the conservation and curation of the Baldwin estate in preparation for the delivery of the Markree Museum.

Bequests

This fund is a consolidation of various bequests which support collection acquisitions and delivery of public programs, including the Plimsoll, Komon, Easterbrook and Curtis bequests.

Biodiversity

This fund is a consolidation of various programs which support scientific research and professional development.

Collections and Research Operations

This fund is a consolidation of various projects which are supported by external partnerships.

Conservation

This fund was established to engage the specialist services of an Objects Conservator to assist in the curation of the State Collection.

Exhibition

This fund is a consolidation of various exhibition and public programs which are supported by external partnerships.

Heritage Furniture Unit

The Heritage Furniture Restoration Unit was established from the recommendations of the Trustees of TMAG. The balance available represents income earned that is to be expended on the restoration of important furniture items within the State Collection.

Invertebrate Zoology - External

This fund was established to undertake a taxonomy project made possible with grant funding provided by the Australian Biological Resources Study.

Learning and Discovery

This fund is a consolidation of various education and visitor experience projects and programs which are supported by external partnerships.

Lichen Projects

This account was established to engage staff and specialist consultants to undertake work on lower plant studies.

Magistrates Records Project

This fund was established to undertake the project of digitisation of Magistrates records made possible by a donation from a private philanthropist.

Maritime Museum Joint Project

This account was established to provide for maritime heritage initiatives made possible with grant funding provided by State Government. These initiatives include the recent appointment of a Maritime Heritage Coordinator.

Museum Projects Account

This account provides for transactions associated with miscellaneous projects and services from general income.

Public Donations

This account was established to record transactions made to enhance the State Collection and Museum programs with funds donated by the general public.

Publications / Bookshop

This account serves as an operating account for the purposes of accounting for the commercial arrangements of the TMAG bookshop.

Tasmanian Aboriginal Basket Project

The account was established for the conduct of an exhibition utilising external curatorial services made possible with grant funding provided by the National Museum of Australia and Arts Tasmania.

CERTIFICATION OF FINANCIAL STATEMENTS

The accompanying Financial Statements of the Tasmanian Museum and Art Gallery have been prepared in compliance with Treasurer's Instructions issued under the provisions of the *Financial Management Audit Act 1990* from proper accounts and records to present fairly the financial transactions for the year ended 30 June 2011 and the financial position as at the end of the year.

At the date of signing we are not aware of any circumstances which would render the particulars included in the financial statements misleading or inaccurate.



Sir Guy Green

CHAIRMAN

Date: 27 September 2011



Bill Bleathman

DIRECTOR

Date: 27 September 2011