

# Tasmanian Museum and Art Gallery



Annual Report 2004–2005



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## Statement of compliance

To His Excellency the Governor,

In accordance with Section 7 of the *Tasmanian Museum Act 1950*, the Trustees of the Tasmanian Museum and Art Gallery have great honour in submitting their Annual Report on the activities of the Tasmanian Museum and Art Gallery for the year ending 30 June 2005.

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 2004–2005.

The Trustees especially wish to thank the Premier, Hon. Paul Lennon MHA, Minister for the Arts Hon. Lara Giddings MHA, the Department of Tourism, Parks, Heritage and the Arts, the staff, the volunteers, the Friends of TMAG, The Royal Society of Tasmania and The Art Foundation of Tasmania for their continuing contribution to the Museum's growth and development.

## Aims of the Tasmanian Museum & Art Gallery

### **Vision**

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

### **Role**

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

### **Statement of Purpose**

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

**The Tasmanian Museum and Art Gallery** aims to provide an environment that both stimulates and educates the general public; collects and conserves material evidence within the areas of humanities, including visual arts, history and anthropology, and the biological and physical sciences; undertakes research on the collections within changing intellectual, social and environmental contexts; interprets and presents its collections and research through diverse programs and publications which provide opportunity for public access and participation.

## Board of Trustees

The Tasmanian Museum and Art Gallery is controlled by a Board of Trustees set up under the *Tasmanian Museum Act 1950*. The Museum, established in Hobart by the Royal Society of Tasmania, was opened to the public in 1852. The original building on the present site in Argyle Street between Constitution Dock and Macquarie Street was opened in 1863.

In 1885, the Museum became a Government authority under the control of a Board of Trustees that also controlled the Royal Tasmanian Botanical Gardens.

In 1950 two new boards were set up, one to administer the Tasmanian Museum and Art Gallery and one for the Royal Tasmanian Botanical Gardens.

In 1965, the Trustees took responsibility for the West Coast Pioneers' Memorial Museum at Zeehan under the *West Coast Memorial Museum Act 1965*. This act was repealed in 1994, placing the management responsibility with the West Coast Heritage Authority whilst the collection remains on long-term loan from the Trustees of the TMAG.

## Members of the Board of Trustees

**Sir Guy Green, Chairman**

**Dr A V (Tony) Brown**

**Miss Julia Farrell**

**Mr Clive Tilsey**

**Ms Katie McNamara**

**Ms Robyn Hopcroft**

**Alderman Dr John Freeman**

## Highlights of the year

- Royal visit and tour by Crown Prince Frederik and Crown Princess Mary of Denmark in March 2005.
- Beginning of extensive work on a new Antarctic and Southern Ocean exhibition, *Islands to Ice: The Great Southern Ocean and Antarctica*.
- A significant TMAG building refurbishment and redevelopment program, opening up more of the city site to the public.
- Relocation of staff and collections to the TMAG Collection and Research Facility at Rosny.
- National coverage on ABC Television *Collectors* program, attracting audiences of up to 500,000 a week.



Crown Prince Frederik and Crown Princess Mary of Denmark leaving TMAG after their tour.



The ABC *Collectors* program set in the Bond Store

## Chairman's report

As Chairman of Trustees of the Tasmanian Museum, and Art Gallery it has been my pleasure to oversee an outstanding 2004–2005. The State Government continues to provide resources to the museum to enable the unique stories of Tasmania to be told. It has also enabled the museum to bring an international focus to its collections and exhibitions for the benefit of Tasmanians.

A strategic program of gallery renewal and increased public awareness of the significant heritage value of the museum city site has raised the level of public consciousness into the important role the museum plays within the broader community.

Specific programs such as:

- the move of some 580,000 items to our new collection and research facility at Rosny;
- the establishment of Stage 1 of the Tasmanian Aboriginal Resource Centre;
- the extensive conservation work on the Private Secretary's Cottage; and
- the completion of the national tour of the outstanding John Glover exhibition

have all helped contribute to a successful year.

Throughout 2004–2005, the museum received a number of significant donations and acquisitions, including additional objects from Professor Shiu Hon and Mrs Nancy Wong, an outstanding collection of Sydney Long etchings and associated material and over 100 works of art.

TMAG's Herbarium continues to deliver nationally and internationally significant botanical research outcomes. Extensive work continues on the Australian Virtual Herbarium project which, when complete, will electronically showcase the nation's botanical diversity in a consolidated form for the first time.

The support by our key sponsor, Federal Hotels and Resorts, has enabled the museum to enhance the State collections and our knowledge of them.

The Museum and the University of Tasmania are forging closer ties and the signing of a formal Memorandum of Understanding provides a great opportunity for enhanced academic and intellectual outcomes for both organisations.

TMAG is a complex organisation with staff, many volunteers, our Friends, the Art Foundation and Royal Society members all contributing to the advancement of the State collections, through acquisition, research and public programs.

On behalf of my fellow Trustees I thank them for their commitment to the Museum.

Sir Guy Green

Chairman of Trustees

## Director's report

The year 2004–2005 was an outstanding one for the Tasmanian Museum and Art Gallery. Around 300,000 visitors experienced the Museum and Art Gallery, making it one of the most visited tourist sites in the State.

Early in the year, the positions of Curator, Education Officer and Program Delivery Officer Antarctic and Southern Ocean were advertised. This is the first time in Australia that dedicated professional museum positions have been created dealing specifically with Antarctica and the Southern Ocean. The team is developing a major permanent Antarctic and Southern Ocean exhibition at the TMAG that will be opened in March 2006.

During the year, work continued on the most extensive cultural collection relocation ever undertaken in Tasmania. Approximately 580,000 collection items are being transferred from current museum storage facilities to the TMAG Collection and Research Facility, formerly the Commonwealth Government's National Archives building at Rosny.

The move to Rosny received an additional \$1.2 million in funding from the State Government to ensure that all aspects of the Rosny site met the required occupational health and safety standards. The project continues on time and on budget. It is estimated that the move will be completed near the end of the 2005–2006 financial year.

During 2004–2005, the Museum continued with a number of important Aboriginal initiatives. It established the *Tasmanian Aboriginal Advisory Council* made up of representatives of Tasmanian Aboriginal organisations together with Elders of the community. The Council provides advice to the Trustees and the Museum on matters relating to the Tasmanian Aboriginal community. A cadetship has also been provided to study Aboriginal material culture and cultural heritage management at the University of Tasmania. The Museum and Art Gallery has also undertaken preparatory work for the establishment of Stage 1 of the *Tasmanian Aboriginal Research and Resource Centre*.

Extensive conservation and stabilisation work was undertaken on the historically significant Private Secretary's Cottage in the main precinct of the Tasmanian Museum and Art Gallery.

The *John Glover and the Colonial Picturesque* exhibition completed its Australian tour and the catalogue was short-listed for the prestigious William M B Berger Prize for the most outstanding contribution to British Art History globally in 2004, as well as receiving the inaugural Tasmania Prize for the most outstanding publication on Tasmania as part of the *Ten Days on the Island Festival*.

The TMAG continues to be one of the major non-school based excursion venues for students from Kindergarten to University. Over 10,000 students in school groups visited the Museum during the year. Guided tours are also offered by the Art Guides with most exhibitions as well as an associated monthly program of guest artists called *Artists Live in the Galleries*. The Museum and Art Gallery's hard-working and dedicated volunteer guides undertook a major fundraising exhibition to aid areas of south-east Asia affected by the tsunami. The exhibition entitled *artaid@tmag* invited local artists and crafts-people to donate a work to the Museum and Art Gallery. The proceeds of the works sold, raised over \$28,000 and this will be used to assist one tsunami affected area in south-east Asia. The volunteer guides, together with the Museum, are currently deciding on exactly how this assistance will be given.

The Museum and Art Gallery received a number of significant donations and made important acquisitions during the year. These included the Richard King Collection of Sydney Long's etchings and other associated material, Stages 2 and 3 of Professor Shiu Hon and Nancy Wong's outstanding Chinese ceramics collection, a portable writing box owned by the Rev. Frederick Miller, an outstanding set of World War 1 medals presented to L Franks, 100 scent bottles and in excess of 100 works of art.

External sponsors provided support for some exciting new initiatives. Funding was provided to scan an entire Thylacine skeleton using the latest stereolithographic scanning technology. This process has enabled the Museum and Art Gallery to build a database of measurements, accurate to 0.08 of a millimetre, of the skeleton, which were then used to replicate a complete articulated skeleton of a Thylacine. The Thylacine scanning project was a world first and provides the Museum and Art Gallery, through its partnership with Federal Hotels and Resorts, the opportunity to use this technique to replicate other significant natural science specimens in the collection. Sinclair Knight Merz provided support to 3-D laser scan both the *Zygomaturus* skull on display in the Museum and Art Gallery, and the facade of the Commissariat Store building.

As well as the contribution by Federal Hotels and Resorts, the Museum was also assisted by Australia Post in a unique partnership with An Post (Irish Post). An Post (Irish Post) are providing funding to enable the Museum to undertake further research on the convict love letter recently purchased by Australia Post and donated to the Museum as part of the Bicentenary celebrations for the State.

The Museum and Art Gallery signed a Memorandum of Understanding with the University of Tasmania for cooperation and assistance between the two major institutions across a range of mutual areas. At the formal signing of the MOU, Professor Daryl Le Grew announced the provision of up to six scholarships to enable University students to study collections at the TMAG.

Over 50 popular and research papers were published by staff during the year. Some of these papers were published in the inaugural issue of the Tasmanian Museum and Art Gallery journal *Kanunnah*. *Kanunnah* aims to disseminate information on the State's natural history and cultural heritage.

The TMAG's Herbarium, in particular, continued to make an outstanding contribution to the Museum with a number of staff delivering important research papers at national and international conferences. The appointment of the State's first museum-based Curator of Weeds was also made during the year.

The State Government announced that the Museum and Art Gallery had been provided with funding to enable it to undertake a concept development plan for the city site that is consistent with the aims and objectives of the Sullivans Cove Waterfront Authority. The outcome of the concept development plan will provide the catalyst for future developments for the Museum and Art Gallery.

Bill Bleathman

Director

## Affiliations

The Tasmanian Museum and Art Gallery houses the State Collections of Tasmania.

Objects from the collections are housed at various institutions across the State. These include:

**Maritime Museum of Tasmania, Hobart**

**West Coast Pioneers' Museum, Zeehan**

**Australasian Golf Museum, Bothwell**

**Pioneer Museum, Burnie**

**Government House, Hobart**

**Entally House, near Launceston**

**Narryna House, Hobart**

**State Government Offices (Including the Premier's Department)**



Image installed as a mural at the West Coast Pioneers' Museum, Zeehan

## Public Programs and Operations

2004–2005 was a time of change for the Tasmanian Museum and Art Gallery and a year when the TMAG's State Collections were thrust into the national and international spotlight.

A visit to the TMAG in March by Their Royal Highnesses Crown Prince Frederik and Crown Princess Mary of Denmark attracted widespread national and international publicity. Their Royal Highnesses toured the Zoology Gallery and Colonial Art Gallery before officially opening the renovated Discovery Space with an exhibition to commemorate the bicentenary of the birth of Hans Christian Andersen.

The Museum and Art Gallery became the only cultural institution in Australia featured weekly on a nationally televised program. The TMAG's important and diverse collections were showcased on the new ABC Television program, *Collectors*, which was filmed on location in the Museum's historic Bond Store. This gave the TMAG a national profile and gave the public a greater understanding of an important role we play as custodians of the cultural heritage of our community. Various curatorial and conservation staff were interviewed and iconic objects from the State Collection were shown as 'Museum Pieces'.

The ABC filmed specific stories about outstanding pieces in the collection including the Baily Flag, and the wedding dress worn by Kylie Minogue's character Charlene, in the television show *Neighbours*. The Wongs' Collection of Chinese Artefacts and Antiquities was also featured along with the TMAG Thylacine collection. The Museum also provided many collection items, which appeared on the show as 'Mystery Objects'. This segment proved to be one of the most popular on the program. Feedback from viewers indicated they were intrigued and delighted at the fascinating and diverse range of objects held by the TMAG.

The past twelve months have been an outstanding success for the Tasmanian Museum and Art Gallery's public program department, with in excess of 20 exhibitions and displays being presented to the public, including a number of major national touring exhibitions and one international travelling exhibition. The Museum and Art Gallery has further strengthened its role as a supporter of the Tasmanian community with more than 25 community and special events being held at the TMAG during the year, providing a diversity and vibrancy of programs that appeal to all sections of the Tasmanian community.

The TMAG experienced high visitation levels, with 293,515 people visiting the collections and exhibitions on offer. This figure is 38,515 above the visitor numbers projected at the beginning of the year. This financial year was also a time of change. Work began on the new Temporary Gallery near the Museum main entrance, which will open more of the Museum's historic buildings to the public and also heralds the start of significant building works throughout the city site. The Museum and Art Gallery has been developing its concept for the city site and has finalised urgent conservation work for the Private Secretary's Cottage, the Queen's Warehouse and the Commissariat Store. These works, as well as the Cottage escarpment stabilisation work, enabled these buildings to be further developed to ensure a greater degree of public access.

# Exhibition Program

## **In house exhibitions**

*Van Diemen's Land Watercolours* 23 February–22 August 2004

*Hobart Town Watercolours* 28 February–19 September 2004

*Eclectica: 160 years of collecting*, 8 April–22 August 2004

*Encounters*, the Colonial Gallery re-hang 25 October 2004

*Moderns: 20th Century Australian Paintings and Sculpture* 22 November–23 May 2005

*John Gould and the Birds of Australia*, 3 December 2004–10 April 2005, with the Academy of Natural Sciences, Philadelphia

*A Flurry of Activity*, 3 December 2004–10 April 2005

Their Royal Highnesses Crown Prince Frederick and Crown Princess Mary of Denmark officially opened the renovated Discovery Space.

*Moderns: 20th Century Painting & Sculpture*, 10 December 2004–May 2005

*Encounters: The Colonial gallery re-hang*

*Acidophilous: Culture Live in the Galleries*, 18 March–1 May 2005

*artaidd@tmag*, 7 April–15 May 2005 This exhibition organised by the TMAG Volunteer Art Guides relied on the generosity of Tasmanian artists donating work to raise funds to assist the rehabilitation of cultural heritage within the December 2004 Tsunami-devastated communities.

## **Touring exhibitions**

*The Rajah Quilt*, 11 November–12 December 2004, from National Gallery of Australia

*Design Island: contemporary design from Tasmania*, 18 June–5 September 2004, from Arts Tasmania, arts@work and Object: Australian Centre for Craft and Design

*Tasmania 1804–2004*, from Australia Post, 3 August–7 November 2004

*Drawings from Lloyd Rees's European Sketchbooks*, initiated by the Art Gallery of NSW 10 September–17 October 2004

*Sublime: 25 Years of the Wesfarmers Collection of Australian Art*, initiated by Wesfarmers, WA 17 September–31 October 2004

*Hans Christian Andersen 2005*, 12 March–15 May 2005, from Odense City Museums, Denmark

*City of Hobart Art Prize*, 4 June–31 July 2005, from Hobart City Council

*Howard Taylor Phenomena*, 10 June–28 August 2005 initiated by Art Gallery of Western Australia

### **New additions to permanent galleries**

Diorama and interpretation of Tasmania's diverse fauna, the Zoology Gallery

Tasmanian Coins and Bank Notes Display, Numismatics Gallery

### **Hosted and Community-based exhibitions**

*Historic Dinghies* and *A Stitch on Board*, the Wooden Boat Festival and Channel Quilters

*Bewitching Stitching*: Hobart Embroiders' Guild

*Young Visions 14*, Brian Chandler's School of Art

*The Art of the Needle*, embroideries from the TMAG collection were selected by members of the Hobart Embroiders' Guild

### **Events and Festivals**

*Artists Live in the Gallery* (printmaking, Bea Maddock, Peter Gouldthorpe)

*Sea Week*

*Living Artists Week*

*10 Days on the Island*

*Science Week*

*Seniors Week*

*Midwinter Festival*

### **Temporary displays**

*It's the Little Things in Life...models and miniatures*

*Cold to the Marrow of Our Bones: cave tourism and recreational caving in Tasmania*

*New Acquisitions*

*The Sacred Lotus*

*ANZAC Day Commemorated*

*New Acquisitions, Numismatics Collection*

Display of Thylacine material in the Zoology Gallery for the visit of Crown Prince Frederik and Princess Mary of Denmark

A special showing of the William Archer painting and botanical specimens for the Archer family, Royal Society Lecture Theatre

Display of 60 jaws and egg cases of sharks and rays, Bond Store, *Sea Week* 6–13 March, 2005

## Temporary displays at other venues

*Dr Winifred Mary Curtis: 100 years of botanical research, teaching and travelling*, Morris Miller Library, University of Tasmania.

Native Weeds at the Wild Flower Expo (Australian Plants Society)

Mini diorama of seabirds, *Wooden Boat Festival*

A small display featuring the Mary Walsh convict letter, *Female Factory Muster*

## Publications

*John Gould's Birds of Australia*

The inaugural issue of the Tasmanian Museum and Art Gallery Journal *Kanunnah*

Three quarterly and two bi-monthly event calendars

## Marketing and Special Events

As a result of the major redevelopment work at TMAG, staff duties were expanded to Exhibitions, Special Projects and Communications.

The addition of specialist staff in the last quarter of the financial year added to the amount of media coverage for the TMAG. The department also played a major role in the production of the ABC Television *Collectors* program, which was filmed on site in the Bond Store.

The TMAG continues to be a popular destination for organizations seeking a site to hold exhibitions and events. This is a small but important niche for the TMAG and one that continues to build our positive community relationships.

The TMAG's profile has also been lifted through the audiences who have attended special programs. The programs have been co-ordinated by the tourism sector, local and national business, education groups and government agencies.



TMAG Mystery Objects for the ABC's *Collectors* program

## Exhibition Department

### **Taxidermy and preparation**

Constructed a full-size, articulated, resin Thylacine skeleton replica

Prepared skeletons of various whales and dolphins

Flensed and retrieved baleen from a small baleen whale

Flensed and moulded a Southern Right whale dolphin and a Fur seal

Trapped Tasmanian Devils at Mt William, Snug Tiers and Trial Harbour

Located old Thylacine pit-fall traps at Aplico

Painted murals for Agfest

Fabricated a display for Nature Conservation Branch as part of the Wooden Boat Festival

Prepared vertebrate zoology material for collections and the Antarctica and the Southern Ocean exhibition

Prepared and fabricated material for the *A Flurry of Activity* exhibition

Planning and pre-exhibition development for the Antarctica and the Southern Ocean exhibition *Islands to Ice*



From left: Sir Guy Green, Mr Greg Farrell, and Bill Bleathman inspecting the Thylacine replica

## Design

The design section of the exhibition department had a very busy year with the secondment of the Exhibition Designer/Project Manager to the Antarctica and the Southern Ocean exhibition *Islands to Ice*. To assist with the workload another graphic designer was employed on a contract basis.

The Graphic Designer/Coordinator took on the dual roles of both exhibition and graphic designer for the exhibition and associated publication, *John Gould and the Birds of Australia*. This included travelling to the Australian Museum to visit their exhibition, *John Gould Inc*, and to the South Australian Museum who were hosting the exhibition material as exhibited by the Academy of Natural Sciences, Philadelphia, at the Australian Embassy in Washington DC.

The exhibition and associated publication were curated and written by the Academy of Natural Sciences, Philadelphia, and re-designed, with the addition of Tasmanian material, for the Tasmanian Museum and Art Gallery.



*John Gould & The Birds of Australia* exhibition

**Projects throughout the year include:**

Exhibition design and graphic design including: publication; poster; flyers; invitation; education kit; summer activities flyers; banners and advertising material for *John Gould and the Birds of Australia*,

Exhibition signage, texts, labels and invitations for: *Acidophilous: Culture Live in the Galleries*; *artaid@tmag*

**Exhibition signage, texts and labels for:**

*Van Diemen's Land Watercolours*; *Hobart Town Watercolours*; *Encounters: The Colonial Gallery*; *Moderns: 20th Century Australian Paintings and Sculpture*; *A Flurry of Activity*; *The Art of the Needle*

**Print production for:**

*The Rajah Quilt*; *City of Hobart Art Prize*; *Tasmania 1804–2004*

**Exhibition signage for:**

*Design Island, contemporary design from Tasmania*

**Invitations and exhibition signage for:**

*Drawings from Lloyd Rees's European Sketchbooks*; *Sublime: 25 Years of the Wesfarmers Collection of Australian Art*; *Howard Taylor Phenomena*

**Additions to permanent galleries:**

Interpretation panels for the diorama in the Zoology Gallery; The Tasmanian Coins and Bank Notes Display, Numismatics Gallery; Signage for the new Discovery Space

**Temporary displays:**

*The Sacred Lotus, Team of the Century* painting display

**Exhibition material for other venues:**

Mural and signage for West Coast Pioneers' Museum Zeehan

Graphics for a small display featuring the Mary Walsh convict letter, Female Factory Muster

**General signage, flyers and publicity material:**

School holiday programs, print and web material for September, Christmas, Easter and June school holidays.

Teacher Seminar programs, Schools programs, Museum events calendars, Signage for museum shop sale, new signage for museum shop, General TMAG signage for the Royal Visit, Graphics for cases for discovery space, Antarctic Tasmania Midwinter Festival Saturday Seminars, *This Everlasting Silence: The Love Letters of Douglas Mawson and Paquita Delprat* book readings, *Living Artists Week*: Australia Post Family Day, Threatened Species Family Day, Sea Week, Hobart Embroiders Guild demonstrations and displays, Art Guides, *Artists Live in the Galleries* program, Weekly and monthly advertisements

### **Exhibition Installation Team**

Throughout the year this team participated in over 20 exhibitions and displays. In addition to installation and deinstallation of exhibition furniture and collection items, it prepared and installed signage, labels, texts and banners. The small temporary display program was maintained, in conjunction with staff from a number of Museum departments. With other staff, the West Coast Pioneer Museum at Zeehan was also visited for familiarisation purposes.

### **Multi-media**

The multi-media unit was moved to the TMAG city site during the 2004–2005 financial year. The unit was involved in

- Orange-bellied parrot webcam for the *Flurry of Activity* exhibition
- Initial consultations for the multi-media component of the Antarctic and Southern Ocean Exhibition
- The interpretative fit-out of the new Sullivans Cove Waterfront Authority offices, including architectural advice, photography, cinematography, print and video production
- Ongoing work on a promotional video for the Australian Virtual Herbarium

### Front of House

TMAG Gallery Assistants undertook a wide range of duties from security to customer service, visitor information, exhibition installation and cleaning. Some staff also assisted in the relocation of collections to TMAG Rosny.

### Museum Shop

A major review of museum shop operations continued throughout the year. The Tasmanian Museum and Art Gallery is developing a range of commercial product that relates more specifically to the collections.

## Education and Visitor Services

Education and Visitor Services (EVS) continued to provide numerous public programs, services and special events to the education sector and wider community.

### Education

The EVS unit continued to develop and implement an extensive range of programs for students and teachers, extending TMAG's role as a lively and important educational centre.

The following range of education programs provided activities and links to classroom studies for students K–12

- Hobart Town Journey: Bicentennial interactive and role-play
- Discover Your Museum: The Collections
- Let's Look at Art: Discover Your Art Gallery
- First Look: Art
- Hans Christian Andersen (Discovery Space exhibition)
- Shorebirds: Flyways and Fast Foods
- Eclectica Trail (continued from previous year)
- Step Back in Time
- Sharks: Maligned Man Eaters
- *Tasmania 1804–2004*: Stamps
- The Bird Man's in Town: John Gould
- International Students: Introduction to Tasmanian cultural and natural icons (UTAS)
- Threatened Species: Thylacine Trail
- Midwinter Festival Schools Program, including seminars for college students

### **Twilight Seminars for teachers**

This successful professional development workshop program continued to attract large numbers of teachers and UTAS education students and provided links to the Essential Learnings Curriculum development in schools.

- The Commissariat of VDL Heather Felton author of the History of the Treasury
- Threatened Species with Esther Staal, Shorebird Program
- Birds of the Derwent Estuary TMAG session and River cruise
- Sharks: Maligned Man Eaters
- Hans Christian Andersen: Toy Theatre, Paper cuts and story telling
- Puppetry with Terrapin
- Shorebirds: Flyways and Fast Foods
- Philosophy for Teachers: Community of Inquiry
- Capturing the imagination. Youthful passions: Great Antarctic Adventure

## Special events

- Science Week: Short, Sharp Science activities in the galleries
- Tasmanian Science Teachers Association: behind the scenes
- Senior Secondary Teachers Library Conference: Looking at archives and collections
- Merimba Mania: Music event with 250 primary school students from 17 schools

Resource material was available for teachers for all major exhibitions and was also offered through the TMAG website. Additional web resources (including the web cam) were developed to accompany the exhibition *John Gould and the Birds of Australia*. Work began on programs and resource material for the new exhibition *Islands to Ice: the Great Southern Ocean and Antarctica* due to open March 2006.

## Work Experience

TMAG provides highly sort after placements for work experience students from secondary schools and universities. It forms part of our ongoing commitment to the development of students in our community. Visitor Services coordinated two, one-week work placements for school students.

## Visitor Services

### Exhibitions

- *A Flurry of Activity*: an interactive discovery gallery in association with the exhibition *John Gould and the Birds of Australia* and featuring displays, puzzles, touch screen Gould library and a live web cam link to threatened Orange-bellied parrot nests (also viewed through the TMAG website)
- Midwinter Festival: Great Southern Ocean displays from the Commission for the Conservation of Antarctic, CSIRO, ACAP, AAD Antarctic Aviation and TMAG
- Living Portraits: Peter Gouldthorpe as Artist in Residence for Living Artist's Week
- Discovery Space (old), Alphabet and Curious Object cases, evolving exhibits
- Shorebirds
- Sharks: Maligned Man Eaters Sea Week Program

### Special Events

- *Sea Week*: Day in the Courtyard with Derwent Estuary Program, Marine Discovery Centre, Nature Conservation Branch and DPIWE
- *Antarctic Tasmania Midwinter Festival Saturday Seminars, This Everlasting Silence: The Love Letters of Douglas Mawson and Paquita Delprat* book readings
- *Living Artists Week*: Australia Post Family Day workshops with Peter Gouldthorpe, Peter Battaglone, Gwen Egg, Neil Holdstrom, Leonie Oakes, Liz Van Ommen

- *Adult Learners Week*, Peter Timms lecture
- *Seniors Week*, Talks and Tours with Curators and staff
- National Heritage Month Museum Machinery Trail
- *Threatened Species Family Day*: Reptile displays, Spotted Handfish, Inland Fisheries, Turtles from the TMAG collection
- Hobart Embroiders Guild demonstrations and displays
- Tasmanian Field Naturalists book launch

### **Volunteers and Volunteer Program**

TMAG continues its membership of Volunteering Tasmania. The invaluable support of the volunteers continued to enable TMAG to deliver an extensive range of services. TMAG gratefully acknowledges this support. Highlights include:

Regular Guide training conducted for all guides.

Museum and Art guides continued to offer their expertise in tours and sessions such as the Artists Live program, regular and requested tours.

New departmental and TMAG volunteer systems were implemented.

Hobart Art Gallery Guide brochure, produced with assistance from HCC Cultural Grant

The major event organised by the Art Volunteers was the exhibition *artaid@tmag*. 50 of the artists involved in *Artists Live in the Galleries* donated 70 artworks to raise funds for cultural rehabilitation in tsunami-affected areas. \$26,000 was raised for Sri Lankan Visual Arts rehabilitation projects.

Annual lunch for Volunteers held at Moorilla, Museum of Antiquities, TMAG is most grateful for the support given to this event from Moorilla.

Attended HCC annual recognition of volunteers function with volunteers Trish Robson and Anne Godfrey

### **Loan Service**

With the closure of the Discovery Space the loan collection was moved to the old bookshop office, providing more space and easy access to members. The program has been made possible with the valued support of the Gallery Assistants, who manage the daily loans. The member fee remained at \$49.50 for the year. TMAG continued to be the agent for distributing The Australian War Memorial boxes throughout Tasmania.

### **School Holiday Programs**

Holiday programs were run during all the holiday periods in 2004-5, including an extended three-week program for the summer period and an Easter program. They continued to be extremely popular and fully subscribed. Special themes were chosen to link with exhibitions.

## Discovery Space

This gallery was closed and reopened in the new exhibition space on the ground floor of the Queen's Warehouse building by Crown Princess Mary of Denmark. EVS and the Exhibitions Department continue to develop and change exhibitions.

## Professional development

Staff participated in various PD opportunities to advance their skills and contribute to the profession generally. Significant time included visiting museums and Antarctic centres in NZ, Sydney and Melbourne, attending the 30<sup>th</sup> Anniversary of the Museum Education Association of Australia, and the Museums Australia conference in Sydney, and attending sessions at Volunteering Tasmania for Volunteer Coordinators. EVS staff all participated in Special Interest Group (SIG) for Museum Educators in the Essential Learnings framework.

# JOHN GOULD *The Birds of Australia*

*Education Visit*  
Exhibition tours, focussed discussions and activities explore the ornithological (bird) world of the past and present. The exhibition and the associated interactive gallery provide a wonderful way to deepen students' knowledge and understanding of our fauna, and look at issues such as threatened species, wildlife management, illustration and the nineteenth century culture of collecting.

*Essential Learnings*  
FOCUS ESSENTIALS

**Thinking**

- Inquiry
- Reflective thinking

**Communicating**

- Being information literate
- Being arts literate

**Social Responsibility**

- Understanding the past and creating preferred futures

**Personal Futures**

- Being ethical

**World Futures**

- Investigating the natural and constructed world
- Creating sustainable futures

**SUPPORTING ESSENTIALS**

**Communicating**

- Being literate
- Being numerate

Tasmanian Museum & Art Gallery  
3 December 2004 – 10 April 2005

**Tasmanian Museum & Art Gallery**

### Summer activities

A special program to accompany the *John Gould & the Birds of Australia* exhibition

Friday 18 February  
**Special twilight Bird cruise**

Join experts from *Birds Tasmania* and the *Derwent Estuary Program* in a twilight cruise on the *Excelsior* looking at the bird life on the Derwent. The cruise is open to the public with teachers having a special session before hand in the exhibition *John Gould & the Birds of Australia*. Teachers will receive the resource kit for the exhibition as well as looking at how to use the exhibition in the curriculum.

4.30-5.30pm Teacher session at TMAG  
5.30-7.30pm Cruise departing Brooke St Pier

Cost for Cruise \$37.50 (includes finger food)  
Teacher session free with cruise  
Teacher session without cruise \$10  
Drinks available from the bar on board  
Gift vouchers available from *Derwent River Cruises*, Brooke St Pier, other bookings to TMAG.

Book early for this cruise and bring your friends  
Bookings are essential, phone 6211 4189

Tasmanian Museum & Art Gallery  
40 Macquarie Street, Hobart, Open daily 10-5pm  
Recorded exhibition info-line phone 03 6211 4114  
www.tmag.tas.gov.au



### Summer activities @ the Tasmanian Museum and Art Gallery

A special program to accompany the *John Gould & the Birds of Australia* exhibition

<p><b>Sunday 16 January</b> <i>Looking for Gould's Birds: From beauty on the page to beauty in the birds</i> Join local experts from <i>Birds Tasmania</i> on a guided tour of the exhibition <i>John Gould &amp; the Birds of Australia</i>. Followed by an early morning bird walk in the Waterloos Reserve to look for the live birds. You will need to provide your own transport between the Museum and the Waterloos reserve. 4-6pm \$5 suitable all ages</p>	<p><b>Wednesday 19 January</b> <i>Bird fancy: Live homing pigeons</i> Barnett Beattie Senior will bring a live male and release of homing pigeons in the Museum Courtyard. Learn about this remarkable tradition still practiced around the world. 10.30-11.30am \$5 suitable all ages</p>	<p><b>Wednesday 9 February</b> <i>A bird collector's paradise</i> What is so dark in the gallery? In a modern museum John Gould's early methods for obtaining the species look at the Tasmanian Museum and Art Gallery's collection, including rarely seen specimens. 10.30-11.30am adults only \$5</p>
<p><b>Monday 24 January</b> <i>Threatened Eagles: At home in the trees?</i> Join Bill Brown, Project Officer Wedge-tailed Eagle, as he explains Eagle ecology and behaviour. A life sized model of an eagle nest will be on display. Will the night of Eagles soaring over our landscape be a thing of the past? 1-2pm \$5 suitable all ages</p>	<p><b>Friday 18 February</b> <i>Special twilight Bird cruise</i> Join experts from <i>Birds Tasmania</i> and the <i>Derwent Estuary Program</i> in a twilight cruise on the <i>Excelsior</i> looking at the bird life on the Derwent. The cruise is open to the public with teachers having a special session before hand in the exhibition <i>John Gould &amp; the Birds of Australia</i>. Teachers will receive the resource kit for the exhibition as well as looking at how to use the exhibition in the curriculum. 4.30-5.30pm Teacher session at TMAG 5.30-7.30pm Cruise departing Brooke St Pier. Cost for Cruise \$37.50 (includes Finger Food) Teacher session free with cruise Teacher session without cruise \$10 Drinks available from the bar on board. Gift vouchers available from <i>Derwent River Cruises</i>, Brooke St Pier, other bookings to TMAG. Book early for this cruise and bring your friends</p>	<p><b>Tuesday 1 March</b> <i>Maintaining the Masterpieces: Conservation of our Collections</i> What is so dark in the gallery? A tour of the care of the Conservation team attend when exhibiting light sensitive and fragile material, with particular reference to works of art on paper. Followed by a presentation illustrating paper conservation treatments and techniques. 10.30-11.30am adults only \$5</p>
<p><b>Sunday 27 February</b> <i>Keeping Gould's Birds alive: Constructing a bird habitat at home</i> An exploration of creating nature gardens that attract birds with Habitat Conifer author and Parks and Wildlife Inspector Peter Grant. A delightful afternoon for all ages with a guided tour of the exhibition <i>John Gould &amp; the Birds of Australia</i>, followed by a tour in the botanical gardens. You will need to provide your own transport between venues.</p>	<p>A partnership activity involving the Tasmanian Museum &amp; Art Gallery, the local Tasmanian Botanical Gardens, and the Parks and Wildlife Department. 2-4.30pm suitable all ages \$5</p> <p><b>Bookings for activities essential as there are limited places for some sessions</b> Phone 6211 4189</p> <p>Note that changes may occur to the program due to unforeseen circumstances. General entry into the museum is free.</p> <p style="text-align: right;">Tasmanian Museum &amp; Art Gallery 40 Macquarie Street, Hobart, Open daily 10-5pm Recorded exhibition info-line phone 03 6211 4114 www.tmag.tas.gov.au</p> 	

Education kit and summer activity programs related to the exhibition *John Gould and the Birds of Australia*

## Major Projects

Extensive work is continuing throughout the TMAG to open more of the Museum to the public and to relocate collections to Rosny. A new temporary gallery has been established and the Museum Shop is being upgraded. The next stage of funding is for the preparation of the new Antarctic and Southern Ocean Gallery on the top floor of the 1966 building, which will open in March 2006.

The conservation and redevelopment of heritage buildings continues. Heritage funding has seen the Colonial Secretary's Cottage stabilised, repainted and reshingled. Staff will be relocated from the Commissariat Building to the Basement of the 1966 Building in 2006 to enable the opening up of new spaces. There will also be a number of gallery refurbishments throughout this period.



The New Temporary gallery



Images of the progress of work done to the Colonial Secretary's Cottage during the year.

## Collections and Research

The TMAG is a combined Museum, Art Gallery and Herbarium. It has the broadest collection range of any single institution in Australia, and these collections span the arts, sciences, humanities and technology. The TMAG's role is to collect, conserve and interpret material evidence of the State's natural history and cultural heritage.

A core function of the TMAG is the ongoing maintenance, and development of its collections and the compilation of information on the 750,000 items in our collection. Staff maintained an active program of registration, managing the collections, servicing loans, providing services to the public, researchers and visitors and assisting with an increasing number of enquiries and requests. They also have the key role of undertaking research on the TMAG's collections.

The collections are continually growing as additional items are collected, or obtained for the museum through donations, purchase, gifts or bequests. We are grateful for the ongoing support we have from the Tasmanian community.

During the year the ongoing relocation of collections to the TMAG's Rosny Collection and Research Facility was also occurring. The new collection facility at Rosny is providing vastly improved access and conditions for the storage of the TMAG collections. During the last twelve months over 580,000 objects were transferred to the new facility. Access to many collections and loans to external institutions was restricted during the year because of the relocation.

Staff provided tours of the Rosny Collection and Research Facility to a range of groups during the year, including the Friends of TMAG and staff of DTPHA. There has also been significant media coverage of the collection relocation and the new research and collection facilities on the Rosny site.

During 2004–2005 the Museum published the first issue of the in-house peer reviewed journal, *Kanunnah*, which attracted papers from staff, honorary curators and external researchers. TMAG staff published over 50 research and popular articles during the year. These research publications and ongoing collaborative research with institutions in Australia and overseas, promotes the TMAG, and Tasmania generally, both nationally and internationally.

## Antarctica and the Southern Ocean

The major focus of work for the Senior Curator has been coordinating a team of staff in the development of the new exhibition *Islands to Ice*. Due to open in March 2006, this major exhibition will highlight Tasmania's role in the history and research on Antarctica and the State's involvement in the Southern Ocean.

### Collection management

Staff involved in the new exhibition have been liaising closely with other Departments of the Museum and Art Gallery to obtain new collection items for this exhibition. The development of the exhibition required extensive liaison with a range of organisations and individuals around Australia and also secured a number of significant collection items for the TMAG.

### Research

Research continues on monitoring seal populations around Tasmania especially in the Eastern Bass Strait. The Senior Curator also is working on a book on the Tasmanian Devil with David Owen. In addition, a jointly authored paper on the stomach contents of a giant squid was published.



Glass plate images relating to the Antarctic and Southern Ocean exhibition *Islands to Ice*

# Art

## Public Programs

Six exhibitions were developed from the TMAG art collection including Bicentennial exhibitions *Eclectica: 160 Years of Collecting* and the associated colonial exhibitions *Hobart Town* and *Van Diemen's Land Watercolours*, which enabled over 200 colonial works to be viewed.

*The Moderns: 20th Century Australian Paintings and Sculpture*, exhibited in five art galleries, also displayed a significant number of the TMAG works. In conjunction, *Acidophilus: Live Culture Colonised at the TMAG* was a response by six artists who chose a particular artwork on display and created six innovative works which were then integrated into *The Moderns* exhibition.

Three travelling exhibitions from NSW and WA including *Drawings from Lloyd Rees's European Sketchbooks* and *Howard Taylor: Phenomena* offered visitors the opportunity to view work not normally available to Tasmanian audiences.

The *John Glover and the Colonial Picturesque* exhibition ended its interstate tour in Melbourne in October 2004. The return of six TMAG Glover paintings resulted in the opportunity of closing the Colonial Gallery for two weeks in October to allow for the brush vacuuming and cleaning of over 100 paintings and frames and the rehanging of art works.

Storage areas in the city site underwent reorganisation in May and June to accommodate over 100 works after the closure of *The Moderns*.

## Collection Management

### Registration

Over 2,900 art database records have been created or modified with additional information. Volunteers have contributed 643 hours of service assisting with documentation of art works and adding information to files.

### Loans

Forty loan paintings were collected from Government House to check and record registration details, undertake photography, condition reporting and conservation, add backing boards, labels, barcodes and refurbish or re-frame work. Art staff have also organized and prepared loan work for Government Offices: The Premier's Launceston office, Minister for Tourism, Parks, Heritage and the Arts, the Attorney General and Minister for Finance. Loans were also sent to:

Historic Houses Trust, Sydney

Exhibition: *Cedar in Australia*, Museum of Sydney 8 May–15 August 2004

AG5907 Daniel Maclise (1806–1870) *Noah's Sacrifice 185*, engraving

Depot Gallery, Sydney

Exhibition: *World that I Love* 22 September–22 October 2005

AG7668 Richard Wastell (born 1974) *World that I love (Inhaler)*, *Autumn camp*, *Penstock Lagoon*, 2004, acrylic and oil on canvas

Tasmanian School of Art, University of Tasmania

Exhibition: *Disorientation*, Plimsol Gallery 15 October–5 November 2004

AG2713 Paul Boam (born 1938) *Painting 1975*, 1975, acrylic on canvas

AG2981 Paul Boam (born 1938) *Misty Roses*, 1977, acrylic on canvas

S H Ervin Gallery, Sydney

Exhibition: *Jean Bellette Retrospective* touring to five venues 22 November 2004–31

January 2006

AG330 Jean Bellette (1909–1991) *Still life with fish*, 1954, oil on canvas

Bendigo Art Gallery, Victoria

Exhibition: *Town & Country: Portraits of Colonial Homes and Gardens* touring to six venues

28 February 2005–20 April 2006

AG1120, attributed to Benjamin Duterrau (1767–1851), *Derwent Park House* c1840, oil on canvas

Queen Victoria Museum and Art Gallery

Exhibition: *The Gates to paradise: Recent work by Wayne Brookes* 9 May–August 2005

AG7199, Wayne Brookes (born 1958), *George* 1999, acrylic on canvas

Art Gallery of NSW

Wynne Prize Exhibition submission 11 May–July 2005

AG7742, Geoff Dyer (born 1947), *Cider Gums, Great Lake*, 2004, oil on linen

Morris Miller Library, University of Tasmania

Exhibition: *Dr Winifred Curtis: 100 years of botanical research, teaching and travelling*

June–August 2005

AG5109, George Davis (born 1930), *Dr Winifred M Curtis AM*, 1987, oil on canvas

Art Gallery of New South Wales

Exhibition: *Margaret Preston*, travelling to state galleries in Melbourne, Brisbane and

Adelaide 21 July 2005–1 August 2006

AG3059, Margaret Preston (1875–1963), *Coral Flowers*, 1925, woodcut, hand coloured

AG3060, Margaret Preston (1875–1963), *Simpson's Gap NT*, monotype

## Visitors and Enquiries

Art staff and volunteers responded to over 2,000 broad ranging enquiries from the general public and organizations, relating to art, artists, assessment and examination of art works and advice on care and presentation of work. Staff conducted over 100 personal interviews regarding enquiries and prepared additional work for viewing to over 40 visitors and researchers.

## Conservation

Significant projects involving Conservation staff this year included: relocation of collections to Rosny, extensive rehang of paintings at Government House in preparation for the Danish Royal visit, treatment to the Ancient Greek and Roman coin collection, support to the exhibitions program and the ABC Collectors series.

### Collection Management

The Conservation Department was heavily involved in broad collection management issues (including environmental monitoring and the instigation of an Integrated Pest Management Program) regarding the relocation to the Rosny facility as well as specialised treatments to specific objects and collections. The latter includes the survey of approximately 1100 Ancient Greek and Roman coins for bronze disease (of which 344 were treated) and the treatment of approximately 820 coins for the Syllog project. An examination and condition report was also prepared for the Thylacine mounted specimen (A1298).

Sarah Clayton, textile conservator from the Australian War Memorial, was able to inspect and condition report the Baily Flag. Sarah's work was undertaken during her vacation and generously supported by the Australian War Memorial

### Visitors and Enquiries

Conservation staff responded to a broad spectrum of enquiries from numerous individuals and 19 institutions including: Government House, Parliament House, Allport Museum, Moorilla Museum, University of Tasmania, Narryna House. Because of an absence of freelance conservators in Tasmania many of these enquiries resulted in conservation 'fee- for-service' treatments, notably work to the ceiling panels of the Dining Room at Government House and to a large portrait of Sir Richard Dry belonging to Parliament House. Money earned for these services is then used to employ specialist conservators.

### Loans

Over 250 loans were processed by the Conservation Department during the year. The great majority of these were to Government House or State Government offices, although seven were to interstate institutions.

### Financial Diversification

The Conservation staff generated funds through external consultancies. This funding is used to employ external conservators, such as Kylie Roth, to undertake conservation treatments of TMAG items.

### Conservation Treatments

Unknown artist, *Capt G B Forster*, AG4324, oil on canvas—painting and frame

Philip Wolfhagen, *Vanishing Point IV*, AG5826, oil and wax on canvas

Benjamin Duterrau, *Self Portrait*, AG140, oil on canvas

Unknown (attrib. Benjamin Duterrau), *Four of the children of Joseph Tice Gellibrand*, not registered, oil on canvas—ongoing treatment

A Kingstone, *Abstract composition*, AG5021—construction of new frame  
 M McNeil, *The Mountain from Razorback*—construction of new frame  
 Unknown artist, *Portrait of an artist*, AG282, oil on copper  
 E J Dicks, *Bust of Truganini*, M8550, painted plaster bust  
 Preventive treatments for 28 large unframed paintings  
 Unknown artist, *John Boxold*, AG7871, portrait miniature  
 Unknown artist, *Sarah Boxold*, AG7872, portrait miniature  
 Unknown artist, *John Mason*, AG7873, silhouette  
 Unknown artist, Rose Boxold, AG7874, silhouette  
 Unknown artist, *Lt Bowen*, AG2265, portrait miniature, watercolour on ivory—complex treatment  
 Teresa Walker, *Rev Miller*, new donation, wax relief profile  
 Margaret Preston, *Simpson's Gap NT*, AG3060, monotype on paper  
 Ian McKay, *Bright Prospect*, AG4352, outdoor metal sculpture

## Heritage Furniture Restoration Unit

The restorer undertook 'fee-for-service' furniture restoration work for numerous private individuals and public and private bodies including: Sullivans Cove Waterfront Authority, Parliament House, Government House, Runnymede National Trust, Cascade Brewery, Franklin House, State Treasury Offices and the Allport Museum.

A particularly gratifying project was work undertaken to First World War Honour Boards belonging to the Tasman Council. The restorer also continued work on tram 118 for the Hobart City Council. In September he hosted a guided tour of Government House for members of the Victorian Furniture Society.

In October, the restorer attended a conference organised by the Australian War Memorial in Canberra entitled *Big Stuff*, focusing on the conservation and restoration of large objects. In June, he visited the furniture conservation studios at the Museum of Fine Arts in Boston and the Henry Ford Museum in Dearborn.

With the encouragement and assistance of staff at Parliament House, Hobart, he also took the opportunity to visit State House in Boston, and the Houses of Parliament in London. Discussions with staff at both institutions have proven useful, and will help inform future restoration decisions at our own Parliament House.

## Decorative arts

The major projects for the department of Decorative Arts in the 2004–2005 year have been the exhibition of the Wongs' Collection stages II and III, and the preparation of a comprehensive illustrated catalogue of the entire Wongs' Collection, and the relocation of the Decorative Arts collections stored at Moonah to the Rosny Collections Facility. The Decorative Arts collection was featured in two segments of the ABC Television *Collectors* program; Charlene's wedding dress worn by Kylie Minogue in *Neighbours* and the Wongs' Collection.

### Collection Management

By June 2005, a large proportion of the Decorative Arts collection items had been removed from the Moonah Collection Store, this included most of the furniture collection as well as large collections of glass, ceramics and mannequins. The collections of historical glass, ceramics, metal and other media have been relocated from the Basement Store, below Gallery 5, to either Rosny or, in the case of the bulk of the ceramics and glass, temporarily to the first floor of the Bond Store. Volunteers contributed to the ongoing documentation and registration of shoes in the costume collection, repacking and improving documentation of items in the textiles collection and provided administrative assistance and data entry.

### Public Enquiries

73 public enquiries were logged and answered for the 2004–2005 year.

### Research

The curator undertook research on the Wongs' Collection to prepare the text for the Catalogue of this remarkable collection.



Funerary urn  
Neolithic, Gansu Yangshao  
(4000–2000 BCE)  
earthenware, mineral pigments  
34.5 x 40 x 33.5 cm  
P2004.20  
Presented by Professor Shiu Hon  
and Mrs Nancy Wong, 2004

## Geology

The Senior Curator and relocation team were responsible for auditing the geological collection, and relocating the collections to the TMAG Collection and Research Facility at Rosny. The Senior Curator presented a paper on Crocoite at the Fifth International Conference on Mineralogy in Museums, Paris, France. Items from the Geology Collection were featured on the ABC *Collectors* show, which also highlighted his didgeridoo playing skills.

### Collection Management

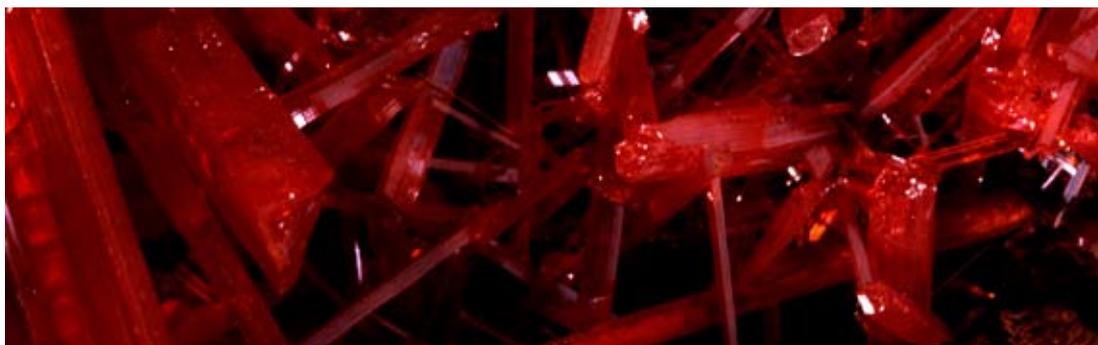
The collection of fossils, rocks, minerals, registered Antarctic material, and the type and figured specimens, housed in the Strong Room, were audited and bar-coded. All entries were checked for omissions, duplications and other errors prior to being packed for transit. The move to Rosny was accomplished without mishap.

### Enquiries

Enquiries came from the general public, school teachers, special interest groups (eg Burnie Field Naturalists) as well as government and other institutions such as the Australian Museum, Museum of Victoria, School of Geology and CODES, University of Tasmania, Queensland Department of Natural Resources and Mines, Queensland Museum, CSIRO Marine Laboratories, Department of Geology, University of Wollongong. The break down of enquiries was: 55 petrological, 75 mineralogical, 97 palaeontological, 35 regarding sharks or rays, and 73 other enquiries.

### Research

The Senior Curator contributed to a paper on the minerals of the Dundas area with Mr R S Bottrill, Mineral Resources Tasmania and others; the paper is currently in press in the Australian Journal of Mineralogy. He was involved in a two-day Metallogenesis in Tasmanian Granites Symposium at Mineral Resources Tasmania, Hobart and the four-day Pre-symposium excursion to the NE and W Coast of Tasmania.



Detail of crocoite, featured on the ABC's *Collectors* program

# Herbarium

Herbarium staff published 12 research papers and 6 non-refereed articles during the year. These papers were mainly on flowering plant systematics and lichenology. Results of research undertaken at the Herbarium were also showcased at international conferences held in Tokyo, Japan, and Tartu, Estonia.

The Herbarium is a participant in the Australia's Virtual Herbarium (AVH) project. The AVH is a collaborative project being undertaken by all Commonwealth, State and Territory herbaria. It aims to make available on-line the wealth of information associated with scientific plant specimens held in Australian herbaria. Over six million specimens are involved. The fourth year of the AVH project was completed at the end of June 2004.

## **Collection Management**

As at June 30, the vascular plant and algae database held 128,262 records, the lichen database held 22,065 records, and the bryophyte and fungi database contained 12,142 records. The type photograph project, which aims to photograph all the type specimens of vascular plants, continues.

## **Enquiries**

The Herbarium maintains its key role as a source of botanical advice and information to individuals, government bodies, scientific and educational institutions, and other organisations. The Herbarium also plays a critical role in Tasmania's Weed Alert Program, identifying specimens of new incursions and contributing advice on weed management and control. Staff at the Herbarium identified over 900 specimens for approximately 165 individual or institutional clients. Approximately 750 visitors used the facilities at the Herbarium over the year.

## **Demonstrations, tours and talks**

The Curator (weeds) resumed his role as a demonstrator in plant identification classes for the students of the School of Agricultural Science (UTas). He also ran a Blackberry identification workshop as part of the Tasmanian Weed Society Community Weed Forum.

Several groups toured the Herbarium including the Green Corps Unit, Clarence Plains Historical Society and Landcare Group, and the Operational Working Group of the Millennium Seed Bank Project (Tasmania).

## **Open Day**

The Herbarium Open Day was held on the 22 August in conjunction with the University of Tasmania's Open Day. Staff and volunteers prepared a range of displays outlining the Herbarium's major projects.

## **Media**

Exposure in the media of the Herbarium's activities concentrated on the Herbarium Open Day and the 100<sup>th</sup> birthday of Dr Winifred Curtis. Interviews with staff and various articles were completed for ABC Television and radio, WIN and Southern Cross Television, The Mercury, Sunday Examiner and Heart FM 95.7.

## **Research**

### **Taxonomic studies in Lichens**

Several taxonomic projects were completed, and a paper on the taxonomy of the genus *Siphula* in East Asia is in press. Projects describing new species in *Pyrrhospora* and *Punctelia*, both jointly with Dr J.A Elix, Canberra, and a revision of *Umbilicaria* in Tasmania, with Dr S Louwhoff, Melbourne, were also commenced.

### **Ecological Monitoring**

Studies using lichens and bryophytes to monitor the effects of different silvicultural treatments in Tasmania's wet forests, a project funded in part by Forestry Tasmania are continuing. Preliminary results dealing with the recovery of lichens three years after logging and regeneration were presented at the *Fifth International Association for Lichenology Symposium* at Tartu, Estonia.

### **Botanical History**

Staff and Dr B M Potts of the University of Tasmania are preparing a book on the early botanical history of Tasmania. The late Janet Somerville, who was associated in retirement with the Herbarium and the University's Botany Department, compiled the manuscript in the 1960s to a fairly advanced stage. The task involves checking and referencing of the original sources, preparation of illustrations, and editing and setting up of the typescript.

### **Taxonomic studies in Vascular Plants**

Studies on the evolutionary and biogeographical relationships of *Boronia* (Rutaceae) and its relatives are continuing, and a revision of *Zieria* (Rutaceae) in Queensland with Paul Forster, of the Queensland Herbarium is nearly complete. A paper, with Wayne Gebert of Royal Botanic Gardens Melbourne and Dr Trevor Whiffin of La Trobe University, describing a phenetic analysis of the morphological variation in *Crowea exalata* (Rutaceae) was submitted to *Australian Systematic Botany*. A scientific paper describing a new species of *Bulbine* (Asphodelaceae) from islands of Bass Strait and Victoria was submitted to *Muelleria*.

Research has been completed with R B Schahinger, DPWIE, describing a new and rare species of *Hibbertia*. Research on a possibly undescribed species of *Eucalyptus* from central western Tasmania is continuing. Revision of the *Student's Flora of Tasmania* for the vascular plants is continuing and the *Census of Vascular Plants of Tasmania* was updated and made available on the TMAG website.

### **Weed Studies**

Three, 3-day regional surveys were undertaken to collect weedy species from the West Coast, North West and North East Regions of the State. These trips (with > 1000 collections) significantly increased the Herbarium's holdings of weed species thus ensuring that the Herbarium collection is a good representation of the weed situation in Tasmania. Funding from the Commonwealth Government's Department of Environment and Heritage was obtained to conduct surveys and a risk assessment of *Calluna vulgaris* (Heather) a nationally listed environmental weed.

## Loans and Exchanges

During the year the Herbarium dispatched 17 (925 specimens) loans and processed 26 (1505 specimens) returned loans. As at 30 June, 15,744 specimens were on loan to more than 72 institutions around the world. In addition, the Herbarium sent 352 specimens to 14 institutions as exchange.

## Financial Diversification

During the year a number of State and Commonwealth Government projects undertaken continued to attract significant financial support, while consultancy work for private sector companies provided new income opportunities. Major sources of funding came from Forestry Tasmania, Australian Virtual Herbarium Trust, mainly Commonwealth and State funded, and 'Defeating the Weed Menace Program'.



Two Tasmanian natives: an undescribed *Bulbine*, *Pittosporum bicolor* (cheesewood)



Three Tasmanian weeds: *Hieracium aurantiacum* (orange hawkweed), *Leucanthemum vulgare* (oxeye daisy), *Lupinus polyphyllus* (russell lupin)

# History

The History staff has primarily focussed on the relocation of collections, involvement with the ABC Television Collectors program, and the audit of the Entally House collections. The relocation of collections concentrated on those housed on the city site. This has involved checking registration details of all material at the city site, bar-coding in readiness for the relocation team, and the processing of material once at Rosny.

The Collectors program in the latter half of the year has been a new experience for staff with regular involvement in filming as well as in the location and researching of the mystery objects

The audit of the Entally House collections has involved a number of field trips to complete the audit, identifying missing items and photographing and condition reporting the 1,800 items. It has also involved establishing a database from the original hardcopy catalogue prepared 25 years ago.

## **Collection Management**

The primary focus of the History Department has been the preparation of artefacts for relocation. The History Department has also been working with Conservation in relation to two numismatic projects, the treatment of the bronze disease and the cleaning of the Greek coins for the Sylloge scanning project. This has confirmed a major conservation issue with glue remnants that threatens the future display and integrity of the numismatic collection.

## **Public Programs Enquiries**

The Department put a limit on enquiries for much of the year due to relocation commitments. Staff handled approximately 75 enquiries ranging from artefact identification, research on objects, collection management issues, and student assignments to historical research. The Department also hosted approximately 30 visitors who ranged from Ambassadors, colleagues and researchers.

## **Media**

A segment on the Baily flag and collection was made for the Collectors program, which generated and continues to generate a large number of enquiries.

## **Research**

Ongoing research is continuing on the Baily Flag with Dr Caroline Evans from the University of Tasmania. Funding has also been received to undertake additional research on the Convict Love Letter purchased by Australia Post.

## **Loans**

Convict material on loan to the Hyde Park Barracks, Historic Houses Trust was returned, as was the Greener Whaling harpoon and scrimshaw from the National Museum of Australia.

### **Financial Diversification**

The Department of Tourism, Parks, Heritage and the Arts provided funding for the audit of the collections at Entally House. \$10,000 was received from Irish Post for research on the convict love letter.

### **Outreach Activities**

The Department was involved in two visits to the West Coast Mining Museum to advise staff and help set up a new display. Staff were also involved in the Female Factory Muster Day at the Cascades Female Factory. The History Department took on the audit of the Entally House collection, which involved several visits to the house.



Image of lock plate used in the display at the Female Factory Muster Day

## Indigenous Cultures

During the year 2004–2005 the closure of the existing Tasmanian Aboriginal Gallery occurred, along with the removal of the Preminghana (Mount Cameron West) petroglyph (rock engraving) from the display. The major project has been the redevelopment of a new Tasmanian Aboriginal Gallery and the development of a Tasmanian Aboriginal Cultural Heritage Community Centre. The removal and storage of the Indigenous Cultures Collection to the new TMAG storage facility at Rosny is almost complete.

### **Data Management**

The focus has been the proper identification of objects and cross-referencing with other data from the Museum records, and also a large number of the Indigenous Cultures Collection has been photographed and placed on the database.

### **Public Programs**

The Curator gave talks to the Volunteer Guides on Tasmanian Aboriginal history dealing with both past and present issues, and also students from St Aloysius Catholic School on Tasmanian Aboriginal history, culture and heritage.

### **Workshops**

A number of workshops were attended including: Aboriginal Culture in Art Making Today, and Tasmanian Aboriginal artefacts and their protection. The Curator attended the Aboriginal Speakers Program workshop on Respecting our Culture, Aboriginal Tourism workshop.

### **Return of Indigenous Cultural Property (RICP) Program**

The Return of Indigenous Cultural Property (RICP) Program continued as one of the major projects during the past twelve months. The project aim is to return Aboriginal ancestral remains and secret sacred objects to their original owners. The RICP Program continues until the end of 2005.

On 20 August 2004 the Tasmanian Museum and Art Gallery repatriated ancestral remains from the Swan Hill district to Mr Gary Murray and Ms Lyn Thorpe on behalf of the Northwest Nations Clans Aboriginal Corporation, Swan Hill, Victoria.

Negotiations are currently underway with the Tasmanian Aboriginal Centre on the return of ancestral remains and associated material, to the Central Land Council, Alice Springs, Museum and Art Gallery of the Northern Territory, and the Queensland Museum. Enquires have also been received from the Museum of New Zealand Te Papa Tongarewa in relation to Maori and Moriori ancestral remains.

### **Outreach Activities**

#### **Louisa Bay Rehabilitation Project Stage Two**

In conjunction with the Aboriginal Heritage Office and the Tasmanian Aboriginal Land and Sea Council, the TMAG helped in the rehabilitation of the largest known midden on the south coast. Work included protecting the site from the wind with scrub bundles to stabilise mobile sand and soil, which would allow for the regeneration of vegetation on the midden.

## **Flinders Island/Big Dog Island**

The TMAG photographer and the Curator spent five days on Flinders and Big Dog Islands during the mutton birding season, photographing the different aspects of mutton birding and life on a mutton-bird island. The photographs record the harsh conditions that these men and women have to endure during the five weeks of mutton birding.

Staff attended a number of NAIDOC activities during NAIDOC Week. Activities included the opening of NAIDOC Week, flag raising at Centrelink, exhibition openings and a seminar at Riawunna, University of Tasmania.

## **Research**

Dr Jillian Garvey, Archaeology Program School of Historical & European Studies, La Trobe University, is working on a 6 to 8 month research project in partnership with the Tasmanian Museum and Art Gallery, the Tasmanian Aboriginal Land and Sea Council and La Trobe University.

The project is studying the faunal remains from Kutikina Cave, southwest Tasmania; titled Did Tasmanian Aborigines hunt during the winter? This project will investigate hunting and subsistence behaviour of humans living in the region during the last glacial maximum, when temperatures were between minus 15°C to plus 4°C. The study is examining whether these people were opportunistic hunters or engaged in planned and systematic hunting, harvesting game such as wallabies and wombats.

Dr Garvey will be systematically working through the collection identifying and cataloguing the material. This project will determine whether the animals at Kutikina Cave were taken for their bone marrow—a highly nutritious and sought after food source—or for other reasons. This will be done by closely examining bone fragments, which provide evidence about butchering strategy and the age of the animals.

Staff are continuing to work on a Catalogue of Tasmanian Aboriginal shell necklaces held in Australian and overseas institutions, and a booklet on Tasmanian Aboriginal bush foods.

## **Visitors and Enquires**

The Indigenous Cultures section received enquires from the public, overseas and from State and Commonwealth agencies, on artefact identification, general collection enquiries, and Tasmanian Aboriginal history.

## Information Services

Information Services holds the Photographs Collection including the Image Library, Document and Ephemera Collection, and the Library. It manages the information system, records and archives of the Museum. Staff in photography provided support and objects for 'Eclectica,' the bicentennial exhibition and were involved in auditing and housing the collection for removal to Rosny Collection and Research Facility.

### **Collection and Data Management**

A major contribution was made to the relocation of collections to Rosny through the support of the records system. The major information project of indexing the TMAG records has continued with the volunteer team working on the newspaper cuttings, trustee meeting minutes, paper files, catalogues, registers and 19<sup>th</sup> and early 20<sup>th</sup> century letter books; some 15,000 records being added to the system.

During the period that the Photograph Collection was being moved, the staff registered 1,357 items, modified 13,500 records, and prepared 24,000 items for relocation. The photographer photographed over 8,000 items and approximately 5,500 images from TMAG collection items were loaded on to databases by staff. Over 500 significant enquires were recorded for the period with 150 of these being internal requests for support in providing information and images for TMAG projects,

More than 522 enquiries were received from clients internally and externally including the general public, government agencies, other Museums, publishers and multi-media agencies. Issues dealt with included identification / dating of photographic material, information and research. Although the collection was largely closed due to the relocation, staff provided access to collection material for viewing to twenty clients.

Requests for reproduction and photographing of items from all collections and recording of events were attended to. Over 8,000 items from TMAG collections were photographed or scanned. As a result approximately 5,500 digital images have been added to databases.

Staff and volunteers continued with removal of original material from public access files for relocation to the store, and reorganised the remaining files. Recording and locating of Document and Ephemera Collection locations also continued.

### **Research**

Staff conducted ongoing research on images in the collection as a result of requests from clients for research and exhibitions.

### **Public Programs**

Staff provided support and objects for the bicentennial exhibition *Eclectica*, tours for Friends of the Museum and other groups of the Rosny site, and talks about TMAG collections to University of Tasmania staff.

### **Visitors**

Twenty clients viewed photographs in the Collection; these included the Friends of the TMAG, Trustees, and the ABC.

## Financial Diversification

The position of Copyright and Permissions Officer is self funding and is supported from monies raised through the imposition of fees for research time; use and costs of reproduction material produced from the collection. A large number of images were provided at no cost to non-profit community based groups and sister organisations.



Unkn own photographer  
'Woman and small child Todd / Mason family',  
1870s  
hand coloured tintype  
Q2005.20

# Invertebrate Zoology

In 2004, a new Senior Curator of the Invertebrate Zoology Section was appointed. The highlight of the year was the move of the invertebrate collections to the new museum facility at Rosny. Staff have also been involved in the National Port Survey Integration Project and the Online Zoological Collections in Australian Museums (OZCAM) project.

## Collection Management

507 items were registered into the collection, bringing the total number of registered items to 45,449. The entire bryozoan collection was identified and registered. A large amount of collection maintenance took place in preparation for the move to Rosny.

## Visitors and Enquiries

Staff responded to more than 250 enquiries from the general public, government agencies and scientific institutions. Ms Diana Jones from the Western Australian Museum spent a week examining the entire TMAG barnacle collection. Dr Robin Wilson from Museum Victoria visited the new facility at Rosny and worked on the polychaete (marine worm) collection.

## Media

Staff have been involved in the ABC Collectors program, and have provided information about the introduced Northern Pacific Seastar, *Asterias amurensis*, to a team of Japanese documentary makers. The curator was interviewed by The Mercury newspaper for a story on micromolluscs.

## Research

The Senior Curator is continued her research on southern Australian harpacticoid copepods. This ongoing project aims to identify and describe many new species found in algae and seagrass. The Curator continued to research Tasmanian Aboriginal shell necklaces, imaging details of numerous necklaces for a database. She was also involved in an application for the official changing of the scientific name of the southern blue mussel *Mytilus galloprovincialis*.

## Loans

Four loans were made to various institutions, including CSIRO and the Australian Museum.

## Financial Diversification

The Invertebrate Zoology Section has obtained a small amount of Natural Heritage Trust funding for its involvement in the Port Survey Integration Project.

## Registration

This year the Registrar continued coordinating the movement of collections held on the city and Moonah sites to the new Rosny Collections and Research Facility. This has been achieved with the assistance of the Relocation Officer, and Relocation Team members. Two contracted Relocation Assistants joined the team during the year and the fourth team member was drawn from the pool of Gallery Assistants. Conservation staff and the Coordinating Curator, Information Services have also provided invaluable assistance.

The moving process encompasses: planning, problem-solving and adapting storage infrastructure, checking item records, addressing anomalies, and barcoding, packing for transport or pest treatment, moving, placing and database locating items and clearing and disposal of non-collection material in storage areas. The project is on schedule and to budget.

Project achievements have been completing the move of Photography, Indigenous Cultures, Geology, Invertebrate Zoology and 'Large Object' collections, Vertebrate Wet collections and most Decorative Arts and History items from the city site.

Highlights for Rosny include the completion of the Annexe ground floor modifications in February which provided a walk-in freezer, Large Objects Store, Wet & Dry Laboratories, Microscope Laboratory, storage for natural history dry collections and a wet Store for natural history wet collections. May 2005 saw the handover of the Annexe top floor and plans were made for their modifications.

### **Extra Activities**

A number of additional activities were undertaken by the section which included collecting new acquisitions from as far away as Perth, moving general collection items between sites and locating newly registered collection items.



The Rosny Relocation team at work

## Vertebrate Zoology

Staff were involved in the curation of the successful *John Gould and the Birds of Australia* exhibition from the Academy of Natural Sciences in Philadelphia. A new method (stereolithographic biomodelling) was used for replicating skeletal material for display. A complete Thylacine skeleton was replicated using this technique. Research for the forthcoming book about Thylacine material in museums is continuing.

The transfer of Zoology collections to the Rosny Collection and Research Facility was completed with the support of the Relocation Team. Staff also completed the inventory and packing of the fish and herpetology wet collections and maintained the departmental records of material entering the collection and the freezers.

### Collection management

A single mounted Thylacine was made available for the *Eclectica* exhibition. The first complete condition report for any of our Thylacine material was completed as part of the display procedure. As a result of deterioration in the mounts and a lack of a suitable display facility for the Thylacine material, all mounts have been removed from display.

### Public Programs

Vertebrate Zoology staff hosted a dinner in the Zoology Gallery for international delegates to the inaugural Action on the Conservation of Albatross and Petrels (ACAP) meeting which was attended by representatives from Britain, USA, Chile, and Argentina. We also showed the visiting delegates the Thylacine material stored in the Vault.

### Visitors and Enquiries

As in previous years, about 150 Thylacine enquiries from the public, national and international media, authors, artists and researchers were dealt with. Dr Jeremy Austin and Oliver Berry visited to sample Thylacine scats for analysis as part of a collaborative research project. Dr Darlene Ketten, Senior Scientist, Biology at Woods Hole Oceanographic Institution and Assistant Professor of Otolaryngology at Harvard Medical School, accompanied by Dr LTC Sherman McCall of Woods Hole Oceanographic Institute visited to look at forensic aspects of the Thylacine collection with a view to a collaborative research project. Margaret Mittelbach and Michael Crewdson, authors from New York with Alexis Rockman a New York artist visited the Thylacine collection to gather material for a book.

Dr Yamada, National Science Museum Tokyo, visited with a team of students to study the cetacean collection. Leo Joseph and Bob Peck from the Academy of Natural Sciences in Philadelphia visited as part of the program related to the Gould Birds Exhibition. Staff provided information to Warwick Oakman and Nevin Hurst regarding the TMAG holdings of Tasmanian Emu material.

### Tours

Approximately 25 tours of the Thylacine vault were given to visiting dignitaries, government representatives, a group of artists from New York, several authors and international and local film crews.

## Media

Staff gave interviews to local and national media on diseased Tasmanian devil skulls in overseas museum collections, Straptooth whale stranding on Bruny Island, the recent photograph purported to be of a Thylacine, Cuviers Beaked whale stranding, Thylacine search reward offered by the Bulletin Magazine and the mass stranding of Pilot whales at Maria Island and the Curator's Churchill Fellowship Award. The Thylacine jawbone pincushion was also featured on the ABC *Collectors* program.

## Research

Staff continued to monitor west coast Tasmanian devil populations looking for the incidence of the Tasmanian Devil facial tumour disease, as this devastating disease has not been detected in these populations. Staff also collaborated with researchers from the Museum Victoria on the analysis of Thylacine scat remains.



Scanning of the Thylacine jaw bone (left) and the completed, articulated replica Thylacine skeleton



Specimens from the *John Gould and the Birds of Australia* exhibition ready to be put on display

## TMAG SPONSORS

### Art Foundation of Tasmania

The year, 2004–2005 has been one of consolidation for the Art Foundation of Tasmania. With the John Glover acquisition being paid in full, members and the committee are now able to focus their efforts on the future. Our membership base continues to increase and I encourage all members to promote the Art Foundation and the benefits it provides to our State museum.

The Council of the Art Foundation this year resolved to provide an annual grant of \$30,000 to the Director for use by the Senior Curator of Art. This is the first time that the Foundation has been able to provide a discretionary allocation to the museum. It is hoped that the amount is able to be increased in future years.

The Foundation has had a number of very successful private viewings of major exhibitions held at TMAG. This has provided an opportunity to view the exhibitions in comfort and discuss with the museum's expert curators the rationale and major focuses for our State gallery's exhibitions.

During the year the Foundation also organized a visit to Melbourne to view the "Dutch Masters" at the National Gallery of Victoria. The Coordinating Curator of Art conducted Foundation members through the exhibition, prior to the general public opening, and provided a very entertaining and enlightening commentary on this outstanding collection of works.

An exclusive evening of music in the Bond Store with the internationally renowned Australian String Quartet was a great success musically, gastronomically and financially. The Council's thanks go to members John Dickens, Jill Pringle-Jones and Richard Gerathy for their assistance in this event. The thanks of the Council and members of the Foundation are extended to Ms Julia Farrell and Peter and Ruth Althaus for their outstanding support of this event.

I would like to thank the hardworking Council of the Foundation, particularly the Honorary Secretary Mr Ross Fouracre, whose continuing contribution to the Foundation has been outstanding. I would also like to take the opportunity to thank Mr Bill Bleathman, the Director of TMAG and his staff for their tireless support of the Foundation's fundraising activities as well as their continued dedication in providing the people of Tasmania with a successful program of exhibitions and public activities.

Alderman Dr John Freeman

Chairman of The Art Foundation of Tasmania

## Friends of the Tasmanian Museum and Art Gallery

The Friends of the Tasmanian Museum and Art Gallery have a very encouraging 2004–2005. Membership has had a slight increase, we have consolidated our funds and, as usual, the committee has organised a program of activities both within and outside of the Museum and Art Gallery, which has been well attended by our members.

The theme “Your Museum” was highlighted with a ‘Behind the Scenes’ tour of the historic buildings that occupy the site of the TMAG. This gave our members an insight into what are the plans to use this space for in the future. Members visited The Anglesea Barracks Museum and the Waddamana Power Station Museum as well as several exhibitions at the TMAG. The Annual Christmas Barbeque was well attended

Committee member Tony Hope initiated a plan to form a Young Members Group and this is being followed up in the next year. A return visit to Rosny allowed our members to see the progress on the relocation of the collections and part of the administration.

Although the year has been one of consolidating our finances, we have had several requests for funds, which the committee are currently considering.

I would like to take the opportunity to thank the Director and the staff of the Tasmanian Museum & Art Gallery for their ongoing support and guidance to the Friends of the Museum & Art Gallery with a special mention to the staff on reception who assist us on a daily basis

David Coleman

President

## Research Supervision

### Graduate and Post-Graduate Supervision

(TMAG supervisors in bold)

Bryan Mole (Ph.D. candidate, School of Botany, The University of Melbourne); Supervisors: Pauline Ladiges, Frank Udovicic, **Marco Duretto**. Project: 'A systematic and biogeographic analysis of *Phebalium* (Rutaceae: Boronieae) and its allies based on morphology and DNA sequence data'.

Trisha Downing (Masters candidate, School of Botany, The University of Melbourne); Pauline Ladiges, **Marco Duretto**. Trisha submitted her thesis entitled *Phylogeny and biogeography of the Australian endemic Tremandaceae (Pink-Bells)* which has been passed.

## Lectures and Presentations

**Baker, M** Talk on Australian agro-ecosystems, with special emphasis on selected food, environmental and social issues students to students of Michigan State University

**Backhouse S** and **Wishart E** 2004 Power point presentation and tour of *Eclectica: 160 years of collecting* to Friends of the Tasmanian Museum and Art Gallery

**Backhouse S** 2004 Introduction/talk on colonial watercolours, TMAG Art Gallery Guides

**Burgess E** Lecture and tutorial session to third year painting students, University of Tasmania, School of Art

**Hughes P** Design Theory lecture, Centre for the Arts, UTAS

**Judd C** 2004 *A Tentative Embrace: Modernism in Australia 1900–1930, and The Most Public Art—Australian's in Black and White*, Australian Decorative and Fine Art Society, Brisbane

**Judd C** 2004 *Ravishing the Gilded Age: John Singer Sargent*, Art Gallery of NSW

**Judd C** 2005 *What is Contemporary Art?* National Art School, Sydney

**Judd C** 2005 Chair, Conference—*Ritual or Celebration contesting the role of recurring arts festivals*, Art Gallery of NSW

**Kantvilas G** Tasmania's vegetation and ecology, Botanical Institute, Vilnius, Lithuania

**Kemp N** 2004 *Crocoite—mine is from which mine?* Fifth International Conference Mineralogy in Museums, Paris, France, 5–8 September 2004

**Kemp N** 2004 Lecture on crocoite, Mineralogical Society of Tasmania.

**Kemp N** *Morphology, taxonomy, distribution and habitat of sharks and rays*, Sea Week

**Medlock K** Lectures on Thylacine Research to Academy of Natural Sciences Philadelphia, USA, Museums Australia (Tasmanian Branch), TMAG Trustees and the Tasmanian Field Naturalists.

**Medlock K** Lecture on John Gould to Friends of the Tasmanian Museum and Art Gallery

**Rozefelds A** 2004 *Reverend Spicer in the Garden with two dead wattle birds* to the Friends of the Royal Tasmanian Botanical Gardens.

**Storer J** and **Warren N** Conservation and Registration Workshop, West Coast Pioneer Museum, Zeehan

**Turner L** Baudin's expedition of marine research in the D'Entrecasteaux Channel in 1802, comparison with marine changes over the past 200 years to the University of the Third Age

**van Breda C** Lecture to final year Printmaking students at the School of Art, University of Tasmania

**Wishart E** Special viewing of the Baily Red Cross flag to various groups including the Returned Services League

## Acquisitions

### Art

AG7743

Dauida Allen (born 1951)

*Tasmanian wilderness*, 2001

oil on board, 158 x 206

Presented by Dr Michael Shera,  
Commonwealth Cultural Gifts Program,  
2005

AG7681

Artist unknown

*(Cawood House at Ouse)*, c1840

pencil, 19.4 x 27.5

Presented by Ross Johnston, 2004

AG7764–AG7765

Artist unknown

*Tiger-wolf and wombat*, 1882

hand-coloured engraving, 17.3 x 25.6  
(image)

*Kangaroo*, 1882

hand-coloured engraving, 17.4 x 26.7  
(image)

Both presented by Dr Robert Edwards,  
Commonwealth Cultural Gifts Program,  
2005

AG7789

Artist unknown

*Ellenthorp House at Ross*, 1830s

watercolour, 15 x 22.2

Purchased with funds from the Director's  
Discretionary Fund

AG7871–AG7872

Artist unknown

*Pair miniature portraits of John Boxold and  
Sarah Boxold*

watercolour on ivory, 8.2 x 6.5 each (oval)

Presented by Misses Leonie and Mary  
Ransom, Longford

AG7873–AG7874

Artist unknown

*Two silhouettes—John Mason and Rose  
Boxold*

black paper, 8.1 x 6.5 (oval)

Presented by Misses Leonie and Mary  
Ransom, Longford

AG7783

Artist unknown

*Her Majesty Queen Victoria*, 1853

engraving, 75 x 52 (sight)

Presented by the Victoria League, Hobart,  
2004

AG7782

Cecil Beaton, (1904–1980),

*HRH The Princess Margaret*, 1956

silver-gelatin print, 45.8 x 38 (image)

Presented by the Victoria League, Hobart,  
2004

AG7766

after Louis Le Breton, (1818–1866)

*Vue generale d'Hobart-Town (View of  
Hobart-Town)*, 1846

lithograph, 29 x 43.4 (image)

Presented by Dr Robert Edwards,  
Commonwealth Cultural Gifts Program,  
2005

AG7750

Sandy Bruch (born 1952)

(untitled-head), 1987

monotype, 44.7 x 60.5 (image)

Presented by Richard King, 2005

AG7746

Jenny Burnett, (born 1956)

*Forest of Vines*, 2004

etching and aquatint, 83 x 29.5 (image)

Purchased with funds from Arts Tasmania,  
by Art Foundation of Tasmania, 2005

AG768  
Ping Chen (born 1963)  
*Untitled (figure study)*, 2003  
oil and pencil, 25.4 x 18  
Presented by the artist, 2004

AG7752  
Brian Dunlop, (born 1938)  
*(Ponte Fabricio, Rome)* 1983  
lithograph, 44.1 x 51.9 (image)  
Presented by Richard King, 2005

AG7755  
Ella Dwyer  
*Flamingos*  
sand grained etching, 14.9 x 22.9 (image)  
Presented by Mrs M K Kays, 2004

AG7742  
Geoff Dyer, (born 1947)  
*Cider Gums, Great Lake, Tasmania*, 2004  
oil on linen, 182.5 x 274  
Purchased with funds from the Ruth Komon  
Bequest, 2005

AG7875  
Geoff Dyer, (born 1947)  
*Arthur Gorge, Tasmania*  
oil on canvas, 244 x 183  
Presented by Dr Jonathan Hartley,  
Commonwealth Cultural Gifts Program,  
2005

AG7738  
Michael Fitzjames, (born 1948)  
*Travelling west, Allyn River (right side of the  
road)*, 2002  
oil on linen, 45.5 x 183  
Presented by the artist, Commonwealth  
Cultural Gifts Program, 2004

AG7767–AG7779  
Rosalind Forster, (born 1948)  
13 lithographs and linocuts, 1987–89  
various sizes  
Presented by the artist, 2005

AG7729  
Christine Forsyth, (1949–2002)  
*Across the Derwent*, 1980s  
Screenprint, 20.4 x 25.6 (image)  
Purchased with funds from the Director's  
Discretionary Fund, 2004

AG7737  
Patrick Grieve, (born 1969)  
*Tippetts Lane, late Spring*, 2003  
oil on plywood, 122 x 122  
Purchased with funds from Arts Tasmania,  
by the Art Foundation of Tasmania, 2004

AG7736  
Neil Haddon, (born 1967)  
*Patch no. 1 & 3*, 2001  
enamel on aluminium, 240 x 240  
Purchased with funds from the Art  
Foundation of Tasmania, 2004

AG7680  
Rew Hanks (born 1958)  
*Trojan tiger versus the woolly Redcoats*,  
2002  
linocut, 51.1 x 102 (image)  
Purchased with funds from the Ruth Komon  
Bequest, 2004

AG7749  
Bim (Vernon Arthur) Hilder, (1909–1990)  
*The Caravan (Syd Long's caravan,  
Narrabeen)*, 1928-29  
etching and aquatint, 21.2 x 14.8 (image  
and plate)  
Presented by Richard King under the  
Commonwealth's Cultural Gifts Program,  
2005

AG7780  
Edith Holmes, (1893–1973)  
*Carnations*  
oil on canvas, 37.4 x 30.2  
Presented by the Victoria League, Hobart,  
2004

- AG7756  
Jonathan Kimberley, (born 1969)  
*Full Moon Creek (Blue Tier)*, 2005  
acrylic and charcoal on linen, 182 x 182  
(overall size)  
Purchased with funds from Arts Tasmania,  
by the Art Foundation of Tasmania, 2005
- AG7792  
Fiona Lee, (born 1957)  
*It's the Vibe*, 2005  
digital print on fabric  
Purchased with funds from Public Donations
- AG7753  
Lionel Lindsay (1874–1961)  
*Lakeside bathers*, 1919  
aquatint, 16.8 x 20.2  
Presented by Richard King, Commonwealth  
Cultural Gifts Program, 2005
- AG7794-AG7870  
Sydney Long (1871–1955)  
A collection of 76 etchings and four  
bookplates  
Sizes, various  
Presented by Richard King, Commonwealth  
Cultural Gifts Program, 2005
- AG7685  
Sue Lovegrove (born 1962)  
*In pursuit of clouds no 276*, 2004  
acrylic and gouache on canvas, 91 x 137  
Purchased with funds from the Ruth Komon  
Bequest, 2004
- AG7732  
Margaret McNeil, (1904–1995)  
*Mountains from Razorback*, 1970  
oil on canvas, 36.4 x 44.5  
Presented by David Hansen, 2004
- AG7788  
Frank Marjason (b.1914)  
*Into the truth*, 1989  
artist's book of poems and 24 linocuts  
(40/55)  
19.7 x 15 cm (each print)  
Presented by Richard King, 2005
- AG7744  
Michael Muruste, (born 1955)  
*Night song*, 2002  
oil on canvas, 122 x 183  
Purchased with funds from Arts Tasmania,  
by the Art Foundation of Tasmania, 2005
- AG7747  
David Nash, (born 1955)  
*Southern Light*, 2002  
oil on canvas, 80 x 93  
Purchased with funds from Arts Tasmania,  
by the Art Foundation of Tasmania, 2005
- AG7754  
Anna Phillips, (born 1958)  
*Vacuum cleaner*, 1989  
wool, wire, found carpet, wood, 16 x 90.5 x  
78.8  
Presented by the artist, 2004
- AG7726, AG7741  
Susan Pickering, (born 1953)  
*Fluent 9*, 2002  
aquatint, 73.5 x 74.5 (image)  
*Scatter*, 2004  
aquatint, 48.7 x 118.5 (image)  
Both purchased with funds from Arts  
Tasmania, by the Art Foundation of  
Tasmania, 2005

- AG7723  
 Roslynd Piggott (born 1958)  
 Dwelling mirrored, islands and rain, 1994  
 oil on linen, 101 x 152.5  
 Presented by Jean and Larry Birch,  
 Commonwealth Cultural Gifts Program,  
 2005
- AG7781  
 Christina A Price  
*Portrait of Mrs Ada Staurton (nee Cameron)*,  
 1907  
 oil on canvas laid on board, 75 x 62  
 Presented by the Victoria League, Hobart,  
 2004
- AG7724  
 Timothy Ralph, (born 1959)  
*Witness II (W.B. Gould)*, 1991  
 acrylic on linen, 167 x 112  
 Presented by Jean and Larry Birch,  
 Commonwealth Cultural Gifts Program,  
 2005
- AG7791  
 Godfrey Rivers, (1859–1925)  
*Portrait of Arthur Rivers, Dean of Hobart  
 (1920–1940)*, 1922  
 oil on canvas, 127 x 102  
 Presented by St David's Cathedral, 2005
- AG7790  
 Florence Rodway, (1881–1971)  
*Portrait of the Right Reverend Robert  
 Snowdon Hay, 7th Bishop of Tasmania  
 1919–1943*  
 oil on canvas, 75.5 x 53.2  
 Presented by St David's Cathedral, 2005
- AG7733  
 John Shirlow (1869–1936)  
*Superior of Exports Office, Hobart (also  
 known as Man with wooden leg)*, 1928  
 Etching, 20 x 23 (image)  
 Purchased with funds from the Art  
 Foundation of Tasmania, 2004
- AG7748  
 Veronica Steane, (born 1955)  
*Coastal Scrub, Rocky Cape*, 2004  
 Linocut, 25.6 x 24.8 (image)  
 Purchased with funds from public  
 donations, 2005
- AG7751  
 Edwin Russell Tanner, (1920–1980)  
*Oh! Deliver U.S from Evil*, 1973  
 pen and ink and pastel, 74 x 54  
 Purchased with funds from the Ruth Komon  
 Bequest, 2004
- AG7787  
 Thirty six artists  
*(Book of prints by students and staff of the  
 Printmaking Department, Tasmanian School  
 of Art)*, 1984  
 various medium, 32.7 x 34.7 x 3.2 (cover)  
 Presented by Penny Malone, 2004
- AG7683  
 Mike Tobias  
*(Three scientific drawings of bumblebees)*,  
 1997  
 ink and coloured pencil, 21.5 x 32.9 (sheet)  
 Transferred from Invertebrate Zoology, 2004
- AG7728  
 Violet Vimpany (1886–1979)  
*Portrait of Mrs Dorothy Bahr*, 1935  
 charcoal on paper, 46.8 x 34.7 (image)  
 Purchased with funds from the Director's  
 Discretionary Fund, 2004
- AG7758  
 attributed to Theresa Walker (nee Chauncy),  
 (1807–1876)  
*Reverend Frederick Miller*, 1850  
 wax miniature relief, 8.6 x 7.1 x 0.5  
 Presented by Mrs Justine Bamford, 2004

AG7740, AG7759–AG7760

Alex Wanders, (born 1960)

*Revelation (Prayer)* 2000

acrylic on canvas, 100 x 100

Purchased with funds from Arts Tasmania,  
by the Art Foundation of Tasmania, 2004

*Deep Sleep (1)*, 1995

acrylic, oil, enamel and alkyd 42.2 x 42  
(diamond shape)

*Deep Sleep (2)*, 1995

acrylic, oil, enamel and alkyd, 36 x 31  
(hexagonal shape)

Both transferred from the Office of  
Educational Review, 2005

AG7730, AG7745

Tony Woods (born 1940)

*(Portrait)* 1966

monoprint, 56 x 43.3

Purchased with funds from the Director's  
Discretionary Fund, 2004

*Instead of Wife*, 1967

charcoal and oil on canvas, 122.5 x 126

Purchased with funds from the Director's  
Discretionary Fund, 2005

AG7784–AG7786

Alan Young, (born 1980)

*1+1=great fun*, 2003

Lots of fun, 2004

100% fun, 2004

oil stick, enamel and acrylic on canvas,  
three canvases each 117 x 138

Purchased with funds from Arts Tasmania,  
by the Art Foundation of Tasmania, 2004

## Decorative Arts

### Major Donations

#### The Wongs' Collection Stage III

A donation of fifty one Chinese antiquities  
and artefacts selected from the collection of  
Professor Shiu Hon and Mrs Nancy Wong:

33 ceramic pieces dating from the  
Neolithic period, the Han through to Qing  
dynasties and the 20<sup>th</sup> century (P2004.113–  
P2004.133; P2004.146–P2004.158); six  
wood carvings—Qing dynasty (P2004.134–  
P2004.138; P2004.146–P2004.158); seven  
stone carvings dating from the Han to the  
Qing dynasties (P2004.139–P2004.143);  
four pieces of furniture, Qing dynasty  
(P2004.160–P2004.162); cast bronze horse,  
Qing dynasty (P2004.144); snuff bottle, 20<sup>th</sup>  
century (P2004.145)

From the estate of D. Watson, North Hobart

C19<sup>th</sup> glass enamelled jug (P2004.169);  
Mid C19<sup>th</sup> lidded dish (P2004.170); large  
mug (P2004.171); early C19<sup>th</sup> pint tankard  
(P2004.172); four early C20<sup>th</sup> Tasmanian  
souvenir hat pins (P2004.173–176); two  
fans (P2004.177–8); early C20<sup>th</sup> man's  
shirt (P2004.179); seven early to mid  
C20<sup>th</sup> necklaces (P2004.180–186); top  
hat (P2004.187); c1910 child's shoes  
(P2004.188); beaded jug covers (P2004.189–  
90)

### Richard Clements

A selection of one hundred scent bottles  
donated under the Cultural Gifts Program. The  
bottles were made by him and date from 1975  
to 2000 (P2004.163.1–P2004.163.100).

Mrs Rosalind Brooke-Ross

Costume items with early Tasmanian provenance: 1820s day dress (P2004.193); 1850s evening dress (P2004.194); early C19th evening glove (P2004.195); two crinoline petticoat skirts (P2004.196–197)

Costume and Textiles Collection

1850s dress, J Loney: (P2004.165); 1920s wedding dress (P2004.166); wedding dress, 1956, M Shaw (P2004.167); 1920s painted scarf, G Uniscomb (P2005.1); 1960s maternity dress, L Turner (P2005.11)

Bequest of Dora Isobel Walch

Furniture carved by Dora Isobel Walch and related items: five piece bedroom suite (P2005.2); c1905 carved magazine holder (P2005.3); 1902 carved settle (P2005.4); c1905 carved coffee table (P2005.7); c1905 carved table (P2005.6); 1906 carved hall chair (P2005.5); set of wood carving chisels (P2005.8); c1905 part of carved picture frame (P2005.10a); engraving, The Two Crowns by F Dicksee (P2005.10b)

Studio Crafts Collection

Basket woven from reused plastic bags, N Johnson (P2004.192)

Drizabone ceramic sculpture by Yulia Szalay donated by the artist on behalf of the Hungarian Association of Tasmania (P2004.198)

Edward and Margaret Shaw

Mid century British and Australian ceramics: Platter, 1950s, (P2005.19) and cup and saucer, 1950s by Michael Cardew (P2005.20); small vase by Bernard Leach, 1950s (P2005.21); three test pieces by Michael Leach, 1950s (P2005.22–24); jar, 1950s by Harold Hughan (P2005.25); small jar by Mylie Peppin, 1966 (P2005.26)

General Historical Collection

Union club of Tasmania entrée plate, Mrs. R Stone (P2004.191)

Items associated with Alan Cameron Walker purchased from W Oakman Antiques: early C19th silver teapot (P2005.27); christening mug made by A Cameron Walker, 1923 (P2005.192); seal, early C19th (P2005.193); gold ring with seal, early C19th (P2005.194)



Horse and rider  
Tang dynasty (618–907)  
Earthenware, slip, pigments  
32.5 x 29.5 x 11.5 cm  
P2004.123  
Presented by Professor Shiu Hon and Mrs Nancy Wong

## Geology

Tooth of the extinct white pointer *Carcharodon megalodon* (Z3486), very eroded lamnid sharks' teeth (crowns only) (Z3487–89), cetacean? Periotics (ear bones) (Z3492–93) collected from ~1000 m, Norfolk Rise, off Norfolk Island, by NORFANZ, a jointly-funded operation by New Zealand, Australian and French governments, donated by Dr Alan Williams, CSIRO Marine Laboratories, Hobart.

Egg cases of the rusty catshark, *Parascyllium ferrugineum*, Stumpy Bay, NE Tasmania; donated by Ms Sarah Quine.

Sandstone, in situ, from base of 'original' cliff, Tasmanian Museum, Davey Street, Hobart, prior to the cutting being buried, collected Mr Noel Kemp, Tasmanian Museum,

## Herbarium

Individuals and institutions donated approximately 2500 specimens to the Herbarium.

Miscellaneous specimens, donated by:

J Bannister, P Barker, P Black, A Blackman, C Calverley, H Clark, J & M Cranney, R Crowden, E Daley, J Elix, K Felton, B Gasparini, G Gates, L Gilfedder, S Harris, L Hucks, M Izzard, B Jackson, K Johnson, P R Johnston, G Jordan, E Lazarus, P Milner, R Moore, A Narayana, C Narcowicz, A North, E Pharo, B Potts, A Povey, D Ratkowsky, J Robin, R Schahinger, R Seppelt, C Strain, J Taylor, J Thomas, P & B Tyson, M Visiou, A & H Wapstra, A Welling, J Whinam, A Wild, E Woolmore and K Ziegler

475 Antarctic and Subantarctic moss specimens, donated by Rod Seppelt, 2005

Collection of macroalgae, donated by Rhoda Leslie's Family & the Tasmanian Marine Naturalists

Specimens, obtained through exchanges with other herbaria, were donated from the Australian National Herb., National Herb. Victoria, The University of Melbourne Herb., National Herb. New South Wales, Alison Downing Herb., Macquarie Uni., Queensland Herb., State Herb. South Australia, Allen Herb. (Lincoln, N.Z.), National Science Museum (Ibaraki, Japan), Real Jardin Botanico (Madrid, Spain), Hydro Electric Commission, Royal Botanic Gardens Kew (U.K.), Field Museum (Chicago, U.S.A.), NCW Beadle Herb. (Uni. New England)

## History

Collection of material relating to Hobart businesses, tennis case and Ansett and TAA items

Presented by Margaret Glover

Tapestry frame that belonged to Sarah Todd, Metal hatbox marked Mason, all items relate to Sarah Todd and the Mason family

Presented by Misses Leonie and Mary Ransom

Collection of collectables relating to the Monarchy

Presented by Christine Chand

1930s medical case and hearing aid kit

Presented by Mr N Huxley

Lacquer ware box

Presented on visit to museum on August 16 2004 by the Korean Ambassador, His Excellency, Mr CHO Sang Hoon

Lodge regalia Order of Rechabites, two Royal visit Hobart Regatta silk programs (1963), formerly owned by the late Sir Basil Osborne, Hobart

Presented by Mr John Osborne

Three ration boxes dating to the IGY from Antarctica

Presented by the Australian Antarctic Division

Three rabbit traps, claw c1950, used on donor's former farm at Ridgley N.W. coast Tasmania

Presented by Peter Mercer

Silk and Textiles Collection

Presented by Moorilla Museum

Writing box, Rev Frederick Miller (1st Congregational Minister in Australasia)

Presented by Doug (Frederick) Miller

Two honour boards, Victoria League Banner of Commonwealth Friendship, two framed silk flags, Queen Victoria and Queen Elizabeth II, Framed braid and fringe from Westminster, two flags on a desktop stand, the History Department, UTas, facilitated the acquisition of the Victoria League Collections

Presented by Victoria League

Hat Stretcher, hat brush, waving tongs and hair curl rod

Presented by Ruth Huxley

Propelling pencil

Presented by Miss O Poole

Pam Clark 'Free Battery Hens' 2000 t-shirt, Presented by Frank Bolt

Shards of Roman pottery ex Yorkshire UK, and roman lamp

Presented by Edwina Pargiter

Two chocolate boxes

Presented by Diane Palmer

Hand made large cornucopia, c1950s, used on the Tolman Family float in the Hobart Apple parade

Purchased from Warwick Oakman Antiques

## Indigenous Cultures

Four Tasmanian Aboriginal shell necklaces, two bracelets and an assortment of shells

Presented by Mrs Zelaine Lidster

Papua New Guinean sand painting 'Night Creatures', depicting the roles that these creatures play in linking them with their dead ancestors. The images are traditional highland design images.

Presented by Mrs Petula Arneaud

Large collection of ethnographic material, (Radcliff Collection)

Presented by Port Arthur Heritage Authority

Large collection of Tasmanian Aboriginal stone artefacts collected by his father, Owen Reid, during the 1950s and 60s

Presented by Craig Reid

## Invertebrate Zoology

Collection of frozen invertebrates, including two giant calamari

Presented by CSIRO

Large number of invertebrate specimens, collected for National Port Survey Project, acquired from CSIRO and Aquenal

Various invertebrate specimens donated by members of the public

## Numismatics

The numismatics collection had nearly 2000 acquisitions many of which have been located through the audit process.

British Empire Medal awarded to Annie Estelle Ellis

Memorial plaque to Stanley George Burge

Medal Group to L Franks, which includes The Distinguished Conduct Medal, The Military Medal, The 1914–15 Star, The British War Medal and The Victory Medal, Presented by the Franks Family

## Photography

Q2004.16

Photographic material relating to the Sarah Todd and Mason families, Hobart zoo, general views of Hobart Cascades Brewery, staff etc 1850s to 1930s

Presented by Misses M & L Ransom

Q2004.18–.19

Glass plate negatives, Huonville and Channel area, SE Tasmania, 1930s

Presented by Mr Richard Chuter

Q2004.20

1/2 plate glass plate negatives and includes Portrait of Optician? Abbott? in his office/study; Interior of optician's shop, possibly Abbot's or Waterworth; Books on chemistry and lenses in bookcase behind 1890s; 7 1/3 plate wet glass plate negatives; 9 lantern slides in original box Misc subjects—1920s

Presented by Rini Colli

Q2004.22

Harcourt McGuffie Co. [photographer] toned photograph Group portrait Cananore Football Club Premiers Derwent Football Association, Season 1904

Presented by Mr Graham Meikle, 2004

- Q2004.23  
Photographs of the Silk and Textiles Factory (Later Sheridan Textiles), founded by Claudio Alcorso, Derwent Park, Hobart (Part of a larger collection including design books and factory materials)  
Presented by Moorilla Museum
- Q2004.24 Photographic print, View of Constitution Dock, Hobart, with IXL Jam Factory in background, and FJ Holden in foreground, 1960s  
Presented by Roslyn and John Hill
- Q2004.25 Mr Frank Bolt (photographer)  
Photographic print, Circular Head, Stanley, 1990; Q2004.26 'Kinvarra' Farmstead [built c1827], near Plenty, Derwent Valley, 1874  
Presented by Mr Frank Bolt.
- Q2004.28  
Photographs from the Victoria League founded in Hobart in 1903 (See documents R2004.78, history, art and decorative arts collections)  
Presented by Victoria League, 2004
- Q2004.30  
Toned print on card, William Mason ex Master Mariner (1826–1921) born London Engd 29 August 1826, 1890s  
Presented by Misses M & L Ransom, 2004
- Q2004.32  
H J Hellesey (photographer) Mt Wellington, Hobart from Domain, Tasmania—H.J.H. No 3, 1947  
Presented by Merle Taylor, 2004
- Q2005.1–.13  
Ronald Lynam Pollock (photographer); Glass plate negatives Butter factory building, probably Legerwood and scenes around Ringarooma. Ronald Pollock took photographs when factory just complete. He was manager from 1908–1911  
Presented by Mr Terence Pollock, 2005
- Q2005.14–.15  
Ernest Mills (photographer), Gelatin silver prints of 'Panshanger' (Longford Tasmania – architect Joseph Archer) 1930s  
Presented Taxation Incentive to the Arts by Mr John Lorimer, 2005
- Q2005.16  
Photograph album and photographic print Collection relating to the career of Hobart woman, Marguerite Frances Grueber, who was one of Australia's first airhostesses, commencing work for Holyman's Airways (later Australian National Airways) in 1936. Miss Grueber became Mrs Dudley Smith and later Mrs Stewart Pixley. The collection also includes documents—mainly newspaper clippings, and a pilot's logbook recording her flights between 1930 and 1938.  
Presented by G W Andrewartha, 2005
- Q2005.18  
Gelatin silver prints, some hand-coloured and postcard prints. Collected or taken by Aunt of donor, Dora Lockrey and friends whilst working as nurses in Tasmania 1940s & 1950s. Features Mothercraft Homes and Hospitals.  
Presented by Mrs Rhonda Jongeneelen, 2005
- Q2005.19  
Photograph prints, postcards and negatives from a collection of photographs from the family of Diane Palmer. Mostly relating to family of her step grandfather, Fred Burge, who served in the First World War, and later became superintendent of locomotives at the Railway Department, Launceston (1940s); Tasmanian scenes; Brighton Football Club 1909; Australian Federated Union Locomotive Enginemen Federal Conference group portrait  
Presented by Mrs Diane Palmer

Q2005.20

Ambrotype 1/4<sup>th</sup> (?) plate, hand coloured cased (Possibly Mary Ann Lamb (née Winter) born Hull, England 20/12/1809, died 17/6/1887 at Jerusalem (Colebrook), Tasmania 1858c; Q2005.21 daguerreotype hand coloured 1/6<sup>th</sup> plate cased of Charles Lamb, born Newark, England, 7/2/1805, died 28/9/1879 Jerusalem (Colebrook), Tasmania. 1853c; Q2005.22 Ambrotype hand coloured 1/6<sup>th</sup>(?) plate cased. Unknown woman—possibly Lamb family 1858c; Q2005.23–.24 albumen prints toned and set in matching gilt bracelets, Unknown man & woman possibly Lamb, 1860s Presented by Mr Laurie Dean through Sue Hardwick.

Q2005.26

½ glass plate negatives, St Kilda? Football Club coaches; graduates from Hobart Teachers College; Pupils of Corpus Christi School, Bellerive; Football on the domain and players in blazer c1936 Presented by Mrs Pauline Bindoff, 2005



Q2005.20 (detail)

## Research Papers and Articles

### Refereed papers

**Buchanan AM** (2004) A new species of *Xerochrysum* (Gnaphalieae: Asteraceae) from western Tasmania, Australia. *Muelleria* **20**: 49–52.

**Duretto MF**, Edwards J, Edwards P (2004) *Boronia hapalophylla* (Rutaceae), a new and restricted species from north-eastern New South Wales. *Telopea* **10(3)**: 705–710.

**Gray A** (2005) *Acacia derwentiana* (Mimosaceae) a new species from southern Tasmania. *Muelleria* **21**: 107–110

**Gray AM, Rozefelds AC** (2005) The species of *Vittadinia* (Asteraceae) in Tasmania. *Kanunnah* **1**: 1–17.

**Hughes P** (2004) An historic Engagement—The troubled relationship between craft and technology. Challengingcraft Conference, Aberdeen, Scotland.

Isbister GK, Gray MR, Balit CR, Raven RJ, Stokes BJ, Porges A, Tankel AS, **Turner E**, White J, Fisher MD (2005) Funnelweb spider bite: a systematic review of recorded clinical cases. *Medical Journal of Australia* **182(8)**: 407–411.

**Judd C**, (2004) Gwangju Biennale, a viewer participant memoir *Eyeline*, **56** Summer 2004–5.

**Judd C** (2004) Soap Opera in the Museum: Fiona Macdonald's 'Museum Emotions' *Southern Review, Communication, Politics & Culture* **37**, No.1.

**Judd C**, Carlos I (2004) Helena Almeida *On Reason and Emotion, Biennale of Sydney 2004*, Perth.

**Kantvilas G** (2004) A contribution to the Roccellaceae in Tasmania: new species and notes on *Lecanactis* and allied genera. *Symbolae Botanicae Upsaliensis* **34(1)**: 183–203.

**Kantvilas G** (2004) New Australian species in the lichen genus *Siphula* Fr. *Austrobaileya* **6**: 949–955.

**Kantvilas G** (2004) Progress on *Micarea* in Tasmania. *British Lichen Society Bulletin* **94**: 69–70.

**Kantvilas G** (2005) Two ephemeral species of the lichen genus *Absconditella* (Stictidaceae) new to Tasmania. *Muelleria* **21**: 91–95.

**Kantvilas G**, Messuti MI, Lumbsch HT (2005) Additions to the genus *Mycobilimbia* s. lat. from the Southern Hemisphere. *The Lichenologist* **37(3)**: 251–259.

**Kemp NR**, Bottrill RS (2004) Crocoite—mine is from which mine? Fifth International Conference 'Mineralogy and Museums', Paris, France, September, 2004, Abstracts. *Bulletin de liaison de la Société Française de Minéralogie et Cristallographie* **16 (2)**: 49–50.

Kirkwood R, Gales R, Terauds, A, Arnould JPY, **Pemberton D**, Shaughnessy PD, Mitchell AT, Gibbens J (2005) Pup production and population trends of the Australian fur seal (*Arctocephalus pusillus doriferus*) *Marine Mammal Society* **21(2)**: 260–282.

**Mole B**, Udovicic F, Ladiges PY, **Duretto MF** (2004) Molecular phylogeny of *Phebalium* (Rutaceae: Boronieae) and related genera based on ITS 1+2 regions of rDNA. *Plant Systematics and Evolution* **249 (3–4)**: 197–212.

**Morris DI** (2004) A new species of *Agrostis* (Poaceae) endemic to Tasmania. *Telopea* **10(3)**: 765–767.

**Morris DI** (2004) *Laxmannia morrisii* Keighery (Liliaceae) a synonym of *L. squarrosa* Lindl., not a native of Tasmania. *Papers and Proceedings of the Royal Society of Tasmania* **138**: 35–36.

- Rozefelds AC** (2004) Review of Petheram, R. J. and Kok, B. Plants of the Kimberley Region of Western Australia. *Plant Systematics and Evolution* **248**: 250–252.
- Rozefelds AC** (2005) A four-year antipodean odyssey: The Reverend W.W. Spicer M.A. in Tasmania, 1874-1878. *Kanunnah* **1**: 33–46.
- Rozefelds AC**, Dettmann ME, Clifford HT (2005) *Xylocaryon lockii* F.Muell. (Proteaceae) fruits from the Cenozoic of southeastern Australia. *Kanunnah* **1**: 91–102.
- Rozefelds AC**, McKenzie R (2005) A reappraisal of the weed invasion in Tasmania by the 1870s. *Kanunnah* **1**: 61–90.
- Walker-Smith GK** (2004) A new species of *Quinquelaophonte* (Crustacea: Copepoda: Harpacticoida: Laophontidae) from Port Phillip Bay, Victoria, Australia. *Memoirs of Museum Victoria* 61(2): 217–227.
- Non-refereed popular articles**
- Backhouse S** (2005) Carington Smith, Jack p. 65; Gritten, Henry p. 168; Holmes, Edith Lilla p. 179; Stoner, Dorothy Kate p. 347. In *The Companion to Tasmanian History*. (Ed. A Alexander) (Centre for Tasmanian Historical Studies: Hobart)
- Backhouse S, Wishart E** (2004) Eclectica: 160 years of collecting, *Newsletter of the Friends of the Tasmanian Museum and Art Gallery*, 94.
- Cave LH** (2005) *Climacium dendroides* (Hedw.) Web. & Mohr in Tasmania. *Australian Bryological Newsletter* 50: 5–6.
- Duretto MF** (2004) Happy Birthday Winifred Curtis. *Australian Systematic Botany Society Newsletter* 119: 20.
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- Hansen D** (2005) Edwin Tanner's 'Engineers', *The World of Antiques and Art*.
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- Hansen D** (2004) What Glover saw, *Gallery* (National Gallery of Victoria).
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- Hansen D** (2004) O Earth, Return! – Philip Wolfhagen's Tasmanian Pastorals, *Art and Australia*, 42(1).
- Hughes P** (2004) Review of Patrick Hall: A Tasmanian Monograph. *Object* 45: 97.
- Hughes P** (2004) Patrick Hall's cabinets of everyday curiosities. *Artlink* 25: 62–65.
- Hughes P** (2004) The art of Peter Battaglione. *Ceramics: Art and Perception* 57: 24–27.
- Judd C** (2004) Joan Kerr, Art Historian *Artlink* Vol 24, 2
- Judd C** (2004) Small Fires- Bronwyn Rennex *Stills Gallery* Sydney New South Wales.
- Judd C** (2004) (the picnic) Neil Emmerson *Lake Macquarie Regional Gallery* New South Wales.
- Judd C** (2005) Rhapsody Happens Kingpins *Broadsheet Contemporary Visual Art and Culture* Vol 34 (2).
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- Warren N** (2005) Love across the centuries. *40° South* 36: 49–50.
- Yamada TK, Janetzki H, **Pemberton D**, Kemper C (2005) Marine Mammal Collections in Australia. Seventh Symposium on Collection Building and Natural History Studies in Asia and the Pacific Rim. Abstracts 1.

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## External Duties

### **Sue Backhouse**

Judge, *Moonah Rotary Art Prize*; Judge, *Huon Art Award*; Judge, *National Trust (Tasmania) Poster Competition*

### **Matthew Baker**

Southern Regional representative, *Tasmanian Weed Society's Executive Committee*; Member, *Organising Committee Tasmanian Weed Society's 1st Tasmanian Weed Conference*; Member, *The Biosecurity Continuum - Biosecurity Technical Group*

### **Bill Bleathman**

Chairman of *Visions Australia*; Member, *Council of the Royal Society of Tasmania*; Member, *Maritime Museum of Tasmania Committee*; Member, *National Committee for Movable Cultural Heritage*, Member, *Council of Australian Museum Directors and Council of Australian Art Museum Directors*; Member, *Tasmanian Cultural Collections Sector Group*; Member, *Tasman Trust—Tasman Institute for Conservation and Convict Studies*

### **Tony Brown**

Chair, *TMAG Aboriginal Advisory Committee*; Member, *Arts Tasmania Shell Research Project Committee* and *Arts Tasmania Aboriginal Advisory/Steering Committee*

### **Alex Buchanan**

Member, *Consensus Census Group*; Secretary, *Bryophyte Interest Group*; Trustee, *Winifred Curtis Scamander Reserve*

### **Erica Burgess**

Member, *Australian Institute for the Conservation of Cultural Material*

### **Tony Colman**

Member, *Australian Institute for the Conservation of Cultural Material*

### **Lance Cosgrove**

Advisor, *Port Arthur Historic Site*

### **Marco Duretto**

Councillor, *Australian Systematic Botany Society*; Honorary Research Associate, *School of Plant Science, University of Tasmania*; Honorary Research Fellow, *School of Botany, The University of Melbourne*; Member, *Operational Working Group, Millennium Seed Bank Project* [Tasmania].

### **David Hansen**

Member of the Committee, *City of Hobart Art Prize*

### **Peta Dowell-Hentall**

Member, *Australia Day Council of Tasmania* and Committee

### **Peter Hughes**

Member, *C.A.S.T. Craft and Design advisory group*; Judge, *City of Hobart Art Prize 05*, selection of works 14–16 February 05, final judging 26 May 05

### **Vicki Farmery**

Member of the *Australian Institute for the Conservation of Cultural Material*; member of *Southern Beach Historical Society*

### **Craig Judd**

Chair, Conference—*Ritual or Celebration contesting the role of recurring arts festivals*, Art Gallery of NSW

### **Gintaras Kantvilas**

Honorary Research Associate, *School of Plant Sciences, University of Tasmania*; Member, Editorial Board of *Australasian Lichenology*; Member, Editorial Board of *Herzogia*; Member, *Council of Heads of Australasian Herbaria*; Member, *Forest Practices Tribunal*; Member, Board of Directors, *Royal Tasmanian Botanical Gardens*

### **Noel Kemp**

Member, *Geological Association of Australia*, *Association of Australasian Palaeontologists* and *Australian Institute of Geoscientists*

**Kathryn Medlock**

Member, *Committee of Churchill Fellows Association of Tasmania*

**David Pemberton**

Member, *University of Tasmania Animal Ethics Committee, Princess Melikoff Trust Committee*

**Andrew Rozefelds**

Immediate Past President *Royal Society of Tasmania*; Honorary Research Associate, *School of Plant Science, University of Tasmania*

**Jennifer Storer**

Member, *Australian Registrars Committee, Australian Institute for the Conservation of Cultural Material*, attends *Cultural Heads of Institutions working group on Disaster Planning (Tasmania)*

**Cobus van Breda**

Member, *Australian Institute for the Conservation of Cultural Material*

**Genefer Walker-Smith**

Associate editor, international taxonomy journal *Zootaxa*; Honorary Associate, *School of Zoology, University of Tasmania*; TMAG representative at the annual meeting of the *Council of Heads of Australian Fauna Collections*

**Liz Turner**

Member, *Arts Tasmania Aboriginal Shell Necklace Committee* and *Tasmanian Marine Naturalists Association*

**Niccole Warren**

Member, *Female Factory Research Group, Bicentenary Office Oral History Project Committee, Organising Committee of the Tasmanian Pacific Region Literary Prize* and *Cultural Heritage Practitioners Tasmania*

**Elsbeth Wishart**

Member, *Port Arthur Conservation Advisory Committee, Small Museums and Collections Grants Assessment Panel for Arts Tasmania, Archaeological Advisory Panel of the Tasmanian Heritage Council*, and *Cultural Heritage Practitioners Tasmania* and Vice-President of *Museums Australia* (Tasmanian Branch)

## TMAG Staff List

### **Administration:**

Director: Bill Bleathman

Deputy Director Public Programs & Operations: Lesley Kirby to September 2004, Peta Dowell-Hentall from January 2005

Deputy Director Collections & Research: Andrew Rozefelds

Manager Resources and Administration: Des Wheelton

Executive Assistant: Pam Stewart

Administration Assistant: Janice Reid until June 2005

Administration Assistant: Mary Arnold from June 2005

Reception: Ann Hopkins, retired July 2004

Reception: Judith Longhurst

Records Clerk: Belinda Bauer

Administrative Trainee: Michael Shaw

### **Operations:**

Site Supervisor (City Site): Bruce White

Administration (Rosny): Carole Hammond

Administrative/Clerical Officer (Herbarium): Kim Hill

### **Front of House:**

Head Gallery Assistant: Garry Armstrong

Deputy Head Gallery Assistant: Kath Sinkora

Gallery Assistants: Patrick Bender, Tamzine Bennett, Doreen Briant, Robin Campbell, Tristan Cosgrove, Anthony Curtis, Darren Emmett, Sherri-Lee Evans, resigned October, 2004, Phillipa Foster, Kevin Gale, resigned May, 2005, Anna Gurnhill, resigned November, 2004, Julian Halls, Russell Lewis-Jones, Judith Longhurst, Penny Malone, David Middleton, Sally Sneddon, resigned September, 2004, Jody Steele, resigned April, 2005, Angela Strk, resigned

May, 2005, Mike Tobias, John Vella, resigned March, 2005

### **Museum shop:**

Museum shop Co-ordinator: Margot Hansen, until July 2004, Sarah Quine from July 2004

### **Exhibitions:**

Exhibition Designer/Project Manager: Adrian Spinks

Senior Preparator: Brian Looker

Exhibitions Officer: Jo Eberhard

Graphic Designer/Coordinator: Hannah Gamble

Graphic Designer (contract): Brian Martin

Exhibition Officer: Mark Colegrave

Technical Assistant (acting): Adam Mooney, resigned October 2004

Lead Multimedia Designer/Producer: Len Gay

Imaging and Web Officer: Alexis Clark

### **Visitor Services:**

Co-ordinator (part-time): Kate Morris

Co-ordinator (part-time): Roberta Poynter

Education Officer: Andy Baird

Program Delivery Officer (part-time): Sally Scott

Co-ordinator Art Guide Program (part-time): Jan Peacock

Volunteer Guides: Doreen Briant (retired), Barrie Dallas, Helen Ducker, Pam Elliot, Clodagh Jones, Judith Longhurst, Maria Merse, Sally Rackham, Patricia Robinson, Shirley Ryan (retired), Shirley Schlesinger.

Volunteer Art Guides: Jean Birch, Helen Bridgland, Carolyn Canty, Diane Casimaty, Barrie Dallas, Elaine Dermoudy, Diane Foster, Patricia Giles, Jim Heys, Shirley

Hodgson (retired), Christa Johannes, Deidre King, Peter Kreet, Maggie McKerracher, Therese Mulford, Jan Peacock, John Peacock, Helen Quilty, Debby Taylor (retired), Liz Thomson, Liz Van Ommen, Virginia Vaughan Williams, Deborah Wardrop, Anne Watchorn.

### **Marketing and Promotions:**

Co-ordinator Exhibitions, Special Projects & Communications: Peter West

Marketing & Media Relations: Michelle Nichols (3.5 days)

Functions & Events Officer: Sally Scott (1.5 days)

### **Antarctic and Southern Ocean:**

Senior Curator: David Pemberton

### **Art:**

Co-ordinating Curator (Humanities): David Hansen resigned February 2005

Co-ordinating Curator - Art and Decorative Arts: Craig Judd, from June 2005

Curator of Art: Sue Backhouse

Exhibitions Officer: Lance Cosgrove

Volunteers: Diane Foster, Briony Harris, Donna Hartley, Jim and Minnie Heys, Bob Jager, Christa Johannes, Maggie McKerracher, Deborah Wardrop.

### **Conservation:**

Conservator (Painting): Erica Burgess

Conservator (Paper): Cobus van Breda

Conservator (Framing): Ray Prince

Heritage Furniture Unit: Tony Colman

Object Conservator (contract): Kylie Roth

### **Decorative Arts:**

Curator: Peter Hughes

Honorary Curator (Furniture): Keith Vallance

Honorary Curator (Costume and Textiles): Stephen Cousens

Volunteers: Robyn Claire, Sheena Jack, Barbara Harling

### **Geology:**

Senior Curator: Noel Kemp

### **Herbarium:**

Coordinating Curator of Sciences and Head of the Herbarium: Gintaras Kantvilas

Senior Curator: Marco Duretto

Curator: Alex Buchanan

Curator Weed Taxonomist: Matthew Baker

Curator (part-time): Jean Jarman

### **Australian Virtual Herbarium Project:**

Project Manager: Lyn Cave

Technical Officers (part-time): Jennifer Cooke, Dalia Howe

Data-entry Officers: Timothy Newlands, Silvana Raglione, July–October 2004, Glenna Joseph

Honorary Botanists: Winifred Curtis, Alan Gray, Dennis Morris, Rod Seppelt

Volunteers: Alan Bradshaw, Sue McGuigan

### **History:**

Senior Curator (part-time): Elspeth Wishart

Assistant Curator (part-time): Niccole Warren

Honorary Curators: Roger McNeice (Numismatics), Ray Thompson (Philatelics & Numismatics), Philip Thomson (Medical History), Peter Toogood (Golfing History)

Volunteers: Melinda Clarke, Nicole Jacobs, Ruvé Bishop, Michael Lang

### **Information Services:**

Co-ordinating Curator: Alison Melrose

Photograph Collection Manager: Vicki Farmery

Photographer: Simon Cuthbert

Librarian (part-time): Janet Middleton

Reproductions and Permissions Officer: Jacqui Ward

Curatorial Assistant (part-year): Jo Huxley

Information Assistant (part-time): Belinda Bauer

Volunteers: Pat Black, Kieran Burke, Ted Brooker, Anne Godfrey, Ann Hopkins, Lorraine Maher, Catherine Palmer, Marjorie Roberts, David Dilger, Jan Woodward, Lesley Walker

### **Indigenous Cultures:**

Curator: Tony Brown

Trainee Curator: Zoe Rimmer

Honorary Curator: Kim Akerman

Honorary Curator: Jillian Garvey

Volunteer: Debbie Robertson

### **Invertebrate Zoology:**

Senior Curator: Genevieve Walker-Smith

Curator: Elizabeth Turner

Honorary Curators: George Bornemissza, Alison Green, Karen Gowlett-Holmes

Volunteers: Peter Taylor, Mike Tobias

### **Registration:**

Registrar: Jennifer Storer

Relocation Officer: Ron Spiers

Relocation Assistants: Patrick Bender, Tamzine Bennett, Pip Cox, Darren Emmett, Phillippa Foster, Anna Gurnhill, Russel Lewis-Jones, Penny Malone, David Martin, Kath Sinkora, Sally Sneddon, Jody Steele

### **Vertebrate Zoology:**

Curator: Kathryn Medlock

Contract staff/volunteers: Debbie Robertson until 11 May 2005

Technicians: from 7 June, 2005, Belinda Bauer, Patrick Bender

### **Occupational Health and Safety**

The Department was given a Gold award for the best OHS Safety Program and a Silver Medal for the best Occupational Health and Safety System in Tasmanian Workplace Standards Awards. Occupational Health and Safety Committees were established for each major TMAG site, along with the existing committee that oversees issues for the TMAG generally. Relocation Team members completed OH&S training, as well as specific manual handling training. Three staff from this section gained their forklift licenses.

CERTIFICATION OF FINANCIAL STATEMENTS

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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 Treasurer's Instructions issued under the provisions of the *Financial Management and Audit Act 1990* to present fairly the financial performance for the year ended 30 June 2005 and the financial position as at the end of the year.

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

Sir Guy Green

Bill Bleathman

Chairman

Director



.....



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## **INDEPENDENT AUDIT REPORT**

**To the Members of the Parliament of Tasmania**

**Tasmanian Museum and Art Gallery**

Financial Report for the Year Ended 30 June 2005

### **Matters Relating to the Electronic Presentation of the Audited Financial Statements**

This audit report relates to the financial statements published in both the annual report and on the website of the Tasmanian Museum and Art Gallery for the year ended 30 June 2005. The Tasmanian Museum and Art Gallery's Trustees are responsible for the integrity of both the annual report and the website.

The audit report refers only to the financial statements and notes named below. It does not provide an opinion on any other information which may have been hyperlinked to/from the audited financial statements.

If users of this report are concerned with the inherent risks arising from electronic data communications they are advised to refer to the hard copy of the audited financial statements in the annual report.

### **Scope**

#### *The financial report and the Trustees' responsibilities*

The financial report comprises the statement of financial performance, statement of financial position, statement of cash flows, accompanying notes to the financial statements, and the certification by the Trustees of the Tasmanian Museum and Art Gallery for the year ended 30 June 2005.

The Trustees are responsible for the preparation and true and fair presentation of the financial report in accordance with Section 8 of the *Tasmanian Museum and Art Gallery Act 1950*. This includes responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report.

#### *Audit approach*

I conducted an independent audit in order to express an opinion to the Trustees of the Tasmanian Museum and Art Gallery. My audit was conducted in accordance with Australian Auditing Standards in order to provide reasonable assurance as to whether the financial report is free of material misstatement. The nature of an audit is influenced by factors such as the use of professional judgment, selective testing, the inherent limitations of internal control, and the availability of persuasive rather than conclusive evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.

I performed procedures to assess whether in all material respects the financial report presents fairly, in accordance with the *Tasmanian Museum and Art Gallery*

*Accountability on Your Behalf*

Act 1950, the Treasurer's Instructions, Accounting Standards and other mandatory financial reporting requirements in Australia, a view which is consistent with my understanding of the Tasmanian Museum and Art Gallery's financial position, and of its performance as represented by the results of its operations and cash flows.

I formed my audit opinion on the basis of these procedures, which included:

- Examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial report, and
- Assessing the appropriateness of the accounting policies and disclosures used and the reasonableness of significant accounting estimates made by the Trustees.

While I considered the effectiveness of management's internal controls over financial reporting when determining the nature and extent of my procedures, my audit was not designed to provide assurance on internal controls.

The Audit Opinion expressed in this report has been formed on the above basis.

#### **Independence**

In conducting my audit, I have met applicable independence requirements of Australian professional ethical pronouncements.

#### **Audit Opinion**

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

- a) Presents fairly the financial position of the Tasmanian Museum and Art Gallery as at 30 June 2005, and the results of its operations and its cash flows for the year then ended; and
- b) Is in accordance with the *Tasmanian Museum and Art Gallery Act 1950* and applicable Accounting Standards and other mandatory financial reporting requirements in Australia.

#### **TASMANIAN AUDIT OFFICE**



N G I'Anson  
ASSISTANT DIRECTOR  
**Delegate of the Auditor-General**

HOBART  
2 November 2005

**TASMANIAN MUSEUM AND ART GALLERY**  
**STATEMENT OF FINANCIAL PERFORMANCE**  
**FOR THE YEAR ENDED 30 JUNE 2005**

	2005
	NOTE    \$'000
<b>REVENUE FROM ORDINARY ACTIVITIES</b>	
Recurrent Appropriations	4.1    4,814
Grants	4.2    1,186
User Charges	4.3    162
Interest Revenue	4.4    29
Gross Proceeds from the Disposal of Assets	4.5    6
Other Revenue from Ordinary Activities	4.6    358
<b>TOTAL REVENUE FROM ORDINARY ACTIVITIES</b>	<b>6,555</b>
<b>EXPENSES FROM ORDINARY ACTIVITIES</b>	
Employee Entitlements	5.1    3,976
Depreciation	5.2    131
Other Expenses from Ordinary Activities	5.3    2,891
<b>TOTAL EXPENSES FROM ORDINARY ACTIVITIES</b>	<b>6,998</b>
<b>NET OPERATING SURPLUS (DEFICIT) FROM ORDINARY ACTIVITIES</b>	<b>8    (443)</b>
<b>TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING FROM TRANSACTIONS WITH TASMANIAN STATE GOVERNMENT IN ITS CAPACITY AS OWNER</b>	<b>8    (443)</b>

The above Statement of Financial Performance should be read in conjunction with the accompanying notes.

Refer note 2.1 - basis of accounting policy. The accounts for the year ended 30 June 2005 have been prepared on an accruals basis, whereas accounts for the year ended 30 June 2004 were prepared on a cash basis. Comparative information has not been provided.

**TASMANIAN MUSEUM AND ART GALLERY**  
**STATEMENT OF FINANCIAL POSITION**  
AS AT 30 JUNE 2005

	NOTE	2005 \$'000	2004 \$'000
<b>CURRENT ASSETS</b>			
Cash on Hand and Deposit Accounts	6.1	979	895
Receivables	6.2	87	122
Prepayments		0	6
<b>TOTAL CURRENT ASSETS</b>		<u>1,066</u>	<u>1,023</u>
<b>NON-CURRENT ASSETS</b>			
Land	6.3	3,424	3,119
Buildings	6.3	7,990	7,234
Plant and Equipment	6.3	26	27
<b>TOTAL NON-CURRENT ASSETS</b>		<u>11,440</u>	<u>10,380</u>
<b>TOTAL ASSETS</b>		<u>12,506</u>	<u>11,403</u>
<b>CURRENT LIABILITIES</b>			
Payables and Accrued Expenses	7.1	71	98
Employee Benefits	7.2	296	279
Income In Advance	7.3	480	0
<b>TOTAL CURRENT LIABILITIES</b>		<u>847</u>	<u>377</u>
<b>NON-CURRENT LIABILITIES</b>			
Employee benefits	7.2	530	519
<b>TOTAL NON-CURRENT LIABILITIES</b>		<u>530</u>	<u>519</u>
<b>TOTAL LIABILITIES</b>		<u>1,377</u>	<u>896</u>
<b>NET LIABILITIES</b>		<u>11,129</u>	<u>10,507</u>
<b>EQUITY</b>			
Asset Revaluation Reserve		1,065	0
Accumulated surplus		10,064	10,507
<b>TOTAL EQUITY</b>	8	<u>11,129</u>	<u>10,507</u>

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

**TASMANIAN MUSEUM AND ART GALLERY**  
**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 30 JUNE 2005**

	2005
	NOTE \$'000
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>	
<b>Cash Inflows</b>	
Recurrent appropriations	5,294
State Government Grants	833
Other Grants	312
User charges	218
Interest received	28
Other cash receipts	381
<b>Total Cash Inflows</b>	<b>7,066</b>
<b>Cash Outflows</b>	
Employee entitlements	3,948
Other cash payments	2,914
<b>Total Cash Outflows</b>	<b>6,862</b>
<b>NET CASH FROM OPERATING ACTIVITIES</b>	<b>9 204</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>	
<b>Cash Inflows</b>	
Gross proceeds from the disposal of assets	6
<b>Total Cash Inflows</b>	<b>6</b>
<b>Cash Outflows</b>	
Payments for acquisition of assets	126
<b>Total Cash Outflows</b>	<b>126</b>
<b>NET CASH USED BY INVESTING ACTIVITIES</b>	<b>120</b>
Net increase/(decrease) in cash held	84
Cash at the beginning of the reporting period	895
<b>CASH AT THE END OF THE REPORTING PERIOD</b>	<b>6.1 979</b>

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

Refer note 2.1 - basis of accounting policy. The accounts for the year ended 30 June 2005 have been prepared on an accruals basis, whereas accounts for the year ended 30 June 2004 were prepared on a cash basis. Comparative information has not been adjusted

TASMANIAN MUSEUM AND ART GALLERY  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2005

**1. OBJECTIVES AND FUNDING**

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

The Tasmanian Museum and Art Gallery is predominantly funded by:

- (a) The Consolidated Fund;
- (b) Funds held in Trust by the Museum Trustees; and
- (c) Other Special Deposits and Trust Funds monies managed by TMAG.

**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

Tasmanian Museum and Art Gallery was established under the *Tasmanian Museum and Art Gallery Act 1950* as amended.

The financial management and reporting obligations of Tasmanian Museum and Art Gallery are governed by the *Tasmanian Museum and Art Gallery Act 1950 as amended* and the *Financial Management and Audit Act 1990* (FMAA). The financial statements for the year ended 30 June 2005 have therefore been prepared in accordance with the requirements of the *Tasmanian Museum and Art Gallery Act 1950 as amended* and FMAA.

The significant accounting policies that have been adopted in the preparation of the financial statements are outlined below.

**2.1. Basis of Accounting**

The financial statements are a general purpose financial report and have been prepared on an accrual accounting basis in accordance with applicable Australian Accounting Standards and other mandatory professional reporting requirements.

All activities under the governance of the Tasmanian Museum and Art Gallery Board are considered to be controlled.

In the process of preparing accrual based reports for Tasmanian Museum and Art Gallery as a single entity, all intra-entity transactions and balances have been eliminated.

The financial statements have been prepared on an historical cost basis and do not take into account changing money values, or unless otherwise stated, current valuations of non-current assets.

These accounting policies have been consistently applied, except where there is a change in accounting policy, and are consistent with those of the previous year except for the following change:

- The accounts for the year ended 30 June 2005 have been prepared on an accruals basis, whereas the accounts for the year ended 30 June 2004 were prepared on a cash basis. Comparative information for the Statement of Financial Performance, and Statement of Cash Flows, has not been provided. Comparative information for the Statement of Financial Position has been provided.

TASMANIAN MUSEUM AND ART GALLERY  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2005

**2.2. Adoption of Australian Equivalents to International Financial Reporting Standards**

The adoption of Australian Equivalents to International Financial Reporting Standards will not result in changes in accounting policies that are expected to have a material impact on the Tasmanian Museum and Art Gallery's financial statements. This will continue to be reviewed in light of potential amendments to AEIFRS and emerging accepted practice in the interpretation and application of AEIFRS.

**2.3. Revenue**

The revenues described in this note are revenues relating to the ordinary activities of the Tasmanian Museum and Art Gallery.

Revenues are recognised in the Statement of Financial Performance 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.

*(a) Revenues from Government - Appropriations*

Appropriations, whether recurrent or capital, are recognised as revenues in the period in which Tasmanian Museum and Art Gallery gains control of the appropriated funds.

*(b) Grants*

Grants are recognised as revenue when the Tasmanian Museum and Art Gallery gains control of the underlying assets. Where grants are reciprocal, revenue is recognised as performance occurs under the grant. Non-reciprocal grants are recognised as revenue when the grant is received or receivable. Conditional grants may be reciprocal or non-reciprocal depending on the terms of the grant.

*(c) User Charges*

Amounts earned in exchange for the provision of goods and services are recognised when the good or service is provided. User charges and fees controlled by the Tasmanian Museum and Art Gallery are recognised as revenue where they can be deployed for the achievement of the Tasmanian Museum and Art Gallery's objectives. These amounts are not required to be paid into the Consolidated Fund.

*(d) Interest*

Interest revenue is recognised as it accrues.

*(e) Gross Proceeds from the Disposal of Assets*

Revenue from the sale of non-current assets is recognised when control of the asset has passed to the buyer.

*(f) Other Revenue*

Other Revenues are recognised when the good or service is provided.

**2.4. Expenses**

The expenses described in this note are expenses arising from the ordinary activities of Tasmanian Museum and Art Gallery.

Expenses are recognised in the Statement of Financial Performance when it is probable that the consumption or loss of future economic benefits resulting in a reduction in assets and/or

TASMANIAN MUSEUM AND ART GALLERY  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2005

an increase in liabilities has occurred and the consumption or loss of future economic benefits can be measured reliably.

(a) *Employee benefits*

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

(b) *Depreciation*

All non-current assets having a limited useful life are systematically depreciated over their useful lives in a manner that reflects the consumption of their service potential.

Depreciation is provided for on a straight-line basis, using rates that are reviewed annually. Major depreciation periods are:

	2005
Plant and equipment	3-5 years
Buildings	80 years

(c) *Other Expenses from Ordinary Activities*

Expenses from ordinary activities are recognised as expenses 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.

**2.5. Assets**

Assets are recognised in the Statement of Financial Position when it is probable that the future economic benefits embodied in the asset will eventuate and the asset possesses a cost or other value that can be measured reliably.

(a) *Cash on Hand and Deposit Accounts*

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.

(b) *Receivables*

Receivables are recognised at the amount receivable as they are due for settlement. Collectability of receivables is reviewed on an ongoing basis. Debts, which are known to be uncollectable, are written off. A provision for doubtful debts is raised where some doubts exist as to collection. Debtors are generally settled within 30 days and are carried at amounts due.

TASMANIAN MUSEUM AND ART GALLERY  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2005

(c) *Other Current Assets*

Other assets consist of prepaid expenses and tax assets that relate to actual transactions.

(d) *Property, plant, equipment*

(i) *Valuation basis*

Non-current physical assets have been valued in accordance with AASB 1041 Revaluation of Non-Current Assets and Treasury Guidelines for the Introduction of AASB 1041.

Land and buildings are recorded at fair value. Plant and equipment are recorded at historic cost.

The Collections of the museum including works of art, cultural and heritage assets have not been valued as at 30 June 2005. The Collections are not included in the statement of financial position. The Collections will be valued during the 2005-06 financial year, so that the fair value will be disclosed in the financial statements as at 30 June 2006.

(ii) *Asset recognition threshold*

The asset capitalisation threshold adopted by the Department is \$5,000. Assets valued at less than \$5,000 are charged to the Statement of Financial Performance in the year of purchase (other than where they form part of a group of similar items which are significant in total).

(iii) *Revaluations*

The Department has adopted a revaluation threshold of \$5,000 above which assets will be revalued on a rolling program of 5 years, according to the class of asset.

During 2005, Mr Martin Burns, C.P.V of Liquid Pacific Pty Ltd, indexed the 2000 valuation of land and buildings performed by the Valuer General to 30 June 2005. The resulting increase in the asset value was credited to the asset revaluation reserve. This asset class will be revalued during the 2005-06 financial year.

Assets are grouped on the basis of having a similar nature or function in the operations of the Department.

**2.6. Liabilities**

Liabilities are recognised in the Statement of Financial Position when it is probable that the future sacrifice of economic benefits will be required and the amount of the liability can be measured reliably.

(a) *Payables*

Payables, including accruals not yet billed, are recognised when the Tasmanian Museum and Art Gallery becomes obliged to make future payments as a result of a purchase of assets or services. Accounts payable are normally settled within 30 days.

TASMANIAN MUSEUM AND ART GALLERY  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2005

*(b) Employee benefits*

Liabilities for wages, salaries and annual leave are recognised and measured at undiscounted amounts in respect of services provided by employees up to the reporting date. These liabilities are based on wage and salary rates that Tasmanian Museum and Art Gallery expects to pay, including related on-costs. The Trustees are not liable for employee entitlements.

No liability is recognised for sick leave due to the probability that sick leave taken in the future will not be greater than entitlements that will accrue in the future.

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, including related on-costs.

*(c) Superannuation*

During the reporting period, Tasmanian Museum and Art Gallery paid 11 percent of salary in respect of contributory members of the Retirement Benefits Fund into the Superannuation Provision Account within the Special Deposits and Trust Fund. Tasmanian Museum and Art Gallery paid the appropriate Superannuation Guarantee Charge into the nominated superannuation fund in respect of non-contributors.

No superannuation liability is recognised for the accruing superannuation benefits of Tasmanian Museum and Art Gallery employees. This liability is held centrally and recognised within the Finance-General Division of the Department of Treasury and Finance.

*(d) Revenue Received in Advance*

Section 8A of the Public Account Act allows for an unexpended balance of an appropriation to be transferred to an Account in the Special Deposits and Trust Fund for such purposes and conditions as approved by the Treasurer. In the initial year, the carry forward is recognised as a liability, Revenue Received in Advance. The revenue is recognised in the following year, assuming that the conditions of the carry forward are met and the funds are expended.

Other liabilities are recognised when Tasmanian Museum and Art Gallery becomes obliged to make future payments as a result of a purchase of assets or services.

**2.7. Leases**

Tasmanian Museum and Art Gallery has entered into a number of operating lease agreements for buildings, motor vehicles and office equipment where the lessors effectively retain all of the risks and benefits incidental to ownership of the items held under the operating leases. Equal instalments of the lease payments are charged to the Statement of Financial Performance over the lease term as this is representative of the pattern of benefits to be derived from the leased property. Leases generally provide Tasmanian Museum and Art Gallery with a right of renewal at which time all terms are re-negotiated. Lease payments comprise a base amount plus an incremental contingent rental. Contingent rentals are based on either movements in the Consumer Price Index or operating criteria.

**2.8. 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.

TASMANIAN MUSEUM AND ART GALLERY  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2005

**2.9. Comparative Figures**

Comparative figures have been adjusted in the statement of financial position to conform to changes in presentation in the current year. Comparative information has not been adjusted for the statement of financial performance.

**2.10. Rounding**

All amounts in the financial statements have been rounded to the nearest thousand dollars unless otherwise stated.

**2.11. Taxation**

The Tasmanian Museum and Art Gallery is exempt from all forms of taxation except fringe benefits tax, payroll tax and the Goods and Services Tax (GST).

In the Statement of Cash Flows the GST component of cash flows arising from 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.

**3. EVENTS OCCURRING AFTER BALANCE DATE**

The Tasmanian Museum and Art Gallery has no events that have occurred after the reporting date that require disclosure.

TASMANIAN MUSEUM AND ART GALLERY  
 NOTES TO THE FINANCIAL STATEMENTS  
 FOR THE YEAR ENDED 30 JUNE 2005

	2005 \$'000
<b>4. REVENUE FROM ORDINARY ACTIVITIES</b>	
<b>4.1. Recurrent Appropriations</b>	
Consolidated Fund Appropriation	4,814
<b>Total</b>	<b>4,814</b>
<b>4.2. Grants</b>	
State Government Grants	833
Commonwealth Government Grants	37
Other Grants	316
<b>Total</b>	<b>1,186</b>
<b>4.3. User Charges</b>	
Product and services revenue	144
Other user charges	18
<b>Total</b>	<b>162</b>
<b>4.4. Interest Revenue</b>	
Interest on investments	29
<b>Total</b>	<b>29</b>
<b>4.5. Gross Proceeds and Expense from the Disposal of Fixed Assets</b>	
<b>Non –Financial Assets – Plant and Equipment</b>	
Revenue (proceeds) from sale of plant and equipment	6
<b>Total</b>	<b>6</b>
<b>4.6. Other Revenues from Ordinary Activities</b>	
Rent Recoveries	134
Other operating revenue	224
<b>Total</b>	<b>358</b>

TASMANIAN MUSEUM AND ART GALLERY  
 NOTES TO THE FINANCIAL STATEMENTS  
 FOR THE YEAR ENDED 30 JUNE 2005

	2005 \$'000
<b>5. EXPENSES FROM ORDINARY ACTIVITIES</b>	
<b>5.1. Employee Benefits</b>	
Wages and salaries	3,139
Long Service Leave	40
Annual Leave	206
Superannuation	352
Payroll tax	228
Workers compensation	3
Fringe benefits tax	8
<b>Total</b>	<b>3,976</b>
<b>5.2. Depreciation</b>	
Depreciation of Plant and Equipment	15
Depreciation Buildings	116
<b>Total</b>	<b>131</b>
<b>5.3. Other Expenses from Ordinary Activities</b>	
Advertising and promotion	162
Consultants and professional fees	30
Contract Services	244
Collections Acquisitions	66
Communications	133
Information technology	143
Minor Works expenses	607
Property Expenses	432
Travel and transport	195
Other operating expenses	879
<b>Total</b>	<b>2,891</b>

TASMANIAN MUSEUM AND ART GALLERY  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2005

	2005	2004
	\$'000	\$'000

**6. ASSETS**

**6.1. Cash on Hand and Deposit Accounts**

Cash on hand and at bank	479	850
Cash in trust account	500	44
<b>Total</b>	<b>979</b>	<b>895</b>

**6.2. Receivables**

General receivables	87	122
<b>Total</b>	<b>87</b>	<b>122</b>

**6.3. Property Plant and Equipment**

<b>Land at fair Value</b>		
Valuation	3,424	3,119
<b>Total Land</b>	<b>3,424</b>	<b>3,119</b>

<b>Buildings at fair value</b>		
Valuation	8,945	7,994
Less Accumulated Depreciation	(955)	(760)
<b>Total Buildings</b>	<b>7,990</b>	<b>7,234</b>

<b>Plant and Equipment at cost</b>		
Cost	50	36
Accumulated depreciation	(24)	(9)
<b>Total plant and equipment</b>	<b>26</b>	<b>27</b>

<b>Total</b>	<b>11,440</b>	<b>10,380</b>
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**Reconciliations of Property Plant and Equipment**

Reconciliations of the carrying amounts of Property Plant and Equipment at the beginning and end of the current and previous financial year are set out below:

	Land	Buildings	Plant & Equipment	Total
	\$' 000	\$' 000	\$' 000	\$' 000
<b>2005</b>				
<b>Carrying amount at start of year</b>	3,119	7,234	27	10,380
Additions at cost	0	112	14	126
Disposals	0	0	0	0
Depreciation / amortisation expense	0	(116)	(15)	(131)
Revaluation increment / (decrement)	305	760	0	1,065
<b>Carrying amount at end of year</b>	<b>3,424</b>	<b>7,990</b>	<b>26</b>	<b>11,440</b>

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	2005	2004
	\$'000	\$'000
<b>7. LIABILITIES</b>		
<b>7.1. Payables and Accrued Expenses</b>		
Creditors	71	98
<b>Total</b>	<b>71</b>	<b>98</b>
<b>7.2. Employee benefits</b>		
Annual Leave	250	251
Long Service Leave	561	547
Accrued Salaries	15	
<b>Total</b>	<b>826</b>	<b>798</b>
Current Provision	296	279
Non current Provision	530	519
<b>Total</b>	<b>826</b>	<b>798</b>
Number of full time equivalents at year end	<b>70</b>	<b>65</b>
<b>7.3. Other liabilities</b>		
Revenue received in advance	480	0
<b>Total</b>	<b>480</b>	<b>0</b>
<b>7.4. Schedule of Commitments</b>		
<b>Operating lease commitments</b>		
Future lease payments, rentals and commitments not provided for in these accounts comprise:		
Vehicles	51	43
	<b>51</b>	<b>43</b>
Not later than 1 year	34	33
Later than 1 year and not later than 5 years	17	10
	<b>51</b>	<b>43</b>
<b>7.5. Contingent Liabilities</b>		
At the reporting date Tasmanian Museum and Art Gallery was not aware of any contingent liabilities which have not been recognised as liabilities in the Statement of Financial Position.		

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	2005	2004
	\$'000	\$'000

**8. EQUITY AND MOVEMENTS IN EQUITY**

Equity represents the residual interest in the net assets/liabilities of Tasmanian Museum and Art Gallery. The Government holds the equity interest in Tasmanian Museum and Art Gallery on behalf of the community.

Balance at start of year	10,507	10,507
Net surplus (deficit)	(443)	0
Asset Revaluation Reserve Increment / Decrement	1,065	0
<b>Balance at end of year</b>	<b>11,129</b>	<b>10,507</b>

**8.2 Asset Revaluation Reserve**

The asset revaluation reserve is used to record increments and decrements on the revaluation of non-current assets, as described in accounting policy note 2.8(e).

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

	2005	2004
	\$'000	\$'000
Land	305	0
Buildings	760	0
<b>Total asset revaluation reserve</b>	<b>1065</b>	<b>0</b>

**9. CASH FLOW RECONCILIATION**

**Reconciliation of operating surplus (deficit) to net cash provided by operating activities:**

Net surplus (deficit)	(443)	
<i>Non cash items:</i>		
Depreciation	131	
<i>Items classified as investing</i>		
Less Gross proceeds from the disposal of assets	(6)	
<i>Changes in assets and liabilities</i>		
Decrease/(Increase) in Receivables	35	
Decrease/(Increase) in Other current assets	6	
Increase/(Decrease) in Employee Benefits	28	
Increase/(Decrease) in Payables	(27)	
Increase/(Decrease) in Income in Advance	480	
<b>Net Cash provided by Operating Activities</b>	<b>204</b>	

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**10. ADDITIONAL FINANCIAL INSTRUMENTS DISCLOSURES**

<b>Financial Instrument</b>	<b>Notes</b>	<b>Accounting Policies and Methods (including recognition criteria and measurement basis)</b>	<b>Nature of underlying instrument (including significant terms &amp; conditions affecting the amount, timing and certainty of cash flows)</b>
Financial Assets		Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Cash	6.1	Deposits are recognised at their nominal amounts. Interest is credited to revenue as it accrues. Cash is measured at nominal amounts and is also the net fair value.	Cash includes cash deposits which are readily convertible to cash on hand plus cash available in Treasury's Special Deposit and Trust Fund. Tasmanian Museum and Art Gallery does not earn any interest on funds held.
Receivables for user charges	6.2	These receivables are recognised at the nominal amounts due, less any provision for bad and doubtful debts. Collectability of debts is reviewed at balance date. Provisions are made when collection of the debt is judged to be less rather than more likely. The net fair value of receivables is the nominal amount	Debtors terms are 30 days.
Financial Liabilities		Liabilities are recognised when it is probable that the future sacrifice of economic benefits will be required and the amount of the liability can be measured reliably.	

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Financial Instrument	Notes	Accounting Policies and Methods (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms & conditions affecting the amount, timing and certainty of cash flows)
Creditors	7.1	Creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having being invoiced). The net fair value of payables is the nominal amount.	Settlement is usually made within 30 days.

**(a) Derivative Instruments not shown in the Statement of Financial Position**

Tasmanian Museum and Art Gallery does not hold any derivative financial instruments.

**(b) Credit Risk Exposures**

The credit risk on financial assets of Tasmanian Museum and Art Gallery which have been recognised on the Statement of Financial Position, is the carrying amount, net of any provision for doubtful debts.

**(c) Interest Rate Risk Exposures**

Tasmanian Museum and Art Gallery does not hold any investments or borrowings which would expose it to changes in interest rates. The Government holds the equity in interest in Tasmanian Museum and Art Gallery on behalf of the community.

**11. RELATED PARTY INFORMATION**

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

- Sir Guy Green (Chairman);
- Dr Tony Brown;
- Alderman Dr John Freeman;
- Ms Robyn Hopcroft;
- Ms Julia Farrell;
- Mrs Katie McNamara; and
- Mr Clive Tilsley.

The trustees did not receive any income for the year ending 30 June 2005. The number of trustees of TMAG whose total income falls within each successive \$10,000 band of income is as follows:

Band Income \$	2005	2004
0	7	7
Total	7	7

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**12. Statement of Trust receipts and payments for the year ending 30 June 2005**

Description	Opening Balance 1 July 2004	Receipts	Payments	Closing Balance 30 June 2005
	\$			\$
PUBLICATIONS/BOOKSHOP	(6,202)	147,295	(174,282)	(33,189)
MUSEUM PROJECTS ACCOUNT	133,922	100,391	(225,460)	8,853
TCF-COMMISSARIAT & QUEEN'S WHOUSE DEVEL	0	55,000	(42,340)	12,660
AUSTRALIAN VIRTUAL HERBARIUM PROJECT	(35,731)	112,986	(158,601)	(81,346)
INVERTEBRATE ZOOLOGY - EXTERNAL	1,748	42,677	(80)	44,345
PUBLIC DONATIONS	6,057	2,062	(81)	8,038
ART FOUNDATION	21,000	19,015	(40,015)	0
HIRE FACILITIES	49,731	3,979	(59,561)	(5,851)
PURCHASE OF GLOVER PAINTING DONATIONS	103,725	26,538	(130,263)	0
BALDWIN CONSERVATION ACCOUNT	10,498	12,000	(9,079)	13,419
ART FOUNDATION OF TAS OPERATING ACCOUNT	0	25,299	(37,299)	(12,000)
PHOTOGRAPHY	(33,870)	35,118	(41,002)	(39,754)
VERTEBRATE ZOOLOGY EXTERNAL	5,641	2,689	(3,830)	4,500
HISTORY (EXTERNAL FUND)	5,003	13,780	676	19,459
CONSERVATION EXTERNAL	9,317	14,654	(8,157)	15,814
RED CROSS GALLIPOLLI FLAG CONSERVATION	0	1,200	0	1,200
VISITOR SERVICES	5,331	7,256	(6,356)	6,230
VOLUNTEER ART GUIDES PGM	7,003	3,562	(3,396)	7,169
JOHN GLOVER EXHIB	148,277	(41,560)	(149,184)	(42,467)
HERITAGE FURNITURE UNIT	46,448	53,578	(51,226)	48,800
S/W CRYPTOS	162,750	3,108	(6,058)	159,800
COMMUNITY PROJECTS - HERBARIUM	73,007	(47,290)	(3,202)	22,515
AMRAD (FLORA COLLECTION)	571	60,000	(55,267)	5,304
NATIONAL INDIGENOUS CADETSHIP 2004 ACC	7,000	15,182	(19,297)	2,885
ART EXTERNAL	4,809	10,000	(15,866)	(1,057)
MUSEUM C/YARD CAFE	5,917	10,109	(15,720)	306
BICENTENNIAL EXHIBITION DEVELOPMENT	(37,277)	0	37,277	0
HERBARIUM TRADING	10,370	32	0	10,402
PRODUCTION & SALE (TAS OFFSHORE ISLANDS)	3,550		(3,550)	0
PUGIN EXHIBITION CATALOGUE	(35,548)	2,035	0	(33,513)
PUGIN MERCHANDISE ACCOUNT	(60,658)	368	0	(60,291)
RENT OF ROSNY FACILITIES	0	198,503	0	198,503
DIRECTOR SITTING FEES	1,485	3,525	(680)	4,330
PORT SURVEY PROJECT	0	5,082	(276)	4,806
PLIMSOLL BEQUEST	4,817	603	0	5,420

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Description	Opening Balance 1 July 2004	Receipts	Payments	Closing Balance 30 June 2005
HENRY HUNTER PLANS ADMIN MAINTENANCE AGREEMENTS	1,367		(1,367)	0
COLLECTIONS AND RESEARCH MANAGEMENT EXT COTTAGE ARCHAEOLOGICAL PROJECT	882		(882)	0
BOND STORE PROJECT DISPLAY	0	2,823	(2,593)	230
VIVIENNE BINNS EXHIBITION - DEVELOPMENT	2,534		(2,534)	0
INFORMATION SERVICES (EXTERNAL FUND)	850		(850)	0
ZOOLOGY/CHILDRENS SPACE UPGRADE	10,023		(10,023)	0
THYLACINE TOUR	0	33,200	(9,000)	24,200
RTN OF INDIGENOUS CULTURAL PROPERTY PGM	10,993	0	(3,645)	7,348
FREEMAN GALLERY	6,849	0	(6,849)	0
KOMON BEQUEST FUND	7,829	0	(7,829)	0
HISTORY ACQUISITION FUND	2,729	0	(2,651)	78
EXHIB DEVELOP FUND (SCIENCES)	2,100	0	0	2,100
FLORA OF TASMANIA	158,853	0	(34,000)	124,853
OTALITH ATLAS PUBLICATION	3,727	0	(2,300)	1,427
	1,520	0	0	1,520
	374	0	0	374
	9,200	0	0	9,200
<b>Total</b>	<b>849,840</b>	<b>936,649</b>	<b>(1,307,310)</b>	<b>479,179</b>

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**13. Notes on Funds with Significant Trust Balances for the Year Ended 30 June 2005**

**Publications/Bookshop**

This fund is the operating fund for the Tasmanian Museum and Art Gallery (TMAG) bookshop.

**Art Foundation**

This account was established to enable the purchase and support of approved art and related works and for the reimbursement of those expenses by the Art Foundation.

**Photography**

This fund is the operating account for commercial photographic operations of the TMAG. Some venture costs have been charged to this account to effect an income stream for this account.

**South West Cryptos**

This fund was established by the Herbarium unit of the TMAG from external funds to investigate particular botanical issues associated with the flora of South-West Tasmania. The balance available represents timing of the instalments of the grant.

**Museum Projects Account**

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

**Community Projects**

This fund was established to consolidate professional services programs undertaken by Herbarium staff.

**Museum Courtyard Café**

This account provides for the receipt of the monthly rental paid to the TMAG by the Café.

**Visitor Services**

This account is the operating account for educational and community programs co-ordinated by the Visitor Services Unit. Programs such as "A First Look" and the School Loan Program are processed through this account.

**Exhibition Development Fund (Sciences)**

This account provides for transactions to assist in the development of science and other projects.

**Heritage Furniture Unit**

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

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**Notes on Funds With Significant Balances for the Year Ended 30 June 2005  
(continued)**

**John Glover Exhibition**

This fund provides for the costs associated with the development and national tour of the major exhibition on colonial artist John Glover by TMAG.

**Bicentennial Exhibition Development**

This account was established to record transactions associated with development and exhibition costs for the Bicentennial Exhibition in 2004.

**Australian Virtual Herbarium**

This account was established to record transactions associated with the five-year development of data-basing Tasmania's scientific plant specimens as part of a national on-line database to be available to the public and institutions.

**Glover Painting Donations**

This account was established to record transactions associated with the fund-raising campaign by the Art Foundation of Tasmania to cover the cost of the purchase of the painting "Mt Wellington and Hobart Town from Kangaroo Point" 1835 by John Glover.

**Pugin Exhibition Catalogue**

This account was established to record transactions associated with the sale of the catalogue during the exhibition in Hobart and on the national tour.

**Komon Bequest Fund**

This account provides for transactions associated with the generous donation received from the Estate of the Late Ruth Komon. The donation is to be used for the purchase of a number of contemporary Tasmanian art works, as well as the purchase of a painting by a major mid-century Australian artist.

**National Indigenous Cadetship 2004 Account**

This account covers transactions associated with a cadetship at the University of Tasmania that has been provided to a Tasmanian Aboriginal student.



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