



**Tasmanian Museum
and Art Gallery**

Annual Report 2016-17

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Tasmanian
Government

TASMANIAN	
MUSEUM	&
ART	GALLERY

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Cover image:

Visitors examining artworks in the *Tempest* exhibition, June-November 2016

Tasmanian Museum and Art Gallery

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October 2017

ISSN 0311-3663

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Statement of compliance

To Her Excellency the Governor,

In accordance with Section 7 of the *Tasmanian Museum Act 1950*, the Trustees of the Tasmanian Museum and Art Gallery have great honour in submitting their Annual Report on the activities of the Tasmanian Museum and Art Gallery for the year ending 30 June 2017.

In submitting this report, we would like to sincerely thank the many people who have contributed to the operation of the Tasmanian Museum and Art Gallery during 2016-17.

The Trustees especially wish to thank Minister for the Arts Dr Vanessa Goodwin MLC, Premier and Acting Minister for the Arts, Will Hodgman MP, the Foundation of the Tasmanian Museum and Art Gallery, The Royal Society of Tasmania, the Friends of TMAG, the TMAGgots, and the staff and volunteers for their continuing contribution to the museum's growth and development.

Board of Trustees

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

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

Members of the Board of Trustees

Chairman

Mr Geoff Willis, AM
Governor-in-Council appointment

Board Members

Professor Jim Reid
Royal Society of Tasmania appointment

Professor Ross Large
Royal Society of Tasmania appointment

Ms Julia Farrell
Governor-in-Council appointment

Alderman Helen Burnet
Hobart City Council appointment

Ms Brett Torossi
Governor-in-Council appointment

Ms Penny Clive
Governor-in-Council appointment (until 30 June 2017)

Tasmanian Museum and Art Gallery

TMAG's Strategic Plan 2016-2021 sets out the museum's focus and the further transformation we will undertake 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 |
|----------------------------------------------------------|-------------------------------------------------------------|-----------------------------------|-----------------------------------------------|

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



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

Chairman's report



On behalf of the Trustees, I am delighted to report that the Tasmanian Museum and Art Gallery (TMAG) has had another very successful year in 2016-17. Award-winning exhibitions, dynamic programming, new partnerships, important acquisitions and research and achieving a balanced budget for the second-year running have all contributed to this success.

It is little surprise that attendance numbers climbed to over 400,000 for the first time in several years when we were able to present such a splendid array of exhibitions and programs. Total visits across all TMAG sites were 415 172 for the year. Our visitor numbers exceeded expectations and are a validation of the strong strategic direction that has been established to make TMAG a 'must-see' destination that is activated year-round with a vibrant program of exhibitions, activities and events.

TMAG's art collection was recently strengthened with the important gifting of a large number of modern Australian works by Mr and Mrs Richard and Anna Green. These works expand and augment the collection in a way that would not be possible without such generous support.

A review of the Financial Statements for 2016-17 reveal that TMAG has made significant progress towards sustainability by developing a sound financial base. Another year of tight financial control has delivered a small budget surplus. Operationally we settled into the pattern of seasonal opening hours, enabling us to open

seven days a week through the peak summer period and we also increased the contribution from both the Museum Shop and venue hire revenue.

This year, we repaired the roof and replaced the lift in the 1966 Building with an additional budget allocation from the Tasmanian Government, as we continue to manage assets on an emergency response basis. We have now developed a well-considered, risk based, asset management plan and we will be proposing a capital plan for the important heritage buildings that is based on this planned approach.

During the year, a contemporary new legislative framework was developed to modernise the governance of TMAG. The new TMAG Bill was tabled in Parliament in April 2017. Once this Bill is passed, we expect TMAG to become a statutory authority in the next year and we foresee this streamlining and modernising management practices.

I would like to acknowledge and thank Dr Vanessa Goodwin for her wholehearted commitment and support of TMAG throughout her term as Minister for the Arts. The new legislation is but one of the outcomes of that commitment and upon introduction it will be testament to her desire to set TMAG up for success.

We would not have been able to achieve such progress and success over the past year without the generous support of our corporate sponsors, the Foundation of TMAG, the Friends of TMAG and, of course, the



Welcoming the donation of artworks from Richard and Anna Green, June 2017

Tasmanian Government who have provided additional investment over three years to enable TMAG to start implementing its Strategic Plan.

May I also thank the Trustees for their diligent attention to the many important issues we have addressed during the past year and in particular may I single out Penny Clive who completed her term as a Trustee on 30 June 2017 but who remains part of the fabric of TMAG in so many ways. Finally, on behalf of the Trustees we would like to thank and acknowledge Director Janet Carding and her dedicated team of staff and volunteers on all the achievements over the past year.

Geoff Willis, AM
Chairman of Trustees



Minister for the Arts, Vanessa Goodwin, alongside TMAG staff and guest speakers at the opening of *kanalaritja: An Unbroken String*, December 2016

Director's report



2016-17 has been a strong year for TMAG as many of the initiatives flowing from our Strategic Plan began to bear fruit.

We mounted a highly-successful year of exhibitions, programs and special events, which all contributed to the continuing upward trend of our visitation. Particularly pleasing was that three of our shows, *Tempest*, *One Hell of an Inferno* and *kanalaritja: An Unbroken String* were all category winners at the annual Museums and Galleries National Awards (MAGNAs). *Tempest* was also named the overall winner of the MAGNAs, and I was delighted to receive all four awards on behalf of the project teams. Those awards represent many months of hard work by TMAG staff, our many partners and numerous volunteers, and it is wonderful to have their efforts acknowledged.

Following its successful run at TMAG, *kanalaritja* has now commenced a two-year national tour. Part of the project has been the research and publication of its catalogue – a significant achievement in its own right. The catalogue contains beautiful images of the many shell necklaces featured in the displays, including more than thirty that were purchased for the TMAG collection thanks to the generosity of the Foundation of TMAG.

A key feature of these award-winning exhibition projects has been the partnerships that have underpinned them. Our Strategic Plan emphasises the importance of partnerships to build an involved community that amplifies the reach and positive impact of our activities, whilst enabling our partners to meet their needs. So it is pleasing to see how quickly we have been able to put new relationships in place – with great results for all.

During the last year we have signed a new strategic partnership agreement with the University of Tasmania (UTAS); been supported by the City of Hobart as a major cultural organisation and to deliver a second successful Children's Festival; worked with the Tasmania Fire Service on *One Hell of an Inferno*; received valuable advice from the *kanalaritja* steering committee and TMAG Aboriginal Advisory Council for *kanalaritja*; partnered with RACT and Freycinet Lodge to present *The Art of Science: Baudin's Voyagers 1800-1804*; and worked with many creative partners including Detached Cultural Organisation and Dark Mofo to deliver *Tempest*. My thanks to all the partners TMAG has worked with over the last year, and we look forward to working with you again.

In 2016-17 TMAG was also able to move forward on another strategic investment, the creation of a new position of Development Manager to support our aim to provide greater fiscal stability by developing philanthropic opportunities. At the close of the year we were thrilled that our inaugural annual appeal raised more than \$25,000, and I thank all those who so generously contributed.

It is easy to think of TMAG as just the precinct at Davey St, but the organisation stretches across some six sites, including Narryna, the nineteenth century merchant's house in Battery Point, which is managed by TMAG. Over the last year we have continued to work in partnership with the Narryna Heritage Museum Council and have begun a major program to upgrade the facilities there, improve the collection storage and build



TMAG Director Janet Carding receiving the Museums and Galleries National Awards (MAGNA) for *Tempest* from Museums Galleries Australia President Frank Howarth in May 2017

awareness of this heritage gem. At the start of winter Narryna was part of the Dark Mofo 2017 program, with a new installation by Tasmanian artist Brigita Ozolins that proved popular with the festival goers, attracting more than 4 000 visitors in June.

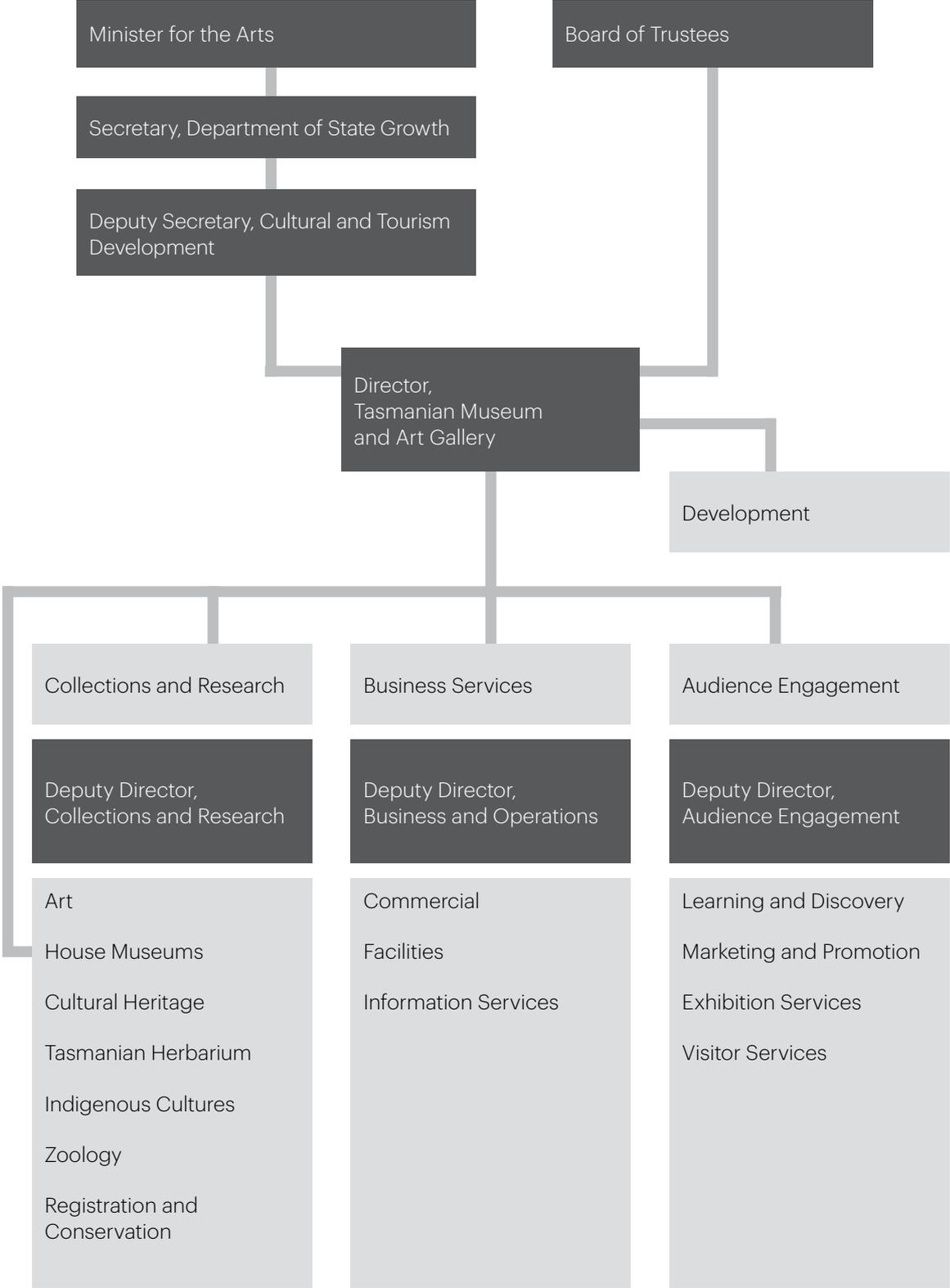
Based on our success this year, as we transition to become a statutory authority and head into the second year of our Strategic Plan, I feel confident that with the support the community through our many partnerships, we are well-placed to continue to create memorable experiences for our visitors.

Janet Carding
Director



TMAG Chairman of Trustees Geoff Willis and University of Tasmania Vice Chancellor Peter Rathjen sign the TMAG-UTAS strategic partnership agreement

Organisational structure



Reports



Strategic outcome 1

A welcoming physical and virtual destination

Once again during 2016-17, the Tasmanian Museum and Art Gallery (TMAG) welcomed an increased number of visitors who were treated to an award-winning exhibition program, 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 did 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 wide variety of community groups and organisations.

Visitation

Total visitation to TMAG's city site for 2016-17 was 403 662 over 326 operating days. This represents a five per cent increase in overall visitation on the previous year's total of 383 026. The average daily visitation was 1238, up from 1220 per day in the previous year and well ahead of the target of 1125.

At the house museums, Narryna's total visitation for the year was 10 127, while Markree House and Garden recorded 523 visits. A total of 375 visits were made to the Tasmanian Herbarium in Sandy Bay, and 485 people visited the Rosny Collections and Research Facility.

A total of 18 334 people participated in formal education programs throughout 2016-17, with 68 921 people participating in community and family programs. Offsite, a total of 8 129 people participated in events involving TMAG programming, including the *Festival of Bright Ideas* National Science Week program at Princes Wharf No1, plus outreach programming and live virtual tours.



Young visitors enjoying a performance of Winnie the Pooh in the exhibition *Winnie-the-Pooh and Friends*, April 2017

Exhibitions

TMAG presented a stimulating and varied exhibition program in 2016-17, which delighted visitors and provided the inspiration for a wide range of complementary public programming.

A highlight of the year came in May 2017 when TMAG's 2016-17 exhibition program took home four prizes at the Museums and Galleries National Awards (MAGNAs). Exhibitions *Tempest*, *One Hell of an Inferno: The 1967 Tasmanian Bushfires* and *kanalaritja: An Unbroken String* each won their categories, and *Tempest* was named the overall winner of the awards, which was a great honour for TMAG.

Although it opened in June 2016, *Tempest* was on show for much of the 2016-17 year, with a variety of public programs accompanying the exhibition until it closed in November 2016. *Tempest*, a multi-disciplinary art exhibition created by internationally-renowned curator Juliana Engberg, drew strong visitation to the museum throughout the winter and spring period. Detached Cultural Organisation was TMAG's major partner for the exhibition, providing significant funding, with support also provided by Dark Mofo, the Australia Council and several community groups and cultural organisations for accompanying events and programs.

Over summer 2016-17 TMAG presented the exhibition *One Hell of an Inferno: The 1967 Tasmanian Bushfires*, which was well received by both the Tasmanian community and visitors alike. It attracted almost 50,000 visitors over the three months it was on show. The exhibition marked the 50th anniversary of the

devastating fires that destroyed much of Southern Tasmania in 1967, and featured interviews with survivors as well as objects recovered from the ashes. It was developed in partnership with the Tasmania Fire Service (TFS) and community groups, and received funding from the Tasmanian Community Fund. Accompanying the exhibition, TMAG presented a Bushfire Community Day as well as a special commemoration service on 7 February 2017 – 50 years on from the fires.

In December 2016 TMAG opened the national touring exhibition *kanalaritja: An Unbroken String*, which offers a unique glimpse into shell stringing, one of the most culturally significant and closely guarded traditions of the Tasmanian Aboriginal community. Accompanying the exhibition was a dedicated website, a publication featuring essays by TMAG staff and Tasmanian Aboriginal women writers, as well as a documentary created in partnership with Roar Film and Screen Tasmania. Following its display at TMAG, the exhibition toured to Museum Victoria, opening in June 2017, and will continue around Australia until 2019.

Another highlight in the 2016-17 program was the national touring exhibition *The Art of Science: Baudin's Voyagers 1800-1804*. It presented exquisite artworks created by Baudin's artists Charles-Alexandre Lesueur and Nicolas-Martin Petit during the voyage of 1800-1804. It was the first time Hobart audiences had the chance to see these original paintings and drawings from the collection of the Museum of Natural History in Le Havre, France. *The Art of Science* was augmented by objects and works from TMAG's collection, and accompanied by a program of lectures and talks.

Other exhibitions presented during the year were the *Antarctic Photography Competition*, part of the inaugural

Australian Antarctic Festival (2-18 September 2016), *The Early Dutch Explorers*, part of the Australian Wooden Boat Festival (9 February – 5 March 2017), *Full Void*, part of Ten Days on the Island (17 March – 8 April 2017), *Patricia Giles: A World of My Own* (20 January – 9 April 2017) and *Winnie-the-Pooh and Friends* (21 April – 20 August 2017). A contemporary jewellery exhibition based on the collections of the Maning women of Markree, *Inscription and Place*, opened in the TMAG Central Gallery in June 2017.

House museums Markree and Narryna also presented a varied exhibition program throughout 2016-17. At Narryna, highlights included an exhibition celebrating Tasmanian design icon the Peddle chair in September 2016; *Scrimshaw – The Art of the Mariner* which was presented to coincide with the Australian Wooden Boat Festival in February 2017; and the Dark Mofo 2017 presentation of Brigita Ozolin's installation *Death Mask*, which attracted more than 4 000 visitors to confront Tasmania's convict history through the death masks of executed convicts.



kanalaritja: An Unbroken String exhibition



One Hell of an Inferno: The 1967 Tasmanian Bushfires exhibition

Programs

Throughout 2016-17, TMAG provided a wide range of programs across its sites and online, catering to visitors of all ages.

Community programming was a focus throughout the year, with TMAG teaming up with a wide range of community groups to present programs for all age groups related to major exhibitions *Tempest*, *One Hell of an Inferno: The 1967 Tasmanian Bushfires* and *kanalaritja: An Unbroken String*.

In April 2017 the museum came alive thanks to the second TMAG Children's Festival, which was once again funded by a City of Hobart grant. It attracted a record average daily attendance across five days of 2 780 visitors, with a festival total of 13 900 visitors. The theme of the festival was 'animals', and programming was wide ranging including films and performances, child focused displays and a big focus on interactive and participatory activities such as making, playing games, and sharing experiences with other children and adults. A survey of attendees made post-festival showed that nearly 50 per cent said they had attended some other type of family or children's activity at TMAG in the previous twelve months, and almost 90 per cent of attendees came from the greater Hobart area.

Detached Cultural Organisation continued its wonderful support of art education through the AccessArt program and the Centre for Learning and Discovery continued to offer a diverse learning program for school, college and tertiary students, incorporating in-gallery programs, self-guided resources, loan resources and virtual tours. A highlight program was the Black Box, a Tasmanian Aboriginal cultural loan box accompanied by a live virtual tour of the *ningina tunapri* gallery with TMAG's Aboriginal Learning Facilitator. This program is supported by the Department of Education, and has reached schools across Tasmania since its inception in 2015.

Adult programming included courses for University of the Third Age (U3A) seniors, monthly workshop series pARTicipate, the Talks at TMAG program and regular tours provided by TMAG's volunteer guides. A key public program for adults was the *Beyond the Watergate* pilot series of monthly events, aimed at visitors 18+, which saw music and entertainment fill the museum after hours from July to December 2016. This was in line with making the TMAG site more accessible to visitors in non-standard hours.

TMAG also delivered programs for special events through the year. As part of National Science Week 2016, TMAG collaborated with other science organisations as part of the *Festival of Bright Ideas* at Princes Wharf No 1, and also hosted the free public performance of contemporary dance work *Deepspace* in the Central Gallery. TMAG science staff also led public tours of the Tasmanian Herbarium and Rosny Collections and Research sites as part of National Science Week, educating visitors on the history and use of the collection as well as current research.

The house museums Markree and Narryna presented a variety of programs throughout the year, complementing their exhibitions and also drawing on the history of their sites. Highlights included the Dark Mofo 2017 events at Narryna to complement *Death Mask*, a seminar and 'Peddle chair muster' related to the Peddle chair exhibition; floor talks about *Scrimshaw – The Art of the Mariner*; a popular decorative arts presentation from BBC Antiques Roadshow presenter Andy McConnell; and fundraising events such as the Christmas Craft Spirit Market.



TMAG Children's Festival, April 2017



Presentation at Narryna from BBC Antiques Roadshow presenter Andy McConnell

Strategic outcome 2

Strong collections that tell Tasmania's stories

In 2016-17, the Tasmanian Museum and Art Gallery (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 year, the inaugural Jayne Wilson Bursary was awarded for an important study on the Permo-Triassic era based on the vertebrate fossils in the TMAG collections. 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

Several significant acquisitions were registered throughout the year including: 23 works by a group of notable 20th and 21st century Australian artists donated by Richard and Anna Green (née Knight); Thomas James Lempriere's colonial portraits of Captain Charles O'Hara Booth and Elizabeth Charlotte Booth (née Eagle) were gifted by the Walpole Family; a unique collection of 25 ceramic works by Violet Mace, dating from 1929-41, in which she pioneered decoration based on Australian Aboriginal art, were gifted on behalf of the artist; Milan Milojevic donated his magnum opus *Night and day (the tree)*, 2016; and a collection of four works were received from Troy Ruffels. Further, with a gift from the Australian Decorative and Fine Arts Society (ADFAS), the Foundation of TMAG generously purchased Valerie Sparks' *Prospero's Island – North East and Prospero's Island – South West*, 2016, which was produced as a result of the TMAG commission for *Tempest*.



Clifton Pugh, *The Shooting of a Kangaroo* (1956) donated to TMAG by Richard and Anna Green

The Art and Decorative Arts Strategy (2016-26) outlined plans for strategically building the Art and Decorative Arts collections, with a particular focus on acquiring contemporary art and design. The Strategy also outlines the plan to deaccession items assessed to be of limited significance or of limited relevance to the TMAG Art and Decorative Arts Acquisition Policy. An initial deaccession list has been drafted by the Art curators.

Research and conservation assessment is ongoing regarding 32 works by colonial artists requested by the National Gallery of Australia (NGA) for loan to the exhibition *The National Picture* in 2018.

In Decorative Arts, over 50 items from the George Wilson Bequest were registered, photographed and packed in archival boxes and the Georgian and Victorian glass decanter collection of over 50 items was rehoused in archival boxes.

Cultural Heritage

The continued generosity of donations from the public was substantial to the Cultural Heritage collections. An active contemporary collecting program was initiated to build collections where gaps had been identified such as women and contemporary migrants, and the 1967 bushfires. The recent exhibitions on these subjects provided a good entrée into these communities and allowed TMAG to acquire a small number of important items for the collection, but more importantly build relationships to these communities that will provide links for further opportunities.

A number of field trips were undertaken by the Cultural Heritage team to assess, inventory and pack a significant Tasmanian maritime collection which will be the focus of the cataloguing programme in the coming year.

A number of collection projects were completed including the cataloguing of the Marie Bjelke Petersen collection of documents, the selective scanning and documentation of the photographic film negatives from the James collection and the completion of the catalogue and relocation of the weights and measures collection into storage. Most of these projects relied on the valuable assistance of volunteers ably led by the supervising staff.

Funding through the Patricia Dukes Foundation enabled the employment of a consultant to complete the catalogue of the large collection of material relating to Peter Treseder's polar expeditions, known as the Patricia Dukes Collection.

A private donation of funds enabled the study and careful production of replicas for the convict clothing held at Richmond Gaol. This enabled these fragile items to be removed from display and transferred to TMAG for their preservation.

Indigenous Cultures

The Indigenous Cultures department continued to work closely with the TMAG Aboriginal Advisory Council (TAAC) to strengthen collaborative community relationships. Through the guidance of the TAAC and the *kanalaritja* Aboriginal Steering Group, Indigenous Cultures opened a major touring exhibition of Tasmanian Aboriginal shell necklaces. The development of *kanalaritja: An Unbroken String* presented an incredible opportunity to build on TMAG's historical collection. The generous support of the TMAG Foundation enabled the acquisition of 31 contemporary pieces from today's acclaimed shell stringers and a new wave of makers who were mentored through the *luna*

tunapri women's shell stringing workshops facilitated by TMAG from 2010-2015. The acquisition of the '*kanalaritja* collection' has secured an important and diverse collection that not only documents the *luna tunapri* (women's knowledge) project, but represents the Community today and the continuing expansion of this unique cultural and artistic expression. Significant work on the upgrade of storage for the entire shell necklace collection was completed. Following the *kanalaritja* exhibition launch, several further donations of shell necklaces have been received.

Tasmanian Herbarium

Development of the Tasmanian Herbarium collection, the most comprehensive resource on Tasmania's remarkable native and introduced flora in the world, continued. Further improvements were made to the quality and accuracy of collection data, to ensure that the specimens reflect the most up-to-date information. A priority remained to ensure that specimens and databases are consistent with two of TMAG's flagship online products: the *Census of Vascular Plants Tasmania* (revised and published in the course of the year) and the *Flora of Tasmania Online*.

Curation highlights included efforts to curate and database previously unincorporated specimens and make them generally available, in particular major collections of fungi and algae.

Donations from kindred institutions internationally, nationally and locally, as well as the efforts of staff and associates, saw the collection grow substantially. Key acquisitions included the reference herbaria of bryophytes and pathogenic fungi, generously donated by Forestry Tasmania, and several valuable isotypes of



Peter Treseder and his daughter inspecting the catalogued Antarctic Collection at TMAG's Rosny facility



Necklace on display as part of *kanalaritja: An Unbroken String*

lichens donated by the Michigan University, Lansing, USA, and Bergen University, Norway. An exceptional acquisition was a collection of 17 lichens from London's Natural History Museum, representing some of the earliest collections made in Tasmania by early navigator-explorers (Robert Brown and Joseph Hooker) and early colonists (William Archer, Robert Lawrence and Ronald Gunn).

With the completion of image capture of the Vascular Plant Type specimens (now available through the JSTOR Global Plants database) attention turned towards photography and improved archival storage of some of the historical material, including the specimens from Joseph Dalton Hooker's Antarctic explorations (40 specimens).

The ongoing interest in the Tasmanian flora was again highlighted by a vigorous programme of specimen loans and exchanges. The year saw 10 784 specimens on loan to researchers and institutions in 18 different 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 our representation of Tasmania's fauna. The collection has increased significantly in the last eight years due to staff involvement with the federally funded Bush Blitz Surveys and the acquisition of large and important collections such as the Forestry Tasmania Insect Collection, and several mollusc collections. Consequently, the Zoology collection

has grown, with approximately 100 000 registered specimen records now available online through the Atlas of Living Australia. Over half of these registrations were processed in 2016-17. Collections have also been consolidated to accommodate acquisitions and reorganise them using best practice. The dry mollusc and insect collections were rehoused into standard, modern units and new cabinets. Both collections were arranged into contemporary taxonomic order. The registration of Morton Allport's egg collection (including over 100 clutches of eggs) assembled in the 1870s and donated by the State Library in 1977 was also completed.

Specimens acquired this year have added significantly to our knowledge of Tasmanian fauna, including new records of species for Tasmania and TMAG, species new to science and records of threatened species. Several thousand specimens were identified, curated and recorded from two Bush Blitz surveys conducted in early 2016. As a result of these two surveys TMAG now holds specimens of over 200 species previously unrepresented in the collection.

Other important acquisitions added specimens of rare and threatened species to the vertebrate collection. A collection of 20 specimens of the critically endangered orange-bellied parrot (*Neophema chrysogaster*) was donated by the Department of Primary Industries, Parks, Water and the Environment (DPIPWE). DPIPWE also donated their entire sperm whale (*Physeter macrocephalus*) tooth collection. This consists of 1615 teeth from over 70 individual stranded animals. In sperm whales, teeth yield an accurate age of death for an individual and can provide insights into annual variations in diet and nutrition.



Tasmanian Herbarium staff undertaking fieldwork at Badger Creek, December 2016



Undertaking research on board the RV Investigator during the Sampling the Abyss voyage

Registration and Conservation

Exhibitions and loans formed the majority of the Registration and Conservation workload this year. TMAG continues to lend to institutions all around the world for both research and exhibitions. Preparations for the planned loan to Ikon Gallery, Birmingham UK, in late 2017 of works by Thomas Bock has represented a logistically complicated exercise that has required a significant investment of time from staff. TMAG's own exhibitions this year also relied on a large number of inward loans from both public institutions and private lenders, most notably *Tempest*, and *One Hell of an Inferno*. The touring component of the exhibition *kanalaritja* commenced at Museum Victoria as the first venue. The tour continues until 2019.

Tasmania Police undertook an audit of TMAG's firearms collection. All firearms in the collection were photographed and inspected by officers from the Firearms Services division. This will represent a significant increase in data for all these weapons when a copy of the final details is provided to TMAG and incorporated into the Collection Management System.

House Museums

An outstanding tobacco-coloured silk gown c.1868 was donated to the Narryna collection by Miss Mary Murdoch Crisp of Seaton, Richmond. The gown was reputedly made by her grandmother, Mrs George Crisp, when Lady Mayoress of Hobart on the occasion of the visit of the Duke of Edinburgh to Hobart in 1868. The gown bears comparison with the Emily Knight electric blue silk gown c.1868 in the Markree collection. Collection items continued to return to Markree with the sitting room revolving bookcase restocked with its original books.

A project to interpret the social history of beds at the Private Secretary's Cottage and Narryna began. The Cottage's beds include a rare Tasmanian tent bed and three campaign beds. Beds are where we are born, die, are conceived, endure sickness and dream dreams and thus have rich story-telling potential. The National Trust Sewing Group (NSW) has made mattress cases that will be stuffed with straw, horsehair and feather fillings (according to the 19th century layered approach to firmness but softness).

TMAG also provided collection care support to TMAG's collections at partner museums: the Australasian Golf Museum in Bothwell, West Coast Heritage Centre at Zeehan, Mt Lyell Offices collections at Queenstown and Maritime Museum of Tasmania. The support given to those collections by the Arts Tasmania Roving Curator program is acknowledged with gratitude.

Research

Art and Decorative Arts

Following the launch of the ambitious *Tempest* program in June 2016, Art and Decorative Arts curators began planning for the next decade, writing the TMAG Art and Decorative Arts Strategy (2016-26) to guide the development of the collection and exhibitions program. Emerging projects include the early establishment of three major themed research projects (working titles are *Furnishing the Colony 1804-60*, *Twist*, and *Paradise Lost: the worlds of T. G. Wainwright*); a series of biennial survey exhibitions of mid-career Tasmanian artists and designers beginning with *Tense Past: Julie Gough* opening in 2019; and the intention to re-conceptualise and re-hang the Art and Decorative Arts collections in the Hunter Galleries 5, 6, and 8. In December 2016, the opening of the exhibition *Like with like* pre-figured the future Hunter Gallery re-hang, with a wonderfully diverse selection of items from the Decorative Arts collection installed in Hunter Gallery 8.

Curatorial research informed the development of TMAG exhibitions *The Derwent*, *Strange Trees*, and also for *Thomas Bock* which will open at Ikon Gallery, UK, in December 2017. The opportunity to display Ernest Howard Shepard's original illustrations in *Winnie-the-Pooh and Friends* reinvigorated public interest in these items leading to the receipt of invaluable background information about Shepard from family members.

Research following the major donation of Violet Mace's (1883-1968) works included new information regarding the artist's biographical details, and the sources and development of her designs throughout her career. This has included the location of works in public and



The new *Like with like* Decorative Arts gallery in the Henry Hunter building

private collections throughout Australia to map out her evolving oeuvre. Research into Tasmanian colonial furniture included the identification of cabinet makers, the sources of designs and materials, and the locations of key works in public collections.

Cultural Heritage

Cultural Heritage research focussed on the development of the exhibition *One Hell of an Inferno: the 1967 Tasmanian Bushfires* in commemoration of the 50th anniversary of this tragic event that struck southern Tasmania. Research included the recording of 15 oral histories – a substantial addition to our archive on this subject. It also resulted in the correction of the official number of recorded deaths.

An oral history and professional filming for future archival reference was undertaken with Adrian Dean, a maritime veteran.

All the reference material relating to the archaeological collections donated some years ago by the Parks and Wildlife Department has been collated in anticipation of sorting the collections and making them accessible for research.

In June 2017, much-loved UK writer, actor and comedian Michael Palin visited TMAG's galleries and collections, as part of his research into a book about Sir John Franklin's ill-fated ship HMS Erebus.

Indigenous Cultures

The research focus for the Indigenous Cultures section has been driven by the major exhibition *kanalaritja: An Unbroken String*. The significant research on the TMAG collection, the makers and the history of shell stringing practices undertaken through the exhibition



Comedian, writer and actor Michael Palin (pictured left) visits TMAG's Colonial Art gallery, June 2017

development contributed to an accompanying website, book and documentary film. The collection of oral histories, moving footage and still images of shell collecting and stringing practices for the exhibition has built up an archive that expands and enriches the collection.

Research completed on the Fanny Cochrane-Smith wax cylinder recordings contributed to their inscription to the Australian Memory of the World Register. Several external researchers and members of First Nations communities were hosted and provided with data and research assistance for a number of external projects on Australian and Pacific cultural material. Provenance research and community consultation through the Commonwealth funded Indigenous Repatriation Program has also continued. An ongoing partnership with the LaTrobe University has facilitated the research, cataloguing and storage upgrade of parts of the Tasmanian Aboriginal archaeological collection.

Consultation continued with communities on the mainland with regard to the repatriation of indigenous material. This was funded through the Australian Government Indigenous Repatriation Program, Department of Communications.

Tasmanian Herbarium

Botanical research focussed on documenting Tasmania's remarkable plant diversity, and in particular on the discovery, classification and description of species new to science. Fifteen papers were published in the peer-reviewed literature, describing 26 new species and clarifying the nomenclature and identity of several others. Groups covered included lichens, algae and flowering plants. A highlight was the completion of a long-term project investigating the showy heath genus *Leptecophylla*.

Although no further Bush Blitz expeditions were undertaken this year, some strategic fieldwork was undertaken to support ongoing research projects. Much of the formal task of describing earlier Bush Blitz discoveries continued, supported by an external Commonwealth grant.

A new project, supported by a bequest, to produce a pictorial popular guide to Tasmania's Marine Plants commenced and is on track to be published late in 2017.

The Eighth Conference of the International Association for Lichenology in Helsinki, Finland, offered a forum to showcase some of TMAG's internationally respected research work to a broad audience. An invited lecture was delivered and three posters co-authored.

7 652 931 Herbarium records were downloaded from 33 353 visits to the online *Atlas of Living Australia* Website to support research, resource and land management, conservation, education and other applications.

Zoology

Zoology staff were involved in several important collaborative research projects in the last year in the fields of marine invertebrates, Lepidoptera (moths) and carnivorous marsupials. In July 2016, a TMAG researcher was invited to participate in an Antarctic Biodiversity workshop in Concarneau in France, as a specialist in soft-coral taxonomy. The objectives of this project, organised by the Muséum National d'Histoire Naturelle, were to identify specimens collected by multiple French expeditions in the southern oceans. In 2017, the same researcher was also invited to participate in a research cruise on board CSIRO's RV *Investigator*, dubbed "Sampling the Abyss", again as an expert on soft corals. The voyage explored deep-sea (2000-4000 m) biodiversity on the sea-bed off Australia's south-east coast. Staff continued work on Tasmanian deep-sea molluscs collected from southern ocean sea-mounts and off the Tasmanian coasts, in collaboration with the Australian Museum and the CSIRO. A large proportion of the species identified to date from these surveys are new to science.

Zoology staff continued research on the systematics and species discovery of Tasmanian and Australian animals, and also historical research on museum specimen trading. TMAG researchers were also partners in a global, systematic project on the mega-diverse moth family, the Geometridae, this year providing over 100 specimens of native Tasmanian

and Australian geometrids for DNA sequencing and inclusion in the project. Staff, with the assistance of volunteers, also conducted fieldwork in NSW and collected specimens of three new species of the Australian satin moths (*Thalaina*: Geometridae). Staff also continued doctoral research on the thylacine (*Thylacinus cynocephalus*). As part of a collaboration with Melbourne University, TMAG provided three thylacine pouch-young specimens for micro-computed tomography (micro-CT) scanning. This work produced high-quality and informative images of the internal anatomy of the specimens and will be the subject of a scientific publication.

A total of 38 577 473 Zoology records were downloaded from 14 794 visits to the online Atlas of Living Australia website to support research, resource and land management, conservation, education and other applications.

House Museums

Exhaustive research was undertaken into the Private Secretary's Cottage, confirming its construction as an industrial building (and adjunct to the Commissariat Store) between 1813 and 1816. Colonial Architect John Lee Archer converted the building as the Private Secretary's Cottage in 1828-29.

A draft Statement of Significance for the Private Secretary's Cottage has been developed as contemporary values-based heritage practice aims to define what is significant about a place as context for strategies to ensure its conservation.



New species of Australian satin moth *Thalaina*: Geometridae discovered by TMAG staff



Visiting Antarctic researcher Bryan Lintott (pictured right) from the Scott Polar Institute, Cambridge

Strategic outcome 3

An involved community

TMAG worked to build upon existing partnerships and develop new relationships with a wide variety of organisations to involve the whole community in the life of the museum throughout 2016-17.

Creative Partnerships

TMAG entered into a significant number of creative partnerships with local arts organisations to help bring the multidisciplinary exhibition *Tempest* to life between July and November 2016. Terrapin Puppet Theatre joined TMAG for a residency, which opened up the museum's collection to new ways of interpreting, and resulted in a creative and fun holiday program. Cast and crew from the company toured TMAG's zoology and teaching collections, before performing a new free show, titled *Storm Chasers*, in 'Prospero's Library' (the Central Gallery) during the September and October school holidays. Blue Cow Theatre presented a sold out season of William Shakespeare's *The Tempest* in 'Prospero's Library' after hours in October and November. The production was also highly popular with theatre critics, winning several Tasmanian Theatre Awards including Best Professional Production. TMAG joined with Tasmanian Regional Arts to present the temporary exhibition *Waterlines* in the museum courtyard between October and December, responding to the themes of the *Tempest* exhibition.



Terrapin Puppet Theatre's *Storm Chasers* in Prospero's Library (Central Gallery), September 2016

Once again TMAG joined with the Festival of Voices to present a range of events in July 2016, including after-hours choral performances in the Central Gallery as well as pop-up choir performances during the day throughout the museum. A Tas Gas funded 'fire' installation on the museum forecourt heralded the evening performances across key nights of the Festival. Also part of the Festival partnership was the Story Island Writer's Program, which saw two workshops held at TMAG culminating in the after-hours performance *The Lost Voices of Hobart Town: Of Sea and Storm*.

TMAG collaborated with the Tasmanian Eco Film Festival to present a range of events at the museum in November 2016, including a virtual reality marine display and a series of special talks by visiting professionals and TMAG experts.

University of Tasmania

TMAG continued its close relationship with the University of Tasmania (UTAS) throughout 2016-17. A highlight in the relationship was the signing in November 2016 of the new UTAS-TMAG partnership



Visitors enjoying the Welcome to Hobart event held in conjunction with UTAS, March 2017

agreement, after many months of discussion. The strategic agreement will build on the long-standing relationship between the two institutions and lead to increased collaboration in areas such as research and public programming.

The important partnership between TMAG and the UTAS Wicking Dementia Research and Education Centre continued, resulting in a second *iRemember* memory case, launched in September 2016. The case, built around the theme 'In the Shed', complements the existing 'In the Kitchen' case and is a free loan resource available to assist people living with dementia and their friends, families, partners and carers to communicate more easily. Both cases were developed after extensive research by staff at both institutions.

In March 2017, TMAG and UTAS joined together for the inaugural *Welcome to Hobart* event, a late-night opening at the museum designed to welcome new tertiary students to Hobart and for the Hobart community to embrace its newest members. More than 1 000 visitors attended, enjoying the main gallery spaces, live music, food and unique program features.

TMAG also continued to offer pre-service teacher training throughout the year to UTAS Bachelor of Education / Masters of Teaching students, and provided programming for the UTAS Children's University.



TMAG staff giving a tour to visitors during the *Welcome to Hobart* event, March 2017

1967 Tasmanian Bushfires Anniversary

Through the summer 2016-17 exhibition *One Hell of an Inferno: The 1967 Tasmanian Bushfires*, TMAG was able to build relationships and develop partnerships with a number of community organisations to commemorate the devastating Black Tuesday fires. The exhibition was supported by a grant from the Tasmanian Community Fund, and the Tasmania Fire Service (TFS) and Clarence City Council were community partners. It was also supported by media partners ABC Hobart and The Mercury newspaper.

As part of the exhibition, the TFS placed their mobile story booth in the Central Gallery, which had previously toured the state collecting memories from those who witnessed the 1967 fires. This allowed visitors to the exhibition to leave their own memories of the fires, which would be added to the existing stories on the TFS' *Bushfire Story Map* website.

A major public program related to *One Hell of an Inferno* was the special Bushfire Community Day, held on 5 February 2017, which saw members of the TFS visit the museum and provide fire safety information to visitors, as well as a variety of other activities on the day. The day was complemented by a live radio broadcast from ABC Hobart's Chris Wisbey, who interviewed TMAG staff about the exhibition, as well as TFS staff and survivors of Black Tuesday.

On 7 February 2017, exactly 50 years on from the devastating fires, TMAG hosted a commemoration service in the Central Gallery, which was attended by state and local government representatives and included a special performance of the Black Tuesday-themed musical work *Fire* by the group Silkweed.



Tasmania Fire Service fire truck outside TMAG on the Bushfire Community Day, February 2017

Tasmanian Aboriginal Community

TMAG continued to work closely with the Tasmanian Aboriginal Community throughout 2016-17 on a wide range of projects, including an award-winning exhibition and several public programs.

A highlight of the year was the *kanalaritja: An Unbroken String* exhibition which opened in December 2016, after several years work by Tasmanian Aboriginal women shell stringers in TMAG-led *luna tunapri* (women's knowledge) workshops and extensive community consultation. The exhibition, which highlights the important tradition of shell stringing, received funding from the Australian Government to tour Australia following its display at TMAG. It won its category at the Museums and Galleries National Awards in May, and opened at Museum Victoria's Bunjilaka Aboriginal Cultural Centre in Melbourne in June before touring the rest of the country until 2019.

Accompanying the exhibition at TMAG were a variety of public programs, including a special Family Day in March 2017 which included demonstrations of traditional Tasmanian Aboriginal cultural practices including shell-stringing and how to cook mutton-bird. TMAG also joined with Roar Film and Screen Tasmania to create the documentary film *kanalaritja: An Unbroken String*, which tells the story of shell-stringing and the exhibition's development, which premiered in March 2017 at a special event at the State Cinema.

For NAIDOC Week in July 2016, TMAG developed a special program of events for visitors. This included the *Moonbird Songs and Stories* sessions for early learners, lunchtime musical performances by local Tasmanian Aboriginal performers Kartanya Maynard and Dewayne EverettSmith, and a special Festival of Voices pop-



Visitors enjoying the Moonbird Songs and Stories program during NAIDOC Week, July 2016

up choir performance from the Central Australian Aboriginal Women's Choir.

In partnership with LINC centres, the Tasmanian Aboriginal component of TMAG's 2015 World War I exhibition, *The Islanders*, toured to 15 locations across the state, from Smithton to St Mary's, to bring the stories of WWI indigenous servicemen to remote and regional communities.

In addition to these events, TMAG's Indigenous Cultures team continued to work with the community throughout the year through the TMAG Aboriginal Advisory Council (TAAC) on a wide range of projects and issues, ensuring clear guidance for TMAG on Tasmanian Aboriginal issues and themes.

Reference Panels

TMAG's Children's Reference Panel continued to operate during 2016-17, comprising 20 young people aged 7 to 17 who provided advice, feedback and recommendations on a wide range of TMAG projects, exhibitions and events. Their work helped to inform the second TMAG Children's Festival, held in April 2017, with panel members also helping to organise the festival – including voicing radio advertisements – and also hosting the opening launch in the Central Gallery.

To complement the Children's Reference Panel, during the year TMAG also set up an Educator's Reference Panel. Panel members are appointed depending on areas of skill and range from teachers of early learning to lecturers of pre-service teachers. The panel aims to provide guidance to TMAG staff with the aim of improving the museum's services to teachers and students as key educational users of TMAG.



TMAG Children's Reference Panel members interview Alderman Helen Burnet at the opening of the TMAG Children's Festival

Volunteers

Volunteers made an important contribution to all areas of the museum throughout 2016-17. During the year, volunteers contributed over 11 000 hours across TMAG within collections and research activities as well as audience engagement and public programs.

Volunteers worked on a wide variety of tasks within collections and research throughout the year. This included registering and rehusing collections bequeathed to TMAG, such as Margaret Richmond's shell collection of 5 780 lots, and assisting TMAG staff with the revision of a genus of the Australian satin moths including making a major contribution to most aspects of the descriptions of two new species.

TMAG's collections and research volunteers also mounted the vast majority of the vascular flowering plant specimens that came into the Tasmanian Herbarium during the year (numbering over 1 100). They rehused collections to meet curatorial standards and reordered lots to accord with current species systematics. Volunteers also databased collections of over 750 fungi and 470 algae, assisted with specimen identification and undertook ongoing research. Volunteers also continued transcribing police records for the Cultural Heritage department, completing just under 7 000 pages in total and commencing the last book.

Each week during the year, volunteer museum and art guides offered 15 free tours of the museum, making a significant contribution to the public face of TMAG. These included access to the Private Secretary's Cottage, one of the jewels TMAG site. The art guides also continued to offer their popular free pARTicipate workshops to visitors each month, and volunteers also



Tasmanian Herbarium volunteers at the 2017 Volunteer Thank You Afternoon Tea

played a key role in public programs such as Family Days. Volunteers were also essential to the operations of house museums Narryna and Markree throughout the year.

House Museums

House museums Narryna and Markree presented exhibitions and events programs throughout 2016-17 that were developed as partnerships with artists, collectors and kindred organisations. A highlight included the Christmas Spirit Fair at Narryna in December 2016 in collaboration with Tasmanian whisky and gin distillers associations. This collaborative approach has led to philanthropy, volunteer support and further museum programming.

Narryna's Peddle chair exhibition and book launch led to a Tasmanian Branch of the Australiana Society being formed in November 2016, and the formation of the Australiana Society Tasmanian branch then led to the *Scrimshaw - The Art of the Mariner* exhibition and Narryna Antique Fair. The Australiana Society makes grants to institutions to acquire items of Australiana and will foster relationships between collectors and institutions.



Launching a book on the Peddle chair at Narryna

Strategic outcome 4

Transformational use of resources

During 2016-17, TMAG delivered on a number of activities against our goal to become a more dynamic, sustainable organisation that has enabling systems, processes and governance.

Significant progress was made towards diversifying TMAG's revenue base in the form of key partnerships, grant funding, fundraising campaigns and earned revenue.

Governance Review

In its first 365 Day Plan, the State 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. In April 2017 the Government tabled the *Tasmanian Museum and Art Gallery Bill 2017*, designed to deliver a modern governance structure for the management and operation of the museum. The Bill will establish TMAG as a statutory authority with a broad, skills-based Board responsible for the strategic management of TMAG that is accountable to the relevant Minister of the Crown for the delivery of the Board's functions and the exercise of its powers. Whilst the Bill clarifies the powers of the Trustees, there is no significant change expected to the responsibility of governance or the daily operations of the museum.

A new Memorandum of Understanding 2016-2021 (MOU) between Narryna Heritage Museum Incorporated and TMAG was signed, furthering the relationship between the two organisations.

Efficient and effective infrastructure

A piece of major infrastructure at the museum's city site was replaced this year, with the original and unreliable 1966 lift in the Argyle Gallery Building upgraded. This project has delivered a reliable and larger capacity lift to enable TMAG to safely transport objects up to 1.6 tonne and 2200mm in length. This is a significant improvement on our ability to operate, as well as being a more pleasant experience for the visiting public.

Following on from the Strategic Asset Management Plan last year, TMAG prepared two infrastructure-related budget requests to address the pressing issues relating to the backlog of property maintenance and the predicted future growth of research and collections facilities. The Structured Infrastructure Investment Review Process (SIIRP) concept bids were supported by the Department of State Growth.

A heritage building assessment was undertaken of the Private Secretary's Cottage as significant rising damp had been identified. Purcell Pty Ltd were engaged to review the existing management plan for the property and to advise on an appropriate schedule of works to remediate the building. Works will need to be undertaken over a number of years to fully address the problem.

Digitisation

TMAG, with the support of the Department of State Growth, made a SIIRP bid to provide the platform necessary for the contemporary management and publishing of the museum's collections online. Once published, the collections will be accessible and usable by the community, fostering innovation and participation in the community. If successful, this project will be an important transformational use of the collection resource for the organisation.

TMAG commenced work on the online collection portal, *The Tasmanian Collection*, thanks to funding

from the Australian Government's Tourism Demand Driver Infrastructure (TDDI) program. Phase one has now been completed, following a request for proposal process that resulted in the successful applicant developing a pilot website that is now undergoing user testing. TMAG continues to work as part of a group including Heritage Tasmania, LINC and the Tasmanian Archives and Heritage Office (TAHO) and it is anticipated that phase two involving the implementation of the final product will commence next year. This portal is the first step towards making the collections accessible online through digitising TMAG's collections, which remains a high priority moving forward.

Partnerships

During the year, TMAG welcomed a new partnership with RACT Destinations through its property Freycinet Lodge in support of the exhibition *The Art of Science: Baudin's Voyagers 1800-1804*.

TMAG also continued to work in partnership with the Department of Education, Aboriginal Education Services Unit through the provision of funding support for TMAG's Aboriginal Learning Facilitator position to deliver aboriginal education programs to schools and the Black Box virtual schools tours across the state.

Detached Cultural Organisation continued its substantial support of TMAG's AccessArt education program and provided additional support of \$70 000 in 2016-17 to complete its third part of a major gift towards the *Tempest* exhibition and associated creative partnerships and public programs.



Staff from RACT Destinations at the opening of *The Art of Science: Baudin's Voyagers 1800-1804*

Grants

TMAG received a significant grant from the Tasmanian Community Fund towards the presentation of the exhibition *One Hell of an Inferno: The 1967 Tasmanian Bushfires*. Other significant contributions were received from the Australian Government's Visions of Australia program in support of the national tour of *kanaliritja: An Unbroken String*, Council of Heads of Australian Faunal Collections, Hobart City Council and the Stratham Bequest in support of Herbarium research.

Revenue

Significant progress was made towards diversifying TMAG's revenue base with the inaugural end of year fundraising appeal raising \$25 000 towards TMAG's ongoing operations. The Museum Shop performed strongly off the back of two popular exhibitions and returned a surplus this financial year. The venue hire service experienced growth and the forward bookings pipeline is now looking strong after a year building partnerships with key suppliers and industry participants.

Employee Development

Enhancing the capabilities of TMAG staff is an integral component of the Strategic Plan goal of transformational use of resources. The key all-staff initiative this year has been in introducing a project management framework and improving the risk management skills of staff in delivering projects. A digital literacy survey was also undertaken, with pleasing results received.

During the year there was some notable personal professional development undertaken. Rebecca Holmes received Australia Council for the Arts professional development funding to undertake study tours to the DreamBig Children's Festival in South Australia and the Way out West Festival in Western Sydney to assist in her role as Project Manager for the TMAG Children's Festival. House Museums Manager Scott Carlin was awarded a place in the inaugural Tasmanian Community Fund's Emerging Tasmanian Community Leaders program, 2017. Jane Stewart, Principal Curator of Art, received a Gordon Darling Foundation travel grant to assist in undertaking a study trip to the United Kingdom. Rebecca Tudor participated in the Council of Australasian Museum Directors (CAMD) Executive Mentoring Program.

Appendices



Appendix 1

The Foundation of the Tasmanian Museum and Art Gallery

This year has been one of changes and challenges for the Foundation of TMAG. Whilst our income has been modest with fewer new supporters, we have been able to provide over \$45 000 towards the significant acquisition of contemporary Tasmanian Aboriginal shell necklaces for TMAG, thanks to our supporters. For the year ahead, the Foundation will be focusing on attracting new supporters to the Foundation.

During this year we installed in the area near the old Macquarie Street entrance a new electronic notice board. This details the names of all members of the Foundation and information on some of our activities. A decision was made earlier this year to install an electronic data base to record the details of our membership. This will also make it easier to communicate with members on activities of the Foundation and matters of interest to them.

The Foundation is a committee of the Trustees of TMAG which at present is a part of the Department of State Growth. Legislation is currently passing through parliament converting TMAG into a statutory authority and as a result of this a decision has been made to incorporate the Foundation.

In April the major fundraising event of the year, *Voyagers Dinner*, was held at The Henry Jones Art Hotel in

conjunction with the opening at TMAG of the exhibition *The Art of Science: Baudin's Voyagers 1800-1804*. Over \$20 000 was raised at the dinner, of which \$5 733 was pledged towards the Foundation's new Contemporary Art Fund.

For the first time an end of financial year appeal was held by TMAG for all parts of the museum community. This was very well supported by members of the Foundation with contributions of over \$24,000 being received.

This year the Foundation, in conjunction with the Trustees of TMAG, made a decision to support the appointment of a person into the role Manager Development – Philanthropy. This role is to assist both TMAG and the Foundation in raising revenue and to increase the profile of TMAG.

Earlier this year the committee made a decision to create a Contemporary Art Fund which will be made available to TMAG for the acquisition of contemporary works by Tasmanian artists. This will be launched at an official event to be held late September.

Tim Bayley
Chairman



Supporters of the Foundation at the opening of *kanalariŋa: An Unbroken String*, December 2016



Supporters of the Foundation at the *Voyagers Dinner* at the Henry Jones Art Hotel, April 2017

Appendix 2

The Friends of the Tasmanian Museum and Art Gallery

The Friends of the Tasmanian Museum and Art Gallery has continued in its role of bringing people through the doors of TMAG. We held eleven events throughout the year, of which several had attendances of more than 100 people. Those held at TMAG included four *Tempest* Talks based on various aspects of the exhibition: shipwrecks by maritime archaeologist Mike Nash, art talks by Mary Knights, Jane Stewart and Mariele Neudecker, and a presentation about staging *The Tempest* by Robert Jarman and members of his Blue Cow Theatre Company.

In December we were proud to support the opening of *One Hell of an Inferno: The 1967 Tasmanian Bushfires* exhibition, and in February we hosted two very popular events with visiting English glass expert Andy McConnell of BBC Antiques Roadshow fame. We also held functions further afield, at Government House and Rosny Barn. Considerable planning also went into setting up a series of free floor talks, with the first due to take place in July 2017. These events are designed to offer a no-charge daytime alternative to the usual Friends events, which are held in the evenings and involve payment to attend.

Our financial position remains solid, with enhanced record-keeping through our member database/website.

It enables us to track statistics for new and renewed memberships, donations, and attendances at events. It has been encouraging that an increasing number of members have embraced online payments, compared with the number of cheques we used to receive. With monthly emailed communications taking the place of mail, we now only post to about 50 addresses, a big reduction from the 400 or so just a few years ago. We have a membership of around 800, and while the majority are concession single or couple memberships, we are attracting more families signing up with their children.

During the year we provided funds for a large projection screen for use in the Central Gallery, at a cost of \$4 526.

We were very sad to lose Jean Boughey, who died unexpectedly in June 2017. Jean was a stalwart of the Friends committee, serving as secretary for many years, stuffing countless envelopes, and providing a cheerful welcome to members at every event. She will be greatly missed.

Julie Hawkins
Secretary



Friends of TMAG members attending a *Tempest* talk from maritime archaeologist Mike Nash



Friends of TMAG members attending an event with Andy McConnell from the BBC's *Antiques Roadshow*

Appendix 3

The TMAGgots

Preparing an annual report contribution is always a good chance to reflect on the past 12 months and consider your aspirations for the year ahead.

This is something we hope to explore further at our Annual General Meeting, as there are some fundamental questions about our group that we need to explore.

We remain very grateful to the staff, Director and Trustees of TMAG for making its facilities, collections and expertise available to us. During the year TMAG has hosted events at the Herbarium (*Plants vs Zombies?*), the Conservation Labs (*Behind the Scenes – kanalaritja*) and a particularly awesome Halloween at Rosny (*A Night at the Museum, Into the Vaults*).

The need to contribute to the cost of opening TMAG after hours for TMAGgot events has curtailed our ability to host some events, and we are exploring the options available to us.

Our broad mandate has meant that we have continued to explore some of Hobart's unique and lesser known sites and stories, including the awesome *Pandemonium*

experience at the Penitentiary Chapel and Criminal Courts, *a Horrible Hobart* and *Midtown Brews Cruze* tours, a terrific behind the scenes tour of Government House (*Hello Gov*) and a visit to the Fire Museum (*Fire & Water*).

We are proud of the events we produce for our members and subscribers, and are conscious of our need to continue to make them appealing and quirky, tailor them to the interests of our members and ensure they are as affordable as is possible. 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.

The TMAGgots rely on a small, but enthusiastic band of creative people on our Committee to deliver our events, and I remain eternally grateful for their efforts and support.

During 2016-17 we hosted ten events and ended it with 73 financial members, 258 subscribers and 906 Facebook followers. Not bad for a small, but keen, group of culture vultures!

Pete Smith
President



TMAGgots members hosting a drawing session at the TMAG-UTAS Welcome to Hobart event, March 2017



TMAGgots members touring the Tasmanian Herbarium as part of the *Plants vs Zombies* event

Appendix 4

Acquisitions and donations

Art

Thomas James Lempriere (1796-1852)
Captain Charles O'Hara Booth, c.1838
Oil on canvas
Donated by the Walpole Family, 2016
AG142

Thomas James Lempriere (1796-1852)
Captain Charles O'Hara Booth, c.1838
Oil on canvas
Donated by the Walpole Family, 2016
AG143

Pat Brassington (b.1942)
Lure 2005
Digital print
Purchased with funds from the TMAG
Foundation, 2016
AG8802

Julie Gough (b.1965)
Time Keeper, 2011
Teatree, brass, copper, found hay and
graphite
Purchased with funds from the Foundation
of TMAG
AG8804

Julie Gough (b.1965)
Observance, 2012
Video projection, edition 6/10, HDMI,
H264, colour, sound
Purchased with funds from the Foundation
of TMAG
AG8805

Valerie Sparks (b.1960)
*Prospero's Island – North East and South
West*
Digital print
Purchased with funds from the Foundation
of TMAG
AG8806

Stephen Lees (b.1954)
Eight persimmons, 2014
oil on board
Anonymous donation, 2016
AG8807

Stephen Lees (b.1954)
Leaving Stanley, 2008
oil on linen
Anonymous donation, 2016
AG8808

Stephen Lees (b. 1954)
Tugboat, 2012
gouache on card
Anonymous donation, 2016
AG8809

Stephen Lees (b.1954)
Sunday, 1994
oil on linen
Anonymous donation, 2016
AG8810

Stephen Lees (b.1954)
Moon on Pont Marie, 2012
gouache on card
Anonymous donation, 2016
AG8811

Stephen Lees (b.1954)
Tunbridge Valley, 1997
gouache on paper
Anonymous donation, 2016
AG8812

Stephen Lees (b.1954)
Sloping, Frederick Henry Bay, 1997
oil on linen
Anonymous donation, 2016
AG8813

Philip Watkins (1959-2010)
Untitled, 1998
acrylic on canvas
Presented by Michael Edwards, 2016
AG8814

John Birch
Buy a BROOM?!!, 1825
engraving
AG8815

William Charles Piquenet (1836-1914)
River Tamar, 1883
watercolour on paper
Presented by John Atkins, Suzanne Barker
& Daniel Atkins
AG8816

William Charles Piquenet (1836-1914)
East Hobart, 1883
watercolour on paper
Presented by John Atkins, Suzanne Barker
& Daniel Atkins
AG8817

Andrew Sibley (1933-2015)
The last king and queen, 1992
oil on canvas
Donated under the Australian
Government's Cultural Gifts Program by
Richard and Anna Green (née Knight), 2017
AG8818

Robert Juniper (1929-2012)
Sam's girl at La Perouse, 1991
oil and acrylic on Belgian linen
Donated under the Australian
Government's Cultural Gifts Program by
Richard and Anna Green (née Knight), 2017
AG8819

Euan Mcleod (b.1956)
Digging figure Wilpena Pound, 2008
oil on polycanvas
Donated under the Australian
Government's Cultural Gifts Program by
Richard and Anna Green (née Knight), 2017
AG8820

William Robinson (b.1936)
Ridges in early sunlight, 1994
oil on canvas
Donated under the Australian
Government's Cultural Gifts Program by
Richard and Anna Green (née Knight), 2017
AG8821

Clifton Pugh (1924-1990)
The shooting of a kangaroo, 1956
Donated under the Australian
Government's Cultural Gifts Program by
Richard and Anna Green (née Knight), 2017
AG8822

Kevin Connor (b.1932)
Waiting at St Leonards Station, 1961
oil on canvas
Donated under the Australian
Government's Cultural Gifts Program by
Richard and Anna Green (née Knight), 2017
AG8823

James Gleeson (1915-2008)
Autumn, 1996
oil on canvas
Donated under the Australian
Government's Cultural Gifts Program by
Richard and Anna Green (née Knight), 2017
AG8824

James Gleeson (1915-2008) <i>The vision</i> , 1968 oil on board Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8825	John Olsen (b.1928) <i>The ravens</i> , nd pen and ink on paper Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8833	George Davis (b.1930) <i>Portrait of Doug Lowe</i> , 1990 oil on canvas AG8841
Alun Leach Jones (b.1937) <i>Moving the obelisk</i> , 1984 charcoal on paper Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8826	Clifton Pugh (1924-90) <i>Nests</i> , nd etching 24/50 Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8834	Haughton Forrest (1826-1925) <i>Untitled</i> , n.d Oil on board Donated in memory of Terry and Yvonne Gathercole AG8842
Stephen Lees (b.1954) <i>The cicada</i> , 2001 oil on canvas Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8827	Rick Amor (b.1948) <i>In the city</i> , 2004 gouache on paper Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8835	Milan Milojevic (b.1954) <i>Night and day (the tree)</i> , 2016 Multilayered digital, etching and woodblock print Donated under the Australian Government's Cultural Gifts Program by M. Milojevic (CGP application pending) AG8843
Jock Clutterbuck (b.1945) <i>[No title]</i> , c.1994 cast bronze Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8828	James Gleeson (1915-2008) <i>Nothing is more deceptive</i> , 1978 collage and charcoal on paper Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8836	Troy Ruffels (b.1972) <i>Cinder</i> , 2013 Digital print on aluminium Donated under the Australian Government's Cultural Gifts Program by T.Ruffels (CGP application pending) AG8844
Oliffe Richmond (1919-77) <i>Two figures</i> 1961 ink on paper Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8829	Rick Amor (b.1948) <i>Study for desolate place 1</i> , 2004 oil on board Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8837	Troy Ruffels (b.1972) <i>Nocturne</i> , 2012 Digital print on aluminium Donated under the Australian Government's Cultural Gifts Program by T.Ruffels (CGP application pending) AG8845
John Gould (b.1952) <i>Viking King Islensk Abstaktlist</i> , 1991 mixed media Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8830	James Gleeson (1915-2008) <i>Figure in psychoscape I</i> , 1976 mixed media on paper Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8838	Troy Ruffels (b.1972) <i>Tundra</i> , 2012 Digital print on aluminium Donated under the Australian Government's Cultural Gifts Program by T.Ruffels (CGP application pending) AG8846
Fred Williams (1927-82) <i>Sherbrook Forest no. 8</i> , 1962 etching 7/22 Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8831	James Gleeson (1915-2008) <i>Figure in psychoscape II</i> , 1976 mixed media on paper Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8839	Troy Ruffels (b.1972) <i>The notes</i> , 2014 Digital print on aluminium Donated under the Australian Government's Cultural Gifts Program by T.Ruffels (CGP application pending) AG8847
James Gleeson (1915-2008) <i>A study for a benign perturbation</i> , 2003 charcoal and collage on paper Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8832	Imants Tillers (b.1950) <i>Nature Speaks: N</i> , 2000 synthetic polymer paint and gouache on 36 10 by 14" canvas boards, No 66773 x 66808 Donated under the Australian Government's Cultural Gifts Program by Richard and Anna Green (née Knight), 2017 AG8840	Charles Edward Conder (1868-1909) <i>The hayricks (Giverny)</i> , c.1892/1893 oil on canvas Donated under the Australian Government's Cultural Gifts Program by D. Savill (CGP application pending) AG8849

Albert Henry Fullwood (1863-1930)
The General Post Office, Hobart, Tasmania,
1890s
watercolour and gouache on paper
Donated under the Australian
Government's Cultural Gifts Program by D.
Savill (CGP application pending)
AG8850

Decorative Arts

Gary Greenwood (1943-2005)
Leather sculpture: shoe, 1996
Wet-formed and laminated leather
32.6 x 22.7 x 8 cm
Purchased with the assistance of the
TMAG Foundation
P2016.6

Gary Greenwood (1943-2005)
Leather sculpture: shoe, 1996
Wet-formed and laminated leather
22.8 x 14.1 x 6.2 cm
Purchased with the assistance of the
TMAG Foundation
P2016.7

Brevill Shoes Ltd, Bond St, London
Ladies' brogue shoes, c. 1970
Leather; metal
13 x 8 x 25cm
Presented by Heather Beattie, 2016
P2016.8

Playboy Bunny (manufacturer)
Prescription aviator spectacles, c. 1980
Celluloid; glass; metal
5 x 14.5 x 13 cm
From Estate of Tim Franklin, 2016
P2016.9

Alain Mikli (designer)
Prescription spectacles, 1990s
Acetate; metal; glass
From Estate of Tim Franklin, 2016
P2016.10

Philippe Starck (designer) Alain Mikli
(manufacturer)
Prescription spectacles, 1996
Acetate; metal; glass
3.5 x 15 x 15 cm
P2016.11

Alain Mikli (designer)
Prescription spectacles, c. 1990
Acetate; glass; metal
3 x 14 x 14.5 cm
From Estate of Tim Franklin, 2016
P2016.12

Alain Mikli (designer)
Prescription spectacles, c. 1990
Acetate; rose tinted glass; metal
4 x 14.5 x 14.3 cm
From Estate of Tim Franklin, 2016
P2016.13

Georgio Armani; Emporio Armani
Prescription spectacles, 2008
metal; acrylic; glass
2.8 x 14 x 15 cm
From Estate of Tim Franklin, 2016
P2016.14

Georgio Armani; Emporio Armani
Aviator-style sunglasses, 2009
From Estate of Tim Franklin, 2016
P2016.15

Marc Jacobs (designer)
Prescription sunglasses, 2013
acetate; glass
6 x 14 x 15 cm
From Estate of Tim Franklin, 2016
P2016.16

Roger Henley (designer)
Prescription sunglasses, 2000s
cellulose acetate; polycarbonate
4.5 x 16 x 14 cm
From Estate of Tim Franklin, 2016
P2016.17

Etnia Barcelona
Prescription spectacles, c. 2000
metal; crystal
2.4 x 14 x 14.5 cm
From Estate of Tim Franklin, 2016
P2016.18

Savory & Sons (London, England)
Pocket watch, c. 1850
metal (silver; brass; steel); enamel
watch making; silversmithing
Presented by Jocelyn Hull, 2016
P2016.19

American Watch Company (Waltham
Massachusetts); Dennison Watch Case
Company (Birmingham, England)
Pocket watch, c.1909
Metal (silver; brass; steel); enamel
7.2 x 5 (dia.) x 1.4 cm
Presented by Jocelyn Hull, 2016
P2016.20

Unknown (probably United Kingdom)
Pocket watch winder, 19th century
metal (brass; steel)
3.6 x 1.2 x 0.4 cm
Presented by Jocelyn Hull, 2016
P2016.21

Unknown (probably United Kingdom)
Pocket watch winder, C19th
metal (brass; steel)
2.2 x 1 x 0.5 cm
Presented by Jocelyn Hull, 2016
P2016.22

Kosovar refugee women while in Tasmania
on 'Safe Haven' visas
Pairs of slipper socks, 1999
Knitted wool
20.5 x 33 cm
Presented by Janet Whelan, 2016
P2016.23

Kosovar refugee women while in Tasmania
on 'Safe Haven' visas
Pairs of slipper socks, 1999
Knitted wool
9.0 x 23.5cm
Presented by Janet Whelan, 2016
P2016.24

Kosovar refugee women while in Tasmania
on 'Safe Haven' visas
Pairs of slipper socks, 1999
Knitted wool
12 x 22cm
Presented by Janet Whelan, 2016
P2016.25

Kosovar refugee women while in Tasmania
on 'Safe Haven' visas
Sleeveless cardigan, 1999
Crocheted wool
64 cm centre back
Presented by Janet Whelan, 2016
P2016.27

Kosovar refugee women while in Tasmania
on 'Safe Haven' visas
Model hat, 1999
Starched cotton, polyester ribbon
4.3 x 23 x 23 (dia) cm
Presented by Janet Whelan, 2016
P2016.28

Lyn Campbell
Samoyed dog hair shawl, c. 1980
Dog hair
150 x 63 cm
Presented by V Lamont, 2016
P2016.29

Maker unknown (China)
Travel teapot in basket, c. 1900
ceramic (clear-glazed porcelain); wicker;
metal (brass); textile (woven cotton; cotton
wadding)
18 x 16.6 x 16.6 (dia.) cm
Presented by Catherine Griffiths, 2016
P2016.30

Violet Mace (1883-1968) Cup: Governor Davey's Proclamation board, 1930 Ceramic (glazed earthenware) 10.6 x 12.4 x 9.3 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.31	Violet Mace (1883-1968) Potpourri jar, 1934 Ceramic (glazed earthenware) 13 x 10 x 10 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.39	Violet Mace (1883-1968) Dish: didgeridoo player, 1944 Ceramic (glazed earthenware) 2 x 10.4 x 10.4 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.47
Violet Mace (1883-1968) Cup: mock fighting (after Tommy McRae), 1930 Ceramic (glazed earthenware) 10.6 x 12.7 x 9 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.32	Violet Mace (1883-1968) Bowl, 1938 Ceramic (glazed earthenware) 5.5 x 14.3 x 14.3 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.40	Violet Mace (1883-1968) Dish: spear thrower, 1939 Ceramic (glazed earthenware) 2.7 x 9.2 x 9.2 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.48
Violet Mace (1883-1968) Cup: Dagger duel, 1934 Ceramic (glazed earthenware) 10.6 x 12.2 x 8.7 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.33	Violet Mace (1883-1968) Bowl, 1936 Ceramic (glazed earthenware) 5.5 x 11 x 11 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.41	Violet Mace (1883-1968) Dish: fighting figures, 1941 Ceramic (glazed earthenware) 2.4 x 10 x 10 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.49
Violet Mace (1883-1968) Cup: Spear & boomerang duel, 1931 Ceramic (glazed earthenware) 9.8 x 12.2 x 8.4 (dia.) cm P2016.34	Violet Mace (1883-1968) Bowl, 1938 Ceramic (glazed earthenware) 5 x 9.3 x 9.3 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.42	Violet Mace (1883-1968) Dish: bird, 1939 Ceramic (glazed earthenware) 2.9 x 9.5 x 9.5 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.50
Violet Mace (1883-1968) Cup: Humbert River cave drawings, 1934 Ceramic (glazed earthenware) 9.5 x 10.5 x 7.6 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.35	Violet Mace (1883-1968) Bowl, 1940 Ceramic (glazed earthenware) 4.3 x 9.5 x 9.5 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.43	Violet Mace (1883-1968) Glaze test vessel, 1930s Ceramic (glazed earthenware) 4.8 x 6.6 x 6.6 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.51
Violet Mace (1883-1968) Cup: Hunting the emu, 1934 Ceramic (glazed earthenware) 9.6 x 11 x 7.5 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.36	Violet Mace (1883-1968) Dish: figure climbing a tree, 1941 Ceramic (glazed earthenware) 2 x 8.7 x 8.7 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.44	Violet Mace (1883-1968) Glaze test vessel, 1930s Ceramic (glazed earthenware) 6 x 5.3 x 5.3 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.52
Violet Mace (1883-1968) Vase, 1929 Ceramic (glazed earthenware) 14.2 x 9.2 x 9.2 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.37	Violet Mace (1883-1968) Dish: fishing, 1941 Ceramic (glazed earthenware) 2.1 x 9.3 x 9.3 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.45	Violet Mace (1883-1968) Glaze test vessel, 1930s Ceramic (glazed earthenware) 6.2 x 5.8 x 5.6 cm Presented anonymously on behalf of Violet Mace P2016.53
Violet Mace (1883-1968) Vase, 1929 Ceramic (glazed earthenware) 10 x 12 x 12 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.38	Violet Mace (1883-1968) Dish: hunter with snake, 1941 Ceramic (glazed earthenware) 1.8 x 8.5 x 8.5 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.46	Violet Mace (1883-1968) Vase, 1930 Ceramic (glazed earthenware) 7.8 x 8.6 x 8.6 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.54

<p>Violet Mace (1883-1968) Dish: boomerang maker, 1941 Ceramic (glazed earthenware) 2.2 x 9.1 x 9.1 (dia.) cm Presented anonymously on behalf of Violet Mace P2016.58</p>	<p>Phil Mason (b.1950) Brooch: <i>Rose Window to Perfect Passion</i>, 2014 Metal (18k white gold; yellow gold; sterling silver; titanium); precious stones (quarter carat ruby; shot-set diamonds); mica 5.3 x 5.3 x 1.6 cm Presented under the Australian Government's Cultural Gifts Scheme by Kay Rodda, 2016 P2016.62</p>	<p>Maker unknown Cuff links c. 1905 Gold 2.2 x 1.9 cm Presented by C Denholm P2017.4</p>
<p>Maker unknown Child's necklace, c. 1900 Glass; metal 35 x 0.4cm Presented by Lillian Kay, 2016 P2016.55</p>	<p>Phil Mason (b.1950) Necklace: <i>gumnut series</i>, c. 2000 metal (sterling silver; 18K gold); precious stone (ruby) 3.5 x 3.5 x 50 cm Presented under the Australian Government's Cultural Gifts Scheme by Kay Rodda, 2016 P2016.63</p>	<p>Maker unknown (Tasmania) Office washstand c. 1850 wood (Australian red cedar; New Zealand Kauri); metal (proprietary iron and brass fittings) 82 x 70.5 x 46 cm Presented by the Tasmanian Audit Office P2017.5</p>
<p>Maker unknown Folding button hook, early 1900s 6.8 x 4 cm Presented by Diana Jones, 2016 P2016.56</p>	<p>Phil Mason (b.1950) Earrings: <i>gumnut series</i>, c. 2000 metal (sterling silver; 18K gold); precious stone (ruby) 4 x 0.5 x 1 cm Presented under the Australian Government's Cultural Gifts Scheme by Kay Rodda, 2016 P2016.64</p>	<p>Maker unknown (North America) Chair c. 1870 wood (beech; plywood) 84 x 45 x 46 cm TMAG inventory internal transfer P2017.6</p>
<p>Wayne Hudson (b. 1948) Froe chair, 1992 beaten and forged steel; Tasmanian blackwood; leather 110 x 55 x 72 cm Presented under the Australian Government's Cultural Gifts Scheme by S Joyce, 2016 P2016.57</p>	<p>Phil Mason (b.1950) Ring: <i>wattle series</i>, c. 2000 metal (sterling silver; 18K gold); precious stones (diamonds) 2.4 x 2.1 x 0.6 cm Presented under the Australian Government's Cultural Gifts Scheme by Kay Rodda, 2016 P2016.65</p>	<p>Jess Goodwin (attributed) Child's dress 1920 textile (silk crepe); metal; mother of pearl shell CB 66 cm Presented by L Ryan P2017.7</p>
<p>Mylie Peppin (1907-1992) Bedside lamp: Alice in Wonderland, 1940s Glazed earthenware; proprietary electrical fittings 20.5 x 21.2 x 20.5 cm Presented by Margaret Bloomfield, 2016 P2016.59</p>	<p>Ulla Procope (Finland 1921-1968, designer); Arabia, Finland (Manufacturer) <i>Ruska</i> eggcup, 1961 Glazed stoneware 4.2 x 7.2 x 7.2 (dia.) cm P2017.1</p>	<p>Nancee Model, Melbourne Day dress 1950s textile (linen; cotton); metal CB 106 cm Presented by L Ryan P2017.8</p>
<p>Cyril John Allen (Tasmania, 1895 - 1893) Evening coat 1945 Fur (<i>Hydromys chrysogaster</i>); silk 76cm centre back Presented by M Gregory P2016.60</p>	<p>Maker unknown Visiting card purse c. 1920 metal (cut steel); plastic (unidentified); leather 17 x 7 cm Presented by Ruth Hayes P2017.2</p>	<p>Goodchild Shoe Co (Melbourne) Pair of sandals c. 1949 leather; metal; wood 26 x 12cm Presented by L Ryan P2017.12</p>
<p>Cyril John Allen (Tasmania, 1895 - 1893) Objects associated with furrier industry (Fur samples; coat clip; button blank; button) Fur (<i>Hydromys chrysogaster</i>); wood; cotton; steel; cardboard; plastic Various dimensions Presented by M Gregory P2016.60.1a - 1c & P2016.60.2</p>	<p>Maker unknown Evening purse c. 1920 silk, metal, glass, plastic 29 x 19 cm P2017.3</p>	<p>Maker unknown (Tasmania, Australia) Detachable bodice, c. 1930 textile (cotton drill); plastic; metal Presented by S Elkan, 2017 P2017.13</p>
<p>Cyril John Allen (Tasmania, 1895 - 1893) Stole 1945 Fur (<i>Hydromys chrysogaster</i>), silk , unknown fur tassels, metal 36cm centre back Presented by M Gregory P2016.61</p>		

**Bequest from George Wilson
Presented from the Gino
Codignotto and George Wilson
Collection, 2012:**

Makers unknown

Pocket watch stand and pocket watch, c. 1890
wood (unidentified); bone; metal (brass);
glass; textile (velvet)
13.8 x 13.5 x 13.5 cm
P2012.388

Maker unknown (Bizen, Japan) Roof tile, c. 1900
Ceramic (glazed stoneware)
22.3 x 13 x 17.2 cm
P2012.389

Maker unknown (probably United Kingdom)
Fire screen bracket, c.1900
metal (brass)
variable: 51 x 32 cm (fully extended)
P2012.390a

Maker unknown (probably United Kingdom)
Firescreen banner, c. 1910
textile (silk; linen); glass beads
49 x 37cm
P2012.390b

Spode (United Kingdom)
Tankard, 1910
ceramic (glazed, transfer decorated
porcelain)
12.6 x 17 x 12.2 (dia.) cm
P2012.391

Edward Walley (Cobridge, Staffordshire,
United Kingdom)
Hecate table jug, 1850s
Ceramic (Parian porcelain)
24.5 x 21 x 16.9 cm
P2012.392

Maker unknown (United Kingdom)
Pie dish with lid and stand, early C19th
Ceramic (earthenware)
13 x 19.2 x 35.4 (dia.) cm
P2012.393

Aaron Hays (designer, active 1845-76);
Copeland, United Kingdom (Manufacturer)
Assyrian lion figurine, 1882
ceramic (Parian porcelain)
7.1 x 12.3 x 5.3 cm
P2012.394

Spode (United Kingdom)
Side plate: *filigree* pattern, 1820s
ceramic (glazed porcelain)
2 x 21 x 21 (dia.) cm
P2012.395

Dillwyn Swansea (United Kingdom)
Side plate: *Castle gatehouse*, c. 1830
ceramic (transfer decorated and glazed
porcelain)
2.5 x 22.7 x 22.7 (dia.) cm
P2012.396

F. and R. Pratt (United Kingdom)
Cabinet plate, 1870
ceramic (transfer decorated glazed
porcelain)
3 x 23.5 x 23.5 (dia.) cm
P2012.397

J & MP Bell & Co (c.1842-1928) Glasgow,
Scotland
Plate: *Agra*, 1890s
ceramic (transfer decorated glazed
porcelain)
23.7 x 23.7 (dia.) x 2.8 cm
P2012.398

Clementson & Young (1845-7)
Staffordshire, United Kingdom
Plate: *Delhi*, c. 1846
ceramic (transfer decorated glazed
porcelain)
24.5 x 24.5 (dia.) x 3.1 cm
P2012.399

J & MP Bell & Co (c.1842-1928) Glasgow,
Scotland
Plate: *Alhambra*, 1890s
ceramic (underglaze decorated
earthenware)
23.6 x 23.6 (dia.) x 2.8 cm
P2012.400

Wedgwood (1759 -) Staffordshire, United
Kingdom
Cabinet plate: *English landscapes* (set of
eleven), 1880s
ceramic (glazed porcelain; overglaze
painting; gold lustre)
23.4 x 23.4 (dia.) x 2 cm
P2012.401

Fell & Co. Staffordshire (United Kingdom)
Plate: *Wild Rose Nuneham Courtenay
pattern*, c 1840
ceramic (underglaze decorated
earthenware)
25.7 x 25.7 (dia.) x 2.9 cm
P2012.402

J Ridgway (attrib.)
Plate: *Chinese pavilions*, c. 1810
ceramic (underglaze decorated
earthenware)
24 x 24 (dia.) x 2.8 cm
P2012.403

Wedgwood (1759 -) Staffordshire, United
Kingdom
Plate: *Blue Bamboo*, c. 1815
ceramic (underglaze decorated
earthenware)
25.4 x 25.4 (dia.) x 2.1 cm
P2012.404

Godwin & Ellis, Staffordshire (United
Kingdom);
Plate: *Peruvian Hunters*, c. 1840
ceramic (underglaze decorated
earthenware)
26.4 x 26.4 (dia.) x 3 cm
P2012.405

James and Ralph Clews, Staffordshire
(United Kingdom)
Plate: *Hunting the bear*, c 1825
ceramic (underglaze decorated
earthenware)
25.4 x 25.4 (dia.) x 2.3 cm
P2012.406

Maker unknown (United Kingdom)
Plate: *the Bewick stag*, c. 1820
ceramic (underglaze decorated
earthenware)
24.6 x 24.6 (dia.) x 2.5 cm
P2012.407

Maker unknown (United Kingdom)
Plate: *Chinese tower*, C19th
ceramic (underglaze decorated
earthenware)
25.2 x 25.2 (dia.) x 2.9 cm
P2012.408

Rogers, Staffordshire (United Kingdom)
Plate, c. 1810
ceramic (underglaze decorated
earthenware)
25.2 x 25.5 (dia.) x 2.4 cm
P2012.409

Belleek Pottery Works Company Ltd,
Belleek, County Fermanagh (Ireland)
Plate: *Celtic pattern*, c. 1930
ceramic (glazed porcelain)
28.8 x 24.2 (dia.) x 2.4 cm
P2012.410

Derby (Bloor period), Derby (United
Kingdom)
Cabinet plate: *Imari pattern*, c. 1830
ceramic (underglaze and overglaze
decorated earthenware)
25.5 x 25.5 (dia.) x 2.8 cm
P2012.411

Fell & Co, Newcastle (United Kingdom)
Plate, mid C19th
ceramic (underglaze decorated
earthenware)
25 x 25 (dia.) x 3.4 cm
P2012.412

Cultural Heritage

History

Trophy, 1978

TV Week King of Pop most popular
Tasmanian DJ 1978, awarded to Tim
Franklin
From the Estate of Tim Franklin, 2016
S2016.21

Trophy, 1980

TV Week King of Pop most popular
Tasmanian DJ 1980, awarded to Tim
Franklin
From the Estate of Tim Franklin, 2016
S2016.22

Trophy, 1981

TV Week King of Pop most popular
Tasmanian DJ 1981, awarded to Tim Franklin
From the Estate of Tim Franklin, 2016
S2016.23

Trophy, 1989

Raward 1989: Best Radio Station
promotion, awarded to the team at 7HT
From the Estate of Tim Franklin, 2016
S2016.24

Edison phonograph and accessories,
1920s

Presented by Maggie Cahir, 2016
S2016.26-28

Raymond sewing machine, 1870s

Owned by Jocelyn Campbell
Presented by Val Lamont, Heather Hogg
and Ian Campbell
S2016.30

Packet of wool, 1970s

Presented by Val Lamont, Heather Hogg
and Ian Campbell
S2016.31

Emergency ration tin, c1942

Issued by Douglas Campbell
Presented by Val Lamont, Heather Hogg
and Ian Campbell
S2016.32

RAAF Uniform, c1943

Issued to Douglas Campbell
Presented by Val Lamont, Heather Hogg
and Ian Campbell
S2016.33

Toy duck

Presented by Val Lamont, Heather Hogg
and Ian Campbell
S2016.34

Porcelain doll, 1920s

Presented by Heather Beattie, 2016
S2016.36

Wooden skittles, 1910s

Presented by Pam Roach, 2016
S2016.37

Banking material relating to the ANZ and
ES&A banks

Presented by Heritage Tasmania, 2016
S2016.40-44

Desk set, c1890

Belonged to Frederick Ormiston Henry
(1846-1916)
Presented by Barbara Roulsten, 2016
S2016.52-53

Ikoskop slide viewer, c1960

Presented by Ann Hopkins, 2016
S2016.56

Five drafting instruments, 1866-1917

Used by Leventhorpe Hall (1846 - 1936) at
the Lands Titles office, Hobart
Presented by Dr Carey Denholm, 2016
S2016.57

Tasmanian souvenirs, c1969-2000

Presented by David Lees, 2016
S2016.59-60

Wrest Point casino chip, 1973

Presented by David Lees, 2016
S2016.62

Vinyl records, 1976, 1977

Two records of Tasmanian Military Tattoos
Presented by David Lees, 2016
S2016.63

Antarctic equipment, 1974-75

Used by Garry Clark at Mawson Station
Presented by Mollie Clark, 2016
S2016.65-68

Paper drinking straws, 1970s

Distributed to schools by Department of
Education
Presented by Fern Tree Community
Association Inc, 2016
S2016.69-70

Embroidered and crocheted table items

Made by Kosovar refugees at the
Tasmanian Safe Haven, Brighton, 1999
Presented by Janet Whelan, 2016
S2016.72-76

Miner's pick, 19th century

Probably used at lime quarry in West
Hobart
Presented by Julie Forsyth, 2017
S2017.1

Nokia 3120 mobile phone and accessories,
c2006

Used by Senior Curator, Cultural Heritage,
Elspeth Wishart
Collected by TMAG, 2017
S2017.2-3

Souvenirs, c2004

Presented to Senior Curator, Cultural
Heritage, Elspeth Wishart
Collected by TMAG, 2017
S2017.4-5

Five souvenir glasses and mugs, 1970s

Presented by Luigia Mangione, 2017
S2017.9, S2017.11-12

Tennis racquet and press, 1940s

Alexander
Presented by Stephen and Kathy Bunton,
2017
S2017.7-8

Model blacksmith's workshop, c1900

Made by Tasmanian blacksmith George
Buchanan in South Africa
Presented by Helen Wardrop, 2017
S2017.27

Numismatics

Seven medals from the collection of Ray
Thompson

Including the Tasmanian Council of
Education Medal, 1880
Presented by Ray Thompson, 2016
T38224-T38231

2 Russian bank notes

Presented by Ric Potts, 2016
T38241-42

Photographs

Photographer: Unknown

Photograph prints - *T.M. White Competition
1939 - Australian Championship, Won
By Tasmanian Team [Top of the World
Swimming Club]*.

Photograph Print - Janet Weidenhofer,
T.O.W Club - 1930s.
Presented by Gay Smedley 2016
Q2016.27-28

Photographer: Unknown

Photo album of the *Tasmanian Peace
Haven* migrant camp.
Presented by Janet Whelan, 2016
Q2016.33.

Photographer: Unknown
Photograph print – Group portrait of Frederick Ormiston Henry’s family, c1900
Presented by Barbara Roulston, 2016
Q2016.34

Photographer: Unknown
Framed photograph print – Lily Atkinson (aged around three years and wearing string of mock pearls necklace), 1920s
Presented by Lillian Kay, 2016
Q2016.35

Photographer: Unknown
Photograph – Survey and Lands Dept. Hobart/ January 1893, with Leventhorpe Hall centre.
Presented by Dr Carey Denholm, 2016
Q2016.36

Photographer: unknown
Albumen paper print in oval brass metal frame c1890s
Studio portrait – Mary Hall, wife of Edward Hall
Presented by Dr Carey Denholm, 2016.
Q2016.37

Photographer: Unknown
Photograph print
Honor Allen wearing fur coat made from pelts of Tasmanian water rat. 1945–46
Presented by Margaret Gregory, 2016
Q2016.38.1

Photographer: Unknown
Photograph print
Margaret Allen (daughter of Honor and C.J. Allen) wearing remodelled fur coat made from pelts of Tasmanian water rat.1949
Presented by Margaret Gregory, 2016
Q2016.38.2

Photographer: Unknown
Framer: possibly Robyn Lloyd Hood
Ambrotype in timber frame
Edwin (Ted) Henry Chesterman at five years of age(?)
c.1864
Presented by Dr Ian Chesterman
Q2017.1

Photographer: Unknown
Toned gelatin print in oval timber frame
Studio portrait of Frederick Ormiston Henry and his wife Mary Ann
c. 1900
Presented by Barbara Roulston
Q2017.2

Photographer: Tasmanian Police Department
Photograph print
‘Part of the first outside broadcast by the Australian Broadcasting Commission (ABC) in Tasmania ’ c1960s
Showing TMAG curator of Invertebrate Zoology Julia Greenhill nee Thompson and Director Dr Bill Bryden
Presented by Mrs Julia Greenhill, 2017
Q2017.3

Photographers Anson, J. Bishop Osborne and Carl Burrows
Six cabinet photos, 1880s.
One contact print of H.J. Edginton.
Presented by Charmaine Tully
Q2017.4

Documents

Letter to John Welch, Assistant Superintendent, Impression Bay, Tasman Peninsula, from his father in London, 14 April 1848.
Presented by Antonia Prys, 2016
R2016.27

Rudge bicycle catalogue; Raleigh bicycle manual; two Peking bicycle licences issued in 1984 (including key to bicycle lock).
Presented by Helene Chung Martin, 2016
R2016.33

Instructions for knitting socks for soldiers during the Second World War.
Presented by Val Lamont, 2016
R2016.34

New Testament and Psalms awarded to Neville Campbell by the Scottsdale Presbyterian Sunday School, 1923.
Presented by Val Lamont, 2016
R2016.36

Prayer book with bookmark embroidered ‘Emily Opie August 24th 1865’.
Presented by Val Lamont
R2016.37

Opera program *The Magic Flute*, Mozart. Performed at the Theatre Royal, Hobart, 5–7 August, 2011.
Presented by Amy Cavanagh, 2016
R2016.38

Letter sent to Janet Whelan from Kosovar woman Dinore Hoti, after leaving the Tasmanian Peace Haven migrant camp in 1999.
Presented by Janet Whelan, 2016
R2016.40

Edition of *Franklin Focus*, September 1999 with article about Kosovar cooking.
Presented by Janet Whelan, 2016
R2016.41

Book *Ash Tuesday* by Joan Woodberry, illustrated by Max Angus, signed by author and illustrator.
Presented by Ian Terry, 2016
R2016.42

Collection of research documents relating to Tasmanian hotels, compiled by Kevin Pullen.
Presented by Kevin Pullen, 2016
R2016.43

Bible from the Youl family.
Presented by Barbara Roulston, 2016
R2016.44

Prayer book from the family of Frederick Ormiston Henry.
Presented by Barbara Roulston, 2016
R2016.45

Book *Encyclopedia of Needlework*, edited by Therese de Dillmont, c. 1900.
Presented by Lillian Kay, 2016
R2016.46

Collection of ANZ and English Scottish and Australian Savings Bank documents.
Presented by Heritage Tasmania, 2016
R2016.47

Testimonial to Leventhorpe Hall on his retirement as chief draftsman from the Lands and Survey Department, 1917.
Presented by Dr Carey Denholm, 2016
R2016.48

Letter by Tasmanian soldier Gordon Thompson to his nephew, sent from France during the First World War.
Presented by Ray Thompson, 2016
R2016.49

Printed reference material, tourist maps and booklets relating to Tasmania.
Presented by David Lees, 2016
R2016.50–59

Prayer book from the Youl family.
Presented by Barbara Roulston, 2016
R2016.61

Six colonial letters written between Hobart and Dublin, 1835–67, relating to the Doolin family.
Presented by Deirdre Byers, 2017
R2017.1

Book with handwritten accounts by 20 children from Sandy Bay Infant School, of their experience during the 1967 Bushfires.
Presented by Sandy Bay Infant School, 2017
R2017.3

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

Hydromys Chrysogaster (water rat) pamphlet by furrier C.J. Allen, New Town.
Presented by Margaret Gregory, 2017
R2017.7

Tasmanian Theatre Awards 2017 *The Errols* program;
Ten Days on the Island theatre programs, including:
The Season by Nathan Maynard; e-baby by Jane Carfarella;
You and me and the space between by Terrapin Puppet Theatre;
Ten Days on the Island Mercury guide, March 2017.
Presented by Judith Longhurst, 2017
R2017.8-12

Advertising posters: *1963 Australian Basketball Championships, Devonport Sports Stadium, 7-12 October; Fancies & Fashions, Hobart Cup, Wednesday 5 February 1964*.
Presented by Dr Gintaras Kantvilas, 2017
R2017.13-14

Indigenous Cultures

Tasmanian Aboriginal shell necklace.
Dulcie Greeno, 2016
stripy buttons, *marina* and rice shells.
Purchased with funds from TMAG Foundation.
M8917

Tasmanian Aboriginal shell necklace
Ashlee Murray, 2016
King *marina* and black crow shells
Purchased with funds from TMAG Foundation.
M8919

Tasmanian Aboriginal shell necklace
Lola Greeno, 'Cape Barren Goose necklace', 2016
Cockles, penguins, black crow, oat and blue gull shells
Purchased with funds from TMAG Foundation.
M8919

Tasmanian Aboriginal shell necklace
June Brown, 2005
Yellow buttons and rice shells
Purchased with funds from TMAG Foundation.
M8920

Tasmanian Aboriginal shell necklace
June Brown, 2005
Toothies
Purchased with funds from TMAG Foundation.
M8921

Tasmanian Aboriginal shell necklace
Lola Greeno, 2016
Toothies, *marina* and black crow shells
Purchased with funds from TMAG collection.
M8922

Tasmanian Aboriginal shell necklace
Vanessa Skilton (nee Greeno), 2016
Black crow, toothies, *marina* and rice shells
Purchased with funds from TMAG Foundation.
M8923

Tasmanian Aboriginal shell necklace
Audrey Frost, 2016
Black crow and penguin shells
Purchased with funds from TMAG Foundation.
M8924

Tasmanian Aboriginal shell necklace
Rachel Quillerat, 2016
Toothies, black crow and rice shells
Purchased with funds from TMAG Foundation.
M8925

Tasmanian Aboriginal shell necklace
Yvonne Kopper, 2016
Toothies, black crow, *marina* and rice shells
Purchased with funds from TMAG Foundation.
M8926

Tasmanian Aboriginal shell necklace
Roseanne Mansell-Viney, 2016
Pink toothies and black crow shells
Purchased with funds from TMAG Foundation.
M8927

Tasmanian Aboriginal shell necklace
Dulcie Greeno, 2016
marina and black crow shells
Purchased with funds from TMAG Foundation.
M8928

Tasmanian Aboriginal shell necklace
Patsy Cameron, 2016
King *marina* on twined fibre
Purchased with funds from TMAG Foundation.
M8930

Tasmanian Aboriginal shell necklace
Patsy Cameron, 2016
Black crow, *marina* and oat shells.
Purchased with funds from TMAG Foundation.
M8929

Tasmanian Aboriginal shell necklace
Betty Grace, 2016
Black cat's teeth, *marina* and rice shells.
Purchased with funds from TMAG Foundation.
M8931

Tasmanian Aboriginal shell necklace
Corrie Fullard, 2016
marina and kelp shells
Purchased with funds from TMAG Foundation.
M8932

Tasmanian Aboriginal shell necklace
Corrie Fullard, 2016
marina and rice shells.
Purchased with funds from TMAG Foundation.
M8933

Tasmanian Aboriginal shell necklace
Jeanette James, 2016
Echidna quills on twined fibre.
Purchased with funds from TMAG Foundation.
M8934

Tasmanian Aboriginal shell necklace
Jeanette James, 2016
marina
Purchased with funds from TMAG Foundation.
M8935

Tasmanian Aboriginal shell necklace
Tahana Rimmer, 2016
Black crow, *marina* and penguin shells.
Purchased with funds from TMAG Foundation.
M8936

Tasmanian Aboriginal shell necklace
Ashlee Murray, 2016
King *marina*
Purchased with funds from TMAG
Foundation.
M8937

Tasmanian Aboriginal shell necklace
Nanette Shaw, 2016
Blue gulls and rice shells
Purchased with funds from TMAG
Foundation.
M8938a&b

Tasmanian Aboriginal shell necklace
Karoline Triall, 2016
marina
Purchased with funds from TMAG
Foundation.
M8939

Tasmanian Aboriginal shell necklace
Denise Jones, 2016
King *marina*, *marina* and black crow shells.
Purchased with funds from TMAG
Foundation.
M8940

Tasmanian Aboriginal shell necklace
Bernice Condie, 2010
Blue *marina*
Purchased with funds from TMAG
Foundation.
M8941

Tasmanian Aboriginal shell necklace
Vicki-Laine Green, 2016
Rice shells
Purchased with funds from TMAG
Foundation.
M8942

Tasmanian Aboriginal shell necklace
Tanya Harper, 2016
Penguin shells
Purchased with funds from TMAG
Foundation.
M8943

Tasmanian Aboriginal shell necklace
Verna Nichols, 2015
Echidna quills and *marina*.
Purchased with funds from TMAG
Foundation.
M8944

Tasmanian Aboriginal shell necklace
Verna Nichols, 2015
marina
Purchased with funds from TMAG
Foundation.
M8945

Tasmanian Aboriginal shell necklace
Leonie Dickson, 2015
marina and bull kelp
Purchased with funds from TMAG
Foundation.
M8947

Tasmanian Aboriginal shell necklace
Leonie Dickson, 2015
Toothies and spotty periwinkles
Purchased with funds from TMAG
Foundation.
M8946

Tasmanian Aboriginal shell necklace
Maker unknown
Cape Barren Island, c. early 1970's
Green *marina* and black crow shells strung
on cotton
Presented by Ruth Mollison.
M8951.

Tasmanian Aboriginal shell necklace
Maker unknown
Cape Barren Island, c. early 1970's
Toothies, *marina* and black crow shells
strung on cotton
Presented by Ruth Mollison.
M8952

Tasmanian Aboriginal shell necklace
Maker unknown
Cape Barren Island, c. early 1970's
Toothies and black crow shells strung on
cotton
Presented by Ruth Mollison.
M8953

Tasmanian Aboriginal shell necklace
Maker unknown
Cape Barren Island, c. early 1970's
Toothies and stripy dark button shells
strung on cotton
Presented by Ruth Mollison.
M8954

Tasmanian Aboriginal shell necklace.
Maker unknown
Cape Barren Island, c. early 1970's
White rice shells strung on cotton
Presented by Ruth Mollison.
M8955

Tasmanian Aboriginal shell necklace.
Maker unknown
Cape Barren Island, c. early 1970's.
Stripy buttons, *marina* and cat's teeth
shells strung on cotton.
Presented by Ruth Mollison.
M8956.

Tasmanian Aboriginal shell necklace.
Maker unknown, Big Dog Island, c.1916.
Green *marina* string on cotton
Presented by Wendy Burrige and Sandra
Bailey.
M8957.

Tasmanian Aboriginal shell necklace.
Clydia Summers
Cape Barren Island, c.1977
Stripy buttons and rice shells strung on
cotton
Presented by Mr Tony Trumble.
M8958.

Herbarium

Individuals and institutions donated a total of 1458 specimens to the Herbarium, and a further 1113 specimens were collected and lodged by staff.

The Herbarium received specimens from:
Australia: Australian National Herbarium, Canberra; National Herbarium of Victoria, Melbourne; National Herbarium of NSW, Sydney; Northern Territory Herbarium, Darwin; Queensland Herbarium, Brisbane; State Herbarium of South Australia, Adelaide; University of Melbourne Herbarium, Melbourne; Western Australian Herbarium, Perth.

Japan: National Museum of Science and Nature, Tokyo.

New Zealand: Auckland Museum Herbarium; Museum of New Zealand Te Papa Tongarewa, Wellington.

Norway: University of Bergen.

United Kingdom: Natural History Museum, London.

United States of America: California Academy of Sciences, San Francisco; Michigan State University, Lansing.

Itemised

1113 specimens lodged by Herbarium staff.

1 *Ptychomitrium australe* lodged by the University of Melbourne Herbarium

79 specimens lodged by the Northern Territory Herbarium

154 specimens, including 4 types lodged by the National Herbarium of NSW

132 specimens lodged by the Australian National Herbarium, Canberra

22 specimens lodged by the State Herbarium of South Australia

262 specimens lodged by the National Herbarium of Victoria

15 specimens lodged by the Queensland Herbarium

81 specimens lodged by the Western Australian Herbarium

60 bryophytes lodged by the Herbarium, California Academy of Sciences

1 *Gleichenia dicarpa* lodged by the Herbarium, Museum of New Zealand Te Papa Tongarewa

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

18 historical lichens lodged by the Natural History Museum, London

6 lichens lodged by the Michigan State University Herbarium, Lansing, USA

8 specimens lodged by the Auckland Museum Herbarium, NZ

93 lichens lodged by the University of Bergen, Norway

7 *Acacia* & *Agastachys odorata* lodged by B Champion

17 specimens lodged by P Collier

1 *Impatiens balfourii* lodged by S Corbett

1 *Araujia sericifera* lodged by T Dudley

130 specimens lodged by C Howard

38 woody shrubs & trees lodged by F King

2 *Viola* specimens lodged by J Little

1 moss lodged by D Meagher

80 Maatsuyker Is specimens lodged by R Mibus

1 *Euphrasia* specimen lodged by J Quarmby

15 specimens lodged by R Schahinger

1 *Deyeuxia carinata* lodged by R Skabo

1 *Marrubium vulgare* lodged by C Strain

6 Liverworts lodged by T Thekathyl

200 specimens lodged by M Wapstra

Zoology

Itemised

13 specimens lodged of electrocuted eagles by TasNetworks

4 specimens lodged of eagles by Woolnorth Windfarm

40 specimens of birds and mammals lodged by Dr Clare Hawkins Threatened Species Branch (DPIPWE)

4 specimens of birds lodged by Dr James Harris, Mayfair Vet

463 specimens of macropod skulls lodged by Dr Mike Driessen, World Heritage Area zoologist, (DPIPWE)

102 seabirds lodged by Lauren Roman, Institute of Marine and Antarctic Studies (IMAS)

1615 sperm whale teeth (70 lots) lodged by Dr Kris Carlyon, Marine Conservation Branch (DPIPWE)

102 bird egg clutches registered from Morton Allport's personal egg collection (c.1870)

1544 marine mollusc items (or 4368 specimens) from the last of Margaret Richmond's donated Tasmanian shell collection

266 items (or 811 specimens) of deep-water molluscs (representing 92 species) from a CSIRO survey of Tasmanian sea-mounts

622 insect specimens (representing 212 species) from recent Tasmanian Bush Blitz surveys by Zoology staff

25080 beetle specimens (or 8397 items, representing 325 species) as part of the gradual transfer of the Tasmanian Forest Insect Collection to TMAG.

Appendix 5

Audience Engagement statistics

	TOTAL
Visitation	
Visits to TMAG City Site	403 662
Interstate visitors	197 794
Overseas visitors	56 513
Visits to Narryna Heritage Museum	10 127
Visits to Markree House Museum and Garden	523
Visits to Rosny Research and Collection Facility	485
Visits to TMAG Herbarium	375
Total visits to TMAG sites	415 172
On-site programs	
On-site community and family program participants	68 921
On-site community and family programs	105
Formal education visitors to TMAG	18 334
Formal education programs delivered on-site	637
Off-site programs	
Students participating in formal school programs off-site	2 949
Off-site visits to TMAG programs (excluding students)	5 180
Resources	
Education resource loans	444
Online visits	
Website visits	79 071
Visits to TMAG records on the <i>Atlas of Living Australia</i> website	48 147
<i>Field Guide to Tasmanian Fauna</i> app downloads	4418
Enquiries	
External enquiries answered by TMAG staff	7000
Media and publications	
Media mentions	118
Publications published by TMAG	1

Appendix 6

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	12 431	12 431	42	36	5/57	5/122	0	5
Decorative Arts	25 351	25 351	100	93	1/1	6/12	0	2
Biodiversity								
Invertebrate Zoology	93 579 [^]	270 000	13 390	13 390	7/427	1/1	5	10
Vertebrate Zoology	20 693 [^]	26 000	824	824	3/12	0		
Geology	19 070	19 070	0	0	1/24	0	0	0
Herbarium	241 158 [^]	264 000	6 055	2 571	37/2 068	45/787	3	17
Cultural Heritage								
Indigenous Cultures	12 460 ^{^^}	12 460	31	0	1/53	6/8	2	0
Documents/Archives	27 284	27 284	743	743	0	0	0	1
History	26 579	26 579	789	789	0	18/47	1	1
Numismatics/Philatelics	42 759	42 759	27	27	0	0	0	0
Photographs	77 137	77 137	1 572	1 572	0	0	0	0
Support Services								
Library	14 314	14 314	154	55	0	2	0	0

	TOTAL
Research publications and articles produced by TMAG	39
Exchanges sent to other institutions	28/404
Items acquired via the Cultural Gifts Program	26
Visiting Researchers	140
Number of new species described in the natural sciences	26

*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 size of the total collection is estimated at around one million objects.

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

[^] In 2015-16, Biodiversity accessions included some unregistered material, but this has now been clarified so that the figures now only include accessioned material that has been registered into the database.

^{^^} variation to 2015-16 due to removal of duplicate entries.

Appendix 7

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 2016-17 financial year, which has helped us to undertake a wide range of projects, programs and activities. The following support was received:

Amount	From	Purpose
\$120 000	Detached Cultural Organisation	Collaborative Education Program (Access Art)
\$87 100	Council of Heads of Australian Faunal Council (CHAFC)	Bush Blitz
\$82 840	Australian Government Department of Communications and the Arts	Touring of <i>kanalaritja: An Unbroken String</i> exhibition
\$70 000	Detached Cultural Organisation	Exhibitions Program
\$66 718	Tasmanian Community Fund	<i>Fire Beyond</i> exhibition
\$55 156	Statham Bequest (via UTAS)	Herbarium research
\$40 000	Friends of TMAG (via Patricia Duke Foundation)	Patricia Duke Project – Antarctic Collection
\$35 000	Hobart City Council	Community development grant
\$35 000	Australian Government Tourism Demand Driver Infrastructure (TDDI) Program	Narryna Heritage Museum
\$18 273	Director of National Parks, ABRS	Bush Blitz projects
\$12 500	The Royal Automobile Club of Tasmania	<i>Art of Science</i> exhibition
\$12 500	RACT Destinations	<i>Art of Science</i> exhibition
\$10 732	Ministry for Arts, Attorney-General's Department	Indigenous Repatriation Program
\$10 127	Gordon Darling Foundation	Travel Grant
\$10 000	Jetty Foundation	Make Your Mark (Access Art)
\$10 000	Hobart City Council	2017 Children's Festival
\$9 922	Copland Foundation	Narryna Heritage Museum
\$8 806	Estate of the late Jessie Sheila Luckman	Bequest
\$5 565	Australian Council Australia	Professional Development Grant
\$5 000	Myer Foundation	Make Your Mark (Access Art)
\$5 000	Clarence City Council	Fire Beyond Exhibition
\$3 000	Australian Council for the Arts	First Nations Curators Delegation to USA
\$400	Mat Goggin Foundation	Make Your Mark (Access Art)

Appendix 8

External lectures and presentations

Baird A 'The Changing face of TMAG', Rotary Club of Glenorchy, Glenorchy, November 2016.

Baker ML 'The roles and activities of the Tasmanian Herbarium' to the Pandani Bushwalking Club.

Byrne C 'Current Research on Australian Geometridae – blitzing the Australian outback and the relationships of the Australian satin moths', *Forum Herbulot, International Conference on the Geometridae (Lepidoptera)*, Chile, January, 2017.

Byrne C 'The Stories behind the Art – Baudin's Voyages to Tasmania 1800-1804', Friends of TMAG, May 2017.

Carding J Presentation at Commissioner for Children Forum, 20 July 2016.

Carding J Presentation to Contemporary Art Tasmania, Touring Exhibition Committee, 22 July 2016.

Carding J Presentation to Deans of Arts, Social Sciences and Humanities (DASSH), 1 September 2016.

Carding J U3A talk at Kingston, 24 October 2016.

Carding J 'The Art of Science – Baudin's Voyagers 1800-1804', Queen Mary Club, 31 May 2017.

Cave LH 'Bryophytes' to the Australian Plant Society (Hobart). Gray AM 'Tasmanian flora and the relationships between plants and montane environments' to the Howrah School for Seniors.

Hughes P 'Furnishing the Colony 1804-1860', THRA, February 2017.

Hughes P 'Talk to the Lindisfarne School for Seniors', 7 October 2016.

Kantvilas G 'The Secret Life of Lichens' to the Tasmanian Field Naturalists.

Kantvilas G 'Discovering Australia's lichens – from seafaring collectors to a continental flora' to the attendees of the 8th International Association for Lichenology Conference in Helsinki, Finland.

Knights M 'Border Crossings', Galway International Art Festival, Ireland, panel talk, July 2016.

Knights M and Stewart J 'The Art of *Tempest*', Friends of TMAG, August 2016

Knights M 'Speculative spaces and contested histories', UTAS Experimental Histories: Performance, Colonialism and Effect, October 2016.

Knights M *Patterdale Project*, Evandale exhibition launch, March 2017.

Knights M 'Glover in Arcadia', Kangaroo Bay public walk, Rosny Barn, Clarence Council, May 2017.

Medlock K 'Where did all the tigers go? The TMAG thylacine collection', Royal Society of Tasmania, March, 2017.

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

Moore K 'Octocorals – how to identify them and current Antarctic research.' *Antarctic Biodiversity Workshop*. Muséum National d'Histoire Naturelle. Concarneau, France. July 2016.

Rimmer Z 'Museums: Colonial Histories, Indigenous Futures' UTAS symposium Experimental Histories: Performance, Colonisation and Affect, October 2016.

Rimmer Z and Tew E 'Museum Collections and Cultural Resurgence', Museums and Galleries Australia conference, Brisbane, May 2017.

de Salas MF 'The Herbarium and current research' to the Australian Plant Society (Launceston).

Stewart J 'Thomas Bock', Friends of TMAG 30th Anniversary Celebration, Government House, Hobart, June 2017.

Stewart J 'Contemporary Art at TMAG and in Tasmania', Maatsuyker Collection Group, June 2017.

Terry I 'Fritz Noetling' U3A Hobart August 2016.

Terry I 'One Hell of an Inferno: The 1967 Tasmanian Bushfires' Sandy Bay Historical Society April 2017.

Appendix 9

Research publications and articles

Books and catalogues:

de Salas MF and **Baker ML** (2016). *Census of the Vascular Plants of Tasmania, including Macquarie Island*. Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart.

Medlock K, **Grove SJ** and **Byrne C** (2016). *A zoological snapshot of Tasmania: inspired by the scientific illustrations of the Baudin voyage, 1800-1803*. Exhibition catalogue, *The Art of Science: Baudin's Voyagers 1800-1804.*, South Australian Maritime Museum.

Rimmer Z (2016). *The Art of Cultural Exchange: From Le Havre to Lutruwita*. P.159-196. Exhibition catalogue, *The Art of Science: Baudin's Voyagers 1800-1804.*, South Australian Maritime Museum.

Klienbert S, **Rimmer Z**, Sainty T, and **Tew E** (Eds.) (2016). *kanalaritja: An Unbroken String, Honouring the Tradition of Tasmanian Aboriginal Shell Stringing*. Exhibition Catalogue, TMAG, Hobart.

- **Rimmer Z** and **Tew E** (2016). *kanalaritja: An Unbroken String*. P.11-22. Exhibition Catalogue, *kanalaritja: An Unbroken String, Honouring the Tradition of Tasmanian Aboriginal Shell Stringing*, TMAG, Hobart.
- **Rimmer Z** (2016). *An Islander Tradition: Safeguarding Cultural Knowledge on the Furneaux Islands*. P.23-29. Exhibition Catalogue, *kanalaritja: An Unbroken String, Honouring the Tradition of Tasmanian Aboriginal Shell Stringing*, TMAG, Hobart.
- **Rimmer Z** (2016). *Strand by Strand: Search and Recovery of Cultural Knowledge Through Collections*. P.74-86. Exhibition Catalogue, *kanalaritja: An Unbroken String, Honouring the Tradition of Tasmanian Aboriginal Shell Stringing*, TMAG, Hobart.
- **Tew E** (2016). *Fanny was proud of who she was, so why shouldn't I be?* P.109-112. Exhibition Catalogue, *kanalaritja: An Unbroken String, Honouring the Tradition of Tasmanian Aboriginal Shell Stringing*, TMAG, Hobart.

Refereed papers:

Seppelt RD, Downing AJ, Deane-Coe KK, Zhang Y-M and Zhang J (2016). Bryophytes within biological soil crusts. In: Weber, B., Büdel, B., & Belnap, J. (eds.) *Biological Soil Crusts: An organizing principal in drylands*. Springer. *Ecological Studies* 226. pp. 101-120.

Elix JA and **Kantvilas G** (2016). New species and new records of buellioid lichens (Ascomycota, Physciaceae) in Tasmania. *Australasian Lichenology* 79: 26-31.

Kantvilas G (2016). A synopsis and key for the lichen genus *Caloplaca* (Teloschistaceae) on Kangaroo Island, with the description of two new species. *Journal of the Adelaide Botanic Gardens* 29: 53-69.

McCarthy PM and **Kantvilas G** (2016). A new species of *Anisomeridium* (Monoblastiaceae) from Kangaroo Island, South Australia. *Australasian Lichenology* 79: 16-19.

Baker ML (2016). Contributions to a catalogue of alien plants in Tasmania IV. *Papers and Proceedings of the Royal Society of Tasmania* 150(2): 29-26.

Gray AM and **Baker ML** (2016). *Pimelea leiophylla* (Thymelaeaceae): a new endemic species from Tasmania's east coast. *Muelleria* 35: 15-22.

Kantvilas G (2016). Further observations on the lichen genus *Megalaria* in Tasmania: some species with blue-green apothecial pigments. *Herzogia* 29: 421-434.

Kantvilas G (2016). Observations on some tropical species of the lichen genus *Mycoblastus* Norman (Mycoblastaceae). *Austrobaileya* 9(4): 539-545.

McCarthy PM, Elix JA, **Kantvilas G** and Archer AW (2017). Additional lichen records from Australia 83. *Australasian Lichenology* 80: 62-77.

Deans BJ, Just J, Chhetri J, Burt LK, Smith JN, Kilah NL, **de Salas MF**, Gueven N, Bissember AC and Smith JA. (2017). Pressurized Hot Water Extraction as a Viable Bioprospecting Tool: Isolation of Coumarin Natural Products from Previously Unexamined *Correa* (Rutaceae) Species *ChemistrySelect* Vol 2, Iss 8, pp2439-2443, March 13, 2017 DOI: 10.1002/slct.201602006.

McCarthy PM and **Kantvilas G** (2017). A new species of *Porina* (lichenized Ascomycota, Porinaceae) from Tasmania. *Telopea* 20: 109-113.

Jarman SJ and **Kantvilas G** (2017). *Leptecophylla* in Tasmania: a reassessment of four species. *Swainsona* 31: 1-16.

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Hughes P (2016) Review: *The Men Who Made the Celebrated Chairs; Windsor Chairmaking in Tasmania*, by Denis Lake, Tasmanian Historical Research Association Papers and Proceedings, vol. 63 No. 3 – December 2016, pp. 98-101

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Baker ML, de Salas MF, Cave LC and **Kantvilas G** (2016). Southwest National Park, Tasmania 1 – 8 February 2016 Bush Blitz report. (Australian Biological Resources Study (ABRS), Department of Environment, ACT)

Byrne CJ (2017). *Bush Blitz Report – Southwest Tasmania. Lepidoptera (excluding Papilionoidea)*. Australian Biological Resources Study, Canberra.

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Editorial responsibilities:

Kantvilas G (editorial board) (2016/17) *Australasian Lichenology*.

Kantvilas G (editorial board) (2016/17) *Herzogia* (the international journal of the Central European Bryological and Lichenological Society).

de Salas MF (editor) (2016/17) *Flora-of-Tasmania Online*

Byrne CJ (sub-editor and acting manager) (2015/16) *Austral Entomology*.

Appendix 10

External duties

Andy Baird

Chair, National Science Week Tasmanian Committee; Member, Inspiring Australia Management Committee; Member, Museums Galleries Australia; Vice President, Environment Tasmania;

Matthew Baker

Tasmanian Convenor, Australian Systematic Botany Society; Working Group, Australian Plant Census Project.

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

Teangi Brown

Member, Aboriginal Education Reference Group, Aboriginal Education Services, Department of Education

Erica Burgess

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

Catherine Byrne

Sub-editor, acting chief 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.

Janet Carding

Member, Council of Narryna Heritage Museum; Supporter, TMAG Foundation; Member, Friends of TMAG and Royal Society of Tasmania; Member, Council of Australasian Museum Directors (CAMD); Member, Council of Australian Art Museum Directors; President, Museums Galleries Australia Tasmania Branch; Member, Festival of Voices Board; Member of Jury, Cascades Female Factory Design Competition; Judge, Tasmanian Art Award at Eskliegh; Member, International Council of Museums (ICOM); Member and National Council Member, Museums Galleries Australia

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); Member, Australian Garden History Society; Life Member, Historic Houses Association of Australia; Member, Museums Australia; Member, National Trust of Australia (Tasmania); Member, Tasmanian Historical Research Association; Supporter, Tasmanian Museum and Art Gallery Foundation; Member, Twentieth Century Heritage Society

Lyn Cave

Member, Managers of Australasian Herbarium Collections Group (MAHC).

Philippa Cox

Member, Australasian Registrars Committee

Clifford Davy

TMAG Representative, Faunal Collections Informatics Group

Simon Grove

Reviewer, *The Tasmanian Naturalist*; member, Royal Society of Tasmania; member, Australian Entomological Society; Member and Council Member, Malacological Society of Australasia.

Rebecca Holmes

Treasurer, Constance Artist Run Initiative

Peter Hughes

Judge, City of Hobart Design Prize

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.

Nikki King Smith

Member, Australian Institute for the Conservation of Cultural Material

Appendix 11

Research supervision

Mary Knights

Judge, Glover Art Prize; Judge, Bay of Fires Art Prize

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.

Kate Morris

Member, Museums Australia

Kirrily Moore

Member, Australian and New Zealand Deepwater Research (ANZDeep); member, Australian Marine Science Association

Zoe Rimmer

Co-Chair, Advisory Committee for Indigenous Repatriation; Member, Aboriginal Heritage Council

Miguel de Salas

Working Group, Australian Plant Census Project; 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; Member, Australasian Systematic Botany Society; Member, International Association of Plant Taxonomists.

Jane Stewart

Acting Chair, Contemporary Art Tasmania Board; Judge, Tidal: City of Devonport Art Award

Ian Terry

Vice President, Tasmanian Historical Research Association; Tasmanian Convenor, Museums Australia Historians National Network

Elsbeth Wishart

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

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).

Forster, Lynne (PhD of Agricultural Science Candidate, University of Tasmania)

Supervisors: Caroline Mohammed, Morag Glenn, **Simon Grove**

Project: Population and community ecology of forest beetles.

Mason, Lauren (Graduate Diploma of Information Studies, Charles Sturt University)

Supervisor: **Elsbeth Wishart**

Project: Information dissemination in regards to collection management



Financial report

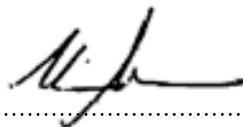
Certification of Financial Statements

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 8 of the *Tasmanian Museum Act 1950* to present fairly the financial transactions for the year ended 30 June 2017 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
Chairman
Date: 27 September 2017



.....
Kim Evans
Secretary
Date: 28 September 2017



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, which comprise the statement of financial position as at 30 June 2017 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.

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

- (a) present fairly, in all material respects, its financial position as at 30 June 2017 and of its financial performance and its cash flows for the year then ended
- (b) are in accordance with the *Audit Act 2008* 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 Statements* section of my report. I am independent of the Tasmanian Museum and Art Gallery 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 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 *Audit Act 2008*. This responsibility includes such internal control as determined 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 Trustees and the Secretary are responsible for assessing the Tasmanian Museum and Art Gallery'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 Tasmanian Museum and Art Gallery is to be dissolved by an Act of Parliament, or the 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 the 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 Tasmanian Museum and Art Gallery'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 Tasmanian Museum and Art Gallery's ability to continue as a going concern. If I conclude

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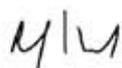
To provide independent assurance to the Parliament and Community on the performance and accountability of the Tasmanian Public sector.
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that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in 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 Tasmanian Museum and Art Gallery 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 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

28 September 2017
Hobart

...3 of 3

To provide independent assurance to the Parliament and Community on the performance and accountability of the Tasmanian Public sector.
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Statement of Comprehensive Income

for the year ended 30 June 2017

	Notes	2017 \$'000	2016 \$'000
Continuing operations			
Revenue and other income from transactions			
Attributed Revenue from Government			
Appropriation revenue – recurrent	2.1	10,099	9,827
Appropriation revenue – capital	2.1	...	111
Grants	2.2	314	1,044
User charges	2.3	497	363
Interest	2.4	51	51
Bequests, donations and contributions received	2.5	1,098	1,510
Other revenue	2.6	233	389
Total revenue and other income from transactions		12,292	13,295
Expenses from transactions			
Attributed employee benefits	3.1	6,980	6,964
Depreciation and amortisation	3.2	342	350
Supplies and consumables	3.3	4,848	4,953
Grants and subsidies	3.4	33	19
Other expenses	3.5	6	9
Total expenses from transactions		12,209	12,295
Net result from transactions (net operating balance)		83	1,000
Net result from continuing operations		83	1,000
Other comprehensive income			
<i>Items that will not be reclassified subsequently to profit or loss</i>			
Changes in physical asset revaluation reserve	7.1	...	6,997
Total other comprehensive income		...	6,997
Comprehensive result		83	7,997

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

Statement of Financial Position

as at 30 June 2017

	Notes	2017 \$'000	2016 \$'000
Assets			
<i>Financial assets</i>			
Cash and deposits	8.1	3,461	4,231
Receivables	4.1	206	105
Accrued interest	4.2	13	12
<i>Non-financial assets</i>			
Inventory	4.3	181	198
Property, plant and equipment	4.4	28,161	28,237
Heritage and cultural assets	4.4	408,463	407,879
Total assets		440,485	440,662
Liabilities			
Payables	5.1	63	121
Attributed employee benefits	5.2	1,713	1,565
Other liabilities	5.3	62	412
Total liabilities		1,838	2,098
Net assets		438,647	438,564
Equity			
Reserves	7.1	47,380	47,380
Accumulated funds		391,267	391,184
Total equity		438,647	438,564

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

Statement of Cash Flows

for the year ended 30 June 2017

	Notes	2017 \$'000	2016 \$'000
		Inflows (Outflows)	Inflows (Outflows)
Cash flows from operating activities			
Cash inflows			
Attributed Appropriation receipts – recurrent		9,750	9,827
Attributed Appropriation receipts – capital		...	460
Grants		387	1,044
User charges		487	131
GST receipts		392	348
Interest received		50	50
Other cash receipts		611	2,012
Total cash inflows		11,677	13,872
Cash outflows			
Attributed employee benefits		(6,820)	(7,038)
Supplies and consumables		(4,934)	(4,751)
Grants and subsidies		(33)	(58)
GST payments		(391)	(345)
Other cash payments		(5)	(60)
Total cash outflows		(12,183)	(12,252)
Net cash from (used by) operating activities	8.2	(506)	1,620
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		(264)	(67)
Total cash outflows		(264)	(67)
Net cash from (used by) investing activities		(264)	(67)
Net increase (decrease) in cash held and cash equivalents		(770)	1,553
Cash and deposits at the beginning of the reporting period		4,231	2,678
Cash and deposits at the end of the reporting period	8.1	3,461	4,231

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 2017

	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

	Reserves \$'000	Accumulated funds \$'000	Total equity \$'000
Balance as at 1 July 2015	40,383	390,184	430,567
Total comprehensive result	6,997	1,000	7,997
Balance as at 30 June 2016	47,380	391,184	438,564

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 2017

1	Underlying Net Operating Balance	58	7	Reserves	72
			7.1	Reserves	72
2	Income from Transactions	58	8	Cash Flow Reconciliation	73
2.1	Attributed Revenue from Government	58	8.1	Cash and Deposits	73
2.2	Grants	59	8.2	Reconciliation of Net Result to Net Cash from Operating Activities	73
2.3	User charges	59			
2.4	Interest	59			
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3.5	Other expenses	65	11	Events Occurring After Balance Date	79
4	Assets	65	12	Other Significant Accounting Policies and Judgements	79
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4.3	Inventories	66	12.3	Reporting Entity	80
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5	Liabilities	70	12.5	Changes in Accounting Policies	80
5.1	Payables	70	12.6	Leases	81
5.2	Attributed employee benefits	70	12.7	Foreign Currency	81
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6.2	Contingent Assets and Liabilities	72	12.11	Goods and Services Tax	82

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	2017 \$'000	2016 \$'000
Net result from transactions (net operating balance)		83	1,000
Less impact of Non-operational capital funding			
Attributed Appropriation revenue – works and services	2.1	...	111
Fair value of additions to Heritage and cultural assets at no cost	2.5	584	197
Total		584	308
Underlying Net operating balance		(501)	692

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 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*.

	2017 \$'000	2016 \$'000
Continuing operations		
Attributed Appropriation revenue – recurrent		
Current year	9,750	9,827
Total	9,750	9,827
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	...
Non-operational capital funding		
Attributed Appropriation revenue – works and services	...	111
Total	...	111
Total Attributed revenue from Government	10,099	9,938

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.

	2017 \$'000	2016 \$'000
Grants from the Australian Government		
Recurrent grants	99	295
Total	99	295
Other grants		
Grants from the Tasmanian Government	102	291
Other grants and contributions	113	458
Total	215	749
Total grants	314	1,044

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.

	2017 \$'000	2016 \$'000
Sales of goods and services	342	286
Fees and recoveries	155	77
Total	497	363

2.4 Interest

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

	2017 \$'000	2016 \$'000
Interest	51	51
Total	51	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.

	2017 \$'000	2016 \$'000
Fair value of additions to Heritage and cultural assets at no cost	584	197
Donations and bequests	514	1,313
Total	1,098	1,510

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.

	2017 \$'000	2016 \$'000
Reimbursement income	124	264
Rent received	60	65
Other operating revenue	49	60
Total	233	389

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

TMAG does not employ staff in its own right and as a result activities of TMAG are delivered by staff employed by 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

	2017 \$'000	2016 \$'000
Wages and salaries	5,298	5,301
Annual leave	394	444
Long service leave	184	145
Sick leave	152	213
Superannuation	755	768
Other post-employment benefits	140	86
Other employee expenses	57	7
Total	6,980	6,964

Superannuation expenses relating to defined benefit schemes relate to payments into the Consolidated Fund. The amount of the payment is based on an agency contribution rate determined by the Treasurer, on the advice of the State Actuary. The current agency contribution is 12.85 per cent (2016: 12.75 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 (2016: 9.5 per cent) of salary. In addition, TMAG is also required to pay into the Consolidated Fund a "gap" payment equivalent to 3.35 per cent (2016: 3.25 per cent) of salary in respect of employees who are members of contribution schemes.

2015-16 comparatives have been adjusted and restated to align to the Corporate charge methodology adopted in 2016-17. In 2015-16 the Corporate charge was distributed over a range of expenditure categories, including attributed employee expenses, supplies and consumables and other expenses. In 2016-17 the Corporate charge has been charged as a single amount and is disclosed in Note 3.3 Supplies and consumables.

(b) Remuneration of Key management personnel

2017	Short-term benefits		Long-term benefits		Termination Benefits	Total
	Salary	Other Benefits	Superannuation	Other Benefits & Long-Service Leave		
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'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

2016	Short-term benefits		Long-term benefits		Termination Benefits	Total
	Salary	Other Benefits	Superannuation	Other Benefits & Long-Service Leave		
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'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	169	9	16	1	...	195
Total	169	9	16	1	...	195

The Trustees of TMAG did not receive any remuneration during the financial year 2016-17 or during 2015-16.

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 Industry Development, receive no remuneration for their roles. Their remuneration is disclosed in the Department of State Growth's Financial Statements.

Remuneration during 2016-17 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. Longterm employee expenses include long service leave, superannuation obligations and termination payments.

(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.

The aggregate value of related party transactions and outstanding balances (if any) is as follows:

	2017	30 June 2017
	Aggregate value of	Total Amount
	transactions	Outstanding or
		Committed
	\$'000	\$'000
Voluntary non-reciprocal donation to TMAG	190	...

Donation \$190,000 was an unconditional transfer of cash from Detached Cultural Organisation Ltd, a related entity of TMAG Trustee Ms Penny Clive.

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

No other Trustees entered into a material contract with TMAG since the end of the previous financial period and there were no material contracts involving Trustees' 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

	2017 \$'000	2016 \$'000
Plant and equipment	47	56
Buildings	287	287
Total	334	343
(b) Amortisation		
Leasehold improvements	8	7
Total	8	7
Total depreciation and amortisation	342	350

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.

	2017 \$'000	2016 \$'000
Audit fees – financial audit	12	12
Operating lease costs	3	4
Consultants	60	64
Contracted services	628	538
Property services	717	731
Maintenance	505	406
Communications	166	220
Information technology	152	86
Insurance	126	182
Travel and transport	75	68
Advertising and promotion	175	100
Other supplies and consumables	429	291
Corporate overhead fee	1,516	1,747
Exhibitions	137	250
Cost of sales	147	254
Total	4,848	4,953

2015-16 comparatives have been adjusted and restated to align to the Corporate charge methodology adopted in 2016-17. In 2015-16 the Corporate charge was distributed over a range of expenditure categories, including attributed employee expenses, supplies and consumables and other expenses. In 2016-17 the Corporate charge has been charged as a single amount and is disclosed in Note 3.3 Supplies and consumables.

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.

	2017 \$'000	2016 \$'000
Grants and subsidies	33	19
Total	33	19

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.

	2017 \$'000	2016 \$'000
Sundry expenses	6	9
Total	6	9

2015-16 comparatives have been adjusted and restated to align to the Corporate charge methodology adopted in 2016-17. In 2015-16 the Corporate charge was distributed over a range of expenditure categories, including attributed employee expenses, supplies and consumables and other expenses. In 2016-17 the Corporate charge has been charged as a single amount and is disclosed in Note 3.3 Supplies and consumables.

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.

	2017 \$'000	2016 \$'000
Receivables	196	76
Tax assets	10	29
Total	206	105
Settled within 12 months	206	105
Settled in more than 12 months	...	...
Total	206	105

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

	2017 \$'000	2016 \$'000
Other financial assets		
Accrued interest	13	12
Total	13	12
Settled within 12 months	13	12
Settled in more than 12 months	...	...
Total	13	12

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.

	2017 \$'000	2016 \$'000
Inventory held for sale	181	198
Total	181	198
Settled within 12 months	181	198
Settled in more than 12 months	...	...
Total	181	198

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 selfconstructed 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 daytoday 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 Trustees 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

	2017 \$'000	2016 \$'000
Land		
At fair value	8,494	8,494
Total	8,494	8,494
Buildings		
At fair value	20,010	19,786
Less: Accumulated depreciation	(615)	(329)
Total	19,395	19,457
Leasehold improvements		
At cost	83	83
Less: Accumulated amortisation	(56)	(48)
Total	27	35
Plant and equipment		
At cost	722	756
Less: Accumulated depreciation	(501)	(505)
	221	251
Work in progress (at cost)	24	...
Total	245	251
Total property, plant and equipment	28,161	28,237
Heritage and cultural assets		
At fair value (30 June 2016)	408,463	407,879
Total	408,463	407,879
Total property, plant and equipment, heritage and cultural assets	436,624	436,116

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 management valuation, and added items exceeding the asset capitalisation threshold of \$10,000 that were added to the collection during the 2015-16 financial year, at either cost or where an item was acquired at no cost, the cost is its estimated fair value at acquisition.

The most recent 2017 internal review has adopted the 2016 internal valuation, and added items exceeding the asset capitalisation threshold of \$10,000 that were added to the collection during the 2016-17. The value of the added items was determined on a combination of internal records, specialised knowledge and market information, and has been ratified by the Trustees.

(a) 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.

2017	Buildings					Heritage and cultural assets Level 2 \$'000	Total \$'000
	Land Level 2 (land in active markets) \$'000	Level 2 (general office buildings) \$'000	Leasehold improvements \$'000	Plant equipment and vehicles \$'000			
Carrying value at 1 July	8,494	19,457	35	251	407,879	436,116	
Contributions received	...	...	...	...	584	584
Additions	...	225	...	41	...	266	
<i>Gains/losses recognised in operating result</i>							
Revaluation increments (decrements)	...	...	...	...	...	...
<i>Gains/losses recognised in other comprehensive income</i>							
Revaluation increments (decrements)	...	...	...	...	...	...
Depreciation and amortisation	...	(287)	(8)	(47)	...	(342)	
Carrying value at 30 June	8,494	19,395	27	245	408,463	436,624	
2016	Buildings					Heritage and cultural assets Level 2 \$'000	Total \$'000
	Land Level 2 (land in active markets) \$'000	Level 2 (general office buildings) \$'000	Leasehold improvements \$'000	Plant equipment and vehicles \$'000			
Carrying value at 1 July	8,494	19,744	42	307	400,618	429,205	
Contributions received	...	...	...	...	197	197
Additions	...	...	...	...	67	67
<i>Gains/losses recognised in operating result</i>							
Revaluation increments (decrements)	...	...	...	...	...	...
<i>Gains/losses recognised in other comprehensive income</i>							
Revaluation increments (decrements)	...	...	...	...	6,997	6,997
Depreciation and amortisation	...	(287)	(7)	(56)	...	(350)	
Carrying value at 30 June	8,494	19,457	35	251	407,879	436,116	

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.

	2017 \$'000	2016 \$'000
Creditors	35	95
Accrued expenses	28	26
Total	63	121
Settled within 12 months	63	121
Settled in more than 12 months	...	...
Total	63	121

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.

	2017 \$'000	2016 \$'000
Accrued salaries	53	26
Annual leave	462	443
Long service leave	1,196	1,090
Other provisions	2	6
Total	1,713	1,565
Settled within 12 months	639	626
Settled in more than 12 months	1,074	939
Total	1,713	1,565

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.

	2017 \$'000	2016 \$'000
Appropriation received in advance for carry forward under section 8A of the <i>Public Account Act 1986</i>	...	349
PAYG withholding tax	52	55
Other liabilities	10	8
Total	62	412
Settled within 12 months	55	412
Settled in more than 12 months	7	...
Total	62	412

6 Commitments and Contingencies

6.1 Schedule of Commitments

	2017 \$'000	2016 \$'000
By type		
<i>Lease Commitments</i>		
Vehicles	51	42
Total lease commitments	51	42
<i>Other Commitments</i>		
Project commitments	104	491
Total other commitments	104	491
Total	155	533
By maturity		
<i>Operating lease commitments</i>		
One year or less	25	18
From one to five years	26	24
More than five years	...	...
Total lease commitments	51	42
<i>Other commitments</i>		
One year or less	52	355
From one to five years	52	136
More than five years	...	...
Total other commitments	104	491
Total	155	533

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

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
2016	Land \$'000	Heritage and cultural assets \$'000	Total \$'000
Asset revaluation reserve			
Balance at the beginning of financial year	2,733	37,650	40,383
Revaluation increments/ (decrements)	...	6,997	6,997
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	2017 \$'000	2016 \$'000
Special Deposits and Trust Fund balance			
T524 State Growth Operating Account		181	495
Total		181	495
Other cash held			
Restricted and Non-restricted cash at bank	10.1	3,278	3,734
Cash on hand		2	2
Total		3,280	3,736
Total cash and deposits		3,461	4,231

8.2 Reconciliation of Net Result to Net Cash from Operating Activities

	2017 \$'000	2016 \$'000
Net result from transactions (net operating balance)	83	1,000
Depreciation and amortisation	342	350
Contributions received	(584)	(197)
Decrease (increase) in Receivables	(101)	(35)
Decrease (increase) in Inventories	17	137
Decrease (increase) in Other assets	(1)	1
Increase (decrease) in Attributed employee benefits	148	(70)
Increase (decrease) in Payables	(58)	33
Increase (decrease) in Other liabilities	(352)	401
Net cash from (used by) operating activities	(506)	1,620

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 Trustees 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 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

Analysis of financial assets that are past due at 30 June 2016 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	59	6	3	8	76

(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:

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

2016

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	121	...	...	...	...	...	121	121
Total	121	...	...	...	...	...	121	121

(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:

	2017 \$'000	2016 \$'000
Variable rate instruments		
Cash at Bank	3,461	4,231
Total	3,461	4,231

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 Comprehensive Income		Equity	
	100 basis points increase \$'000	100 basis points decrease \$'000	100 basis points increase \$'000	100 basis points decrease \$'000
30 June 2017				
Cash and deposits	33	(33)	...	...
Net sensitivity	33	(33)	...	...
30 June 2016				
Cash and deposits	37	(37)	...	...
Net sensitivity	37	(37)	...	...

This analysis assumes all other variables remain constant. The analysis was performed on the same basis for 2016.

9.2 Categories of Financial Assets and Liabilities

	2017 \$'000	2016 \$'000
Financial assets		
Cash and deposits	3,461	4,231
Loans and receivables	196	76
Total	3,657	4,307
Financial Liabilities		
Financial liabilities measured at amortised cost	63	121
Total	63	121

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

	Carrying Amount 2017 \$'000	Net Fair Value 2017 \$'000	Carrying Amount 2016 \$'000	Net Fair Value 2016 \$'000
Financial assets				
Cash at bank	2	2	2	2
Cash in Special Deposits and Trust Fund	3,459	3,459	4,229	4,229
Receivables	196	196	76	76
Total financial assets	3,657	3,657	4,307	4,307
Financial liabilities (Recognised)				
Payables	63	63	121	121
Total financial liabilities (Recognised)	63	63	121	121

10 Statement of Trustee Receipts and Payments for the year ended 30 June 2017

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	1,928	164	(150)	1,942
Biodiversity	289	114	(93)	310
Collection Access	50	...	(98)	(48)
Collection Care	27	...	(1)	26
Collections & Research Projects	20	46	(40)	26
Exhibitions	489	253	(516)	226
Indigenous Cultures	53	11	(56)	8
Learning and Discovery	305	153	(237)	221
Museum Projects Account	60	122	(129)	53
Travel Grant	...	10	...	10
Non-restricted accounts				
Departmental clearing accounts	(1)	1	(1)	(1)
Jayne Wilson Bequest	229	5	(5)	229
Narryna Museum	(32)	101	(161)	(92)
Public Donations	109	44	...	153
Public Program	35	47	(41)	41
Vivian Barlow Bequest	166	1	...	167
	3,734	1,072	(1,528)	3,278

The Narryna Museum trust accounts is an overdrawn account however there are sufficient non-restricted funds available to cover the shortfall.

The Collection Access trust account is overdrawn as at reporting date, however a final grant payment from Department of State Growth will be received upon the completion milestone being achieved.

10.2 Notes on Funds with Significant Trust Balances

Trustee 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.

Art

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

Bequests

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

Biodiversity

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

Collections and Research Projects

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

Conservation

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 exhibition and public programs which are supported by external partnerships.

Learning and Discovery

This fund is a consolidation of various education and visitor experience projects and programs which are supported by external partnerships, the most significant of which is Detached Cultural Organisation.

Museum Projects

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

Narryna Museum

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

Public Donations

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

Public Programs

This fund is a consolidation of funds to support late night openings at TMAG in conjunction with external partnerships.

11 Events Occurring After Balance Date

New legislation that has been approved by the House of Representatives and tabled in the Legislative Council, is likely to be enacted to establish the Board of Trustees of the Tasmanian Museum and Art Gallery as a Statutory Authority.

12 Other Significant Accounting Policies and Judgements

12.1 Objectives and Funding

The Tasmanian Museum and Art Gallery (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.

TMAG is operated through the *Tasmanian Museum Act 1950* (as amended), by a body corporate of the name of the Trustees of the Tasmanian Museum and Art Gallery (Trustees). The Trustees have perpetual succession and a common seal with power to purchase, take, hold, and dispose of land and other property for the purposes of the Act.

TMAG is funded by:

- a) Parliamentary appropriations through the Department of State Growth (the Department);
- b) Funds held in Trust by the Trustees; 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 Trustees 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 Act 1950*.

The Financial Statements were signed by the Chairman of the Trustees and the Secretary of the Department on 27 and 28 September 2017 respectively.

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:

- *2015-6 Amendments to Australian Accounting Standards – Extending Related Party Disclosures to Not-for-Profit Public Sector Entities* – The objective of this Standard is to make amendments to AASB 124 *Related Party Disclosures* to extend the scope of that Standard to include not-for-profit public sector entities. This Standard applies to annual reporting periods beginning on or after 1 July 2016. The impact is increased disclosure in relation to related parties. There is no financial impact.
- *2015-10 Amendments to Australian Accounting Standards – Effective Date of Amendments to AASB 10 and AASB 128* – The objective of this Standard is to make amendments to AASB 10 *Consolidated Financial Statements* and AASB 128 *Investments in Associates and Joint Ventures* as a consequence of the issuance of International Financial Reporting Standard *Effective Date of Amendment to IFRS 10 and IAS 28* by the International Accounting Standards Board in December 2015. This Standard applies to annual reporting periods beginning on or after 1 January 2016. The impact is a revised application date. 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. TMAG has not yet determined the potential effect of the revised Standard.
- *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 *AASB 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. TMAG has not yet determined the potential effect of the revised Standard.
- *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 2018. TMAG has not yet determined the potential effect of the revised Standard.
- *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 noncash changes. This Standard applies to annual periods beginning on or after 1 January 2017. The impact is increased disclosure in relation to cash flows and noncash changes.

- *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 financial impact 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 for all leases with a term of more than 12 months, unless the underlying asset is of low value. This Standard applies to annual reporting periods beginning on or after 1 January 2019. The impact is enhanced disclosure in relation to leases. The financial impact has not yet been determined.
- *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 noncashgenerating 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 and AASB 138, and AASB 136 applies to such assets accounted for under the cost model in AASB 116 and AASB 138. This Standard applies to annual reporting periods beginning on or after 1 January 2017. The impact is enhanced disclosure in relation to noncashgenerating specialised assets of not-for-profit entities. TMAG has determined that the potential financial impact is nil.
- *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. TMAG has determined that the potential financial impact is nil.

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.

