



Tasmanian Museum
and Art Gallery

Annual Report 2017-18

www.tmag.tas.gov.au



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| TASMANIAN | |
| MUSEUM | & |
| ART | GALLERY |

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Cover image: *The Remarkable Tasmanian Devil* exhibition, December 2017

Tasmanian Museum and Art Gallery

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Statement of compliance

To the Minister for the Arts, the Honourable Elise Archer MP, I have great pleasure in submitting for your information the Annual Report on the operations of the Tasmanian Museum and Art Gallery for the year ended 30 June 2018, in compliance with section 31 of the *Tasmanian Museum and Art Gallery Act 2017*, and for presentation to each House of Parliament as required under s.31(4).

On behalf of the Board, I would like sincerely thank the Tasmanian Government and the Minister for the Arts, the Honourable Elise Archer MP and Premier and Acting Minister for the Arts, the Honourable Will Hodgman MP for their support during this important year of change and transition.

Signed in accordance with a resolution of the Board.



Geoff Willis
Chair, TMAG Board of Trustees

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 until early 2018.

As part of TMAG's adoption of more contemporary governance practices for the management and operation of the museum, the new *Tasmanian Museum and Art Gallery Act 2017* came into effect on 14 February 2018. The Act establishes TMAG as a statutory authority which is an instrumentality of the Crown, with a broad skills-based Board of Trustees that is responsible for the strategic management of TMAG. The Board is provided with financial support from the Tasmanian Government and is accountable to the relevant Minister of the Crown for the delivery of the Board's functions and the exercise of its powers.

TMAG staff are appointed or employed through the Department of State Growth subject to the *State Service Act 2000* and TMAG is subject to the policy and governance frameworks applied to Tasmanian Government agencies.

Members of the Board of Trustees

Chair

Mr Geoff Willis AM

Board Members

Ms Brett Torossi

Ms Julia Farrell

Professor Jim Reid

Associate Professor Penny Edmonds*

Mr Scott Baddiley**

Mr Mark Fraser**

Outgoing Board Members 2017-18

Alderman Helen Burnett and Professor Ross Large – appointments concluded at commencement of new act

*Appointed February 2018

** Appointed May 2018

Tasmanian Museum and Art Gallery Strategic Plan

TMAG's Strategic Plan 2016-2021 sets out the museum's focus and the ongoing transformation that will be undertaken to ensure Tasmania's stories continue to be preserved, shared and enjoyed. The impact that TMAG seeks to make on the community will be achieved through a focus on four strategic outcome areas as detailed in the table below.

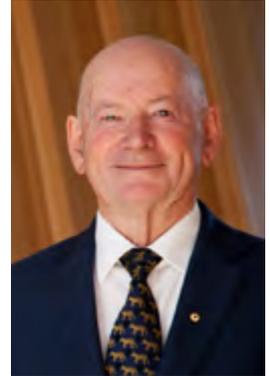
At TMAG we will deliver:

| 1 A welcoming physical and virtual destination | 2 Strong collections that tell Tasmania's stories | 3 An involved community | 4 Transformational use of resources |
|--|---|--|---|
| <ul style="list-style-type: none">• Welcome and connect our diverse visitors• Inspire visitors to Tasmania by making TMAG a "must-see" destination that is a highlight of their trip• Improve TMAG's online presence to encourage engagement• Share the collections and encourage exploration | <ul style="list-style-type: none">• Build a State Collection that represents Tasmania's story which grows to reflect contemporary history, culture and research• Care for the collection on behalf of current and future generations• Bring the collection to life through research | <ul style="list-style-type: none">• Involve the community in choosing, creating and sharing the stories TMAG tells• Help TMAG's users become our strongest advocates• Build a thriving community of volunteers• Help partners, funders and communities choose TMAG because it meets their needs | <ul style="list-style-type: none">• Diversify the revenue base to become more self-reliant• Develop a knowledgeable, passionate workforce with the capacity to innovate• Provide efficient and effective infrastructure• Establish an effective governance framework |

That together ensure we deliver this impact:

TMAG enriches, inspires and educates local and global communities by connecting them with Tasmania's unique journey and place in the world

Chair's report



On behalf of my fellow Trustees, I am very pleased to report that the 2017-18 year at the Tasmanian Museum and Art Gallery (TMAG) has been one of significant progress with excellent outcomes across the board. TMAG's performance was highlighted by inspiring exhibitions, important research, development of the collection and all of this was achieved within a tight but balanced budget.

Attendance numbers continued to grow strongly across all of TMAG's locations, with total attendance of 436 341 at the city site, an increase of eight per cent above the previous year. We attracted more interstate and overseas visitors with a keen eye on the way we are telling Tasmanian stories, and local visitors continued to enjoy the dynamic program of exhibitions and activities on offer.

The Financial Statements for 2017-18 show that the financial outcomes for the year were most satisfactory. With judicious control of expenditures we were able to work within the allocated funding and, together with the generous support of our donors and supporters, we were able to add breadth to the collection. We have recently improved the insurance coverage to enable more flexibility for the collection to be displayed across other locations of Tasmania and for more major works to be on loan and displayed.

After significant consultation across the museum and gallery sector nationally to establish a consistent accounting valuation methodology for cultural and

heritage assets, we look forward to reassessing the value of our collection, and increasing the overall insurance coverage of the collections accordingly.

The new *Tasmanian Museum and Art Gallery Act 2017* commenced on 14 February 2018 and this now sets the institutional framework for TMAG. A key feature is that TMAG became a statutory authority and an instrument of the Crown from that date. Importantly, the new Act has specific provisions to enshrine the Board's stewardship of the collection. I am pleased to report that we are already seeing the benefits of the change with clearer accountabilities for the Board, the Director and the management team.

We welcome Associate Professor Penny Edmonds, Mr Scott Baddiley and Mr Mark Fraser to the Board of Trustees. These experienced people bring additional skills to the Board and rounds-out our coverage of the skill sets prescribed in the new Act.

As we leave the 2017-18 year, it is worth noting that the severe storm in May 2018 has damaged the Watergate Wall. Whilst support trusses and public safety barriers were quickly put in place, it is a timely reminder that TMAG is itself a collection of heritage buildings and as such they take careful planning and require great care to maintain. Over the past year we have developed plans to prioritise this work and in the year ahead we will complement our 2016 asset management plan with a review of TMAG's future "footprint" requirements for display, storage and research. We should then be well placed to establish an overall capital plan.



Festival of Voices Pop-Up program at TMAG with the Hong Kong Children's Choir, July 2017

A special thank you to our many donors, sponsors, volunteers and supporters. Without your contribution we could not serve our public the way that we do. We are so grateful for every ounce of support. The Friends of TMAG have been great supporters on a wide range of activities and the TMAG Foundation has made a particularly strong contribution through its recently established Contemporary Art Circle, an excellent initiative that sets it up well to benefit from the Tasmanian Government's matching grant challenge to raise the level of philanthropic support. Thanks also to The Royal Society of Tasmania and the TMAGgots for their continuing support.

We especially acknowledge the wonderful support from Penny Clive and her Detached Cultural Organisation for 10 years of support for the Access Arts program. This investment will have lasting benefits for the many children who attended, and also for TMAG staff, as working with Penny and her team has taught us so much.

We also wish to thank the Secretary and the Executive of the Department of State Growth, and acknowledge their contribution to the fulfilment of our plans this year through the key services they provide, and their support and assistance as we have transitioned into our new governance arrangements.

Finally, on behalf of the Trustees, we would like to thank and acknowledge Director Janet Carding and her dedicated team on all the progress and achievements over the past year.

Geoff Willis, AM

Chair, TMAG Board of Trustees



Geoff Willis with Foundation members Vicki Willis, Ian and Elizabeth Ritchard celebrate the opening of an exhibition at TMAG.

Director's report



2017-18 was another great year for TMAG as we continue to see the initiatives grounded in our Strategic Plan 2016-21 come to fruition.

National recognition for our dynamic and innovative exhibition program was once again a feature as two major projects, *The Derwent* and *The Remarkable Tasmanian Devil*, were both highly commended in their categories at the Museum and Gallery National Awards (MAGNAs) in Melbourne. Both projects also featured partnerships that broke new ground. *The Derwent* was made possible thanks to the generous support of Hydro Tasmania, whose sponsorship enabled us to reach out to school students along the Derwent catchment with bespoke programs to complement the exhibition. *The Remarkable Tasmanian Devil* was supported by the Tasmanian Community Fund, Detached Cultural Organisation, the Federal Group and the Friends of TMAG. With this support in place, we were able to deliver the full ambition of this remarkable project, including commissioning new art works for the collection, and bringing devil experts to speak at TMAG over the summer months.

Over the last three years I have seen TMAG emerge as a hub of Tasmanian community life – the place of interconnection for many networks – that has been one of the central aims of our Strategic Plan. Initiatives such as the TMAG Children's Festival supported by the City of Hobart, and BeakerStreet@TMAG during National

Science Week have taken their place in the annual calendar as new highlights, and TMAG is now a firm fixture in the Dark Mofo program, working with Dark Lab and Mona to present *A Journey to Freedom* as a key part of this year's festival. All of these projects have built and brought together existing networks, and created new collaborations, resulting in many new friends and partners for TMAG in future years.

TMAG also continues to build our academic and research collaborations and this year *The Remarkable Tasmanian Devil* provided a chance to work with both the University of Tasmania and the Department of Primary Industries, Parks, Water and the Environment, through the passionate researchers working on the *Save the Tasmanian Devil* program. We thank them and all of our many partner organisations for their many and varied contributions during 2017-18.

As a new statutory authority, TMAG is now better placed to forge collaborations and seek community support, alongside working with the Tasmanian Government as the State museum and gallery. We are grateful for the confidence expressed in TMAG through the announcement of future funding to create new facilities for children at TMAG over the next three years, and the support for the TMAG Foundation in proposed matching funding as it transitions to become a fully-fledged independent charity for the financial support of our key priorities. The incorporation



TMAG Children's Festival Opening Event, April 2018

and charitable-status of the TMAG Foundation took major steps forward in 2017-18, thanks to its hard-working Committee. TMAG also continued to grow its fundraising capacity throughout the year, culminating in the second year of our Annual Appeal.

It is the enthusiasm and expertise of our talented staff who have made this year's successes possible, ably supported by our many volunteers. I would like to thank all of them for their ideas, passion and hard work. There was perhaps no better indicator of the talent at TMAG and our community support, than our entry in the international 2018 Museum Dance Off in April. While we didn't win the competition, the clip went viral and we secured many votes for the team's cheeky humour, and Tasmanian Devil dance steps!

Janet Carding
Director



Minister for the Arts, Elise Archer alongside TMAG staff and guest speakers at the opening of *The Remarkable Tasmanian Devil*, December 2017



TMAG staff participating in the Museum Dance Off competition, March 2018

Detached Cultural Organisation – Case Study

Celebrating 10 years of support from Detached Cultural Organisation

At the ten-year mark in the artistic and educative collaboration between our two organisations, TMAG and Detached Cultural Organisation (Detached) are embarking on a new path for the future. Over ten years, Detached has provided TMAG with major transformational support that has resulted in an extensive and pioneering art education program yielding ongoing benefits to the Tasmanian community.

The profoundly positive impact of TMAG's association with Detached has also shaped enduring links with other segments of the philanthropic community. Through the stewardship of the Detached team, TMAG has grown its development and philanthropic engagement, and looks forward to a positive future.



Pattern Play exhibition, 2015-16



Prospero's Library in TMAG's Central Gallery, part of the *Tempest* exhibition, June – November 2016

A lasting impact

Detached and TMAG have enjoyed a powerful and productive partnership for nearly a decade. Through the insightful support of Detached, TMAG, as Tasmania's most well-established and accessible cultural institution, has transformed the landscape of arts education in Tasmania. The partnership has enabled TMAG to establish a leading role in learning and public engagement with a special emphasis on contemporary art. It has facilitated access to the State collection and national and international art of all genres for a broad section of the community, transcending barriers of distance, socio-economic status and education.

TMAG also wishes to acknowledge some highly valued creative partnerships that have been developed through our partnership with Detached, including Dark Mofo, the City of Hobart, the Myer Foundation, and other seminal proponents of the arts in Tasmania.

With the approaching opening of the old Mercury Building in its new creative form, TMAG looks forward to a new way of working with our near neighbour by collaborating through grants and other ventures. In the spirit of TMAG's strategic objective to involve our community, TMAG will continue focusing on public programming whilst maintaining relationships and building partnerships within the education sector through learning programs.

I would like to pass on my sincere thanks to Penny Clive and her team for the significant support provided to TMAG over the past ten years and we look forward to forging a new partnership for the future.

Janet Carding

Director



Patricia Piccinini, Rebecca Tudor and Penny Clive at the *Make Your Mark: Home* launch event, October 2017

Exhibitions and installations

Projects that TMAG has delivered through the support of Detached Cultural Organisation include:

The Tilted Stage (2008) – Mike Parr

The Ground, The Air (2008) – Anne Ferran

Evolution (2009) – Patricia Piccinini

Star/Dust series of three artists (2011-2012) – *Volcano Lover* by Lucy Bleach, *The Reading Room* by Brigita Ozolins and *To Catch a Tiger* by James Newitt

Pattern Play (2015-16)

Things I Once Knew: The Art of Patrick Hall (2015) – Patrick Hall

Tempest (2016)



Star/Dust series of exhibitions, 2011-12

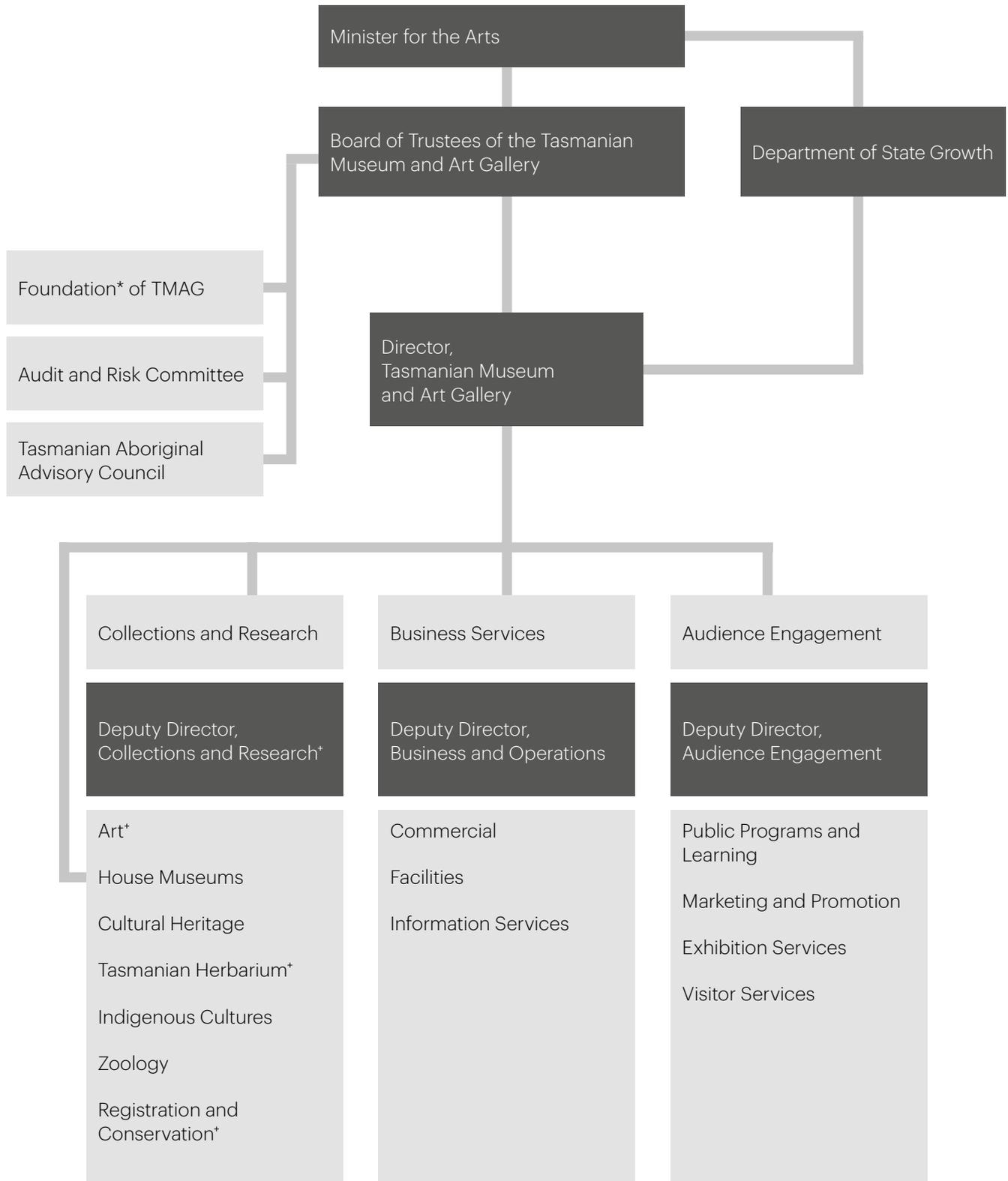
Access Art

Outreach and education opportunities over the years have included:

- Guided tours and workshops for students and others
- Community and family programs (family days, school holiday programs)
- Artist in Residence programs
- Professional learning programs for educators and artists
- Outreach to schools and community organisations across Tasmania
- Original educational resource development (gallery trails, education kits, online learning, backpacks/ toolkits)
- In-gallery interactives (e.g. *Prospero's Library* during *Tempest*)
- Exhibition development and collaboration (e.g. *Star/Dust*)
- Major events (e.g. forums, community launches)
- Art interpretation (e.g. children's labels)
- TMAG's Children's Festival
- Youth initiatives, especially the five-year, statewide *Make Your Mark* outreach and exhibition series
- Partnership and research projects, for example, the **Machines* series with the Tasmanian College of the Arts, *Creative Connections in the Early Years* project with the Tasmanian Early Years Foundation
- Art and science collaborations

The Access Art program retired at the end of June 2018, having completed its highly-successful cycle.

Organisational structure



* In July 2018 the TMAG Foundation became an independent not-for-profit company limited by guarantee.

* Shared leadership of Collections and Research

Reports



Shaun Gladwell, *Orbital vanitas* virtual reality installation within
A Journey to Freedom exhibition, June 2018

Strategic outcome 1

A welcoming physical and virtual destination

In 2017-18, visitation to the Tasmanian Museum and Art Gallery (TMAG) continued to grow for the third consecutive year, demonstrating TMAG's success in meeting its goal of becoming a 'must-see' destination for visitors. Audiences were treated to a vibrant program of exhibitions, complemented by extensive public programs and exciting events. Through off-site activities and online initiatives, TMAG was also able to reach out to a wider audience.

We continued to achieve our goals of building our brand for both families and adults, as well as for tourists from Australia and around the world. We achieved this through increased use of marketing tools, including social media and online engagement, as well as deepening existing partnerships and creating new partnerships with a wider variety of community groups and organisations.

Visitation

Strong growth in 2017-18 saw 436 341 visits across 325 operating days at the city site, an increase from 403 662 in 2016-17. At the house museums, Narryna's total visitation for the year was 9 012 whereas Markree House and Garden recorded 559 visits. A total of 339 visits were made to the Tasmanian Herbarium in Sandy Bay and 456 people visited the Rosny Collections and Research Facility.

This brings TMAG's total visitation across all sites to 446 707, exceeding the target of 366 750 by 79 957, and represents an increase of just on eight per cent from total visitation of 415 172 in 2016-17.

A total of 17 699 people participated in formal education programs throughout 2017-18 with 60 881 people involved in on-site community and family programs. Off-site, 9 106 people participated in events involving TMAG programming, including the *Festival of Bright Ideas*, National Science Week program at Princes Wharf No 1, plus outreach programming such as *Make Your Mark* and live virtual tours to schools across Tasmania associated with TMAG's Black Box Program.



Into the Vaults tour of the Rosny Collections and Research Facility, part of National Science Week August 2017

Exhibitions

In 2017-18, TMAG presented a vibrant and diverse exhibition program that was once again recognised on the national stage at the 2018 Museums and Galleries National Awards (MAGNAs). TMAG was highly commended in two sections of the Temporary and Travelling Exhibitions category for the video and photography exhibition, *The Derwent*, and for the natural science exhibition *The Remarkable Tasmanian Devil*.

Opening at the start of the year in July 2017 and continuing until November, *The Derwent*, initiated through the research of artists David Stephenson and Martin Walch, investigated cultural and environmental aspects of the river through time, and juxtaposed new photographic and video artworks with historic images from the TMAG collection. The exhibition's rich themes provided the inspiration for a range of complementary public programming, including the Hydro Tasmania Family Day and Symposium. In conjunction with *The Derwent*, *Strange Trees* (11 August – 26 November 2017) brought together the works of John Glover and 15 contemporary Tasmanian artists who observed the compelling and 'peculiar' nature of Tasmanian trees.

Over the summer, the major exhibition *The Remarkable Tasmanian Devil* was presented, using a multi-disciplinary approach to present a fresh perspective on one of Tasmania's most unique animals. The exhibition presented displays about the biology and ecology of the devil alongside memorabilia, taxidermy specimens, little-known historical stories and artworks that explored the shifting public perceptions towards this iconic species. It attracted over 78 000 visitors during the five

months it was on show. *The Remarkable Tasmanian Devil* was developed in partnership with a range of local experts, community and wildlife groups and research organisations, including the Save the Tasmanian Devil Program, Department of Primary Industries, Parks, Water and Environment (DPIPWE), and received funding from the Tasmanian Community Fund (TCF). Accompanying the exhibition, a range of learning programs, talks and events was presented. Educational resources, including a comprehensive Teacher Guide, a Natural Science Teacher's Backpack and specially-designed Devil toolkits for families to borrow, were also developed.

In February 2018, TMAG presented *Horizon*, a celebration of the donation by Anna and Richard Green, showcasing 23 works of 20th and 21st century Australian art donated to TMAG under the Australian Government's Cultural Gifts Program. In March 2018, *10 Objects – 10 Stories: celebrating community collections* opened, featuring objects curated by Arts Tasmania's Roving Curators from community museums across Tasmania. Another highlight of the 2017-18 program was *Lola Greeno: Cultural Jewels* (1 June – 22 July 2018), an Australian Design Centre touring exhibition and part of the Living Treasures: Masters of Australian Craft series.

TMAG once again presented a major contemporary art exhibition as part of the Dark Mofo festival 2018. *A Journey to Freedom*, guest curated by Swiss curator Barbara Polla, was a collaboration between Dark Lab, Mona and TMAG. It explored issues relating to incarceration and brought together works by 13 contemporary artists from around the world, including Tasmanian artist Ricky Maynard. Three artist residencies, by French artists Nicholas Daubanes and Rachel Labastie, and Melbourne artist Sam Wallman,

were conducted at TMAG to create new works for the exhibition. A rich public program was presented alongside the exhibition during the festival period.

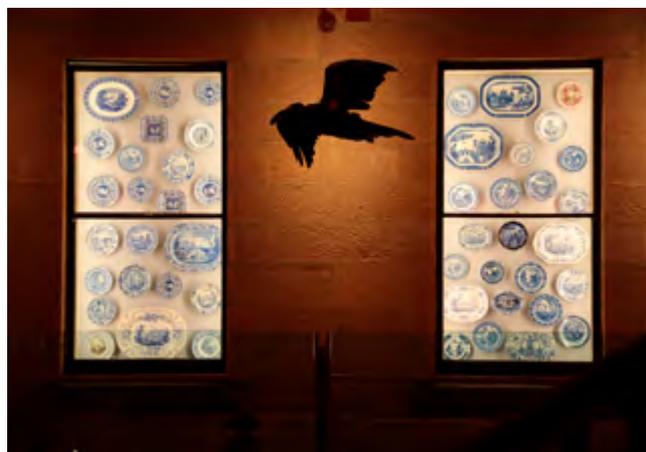
Other exhibitions presented during the year included: *Circle*, based on the book by children's author and artist Jeannie Baker (8 September – 3 December 2018); the youth art project, *Make Your Mark: Home* (4 – 22 October 2017); *Hobiennale* (4 -12 November 2017); the travelling exhibition, *Balnhdhurr – A Lasting Impression* (15 December 2017 – 12 March 2018); and the *Celebrating Young Collectors* display (15 March – 11 May 2018). A new window display, *Fifty Shades of Blue*, featuring more than 150 blue and white plates from the TMAG collection, opened in the TMAG Central Gallery in May and a selection of works by studio potter Violet Mace, gifted to the TMAG collection in 2016, went on display in the Link Foyer in early 2018.

The *Thomas Bock* exhibition, co-curated by Ikon Gallery, Birmingham, UK, and TMAG, opened at the Ikon Gallery in December 2017, introducing the work of the convict artist Bock back to his home town. Key works from TMAG's collection, including Bock's well-known portrait of *Mithina* [Mathinna], 1842, were included in the show.

The *National Picture: the Art of Tasmania's Black War* opened at the National Gallery of Australia (NGA) in May 2018 and was underpinned by a significant loan of works from the TMAG art collection, including a number of works by colonial artist Benjamin Dutterau that are normally on display in TMAG's *Dispossessions and Possessions* gallery. In response, TMAG presented *Treasure Island*, a display of contemporary responses to invasion, using works on loan from the NGA as well as from the TMAG collection.



10 Objects – 10 Stories: celebrating community collections exhibition, March 2018



Fifty Shades of Blue display, TMAG Central Gallery

House museums, Narryna and Markree, also presented a varied exhibition program throughout 2017-18. At Narryna, a key focus for the year included the exhibition *Elegant Lines – Fashion in 19th Century Tasmania* as part of Narryna's 60th anniversary, celebrating the key role played by women in Narryna's development and its collection. Other highlights included the exhibition *Maude Poynter*, presenting the work of this pioneering Tasmanian artist and studio potter, accompanied by a new book published by the Australiana Society's Tasmania branch; and the Dark Mofo 2018 installation work and façade projection *Within These Walls* by Tasmanian artist Mary Scott.

Programs

Across 2017-18, TMAG provided a diverse and stimulating range of programs across its sites and online, catering for visitors of all ages.

Programming was delivered in a diverse range of contexts, including on-site formal learning programs, exciting late night events, family and holiday programs remote touring programs, as well as virtual tours and workshops via online platforms.

Programming closely supported major exhibition activity with an exciting range of activities offered to patrons of *The Derwent*, *The Remarkable Tasmanian Devil* and *A Journey to Freedom*. A major feature of *The Derwent* was a touring education program that explored the heritage values of the River. This two-week program toured to River Derwent catchment communities in September 2017. The Devil Sunday Sessions, part of *The Remarkable Tasmanian Devil*, saw a series of informal summer talks held across February 2018 in the historic TMAG courtyard. These sessions provided scientists, farmers, curators and conservationists the opportunity

to discuss the history and future prospects of the iconic Tasmanian devil. *A Journey to Freedom* saw a lively public Central Gallery forum involving curators together with a humanitarian and refugee survivor, discuss the themes of the exhibition as part of the Dark Mofo prelude weekend. Two additional gallery floor talks were also held during the exhibition.

Festival and event activities were again a feature. More than 5 000 visitors enjoyed the inaugural BeakerStreet@TMAG weekend in August 2017. With a national line-up of science presenters and prominent personalities, such as landscape architect and TV host, Costa Georgiadis, the event engaged more than 150 local scientists as well as members of TMAG's Collections and Research team, in a stimulating and entertaining science bar.

As well as the inaugural BeakerStreet@TMAG event, TMAG was again an enthusiastic supporter of special events during National Science Week. The popular Festival of Bright Ideas saw TMAG present to more than 10 000 patrons visiting the two-day event. In addition, science staff at the Rosny and Herbarium sites hosted the very popular *Into the Vaults* tours of these key research and collection facilities, providing a window into current research and uses of the collection. The winter festival period also saw the hosting of the popular Festival of Voices pop up choirs in the Central Gallery. In November 2017, TMAG was a major host of the innovative contemporary visual art festival *Hobiennale*, acting as a hub for the opening night event of the Festival, which attracted a strong following of young and emerging visual artists.

The extremely popular TMAG Children's Festival was held for the third time in April 2018. It was supported by a City of Hobart grant and also received funding from the Allport Bequest for the first time, as well as from the Detached Cultural Organisation via Access Art. The



In Conversation, *Journeys to Freedom* public forum, June 2018



The inaugural BeakerStreet@TMAG event, part of National Science Week, August 2017

theme of the festival was CREATE! and programming was held over six days and one night with 45 featured events and activities delivered by TMAG staff and an extensive range of festival partners. The Festival attracted 16 320 visits, with festival evaluations suggesting approximately one in four children under the age of 10 living in Greater Hobart attended at least one day of the Festival.

TMAG was once again a prominent participant in the unique and popular Dark Mofo winter festival in 2018. The public were welcomed for a special late night opening event for *A Journey to Freedom*, with a performance by local sound artist Matt Warren, as part of seven extended late night openings. During the festival period, the Custom House building on the waterfront site was lit up as part of the *Paint the Town Red* initiative in association with Destination Southern Tasmania.

An extensive range of learning programs were run across the year, including in-gallery programs, self-guided tours and loan resources. Capacity in digital delivery of programs continued to grow. In June 2018, TMAG partnered with ABC Education to deliver a new educational online resource on the theme 'The Colonisation of Hobart', the first of a number of planned 'digibooks' to engage students in a range of subjects and to provide an avenue for the general public to interpret TMAG's collection items and capture the expertise of its curatorial and education staff.

Our commitment to life-long learning was strongly supported again, with programs for the very young, such as Curious Caterpillars and Eye-Spy, introducing very young children to the delights of a major museum and art gallery. The ever-popular pARTicipate program, as well as adult programming through the University of the Third Age, continued to provide older Tasmanians with the opportunity to regularly engage with TMAG in a stimulating and learning focused environment. In



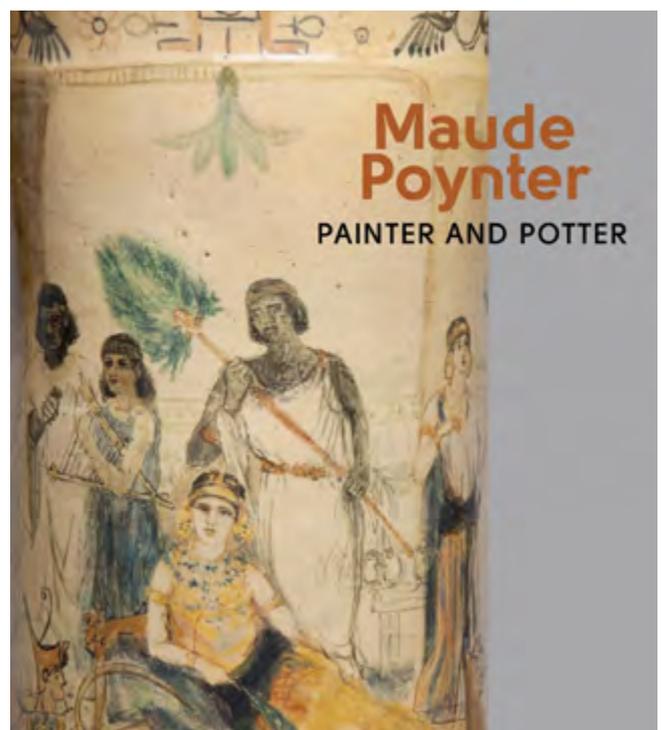
TMAG's Custom House building lit up red, Dark Mofo 2018

partnership with the Friends of TMAG, a program of mid-week 11:00 am public talks commenced and proved very popular for both members and the general public. The volunteer guiding program continued to provide a vital role in interpreting exhibitions and collection items for thousands of visitors, as well as enabling those volunteers to continue to build their knowledge and expertise in interpreting exhibition and display material.

In March 2018, we launched the new Discovery Day series, replacing the former Family Day programming. It is now a Sunday event, delivered five times per year. The rebranding of this initiative provided an opportunity to reinvigorate the program, to keep it relevant and appealing, and to broaden the audience age-range.

House Museums

The house museums Markree and Narryna presented a variety of programs throughout the year, complementing their exhibitions and also drawing on the history of these significant sites. Highlights included: the inaugural Narryna Art and Antique Fair (19 – 22 October 2017) with participation from 11 dealers and a number of associated events; the second Christmas Craft Spirit Market; and a number of talks and tours associated with the *Maude Poynter* exhibition.



Maude Poynter exhibition at Narryna

Strategic outcome 2

Strong collections that tell Tasmania's stories

In 2017-18, TMAG continued to build and care for its diverse collections that represent Tasmania's unique environment, culture and heritage. The Museum's specialist staff helped to bring the collections alive by creating knowledge through research initiatives and undertaking scholarship in a wide range of areas. The Don Squires Natural History Research Fund was launched to foster research on TMAG's natural history collection. During the year, TMAG also received a significant number of acquisitions which highlight the diversity of the collections and will help to tell Tasmanian stories for many years to come.

Major Acquisitions and Collections Care

Art and Decorative Arts

The launch of the TMAG Foundation's Contemporary Art Circle in September 2017 was a momentous occasion, marked by the acquisition of *The Branching*, 2016, by Pat Brassington, displayed within the *Strange Trees* exhibition. *The Remarkable Tasmanian Devil* exhibition also prompted the commissioning of new art works by Matt Calvert and Michael McWilliams, and the Dark Mofu exhibition, *A Journey to Freedom*, was the catalyst for the acquisition of nine photographs by Ricky Maynard from the series *No more than what you see*. In addition, the significant loan of Eugene von Guerard's *View of Hobart Town with Mount Wellington in the background*, 1856, was the catalyst for a new display in TMAG's *Dispossessions and Possessions* gallery.

Significant donations included the *Portrait of Margaret Turnbull*, 1837, by Benjamin Duterrau, presented by Grace Finlay; 29 etchings and lithographs by Lloyd Rees presented by Alan and Jancis Rees under the Australian Government's Cultural Gifts Program; and *Study for the Three Graces*, 1846, by Thomas Griffiths Wainewright, presented by Janet Muscat.

Significant donations to the Decorative Arts collection for the year included a complete set of the *Flora Tasmanica* collector's plates by Les Blakebrough and Lauren Black, presented under the Australian Government's Cultural Gifts Program by Kim Boyer and Fred Westwood; a chintz quilt made by Mariana Lloyd in England between 1810 and 1825 and brought to Tasmania in 1833, was donated by Claire Cabalzar and David Meredith; and a late 19th century Huon pine bedroom suite, presented by Bob Annells and Tania Price. Sarah Jones's *Traces and Mementos* brooch displayed within *Inscription and Place* was purchased through the Public Donations Fund.



Pat Brassington, *The Branching* (2016), purchased with the assistance of the TMAG Foundation Contemporary Art Circle and displayed in the *Strange Trees* exhibition August 2017

Cultural Heritage

Significant acquisitions for the year included a collection of material relating to Thomas Bather Moore (1850-1919), a 19th century prospector and explorer, presented by Margaret Elliston; this donation complements the T.B Moore diaries already held by the museum. Building on the active contemporary collecting program of last year, a collection of material relating to the recent Marriage Equality debate was acquired through various donors.

A major focus of the year was the cataloguing of the Adrian Dean maritime collection, including plans, photographs, half and full ship models, as well as tools (many of them made by Adrian Dean himself). The last boxes of the Sarah Island archaeological material that was excavated in 2010, were finally deposited with TMAG, following completion of the research and analysis of the artefacts by Dr Eleanor Casella from the University of Manchester. The assessment of the Louise Crossley archival collection relating to her involvement with the Antarctic and the Environmental movement was also completed.

A number of grants were received as part of the Anzac Centenary Fund through the Department of Veterans' Affairs. These enabled a new volunteer project to be established to rehouse the uniform collection, and to implement a plan to protect the Victoria Crosses on display in the *Medals and Money* gallery.

A number of items from the photography collections were included in *The Derwent* exhibition. Staff also supported and provided material for the Arts Tasmania Roving Curators exhibition, *10 Objects – 10 Stories*, held at TMAG.



Geoff Willis, Janet Carding, Peggy and Adrian Dean at the event to acknowledge the generous donation by Adrian Dean of his maritime collection, November 2017

Indigenous Cultures

Under the Indigenous Repatriation Program, all ancestral remains and secret sacred material still cared for by TMAG were relocated to a newly-built store. A preliminary inventory of archaeological material was undertaken to develop a priority plan for collection cataloguing and storage upgrade. An ongoing partnership with La Trobe University continues to facilitate the research, cataloguing and storage upgrade of parts of the Tasmanian Aboriginal archaeological collection.

Tasmanian Herbarium

Development of the Tasmanian Herbarium collection, the most comprehensive resource on Tasmania's remarkable native and introduced flora in the world, continued. A major focus of work remains the enhancement and improvement of the quality of specimen label data captured in TMAG's electronic databases. The priority is to maintain consistency between data on physical specimens and in the databases with TMAG's two flagship online products: the *Census of Vascular Plants of Tasmania* (revised and published annually) and the *Flora of Tasmania Online*.

Donations from kindred institutions internationally and nationally, as well as from staff, associates and collaborators in the general community, saw the collection again grow significantly. Amongst the key acquisitions were specimens of marine algae from Professor Gerry Kraft, which included material from Australia as well as other parts of the world where Professor Kraft has worked, especially Hawaii and Lord Howe Island. An unusual acquisition was a series of 800 paintings of Tasmanian plants, donated by Evandale artist Stephanie Dean. Cataloguing and registering these two large acquisitions was a major focus of curatorial effort during the year.

Photography of selected specimens from the collections continued. The long-term aspiration is to produce a representative image of each plant species that occurs in Tasmania. The focus of ongoing improvements to archival storage of the most significant specimens has now turned to the Type specimens of Tasmanian vascular plants.

Continued interest in the Tasmanian flora world-wide was again highlighted by the vigorous programme of specimen loans and exchanges. At the present time, a total of 9 237 specimens are on loan to 51 researchers spread across 18 countries.

Zoology

Zoology's current five-year collection management strategy is to consolidate, organise and digitise the collection so that it is accessible to staff and the public; and to improve our strategic understanding of holdings and the extent of their representation of Tasmania's fauna. The collection has increased significantly in the last eight years due to the Federally-funded Bush Blitz surveys and the acquisition of large and important collections such as the Tasmanian Forest Insect Collection (TFIC), the Tasmanian devil tissue collection and several collections of molluscs. Consequently, the Zoology collection has grown from around 100 000 to 300 000 items, with 140 000 registered specimen records now available online through the *Atlas of Living Australia*. Around one third of these registrations were processed in 2017-18. The majority of these were beetles from the TFIC. The entire TFIC beetle collection of 42 ten-drawer cabinets has now been integrated into TMAG's main collection. The other major achievement was the rehousing and taxonomic reorganisation of the bivalve component of the dry southern Australian mollusc collection.

Donations added significantly to the knowledge of Tasmanian animals, and reflect TMAG's status as the State repository of Tasmanian faunal specimens and a respected scientific institution. TMAG now holds the scientifically important and irreplaceable collection of tissue samples taken from Tasmanian devils (*Sarcophilus harrisii*) by researchers working on the Tasmanian devil facial tumour disease. Zoology staff are collaborating with the Department of Primary Industries, Parks, Water and the Environment (DPIPWE) and the University of Tasmania to finalise the transfer

of 1 500 of these tissue specimens to optimum storage in -80°C freezers. These rigorously curated specimens will now be available to researchers in Australia and overseas. The donation of Dr Simon Grove's mollusc collection is the most important addition to TMAG's mollusc holdings to date. The collection consists of approximately 18 000 identified lots amounting to around 68 000 specimens, all identified to species level and belonging to over 750 recognised species from 300 localities. Another donation of a significant and large marine invertebrate collection has cemented TMAG's reputation as one of the most important collections of Antarctic fauna. This collection from the Australian Antarctic Division provides a robust benchmark of the marine life in this poorly studied area and will help to establish the monitoring of future changes in this region. The skeletal remains of a thylacine (*Thylacinus cynocephalus*) from a Tasmanian cave were also received.

Registration and Conservation

The Registration and Conservation teams were boosted by the recruitment of staff into three vacant positions. This has reinvigorated the team, and allowed paused projects to be recommenced. Significant work in the Moonah Collections store involved the sorting and consolidation of collection items, the construction of crates and stillages to assist in the handling and storage of items, as well as improvements in the storage infrastructure at the site. Other storage improvements included the relocation of Indigenous Cultures collection material to a new store at Rosny, and improving the conditions and security of the collection material.



TMAG's Objects Conservator Nikki King Smith with one of TMAG's oldest taxidermy specimens, a Bengal Tiger, that is undergoing conservation work



TMAG's Senior Conservator of Painting, Jennifer O'Connell inspects an artwork in *The National Picture* exhibition

Exhibitions and loans played a major role in the team's work for the year. The major exhibitions, *The Remarkable Tasmanian Devil* and *A Journey to Freedom*, both involved many loans, including international loans for the latter. The *Thomas Bock* exhibition, held at Ikon Gallery, Birmingham, UK, in 2017, required TMAG to lend a number of works, and the planned showing of the same exhibition at TMAG in the latter part of 2018 required the temporary loan of works from the British Museum, London. Likewise *The National Picture: the art of Tasmania's Black War* exhibition, held at the National Gallery of Australia, and the National Gallery of Victoria's *Colony: Australia 1770-1861* included the loan of many of TMAG's most significant colonial artworks and furniture.

House Museums

During 2017-18, Narryna's Collections Management Policy was adopted by Narryna Council and a deaccessions schedule was also approved, and is now in process.

A wirework nursery fender was purchased from Walker & Walker Antiques, Richmond, through a donation. The height and width of the fender relates to witness marks on the small exhibition room chimneypiece, and confirms that this room was used as a nursery in the 19th century, together with the adjacent room that is presented as a nursery.

A silver plate candelabrum/epergne and ensuite mirrored plateau circa 1850 was donated for the collection.

Narryna volunteer, Jeanette Clifford, donated a sampler, dinner plate, books and commemorative medallions associated with her ancestors, George Washington Walker and Sarah Benson Walker, who lived at Narryna in the early 1850s.

During the year, the Australasian Golf Museum (AGM) in Bothwell, was granted Arts Tasmania Roving Curator time to work with its volunteers on cataloguing the collection. TMAG supported the Roving Curator and AGM volunteers in carrying out the project.

The AGM is the owner of two Spotlight Golf Machines, which, as early computers, have attracted academic interest. TMAG has continued to work with the AGM on the most appropriate approaches to the conservation and interpretation of the golf simulators.

Research

Art and Decorative Arts

The exhibition, *Thomas Bock*, opened in December 2017 at Ikon Gallery, Birmingham, UK, following four years of research and development. *Thomas Bock* was a collaborative project between Ikon Gallery and TMAG and included works from TMAG and other Tasmanian collections, as well as the State Library of New South Wales and the British Museum. The exhibition was underpinned by a catalogue with essays by Dr Gaye Sculthorpe, Professor Hamish Maxwell-Stewart, and TMAG's Principal Curator of Art, Jane Stewart.

As co-curator of *Thomas Bock*, Jane Stewart was awarded a Gordon Darling Global Travel Grant to attend the opening and associated events in Birmingham, and to present a paper at the *Thomas Bock* symposium, Kings College, London. At the same time she embarked on a new research project about the London life and works of convict artist Thomas Griffiths Wainewright. Mary Knights was also awarded a Gordon Darling Global Travel Grant and travelled to the UK in June 2018 to undertake four weeks curatorial research into the work and life of Charles Dickens to facilitate the development of the planned future exhibition *Twist*.

Decorative Arts research has focussed on Tasmanian colonial-period furniture from 1803 to 1860 for the ongoing *Furnishing the Colony* publication project. Research into the work, times and significance of the Tasmanian potter Violet Mace has also been ongoing, with the abridged essay 'Violet Mace: native or indigenous?' published in *Art Monthly* in May 2018.



Violet Mace (1883 – 1968), Dish (boomerang maker), 1941 ceramic (glazed earthenware), 2.2 x 9.1 x 9.1 (dia.) cm Presented by Elaine Downie, 2016

Research for the forthcoming suite of exhibitions to coincide with the 2019 Australian Ceramics Triennale has focused on mid-century and later Australian ceramics.

Curatorial research also underpinned several other projects including *A Journey to Freedom*, *The Derwent*, *Horizon: a celebration of the donation by Anna and Richard Green*, *Strange Trees*, *Inscription and Place*, *Treasure Island*, and *Fifty Shades of Blue*.

Cultural Heritage

The Anzac Centenary grant program, administered through the Department of Veterans' Affairs, enabled further research on the Baily Gallipoli Red Cross flag name index to determine linkages and trails between the signatories.

Staff undertook research for the changeover displays for the *Power of Change* gallery, including the new *Outstanding Women* display. This features the stories of pioneering aviatrix Frances Jackson, and Helene Chung who was the first ABC female foreign correspondent. Research on the Salamanca Arrests and the resulting legal changes has been prepared for the display that acknowledges the 30th anniversary of this event in October 2018.

The police records project continued into its ninth year. Volunteer transcribers completed the first drafts of the 14 volumes, resulting in a total of 7 844 transcribed pages which they have now edited.

Staff also undertook research for Heritage Tasmania as part of the Tasmanian Collection Project, an online heritage tourism website that TMAG is developing with a number of partners.



Bicycle belonging to Helene Chung, part of the *Celebrating Outstanding Tasmanian Women* display in TMAG's *Power of Change* gallery

Indigenous Cultures

Research in the Indigenous Cultures collection focussed on planning for upgrades to TMAG's permanent Tasmanian Aboriginal gallery, *ningina tunapri*: to give knowledge and understanding, including object changeovers and content updates. Preliminary research on Tasmanian Aboriginal cultural material held at the British Museum, which would be suitable for loan for a future exhibition at TMAG, was undertaken in collaboration with Dr Gaye Sculthorpe, Curator and Section Head of Oceania, British Museum. This included community discussions and research to develop the curatorial vision and potential Aboriginal community engagement opportunities.

Tasmanian Herbarium

Botanical research continued to focus on documenting Tasmania's remarkable plant diversity, and in particular, the discovery, classification and formal description and publication of species new to science. In the course of the year, 12 papers were published in the peer-reviewed scientific literature, describing 15 new species of lichens, marine algae and flowering plants. A highlight was the publication of the lavishly illustrated *Marine Plants of Tasmania* by Fiona Scott. Supported by a bequest from the late Dr Carmel Statham and published in-house, the book was launched by the Director of the Royal Botanic Gardens, Melbourne, Dr Tim Entwisle.

Inspired by the success of the Australian Government's Bush Blitz Nature Discovery Programme, TMAG's new research initiative, *Expeditions of Discovery*, commenced with an inaugural collecting expedition to the Wind Song property on Tasmania's East Coast. Generously supported by the property owners, Tom and Jane Teniswood, and by the Friends of TMAG, a



TMAG scientists collecting specimens during the inaugural *Expeditions of Discovery* field trip, at Wind Song, East Coast Tasmania

team of TMAG botanists and zoologists explored this fascinating area of dry bushland. A total of 391 botanical collections were made and preliminary research indicates that several species of lichens new to science were discovered, as well as numerous new records for Tasmania. Research on new lichen species funded through an Australian Government Australian Biological Resources Study (ABRS) grant enabled travel to Sweden to collaborate with colleagues and to study comparative herbarium material housed in the Swedish Museum of Natural History in Stockholm.

Zoology

Collaborative research projects focussed on marine invertebrates, Lepidoptera (moths) and marsupials. A taxonomic monograph on a world-wide genus of octocorals, including the description of a new family (a momentous occurrence in current taxonomy), two new genera and four new species, was published. Doctoral research on the thylacine (*Thylacinus cynocephalus*) continued and also led to two papers on marsupials, published jointly with researchers at the University of Melbourne (UM) and the University of Canberra (UC). The first paper with UM investigated the early embryological development of *Thylacinus cynocephalus*; TMAG specimens of thylacine pouched young were important in this research. The second, which also included TMAG specimens, investigated the relatively recent arrival in Tasmania of sugar-gliders (*Petaurus breviceps*) and their radiation in the state. A \$120,000 grant secured from the Australian Government Department of Agriculture and Water Resources will enable the production of an identification key of larvae of lepidopteran families of biosecurity significance.



Internal structures of Tasmanian tiger pouch young specimen belonging to TMAG. Image credit: University of Melbourne

Another biosecurity issue drawing on TMAG expertise was the identification of a newly invasive marine bivalve mollusc species, based on shells collected at Orford. The mollusc is a species of soft-shell clam, the Northeast Pacific (Japanese) species *Mya japonica*. This is the first record of this species in the Southern Hemisphere and is therefore the subject of ongoing biosecurity control measures.

TMAG specimens of the threatened species of sea-star, *Smilasterias tasmaniae* (Echinodermata), were used to confirm the identification of possible live specimens found by a private environmental consultant, and Zoology staff assisted in surveys for this animal. Zoology staff also worked closely with echinoderm researchers from Museum Victoria to clarify the identification of the endangered seastar *Marginaster littoralis*; a research publication is in press.

Discovering new species and surveying poorly known areas in Tasmania remain key objectives. The TMAG Expedition of Discovery at Wind Song surveyed moths and butterflies, beetles, land snails and slugs, vertebrate animals, and some other insects and arthropods. A total of 328 animal taxa were collected or observed, with 253 identified to species; by far the most species-rich groups were moths and beetles. One species of moth and one species of bug new to science were recorded; all invertebrates collected were new records for the area.

House Museums

Volunteer Jonathan Sumby undertook lengthy research into the Haigs' lives after they were forced to sell Narryna in 1842. While Captain Haig built Narryna, it is his wife, Elizabeth's advertisement of her intention to open a girl's school in 1841 that provides the only evidence that the Haigs actually lived at Narryna. This project greatly extended the folio of research undertaken previously.

Former TMAG Trustee, Dr Tony Brown, undertook exhaustive research into the Private Secretary's Cottage, confirming its construction between 1813 and 1816 and the conversion of "the old Commissariat Store" as a residence for the Private Secretary in 1828-29.

Strategic outcome 3

An involved community

Throughout 2017-18, TMAG worked to build upon existing partnerships and to develop new relationships with a wider variety of organisations involving more of the community in TMAG's exhibitions, programs and research and in telling the stories related to the State Collection.

Partnerships

The capacity to build and maintain strong partnerships with the corporate and business community was fostered throughout the year. Hydro Tasmania's generous support for *The Derwent* exhibition as a Major Partner enabled TMAG to stage an award-winning exhibition and develop public and educational programming that enhanced access and engagement for Tasmanian, interstate and international visitors of all ages.

Hydro Tasmania's partnership targeted school children living in the River Derwent catchment area, as well as high-school students across the state, and resulted in 16 presentations to 350 primary and secondary students in eleven schools. A highlight was the Photography Project, encouraging high-school students to share their landscape photographs of Tasmanian waterways via Instagram, with a selection screened at TMAG in conjunction with the exhibition.

The artists' research for the exhibition was supported through a research partnership between the Australian Government via the Australian Research Council and the University of Tasmania.

The power of partnership was further demonstrated by the *The Remarkable Tasmanian Devil* exhibition. Supported by a TCF grant, TMAG engaged with a diverse range of experts from within the university sector, government, private wildlife centres and community groups. These specialists were involved in developing content for the exhibition and also participated in associated public programs. These relationships will be enduring and ultimately beneficial to the Tasmanian community. The exhibition successfully engaged with visitors and attracted the attention and acclaim of international scientists wishing to collaborate with TMAG scientists and collections.

In 2017-18, the fourth iteration of TMAG's youth outreach program, *Make Your Mark*, was made possible through a partnership between the museum's art education program, Access Art, local councils state-wide and artists. This provided a rich opportunity for young people and artists to collaborate in their own communities and to experience the considerable pride of having their work shown in one of Tasmania's leading cultural organisations. *Make your Mark: Home* engaged young people (aged 14 to 21) from the municipal areas of Circular Head, City of Hobart, Glenorchy City Council and Waratah-Wynyard Council. *Make Your Mark*



Make Your Mark: Home exhibition launch, October 2017

has been a significant feature of Detached Cultural Organisation's long term support for young people's engagement with TMAG through contemporary art.

The Annual TMAG Children's Festival saw a new partnership with the Department of Education, which extended the reach of the Festival beyond Greater Hobart with an innovative schools banner project. The Festival also saw a new partnership with TasTAFE that involved more than a dozen event management students volunteering on the six day event. It also attracted the continuing support of program partners, such as the MONA 24 Carrot garden program.

Tasmanian Aboriginal Community

The Indigenous Cultures section worked closely throughout the year with the TMAG Aboriginal Advisory Council (TAAC) to maintain and strengthen collaborative Aboriginal community relationships. The TAAC's guidance on several major projects with Aboriginal content was sought, including providing advice to the National Gallery of Australia on community consultation processes for *The National Picture* exhibition and working with the University of Tasmania on the publication of *Island Story: Tasmania in Object and Text*.



TMAG Children's Festival School Banner Project, April 2018

The *kanalaritja: An Unbroken String* exhibition completed the first year of its national touring program, including the Bunjilaka Aboriginal Cultural Centre at Museum Victoria; the National Museum of Australia in Canberra; and three regional museums, Albany and Kalgoorlie in Western Australia and Tandanya Cultural Institute in Adelaide, South Australia. The exhibition tour continues to generate interest and receive positive feedback, with artist talks and workshops as well as curator floor talks being a feature. The *kanalaritja: An Unbroken String* documentary was acquired by SBS and aired on NITV for International Women's Day, and featured in a number of international film festivals. TMAG continued its support of Tasmanian Aboriginal artists and promotion of the important cultural history of shell stringing through the touring exhibition *Lola Greeno: Cultural Jewels*.

The Indigenous Cultures team supported the touring exhibition, *Balndhurr – A Lasting Impression*, an exhibition of prints from the Yirrkala Print Space in Arnhem Land. This involved hosting artists from Yirrkala and collaborating with the University of Tasmania's School of Creative Arts, in order to coordinate a cross cultural print making workshop with the Aboriginal community in Tasmania.



Balndhurr – A Lasting Impression touring exhibition at TMAG, December 2017

Aboriginal Education

In partnership with the Department of Education, TMAG continued its important role in providing a unique learning resource for students and the general community across Tasmania, through a dedicated Aboriginal Learning Facilitator. The Aboriginal Learning Facilitator worked with TMAG's Public Program and Learning staff to develop a range of programs that respond to both the curriculum needs of Tasmanian students and the unique content held in the State Collection. The object-focussed programs have been created to engage students in TMAG's two permanent Tasmanian Aboriginal galleries, *Our land: parrawa, parawwa! Go away!* and *ningina tunapri*. In addition, the Aboriginal Learning Facilitator enriched programs in response to new and diverse exhibition opportunities in 2017-18. These included Tasmanian Aboriginal content in *The Remarkable Tasmanian Devil*, the exciting rehang of both colonial and contemporary Aboriginal artworks in the *Dispossessions and Possessions* gallery, and the touring exhibition *Balndhurr – A Lasting Impression*. TMAG's Aboriginal Learning Program continued to be a leader in growing TMAG's offsite learning programs with increased demand across the year for the Black Box Program, which allows students to remotely connect from their classrooms for live delivery of teaching programs in-gallery or from TMAG's Centre for Learning and Discovery.



Virtual Tour of the *ningina tunapri* gallery for the Campania District School (Grade 7), Feb 2018

Reference Panels

The Children's Reference Panel met quarterly and contributed to a number of key projects and events. The Panel consists of fourteen young people aged between 7 and 17 who assist TMAG to engage with young people and who influence the planning and development of exhibitions, programs and resources. The Panel was active in providing feedback on *The Derwent* exhibition as well as contributing to the planning of interactive elements for *The Remarkable Tasmanian Devil* exhibition and the design and features of the upcoming *Dinosaur rEvolution: Secrets of Survival* exhibition. The Panel once again played an important role in the development and delivery of the 2018 TMAG Children's Festival by judging artwork, designing elements of the opening event and by participating in the Festival Press Club. The Panel supported the official opening and rebranding of the *Celebrating Young Collectors* display and provided ideas for the refurbishment of popular interactives such as the Museum Cart.

The Educators Reference Panel continued to provide an important forum for TMAG to consult with one of its key constituents, the education sector. The Panel meets four times per year, facilitated by TMAG's public program and learning staff. This year the Panel provided advice on the development of a Memorandum of Understanding (MOU) with the Department of Education, which was concluded in May 2018. In addition, the Panel offered advice on the presentation to the education sector of TMAG's major exhibitions and programs throughout the year, including the development of teacher and student guides, video resources, professional development and learning opportunities, and sessions for pre-service



Celebrating Young Collectors display launch, March 2018

teacher training. Through the new MOU and the work of the Panel, a very popular teacher's guide was developed for *The Remarkable Tasmanian Devil*, with particular thanks to educators and Panel members Owen Tubb and David Boon.

Volunteers

Volunteers made significant contributions to all areas of the museum throughout 2017-18, giving 10 800 hours across collection, research, public program and administrative activities.

Highlights included: re-boxing the entire fossil collection with archival quality materials – over 10,000 specimens – representing just over half of the entire geology collection; mounting all of the 1200 new acquisitions of vascular plant specimens for the year; databasing nearly 600 specimens of mostly algae, collected over the last 130 years; and the completion of the transcribing of the 14 volumes of police records (a total of just under 8 000 pages over a period of nine years).

Volunteers were also essential in the registering and rehousing of collections donated to TMAG, including the archival material donated by Former Senator Christine Milne following her retirement in 2015, the curation of more than 1 200 fungi donated by the late Alan Mills, and a further donation of 200 fungi specimens from the personal collection of Dr Genevieve Gates.

In addition to their donation of their time, the volunteers also bring with them priceless knowledge from their own areas of expertise and interest. For example, Julia Clark worked on the photo collection database of

convict portraits, where she supplemented existing records with additional invaluable information from her research towards her PhD thesis, *Through a Glass Darkly; the camera, the convict and the criminal life*. Professor Gerry Kraft curated a large collection of marine algae specimens that he donated. Dr Fiona Scott published her remarkable book *Marine Plants of Tasmania* in December, in addition to serving as a volunteer curator of marine algae.

New volunteer projects began, including photographing a specimen of each insect species from the pinned Tasmanian insect collections. These photos will appear on the new "Insects of Tasmania" website currently under development. In association with the Military Uniform Storage Support project funded by the ANZAC Centenary Funds Balance, volunteers assisted with making appropriate hanging supports and protective covers for uniforms in the collection.

The house museums Narryna and Markree continue to rely and engage on a passionate community of volunteers. A key focus of the new House Museums Coordinator position has been on extending the volunteer program to assist in front of house, education, events and gardening roles.



Marine Plants of Tasmania publication launch with author Dr Fiona Scott, guest speaker, Dr Tim Entwisle and TMAG Head of Herbarium, Gintaras Kantvilas



Volunteers working in the garden at Narryna

Strategic outcome 4

Transformational use of resources

During 2017-18, TMAG continued its determined commitment to the transformational use of resources, taking great strides towards becoming a financially and organisationally robust and resilient institution.

Governance Review

In 2015-16, the Government committed to undertake a legislative and governance review of the arts sector to ensure Tasmania's arrangements are contemporary and positioned to meet current and future challenges. This culminated with the commencement of the *Tasmanian Museum and Art Gallery Act 2017* on 14 February 2018.

The Act establishes the Tasmanian Museum and Art Gallery as a statutory authority with a broad, skills-based Board responsible for the strategic management of TMAG and accountable to the relevant Minister of the Crown for the delivery of the Board's functions and the exercise of its powers.

The TMAG Trustees welcomed the new skills-based board model and supported its implementation. Three new members have joined the TMAG Board.

To support the new governance framework, the Minister issued a Minister's Statement of Expectation and TMAG developed a Board handbook to support the induction, and the operation of the statutory authority.

In light of the Act and Minister's Statement of Expectation, the Board reviewed and revised their risk appetite expectations, and management revised the operational security policy and procedures accordingly.

The Board, consistent with the Act and the Minister's Statement of Expectation, have passed a resolution to enable the establishment of a new company limited by guarantee to support the strategic fundraising aspirations of TMAG. The TMAG Foundation Ltd will be run by independent directors to support and further the objectives of TMAG through charitable administration and operations.

A draft Memorandum of Understanding between the Australasian Golf Museum, Bothwell (AGM), custodian of parts of the State Collection, and TMAG, was also developed over the past year.

Efficient and effective infrastructure

Minor works were undertaken on a number of properties for remedial purposes. The 1966 Building had a new air handling chiller unit installed, the Argyle Galleries received lighting track enhancements, the Central Gallery received a major audio-visual upgrade which included a permanently mounted projection screen, the Custom House car park surface was sealed, the Royal Society Room audio-visual equipment was upgraded, the Rosny Boardroom audio visual equipment was upgraded and the Queens Warehouse deck was covered with a non-slip mat to address public safety concerns.

Managing roof plumbing and rising damp issues has been a significant challenge, with the Private Secretary's Cottage and Custom House buildings having been subjected to ongoing issues since the 2013 redevelopment project. Remedial recommendations have been developed by heritage architect consultants Purcell Pty Ltd, with the aim they are implemented in 2018-19.

Design for the refurbishment of the café is well advanced, and once completed, will provide visitors with enhanced services and an increased range of products.



New permanent projection screen, TMAG Central Gallery

Digitisation

At the request of the Department of Treasury and Finance, a joint TMAG and Tasmanian Archives and Heritage Office (TAHO, Department of Education) Structured Infrastructure Investment Review Process (SIIRP) concept bid was presented for consideration to provide the government with a contemporary museum and archives collection management solution.

TMAG, with partners from Tourism Tasmania, Heritage Tasmania, TAHO, Heritage Council and National Heritage Trust have been developing Stage Two of the Tasmanian Collection project thanks to a second round of funding from the Australian Government's Tourism Demand Driver Infrastructure (TDDI) program. The support from the regional museums is developing content that will enable an exciting product to be released that supports cultural tourism in Tasmania.

Diversify our revenue base through grants and revenue

The last 12 months saw significant investment into creating new revenue sources.

The adoption of a grants-monitoring subscription service has made the process of seeking targeted support more efficient. Many new and exciting avenues for strategic program funding have so far proven effective and highly promising.

The museum was successful in attracting grant and sponsorship funding to assist across all areas of the museum. Some notable successes were the Australian Government TDDI program (\$107 650) for the development of a prototype to assist cultural tourism delivery, various City of Hobart Community grants for the delivery of public programs and events; the Tasmanian Community Fund (\$88 305) for the delivery of *The Remarkable Tasmanian Devil* exhibition; the Allport Bequest (\$10 300) for the 2018 TMAG Children's Festival; and the Department of Foreign Affairs and Trade (\$57 500) in support of the *Thomas Bock* exhibition in Birmingham, U.K.

Narryna has been the beneficiary of several successful grants in 2017-18, including four-year cultural heritage grant from Arts Tasmania of \$45 000, a \$165 905 grant from the Tasmanian Community Fund to develop infrastructure to support increased visitation and income generation through programming and \$12 000 from the Commonwealth Government's Stronger Communities program.

Narryna also received \$15 000 from the National Library of Australia for archival materials for the costume collection.

In a highly competitive retail market, with new competitors emerging, the Museum Shop and venue hire service have held their ground as revenue sources.

Development and Philanthropy

The 2017-18 financial year saw TMAG contribute energy and resources to building the community of support for TMAG, with the aim of raising 20 per cent of TMAG's annual budget. TMAG Development sources the necessary financial support for the exhibitions, popular learning and public programs, research and collection care that underpins TMAG's work. The continuing development of corporate partnerships and the stewarding of major gifts is assisting in meeting these goals.

In early 2018, the TMAG Bequests program was re-launched, working with the legal community and support groups such as the TMAG Foundation and the Friends of TMAG to assist those who wish to leave a gift to TMAG in their wills. This program is already proving successful in helping more TMAG supporters understand the power and legacy of leaving a bequest.

Now in its second year, The Jayne Wilson Bequest Bursary supports focussed collections-based research projects at TMAG. The 2017 recipient of the Jayne Wilson Bequest Bursary was Bianca Deans, of the University of Tasmania's Chemistry Department. Bianca is undertaking a project entitled 'Natural Products from endemic Tasmanian plants', drawing on the collections and expertise of the Tasmanian Herbarium.



Bianca Deans, 2017 recipient of the Jayne Wilson Bequest Bursary

A generous bequest to TMAG led to the publishing of *Marine Plants of Tasmania* by Fiona J Scott. This definitive guide to the aquatic plant life of Tasmania was made possible due to a gift from the Estate of Dr Carmel Statham.

The Don Squires Natural History Research Fund was launched in March 2018 to support research natural history. Named to honour TMAG's long-standing voluntary curator of palaeontology and greatly augmented with matched funding by Marian Squires, the appeal raised \$9 000 and attracted support from friends and family of Don across the world.

In April 2018, Alan and Jancis Rees donated \$100 000 in memory of the eminent Australian artist Lloyd Rees, an immensely generous gift that will assist TMAG in its work of collecting, curating, conserving and displaying art. Additionally, Alan and Jancis Rees donated 29 lithographs and etchings, thus greatly augmenting TMAG's collection of that most beloved Australian artist and Tasmanian resident.

Detached Cultural Organisation provided \$120 000 to deliver a collaborative art education program across the year. This funding was used for a number of projects including *Make Your Mark: Home*.

The 2018 TMAG Annual Appeal focused on the theme of donating to help bring Tasmania's stories to life through exhibitions, research and public programming. The appeal raised \$19 050, a more modest sum than 2016-17, but pleasingly was supported by more donors. Now in its second year, TMAG's Annual Appeal will continue to build in profile and effectiveness in years to come.

Employee Development

Enhancing the capabilities and skills of staff is a major focus for TMAG. The re-establishment of a professional development budget saw an increase in participation by staff participating at conferences. Notable was Senior Curator of Cultural History, Elspeth Wishart who delivered the paper *We're not going to the Mainland – the 1988 Salamanca Arrests* to the Museum Historians Network at their annual general meeting during the Museums and Galleries Australia conference. The presentation was also broadcast live on Facebook on 7 June 2018.

Andrée Hurburgh participated in the Council of Australasian Museum Directors (CAMD) Executive Mentoring Program. Zoe Rimmer participated in the Indigenous Arts Leadership program at the National Gallery of Australia (NGA) between 28 August and 7 September 2017. This was an intensive program fully funded by Wesfarmers and the NGA.

Through her role in the Public Programs and Learning team, Rebecca Holmes successfully applied to attend La Biennale di Venezia in a much sought-after position as invigilator at the Australian Pavilion, bringing back many wonderful ideas for the better management of future festivals at TMAG. Zoe Rimmer presented a paper entitled 'kanalaritja: Indigenising exhibition curation' at the Beads, Beading, Beaded: Developing Australian Indigenous Bead Research symposium, Australian National University, in November 2017.

Several Board members undertook ethics and workplace health and safety training as part of consolidating knowledge and in preparation for their new duties under the *TMAG Act 2017*.

Appendices



Appendix 1

Minister's Statement of Expectation

MINISTER'S STATEMENT OF EXPECTATION

JANUARY 2018

TASMANIAN MUSEUM AND ART GALLERY

This Statement of Expectation is made by:



Hon Elise Archer MP
Minister for the Arts

Date: 25 January 2018

1. INTRODUCTION

This Statement of Expectation has been prepared by the Minister for the Arts (The Minister) following consultation with the Board of Trustees of Tasmanian Museum and Art Gallery (the Board).

The *Tasmanian Museum and Art Gallery Act 2017* (the Act) governs the operation of the organisation and the Ministerial Statement of Expectation is an important part of this governance framework.

The Statement sets out the Government's broad policy expectation and requirements for the Tasmanian Museum and Art Gallery (TMAG) to the extent allowed by the Act.

The Statement should be read in conjunction with this Act and any other relevant legislation.

This Statement takes effect from the date it is signed and remains in effect until it is amended or revoked.

The Minister expects this Statement to be published on the Tasmanian Museum and Art Gallery website.

2. STRATEGIC EXPECTATIONS

TMAG's Institutional Objectives and the Board's obligations in respect of those Objectives are outlined in section 5 of the Act.

Pursuant to the legislative requirements, the Minister expects the TMAG to:

- Be a successful public sector cultural entity by operating as efficiently as possible and in a manner that supports participation, partnerships and access principles to deliver public value,
- Achieve a sustainable operating model in accordance with its strategic plan and having regard to the policy objectives of the State, and
- Deliver an accessible and highly utilised public program and enrich the State collection through appropriate research and acquisition activities.

In meeting its Institutional Objectives, the Minister expects TMAG to:

- Ensure the effective and efficient performance of the functions of TMAG so that it is not necessary to levy a General Admission charge for entry, and
- Collaborate with relevant State Growth officials in matters of mutual interest, in particular to grow and support Tasmania's cultural and creative industries and visitor economy.

3. FINANCIAL AND MANAGEMENT EXPECTATIONS

The annual appropriation shall be provided to TMAG via the Department of State Growth. The Board shall be accountable for the financial management and performance of funds allocated, and adherence to Financial Management Standards and Treasurer's Instructions.

In terms of budget development and management, the Minister expects the Board to:

- Provide advice on the funding requirements of TMAG,
- Be accountable for the annual budget management of TMAG, ensuring that all public funding, together with TMAG's assets, equipment and staff are used efficiently and effectively, and
- Ensure that TMAG operates within its agreed budget parameters.

3.1 Financial Performance

The Minister expects TMAG to:

- Meet its financial and performance targets,
- Implement the business strategies contained in the strategic plan,
- Assess, review and manage, as necessary, its business risk issues,
- Meet the budget development requirements of the Department of State Growth and in accordance with Tasmanian government budget processes, and
- Keep the Minister and Department of State Growth as principal advisors to the Minister informed of any significant issues affecting TMAG's financial performance.

3.2 Collection and Research Management

The Minister expects TMAG to:

- Set appropriate policies and benchmarks for collections management including collection acquisition and de-accessioning policies,
- Ensure appropriate access to the collections for the general public and for research activities, and
- Prepare and monitor research plans to ensure that research activities meet strategic objectives.

3.3 Threshold Value

In accordance with section 18 of the Act, the Minister has set the threshold value for disposal of collection assets at \$100,000.

3.4 Reporting

The Minister expects TMAG to comply with any relevant reporting requirements including information which may be sought by government via the Department of State Growth.

3.5 Commercial Activities

The Minister expects TMAG to:

- Only carry out commercial activities in support of the organisation's overall objectives,
- Ensure that any commercial activities are appropriately costed and carefully managed, with the objective that they yield a net financial return, and

-
- Ensure that any commercial activities will comply with the government's competitive neutrality principles.

3.6 Compliance with Government Policies

The Minister expects the Board to comply with all applicable legislative, policy and/or other requirements including, and not limited to, those relating to workplace health and safety, the environment, budget and finance, and whole of Tasmanian Government communications.

4. OTHER

4.1 Board Appointment Process

The Minister expects the Board to work cooperatively with respect to Board appointment processes to ensure that appointments result in a balance of renewal and continuity of Board membership. Trustee membership will be determined by the Minister having regard to expertise, qualifications and experience required by TMAG's legislation.

4.2 Director Appointment Process

The TMAG Director is to be appointed under the provisions of *State Service Act 2000* and relevant Employment Directions. The Board will be engaged by the Department of State Growth in the process of recruitment and selection of the position of Director and will provide input as to the necessary skills, qualifications and experience required for the position.

4.3 Employee and Industrial Relations

The Minister expects TMAG to:

- Promote a high level of safety throughout the organisation, taking all practical steps to provide its employees and employees of its contractors with safe working conditions,
- Adhere to any government policy guidelines in regard to Executive remuneration including bonuses or other forms of rewards, and
- Be cognisant of any Government policy in regard to employee remuneration, consistent with contemporary public sector wages policy.

4.4 Integrity and Ethics

The Minister expects the Board, management and employees of TMAG to exhibit the highest level of integrity and professionalism in undertaking their duties.

The Minister expects the staff of TMAG to comply with and uphold the State Service Principles.

4.5 Significant Developments

The Minister and the Department of State Growth as principal advisor to the Minister, are to be kept informed of any significant developments. Specifically, the Minister expects TMAG to notify in an accurate and timely manner of any development which:

- Prevents the achievement of performance objectives,
- Significantly affects the operating ability of TMAG,
- Significantly impacts on Government policy, or stakeholder relations,
- Involves potentially material transactions not in the ordinary course of business, such information is to be conveyed before the transaction takes place, or
- Relates to the operation of TMAG and could have wider public interest.

Appendix 2

TMAG Board of Trustees

From 1 July 2017 until 13 February 2018, TMAG was controlled by a Board of Trustees operating under the *Tasmanian Museum Act 1950*. From 14 February 2018, TMAG is governed by a new skills-based Board established according to the *Tasmanian Museum and Art Gallery Act 2017*. The Board has seven members, including representatives in the areas of governance, science, finance, risk management, tourism, business, education, arts management and cultural heritage. Trustees met bi-monthly during the year, with attendances recorded in Tables 2.1 and 2.2.

Table 2.1 – TMAG Board of Trustees and their attendance at Board meetings 14 February to 30 June 2018

| <i>Tasmanian Museum and Art Gallery Act 2017</i> | | | | |
|--|--------------------|----------|--------------------------|-------------------|
| Commenced 14 February 2018 | | | | |
| Board Member | Board of Trustees | | Audit and Risk Committee | |
| | Eligible to Attend | Attended | Scheduled meetings | Attended meetings |
| Geoff Willis AM | 3 | 3 | 2 | 2 |
| Scott Baddiley* | 1 | 1 | 1 | 1 |
| Penny Edmonds | 3 | 3 | - | - |
| Julia Farrell | 3 | 3 | - | - |
| Mark Fraser* | 1 | 0 | - | - |
| Jim Reid | 3 | 2 | 2 | 1 |
| Brett Torossi | 3 | 3 | 2 | 2 |

All Board Members are appointed by the Minister for the Arts.

*Appointed May 2018

Table 2.2 – TMAG Board of Trustees and their attendance at Board meetings 1 July 2017 to 13 February 2018

| <i>Tasmanian Museum Act 1950</i> | | | | | | |
|----------------------------------|--------------------|----------|--------------------------|-------------------|----------------------|-------------------|
| Concluded 13 February 2018 | | | | | | |
| Trustee | Board of Trustees | | Audit and Risk Committee | | Governance Committee | |
| | Eligible to Attend | Attended | Scheduled meetings | Attended meetings | Scheduled meetings | Attended meetings |
| Geoff Willis AM | 4 | 4 | 5 | 5 | 5 | 5 |
| Helen Burnet** | 4 | 3 | - | - | 5 | 5 |
| Julia Farrell | 4 | 3 | - | - | - | - |
| Ross Large* | 4 | 3 | - | - | - | - |
| Jim Reid* | 4 | 3 | 5 | 3 | - | - |
| Brett Torossi | 4 | 4 | 5 | 5 | - | - |

Three Trustees were Governor in Council Appointments, with two appointments from The Royal Society of Tasmania and one appointment from the Hobart City Council.

*Appointed by The Royal Society of Tasmania

**Representative of the Hobart City Council

Geoff Willis AM (Chair)

Geoff Willis, B.Comm, MBA, FCPA, FAICD brought his business acumen and extensive governance and leadership skills to the role of Chair in 2015. Geoff has served as the CEO of Hydro-Electric Corporation for 7 years, was a Director and Chair of Aurora Energy, Chair of TasWater as well as the Managing Director of the Amcor Paper Group.

Geoff's leadership experience also includes Chair of the Tasmanian Symphony Orchestra and Chair of Forest Practices Authority, Council Member of University of Tasmania and a Member of Tasmanian Planning Commission.

Scott Baddiley

Scott Baddiley has over 30 years of experience working in the financial and risk management sector. Scott is the Managing Partner of Crowe Horwath Tasmania and is responsible for shaping and delivering the strategic direction of the business (both locally and nationally), identifying and driving key growth, performance and efficiency outcomes, and providing clear leadership to build engagement and alignment of staff in an environment of rapid change and ambiguity.

Scott has also been the Manager of Operations and the Manager of Business Transformation at Hydro Tasmania Consulting and the Manager of KPMG Consulting Hobart. Scott is also a Board Member of Contemporary Art Tasmania.

Penny Edmonds

Penny Edmonds is Associate Professor in History and Classics at the University of Tasmania. Penny's research and teaching interests include Australian colonial and postcolonial histories, performance, museums and visual culture.

Penny has 20 years of professional experience in the fields of public history and cultural heritage, and has worked in museums both nationally and internationally. In the 1990s she was the Andrew Mellon Fellow in Advanced Heritage Conservation, National Gallery of Art, Smithsonian Institution, Washington DC. Later, she was the Senior Conservator at Museum Victoria, Melbourne, working with a team on the strategic preservation of Museum Victoria's extensive cultural, natural history, science and technology collections.

Her latest book *Settler Colonialism and (Re)conciliation: Frontier Violence, Affective Performances, and Imaginative Refoundings* (Palgrave, 2016) was shortlisted for the Ernest Scott Prize in colonial history in 2017.

Julia Farrell

Julia is a Company Director and part owner of the Mulawa Corporation which includes Federal Group's Saffire at Freycinet, Henry Jones Art Hotel, Wrest Point Hotel, Country Club Tasmania and Macq01.

Julia graduated from Sydney University and began her career as a Social Worker at the Royal North Shore and North Sydney Community Hospitals. She spent 10 years in the areas of acute medical care prior to concentrating more of her time within the family run business. Julia has a pivotal role within the family company and is responsible for Interior Design at Federal Group properties as well as taking an active interest in the Glover Awards, having a keen personal interest in fine art. Julia has also spent six years on the Board of Ten Days On The Island.

Mark Fraser

Mark Fraser is an Arts professional and CEO with 33 years international and Australian experience, both commercial and non-profit.

Most recently Mark has been the Director of the Museum of Old and New Art (MONA), the CEO & Australian Chair of Bonhams Melbourne/Sydney, and a Committee Member of the Buxton Contemporary Museum. Mark is a Board Member of the Ian Potter Museum of Art, and is the Director of Mark Fraser Art Advisory Pty Ltd.

Jim Reid

Professor Jim Reid is a Distinguished Professor in the School of Natural Sciences and is the Deputy Director of the ARC Centre for Forest Value, exploring better ways to add value to sustainably produced timber resources.

Professor Reid has held many positions at UTAS, including: Chair of Academic Senate; Dean of the Faculty of Science, Engineering and Technology; Director of two forestry-related CRCs; and Head of the School of Plant Science. He has served on numerous boards/councils, including over 15 years on the University Council, The Friends' School, Australian Academy of Technological Sciences and Engineering, the International Plant Growth Substances Association, and the Executive of the Australian Council of Science Deans, and is a past President of The Royal Society of Tasmania.

Brett Torossi

Brett is founder, owner and managing director of New Ground Network. As a well-respected property developer and businesswoman, she focuses on creating and developing places that are innovative, sustainable and commercially successful. Her developments in Tasmania are in the tourism, residential and commercial sectors.

Brett's other appointments include Chair, Tasmanian Heritage Council; Director, Wallis Watson Capital Ltd, Director, Tourism Tasmania; Chair, Tourism Tasmania Finance Audit and Risk Committee; Director, Tasmanian Development Board, Non-singing Director, Festival of Voices; and Director, National Board of Creative Partnerships Australia.

Appendix 3

The TMAG Foundation

The TMAG Foundation has had a very successful year, in which we have made the transition to becoming an incorporated entity. This new Governance model will enable the Foundation to be a more efficient and effective fundraising arm for TMAG, whilst continuing to nurture a passionate community of TMAG supporters.

I have assumed the Chair from Tim Bayley, whose contribution over several decades has been extraordinary. I am joined by John Upcher (Deputy Chair), Ian Newman (Treasurer), Janet Carding (Secretary), and committee members Ann Atkinson, Jo Marshall, Romy Morgan and Bob Annells who brings extensive corporate experience. We sincerely thank those retiring from the committee: Ian Ritchard, Sue Oldham, Susan Shadforth and David Coleman.

We are delighted with the Tasmanian Government's commitment to match new funds raised by the Foundation dollar-for-dollar up to \$50 000 per annum for four years. Raising funds for TMAG through the Foundation relies on recruitment and continual engagement of members. As Chair, I am determined to broaden membership and ensure that members can enjoy a variety of activities and functions that enable them to engage with TMAG, curators and specialists.

Fundraising over the past year has been directed to important areas, such as supporting TMAG with the

employment of a Development Manager to build fundraising capacity, manage bequests, corporate partnerships and philanthropy. Another major initiative is the launch of a Contemporary Art Circle, which aims to raise \$30 000 per annum over four years so that curators can build TMAG's collection of established and emerging Tasmanian contemporary artists.

The Circle has successfully raised \$37 000 in its first year, and the resulting Fund has provided important support for the acquisition of works, such as \$20 000 for *The Branching* by Pat Brassington featured in the *Strange Trees* exhibition, and \$7 091 for two paintings by Michaye Boulter. The Foundation also contributed \$10 000 to transport magnificent works by Thomas Bock from the British Museum to Hobart, enabling these paintings to be exhibited in Tasmania for the first time in 170 years as part of the *Thomas Bock* exhibition.

These funds were raised through a series of outstanding events, such as the *Remarkably Fine Quarry* evening at Government House hosted by Her Excellency Professor the Honourable Kate Warner AM, Governor of Tasmania and Mr Warner, the Contemporary Art Circle launch in the Central Gallery of TMAG and Christmas dinner at Islington Hotel.

With engaging events such as these, it is no surprise the Foundation welcomed 27 new members this financial year with a total membership of 248 at the end of 2017-18.

The Foundation is in great health and I am comfortable that we are positioned to provide increasing support, as Foundation membership grows.

As always I thank all our donors who continue to support the good work of the TMAG Foundation and my heartfelt thanks to my fellow Committee members for all their hard work and support across the year.

Ian Stewart
Chair



TMAG Foundation event, *Remarkably Fine Quarry* evening at Government House, March 2018

Appendix 4

The Friends of the Tasmanian Museum and Art Gallery

The Friends of the Tasmanian Museum and Art Gallery have been on a voyage of discovery this year. Through our events, hundreds of our members and guests have been to the abysmal depths of the ocean on the east coast of Australia and to the damp and chilly wilderness of the Tasmanian bush. We have seen the River Derwent in all her glorious moods, puzzled over *Strange Trees*, marvelled over the antics of the Tasmanian devil, and gathered insights into the sometimes baffling world of modern art. All this and more has been enjoyed by the members of the Friends of TMAG, who now number more than 800.

Over the course of the year, of thirteen events offered by the committee, members have engaged in seven free mid-morning floor talks in the Central Gallery on topics as diverse as the decorative arts and the urban planning future of Hobart. There have been three paid evening events, the highlight of which was a sell-out visit to the Tasmanian Herbarium, whose curators generously displayed specimens from the largest and most comprehensive record of Tasmanian flora in the world. We were fascinated to hear about the travel adventures and survival of some specimens collected by early European explorers.

A highlight for lovers of colonial heritage was a visit to the gracious Georgian house, Summerhome. We were treated to a behind the scenes tour of the living spaces of the Hopkins family. We viewed family portraits, servants' quarters with summoning bells, the gardens with their mature European trees and the faded beauty of the rare plant conservatory.

We were very pleased to support TMAG in some exciting projects this year. We donated \$15 000 for an interactive display and educational resources associated with *The Remarkable Tasmanian Devil* exhibition. We contributed \$2 000 to the Don Squires Natural History Research Fund, \$2 000 to the new TMAG *Expeditions of Discovery* initiative and \$1 000 to continuing infrastructure development at Narryna. We also funded the construction of a \$4 800 portable bar for use at TMAG events.

Our enthusiastic and supportive committee of nine is dedicated to providing opportunities for members and their guests to follow their passions, ignite their interest in something new, and to further engage with and immerse themselves in the TMAG stories.

Jane Wilcox
Treasurer



Friends of TMAG members attending a talk on the TMAG Herbarium



Friends of TMAG participating in a tour of the TMAG Herbarium

Appendix 5

The TMAGgots

2017-18 has been a busy but successful year for the TMAGgots. Joyfully, the 2017 Annual General Meeting (AGM) decided the President should be referred to as the Chief TMAGgot, so here's the inaugural Annual Report for the Chief TMAGgot.

As I have suggested in the past, preparing an Annual Report is always a great opportunity to reflect on the year gone by and consider your aspirations for the year ahead. During the year we hosted 12 events, both at TMAG and off-site, and we have drawn in hundreds of members, subscribers and other interested people to see, hear about and experience the TMAG collection and the people and places that make the Hobart area such an interesting, important and cool place to explore.

We hosted a higher than average number of events at TMAG this year and we're keen to try to ensure we continue to get this balance right. It included events

linked to Dark Mofo 2018 (*Come Herald Dark Mofo*), that welcomed students to Hobart (*TMAG After Hours*), included our ever-popular life drawing event (*Back to the Drawing Board*) and our AGM (*Penny for your Thoughts*). We also helped to promote the inaugural BeakerStreet@TMAG 2017 event, before gearing-up our presence in 2018.

Our exploration of the Hobart area took in the Royal Tasmanian Botanical Gardens (*Autumn Gardens*), the ABC's headquarters (*Behind the Local News*), the Army Museum at Anglesea Barracks (*ANGLESEA*) and Parliament House's Legislative Council (*The Other Other Place*). A passion for art also led us to view the *Hadley's Art Prize* and venture to the Rosny Farm complex to see *Art Art Art*. We also hosted two awesome night walking tours, *The Unfairer Sex* and a great tour of Hobart's street art as part of the stunning Vibrance Festival (*VIBRANT Graffiti*).

We are very proud of the quality and the diversity of the events we run, and very conscious of the desirability of ensuring we are running events that intrigue, are informative, appealing, quirky, and affordable. We continue to be on the look-out for new ideas and people who have the time and energy to help craft and deliver our events. So if you're keen to help out please get in touch.

The TMAGgots rely on a small, but enthusiastic band of creative sorts who mull over, plan and deliver some pretty cool and awesome events. Behind the scenes insights in particular continue to prove to be a really popular part to our events program. I remain eternally grateful to all who help us craft our events, our Committee members, volunteers, hosts and supporters. We also remain very grateful to the TMAG's dedicated staff and Trustees for their support and efforts.

In 2017-18 we hosted 12 events and ended it with 65 financial members, 243 subscribers and 899 Facebook followers. Not bad for a small, but enthusiastic, group of culture vultures. Go us!

Pete Smith
Chief TMAGgot



TMAGgots members participating in a life drawing event at TMAG, *Back to the Drawing Board*

Appendix 6

Acquisitions and donations

| Art | | |
|---|---|---|
| Philip Wolfhagen (1963-) <i>Transitory light</i> 2017 Oil on linen 57 x 46cm Donated by Trudi Curtis under the Australian Government's Cultural Gifts Program, 2017 AG8848 | Lucien Dechaineux (1869-1957) <i>Mt Wellington from the valley of the Jordon River</i> , 1941 oil on board 64 x 86cm Bequest from Elizabeth Joy Smith, 2018 AG8859 | Ricky Maynard (1953-) <i>First Day in Jail</i> , 1993 Silver gelatin print 25.1 x 37.2cm Purchased by TMAG AG8867 |
| Thomas Griffiths Wainewright (1794-1847) <i>Study for The Three Graces</i> Watercolour 46 x 35.8cm Presented by Janet Muscat AG8852 | Lucien Dechaineux (1869-1957) <i>Monkey tails</i> , nd oil on canvas 66 x 73.5cm Bequest from Elizabeth Joy Smith, 2018 AG8860 | Ricky Maynard (1953-) <i>Man in Mirror</i> , 1993 Silver gelatin print 25.1 x 37.2cm Purchased by TMAG AG8868 |
| Michael McWilliams (1956-) <i>Replacements at the Ready</i> , 2018 Acrylic on cedar panel Triptych, each panel 18.5 x 22cm Commissioned by TMAG AG8853 | Michaye Boulter (1970-) <i>Falling Light</i> , 2017 Oil on board 40.5 x 50.5cm Purchased by the Contemporary Art Fund, TMAG Foundation, 2018 AG8861 | Ricky Maynard (1953-) <i>Untitled I</i> , 1993 Silver gelatin print 40.3 x 50.6cm Purchased by TMAG AG8869 |
| Matt Calvert (1969-) <i>Shadow Devil</i> , 2017 Toughened glass 84 x 35 x 11.5cm Commissioned by TMAG AG8855 | Michaye Boulter (1970-) <i>Winter's Beach</i> , 2017 Oil on board 40.5 x 50.5cm Purchased by the Contemporary Art Fund, TMAG Foundation, 2018 AG8862 | Ricky Maynard (1953-) <i>Untitled II</i> , 1993 Silver gelatin print 30.6 x 45.6cm Purchased by TMAG AG8870 |
| Charles Harrisson (1866-1914) <i>The Tasman Arch</i> , 1906 Watercolour on paper 23.5 x 15.4cm Presented by the Wall Family in memory of Leonard Wall, 2017 AG8856 | Ricky Maynard (1953-) <i>Profile (man with head band)</i> , 1993 Silver gelatin print 25.1 x 37.2cm Purchased by TMAG AG8863 | Pat Brassington (1942-) <i>The Branching</i> Digital print Diptych, each print 94.5 x 129.5cms Purchased by the Contemporary Art Fund, TMAG Foundation, 2017 AG8871 |
| Henry Alken (1785-1851) <i>Unkennelling</i> , c.1821 Engraving ink on paper 43.5 x 52cm Presented by Al and Barbara McKay, 2017 AG 8857 | Ricky Maynard (1953-) <i>The Elder</i> , 1993 Silver gelatin print 25.1 x 37.3cm Purchased by TMAG AG8864 | Benjamin Duterrau (1767 – 1851) <i>Portrait of Margaret Turnbull</i> , 1830s Oil on canvas 76.5 x 63.5 (unframed); 101 x 88.5 (framed) Presented by Grace Finlay, 2018 |
| Henry Alken (1785-1851) <i>Full Cry</i> , c.1821 Engraving Ink on paper 43.5 x 52cm Presented by Al and Barbara McKay, 2017 AG 8858 | Ricky Maynard (1953-) <i>Young men in dormitory</i> , 1993 Silver gelatin print 25.1 x 37.2cm Purchased by TMAG AG8865 | Lloyd Rees (1895-1988) <i>Bay at Northwood</i> 1984 Soft ground etching 28.5 x 38.2cms paper size; image 19.8 x 27.8cms platemark Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018 AG8881 |
| | Ricky Maynard (1953-) <i>Portrait Michael</i> , 1993 Silver gelatin print 30.5 x 40.5cm Purchased by TMAG AG8866 | |

Lloyd Rees (1895-1988)
The Island, Iron Cove, 1978
Soft-ground etching
26.5 x 37.5cms paper size; image 10 x 17.8cms platemark
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8882

Lloyd Rees (1895-1988)
Macdonnell Ranges, Central Australia II 1977
Soft-ground etching
30.5 x 37.5cms paper size; image 11.1x 17.6cms platemark
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8883

Lloyd Rees (1895-1988)
Macdonnell Ranges, Central Australia I 1977
Soft-ground etching
30.5 x 37.5cms paper size; image 11.9 x 19.1cms platemark
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8884

Lloyd Rees (1895-1988)
Mount Warning 1976
Sugarlift aquatint
52.5 x 37.5cms paper size; image 9.9 x 13.3cms platemark
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8885

Lloyd Rees (1895-1988)
Memories of Europe 1976
portfolio of six etchings on Velin Arches Blanc 250 gsm paper. A.P
52 x 38 cms paper size
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8875

Lloyd Rees (1895-1988)
A Tribute to Light 1976
portfolio of eight lithographs 6/50
56 x 76 cm paper size
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8876

Lloyd Rees (1895-1988)
The City from Waverton, Sydney Harbour c1919
Etching
26 x 33 cms paper size; 10 x 20.3 cms pm
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8877

Lloyd Rees (1895-1988)
Rain forest 1988
Lithograph
55.5 x 74 cms paper size; 53 x 40 cms pm
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8878

Lloyd Rees (1895-1988)
Our "Home" in Majorca 1977
Soft-ground etching
37.5 x 30.5 cms paper size; 9.5 x 13.3 cms pm
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8879

Lloyd Rees (1895-1988)
Quiet Day on the Harbour 1980
Lithograph
50.5 x 65.5 cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8880

Lloyd Rees (1895-1988)
Aden 1976
Soft-ground etching
52.5 x 37.5cms paper size; image 9.3 x 13.2cms platemark
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8886

Lloyd Rees (1895-1988)
Timeless Cliffs II 1980
Lithograph
76 x 56cms paper size; image 66 x 51cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8887

Lloyd Rees (1895-1988)
The Gorge I 1982
Lithograph
50.5 x 66cms paper size; image 30.2 x 37.5cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8888

Lloyd Rees (1895-1988)
The Water Tank, Karinya, New South Wales 1982
Lithograph
50.5 x 65.5cms paper; image 30.2 x 38cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8889

Lloyd Rees (1895-1988)
The Shed, Karinya, New South Wales 1982
Lithograph
50 x 65.5cms paper size; image 30.4 x 38.2cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8890

Lloyd Rees (1895-1988)
The Evening Star, Hobart 1982
Lithograph
50 x 65.5cms paper size; image 30 x 39.9cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8891

Lloyd Rees (1895-1988)
From University Library, Hobart 1982
Lithograph
50 x 65.5cms paper size; image 30.2 x 37.8cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8892

Lloyd Rees (1895-1988)
Afternoon on the Derwent
1982
Lithograph
56 x 76cms paper size; image 39.9 x 57.3cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8893

Lloyd Rees (1895-1988)
Morning Light
1982
Lithograph
56 x 76cms paper size; image 40 x 57cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8894

Lloyd Rees (1895-1988)
Afternoon on the Derwent
1982
Lithograph
56 x 76cms paper size; image 39.9 x 57.1cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8895

Lloyd Rees (1895-1988)
Sunrise at Sandy Bay
1984-85
Colour lithograph
56.5 x 76cms paper size; image 39.8 x 52.3cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8896

Lloyd Rees (1895-1988)
Untitled (The Derwent, Hobart)
1983
Lithograph
56.5 x 76cms paper size; image 46 x 60cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8897

Lloyd Rees (1895-1988)
Untitled (The Derwent, Hobart)
1984
Lithograph
56.5 x 76cms paper size; image 38.6 x 53cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8898

Lloyd Rees (1895-1988)
Untitled
1983
Lithograph
56.5 x 76 paper size; image 42.2 X 57.8cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8899

Lloyd Rees (1895-1988)
Untitled (The Derwent, Hobart)
1983
Lithograph
56.5 x 76cms paper size; image 46.3 x 60.2cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8900

Lloyd Rees (1895-1988)
Untitled (Sunset, The Derwent, Hobart)
1984
Lithograph
56.5 x 76cms paper size; image 33.(?) x 52.7cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8901

Lloyd Rees (1895-1988)
Untitled (The Derwent, Hobart)
1984
Lithograph
57 x 76.5cms paper size; image 40(?) x 57.6cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8902

Lloyd Rees (1895-1988)
Ball's Head, Berry's Bay
1987
Lithograph
56.5 x 76.5cms paper size; image 38 x 52cms
Donated through the Australian Government's Cultural Gifts Program by Alan and Jancis Rees in memory of Lloyd Rees, 2018
AG8903

David Keeling (1951-)
Dream day, 2017
Oil on linen
122 x 137cm
Donated through the Australian Government's Cultural Gifts Program by David Keeling, 2018
AG8905

Decorative Arts

Maker unknown (China)
Jacket, 1984
Textile (sewn, quilted, applique cotton)
CB 62cm; shoulder 40cm
Presented by Helene Chung, 2017
P2017.14

Maker unknown (China)
Peaked beret with badge, 1984
Textile (cotton); synthetic materials; cast metal (unidentified)
26 x 19 cm
Presented by Helene Chung, 2017
P2017.15

Maker unknown (China)
Peaked beret with badges, 1984
Textile (cotton); synthetic materials; cast and enamelled metal (unidentified)
23 x 20 cm
Presented by Helene Chung, 2017
P2017.16

Maker unknown (Egypt)
Table cloth, c. 1915
Textile (embroidered silk & gold braid)
120 x 120 cm
Presented by Shirley Grace, 2017
P2017.17

Maker unknown (Egypt)
Table runner, c. 1915
Textile (embroidered silk & gold braid)
145 x 55 cm
Presented by Shirley Grace, 2017
P2017.18

| | | |
|--|---|--|
| John Bartram (1954 – 1996) Lidded jar 1980s ceramic (glazed wheel thrown stoneware) 15.8 x 11.7 x 11.7 (dia.) cm Presented by H B Swann, 2017 P2005.336 | Marianna Button (later Lloyd) (1796 – 1880) Medallion quilt c. 1815 textile (pieced printed cotton chintz) 228 x 264 cm Donated through the Australian Government's Cultural Gifts Program by David Meredith and Claire Cabalzar in memory of Audrey Lillian Meredith, 2017 P2017.20 | Violet Mace (1883 – 1968) Bowl 1941 ceramic (glazed earthenware) 6.1 x 18.8 x 18.8 (dia.) cm Presented by Elaine Downie, 2017 P2018.3 |
| WT Copeland & Sons, Staffordshire (United Kingdom) Lidded serving dish c. 1857 ceramic (underglaze printed transfer and over-glaze enamelled earthenware) 15.3 x 33 x 22.8 cm Presented by Helen B Andrewartha, 2016 P2016.66 | John Bartram (1954 – 1996) Teapot c. 1994 ceramic (glazed stoneware) 22.8 x 22.5 x 14.2 cm P2017.21 | Maker unknown (United Kingdom) Epergne (presented to Richard Smith, 31 March 1887) 1880s metal (silver plated copper); engraved glass 46.4 x 35.3 x 18.7 cm Bequest of Elizabeth Joy Smith, 2018 P2018.4 |
| WT Copeland & Sons, Staffordshire (United Kingdom) Lidded serving dish c. 1857 ceramic (underglaze printed transfer and over-glaze enamelled earthenware) 15 x 32.7 x 22.6 cm Presented by Helen B Andrewartha, 2016 P2016.67 | John Bartram (1954 – 1996) Porringer c. 1994 ceramic (glazed stoneware) 9.7 x 17.7 x 13.5 cm P2017.22 | Maker unknown (Australia) Three piece bedroom suite, 1880s wood (Huon pine; kauri pine; blackwood; unidentified non-native pine); metal (brass and steel fittings and fasteners); stone (marble); glass; ceramic (glazed earthenware) Wardrobe: 217 x 139.5 x 54 cm; dressing table: 200 x 123.5 x 56 cm; Washstand: 197.5 x 123 x 52 cm Presented by Bob Annells and Tania Price, 2017 P2018.5 |
| WT Copeland & Sons, Staffordshire (United Kingdom) Serving dish (base) c. 1857 ceramic (underglaze printed transfer and over-glaze enamelled earthenware) 6.9 x 33 x 23 cm Presented by Helen B Andrewartha, 2016 P2016.68 | John Bartram (1954 – 1996) Bowl c. 1994 ceramic (glazed stoneware) 6.3 x 15.7 x 15.7 (dia.) cm P2017.23 | Sarah Jones Hobart, Tasmania (Australia) Brooch: <i>Traces and Mementos</i> 2017 metal (steel); ceramic (porcelain; enamel); polymer (resin) 8.7 x 8.5 x 1.8 cm Purchased through TMAG Public Donations Fund, 2018 P2018.6 |
| James Deakin and Sons, Sheffield (United Kingdom) Epergne 1880s metal (silver-plated pewter); glass 54 x 23 x 23 (dia.) cm Presented by Helen B Andrewartha, 2016 P2016.69 | Royal Stafford (Thomas Poole and Gladstone China Ltd) Hobart souvenir tea cup and saucer and side plate c. 1960 ceramic (underglaze transfer decorated and glazed porcelain) Cup: 7.2 x 10.3 x 8.2 (dia.) cm; saucer: 2.3 x 14.2 x 14.2 (dia.) cm; side plate: 1.6 x 16.7 x 16.7 (dia.) cm Presented by David Lees, 2017 P2017.25 | Petty's & Co, Leeds, (Yorkshire, United Kingdom) Plate: <i>Gazebo pattern (Wiseton Hall)</i> , 1800s ceramic (underglaze decorated earthenware) 26 x 26 (dia.) x 2.7 cm Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012 P2012.413 |
| Lauren Black (b. 1971, artist); Les Blakebrough (b. 1929, maker); Southern Ice Porcelain Pty Ltd (retailer) Flora Tasmanica display plates (set of six) 2002-2005 ceramic (glazed porcelain with printed transfer enamels and gold lustre); wood (plywood) Plates; 30 x 29.3 x 2.6 cm; Boxes; 4.2 x 32.6 x 32.6 cm Donated through the Australian Government's Cultural Gifts Program Kim Boyer & Fred Westwood, 2017 P2017.19 | Burgess & Leigh Ltd Staffordshire (United Kingdom) Sandwich tray: <i>Balmoral Castle</i> 1930s ceramic (transfer decorated porcelain) 2.4 x 28.5 x 13.3 cm P2018.1 | Maker unknown (United Kingdom) Plate: <i>Giraffe and camel pattern</i> , 1800s ceramic (underglaze decorated earthenware) 24.4 x 24.4 x 2.5 cm Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012 P2012.414 |
| | Royal Doulton, Staffordshire (United Kingdom) Bowl: <i>Norfolk</i> c. 1900 ceramic (transfer decorated porcelain) 4 x 18.9 x 18.9 cm P2018.2 | |

Lockett and Hulme, Staffordshire (United Kingdom)
Plate: *Ponte Rotto*, c. 1825
ceramic (underglaze decorated earthenware)
25.6 x 25.6 (dia.) x 3.1 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.415

Maker unknown (United Kingdom)
Plate, 1800s
ceramic (underglaze decorated earthenware)
25.3 x 25.3 x 2.5 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.416

Spode, Staffordshire (United Kingdom)
Plate: *Caramanian series; Sarcophagi and Sepulchres at the head of the Harbour at Cacamo*, c. 1800
ceramic (underglaze transfer decorated earthenware)
25.3 x 25.3 (dia.) x 2.5 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.417

Maker unknown (United Kingdom)
Plate: *Ancient Ruins*, c. 1820
ceramic (underglaze transfer decorated earthenware)
21.5 x 21.5 (dia.) x 2.2 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.418

Maker unknown (United Kingdom)
Plate, mid 1800s
ceramic (underglaze transfer decorated earthenware)
21.8 x 21.8 (dia.) x 1.6 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.419

Turner, Staffordshire (United Kingdom)
Plate: *the stag hunt*, c 1800
ceramic (underglaze transfer decorated earthenware)
20 x 20 (dia.) x 2 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.420

Wedgwood, Staffordshire (United Kingdom)
Plate, c. 1842
ceramic (glazed and over-glaze decorated porcelain)
26 x 26 (dia.) x 2.2 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.421

Maker unknown (United Kingdom)
Plate: *Ancient Hindoo Temple in the Fort of Rotas, Bahar*, early 1800s
ceramic (underglaze transfer decorated earthenware)
20.9 x 20.9 (dia.) x 2 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.422

Rogers, Staffordshire (United Kingdom)
Plate: *Tivoli*, c. 1810
ceramic (underglaze transfer decorated earthenware)
21.7 x 21.7 (dia.) x 2.9 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.423

Spode, Staffordshire (United Kingdom)
Plate: *Castle pattern*, c. 1800
ceramic (underglaze transfer decorated earthenware)
21 x 21 (dia.) x 1.7 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.424

Rogers, Staffordshire (United Kingdom)
Dessert plate: *Elephant pattern*, c. 1835
ceramic (underglaze transfer decorated earthenware)
22.4 x 22.4 (dia.) x 2.3 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.425

R Cochran & Co, Verreville Pottery, Glasgow (United Kingdom)
Serving dish: *Great Exhibition*, c. 1851
ceramic (underglaze transfer decorated stoneware)
29 x 34 x 3.1 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.426

Maker unknown (United Kingdom)
Serving dish: *Ancient Rome*, 1800s
ceramic (underglaze transfer decorated earthenware)
19 x 19 x 4.1cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.427

Bathwell and Goodfellow, Staffordshire (United Kingdom)
Dish: *Basket of flowers*, c. 1820
ceramic (underglaze transfer decorated stoneware)
24.3 x 24.3 (dia.) x 4.3 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.428

Wedgwood, Staffordshire (United Kingdom)
Dish: *Blue Claude*, early 1800s
ceramic (underglaze transfer decorated stoneware)
25 x 25 (dia.) x 4 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.429

Spode, Staffordshire (United Kingdom)
Dish: *Rome*, 1820s
ceramic (underglaze transfer decorated stoneware)
24.6 x 24.6 (dia.) x 4.2 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.430

Maker unknown (United Kingdom)
Dish, c. 1815
ceramic (underglaze transfer decorated stoneware)
24 x 24 (dia.) x 4.2 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.431

Maker unknown (United Kingdom)
Dish, early 1800s
ceramic (underglaze transfer decorated stoneware)
24.3 x 24.3 (dia.) x 3.6 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.432

John Tams (attributed) (United Kingdom)
Plate: *Ivanhoe*, late 1800s
ceramic (underglaze transfer decorated stoneware)
24.3 x 24.3 (dia.) x 3 cm
Bequest from George Wilson Presented from The Gino Codignotto and George Wilson Collection, 2012
P2012.433

Rogers, Staffordshire (United Kingdom)
Dish: *Camel pattern*, early 1800s
ceramic (underglaze transfer decorated stoneware)
24 x 24 (dia.) x 3.8 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.434

Davenport, Staffordshire (United Kingdom)
Dish: *View of the Imperial Park at Gehol*, early 1800s
ceramic (underglaze transfer decorated stoneware)
25 x 25 (dia.) x 3.5 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.435

Spode, Staffordshire (United Kingdom)
Plate: *Lucano pattern*, c. 1825
ceramic (underglaze transfer decorated stoneware)
25 x 25 (dia.) x 2.4 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.436

Maker unknown (United Kingdom)
Plate: *Palladian Porch pattern*, early 1800s
ceramic (underglaze transfer decorated stoneware)
25 x 25 (dia.) x 2.7 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.437

Andrew Stevenson, Cobridge, Staffordshire (United Kingdom)
Plate: *Faulkbourne Hall*, c. 1823
ceramic (underglaze transfer decorated stoneware)
26.2 x 26.2 (dia.) x 3 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.438

James and Ralph Clews, Staffordshire (United Kingdom, 1817-34)
Plate: *River scene with fort*, c. 1825
ceramic (underglaze transfer decorated stoneware)
25 x 25 (dia.) x 2.3 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.439

Maker unknown (United Kingdom)
Plate: *St Albans*, c. 1800
ceramic (underglaze transfer decorated stoneware)
24.1 x 24.1 (dia.) x 2.2 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.440

Maker unknown (United Kingdom)
Plate, mid 1800s
ceramic (underglaze transfer decorated stoneware)
24.9 x 24.9 (dia.) x 2.7 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.441

Maker unknown (United Kingdom)
Plate: *Etruscan and Greek vases*, early 1800s
ceramic (underglaze transfer decorated stoneware)
24.8 x 24.8 (dia.) x 2.6 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.442

Wedgwood, Staffordshire (United Kingdom)
Plate: *Blue landscape*, c. 1835
ceramic (underglaze transfer decorated stoneware)
24.9 x 24.9 (dia.) x 2.7 cm
Bequest from George Wilson Presented from The Gino Codignotto and George Wilson Collection, 2012
P2012.445

Maker unknown (United Kingdom)
Plate: *Wild Rose pattern* (Nuneham Courtenay), early 1800s
ceramic (underglaze transfer decorated stoneware)
24.9 x 24.9 (dia.) x 2.1 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.444

Maker unknown (United Kingdom)
Plate, early 1800s
ceramic (underglaze transfer decorated stoneware)
24.5 x 24.5 (dia.) x 2.6 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.443

Spode, Staffordshire (United Kingdom)
Dish: *Tower pattern*, c. 1820
ceramic (underglaze transfer decorated stoneware),
19.7 x 19.7 (dia.) x 2.4 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.446

Maker unknown (United Kingdom)
Dish, early 1800s
ceramic (underglaze transfer decorated stoneware)
4.8 x 18.4 x 26 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.447

Maker unknown (United Kingdom)
Dessert dish: *Pompeiana*, mid 1800s
ceramic (underglaze transfer decorated stoneware)
4.7 x 21.2 x 24.8 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.448

Maker unknown (United Kingdom)
Plate, 1800s
ceramic (underglaze transfer decorated stoneware)
1.8 x 16 x 16 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.449

Copeland & Co (United Kingdom)
Figurine: *Chasse au Lapin*, c. 1870
ceramic (underglaze transfer decorated stoneware)
18 x 32.5 x 17.2 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.450

Maker unknown (United Kingdom)
Plate: *Rome and the Tiber*, early 1800s
ceramic (underglaze transfer decorated
stoneware)
25.9 x 25.9 (dia.) x 3 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.451

Adams, Staffordshire (United Kingdom)
Plate: *Caledonia*, c. 1835
ceramic (underglaze transfer decorated
stoneware)
27 x 27 (dia.) x 2.6 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.453

Maker unknown (United Kingdom)
Plate: *Village church pattern*, early 1800s
ceramic (underglaze transfer decorated
stoneware)
23.6 x 23.6 (dia.) x 2.8 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.454

Maker unknown (United Kingdom)
Plate: *Chief Brigand Return*, early 1800s
ceramic (underglaze transfer decorated
stoneware)
28 x 28 (dia.) x 3.8 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.455

Sevres, Paris (France)
Plate: *The flute lesson*, c. 1870
ceramic (underglaze transfer decorated
stoneware)
24.5 x 24.5 (dia.) x 2.9 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.456

Maddock & Seddon, Staffordshire (United
Kingdom)
Serving plate, c. 1840
ceramic (underglaze transfer decorated
stoneware)
22 x 26.9 x 3.2 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.457

Doulton & Co (United Kingdom)
Display plate: *SHE FINDS SOME
CONSOLATION IN HER MIRROR*, c. 1915
ceramic (underglaze transfer decorated
stoneware)
26.1 x 26.1 (dia.) x 2.5 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.458

William Adams, Staffordshire (United
Kingdom)
Plate, c. 1855
ceramic (underglaze transfer decorated
stoneware)
26.5 x 26.5 (dia.) x 3.5 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.459

Herend (Hungary)
Plate, c. 1880
ceramic (over-glaze decorated porcelain)
23.3 x 23.3 (dia.) x 3 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.460

Spode, Staffordshire (United Kingdom)
Plate: *net pattern*, c. 1800
ceramic (underglaze transfer decorated
stoneware)
25.2 x 25.2 (dia.) x 2.5 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.461

Worcester (United Kingdom)
Plate, 1770s
ceramic
23.6 x 23.6 (dia.) x 2.3 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.452

Davenport, Staffordshire (United Kingdom)
Plate: *Legend of Montrose*, mid 1800s
ceramic (underglaze transfer decorated
stoneware)
22.7 x 22.7 (dia.) x 2.8 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.462

Pountney & Goldney, Bristol,
Gloucestershire (United Kingdom)
Warming dish: *Reach of the Roman
Encampments*, c. 1825
ceramic (underglaze transfer decorated
stoneware)
5.7 x 27.1 x 24.8 (dia.) cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.463

Copeland and Garrett, Staffordshire
(United Kingdom)
Warming dish: *Chase after a wolf*, c. 1810
ceramic (underglaze transfer decorated
stoneware)
5.2 x 24.7 x 24.7 (dia.) cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.464

Maker unknown (United Kingdom)
Warming dish, 1800s
ceramic (underglaze transfer decorated
stoneware)
5.8 x 28.7 x 25.6 (dia.) cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.465

Maker unknown (United Kingdom)
Warming dish: *Oriental Scenery; Sursey
Ghaut Khanpore*, early 1800s
ceramic (underglaze transfer decorated
stoneware)
4.6 x 26.4 x 25.7 (dia.) cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.466

Copeland, Staffordshire (United Kingdom)
Warming dish, c. 1857
ceramic (underglaze transfer decorated
stoneware)
4.8 x 26.1 x 26.1 (dia.) cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.467

Maker unknown (United Kingdom)
Dish: *Chinese raft pattern*, c. 1810
ceramic (underglaze transfer decorated
stoneware)
24.1 x 24.1 (dia.) x 3.2 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.468

Maker unknown (United Kingdom)
Dish: *Wild Rose pattern (Nuneham Courtenay)*, 1800s
ceramic (underglaze transfer decorated stoneware)
23.6 x 23.6 (dia.) x 3 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.469

Maker unknown (United Kingdom)
Meat drainer: *Chinese river scene*, mid 1800s
ceramic (underglaze transfer decorated stoneware)
1.7 x 31.1 x 22.4 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.470

Copeland, Staffordshire (United Kingdom)
Serving dish: (*Rooster*), 1879
ceramic (underglaze transfer decorated stoneware)
25.5 x 33.4 x 3.4 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.471

Derby, Derbyshire (United Kingdom)
Dessert dish: *In Italy*, c. 1815
ceramic (clear-glazed porcelain decorated with over-glaze enamels and gold lustre)
20.3 x 25.2 x 4 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.472

Derby, Derbyshire (United Kingdom)
Side plate, c. 1800
ceramic (underglaze transfer decorated stoneware)
2.8 x 17.8 x 17.8 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.473

William Ferry; Victoria Art Pottery, Brunswick, Victoria (Australia)
Jardiniere, c. 1905
ceramic (glazed earthenware)
18.7 x 22.4 x 22.4 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.474

Guy Boyd, Victoria (Australia)
Display plate: (*Australian native plants*), c. 1965
ceramic (glazed stoneware)
29 x 29 (dia.) x 2.9 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.475

William Fairbairns (United Kingdom)
Bowl, Late 1800s
ceramic (underglaze transfer decorated stoneware)
6.5 x 35.3 x 35.3 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.476

W Adams & Sons, Staffordshire (United Kingdom)
Bowl: *Lasso pattern*, c. 1840
ceramic (underglaze transfer decorated stoneware)
5 x 26.5 x 26.5 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.477

Elkin, Knight and Bridgwood, Staffordshire (United Kingdom)
Wash bowl: *Indian temples*, c. 1832
ceramic (underglaze transfer decorated stoneware)
11.5 x 33.2 x 33.2 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.478

Maker unknown (United Kingdom)
Drainer, 1800s
ceramic (underglaze transfer decorated stoneware)
1.3 x 16 x 16 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.479

Maker unknown (United Kingdom)
Cabinet plate, 1800s
ceramic (underglaze transfer decorated stoneware)
2.5 x 26.8 x 26.8 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.480

G. L. Ashworth and Bros; Hanley, Staffordshire (United Kingdom)
Plate, late 1800s
ceramic (underglaze transfer decorated stoneware)
2.9 x 22.6 x 25.4 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.482

Copeland, Staffordshire (United Kingdom)
Bowl: *Aesop's Fables series; the fox and lion*, c 1878
ceramic (underglaze transfer decorated stoneware)
4.6 x 26 x 26 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.481

Wedgwood (United Kingdom) (attributed)
Plate, c 1850
ceramic (underglaze transfer decorated stoneware)
23.4 x 23.4 (dia.) x 2.5 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.483

Miles Mason, Staffordshire (United Kingdom)
Plate, c. 1810
ceramic (underglaze transfer decorated stoneware)
2.4 x 23.3 x 23.3 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.484

Royal Doulton (United Kingdom)
Cabinet plate: *HMS Lion*, c. 1920
ceramic (underglaze transfer decorated stoneware)
28 x 28 (dia.) x 3.6 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.485

F & R Pratt and Co., Staffordshire (United Kingdom)
Pot lid: *The shrimpers*, 1800s
ceramic (polychrome underglaze transfer decorated stoneware)
16.5 x 16.5 (dia.) x 4 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.486

Maker unknown (Japan)
Netsuke: two rabbits, 1800s
carved ivory
3 x 3 x 3.5 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.487

Wedgwood, Staffordshire (United
Kingdom)
Bowl: Dancing hours, c. 1899
ceramic (porcelain)
9.8 x 20.7 x 20.7 (dia.) cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.488

Maker unknown, Staffordshire (United
Kingdom)
Tea bowl and saucer, 1800s
ceramic (underglaze transfer decorated
stoneware)
4.7 x 12.2 x 12.2 (dia.) cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.489

Worcester, Flight period (United Kingdom)
Tea bowl, c. 1785
ceramic (underglaze blue and gold lustre
decorated porcelain)
5.3 x 8.6 x 8.6 (dia.) cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.490

Derby, Derbyshire (United Kingdom)
Dessert dish: In Italy, c. 1815
ceramic (underglaze transfer decorated
stoneware)
24.6 x 23.8 x 4 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.491

Maker unknown (United Kingdom)
Coffee cup, 1800s
ceramic (underglaze transfer decorated
stoneware)
6 x 8 x 5.3 (dia.) cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.492

Royal Worcester (United Kingdom)
Table jug, c. 1884
ceramic (slip case, glazed and over-glaze
decorated porcelain)
24.1 x 14.2 x 10.8 (dia.) cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.493

Ipsen, Copenhagen (Denmark)
Figurine: Psyche, c. 1895
ceramic (underglaze transfer decorated
stoneware)
24 x 7.3 x 9.2 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.494

Copeland, Staffordshire (United Kingdom);
W Birbeck, illustrator
Cabinet plate, c 1870
ceramic (over-glaze decorated stoneware)
24.6 x 24.6 x 2.1 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.495

Ridgeway, Staffordshire (United Kingdom)
Plate, c. 1810
ceramic (underglaze transfer decorated
stoneware)
20.4 x 20.4 (dia.) x 2.2 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.496

Maker unknown (United Kingdom)
Cabinet plate, 1800s
ceramic (underglaze transfer decorated
stoneware)
21.4 x 21.4 (dia.) x 2.4 x cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.497

John Ridgeway, Staffordshire (United
Kingdom)
Cabinet plate, c. 1830
ceramic (underglaze transfer decorated
stoneware)
23.3 x 23.3 (dia.) x 2.6 x cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.498

Worcester
Dish, 1700s
ceramic (underglaze transfer decorated
stoneware)
3.3 x 23.2 x 23.2 (dia.) cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.499

J. & T.L. (United Kingdom?)
Dish, 1800s
ceramic (underglaze transfer decorated
stoneware)
25 x 23.5 x 3.3 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.500

Maker unknown (United Kingdom)
Dish, late C19th
ceramic (underglaze transfer decorated
stoneware)
2.1 x 12.6 x 42.7 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.501

Derby Porcelain Works (United Kingdom)
Plate. c. 1885
ceramic (underglaze transfer decorated
stoneware)
2.8 x 26.1 x 26.1 (dia.) cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.502

Maker unknown (United Kingdom)
Drainer, 1800s
ceramic (underglaze transfer decorated
stoneware)
2.5 x 38.5 x 2.5 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.503

Maker unknown (United Kingdom)
Meat platter, 1800s
ceramic (underglaze transfer decorated
stoneware)
36 x 46.8 x 4.5 cm
Bequest from George Wilson Presented
from the Gino Codignotto and George
Wilson Collection, 2012
P2012.504

Maker unknown (United Kingdom)
Serving dish, 1800s
ceramic (underglaze transfer decorated stoneware)
39.5 x 50.3 x 5 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.505

Worcester, Worcestershire (United Kingdom)
Teapot and stand, late 18th century
ceramic (over-glaze enamel decorated porcelain)
15 x 22.8 x 15.5 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.506

Burgess and Leigh Ltd, Staffordshire (United Kingdom)
Teapot and stand, 1930s
ceramic (underglaze transfer decorated stoneware)
16.8 x 25.2 x 14.7 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.507

Ridgeway, Staffordshire (United Kingdom)
Table jug
c. 1830
Ceramic (partially glazed buff stoneware)
14 x 11.5 x 8.2 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.508

Maker unknown (United Kingdom)
Tea cup and saucer
Early 19th century
ceramic (underglaze transfer and over-glaze enamel decorated earthenware)
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.509

Maker unknown (United Kingdom)
Tea cup: Moses
ceramic (underglaze transfer decorated earthenware)
6 x 10.4 x 9.2 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.510

Maker unknown (United Kingdom)
Tea cup and saucer 1868
ceramic (underglaze transfer decorated stoneware)
7.8 x 14.2 x 14.2 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.511

Maker unknown (possibly Australia)
Penny lick ice cream glass
c. 1900
hand blown glass
9.8 x 6.3 x 6.3 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.512
Royal Doulton, Staffordshire (United Kingdom)
Teapot, cup and saucer
c. 1925
ceramic (underglaze transfer decorated stoneware)
12.9 x 22.8 x 14.7 cm ; 5.8 x 14.6 x 14.6 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.513

Maker unknown (Staffordshire, United Kingdom)
Figurine: Uncle Tom and Little Eva
c 1860
ceramic (earthenware; enamels)
15.8 x 11.8 x 7 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.514

T Booth, Staffordshire (United Kingdom)
Teapot
1860s
ceramic (Parian porcelain); metal (pewter)
23.5 x 30.2 x 20.5 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.515

Wedgwood (United Kingdom)
Figure group: Cupid and Psyche
c. 1890
ceramic (porcelain)
20.3 x 18.5 x 13.5 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.516

Clarice Cliff (1899-1972, designer); Arthur J Wilkinson Ltd Royal Staffordshire Pottery (manufacturer, United Kingdom)
Pair of tea cups and saucers with side plates: Summer Harvest
1930s
ceramic (glazed and enamel decorated porcelain)
6.2 x 15.5 x 15.5 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.517

Maker unknown
Display dome (ex TMAG collection S174 / 1281)
19th century
wood (unidentified pine); glass; textile (velvet)
44.7 x 37.7 x 24 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.518

Maker unknown (probably United Kingdom)
Inkwell stand
c 1875
polymer (gutta percha); glass; metal (brass)
11.5 x 28.8 x 20.5 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.519

John Campbells, Launceston (Tasmania); Tasmania pin tray
c 1950
ceramic (glazed earthenware)
1.9 x 10.8 x 11 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.520

Brameld, Rockingham works (United Kingdom)
Pot pourri
1830s
ceramic (glazed porcelain; gold lustre)
16.8 x 17.2 x 17.3 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.521

Maker unknown
Carving: miniature shoe
C19th
Wood (unidentified carved pine)
7.1 x 13.5 x 4.3 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.522

Maker unknown
Carving: miniature shoe
C19th
Wood (carved musk?)
7.8 x 12 x 3.6 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.523

George Jones, Staffordshire (United Kingdom)
Plate
c 1905
ceramic (transfer decorated glazed porcelain)
3 x 26.3 x 26.3 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.524

Maker unknown, Staffordshire (United Kingdom)
Figurine: Daniel and the Lion
mid 19th century
Ceramic (glazed earthenware and over-glaze enamels)
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.525

Maker unknown (Europe)
Cheroot holder and case
late 19th century
Wood (unidentified); meerschaum; amber; metal (silver; brass; steel); textile (silk velvet; leatherette)
Case: 2.6 x 11.4 x 3.4 cm; Cigarette holder: 1.8 x 9.6 x 2.2 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.526

Maker unknown, Staffordshire (United Kingdom)
Spill vase: Winter's Tale
Mid-19th century
ceramic (glazed earthenware; over-glaze enamels)
30.2 x 16.3 x 11.8 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.527

Maker unknown, Staffordshire (United Kingdom)
Figurine
Mid-19th century
Ceramic (glazed earthenware; over-glaze enamels)
21.9 x 17 x 6.5 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.528

Maker unknown, Staffordshire (United Kingdom)
Figurine: Blacksmith
Mid-19th century
Ceramic (glazed earthenware; over-glaze enamels)
10.5 x 6.4 x 29.5 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.529

Minton (United Kingdom) [attributed]
Figurine: Italian greyhound
c. 1900
ceramic (Parian porcelain)
31.6 x 15.1 x 9.8 cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.530

C. T & S (United Kingdom)
Tea cup and saucer
c. 1910
ceramic (glazed porcelain; over-glaze enamels)
5.8 x 14.5 x 14.5 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.531

Maker unknown (United Kingdom)
Tea cup and saucer
Early 19th century
Ceramic (underglaze decorated stoneware)
6 x 13.2 x 13.2 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.532

Caughley/Salopian works, Staffordshire (United Kingdom)
Tea bowl and saucer
c. 1770
Ceramic (transfer decorated and glazed earthenware)
5.7 x 13.7 x 13.7 (dia.) cm
Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012
P2012.533

Four bags of employee pay discs from the Hobart City Council, c1970.
Presented by Hobart City Council, 2017.
S2017.32-35.

Set of drawing instruments in cedar box from a collection of items relating to prospector and explorer Thomas Bather Moore (1850–1919) and his family.
Presented by Margaret Elliston, 2017.
S2017.44

Barometer inscribed 'C. Abbott, Hobart-Town', encased in timber box from a collection of items relating to prospector and explorer Thomas Bather Moore (1850–1919) and his family.
Presented by Margaret Elliston, 2017.
S2017.45

Sundial encased in timber box from a collection of items relating to prospector and explorer Thomas Bather Moore (1850–1919) and his family.
Presented by Margaret Elliston, 2017.
S2017.46

Set of two silver plated serviette rings in original box, engraved with the initials of Thomas and Mary Moore. From a collection of items relating to prospector and explorer Thomas Bather Moore (1850–1919) and his family.
Presented by Margaret Elliston, 2017.
S2017.47

Pocket Magnifying glass with folding triple lens from a collection of items relating to prospector and explorer Thomas Bather Moore (1850–1919) and his family.
Presented by Margaret Elliston, 2017.
S2017.48
AWA Refrigerator adorned with environmental campaign bumper stickers, formerly owned and used at The Wilderness Society in Hobart.
Presented by the Port Cygnet Boat Shed Owners, 2017.
S2017.40

Red Cross Badges, 20th Century. Various manufacturers. Collection of Red Cross badges from Australian Red Cross office, Hobart.
Presented by Tasmanian Archives and Heritage Office.
S2017.49 – S2017.122

Mounted display of Tasmanian Birds, c.1861. William Cuppaidge, Taxidermist.
Mounted display of seven Tasmanian birds in a wooden box with glass front.
Presented by Winifred Burbury, 2107.
S2017.190

Cultural Heritage

History

Souvenir dish with unofficial Hobart crest, 1930s.
Presented by Sarah Waight, 2017.
S2017.31

Plastic banner, 1986. Maker unknown. Pro-forestry banner used at Farmhouse Creek forestry protests in 1986.
Presented by Bob Brown Foundation, 2017.
S2017.191

Sign, C.D.L. *Animal Feeding Post*, 1967. The sign marked a feeding station for wildlife established on Mt Wellington by the Canine Defence League after the 1967 bushfire.
Presented by Dr Jim Marwood, 2017.
S2017.192

Souvenir thermometer, mounted on a wooden stand and featuring an image of a Tasmanian Tiger and map of Tasmania, 1970s.
Presented by Luigia Mangione, 2017.
S2017.193

Collection of scientific and surveying equipment used by Forestry Management Services at the former Forestry Tasmania. Presented by Sustainable Timber Tasmania, 2017.
S2017.194-232

Small 50ml Bottle of Sullivans Cove Premium Whisky, product of Scotland, bottled in Tasmania in 1994.
Presented by Clifford Davy, 2018.
S2018.1

Spoon and letter candles. Inscribed spoon and letter candles that spell 'Happy Day', relating to Australian Marriage Law Postal Survey.
Presented by Richard Hale, 2018.
S2018.2, S2018.3

Cupboard. Handmade depression style cupboard made of recycled timber from a shipping crate, early 1940s.
Presented by Laura Fulton, 2018.
S2018.4

Souvenir spoon, souvenir pennant and Pascall sweets tin. Souvenir spoon with enamelled finial featuring an image of Mt Wellington, c. 2000. Souvenir felted cloth pennant featuring image of the Hobart floating bridge c.1950s. Pascall sweets tin, Cadbury-Fry-Pascall Pty. Ltd., Claremont, Tasmania, c.1950s.
Presented by David Lees, 2017.
S2018.5-7

Marriage equality campaign material associated with the Australian Marriage Law Postal Survey, 2017. Presented by Tasmanians United for Marriage Equality, 2018.
S2018.8-32

Hand painted sign from gay law reform campaign, 1988.
Presented by Equality Tasmania Inc., 2018.
S2018.45

Numismatics

Nil

Photographs

Photograph print
First outside broadcast by the ABC in Tasmania showing TMAG curator of invertebrate zoology Julia Greenhill, and director William Bryden in museum collection store, early 1960s.
Presented by Julia Greenhill, 2017
Q2017.3

Collection of photographs relating to prospector and explorer Thomas Bather Moore (1850-1919) and his family.
Presented by Margaret Elliston, 2017
Q2017.6

Framed portrait of Amelia Bunker Henry
Presented by Barbara Roulston, 2017
Q2017.7

Photograph print
106th Howitzer Battery, Section 4's - Winners Kempton and Hobart Shows, 1928.
Presented by Ian Terry, 2017
Q2017.8

Collection of photographs relating to the life and career of Hobart shipbuilder, Adrian Dean.
Presented by Adrian Dean, 2017
Q2017.9-10

Aerial and training photographs used by Forestry Management Services at the former Forestry Tasmania.
Presented by Sustainable Timber Tasmania, 2017
Q2017.11

Framed b&w photograph print
Corra Linn Bridge near Launceston, Tasmania, c. 1909.
Presented by Fiona and Bruce Taylor, 2018
Q2018.1

Documents

Sea Ways: A Tasmanian magazinelet for all lovers of the sea and ships, published by J.E. Philp, Lindisfarne, 1931.
Presented by Rosie McKeand, 2017
R2017.5

Franklin River Blockade Handbook
Presented by Jack Lomax, 2017
R2017.6

Collection of nineteenth century Tasmanian documents, relating to the Edginton family.
Presented by Charmaine Tully, 2017
R2017.25

Reference paper: *The Australian Aboriginals*, published for the Australian Information Service, Canberra, 1980.
Presented by Janet Carding, 2017
R2017.16

8 commemorative envelopes with Antarctic stamps/postmarks, posted to Julia Greenhill by her father Brian Thompson, 1950s.
Presented by Julia Greenhill, 2017
R2017.17-24

Certificate of Commendation awarded to Kelvin Hall in recognition of his forensic work following the shooting tragedy at Port Arthur on 28 April 1996.
Presented by Kelvin Hall, 2017
R2017.26

17 Tasmanian food labels including Pine Lake Cordials, IXL H. Jones and Company, Bender and Company, Chilton Thompson and Company, Tasmanian Orchardists and Producers Limited, 1930s-50s
Presented by Beaconsfield Mine and Heritage Centre, 2017
R2017.27

Collection of documents relating to prospector and explorer Thomas Bather Moore (1850-1919) and his family.
Presented by Margaret Elliston, 2017
R2017.28

8 Tasmanian tourist road maps, c.1960 and 1980s.
Presented by David Devereux, 2017
R2017.31-38

Marriage certificate of John Richard Youl Bartlam and Amelia Bunker Henry, 16 January 1924; 2 newspaper articles about the property *Ormiston* at Strahan and *Winton* at Pontville.
Presented by Barbara Roulston, 2017
R2017.54-56

Collection of plans and documents relating to the life and career of Hobart shipbuilder, Adrian Dean.
Presented by Adrian Dean, 2017
R2017.58-59

Architectural pattern book *A Collection of Architectural Designs*, by James Randall, London, 1806. Presented to the Tasmanian Public Library by P.T. Smith Esq. of Syndal (near Ross).
Presented by Peter Curtis, 2017
R2017.60

Documents used by Forestry Management Services at the former Forestry Tasmania. Presented by Sustainable Timber Tasmania, 2017. R2017.64

Colin Philp and Hartley Wilson
Architectural drawing of house at 35 Derwentwater Avenue, Sandy Bay, 1936. ink and watercolour
Presented by Elizabeth McRae, 2018. R2018.1

Court document regarding a mutiny on the brig *Governor Phillip*, during a convict voyage from Van Diemen's Land to Norfolk Island in 1845.
Presented by anonymous donor, 2018 R2018.2

First day covers for Macquarie and Heard islands, 1954–55; postcard of *The Pier, Brown's River, Hobart*, c. 1912; UBD City of Hobart Road and Service Map, c. 1980. Presented by David Lees, 2018 R2018.3–6

Catalogue for the *Art, Antique and Historical Exhibition*, held at the City Hall, Hobart, 27 August to 5 September, 1931. Presented by Michelle Berry, 2018 R2018.14

Marriage equality campaign documents associated with the Australian Marriage Law Postal Survey, 2017. Presented by Tasmanians United for Marriage Equality, 2018. R2018.31–37

Indigenous Cultures

Nil

Herbarium

Individuals and institutions donated a total of 330 specimens to the Herbarium, and a further 2671 specimens were collected and lodged by staff. 800 botanical illustrations were donated by Stephanie Dean.

Miscellaneous specimens were donated by M Batey, C Broadfield, S Brownlea, M Campbell, B Deans, N Fitzgerald, A Muyt, A North, A Povey, R Schahinger, R Seppelt, R Skabo, K Škrášková, T Thekathyl, N Turner and M Wapstra.

The Herbarium received specimens from:

Australia: Australian National University, Canberra; National Herbarium of NSW, Sydney; National Herbarium of Victoria, Melbourne

Belgium: Botanic Garden, Meise

Japan: National Museum of Science and Nature, Tsukuba, Ibaraki

New Zealand: Allan Herbarium, Landcare Research, Lincoln

Tasmania: The Millennium Seed Bank, RTBG, Hobart

Itemised

2671 specimens lodged by Herbarium Staff

8 lichen specimens from Heard Is lodged by the Botanic Garden, Meise, Belgium

7 vascular lodged by the National Herbarium of NSW

7 specimens lodged by the Allan Herbarium, Lincoln, NZ

25 bryophytes specimens lodged by the National Museum of Nature and Science, Japan

1 lichen specimen lodged by Australian National University, Canberra

14 vascular specimens lodged by the National Herbarium of NSW

26 specimens lodged by the National Herbarium of Victoria

35 specimens lodged by RTBG Millennium Seed Bank

33 specimens lodged by M Batey

1 specimen of rust lodged by C Broadfield

1 *Lycopsis australis* lodged by S Brownlea

1 *Vicia sativa* lodged by M Campbell

11 specimens lodged by B Deans

12 specimens lodged by N Fitzgerald

3 specimens lodged by A Muyt

6 specimens lodged by A North

1 *Kunzea ericoides* lodged by A Povey

14 specimens lodged by R Schahinger

2 specimens lodged by R Seppelt

2 specimens lodged by R Skabo

7 specimens lodged by K Škrášková

7 specimens lodged by T Thekathyl

1 *Laccocephalum mylittae* lodged by N Turner

105 specimens lodged by M Wapstra

Zoology

Itemised

2201 specimens were accessioned into the Vertebrate Zoology collection, including

30 Wedge tail eagles lodged by TasNetworks

1500 Tasmanian devil tissue samples lodged by DPIPW

20 tissue samples lodged by J Ford

3 specimens lodged by D Moyle

4 specimens lodged by N Mooney

6572 marine mollusc lots from Simon Groves' donated Tasmanian shell collection

1008 items of deep-water Antarctic specimens from the Census of Antarctic Marine Life survey

315 freshwater insect specimens from Professor Peter Davies UTAS as the start of a substantial transfer of this collection to TMAG

17963 beetle specimens as part of the gradual transfer of the Tasmanian Forest Insect Collection to TMAG

397 beetle specimens from Honorary Curator Dr David de Little

50 specimens from the Australian Fisheries Management Authority (AFMA) Observers program

1444 specimens of invertebrates collected by TMAG staff and associates from the property Wind Song.

Appendix 7

Audience Engagement statistics

| | TOTAL |
|--|----------|
| Visitation | |
| Visits to TMAG City Site | 436 341 |
| Interstate visitors | 222 534 |
| Overseas visitors | 65 451 |
| Visits to Narryna Heritage Museum | 9 012 |
| Visits to Markree House Museum and Garden | 559 |
| Visits to Rosny Research and Collection Facility | 456 |
| Visits to TMAG Herbarium | 339 |
| Total visits to TMAG sites | 446 707 |
| On-site programs | |
| On-site community and family program participants | 60 881 |
| On-site community and family programs | 660 |
| Formal education visitors to TMAG | 17 699 |
| Formal education programs delivered on-site | 684 |
| Off-site programs | |
| Students participating in formal school programs off-site | 3 826 |
| Off-site visits to TMAG programs (excluding students) | 5 280 |
| Total participants in off-site programs | 9 106 |
| Resources | |
| Education resource loans | 322 |
| Online visits | |
| Website visits | 84 057 |
| Visits to TMAG records on the <i>Atlas of Living Australia</i> website | 108 137* |
| <i>Field Guide to Tasmanian Fauna</i> app downloads | 9 786 |
| Enquiries | |
| External enquiries answered by TMAG staff | 4 170 |
| Media and publications | |
| Media mentions | 183 |
| Publications published by TMAG | 2 |

Comments

* Represents a combined figure of visits to TMAG Herbarium, Invertebrate and Vertebrate Zoology records on the ALA website.

Appendix 8

Collections and Research statistics

| | Collection | | Items Acquired | | Loans** | | Research | |
|--------------------------|-------------------|-------------------------------|----------------|------------------------|---------|---------|-----------------------|---------------------------|
| | Total accessions# | Estimated total acquisitions* | Total | Donations and bequests | Outward | Inward | Grant-funded projects | Non-grant funded projects |
| Arts | | | | | | | | |
| Art | 12 574 | 13 000 | 51 | 38 | 5/77 | 24/187 | 1 | 4 |
| Decorative Arts | 25 538 | 26 000 | 155 | 155 | 0 | 2/13 | 0 | 2 |
| Biodiversity | | | | | | | | |
| Invertebrate Zoology | 122 945 | 300 000 | 29 366 | 26 407 | 7/137 | 0 | 6 | 10 |
| Vertebrate Zoology | 23 022 | 27 500 | 2 201 | 0 | 1/35 | 3/7 | 0 | 0 |
| Geology | 19 231 | 20 000 | 161 | 161 | 0 | 0 | 0 | 0 |
| Herbarium | 247 410 | 264 000 | 6,274 | 3 001 | 38/1490 | 35/2602 | 3 | 24 |
| Cultural Heritage | | | | | | | | |
| Indigenous Cultures | 12 460 | 15 000 | 0 | 0 | 1/1 | 2/143 | 0 | 0 |
| Documents/Archives | 27 799 | 31 000 | 615# | 172 | 0 | 5/6 | 1 | 2 |
| History | 27 158 | 29 000 | 579# | 286 | 1/1 | 1/2 | 2 | 4 |
| Numismatics/Philatelics | 42 759 | 42 759 | 0 | 0 | 0 | 0 | 0 | 0 |
| Photographs | 78 429 | 87 000 | 29 | 29 | 0 | 1/1 | 0 | 2 |
| Support Services | | | | | | | | |
| Library | 15 360*** | - | 419 | 360 | 0 | 5 | 0 | 0 |

| | TOTAL |
|---|--------|
| Research publications and articles produced by TMAG | 27 |
| Exchanges sent to other institutions | 20/749 |
| Items acquired via the Cultural Gifts Program | 32 |
| Visiting Researchers | 61 |
| Number of new species described in the natural sciences | 29 |

*These figures estimate the total number of accessions and currently unregistered items, noting that individual accessions may contain more than one item or specimen.

** the x/x figure indicates the total number of loans/ the total number of individual loaned items.

*** This figure represents the total number of books in the library, not accessioned to the TMAG collection

These numbers include items that have been transferred from departments and sub-number allocation and registration of backlog acquisitions.

Appendix 9

External financial support

The Tasmanian Museum and Art Gallery would like to thank all its financial supporters who generously gave to the museum during the 2017-18 financial year, which has helped us to undertake a wide range of projects, programs and activities, and plan for the future. The following support was received:

| Amount | From | Purpose |
|-----------|---|---|
| \$185 000 | Dark Lab Pty Ltd | <i>A Journey to Freedom</i> exhibition, Presenting partner |
| \$120 000 | Detached Cultural Organisation | Collaborative Education Program (Access Art) |
| \$107 650 | Australian Government Tourism Demand Driver Infrastructure (TDDI) Program | Tasmanian Collection Project Stage 1 and 2 |
| \$100 000 | Alan and Jancis Rees | For the collecting, curating, conserving and displaying of art |
| \$88 305 | Tasmanian Community Fund | <i>The Remarkable Tasmanian Devil</i> exhibition |
| \$57 500 | Australian Government, Department of Foreign Affairs and Trade | Australian Cultural Diplomacy grant towards the tour of the <i>Thomas Bock</i> exhibition to Birmingham, U.K |
| \$53 362 | Australian Government Department of Communications and the Arts, Visions of Australia funding | Touring of <i>kanalaritja: An Unbroken String</i> exhibition |
| \$50 000 | Hydro Tasmania | <i>The Derwent</i> exhibition, Major partner |
| \$45 455 | Australian Government Department of Agriculture and Water Resources | Development of a Lucid Key for the larvae of lepidopteran families of biosecurity significance (Crambidae, Noctuidae and Pyralidae) |
| \$27 091 | TMAG Foundation | Acquisition of works by Pat Brassington and Michaye Boulter |
| \$20 000 | Cripps Bakery | <i>Dinosaur rEvolution</i> exhibition, Major partner |
| \$15 500 | Council of Heads of Australian Faunal Council (CHAFC) | <i>Bush Blitz</i> |
| \$15 000 | Friends of TMAG | <i>The Remarkable Tasmanian Devil</i> exhibition education resources and children's interactive |
| \$15 000 | Hobart LINC | Tasmanian Collection Project |
| \$15 000 | Australian Government, Department of the Environment and Energy - ABRS funding | Bush Blitz Lichenized Fungi |
| \$13 636 | Gordon Darling Foundation | <i>Thomas Bock</i> Exhibition, in support of the exhibition catalogue |
| \$13 600 | Contemporary Art Tasmania | Joint drawing based exhibition in development |
| \$13 480 | Hobart City Council | Community Development Grant for the 2018 Children's Festival |
| \$12 000 | Federal Group | <i>The Remarkable Tasmanian Devil</i> exhibition, Supporting partner |
| \$11,037 | Gordon Darling Foundation | Travel grant |
| \$10 000 | TMAG Foundation | <i>Thomas Bock</i> exhibition freight costs |
| \$10 000 | Tasmanian Heritage Council | Tasmanian Collection Project |
| \$10 000 | Tourism Tasmania | Tasmanian Collection Project |
| \$10 300 | Allport Bequest | 2018 Children's Festival |
| \$9 995 | Hobart City Council | 2017 Children's Festival |
| \$6 000 | Australian Government, Department of the Environment and Energy - ABRS funding | Bush Blitz project |
| \$5 000 | RACV/RACT Hobart Apartment Hotel | <i>Dinosaur rEvolution</i> exhibition Supporter |
| \$5 000 | Heritage Tasmania | Tasmania Collection Project |
| \$4 500 | Arts Tasmania | Narryna Heritage Museum |
| \$2 000 | Friends of TMAG | TMAG <i>Expeditions of Discovery</i> initiative - Wind Song research expedition |
| \$1 818 | Old Woolstore Apartment Hotel | <i>Dinosaur rEvolution</i> exhibition Accommodation Partner |

Appendix 10

External lectures and presentations

Baker, M Presentation regarding the roles and activities of the Tasmanian Herbarium, NRM North staff, November 2017.

Baker, M, Gray, A & de Salas, M Exhibition and Presentation at Blooming Tasmania Flower and Gardening Festival, September 2017.

Bauer, B "The Life and Afterlife of John Burns, Barbary Lion" *Pint of History* lecture series, Shambles Brewery, Hobart, August 2017.

Bauer, B "The Life and Afterlife of John Burns, Barbary Lion" *Tasmanian Historical Research Association*, Royal Society Room, TMAG, Hobart, April, 2018.

Byrne, C "Cryptic Species and Wildly Different Morphs: A Revision of *Thalaina* (Geometridae: Nacophorini), the Iconic Australian Satin Moths, *Australian Entomological Conference* in Terrigal, NSW, September, 2017.

Byrne, C "Genitals and Genes: the Lepidopterist's Taxonomic Toolkit" Beaker Street, SciBar, TMAG, August 2017.

Byrne, C "Moths – natural history and collection" *Extinction Matters BioBlitz*, Browns River, Kingston, November, 2017.

Byrne, C "Science and stories behind the artworks of the Baudin voyage to Australia 1800-1804" Lindisfarne Citizens Activities Centre, Lindisfarne, June 2018.

Byrne, C "Tasmanian insects" *Botanical and Insect Illustration Workshop*, Forth, Tasmania, November 2017.

Byrne, C, Hale, R, Led a guided tour for conference delegates through the exhibition *The Art of Science – Baudin's Voyagers 1800-1804*, The Art of Science CONASTA 66 Conference of the Australian Science Teachers' Association, July 2017

Byrne, C, Moyle, D "A Revision of the Satin Moths (*Thalaina*: Geometridae)" *Biennial Australian Lepidopterist's Meeting*, CSIRO, Canberra, August 2017.

Carding, J Speaker at Travelling Stories: connecting people and landscapes joint conference of Interpretation Australia and the Australasian Society for Historical Archaeology, Hobart, October 2017.

Carding, J Speaker at Digital Humanities Pathways Forum, Hobart, December 2017.

Carding, J Speaker at the Council of Australasian Museum Directions Executive Mentoring Program graduation dinner, Hobart, November 2017.

Carding, J Chair of closing plenary and Chair of Panel on exhibition development, at the Museums Galleries Australia National Conference, Melbourne, June 2018.

Carding, J Speaker to launch 'Maude Poynter, Painter and Potter' by Glenda King at Narryna Heritage Museum, March 2018.

Carding, J Speaker to open the Huon Art Awards 2018, March 2018.

Carding, J Chair of panel of Indigenous Australian Art at International Womens Forum World Cornerstone Conference, Melbourne, May 2018.

Carding, J Speaker to launch 'Olive Pink: Artist, Activist and Gardner' by Gillian Ward at Narryna Heritage Museum, May 2018.

Carding, J Guest speaker at Rotary Club of Hobart, May 2018.

de Salas, M "You work in a herbarium? What herbs do you grow?" UTAS School of Biological Sciences Seminar series, August 2017.

Gray, A Presentation featuring Australian plants, University of the Third Age, August 2017.

Grove, S "Sinking to New Depths in Search of Tasmanian Molluscs", Beaker Street, SciBar, TMAG, August 2017.

Grove, S "Sinking to New Depths in Search of Tasmanian Molluscs", *Tasmanian Field Naturalists' Club*, University of Tasmania, March 2018.

Hale, R, Abbott, E Presented workshop "Gathering STEAM at TMAG" and were delegates at the conference, The Art of Science CONASTA 66 Conference of the Australian Science Teachers' Association, July 2017

Hughes, PJ "Reparation: Three Points of Contact", Tasmanian College of the Arts, University of Tasmania, 25 May 2018.

Knights, M "Anonymous Souls: the work of Joel Crosswell", Bett Gallery, North Hobart, March 2018.

Medlock, K "Scientific Specimen, or Mrs Ferrar's Fancy Needlework?" University of Tasmania *Objects in the Anthropocene: Experimental Histories*, July 2017.

Medlock, K Presentation in panel discussion on Tasmanian devil conservation and genetic research with Dr Andy Flies and Mr Julian von Bibra, emceed by science communicator Mark Horstman, February 2018.

Morris, K "Snapshot of TMAG and its education program" ENVi (Museums Galleries Australia Education Network Victoria) Orientation Day for Museum Educators and Students, February 2018.

Retallick, J "A Decade of Delivering History in Museums" *Tasmanian Historical Research Association*, Royal Society Room, TMAG, Hobart, April, 2018.

External lectures and presentations (continued)

Rimmer, Z Panel discussion “The Art of Cultural Exchange: From Le Havre to *Iutruwita*” with invited experts from the Aboriginal community on *The Art of Science* exhibition and the importance of the Baudin collection to the Tasmanian Aboriginal community and their use in cultural revival, TMAG July 2017.

Rimmer, Z Opening address “*kanalaritja*: An Unbroken String”, NMA Canberra, August 2017.

Rimmer, Z Opening address and public floor talk “*kanalaritja*: An Unbroken String”, Albany, WA, October 2017.

Rimmer, Z and **Tew, L** “Tasmanian Aboriginal Cultural Awareness” RACT Freycinet Lodge, November 2017.

Rimmer, Z “*kanalaritja*: Indigenising exhibition curation” Beads, Beading, Beaded: Developing Australian Indigenous Bead Research symposium, Australian National University, November 2017.

Rimmer, Z presented at the MGA Indigenous Roadmap workshops session in Hobart on the “Achievements, Challenges and Vision for Aboriginal people and collections”, Hobart, September 2017.

Rimmer, Z “Aboriginal community engagement and museum collections” Rotary Club of Hobart, Hobart, January 2018.

Rimmer, Z Opening address “*kanalaritja*: An Unbroken String” Tandanya, Adelaide, May 2018.

Stewart, J ‘Thomas Bock’, Ikon Gallery, Birmingham, UK, December 2017.

Stewart, J ‘Thomas Bock’s Hobart Town’, Kings College, London, UK, December 2017.

Stewart, J ‘Collecting contemporary art at TMAG’, Maatsuyker Collection, Hobart, October 2017.

Stewart, J ‘Collecting contemporary art at TMAG’, Island Collection, Sandy Bay, October 2017.

Terry, I “One Hell of an Inferno: using personal testimony in a museum exhibition” 32nd Annual Conference of the Centre for Tasmanian Historical Studies, University of Tasmania *Scandals and Disasters* in Tasmanian and Australian History, November 2017.

Wishart, E “‘We’re not going to the Mainland’ – the 1988 Salamanca Arrests’. Museum Historians National Network at the Museums and Galleries Australia 2018 Conference Melbourne June 2018.

Appendix 11

Research publications and articles

Books and catalogues:

de Salas M.F. & Baker M.L. (2017) *Census of the Vascular Plants of Tasmania, including Macquarie Island*. Tas. Herbarium, Tas. Museum & Art Gallery: Hobart.

Scott F.J. (2017) *Marine Plants of Tasmania*. Tas. Herbarium, Tas. Museum & Art Gallery: Hobart.

Book chapter:

Knights, M (2018) ‘Heartlines: Memory and Desire’, eds. Adam Geczy and Mimi Kelly, *What is Performance Art? Australian Perspectives*, Power Publications Sydney University: Sydney.

Refereed papers:

Campbell CD, Sarre S, Stojanovic D, Gruber B, **Medlock K**, Harris S, MacDonald A, Holleley, CE. (2018) When is a native species invasive? Inursion of a novel predatory marsupial detected using molecular and historical data. *Diversity and Distributions*. 1: 1-10.

de Salas, M.F. (2018) *Drosera gunniana* comb. et stat. nov., a species in the *Drosera peltata* (Droseraceae) complex. *Muelleria* 36: 97-106.

de Salas, M.F. (2018) *Viola serpentinicola* (Violaceae), a new Tasmanian species endemic to serpentinised ultramafic soils. *Muelleria* 36: 112-117.

Elix J.A., **Kantvilas G.** & McCarthy P.M. (2017) Thirteen new species and a key to buellioid lichens (Caliciaceae, Ascomycota) in Australia. *Australasian Lichenology* 81: 26-67.

Grove SJ, Wardlaw TJ, Forster LG (2017) A megadiverse beetle fauna showing an inordinate fondness for Tasmanian forests. *The Tasmanian Naturalist* 139: 1-11. <http://dx.doi.org/10.1098/rsos.17194> <https://doi.org/10.1111/dd1.1217>.

Hume JP, Steele L, Middleton G and **Medlock K** (2018) In search of the dwarf emu: a palaeontological suvery of King and Flinders islands, Bass Strait, Australia. *Contribuciones Cientificas del Museo Argentino de Ciencias Naturales* 7: 81-98.

Kantvilas G. (2018) A new species of *Megalospora Meyen* (lichenized Ascomycetes) from Tasmania. *Cryptogam Biodiversity and Assessment Special Volume*: 6-10. <https://doi.org/10.21756/cab.esp2>.

Kantvilas G. (2018) *Micarea kartana* sp. nov. (lichenised Ascomycetes) from Kangaroo Island, South Australia. *Swainsona* 31: 55-58.

Kantvilas G. & Gueidan, C. (2018) *Pannaria hookeri* (lichenised Ascomycetes) – a remarkable new record for Australia. *Muelleria* 36: 74-80.

Kantvilas G. (2018) *Pertusaria crassilabra* Müll. Arg. – a reinstated name for an Australasian lichen. *Swainsona* 31: 45-48.

Kantvilas G. (2018) South Australian lichens – a Kangaroo Island case study. *Swainsona* 30: 17-24.

Kraft G.T. & Saunders G.W. (2017) *Mychodea* and the Mychodeaceae (Gigartinales, Rhodophyta) revisited: molecular analyses shed light on interspecies relationships in Australia's largest endemic algal genus and family. *Australian Systematic Botany* 30: 230-258. <https://doi.org/10.1071/SB16058>.

Ramsay H.P., **Seppelt R.D.** & Downing A.J. (2018) Additional notes, corrections and sporophyte descriptions for *Mesochaete* (Bryopsida: Aulacomniaceae) in Australia. *Teloepa* 21: 1-8.

Hill, L and **Byrne, C.** (2017) Castor caterpillar moth in Tasmania. *Victorian Entomologist* 47(4): 89.

McCarthy P.M., **Kantvilas G.** & Elix J.A. (2017) Two new species of *Fellhaneropsis* (lichenized Ascomycota, Pilocarpaceae) from Australia. *Australasian Lichenology* 81: 16-25.

Moore, K.M., Alderslade, A., Miller, K.J. 2017 A taxonomic revision of *Anthothela* (Octocorallia: Scleraxonia: Anthothelidae) and related genera, with the addition of new taxa, using morphological and molecular data. *Zootaxa* 4304 (1): 1-212.

Newton AH, Spoutil F, Prochazka J, Black JR, **Medlock K**, Paddle RN, Knitlova M, Hipsley CA and Pask AJ. (2018) Letting the 'cat' out of the bag: pouch young development of the extinct Tasmanian tiger revealed by X-ray computed tomography. *Royal Society Open Science* 5: 171914.

Stewart, J.E. (2017) Thomas Bock's Hobart Town, *Thomas Bock*, Tasmanian Museum and Art Gallery and Ikon Gallery.

Thiele, K.R., **de Salas, M.F.**, Walsh, N.G., Messina, A, Little, J.R. & Prober, S.M. (2018) *Viola curtisiae*, a new rank for a poorly understood species, with notes on *V. hederacea* subsp. *seppeltiana*. *Muelleria* 36: 107-111.

Wardlaw TJ, **Grove SJ**, Hingston AB, Balmer JM, Forster LG, Musk RA, Read SM (2018) Responses of flora and fauna in wet eucalypt production forest to the intensity of disturbance in the surrounding landscape. *Forest Ecology and Management* 409: 694-706.

Conference abstracts:

Byrne, C (2017). Cryptic species and wildly different morphs, a revision of *Thalaina* (Geometridae: Nacophorini). *Abstract Book*. Australian Entomological Conference 2017, Terrigal, NSW.

Non-refereed articles:

Zamora, J.C., Svensson, M., **Kantvilas, G.** (and c. 400 other authors) (2018). Considerations and consequences of allowing DNA sequence data as types of fungal taxa. *IMA Fungus* 9: 167-175.

Hughes PJ (2018), *Violet Mace: Native or Indigenous?* *Art Monthly Australasia*, Issue 307/May 2018: 28-33.

Medlock K (2018) [Review of] Carol Freeman (2014) *Paper tiger: How Pictures Shaped the Thylacine*. Forty South Publishing, Hobart. *Papers and Proceedings of the Tasmanian Historical Research Association* 65 (1): 63-66.

Online publications:

Newsletters:

Terry I (2018) *One Hell of An Inferno: Oral history and the 1967 Tasmanian Bushfires*. *Real to Reel Newsletter of Oral History Tasmania Inc.* No.82 April 2018, pp.2-9.

Buchanan A., **Kantvilas G.**, **Cave L.** & **Baker M.** (2017) Antonius (Tony) Mircea Moscal, 16 March 1928 – 21 May 2017. *Australasian Systematic Botany Society Newsletter* 171: 43-45.

Reports:

Tasmanian Herbarium (2017) *Annual review of Activities, 2015-2016*. Tasmanian Herbarium, Tasmanian Museum and Art Gallery, Hobart.

Forster, L (2017) *Bush Blitz Report – Ants (Hymenoptera: Formicidae) of Bruny Island*. Australian Biological Resources Study, Canberra.

Forster, L. (2017) *Bush Blitz Report – Beetles (Coleoptera) of Bruny Island*. Australian Biological Resources Study, Canberra.

Editorial responsibilities:

Kantvilas G. (editorial board) (2017/18) *Australasian Lichenology*.

Kantvilas G. (editorial board) (2017/18) *Herzogia* (the international journal of the Central European Bryological and Lichenological Society).

De Salas MF. (editor) (2017/18) *Flora-of-Tasmania Online*.

Grove SJ. (editor) (2017/18) *Molluscs of Tasmania online*.

Grove SJ. (editor) (2017/18) *Insects of Tasmania online*.

Byrne, C. (sub-editor) (2017/18) *Austral Entomology*.

Appendix 12

External duties

Andy Baird

Chair, National Science Week Tasmanian Committee.

Matthew Baker

Working Group, Australian Plant Census. University Associate, Office of the Provost – Academic Division, University of Tasmania.

Tamzine Bennett

Member, Tasmanian Historical Research Association; Member, Museums Galleries Australia

Belinda Bauer

Society for the Preservation of Natural History Collections; Member

Mary Bracken

Member, Australasian Registrars Committee

Cobus van Breda

Allport Committee member; Publications Officer for Australian Institute for the Conservation of Cultural Material; Editorial Committee for AICCM Bulletin.

Erica Burgess

Member, Australian Institute for the Conservation of Cultural Materials; Treasurer, Tasmania Division, Australian Institute for the Conservation of Cultural Materials; Member, Cultural Heritage Practitioners of Tasmania; Member, Tasmanian Historical Research Association.

Catherine Byrne

Sub-editor *Austral Entomology*; reviewer, *Zootaxa*; board member, Forum Herbulot (global organisation of geometrid moth research); Honorary Research Associate, School of Geography and Environmental Studies (UTas); member, Tasmanian Threatened Species Committee; member, Council of Heads of Australian Faunal Collections; member, Royal Society of Tasmania; member, Australian Entomological Society; University Associate, Office of the Provost – Academic Division, University of Tasmania.

Janet Carding

Member, Council of Narryna Heritage Museum; Committee Member, TMAG Foundation, Friends of TMAG, Member Council of The Royal Society of Tasmania; Vice Chair, Council of Australasian Museum Directors (CAMD); Member, Council of Australian Art Museum Directors (CAAMD); President, Museums Galleries Australia Tasmania Branch and National Council Member, Museums Galleries Australia; Member, Festival of Voices Board; Jury, Cascades Female Factory Design Competition; Judge, Bakhap Award for Sculpture; Member, International Council of Museums (ICOM)

Scott Carlin

State Government representative, Maritime Museum of Tasmania Committee; TMAG representative, Australasian Golf Museum Board, Bothwell; Secretary, Narryna Heritage Museum Inc., Committee member, Open House Hobart; Life Member, Australiana Society (and Treasurer, Australiana Society – Tasmanian chapter); Hon. Life Member, Historic Houses Association of Australia; Member, Museums Galleries Australia; Member, National Trust of Australia (Tasmania); Member, Tasmanian Historical Research Association; Member, TMAG Foundation; Member, Twentieth Century Heritage Society

Lyn Cave

Member, Managers of Australasian Herbarium Collections Group (MAHC). University Associate, Office of the Provost – Academic Division, University of Tasmania.

Philippa Cox

Member, Australasian Registrars Committee

Simon Grove

Member, Malacological Society of Australasia; Member, Australian Plant Pest Database Steering Committee; Member, Tasmanian Field Naturalists Club; University Associate, Office of the Provost – Academic Division, University of Tasmania.

Nikki King Smith

Member, Australian Institute for the Conservation of Cultural Materials

Jo Huxley

Member, Tasmanian Historical Research Association

Gintaras Kantvilas

Member, Council of Heads of Australasian Herbaria (CHAH); Editorial board, *Australasian Lichenology*; Editorial board, *Herzogia* (the international journal of the Central European Bryological and Lichenological Society); Member, Forest Practices Tribunal. University Associate, Office of the Provost – Academic Division, University of Tasmania.

Lisa Charleston

Member, Australian Institute for the Conservation of Cultural Materials

Mary Knights

Board Member, Kickstart Arts

Appendix 13

Research supervision

Kathryn Medlock

Member, International Council of Museums (ICOM); Member, ICOM Natural History; Member, Tasmanian Historical Research Association; Research Associate, Centre for Historical Research, National Museum of Australia, Canberra; Member, Royal Society of Tasmania; University Associate, Office of the Provost – Academic Division, University of Tasmania.

Jennifer O’Connell

Professional Member, Australian Institute for the Conservation of Cultural Materials (PMAICCM); National President, Australian Institute for the Conservation of Cultural Materials; Reviewer, AICCM Bulletin.

Zoe Rimmer

Member, Strategic Plan for Aboriginal Engagement (SPAЕ) Steering Committee, University of Tasmania.

Miguel de Salas

Working Group, Australian Plant Census Project; Member, Bush Blitz Scientific Reference Group; Operational Working Group, Seed Bank Project, at Royal Tasmanian Botanical Gardens; Working Group, eFlora of Australia Project (ALA, CHAH); Working Group, Australian Plant Name Index; Tasmanian Convenor, Australasian Systematic Botany Society; University Associate, Office of the Provost – Academic Division, University of Tasmania.

Jane Stewart

Acting Chair, Contemporary Art Tasmania; Committee Member, City of Hobart Public Art Advisory Committee; Judge Hadley’s Art Prize 2018.

Liz Tew

Member, Aboriginal Advisory Committee, Arts Tasmania.

Elsbeth Wishart

Member, Museums Galleries Australia; Committee Member, Museums Galleries Australia Tasmania Branch (October 2016 -); Member, Museum Historians National Network, Museums Galleries Australia; Member, Cultural Heritage Practitioners of Tasmania; Member Australia ICOMOS; Member, Tasmanian Historical Research Association. Assessment panel member for the Marita Bardenhagen Award for Local History.

Deans, Bianca (Ph.D. of Chemistry Candidate, University of Tasmania).

Supervisors: Jason Smith, Alex Bissember, **Miguel de Salas**
Project: Natural Products from endemic Tasmanian plants (supported by TMAG Jayne Wilson Bequest Bursary).

Throssell, Abbey (PhD of Environmental Science Candidate, University of Tasmania)

Supervisors: Peter McQuillan, **Catherine Byrne**
Project: Systematics and biogeography of the Australian scopariine moths (Lepidoptera: Crambidae: Scopariinae).

Financial report



A flower of *Viola curtisiae* (L.G.Adams) K.R.Thiele, a species of alpine violet from Tasmania and Victoria.
Lake Dobson, Mt Field National Park, 26 Dec 2017
Coutesy Miguel de Salas

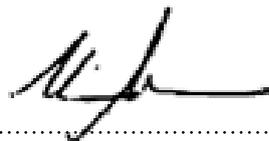
Certification of Financial Statements

The accompanying Financial Statements of the Tasmanian Museum and Art Gallery are in agreement with the relevant accounts and records and have been prepared in compliance with Australian Accounting Standards, *Audit Act 2008*, Treasurer's Instructions issued under the provisions of the *Financial Management and Audit Act 1990* and section 31(2)(b) of the *Tasmanian Museum Act 2017* to present fairly the financial transactions for the year ended 30 June 2018 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.



.....
Geoff Willis AM
Chair
Date: 26 September 2018



.....
Kim Evans
Secretary
Date: 26 September 2018



Independent Auditor's Report

To the Members of Parliament

Tasmanian Museum and Art Gallery

Report on the Audit of the Financial Report

Opinion

I have audited the financial report of the Tasmanian Museum and Art Gallery (the Museum), which comprises the statement of financial position as at 30 June 2018 and statements of comprehensive income, changes in equity and cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies, other explanatory notes and the statement by the Chairman of the Board of Trustees and the Secretary of the Department of State Growth (the Secretary).

In my opinion, the accompanying financial report:

- (a) presents fairly, in all material respects, the financial position of the Museum as at 30 June 2018 and its financial performance and its cash flows for the year then ended
- (b) is in accordance with the *Tasmanian Museum and Art Gallery Act 2017* and Australian Accounting Standards.

Basis for Opinion

I conducted the audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report. I am independent of the Museum in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code.

The *Audit Act 2008* further promotes the independence of the Auditor-General. The Auditor-General is the auditor of all Tasmanian public sector entities and can only be removed by Parliament. The Auditor-General may conduct an audit in any way considered appropriate and is not subject to direction by any person about the way in which audit powers are to be exercised. The Auditor-General has for the purposes of conducting an audit, access to all documents and property and can report to Parliament matters which in the Auditor-General's opinion are significant.

...1 of 3

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

Strive | Lead | Excel | To Make a Difference

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

Responsibilities of the Trustees and the Secretary for the Financial Report

The Board of Trustees and the Secretary are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, and the financial reporting requirements of the *Tasmanian Museum and Art Gallery Act 2017* and for such internal control as they determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Board of Trustees and the Secretary are responsible for assessing the Museum's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting, unless the Museum is to be dissolved by an Act of Parliament, or the Board of Trustees and the Secretary intend to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Trustees and the Secretary.
- Conclude on the appropriateness of the Trustees and the Secretary's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Museum's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in

...2 of 3

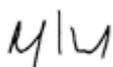
To provide independent assurance to the Parliament and Community on the performance and accountability of the Tasmanian Public sector.
Professionalism | Respect | Camaraderie | Continuous Improvement | Customer Focus

Strive | Lead | Excel | To Make a Difference

the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusion is based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Museum to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Board of Trustees and the Secretary regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.



Rod Whitehead
Auditor-General

Tasmanian Audit Office

27 September 2018
Hobart

...3 of 3

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

Strive | Lead | Excel | To Make a Difference

Statement of Comprehensive Income

for the year ended 30 June 2018

| | Notes | 2018 \$'000 | 2017 \$'000 |
|---|-------|----------------|----------------|
| Continuing operations | | | |
| Revenue and other income from transactions | | | |
| Attributed Revenue from Government | | | |
| Appropriation revenue – recurrent | 2.1 | 9,475 | 10,099 |
| Grants | 2.2 | 357 | 314 |
| User charges | 2.3 | 399 | 497 |
| Interest | 2.4 | 46 | 51 |
| Bequests, donations and contributions received | 2.5 | 727 | 1,098 |
| Other revenue | 2.6 | 390 | 233 |
| Total revenue and other income from transactions | | 11,394 | 12,292 |
| Expenses from transactions | | | |
| Attributed employee benefits | 3.1 | 7,142 | 6,980 |
| Directors fees | 3.1 | 25 | ... |
| Depreciation and amortisation | 3.2 | 336 | 342 |
| Supplies and consumables | 3.3 | 4,113 | 4,848 |
| Grants and subsidies | 3.4 | 22 | 33 |
| Other expenses | 3.5 | 5 | 6 |
| Total expenses from transactions | | 11,643 | 12,209 |
| Net result from transactions (net operating balance) | | (249) | 83 |
| Net result from continuing operations | | (249) | 83 |
| Comprehensive result | | (249) | 83 |

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

Statement of Financial Position

as at 30 June 2018

| | Notes | 2018 \$'000 | 2017 \$'000 |
|-------------------------------|-------|----------------|----------------|
| Assets | | | |
| <i>Financial assets</i> | | | |
| Cash and deposits | 8.1 | 3,762 | 3,461 |
| Receivables | 4.1 | 49 | 206 |
| Other financial assets | 4.2 | 22 | 13 |
| <i>Non-financial assets</i> | | | |
| Inventory | 4.3 | 178 | 181 |
| Property, plant and equipment | 4.4 | 27,929 | 28,161 |
| Heritage and cultural assets | 4.4 | 408,706 | 408,463 |
| Total assets | | 440,646 | 440,485 |
| Liabilities | | | |
| Payables | 5.1 | 89 | 63 |
| Attributed employee benefits | 5.2 | 1,787 | 1,713 |
| Other liabilities | 5.3 | 372 | 62 |
| Total liabilities | | 2,248 | 1,838 |
| Net assets | | 438,398 | 438,647 |
| Equity | | | |
| Reserves | 7.1 | 47,380 | 47,380 |
| Accumulated funds | | 391,018 | 391,267 |
| Total equity | | 438,398 | 438,647 |

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

Statement of Cash Flows

for the year ended 30 June 2018

| | Notes | 2018 \$'000 | 2017 \$'000 |
|---|-------|-----------------------|-----------------------|
| | | Inflows (Outflows) | Inflows (Outflows) |
| Cash flows from operating activities | | | |
| Cash inflows | | | |
| Attributed Appropriation receipts - recurrent | | 9,775 | 9,750 |
| Grants | | 466 | 387 |
| User charges | | 409 | 487 |
| GST receipts | | 374 | 392 |
| Interest received | | 48 | 50 |
| Other cash receipts | | 941 | 611 |
| Total cash inflows | | 12,013 | 11,677 |
| Cash outflows | | | |
| Attributed employee benefits | | (7,090) | (6,820) |
| Supplies and consumables | | (4,084) | (4,934) |
| Grants and subsidies | | (22) | (33) |
| GST payments | | (379) | (391) |
| Other cash payments | | (5) | (5) |
| Total cash outflows | | (11,580) | (12,183) |
| Net cash from (used by) operating activities | 8.2 | 433 | (506) |
| Cash flows from investing activities | | | |
| Cash inflows | | | |
| Receipts from Special Capital Investment Funds | | ... | ... |
| Total cash inflows | | ... | ... |
| Cash outflows | | | |
| Payments for acquisition of non-financial assets | | (132) | (264) |
| Total cash outflows | | (132) | (264) |
| Net cash from (used by) investing activities | | (132) | (264) |
| Net increase (decrease) in cash held and cash equivalents | | 301 | (770) |
| Cash and deposits at the beginning of the reporting period | | 3,461 | 4,231 |
| Cash and deposits at the end of the reporting period | 8.1 | 3,762 | 3,461 |

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 2018

| | Reserves \$'000 | Accumulated funds \$'000 | Total equity \$'000 |
|-----------------------------------|--------------------|--------------------------------|---------------------------|
| Balance as at 1 July 2017 | 47,380 | 391,267 | 438,647 |
| Total comprehensive result | ... | (249) | (249) |
| Balance as at 30 June 2018 | 47,380 | 391,018 | 438,398 |

| | Reserves \$'000 | Accumulated funds \$'000 | Total equity \$'000 |
|-----------------------------------|--------------------|--------------------------------|---------------------------|
| Balance as at 1 July 2016 | 47,380 | 391,184 | 438,564 |
| Total comprehensive result | ... | 83 | 83 |
| Balance as at 30 June 2017 | 47,380 | 391,267 | 438,647 |

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

Notes to and forming part of the Financial Statements for the year ended 30 June 2018

| | | | | | |
|----------|--|-----------|-----------|---|-----------|
| 1 | Underlying Net Operating Balance | 70 | 7 | Reserves | 84 |
| | | | 7.1 | Reserves | 84 |
| 2 | Income from Transactions | 70 | | | |
| 2.1 | Attributed Revenue from Government | 70 | 8 | Cash Flow Reconciliation | 85 |
| 2.2 | Grants | 71 | 8.1 | Cash and Deposits | 85 |
| 2.3 | User charges | 71 | 8.2 | Reconciliation of Net Result to Net Cash from Operating Activities | 85 |
| 2.4 | Interest | 71 | | | |
| 2.5 | Bequests, donations and contributions received | 72 | 9 | Financial Instruments | 86 |
| 2.6 | Other revenue | 72 | 9.1 | Risk exposures | 86 |
| | | | 9.2 | Categories of Financial Assets and Liabilities | 88 |
| 3 | Expenses from Transactions | 73 | 9.3 | Comparison between Carrying Amount and Net Fair Value of Financial Assets and Liabilities | 88 |
| 3.1 | Attributed employee benefits | 73 | | | |
| 3.2 | Depreciation and amortisation | 75 | 10 | Statement of Trustee Receipts and Payments for the year ended 30 June 2018 | 89 |
| 3.3 | Supplies and consumables | 76 | 10.1 | Statement of Trust Receipts and Payments | 89 |
| 3.4 | Grants and subsidies | 76 | 10.2 | Notes on Funds with Significant Trust Balances | 90 |
| 3.5 | Other expenses | 77 | | | |
| 4 | Assets | 77 | 11 | Events Occurring After Balance Date | 90 |
| 4.1 | Receivables | 77 | | | |
| 4.2 | Other financial assets | 77 | 12 | Other Significant Accounting Policies and Judgements | 91 |
| 4.3 | Inventories | 78 | 12.1 | Objectives and Funding | 91 |
| 4.4 | Property, plant and equipment and heritage and cultural assets | 78 | 12.2 | Basis of Accounting | 91 |
| 5 | Liabilities | 82 | 12.3 | Reporting Entity | 91 |
| 5.1 | Payables | 82 | 12.4 | Functional and Presentation Currency | 92 |
| 5.2 | Attributed employee benefits | 82 | 12.5 | Changes in Accounting Policies | 92 |
| 5.3 | Other Liabilities | 83 | 12.6 | Leases | 93 |
| 6 | Commitments and Contingencies | 83 | 12.7 | Foreign Currency | 93 |
| 6.1 | Schedule of Commitments | 83 | 12.8 | Comparative Figures | 93 |
| 6.2 | Contingent Assets and Liabilities | 84 | 12.9 | Rounding | 93 |
| | | | 12.10 | Taxation | 94 |
| | | | 12.11 | Goods and Services Tax | 94 |

1 Underlying Net Operating Balance

Non-operational capital funding is the income from transactions relating to funding for capital projects. This funding is classified as income from transactions and included in the net operating balance. However, the corresponding capital expenditure is not included in the calculation of the net operating balance. Accordingly, the net operating balance will portray a position that is better than the true underlying financial result.

For this reason, the net operating result is adjusted to remove the effects of funding for capital projects.

| | Note | 2018 \$'000 | 2017 \$'000 |
|--|------|----------------|----------------|
| Net result from transactions (net operating balance) | | (249) | 83 |
| Less impact of Non-operational capital funding | | | |
| Attributed Revenue from Government – recurrent | | 105 | ... |
| Fair value of additions to Heritage and cultural assets at no cost | 2.5 | 215 | 584 |
| Total | | 320 | 584 |
| Underlying Net operating balance | | (569) | (501) |

2 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.

2.1 Attributed Revenue from Government

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

Attributed revenue from Government includes revenue from appropriations and appropriations carried forward under section 8A(2) of the *Public Account Act 1986*.

| | 2018 \$'000 | 2017 \$'000 |
|---|----------------|----------------|
| Continuing operations | | |
| Attributed Appropriation revenue – recurrent | | |
| Current year | 9,775 | 9,750 |
| Less: Revenue received in advance for carried forward under section 8A(2) of the <i>Public Account Act 1986</i> | (300) | ... |
| Total | 9,475 | 9,750 |
| Attributed Revenue from Government – other | | |
| Appropriation carried forward under section 8A(2) of the <i>Public Account Act 1986</i> taken up as revenue in the current year | ... | 349 |
| Total | ... | 349 |
| Total Attributed revenue from Government | 9,475 | 10,099 |

2.2 Grants

Grants payable by the Australian Government are recognised as revenue when TMAG 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.

| | 2018 \$'000 | 2017 \$'000 |
|--|----------------|----------------|
| Grants from the Australian Government | | |
| Recurrent grants | 143 | 99 |
| Total | 143 | 99 |
| Other grants | | |
| Grants from the Tasmanian Government | 178 | 102 |
| Other grants and contributions | 36 | 113 |
| Total | 214 | 215 |
| Total grants | 357 | 314 |

2.3 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.

| | 2018 \$'000 | 2017 \$'000 |
|-----------------------------|----------------|----------------|
| Sales of goods and services | 374 | 342 |
| Fees and recoveries | 25 | 155 |
| Total | 399 | 497 |

2.4 Interest

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

| | 2018 \$'000 | 2017 \$'000 |
|--------------|----------------|----------------|
| Interest | 46 | 51 |
| Total | 46 | 51 |

2.5 Bequests, donations and contributions received

Contributions of assets at no cost of acquisition or for nominal consideration are recognised at their fair value when TMAG obtains control of the asset, it is probable that future economic benefits comprising the contribution will flow to TMAG 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 they are recognised as contributions by owners directly within equity. In these circumstances, book values from the transferor agency are used.

Services received free of charge by TMAG, 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.

| | 2018 | 2017 |
|--|---------------|---------------|
| | \$'000 | \$'000 |
| Fair value of additions to Heritage and cultural assets at no cost | 215 | 584 |
| Donations and bequests | 512 | 514 |
| Total | 727 | 1,098 |

2.6 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.

| | 2018 | 2017 |
|-------------------------|---------------|---------------|
| | \$'000 | \$'000 |
| Reimbursement income | 95 | 124 |
| Rent received | 66 | 60 |
| Other operating revenue | 229 | 49 |
| Total | 390 | 233 |

3 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.

3.1 Attributed employee benefits

The Board does not employ staff in its own right and as a result activities of TMAG are delivered by staff employed by the Department of State Growth (the department). That share of the employee benefits incurred by the Department that relate to TMAG activities are included in the Statement of Comprehensive Income as Attributed Employee Benefits and include where applicable, entitlements to wages and salaries, annual leave, sick leave, long service leave, superannuation and any other post-employment benefits.

(a) Attributed Employee expenses

| | 2018 \$'000 | 2017 \$'000 |
|--------------------------------|----------------|----------------|
| Wages and salaries | 5,463 | 5,298 |
| Annual leave | 473 | 394 |
| Long service leave | 98 | 184 |
| Sick leave | 170 | 152 |
| Superannuation | 792 | 755 |
| Other post-employment benefits | 92 | 140 |
| Other employee expenses | 54 | 57 |
| Total | 7,142 | 6,980 |
| Directors fees | 25 | ... |
| Total | 25 | ... |

Superannuation expenses relating to defined benefit schemes relate to payments into the Consolidated Fund. The amount of the payment is based on a department contribution rate determined by the Treasurer, on the advice of the State Actuary. The current department contribution is 12.95 per cent (2017: 12.85 per cent) of salary.

Superannuation expenses relating to defined contribution schemes are paid directly to superannuation funds at a rate of 9.5 per cent (2017: 9.5 per cent) of salary. In addition, TMAG is also required to pay into the Consolidated Fund a "gap" payment equivalent to 3.45 per cent (2017: 3.35 per cent) of salary in respect of employees who are members of contribution schemes.

(b) Remuneration of Key management personnel

| 2018 | Short-term benefits | | Long-term benefits | | Termination Benefits \$'000 | Total \$'000 |
|-----------------------------------|---------------------|--------------------------|--------------------------|--|--------------------------------|-----------------|
| | Salary \$'000 | Other Benefits \$'000 | Superannuation \$'000 | Other Benefits & Long-Service & Long-Service Leave \$'000 | | |
| | | | | | | |
| Trustees | | | | | | |
| Mr Geoff Willis AM (Chairman) | 7 | ... | 1 | ... | ... | 8 |
| Alderman Helen Burnet | ... | ... | ... | ... | ... | ... |
| Ms Julia Farrell | 4 | ... | ... | ... | ... | 4 |
| Ms Brett Torossi | 4 | ... | ... | ... | ... | 4 |
| Professor Jim Reid | 4 | ... | ... | ... | ... | 4 |
| Professor Ross Large | ... | ... | ... | ... | ... | ... |
| Mark Fraser (from 15/5/2018) | 1 | ... | ... | ... | ... | 1 |
| Penelope Edmonds (from 14/2/2018) | 4 | ... | ... | ... | ... | 4 |
| Scott Baddiley (from 15/5/2018) | ... | ... | ... | ... | ... | ... |
| Management personnel | | | | | | |
| Ms Janet Carding, Director | 177 | 17 | 17 | 6 | ... | 217 |
| Total | 201 | 17 | 18 | 6 | ... | 242 |

| 2017 | Short-term benefits | | Long-term benefits | | Termination Benefits \$'000 | Total \$'000 |
|-------------------------------|---------------------|--------------------------|--------------------------|--|--------------------------------|-----------------|
| | Salary \$'000 | Other Benefits \$'000 | Superannuation \$'000 | Other Benefits & Long-Service & Long-Service Leave \$'000 | | |
| | | | | | | |
| Trustees | | | | | | |
| Mr Geoff Willis AM (Chairman) | ... | ... | ... | ... | ... | ... |
| Ms Penny Clive | ... | ... | ... | ... | ... | ... |
| Alderman Helen Burnet | ... | ... | ... | ... | ... | ... |
| Ms Julia Farrell | ... | ... | ... | ... | ... | ... |
| Ms Brett Torossi | ... | ... | ... | ... | ... | ... |
| Professor Jim Reid | ... | ... | ... | ... | ... | ... |
| Professor Ross Large | ... | ... | ... | ... | ... | ... |
| Management personnel | | | | | | |
| Ms Janet Carding, Director | 170 | 10 | 16 | 6 | ... | 202 |
| Total | 170 | 10 | 16 | 6 | ... | 202 |

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of TMAG, directly or indirectly.

As part of TMAG's key management personnel, Kim Evans, Secretary and Jacqui Allen, Deputy Secretary, of Cultural and Tourism Development, receive no remuneration for their roles. Their remuneration is disclosed in the Department of State Growth's Financial Statements.

Remuneration during 2017-18 for key personnel is set by the *State Service Act 2000*. Remuneration and other terms of employment are specified in employment contracts. Short-term benefits include motor vehicle and car parking fringe benefits in addition to annual leave and any other short term benefits. Fringe benefits have been reported at the grossed up reportable fringe benefits amount. The Fringe Benefits Tax (FBT) year runs from 1 April to 31 March each year, any FBT attributable to key management personnel is reported on that basis. Long term employee expenses include long service leave, superannuation obligations and termination payments.

Acting Arrangements

When members of key management personnel are unable to fulfil their duties, consideration is given to appointing other members of senior staff to their position during their period of absence. Individuals are considered members of key management personnel when acting arrangements are for more than a period of one month.

(c) Related party transactions

AASB 124 *Related Party Disclosures* requires related party disclosures to ensure that the financial statements contain disclosures necessary to draw attention to the possibility that TMAG's financial results may have been affected by the existence of related parties and by transactions with such parties.

This note is not intended to disclose conflicts of interest for which there are administrative procedures in place.

The extent of information disclosed about related party transactions and balances is subject to the application of professional judgement by TMAG. It is important to understand that the disclosures included in this note will vary depending on factors such as the nature of the transactions, the relationships between the parties to the transaction and the materiality of each transaction. Those transactions which are not materially significant by their nature, impact or value, in relation to TMAG's normal activities, are not included in this note.

Some Board members have made voluntary payments to support the Foundation of the Tasmanian Museum and Art Gallery.

No other Board members entered into a material contract with TMAG since the end of the previous financial period and there were no material contracts involving Boards' interests existing at the end of the period.

The Department of State Growth provides ongoing support and funding to TMAG. Kim Evans, in addition to his role as a member of TMAG's key management personnel, is the Secretary and the accountable authority of the Department. The Department charges TMAG an annual Corporate overhead fee, disclosed in Note 3.3, and the employment of TMAG staff by the Department is disclosed in Note 3.1(a).

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

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 TMAG. The major amortisation period is:

| | |
|----------|-----------|
| Software | 1-5 years |
|----------|-----------|

(a) Depreciation

| | 2018 \$'000 | 2017 \$'000 |
|---------------------|----------------|----------------|
| Plant and equipment | 41 | 47 |
| Buildings | 289 | 287 |
| Total | 330 | 334 |

(b) Amortisation

| | | |
|--|------------|------------|
| Leasehold improvements | 6 | 8 |
| Total | 6 | 8 |
| Total depreciation and amortisation | 336 | 342 |

3.3 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.

| | 2018 \$'000 | 2017 \$'000 |
|--------------------------------|----------------|----------------|
| Audit fees – financial audit | 13 | 12 |
| Operating lease costs | 4 | 3 |
| Consultants | 46 | 60 |
| Contracted services | 369 | 628 |
| Property services | 759 | 717 |
| Maintenance | 414 | 505 |
| Communications | 201 | 166 |
| Information technology | 15 | 152 |
| Insurance | 170 | 126 |
| Travel and transport | 135 | 75 |
| Advertising and promotion | 159 | 175 |
| Other supplies and consumables | 439 | 429 |
| Corporate overhead fee | 998 | 1,516 |
| Exhibitions | 215 | 137 |
| Cost of sales | 176 | 147 |
| Total | 4,113 | 4,848 |

3.4 Grants and subsidies

Grant and subsidies expenditure is recognised to the extent that:

- the services required to be performed by the grantee have been performed; or
- the grant eligibility criteria have been satisfied.

A liability is recorded when TMAG has a binding agreement to make the grants but services have not been performed or criteria satisfied. Where grant monies are paid in advance of performance or eligibility, a prepayment is recognised.

Program commitments shows amounts approved to clients payable over a period greater than one year on which the actual amount payable is dependent upon expenditure being incurred and certain conditions being met by these clients and a claim submitted and approved for payment.

| | 2018 \$'000 | 2017 \$'000 |
|----------------------|----------------|----------------|
| Grants and subsidies | 22 | 33 |
| Total | 22 | 33 |

3.5 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.

| | 2018 \$'000 | 2017 \$'000 |
|-----------------|----------------|----------------|
| Sundry expenses | 5 | 6 |
| Total | 5 | 6 |

4 Assets

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

4.1 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.

| | 2018 \$'000 | 2017 \$'000 |
|--------------------------------|----------------|----------------|
| Receivables | 15 | 196 |
| Tax assets | 34 | 10 |
| Total | 49 | 206 |
| Settled within 12 months | 49 | 206 |
| Settled in more than 12 months | ... | ... |
| Total | 49 | 206 |

4.2 Other financial assets

Other financial 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.

(a) Carrying amount

| | 2018 \$'000 | 2017 \$'000 |
|--------------------------------|----------------|----------------|
| Other financial assets | | |
| Accrued interest | 12 | 13 |
| Accrued revenue | 10 | ... |
| Total | 22 | 13 |
| Settled within 12 months | 22 | 13 |
| Settled in more than 12 months | ... | ... |
| Total | 22 | 13 |

4.3 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 considerations are valued at current replacement cost.

| | 2018 \$'000 | 2017 \$'000 |
|--------------------------------|----------------|----------------|
| Inventories held for sale | 178 | 181 |
| Total | 178 | 181 |
| Settled within 12 months | 178 | 181 |
| Settled in more than 12 months | ... | ... |
| Total | 178 | 181 |

4.4 Property, plant and equipment and heritage and cultural assets

Property, plant and equipment

(i) Valuation basis

Land assets are recorded at fair value. Buildings are recorded at fair value less accumulated depreciation and all other non-current physical assets 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.

The value of exhibitions is included in plant and equipment and represents capitalisation of the development and establishment costs of exhibitions that will continue to generate revenue or provide a community service beyond the financial year or years in which these costs were incurred.

Capitalised development and establishment costs include material and construction expenditure, but do not include an assessment of the intrinsic value of collection items incorporated in an exhibition unless specifically purchased and costed for that purpose. Staff costs for permanent employees inputs to the development of exhibitions are reflected in employee related expenses and are not included in the capitalisation of exhibitions.

(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 TMAG 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 TMAG is \$10,000 for all assets. 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

TMAG has adopted a revaluation threshold of \$50,000. Land and buildings measured at fair value are revalued every five years.

Heritage and cultural assets

(i) Valuation basis

Heritage and cultural assets are recorded at fair value. Acquired items exceeding the recognition threshold are added to the collections initially at cost. Where an item is acquired at no cost, or for nominal cost, the cost is its estimated fair value at acquisition. The value is recognised as a contribution (income) in the Statement of Comprehensive Income in the year of acquisition.

(ii) Asset recognition threshold

The asset capitalisation threshold adopted by TMAG is \$10,000 for all assets. Assets valued at less than \$10,000 are charged to the Statement of Comprehensive Income in the year of purchase.

(iii) Revaluations

Heritage and cultural assets are revalued every five years unless management or the Board consider the carrying amount of an asset or collections materially differ from attributed fair value, then it shall be revalued regardless of when the last valuation occurred. Only items registered in the collections are recognised for valuation purposes. Collections are valued on the following basis:

Icons – valued by an appropriately qualified independent valuer, based on market values of similar items;

Cultural heritage collections – valued under a statistical valuation model by an appropriately qualified independent valuer, dependent upon the stratification of the collection;

Natural history collections – estimated recollection cost, ie the cost of mounting an expedition to collect similar specimens, together with the costs associated with their documentation and preparation.

Numismatics collections – valued at either fair value or market rate for weight of precious metals.

(iv) Highest and best use

A characteristic of many heritage and cultural assets is that they have few or no alternative uses because there are natural, legal and financial restrictions on their use and disposal. Therefore the highest and best use is the current existing use, in combination with other related heritage assets or on a stand-alone basis. Where an alternative use is feasible within the existing socio-political environment, then the asset may be valued at a higher alternative use.

(a) Carrying amount

| | 2018 \$'000 | 2017 \$'000 |
|--|----------------|----------------|
| Land | | |
| At fair value | 8,494 | 8,494 |
| Total | 8,494 | 8,494 |
| Buildings | | |
| At fair value | 20,010 | 20,010 |
| Less: Accumulated depreciation | (905) | (615) |
| Total | 19,105 | 19,395 |
| Leasehold improvements | | |
| At cost | 83 | 83 |
| Less: Accumulated amortisation | (62) | (56) |
| Total | 21 | 27 |
| Plant and equipment | | |
| At cost | 770 | 722 |
| Less: Accumulated depreciation | (461) | (501) |
| | 309 | 221 |
| Work in progress (at cost) | ... | 24 |
| Total | 309 | 245 |
| Total property, plant and equipment | 27,929 | 28,161 |
| Heritage and cultural assets | | |
| At fair value (30 June 2016) | 408,706 | 408,463 |
| Total | 408,706 | 408,463 |
| Total property, plant and equipment, heritage and cultural assets | 436,635 | 436,624 |

Land and buildings

Land and buildings revaluations were based on the most recent valuations undertaken by the Valuer-General as publicly available on the Land Information System Tasmania's (LIST) website. However there were cases where the Valuer-General valuations were not current and in these cases TMAG used valuations undertaken by independent valuers Brothers and Newton Opteon as at 30 June 2014.

In both instances the valuations have been prepared in accordance with the International Valuation Standards (IVS) 2011 which are endorsed by the Australian Property Institute and in accordance with the International Financial Reporting Standards (IFRS) 13 *Fair Value Measurement*. Land and the buildings have been classified as non-specialised assets and accordingly valued on the basis of market value with reference to observable prices in an active market, using traditional valuation methods including sales comparison.

Heritage and cultural assets

An independent valuation of heritage and cultural assets was last undertaken by an independent specialist valuer RHAS Chartered Valuers and Brokers as at 30 June 2015. The valuation was undertaken in accordance with accounting standards for fair value applicable to cultural and heritage collections AASB13 *Fair Value Measurement*. The definition of fair value is defined in AASB13 as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at measurement date. It is based on the principle of an exit price, and refers to the price an entity expects to receive when it sells an asset, or the price an entity expects to pay when it transfers a liability.

Heritage and cultural assets were valued by internal review conducted by management and specialist staff as at 30 June 2016. The internal review adopted the 30 June 2015 independent valuation, and added items exceeding the asset capitalisation threshold of \$10,000 that have been added to the collection during subsequent years, at either cost or where an item was acquired at no cost, the cost is its estimated fair value at acquisition.

The most recent 2018 internal review has adopted the 2016 internal valuation, and added items that were acquired for the heritage collection during 2017-18. The value of the added items was determined on a combination of internal acquisition records, specialised knowledge and market information. Some of the internal acquisition records include independent valuations. Where an item was acquired at no cost, the cost is its estimated fair value at acquisition.

(b) Reconciliation of movements

Reconciliations of the carrying amounts of each class of Property, plant and equipment, heritage and cultural assets 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.

| 2018 | Land | Buildings | Leasehold improvements | Plant equipment and vehicles | Heritage and cultural assets | Total | |
|----------------------------------|----------------------------------|------------------------------------|------------------------|------------------------------|------------------------------|----------------|---------|
| | Level 2 (land in active markets) | Level 2 (general office buildings) | | | | | Level 2 |
| | \$'000 | \$'000 | | | | | \$'000 |
| Carrying value at 1 July | 8,494 | 19,395 | 27 | 245 | 408,463 | 436,624 | |
| Contributions received | ... | ... | ... | ... | 215 | 215 | |
| Additions | ... | ... | ... | 105 | 28 | 133 | |
| Depreciation and amortisation | ... | (290) | (6) | (41) | ... | (337) | |
| Carrying value at 30 June | 8,494 | 19,105 | 21 | 309 | 408,706 | 436,635 | |
| 2017 | Land | Buildings | Leasehold improvements | Plant equipment and vehicles | Heritage and cultural assets | Total | |
| | Level 2 (land in active markets) | Level 2 (general office buildings) | | | | | Level 2 |
| | \$'000 | \$'000 | | | | | \$'000 |
| Carrying value at 1 July | 8,494 | 19,457 | 35 | 251 | 407,879 | 436,116 | |
| Contributions received | ... | ... | ... | ... | 584 | 584 | |
| Additions | ... | 225 | ... | 41 | ... | 266 | |
| Depreciation and amortisation | ... | (287) | (8) | (47) | ... | (342) | |
| Carrying value at 30 June | 8,494 | 19,395 | 27 | 245 | 408,463 | 436,624 | |

5 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.

5.1 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 TMAG becomes obliged to make future payments as a result of a purchase of assets or services.

| | 2018 \$'000 | 2017 \$'000 |
|--------------------------------|----------------|----------------|
| Creditors | 51 | 35 |
| Accrued expenses | 38 | 28 |
| Total | 89 | 63 |
| Settled within 12 months | 89 | 63 |
| Settled in more than 12 months | ... | ... |
| Total | 89 | 63 |

Settlement is usually made within 30 days.

5.2 Attributed employee benefits

While, as outlined in note 3.1, TMAG does not employ staff in its own right, its share of the employee benefits are included in the Statement of Comprehensive Income as Attributed Employee Benefits and include where applicable, entitlements to wages and salaries, annual leave, sick leave, long service leave, superannuation and any other post-employment benefits. As a result, liabilities for wages and salaries and annual leave are recognised when an attributed 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, 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.

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

| | 2018 \$'000 | 2017 \$'000 |
|--------------------------------|----------------|----------------|
| Accrued salaries | 65 | 53 |
| Annual leave | 526 | 462 |
| Long service leave | 1,195 | 1,196 |
| Other provisions | 1 | 2 |
| Total | 1,787 | 1,713 |
| Settled within 12 months | 711 | 639 |
| Settled in more than 12 months | 1,076 | 1,074 |
| Total | 1,787 | 1,713 |

5.3 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.

| | 2018 \$'000 | 2017 \$'000 |
|--|----------------|----------------|
| Appropriation received in advance for carry forward under section 8A of the <i>Public Account Act 1986</i> | 300 | ... |
| PAYG withholding tax | 58 | 52 |
| Other liabilities | 14 | 10 |
| Total | 372 | 62 |
| Settled within 12 months | 364 | 55 |
| Settled in more than 12 months | 8 | 7 |
| Total | 372 | 62 |

6 Commitments and Contingencies

6.1 Schedule of Commitments

| | 2018 \$'000 | 2017 \$'000 |
|------------------------------------|----------------|----------------|
| By type | | |
| <i>Lease Commitments</i> | | |
| Vehicles | 45 | 51 |
| Total lease commitments | 45 | 51 |
| <i>Other Commitments</i> | | |
| Project commitments | 110 | 104 |
| Total other commitments | 110 | 104 |
| Total | 155 | 155 |
| By maturity | | |
| <i>Operating lease commitments</i> | | |
| One year or less | 24 | 25 |
| From one to five years | 21 | 26 |
| More than five years | ... | ... |
| Total lease commitments | 45 | 51 |
| <i>Other commitments</i> | | |
| One year or less | 110 | 52 |
| From one to five years | ... | 52 |
| More than five years | ... | ... |
| Total other commitments | 110 | 104 |
| Total | 155 | 155 |

Lease commitments are associated with office equipment and motor vehicles leased through the government's fleet manager.

Project commitments shows amounts approved to clients payable over a period of one year or greater on which the actual amount payable is dependent upon expenditure being incurred and certain conditions being met by these clients and a claim submitted and approved for payment. The estimated commitment as at 30 June has been included in these cases.

6.2 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, TMAG did not have any contingent assets or liabilities.

7 Reserves

7.1 Reserves

| 2018 | Land \$'000 | Heritage and cultural assets \$'000 | Total \$'000 |
|---|----------------|---|-----------------|
| Asset revaluation reserve | | | |
| Balance at the beginning of financial year | 2,733 | 44,647 | 47,380 |
| Revaluation increments/ (decrements) | ... | ... | ... |
| Balance at end of financial year | 2,733 | 44,647 | 47,380 |
| <hr/> | | | |
| 2017 | Land \$'000 | Heritage and cultural assets \$'000 | Total \$'000 |
| Asset revaluation reserve | | | |
| Balance at the beginning of financial year | 2,733 | 44,647 | 47,380 |
| Revaluation increments/ (decrements) | ... | ... | ... |
| Balance at end of financial year | 2,733 | 44,647 | 47,380 |

8 Cash Flow Reconciliation

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, being short term of three months or less and highly liquid. Deposits are recognised at amortised cost, being their face value.

8.1 Cash and Deposits

Cash and deposits include the balance of the Special Deposits and Trust Fund Accounts held by TMAG, and other cash held.

| | Note | 2018 \$'000 | 2017 \$'000 |
|--|------|----------------|----------------|
| Special Deposits and Trust Fund balance | | | |
| T524 State Growth Operating Account | | 520 | 181 |
| Total | | 520 | 181 |
| Other cash held | | | |
| Restricted and Non-restricted cash at bank | 10.1 | 3,240 | 3,278 |
| Cash on hand | | 2 | 2 |
| Total | | 3,242 | 3,280 |
| Total cash and deposits | | 3,762 | 3,461 |

8.2 Reconciliation of Net Result to Net Cash from Operating Activities

| | 2018 \$'000 | 2017 \$'000 |
|---|----------------|----------------|
| Net result from transactions (net operating balance) | (249) | 83 |
| Depreciation and amortisation | 336 | 342 |
| Contributions received | (215) | (584) |
| Decrease (increase) in Receivables | 157 | (101) |
| Decrease (increase) in Inventories | 3 | 17 |
| Decrease (increase) in Other assets | (9) | (1) |
| Increase (decrease) in Attributed employee benefits | 74 | 148 |
| Increase (decrease) in Payables | 26 | (58) |
| Increase (decrease) in Other liabilities | 310 | (352) |
| Net cash from (used by) operating activities | 433 | (506) |

9 Financial Instruments

9.1 Risk exposures

(a) Risk management policies

TMAG has exposure to the following risks from its use of financial instruments:

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

The Board have overall responsibility for the establishment and oversight of TMAG's risk management framework. Risk management policies are established to identify and analyse risks faced by TMAG, 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 TMAG 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 TMAG'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 2018 but not impaired

| | Not Past due | Past due >30 days | Past due >60 days | Past due >90 days | Total |
|-------------|--------------|-------------------|-------------------|-------------------|--------|
| | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 |
| Receivables | ... | 15 | ... | ... | 15 |

Analysis of financial assets that are past due at 30 June 2017 but not impaired

| | Not Past due | Past due >30 days | Past due >60 days | Past due >90 days | Total |
|-------------|--------------|-------------------|-------------------|-------------------|--------|
| | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 |
| Receivables | 120 | 5 | 6 | 65 | 196 |

(c) Liquidity risk

Liquidity risk is the risk that TMAG will not be able to meet its financial obligations as they fall due. TMAG'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 TMAG becomes obliged to make future payments as a result of a purchase of assets or services. | Terms of trade are 30 days. |
| Bank overdraft | A bank overdraft forms an integral part of TMAG's cash management, these overdrafts are included as a component of cash and cash equivalents. | On demand. |

The following tables detail the undiscounted cash flows payable by TMAG relating to the remaining contractual maturity for its financial liabilities:

2018

Maturity analysis for financial liabilities

| | 1 Year | 2 Years | 3 Years | 4 Years | 5 Years | More than 5 Years | Undiscounted Total | Carrying Amount |
|------------------------------|---------------|----------------|----------------|----------------|----------------|------------------------------|-------------------------------|----------------------------|
| | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 |
| Financial liabilities | | | | | | | | |
| Payables | 89 | ... | ... | ... | ... | ... | 89 | 89 |
| Total | 89 | ... | ... | ... | ... | ... | 89 | 89 |

2017

Maturity analysis for financial liabilities

| | 1 Year | 2 Years | 3 Years | 4 Years | 5 Years | More than 5 Years | Undiscounted Total | Carrying Amount |
|------------------------------|---------------|----------------|----------------|----------------|----------------|------------------------------|-------------------------------|----------------------------|
| | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 |
| Financial liabilities | | | | | | | | |
| Payables | 63 | ... | ... | ... | ... | ... | 63 | 63 |
| Total | 63 | ... | ... | ... | ... | ... | 63 | 63 |

(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 TMAG is exposed to is interest rate risk.

At the reporting date, the interest rate profile of TMAG's interest bearing financial instruments was:

| | 2018 | 2017 |
|----------------------------------|---------------|---------------|
| | \$'000 | \$'000 |
| Variable rate instruments | | |
| Cash at Bank | 3,762 | 3,461 |
| Total | 3,762 | 3,461 |

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

Sensitivity Analysis of TMAG's Exposure to Possible Changes in Interest Rates

| | Statement of | | Equity | |
|------------------------|---|---|---|---|
| | Comprehensive Income | | 100 basis points increase \$'000 | 100 basis points decrease \$'000 |
| | 100 basis points increase \$'000 | 100 basis points decrease \$'000 | | |
| 30 June 2018 | | | | |
| Cash and deposits | 32 | (32) | ... | ... |
| Net sensitivity | 32 | (32) | ... | ... |
| 30 June 2017 | | | | |
| Cash and deposits | 33 | (33) | ... | ... |
| Net sensitivity | 33 | (33) | ... | ... |

This analysis assumes all other variables remain constant. The analysis was performed on the same basis for 2017.

9.2 Categories of Financial Assets and Liabilities

| | 2018 \$'000 | 2017 \$'000 |
|--|----------------|----------------|
| Financial assets | | |
| Cash and deposits | 3,762 | 3,461 |
| Loans and receivables | 15 | 196 |
| Total | 3,777 | 3,657 |
| Financial Liabilities | | |
| Financial liabilities measured at amortised cost | 89 | 63 |
| Total | 89 | 63 |

9.3 Comparison between Carrying Amount and Net Fair Value of Financial Assets and Liabilities

| | Carrying Amount 2018 \$'000 | Net Fair Value 2018 \$'000 | Carrying Amount 2017 \$'000 | Net Fair Value 2017 \$'000 |
|---|--------------------------------------|-------------------------------------|--------------------------------------|-------------------------------------|
| Financial assets | | | | |
| Cash at bank | 3,242 | 3,242 | 3,280 | 3,280 |
| Cash in Special Deposits and Trust Fund | 520 | 520 | 181 | 181 |
| Receivables | 15 | 15 | 196 | 196 |
| Total financial assets | 3,777 | 3,777 | 3,657 | 3,657 |
| Financial liabilities (Recognised) | | | | |
| Payables | 89 | 89 | 63 | 63 |
| Total financial liabilities (Recognised) | 89 | 89 | 63 | 63 |

10 Statement of Trustee Receipts and Payments for the year ended 30 June 2018

10.1 Statement of Trust Receipts and Payments

| Project | Opening Balance \$'000 | Receipts \$'000 | Payments \$'000 | Closing Balance \$'000 |
|---------------------------------|---------------------------|--------------------|--------------------|---------------------------|
| Restricted accounts | | | | |
| Art | 7 | ... | ... | 7 |
| Bequests | 1,937 | 105 | (159) | 1,883 |
| Biodiversity | 310 | 89 | (99) | 300 |
| Collection Access | (48) | 148 | 3 | 103 |
| Collections & Research Projects | 5 | ... | ... | 5 |
| Exhibitions | 246 | 531 | (535) | 242 |
| Foundation | 5 | 79 | (84) | ... |
| Indigenous Cultures | 8 | (13) | 5 | ... |
| Museum Projects Account | 20 | ... | ... | 20 |
| Narryna Museum | 1 | 19 | (20) | ... |
| Public Donations | ... | 1 | ... | 1 |
| Public Program | 263 | 221 | (301) | 183 |
| Travel Grant | 10 | 11 | (19) | 2 |
| Non-restricted accounts | | | | |
| Collection Care | 26 | 1 | ... | 27 |
| Departmental clearing accounts | (1) | 7 | (12) | (6) |
| Jayne Wilson Bequest | 235 | 6 | ... | 241 |
| Museum Projects Account | 27 | 8 | (28) | 7 |
| Narryna Museum | (93) | 81 | (75) | (87) |
| Public Donations | 153 | 49 | (45) | 157 |
| Vivian Barlow Bequest | 167 | 3 | (15) | 155 |
| | 3,278 | 1,346 | (1,384) | 3,240 |

The Narryna Museum trust account is an overdrawn account, which will be reimbursed by the operation of the Narryna Museum over a period of five years (to 2022-23), under an arrangement with the Board. The Board have sufficient non-restricted funds available to cover this arrangement.

10.2 Notes on Funds with Significant Trust Balances

Board trust funds represent monies which have been received from State and Federal Government Agencies, large corporations, private philanthropists and individuals who have designated the funds for use towards museum outcomes. There are stipulated restrictions on the use of the majority of these funds.

Bequests

This fund is a consolidation of various bequests including the Baldwin, Luckman, Wilson and Curtis bequests which support the Markree House Museum, collection acquisitions and delivery of public programs.

Biodiversity

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

Collection Access

This fund is a consolidation of projects to develop technology platforms and services to enable digital collection access, which are supported by external partnerships.

Collection Care

This fund enables specialist conservation services to be engaged to assist in the preservation of Heritage and cultural assets.

Exhibitions

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

Foundation

The Board are establishing a charitable company (Tasmanian Museum and Art Gallery Foundation Limited) for the purpose of raising funds and receiving donations for the benefit of TMAG. The Board intend to transfer the balance of appropriate funds to the company for its operation, which will be returned to TMAG over time.

Museum Projects

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

Narryna Museum

This fund is a consolidation of projects and services supported from general income and external partnerships.

Public Donations

This account was established to record public donations which contribute to museum projects and programs and to enhance heritage and cultural assets.

Public Programs

This fund is a consolidation of funds to support various education and visitor experience projects and programs including children's festivals and late night events at TMAG in conjunction with external partnerships.

11 Events Occurring After Balance Date

There have been no events subsequent to balance date which would have a material effect of the TMAG's Financial Statements as at 30 June 2018.

12 Other Significant Accounting Policies and Judgements

12.1 Objectives and Funding

TMAG aims to provide, promote and facilitate interaction with, and understanding of, the cultural and natural world for present and future generations. TMAG collects, conserves, 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 Act 2017* (the Act) establishes TMAG as a statutory authority which is an instrumentality of the Crown. TMAG is operated under the Act by a body corporate under the name of the "Board of Trustees of the Tasmanian Museum and Art Gallery" (Board). The Board have perpetual succession with power to acquire, hold, and dispose of and otherwise deal with property, to enter into contracts and co-operative arrangements, control access to and uses made TMAG premises and collections, set and charge reasonable fees, and do all things necessary to discharge its responsibilities under the Act.

TMAG is funded by:

- a) Parliamentary appropriations through the Department;
- b) Funds held in Trust by the Boards; and
- c) Funds generated by the provision of services on a fee for service basis, as outlined in Note 2.3.

The Financial Statements encompass all funds through which TMAG controls resources to carry on its functions.

All activities of TMAG are classified as controlled.

12.2 Basis of Accounting

The Secretary of the Department and the Board have decided that in order to meet the information needs common to users who are unable to command the preparation of specialised reports and to meet the future financial reporting obligations of TMAG, Financial Statements will be prepared as General Purpose Financial Statements in accordance with:

- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board;
- *Audit Act 2008*;
- Treasurer's Instructions issued under the provisions of the *Financial Management and Audit Act 1990*; and
- *Tasmanian Museum and Art Gallery Act 2017*.

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. TMAG 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 12.5.

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

12.3 Reporting Entity

TMAG is a non-for-profit organisation that forms part of the Department. The activities of TMAG are predominantly funded through attributed Parliamentary appropriations.

12.4 Functional and Presentation Currency

These Financial Statements are presented in Australian dollars, which is TMAG's functional currency.

12.5 Changes in Accounting Policies

(a) Impact of new and revised Accounting Standards

In the current year, TMAG 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:

- *2016-2 Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 107* – The objective of this Standard is to amend AASB 107 *Statement of Cash Flows* to require entities preparing statements in accordance with Tier 1 reporting requirements to provide disclosures that enable users of financial statements to evaluate changes in liabilities arising from financing activities, including both changes arising from cash flows and non-cash changes. This Standard applies to annual periods beginning on or after 1 January 2017. The impact is increased disclosure of financial activities in relation to cash flows and non-cash changes. There is no financial impact.
- *2016-4 Amendments to Australian Accounting Standards – Recoverable Amount of Non-Cash-Generating Specialised Assets of Not-for-Profit Entities* – The objective of this Standard is to amend AASB 136 *Impairment of Assets* to remove references to depreciated replacement cost as a measure of value in use for not-for-profit entities and to clarify that the recoverable amount of primarily non-cash-generating assets of not-for-profit entities, which are typically specialised in nature and held for continuing use of their service capacity, is expected to be materially the same as fair value determined under AASB 13 *Fair Value Measurement*, with the consequence that AASB 136 does not apply to such assets that are regularly revalued to fair value under the revaluation model in AASB 116 *Property, Plant and Equipment* and AASB 138 *Intangible Assets*, and AASB 136 applies to such assets accounted for under the cost model in AASB 116 and sAASB 138. This Standard applies to annual reporting periods beginning on or after 1 January 2017. The impact is enhanced disclosure in relation to non-cash-generating specialised assets of not-for-profit entities. There is no financial impact.

(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 9 Financial Instruments and 2014-7 Amendments to Australian Accounting Standards arising from AASB 9* (December 2014) – the objective of these Standards is to establish principles for the financial reporting of financial assets and financial liabilities that will present relevant information to users of financial statements for their assessment of the amounts, timing, uncertainty of an entity's future cash flows, and to make amendments to various accounting standards as a consequence of the issuance of AASB 9. These standards apply to annual reporting periods beginning on or after 1 January 2018. The main impacts of these standards are that they will change the requirements for the classification, measurement, impairment and disclosures associated with TMAG's financial assets. AASB 9 will introduce different criteria for whether financial assets can be measured at amortised cost or fair value.
- *AASB 15 Revenue from Contracts with Customers* – The objective of this Standard is to establish the principles that an entity shall apply to report useful information to users of financial statements about the nature, amount, timing, an uncertainty of revenue and cash flows arising from a contract with a customer. In accordance with *2016-7 Amendments to Australian Accounting Standards – Effective Date of AAS 15*, for not for profit entities this Standard applies to annual reporting periods beginning on or after 1 January 2019. Where an entity applies the Standard to an earlier annual reporting period, it shall disclose that fact. The potential financial impact of the Standard is not expected to be material.
- *2014-5 Amendments to Australian Accounting Standards arising from AASB 15* – The objective of this Standard is to make amendments to Australian Accounting Standards and Interpretations arising from the issuance of *AASB 15 Revenue from Contracts with Customers*. This Standard applies when AASB 15 is applied, except that the amendments to AASB 9 (December 2009) and AASB 9 (December 2010) apply to annual reporting periods beginning on or after 1 January 2019. This Standard shall be applied when AASB 15 is applied. TMAG has not yet determined the potential effect of the revised Standard on the Financial Statements.

- *2016-3 Amendments to Australian Accounting Standards – Clarifications to AASB 15* – The objective of this Standard is to clarify the requirements on identifying performance obligations, principal versus agent considerations and the timing of recognising revenue from granting a licence. This Standard applies to annual periods beginning on or after 1 January 2018. The impact is enhanced disclosure in relation to revenue. The potential financial impact of the Standard has not yet been determined.
- *AASB 16 Leases* – The objective of this Standard is to introduce a single lessee accounting model and require a lessee to recognise assets and liabilities. This Standard applies to annual reporting periods beginning on or after 1 January 2019. The standard will result in most of TMAG’s operating leases being brought onto the Statement of Financial Position and additional note disclosures. The calculation of the lease liability will take into account appropriate discount rates, assumptions about the lease term, and required lease payments. A corresponding right to use assets will be recognised, which will be amortised over the term of the lease. There are limited exceptions relating to low-value assets and short-term leases with a term at commencement of less than 12 months. Operating lease costs will no longer be shown. The Statement of Comprehensive Income impact of the leases will be through amortisation and interest charges. TMAG’s current operating lease costs is shown at note 3.3. In the Statement of Cash Flows lease payments will be shown as cash flows from financing activities instead of operating activities. Further information on TMAG’s current operating lease position can be found at note 6.1.
- *AASB 1058 Income of Not-for-Profit Entities* – The objective of this Standard is to establish principles for not-for-profit entities that apply to transactions where the consideration to acquire an asset is significantly less than fair value principally to enable a not-for-profit entity to further its objectives, and the receipt of volunteer services. This Standard applies to annual reporting periods beginning on or after 1 January 2019. The impact is enhanced disclosure in relation to income of not-for-profit entities. The potential financial impact of the Standard has not yet been determined.
- *AASB 1059 Service Concession Arrangements: Grantors* – The objective of this Standard is to prescribe the accounting for a service concession arrangement by a grantor that is a public sector entity. This AASB Standard applies on or after 1 January 2019. The impact of this standard is enhanced disclosure in relation to service concession arrangements for grantors that are public sector entities. There is no financial impact.

12.6 Leases

TMAG 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.

TMAG is prohibited by Treasurer’s Instruction 502 *Leases* from holding finance leases.

12.7 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.

12.8 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 12.5.

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

12.9 Rounding

All amounts in the Financial Statements have been rounded to the nearest thousand dollars, unless otherwise stated. As a consequence, rounded figures may not add to totals. Amounts less than \$500 are rounded to zero and are indicated by the symbol “...”.

12.10 Taxation

TMAG is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

12.11 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 (ATO). 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.



David Pemberton
Save the Tasmanian Endangered Program

