

Tasmanian Museum and Art Gallery

Annual Report 2009-10



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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 2010.

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 2009-10.

The Trustees especially wish to thank the Premier, Hon. David Bartlett MP, former Minister for Environment, Parks, Heritage and the Arts, Hon. Michelle O'Byrne MP, and Minister for the Arts, Hon. David O'Byrne MP, the Foundation of TMAG, The Royal Society of Tasmania, the Friends of TMAG, TMAGgots, and the staff and volunteers for their continuing contribution to the museum's growth and development.

Below: detail of the Scott table
Maker unknown (Italy); James Whitesides (1803-90) cabinetmaker (Hobart, Tasmania)
Specimen table (detail)
table top c.1840; base 1857
P2009.71



Aims of the Tasmanian Museum and Art Gallery

Vision

To connect people with culture and place. To be an institution that is central to the community, which participates in local, national and international conversations through our collections and research, and which engages with the community to enable contemplation, reflection and provide opportunities for life long learning.

Role

The Tasmanian Museum and Art Gallery is Tasmania's leading natural, cultural and heritage organisation. It is a combined museum, art gallery and herbarium which safeguards the physical evidence of Tasmania's natural and cultural heritage, and the cultural identity of Tasmanians.

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 (TMAG) was established in Hobart by the Royal Society of Tasmania and opened to the public in 1852. It has occupied the present site, between Constitution Dock and Macquarie Street, since 1863.

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

TMAG is now controlled by a Board of Trustees which is set up pursuant to Section 3 of the *Tasmanian Museum Act 1950*. At the same time a new board was set up to administer 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 Tasmanian Museum and Art Gallery.

Australia's largest golf collection is on display at the Australasian Golf Museum at Bothwell. This is a joint project between Bothwell community, the Central Highlands Council and TMAG. This collection is part of the State Collection on long-term loan to the Australasian Golf Museum.

Right: Sir Guy Green, Larissa Bartlett, Premier David Bartlett and Bill Bleathman inspecting the Scott table

Members of the Board of Trustees

Chairman

Sir Guy Green AC KBE CVO
Royal Society of Tasmania appointment

Board Members

Dr AV (Tony) Brown
Royal Society of Tasmania appointment

Ms Julia Farrell
Governor-in-Council Appointment

Mr Clive Tilsley
Governor-in-Council Appointment

Dr Alison Alexander
Governor-in-Council Appointment

Mr Geoff Willis
Governor-in-Council Appointment

Alderman Dr Peter Sexton
Hobart City Council Appointment
(from 20 August 2009)

Alderman Dr John Freeman
Hobart City Council Appointment
(until 19 August 2009)



Chairman's Report

The Tasmanian Museum and Art Gallery is the custodian of one of the oldest and by far the most diverse collections in Australia. Given the rich diversity of those collections it is fitting that they are housed in the most significant and extensive complex of Georgian, Victorian and Federation buildings on one site anywhere in Australia. We are committed to maintaining the momentum of the redevelopment of this magnificent site which has been vigorously and imaginatively pursued over the last year.

While TMAG is strongly focussed on Tasmania's cultural and intellectual heritage it also has a larger mission to connect with and reflect other cultural traditions. TMAG's perception of the breadth of its role is epitomised by its programs and activities over the last year.

During the year the museum hosted a major exhibition of the paintings, calligraphy and other works of the Chinese master painter and scholar Professor Jao Tsung-i. Professor Jao has been accorded the status of a National Living Treasure of China and this exhibition was the first time that his works had been shown in a major public gallery any where in the world outside Asia. As well as introducing his work to visitors to TMAG the holding of this exhibition has been instrumental in lifting Tasmania's international profile and establishing strong linkages with the University of Hong Kong and significant sectors of the community there.

Of comparable significance was the holding of the *Hans Heysen* touring exhibition and TMAG's *Heysen's Contemporaries* exhibition. This was the first retrospective exhibition for three decades of works by this nationally significant artist and attracted over 11 500 visitors to TMAG during its three-month showing.

As this report illustrates, along with holding major exhibitions TMAG continues to fulfil its wider role of augmenting its collections across all categories, creating and disseminating knowledge through its research

and publications; and by promoting fine education and outreach programs through its partnership with the arts and cultural organisation Detached, its school programs and the exciting initiatives of its vibrant Centre for Learning and Discovery.

I would like to pay tribute to all those who have helped TMAG to successfully fulfil its mission in this challenging but exciting period. As well as those referred to in the Director's report I would like to mention in particular our committed volunteers who each year contribute thousands of hours of work to TMAG, our honorary and full time curators who are at the heart of TMAG's professional and scholarly endeavours and the Director, Bill Bleathman, through whose professionalism and leadership TMAG's human and physical resources are so effectively brought together.

Sir Guy Green
Chairman



Right: installation of the Welcome Pole adjacent to the Macquarie Street entrance of the Tasmanian Museum and Art Gallery, generously sponsored by Mr Chan Wai Nam, Mr Frank Chou, Dr Jin Wen Lin and Mr Ming Guang Dong

Below: Professor Jao Tsung-i and Sir Guy Green at the installation of the Welcome Pole



Director's Report

2009-10 was a most challenging year for the Tasmanian Museum and Art Gallery. Some wonderful acquisitions, outstanding programs and staff achievements were somewhat tempered by the impact of the global financial crisis on our level of funding.

Despite this over 340 000 people visited TMAG. This is the sixth consecutive year that visitor numbers have exceeded 300 000. Approximately 45 per cent of these visitors were from interstate and overseas

The State Government has committed \$30 million over four years to implement stage one of the TMAG redevelopment.

The concept plan has been finalised. Detailed design and documentation on stage one is about to commence.

Over 18 000 students participated in organised education activities at TMAG during the year. This represents approximately 25 per cent of the total school population of the state.

TMAG's major Indigenous exhibition titled *tayenebe: Tasmanian Aboriginal women's fibre work* featuring historical and contemporary Tasmanian Aboriginal baskets began its national tour in March 2010. Its first destination was the National Museum of Australia in Canberra, and it has since continued to the Queensland Museum.

TMAG continues to develop a major education and community outreach partnership with the Detached Cultural Organisation who provide substantial funding to run education programs associated with our collections. A major focus is on contemporary culture as well as specialist programs for communities in low socio-economic areas.

On 30 June last year our previous Department was abolished. TMAG is now part of Economic Development, Tourism and the Arts. The change of departments with responsibility for the museum has resulted in an independent review of our finances and information technology.

Our curatorial and professional staff delivered a large number of papers and publications throughout the year.

During the year we continued to undertake a number of national digitisation programs including the Global Biodiversity Information Facility, the Police Magistrates Records Project, Atlas of Living Australia, Australian Virtual Herbarium, Flora of Tasmania and Australian Zoological Collections online.

TMAG took part in the Bush Blitz project which was initiated by the Australian Biological Resources Survey (ABRS) to undertake targeted field surveys to assess the biodiversity values of newly proclaimed reserves in Tasmania. Dr Catherine Young, TMAG's Senior Curator of Zoology, coordinated and arranged for researchers from TMAG, DPIWPE and interstate specialists from Sydney and Brisbane to assist in the survey to record the flora and fauna in these reserves. The survey resulted in the identification of significant numbers of new species for the State, including approximately 100 new species of insects, molluscs and plants.

There have also been a number of major additions to the collection. In all the collection has grown by about 41 380 objects across the range of curatorial areas. We formally commenced accessioning the collection of Herbarium specimens from the Australian Antarctic Division which is internationally recognised as one of the most significant collections of Antarctic and Sub-Antarctic botanical material in the world.

During the year the Foundation of TMAG assisted in the acquisition of a number of significant objects including the Scott table from the 1850s, Huon pine occasional table from the 1840s, and two works by Pat Brassington, *Rub your eyes* and *The Guardian*.

Other major collection acquisitions during 2009-10 included works by Stephen Lees, GTWB Boyes, Anne Ferran, Hany Armanious and David Keeling. Several important historical objects were also acquired including the Francis Abbot notebook from 1837 and a Frank Dunnett watercolour.

An outstanding collection of 436 Antarctic books was also donated to TMAG.

I would like to thank the Chairman and Trustees of the Tasmanian Museum and Art Gallery for their continued stewardship of the museum during this period of great change.

I would also like to thank Ministers Michelle O'Byrne and David O'Byrne for their strong support of TMAG.

Our new agency the Department of Economic Development, Tourism and the Arts have welcomed TMAG back into the fold and have provided great support and guidance to our institution. We appreciate the leadership of Mark Kelleher and Elizabeth Jack.

I would also like to acknowledge the outstanding support of a range of major donors and supporters including the Federal Group, Detached Cultural Organisation, MONA and Professor and Mrs Wong.

In closing the year has been challenging and filled with high expectations. I would like to thank the museum's executive team, our staff and volunteers for their dedication and continuing professionalism in showcasing TMAG to the world.

Bill Bleathman
Director

Below: fjmt architects Jeff Morehen and Richard Francis-Jones, Bill Bleathman and Premier David Bartlett



Case study

Convict Astronomer's notebook returns to Tasmania

The Tasmanian Museum and Art Gallery has been fortunate to acquire the notebook of one-time convict Francis Abbott.

Francis Abbott, a master watchmaker then convict, was transported to Tasmania from England in 1844 after having been accused of obtaining two watches by false pretences. He brought with him a leather-bound notebook containing drawings, writings and explanations for making and repairing watches, and the more intricate details of all forms of watch making including clocks, dials, astronomical clocks, sundials and technological instruments.

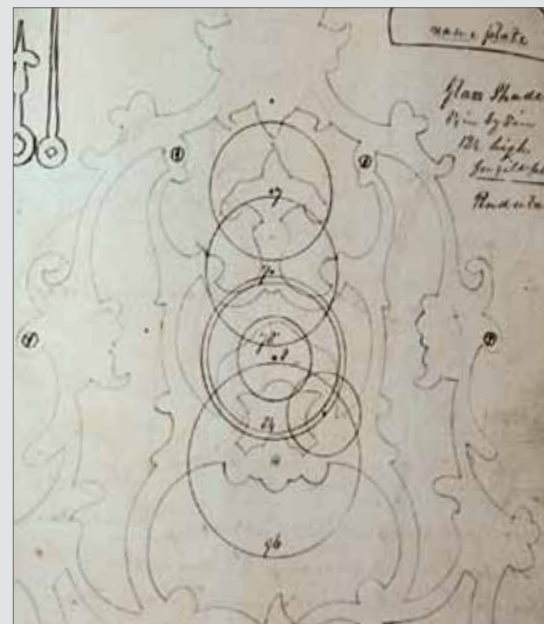
Once in Tasmania, after serving one year in the work gangs at Oyster Cove and then three years as an assigned servant, Abbott received his ticket of leave and then set about establishing a watch and clock making business in Hobart. The business became extremely successful and Abbott was also called upon to erect a number of public clocks, including one at Government House in 1859.

Abbott was actively interested in astronomy and soon after his arrival in the colony he started to record his observations. He had free access to the Rossbank Observatory. Abbott also kept meteorological observations which were published each month and these became the standard references for the local climate. In this way he was one of the pioneers of meteorological observation in the Southern Hemisphere. He was recognized as one of the leading astronomers in Australia and published a number of articles in both local and overseas publications.

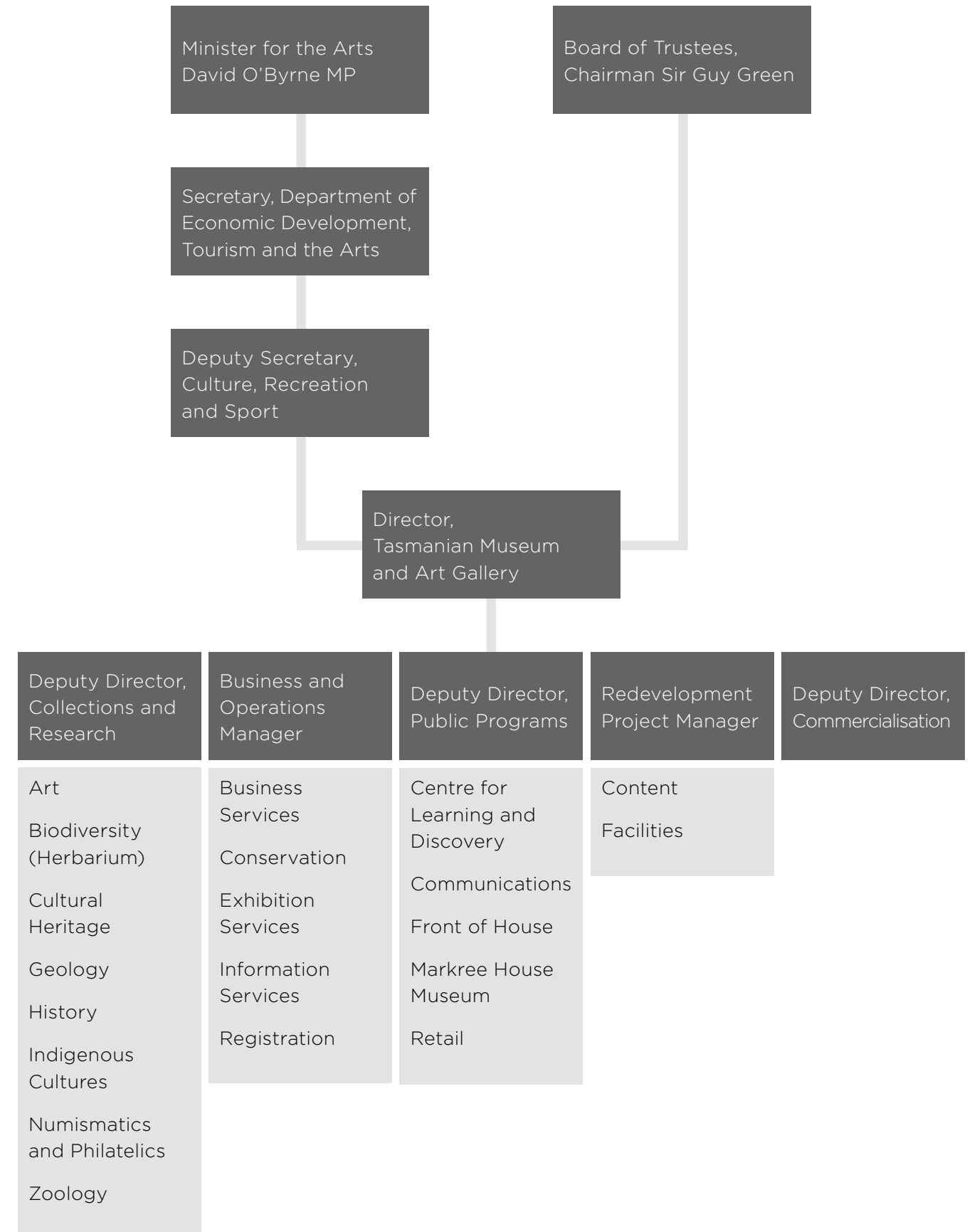
This acquisition of Francis Abbott's notebook is important because it makes a significant contribution to the understanding of the scientific and technological development of Tasmania, and also to the understanding into the insight of a convict who made good.

The purchase of this publication was made possible through public donations.

i
Below: detail from Francis Abbott's notebook



Organisational structure



GOALS



Goal 1

Redevelop the Tasmanian Museum and Art Gallery to showcase the State Collection

Action 1

Complete the planning process for the redevelopment of the city site. The redevelopment will see the restoration of the site's heritage buildings and the establishment of appropriate facilities that meet national and international museum standards for travelling exhibitions and programs for the benefit of all Tasmanians and visitors.

While architectural design did not progress as quickly as we had first envisaged, it has resulted in a finer design footprint and structural detail which will enable smooth progress into the next phase of the project. The project budget remains on target and is reviewed at key milestones by the project's Quantity Surveyor, Donald Cant Watts Corke. The whole of project program will need to be reviewed as a result of the change in direction from single to multistage delivery.

Until March 2010 the project had been formulated as a single stage construction project over five years of \$194.9 million. While further funding from the State and Federal governments is being sought, the project will now progress in stages. A multi-staged project will be more expensive than a single stage, largely due to impacts on services, abortive works, access, escalation, documentation, tendering and transitional costs.

Following completion of the Masterplan, six architectural firms were shortlisted to undertake the next level of design, the architectural concept design. On 8 October 2009 the Premier announced the appointment of Francis Jones Morehen Thorp (fjmt) as the preferred tenderer for Architectural Design Services for the TMAG redevelopment. The team included specific environmental sustainable designers Arup and heritage architects Design 5, Indigenous consultants Groundworks and archaeological specialists Godden Mackay Logan.

Almost in parallel with this process was the tendering and subsequent appointment of Thomson Taylor Whitting (TTW) for civil and construction engineering, and Steenson Varming Pty Ltd for services engineering. The engineers' teams include specialists in fire, electrical, hydraulics, environmental control, acoustic, building compliance and accessibility.

During October 2009, a complete set of measured drawings for the entire site were commissioned as no 'as built' drawings of the nationally significant heritage buildings existed. Further geotechnical investigation was commissioned by local geological engineers Coffey, with archaeological support provided by Austral Tasmania.

For the remainder of 2009 and the early part of 2010, fjmt tackled the significant challenges of meeting TMAG's Functional Design Brief as well as accommodating input from security specialists, Business Risks International, and food and beverage/commercial specialists, Cini Little/Damian Poole (Historic Houses Trust, NSW). Staff and key stakeholders including the Sullivans Cove Waterfront Design Panel, Heritage Tasmania and Hobart City Council were consulted and project updates were presented to a wider stakeholder group. The first draft of the Concept Design report was received in April, subsequently reviewed and completed by the end of July 2010. The final report includes computer generated images of the total completed redevelopment.

On 31 May 2010 the Redevelopment Project Steering Group agreed to progress with detailed design of stage one of the Redevelopment, with scoping workshops convened in June to consider budget, access and services issues as a result of a multistage project approach.



Above: a redeveloped TMAG will be a world class facility

On 23 Feb 2010 a presentation was made to the Deputy Premier which included detailed fly-throughs of the design development to date. Other stakeholder presentations were made in March 2010 to the Sullivans Cove Merchants Association, Lord Mayor Rob Valentine, Hobart City Council officers, Tasmanian Chamber of Commerce and Industry, and the University of Tasmania.

In April 2010 further presentations were made to the Tourism Tasmania Board, Australian Institute of Architects, and the Tasmanian Indigenous community, and in May, to the Royal Society of Tasmania. On 27 May 2010 a presentation of the architectural concept design was made to both Minister for the Arts, David O'Byrne, and Premier David Bartlett. In June 2010 presentations were made to His Excellency the Governor and Mrs Underwood and to Tasmania's Federal Labor politicians.



Far left: visitors to the redeveloped TMAG will enjoy an engaging and vibrant outdoor civic space

Left: TMAG's heritage buildings will be preserved beneath an enclosed courtyard

Case study

Markree Museum Fountain Project

The Markree Museum project has grown from the extensive and generous bequest left to the Tasmanian Museum and Art Gallery by the late Mr Henry Baldwin.

The Baldwin Bequest included a cast-iron fountain and sandstone pond. It stood for many years in the garden of Devoren Cottage at 139 Hampden Road, Battery Point, which was owned by the donor Mr Henry Baldwin.

The provenance of the fountain can be traced back to the late 19th century. It dates from circa 1870 and was made in England by the Coalbrookdale Company, who were well known for producing ornamental iron work that was exported to most parts of the British Empire.

As part of the bequest, Mr Baldwin had asked TMAG to restore the fountain and remove it from the garden of Devoren Cottage. After investigating many options it was decided to relocate the fountain to a place where it would be on public display. In pursuit of this goal TMAG approached the National Trust (Tasmania) in Launceston, who gladly accepted the fountain as an excellent addition to their newly remodelled garden at Franklin House.



The fountain is in two main parts, the cast-iron fountain and the sandstone pond in which it sits. The relocation and restoration involved dismantling the pond and re-erecting it in the grounds of Franklin House, this work was undertaken by heritage stonemason, Rob Whitney.

The cast-iron fountain was removed, sandblasted to eliminate the rust and then coated with numerous layers of special paint. The colour scheme was devised from research undertaken on similar fountains around Australia and New Zealand. A professional objects conservator, Michelle Berry, was engaged to undertake the restoration work.

The restored fountain now sits in the gardens of Franklin House and is on public display for all visitors to admire.



Above: TMAG Director Bill Bleathman with Franklin House Manager Hilary Keeley and Markree Project Manager Anthony Curtis at the launch of the refurbished fountain.

Far left: the fountain in its original state in the garden of Devoren Cottage, Hobart.

Left: removing the fountain from plinth, Devoren Cottage, Hobart.

Goal 2

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

New initiatives to ensure that collections are managed in line with acceptable museum standards that commenced in 2008-09 were further developed in this financial year.

Action 1

Develop the Collection through strategic acquisition

Significant progress has been made to ensure that the State Collection is developed strategically. The major project completed this year was the Bush Blitz project which resulted in the collecting of invertebrates and plants from newly proclaimed reserves in the State. The study resulted in the identification of approximately 100 new species. TMAG has also had to suspend involvement in a whale survey project with DPIPW, due to lack of resources.

Agreement was reached to transfer the Australian Antarctic Division Herbarium to the Tasmanian Museum and Art Gallery. The physical transfer of the Australian Antarctic Division Collection has commenced and funding was received from the Australian Biological Resources Study, Australian Antarctic Division and the previous department, Department of Environment, Parks, Heritage and the Arts, to install compactus units in the Herbarium to house this significant collection. The identification of collected specimens of the Millennium seedbank project was completed, however further funding is required to continue the project.



Above: Sue Backhouse, Senior Curator of Art, preparing for the Hans Heysen exhibition

Strategic acquisition targets have been identified for the fine and decorative art collections and a key focus includes the acquisition of work by contemporary Tasmanian artists.

TMAG was pleased to accept a major collection of Antarctic literature, which includes 436 books and pamphlets, under the cultural gifts scheme from Mrs Rosemary Balmford. The *Guidelines for the Archaeological Collections in Tasmanian Museums* in conjunction with the Queen Victoria Museum and Art Gallery has been put on hold due to the focus on redevelopment.

An internationally significant collection of Permian invertebrates is being curated by the Honorary Curator of Geology, Don Squires, and palaeontologist Mike Clark. This collection was originally held at Mineral Resources Tasmania, but is being transferred to TMAG. Palaeontological type material from the Mineral Resources Tasmania has previously been deposited at TMAG and the incoming collection complements our current holdings.

The joint acquisition of fibre work produced as part of the *tayenebe* workshops was acquired by the National Museum of Australia and TMAG. This particular collection includes the work over 20 Aboriginal weavers.

The administration of the Geoffrey Lithgow bequest, which consisted largely of decorative arts and fine arts items continued this year, and the administration of Geology, Indigenous Cultures and Invertebrate Zoology items will continue into next year. Items have been acquired for the collection with the disposal of some material which has been considered unsuitable and funds raised have been placed in the Lithgow fund.

The administration of the Henry Baldwin bequest commenced with the establishment of a steering committee, which includes representatives of the estate, to oversee the delivery of the Markree Museum, the restoration and relocation of the Devron Cottage fountain, and the restoration of the Standard Super 10 motor vehicle in partnership with the Tasmanian Polytechnic. In partnership with the National Trust of Australia (Tasmania), the Devron Cottage fountain was relocated to Franklin House, Launceston.

A business case on the feasibility of a house museum concept was completed, and a museum concept plan, which will transform the Battery Point *Markree* property into an early 20th century specialist museum, was developed and approved by the Trustees. The Markree Museum will concentrate on decorative arts, art, social history and technology of the period, with a focus on Tasmanian subjects, objects and provenance, spanning 1900-40, which is in historical context with the period of the home.

Right: Erica Burgess and Cobus van Breda preparing work for the *Jao Tsung-i* exhibition

Action 2

Curate the collections to acceptable museum benchmarks

A complete guide to the TMAG Collection Registers that have been used to record information on collections since the 1860s was prepared. The registration of collections from the Australian Antarctic Division specimens for inclusion into the State Collection has commenced, and these items are now being curated and databased. Standards for the curation of the archaeological collection are currently in development.

During the year there have been a number of system changes arising from the adoption of national standards for the documentation of botanical and zoological specimens. These changes have resulted in the completion of a program of training for staff and volunteers.

The development of appropriate archaeological collection curation standards was completed, and a new information system has been created to enable the ongoing curation of collections.



Case study

The TMAG thylacine collection: Curation, conservation and research

The Tasmanian Museum and Art Gallery holds one of the world's most significant thylacine collections. Although museum collections of the thylacine exist in approximately 80 zoological museums across the world, the TMAG collection is the largest and the most diverse.

This collection is one of the icons of the Tasmanian Museum and Art Gallery and is frequently viewed by visiting dignitaries. As well as being of immense historical interest, this collection is also an active research collection.

Ten years ago, little was known about this collection. At the time of acquisition, little information about the specimens was recorded in the TMAG registers. Recent research by the Curator of Vertebrate Zoology has increased the zoological and cultural worth of this collection by finding and recording provenance for many of the specimens. This work has been undertaken as part of a larger project about the trade and exchange of thylacines by museums.

During 2009-10 curatorial and conservation staff have re-boxed the collection into archival quality boxes, installed appropriate shelving and provided much needed environmental control into the thylacine storage area, thus ensuring the survival of this important material for the future.

The TMAG thylacine collection is also an active research collection. Over the past year, the collection has been used by research groups based in Australia, Germany and the United States. Samples were taken from some of the specimens for two projects relating to genetic diversity of the species in the lead up to extinction, and detailed morphometric data was collected for a study on thylacine species variation.



Above: Dr Jeremy Austin, Deputy Director of the Australian Centre for Ancient DNA, University of Adelaide, taking a bone sample from a thylacine skull. February, 2010

Top: Thylacine pouch young *Thylacinus cynocephalus*

Case study

Australian Biological Research Study Survey: Bush Blitz

TMAG's zoology team, lead by Dr Catherine Young, coordinated Bush Blitz, a major Australian Biological Research Study (ABRS) survey of flora and fauna of the Tasmanian reserves of Flat Rock, Lower Porter Hill, Porter Hill, Murphys Flat, Egg Islands, Vale of Belvoir and Seventeen Mile Plain.

The main aims of this national ABRS project are to increase knowledge of the biodiversity that is conserved by the National Reserve system, and to discover and name new species found in recently acquired reserves. The information gathered by this survey will provide baseline data for biodiversity in Australian government-funded areas added to the National Reserve System in the last 15 years.

The Tasmanian part of the survey was conducted by approximately 20 scientists with specialist knowledge in targeted taxonomic groups. Participants included staff, honoraries, TMAG volunteers and scientists from other organisations in Tasmania and other states, including the Tasmanian Land Conservancy, the Department of Primary Industry Parks Water and Environment, Queensland Museum, and the University of New South Wales.

Preliminary results from the survey have uncovered approximately 100 new species of spiders, moths, land snails, beetles, bugs and plants from around the state. Specimens collected on the survey will provide a valuable contribution to the TMAG invertebrate collection. Follow-up funding has been provided for the description of some of these species

The completed report *Australian Biological Research Study Survey: Bush Blitz Tasmania* has been finalised and sent to ABRS in Canberra. Results from the survey will be passed on to land managers of the reserves.

Action 3

Through professional curation activities maintain the accuracy and currency of information about collections

A Federal government initiative for an Australian National Data Service (ANDS) has required the completion of a strategic review of the professional curation activities of the art, architecture, cultural heritage and indigenous cultures collections to prepare for the adoption of internationally accepted thesaurus and data standards.

To meet the additional needs of curators, work has been undertaken to develop new collection management databases (i.e. archaeology) and improve existing databases in Cultural Heritage. This included the development of data entry tools and guidelines for volunteers. Progress has also been made on the establishment of registration guidelines in decorative arts, and guidelines will continue to be developed across all collection areas.

Action 4

Improve access to the collection and associated data through digitisation and technology adoption.

The introduction of new technologies has enabled alternative documentation methods for the collection to be undertaken, and provide greater access through interactive, digital mechanisms to collection information. Highlights have been the transcription project for the Police Magistrates Records, and the 100 Years of Decorative Arts web content, which is a new component of the TMAG website.

Steady progress has been made to align collection information with nationally agreed vocabularies to support data interchange for the Atlas of Living Australia (ALA) project, through the museum's national projects Australia's Virtual Herbarium (AVH) and Online Zoological Collections of Australian Museums (OZCAM).

Significant activity has been undertaken to commence the disambiguation and migration of botanical and zoological collection data to internationally compatible Access to Biological Collections Data (ABCD) and Herbarium Information Standards and Protocols for Interchange of Data Version 5 (HISPID 5) standards; and cultural history and arts collection data to Catalogue of Descriptions for Works of Art (CDWA) standards.

Research was undertaken to identify appropriate standards for archaeology, numismatics, philatelic and earth sciences collections, for the next phase of data disambiguation.



Left: sampling wet scrub at Seventeen Mile Plain, West Montagu
Photograph: Brooke Glasser

Below: Hairy Cicada, Seventeen Mile Plain
Photograph: Celia Symonds



Below: Dr Catherine Young light trapping moths at Seventeen Mile Plain
Photograph: Dr Robert Raven



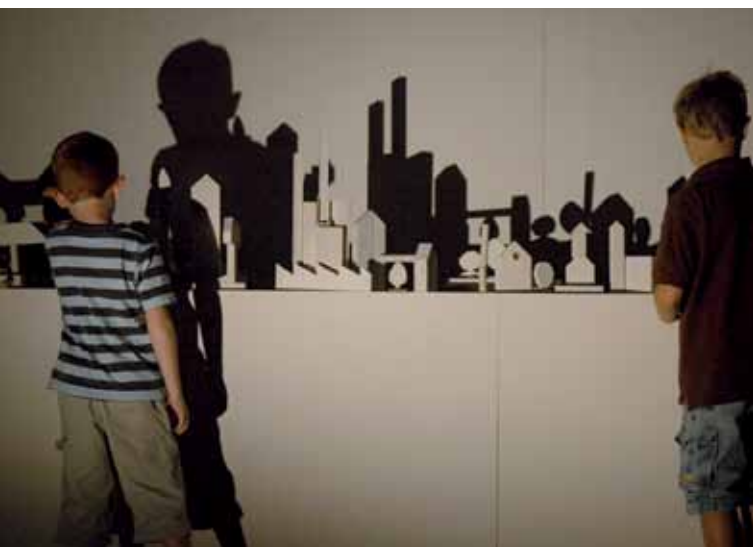
Goal 3

Deliver an outstanding public program

Action 1

Provide access for visitors to thought-provoking exhibitions and complementary public programs

TMAG presented series of varied exhibition and public programs throughout the 2009-10 year. The year was highlighted by two major visiting exhibitions: TMAG was the exclusive Australian host of an exhibition of works by Professor Jao Tsung-i, and also hosted an exhibition of Hans Heysen's work on tour from the Art Gallery of South Australia. Ongoing partnerships with organisations including Hobart City Council, the University of Tasmania and CAST enabled TMAG to host varied contemporary art exhibitions including the *City of Hobart Art Prize*, *Look Out* and *Greenmachines*. These exhibitions were complemented by works from TMAG's own decorative and fine art collections which were showcased in *The Eighties Show* and *New Acquisitions*; as well as *100 Pieces from the Wongs' Collection* selected by Professor Wong Shiu Hon, and the Tasmanian Aboriginal women's fibre work in *tayenebe*, which has now begun a national tour of its own.



Education programs were strongly supported throughout the year, with over 18 000 students participating in organised Learning and Discovery activities at TMAG.

The popular school holiday programs continued across each of the three holiday periods with a diverse range of drop-in activities catering primarily to family groups and incorporating themes of art, biodiversity and cultural heritage. Over 2 500 participants attended 31 diverse sessions such as *Wild Wire*, *Taxidermy*, *Wings on Things* and *Survivors*. The 2010 holiday program focus was on the International Year of Biodiversity.

TMAG also participated in Seniors Week activities, conducting lectures, workshops and presentations including basic modelling and painting finishes, guided tours, working in the print room and collecting the present for the future. The 14 sessions had over 60 participants in these specialised events.

In addition to regular TMAG tours conducted by the volunteer guides, special interest tours were conducted in conjunction with the exhibition program, including over 85 daily tours for the *Hans Heysen* exhibition and 15 tours of the *Amalgamation of Mind and Universe* exhibition. Throughout the year a special program of behind the scenes tours of the Private Secretary's Cottage and a *Meet the Collector* tour of the Huon Pine gallery were conducted by George Burrows. The tours, conducted on alternate Sundays, were both extremely well attended.

TMAG's art education program, AccessArt, which was established with sponsorship received from Detached Cultural Organisation, has completed its second year of in-house and outreach programs. The program continues to provide one of the most significant art education programs in the state, with a particular focus on contemporary art.

Left: *Future Builders* participants

Action 2

Develop new and innovative exhibitions and programs

Four major program elements which fall within the first stage of TMAG's redevelopment continued to progress throughout the year. These elements are a welcome program that will include site interpretation, Welcome to Country, archaeology and public art components; an introduction program that will begin the TMAG visitor experience; and two major exhibitions for the Bond Store that will explore the time when TMAG's heritage precinct was the most influential site in Tasmania.

Research and concept development for the *Essence* exhibition was completed ahead of the exhibition's scheduled opening in July 2010.

Two important features were installed at TMAG during the year. The Hamilton Inn sofa was installed in the Colonial gallery following the completion of the conservation and restoration process. A traditional Chinese Welcome Pole, created using characters gifted to TMAG by Professor Jao Tsung-i was constructed by local artist, Marcus Tatton, and installed adjacent to the Macquarie Street entrance to TMAG. The project was overseen by Professor and Mrs Wong.

TMAG generated a significant amount of new media and online material to provide broad support to the exhibition program. This included the development of websites to support the *tayenebe* and *New Acquisitions* exhibitions. The *Ice E-Mystery* e-books were published online, and AccessArt began negotiations with Kaldor Public Art Projects and Detached Cultural Organisation to extend *MOVE: video art in schools*, a national contemporary art education initiative, to Tasmanian high schools.

AccessArt continued to conduct early childhood learning initiatives, both in-house and at various sites around Tasmania. TMAG has become a leader in early learning programming initiatives, and supported a

range of initiatives in the broader community, including professional development for the community sector.

Workshops were also conducted with Children's and Community Services students from the Polytechnic.

TMAG continued to offer a wide range of learning from Early Learning to University of the Third age (U3A) activities; with education programs spanning five main areas: Tasmanian Aboriginal education, Antarctic education, art, history and general museum programs. The popularity of the Antarctic learning programs continued during 2009-10 and this year included visiting interactive exhibit *InterANTARCTICA* as part of the *Midwinter at TMAG* schools program, in addition to classroom-based programs. TMAG continues to work closely with Antarctic Tasmania to ensure quality outcomes.

This year also saw the completion of the International e-learning project, *Ice-E-Mystery* (Antarctic and Arctic learning program), which joined Tasmanian schools and one Queensland school with counterparts in Alaska. TMAG's Centre for Learning and Discovery Manager, Mr Andy Baird was also invited to present his findings to an International Polar Science Conference in Oslo.

Action 3

Inform and engage local, national and international audiences through travelling exhibitions, loans and professional museum services

Tayenebe commenced a national tour to five interstate venues with the support of funding from the Federal Government's Visions of Australia fund, and in partnership with the National Museum of Australia and Arts Tasmania. The first interstate destination for *tayenebe* was the National Museum of Australia in Canberra, where it opened on 30 March 2010.

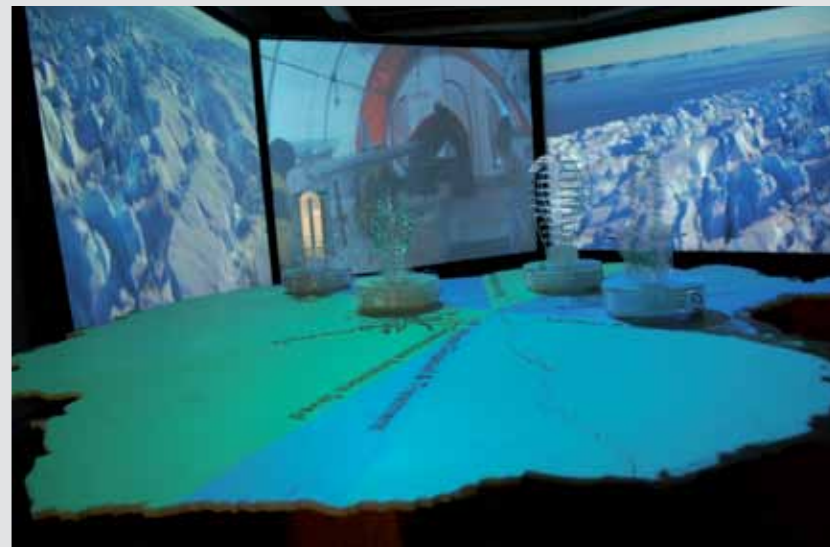
Case study

Polar science and climate change at TMAG

TMAG's *Islands to Ice* exhibition has continued to be a showpiece for the Antarctic region, but increasingly it is also becoming a nucleus for discussions and investigations on climate change. This year saw a number of initiatives spinning off from the exhibition that helped reinforce TMAG's role in educating the public about climate change and taking seriously a key aspect in the definition of any museum "to be at the service of society and its development" (International Council of Museums Code of Ethics, 2004).

The programs for lifelong learning that support *Islands to Ice* were sustained throughout the year, and complemented by a focused climate change program that was conducted during the midwinter period. The program included visiting interactive installation, *InterANTARCTICA*, which was developed by the University of Sydney in collaboration with the Australian Antarctic Division and the Climate Change Institute. The exhibit supported the fully subscribed schools program that included hands on experimentation and investigation of ice properties and a historic and contemporary look at provisioning science expeditions to Antarctica.

Below: *InterANTARCTICA* a visiting interactive installation displayed as part of the *Midwinter at TMAG* schools program.



Following the success of the midwinter schools program, TMAG launched *Ice Box*, an educational loan resource for schools and communities. The *Ice Box* contains a variety of valuable Antarctic objects including real emperor penguin chicks, satellite animal trackers, contemporary Antarctic clothing and a set of Inuit fur clothing made from Reindeer and Arctic fox skin. The *Ice Box* reinforces learning around the polar themes by bringing an object-based reality to the study of a distant geographic region and complex science research.

2010 also saw Mr Andy Baird, Manager of TMAG's Centre for Learning and Discovery and former Antarctic Education Officer, selected as one of 120 polar educators worldwide to present at the International Polar Year Oslo Science conference, the largest gathering of polar scientists ever. Andy travelled to Oslo in June, when the Norwegian city was inundated by 2 500 scientists, all reporting on the latest research in polar science and the critical role of science education, outreach and communication in the dissemination of the evidence of climate change.

TMAG remains committed to bringing this vital field of research to the public's attention through as diverse a range of learning modes as possible and programming from the Centre for Learning and Discovery is a key contributor to this objective.

TMAG continued to grow its involvement with regional museums engaging in projects with museums including the Australasian Golf Museum in Bothwell, West Coast Pioneers' Museum in Zeehan, Entally House, the Port Arthur Historic Site and the Maritime Museum of Tasmania. The intrastate travelling exhibition *Mining Mud & Mirth* also began its tour of venues on Tasmania's west coast during this year.

While loans services began to be pared back in readiness for the redevelopment, TMAG still managed to provide valuable support to stakeholders, researchers and other institutions by providing loans services to these areas.

Through the sponsorship of Detached Cultural Organisation, AccessArt created tailored outreach programs for parents with young children in the Geeveston region, school communities at Orford, Triabunna, Levendale, Howrah and Swansea, and adults with multiple disabilities in the Bridgewater district.

TMAG's Centre for Learning and Discovery completed and launched the new *Ice Box* resource for schools. The *Ice Box* was launched in conjunction with the expanded schools programs during the *Midwinter at TMAG* program, and aids teachers in delivering Antarctic themed learning sequences throughout the year and in remote school locations where access to TMAG's *Islands to Ice* exhibition is difficult. The first schools scheduled for take-up of the *Ice Box* project will be in August 2010.

Through 2010 TMAG continued to be a popular subject in the media. Articles about the collection and exhibition program appeared regularly in local and national print media, television news bulletins and local radio. Ian Terry also continued his monthly ABC Radio interviews focussing on items from the collection.

Action 4

Promote TMAG as a centre of research excellence through the provision of a professional knowledge outreach service

TMAG continues to provide a professional advisory service to the public in all curatorial areas. During the last 12 months staff responded to over 7 000 enquiries from the general public, researchers and professional colleagues.

The list of publications produced by museum staff which includes refereed, popular, book reviews and online publications are listed in Appendix 11. One particularly important project is the *Flora of Tasmania Online* and updates to a number of families were published this year. Additional family treatments have been prepared for publication, including important families such as the Myrtaceae and Ericaceae and further work is continuing. The John T Reid Charitable Trusts provided \$54 000 to employ a flora writer to work on this important project.

TMAG has also been successful in attracting external funds for a variety of specialist research projects, including the a PhD project on *Zieria* (Rutaceae) with the University of Melbourne, and for three tactical taxonomic grants Australian Biological Resources Study were provided to three staff to undertake projects stemming from the Bush Blitz project.

Head of the Tasmanian Museum and Art Gallery's Herbarium, Dr Gintaras Kantvilas was invited to work at the Natural History Museum in London and also attended the Encyclopedia of Life workshop focusing on lichens at the Field Museum in Chicago. Both trips were partially supported by external funds.

Action 5

Attendance at cultural venues

TMAG maintained a strong level of visitation in the 2009-10 financial year, with over 340 000 people visiting the site during the year. This is the sixth consecutive year visitor numbers have exceeded 300 000 and exceeds the projected visitor numbers for the 2009-10 year by 30 000 visitors.

Exhibition program 2009-10

Greenmachines

27 June – 9 August 2009

Greenmachines, an exhibition of sculptural work of 70 students from 16 high schools, was born out of a week of intensive extra-curricular workshops hosted by the University of Tasmania's School of Art in which the students created artworks in response to the categories of the *City of Hobart Art Prize*. This project was a partnership between TMAG and the Department of Education, University of Tasmania, Hobart City Council and the Catholic Education Office. Following the success of *Greenmachines*, the partnership has been extended and it is envisaged the project will become an annual event.

The Eighties Show

4 July 2009 – February 2010

The Eighties Show created a window into the 1980s through the TMAG Art and Decorative Art Collections. The exhibition combined works by Tasmanian, national and international artists, designers and craftspeople to provide a diverse display of objects and images which represented the kaleidoscopic nature of the era.

The City of Hobart Art Prize 2009 (Drawing and Sculpture)

4 July – 9 August 2009

TMAG proudly continued its partnership with Hobart City Council as host of the annual *City of Hobart Art Prize*. The categories for the 2009 *City of Hobart Art Prize* were sculpture and drawing, with the winning works, *The Wasp Project No 1 The Factory* (2009) by Tricky Walsh (sculpture) and *White House, Red, Green, Yellow, Blue Rooms* (2009) by Mary Scott (drawing), acquired by the Hobart City Council for its collection.

Tayenebe: Tasmanian Aboriginal women's fibre work

4 July – 29 November 2009

Tayenebe is a south eastern Aboriginal word meaning 'exchange'. For three years more than 25 Tasmanian Aboriginal women (ages 7-87 years) journeyed together across the island in a determined process of cultural retrieval.

Jao Tsung-i: The Amalgamation of Mind and Universe

27 August – 11 November 2009

Professor Jao Tsung-i is the most prominent scholar and artist of present day China. The exhibition TMAG hosted is the largest exhibition of Professor Jao's works ever shown outside of Asia and featured paintings, calligraphy scrolls and poetry. The exhibition was organised by TMAG in partnership with the Jao Tsung-i Petite Ecole, part of the University of Hong Kong. This exhibition was exclusive to the Tasmanian Museum and Art Gallery and it drew major national and international interest.

Below:

Jao Tsung-i
Sceneries of Australia (detail) 2000, 1 of 12
color on paper



Hans Heysen

4 December – 22 February 2010

Sir (Hans) Wilhelm Ernst Hans Franz Heysen, OBE (8 October 1877-2 July 1968) was a well-known German-Australian artist, particularly recognised for his watercolours of the Australian bush. He won the Wynne Prize for landscape painting a record nine times. The exhibition was the first re-appraisal of the artist's work since 1977 and provided the opportunity to view work selected from numerous collections throughout Australia, including key works from private collections. *Hans Heysen* was a travelling exhibition from the Art Gallery of South Australia and attracted over 11 500 visitors during its time at TMAG.

Heysen's Contemporaries

4 December 2009 – 22 February 2010

Alongside *Hans Heysen*, TMAG presented a complementary exhibition of works from TMAG's Art collection. *Heysen's Contemporaries* presented an opportunity for visitors to view works by artists who were painting around the same time as Australian Landscape artist Hans Heysen.

New Acquisitions

11 March – 4 July 2010

New Acquisitions introduced a selection from the latest additions to the Tasmanian Museum and Art Gallery's decorative and fine art collections. The exhibition focussed on historic and contemporary periods of Australian art, craft and design and also included exhibits of international origin.



Above:

Hans Heysen (1877-1968)
In the Nilpena country, Flinders Ranges 1931
pencil and watercolour
Tasmanian Museum and Art Gallery

Look Out

12 March – 4 July 2010

Look Out is the sixth project in a series partnered by Contemporary Art Spaces Tasmania (CAST) which aims to promote contemporary Tasmanian artists. The nine exhibiting artists looked outwards to respond directly to the world surrounding them. Demonstrating an awareness of a new internationalism in contemporary art practice, they created artworks that referenced a divergent range of local and global issues including the environment, history, politics, knowledge systems and public spaces.

100 Pieces from the Wongs' Collection selected by Professor Wong Shiu Hon

The Wongs' collection is the most significant donation of Chinese art and antiquities ever presented to TMAG. The selection of works on display comprises 100 items that range in age from the Neolithic period through to the twentieth century and represents an excellent representation of Chinese cultural and artistic endeavour.

Goal 4

Acknowledge the Tasmanian Aboriginal Culture

Action 1

Develop, in consultation with the Tasmanian Aboriginal community, a range of programs and activities that respect and give expression to the Aboriginal culture in Tasmania.

TMAG continues to strengthen ties with the Tasmanian Aboriginal community. With the guidance and support of the TMAG Tasmanian Aboriginal Advisory Committee (TAAC) and through exhibitions, events and education programs, TMAG is encouraging the participation of members of the Tasmanian Aboriginal Community. TMAG has prepared the following working documents: *Protocols for Tasmanian Aboriginal and other Indigenous Collections* and *Indigenous Cultures - Acquisition Policy* to help Indigenous people gain a clearer understanding of TMAG policies.

The *tayenebe* exhibition, which features fibre and watercraft objects such as baskets and bull kelp water carriers made by Tasmanian Aboriginal women was on display at the National Museum of Australia

from March through to July 2010 as part of its national tour. Vicki West and Colleen Mundy gave demonstrations of fibre craft and weaving during NAIDOC Week as part of the outreach programs that have been developed as part of *tayenebe's* touring schedule. The funding of the weaver's program at each of the touring venues is provided by Visions Australia.

A general display of Tasmanian Aboriginal culture was developed for the West Coast Pioneers' Museum. The display consists of six display banners about Tasmanian Aboriginal culture, past and present, stone tools and a *maireener* shell necklace.

In March 2009 Jacqui Ward and Tony Brown began the filming and recording of *Tasmanian Aboriginal Elders Stories*. The intent of this project is to document the personal history and experiences of Tasmanian Aboriginal Elders before the stories are lost with the Elders' passing. These stories will be available as a community resource of 'knowledge keeping' and for use in future TMAG programs and projects, specifically redevelopment projects.

The importance of this project is recognised by the Tasmanian Aboriginal Community, with many letters of written support from the Aboriginal Elders Council and community organisations received.

Below: the *tayenebe* exhibition at TMAG



TMAG will use these stories to enrich new project initiatives, museum content and visitor experience through elements including Welcome to Country, site interpretation, an information and resource centre, and related programs, publications, online and virtual resources.

2009-10 saw changes to the service delivery model for education programs associated with our major Tasmanian Aboriginal exhibition *ningennah tunapry*. The program involves 16 Tasmanian Aboriginal presenters who operate a range of fully subscribed education programs. A specific program for Tasmanian Aboriginal students was also initiated in partnership with the Catholic Education Office with 40 separate workshop sessions. Culturally appropriate programming includes separate guidance for the boys and girls and ensures the richness of Tasmanian Aboriginal culture is being passed to another generation. TMAG also continues to provide online resources for *ningennah tunapry*, including an education guide and audio and

video resources on Tasmanian Aboriginal culture. It is one of the most significant Indigenous education programs in the state, and is supported through TMAG's partnership with the Aboriginal Education Unit of the Department of Education.

Action 2

Return Indigenous ancestral remains and secret sacred objects to their communities of origin where possible, upon request.

TMAG has again secured funding from the Commonwealth Department of Environment, Water, Heritage and the Arts, for the Return of Indigenous Cultural Property (RICP) program. Zoe Rimmer, a member of the Tasmanian Aboriginal Community, was employed to manage this program. To date, Zoe has commenced researching into the provenance of the culturally sensitive material, completed an inventory, and photographed and amended the HR database to better suit the RICP needs.

Case study

AccessArt Outreach program

The TMAG Centre for Learning and Discovery's art education program, AccessArt, completed its second year with an extensive program that featured both in-house and outreach programs. AccessArt, which is fully funded by the philanthropic organisation Detached, has enabled TMAG to take art education beyond the walls of the art gallery out into the community, thereby reaching new audiences and enriching lives around the state.

AccessArt's outreach program is provided free of charge, and services remote and disadvantaged groups, including sectors of the community that have limited access to the experiences and resources available at TMAG. Outreach programs are developed in

close consultation with artists, educators and local communities to provide art education experiences that are relevant, appropriate and meaningful to participants in their local context. In terms of delivery, all programs are flexible and responsive to the ideas, abilities and interests of participants on the day.

Over the past 12 months AccessArt has delivered over 30 days of tailored art education outreach programs, including programs for parents with young children in the Geeveston area, school communities at Orford, Triabunna, Levendale, Howrah and Swansea, and adults with multiple disabilities in the Bridgewater district. The duration of each program ranges from one day or several months, and often culminates with the group travelling in to the museum for a guided visit.

Case study

Relics and reminiscences of the Royal Regatta

The first Royal Hobart Regatta was held in 1838 to celebrate the discovery of Van Diemens Land by Tasman in 1642. Every year after that, the Regatta Committee wrote to ask the government to allow people to skip work for a day to celebrate Tasmania's birthday. Year after year they wrote a letter, until finally in 1977 a permanent public holiday for the Regatta was declared. These letters were recently found among boxes of documents that record the 172 year history of the Royal Hobart Regatta, and volunteers from the Maritime Museum and the Royal Hobart Regatta Association spent over 100 hours sorting through the collected memorabilia of the oldest regatta in Australia.

The Regatta has always been a fun event however the documents revealed it has also been influenced by serious politics of the day. The mid 1850s were a very volatile period in Tasmanian history with the anti-transportation movement, economic depression and the self-government movement all affecting society. Such was the feeling that the Regatta Committee was split in two according to their allegiances, and in 1853 no Royal Hobart Regatta was held. Instead two regattas were planned: the government-sanctioned Kangaroo Point Regatta which became the first Bellerive Regatta, and the very successful Battery Point regatta that was well attended by anti-transportation supporters.

In the process of sorting through the collection the volunteers uncovered fascinating stories, historic photos, subscription lists, thank you letters, grants, resignations, and protest letters.

The documents in the collection include Her Majesty Queen Elizabeth II's signature from 1963, correspondence for wrongfully awarded raffled car prizes, programs from the only Regatta that was ever planned but failed to go ahead due to 1967 bushfires, times for the boat races and entry forms from the 1970s Miss Regatta Quests.

The Royal Hobart Regatta Association realised that the best place for this significant history collection was in a controlled environment with easy access for all researchers. The documents will now go through a conservation process that includes spending a month in the freezer at TMAG's Rosny facility to kill any insects or mould, before the years of dirt are vacuumed away. The documents will then be transported to their new permanent home in the State Archives.

Below: mountains of silk Regatta programs



Goal 5 Strengthen our resources

The financial year commenced with an administrative restructuring order transferring the Arts portfolio to the responsibility of the Department of Economic Development and Tourism, to establish the Department of Economic Development, Tourism and the Arts.

Action 1

Continue to lever financial resources to maximise programs

The effects of the global financial crisis were no more evident than in the reduction of sponsorship and grants that TMAG obtained in the financial year. In response, TMAG created a commercialisation program to retain and create more value from existing partnerships and products. The first significant outcome was the *Joan Pitman Paper Doll Collection*, which is a series of four booklets based on art work that was donated to TMAG by Joan Pitman's family.

The major fundraising arm of the museum, the Art Foundation of TMAG, undertook a strategic broadening of its role, and has increased its terms of reference to actively include support for all museum disciplines. As part of this change it has renamed itself to the Foundation of the Tasmanian Museum and Art Gallery, and it will pursue additional members.

As part of the strategy to secure new sources of research funding and grants to support collection research, a research framework that focuses on biodiversity has been developed.

Action 2

Ensure high levels of financial accountability

The financial year commenced with a project to transfer all business functions from the abolished Department of Environment, Parks, Heritage and the Arts to the Department of Economic Development, Tourism and the Arts. Training for all affected staff was undertaken on the implementation of new systems, especially in processes and systems related to financial and asset management. TMAG took the transition as an opportunity to improve overall levels of financial accountability by reviewing financial delegation roles and responsibilities.

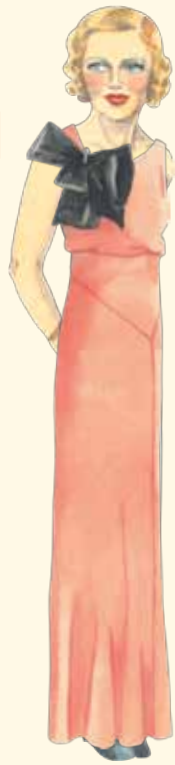
Action 3

Enhance facility services to meet current security, public, OH&S, building and plant compliance obligations

Strong emphasis has been placed on developing a robust training system to ensure that TMAG has competent employees in order to meet occupational health and public safety and collection security requirements.

A review of the Strategic Asset Management Plan (SAMP) was completed, and the development of a new plan was instigated by the department's Administrative Services section. Significant investment has been made through the redevelopment project towards identifying the future facilities investments needed, and as such, the SAMP's only priority action has been the ongoing monitoring and maintenance of the 1966 Building defects, successfully undertaken this year by Izzat Consulting.

JOAN PITMAN PAPER DOLL COLLECTION



Dress
your own
1930s
paper doll

JEAN
HARLOW

Above: the cover of one of four Joan Pitman Paper Doll Collection booklets published in 2010

Action 4

Improve and develop the knowledge, skills and capabilities of our employees and recognise achievement

With TMAG's administrative transfer to a new department, the major development focus for staff was related to providing the necessary knowledge, skills and capabilities to adopt and utilise new information systems and technologies, especially the collaborative knowledge sharing platform, EDDIE.

TMAG lead the way within the Department with all staff participating in the Working, Learning and Achieving Together (WLAT) individual performance and training plan program this year. With a focused system enabling personal activity delivery, personal development and strategic and business plan outcomes, TMAG successfully delivered its key business plan objectives despite significant financial and resourcing constraints. A statutory training register was developed from the WLAT process, which will enable TMAG to maintain compliance in public safety, responsible service and other OHS needs.

TMAG introduced a reward and recognition component to individual performance plans, which was well received by staff.

TMAG executive members have participated in a departmental leadership program, Take the Lead, which has focussed on learning for leading and personal growth; and a new senior management forum was introduced to develop leadership qualities in staff.

The TMAG Leadership team, in its team's business planning discussions, agreed to the importance of building leadership and management skills and this be reflected in the TMAG business plan. A program of training was developed to improve general financial, project and management skills for all staff with relevant responsibilities, and a tailored project management fundamentals course was the highlight for the year. This training was developed in conjunction with local company, Developing Potential, and received favourable feedback from participants.

The Futures Projects branch participated in a team development day in Tasmania's Derwent Valley with the aim of providing opportunities for staff to practice leadership and communication skills working in teams on planned activities and challenges.

Case study

Stephen Lees painting *Old Goat*

In August 2009 the art guides completed a decade of Artists Working Live in the Gallery (Artists Live) with a gouache demonstration by Stephen Lees, who gave the first session in August 1999. Over the years 125 different volunteer artists contributed 644 sessions and around 1 486 hours, always relating to the current exhibitions or TMAG collections. Numerous observers over the decade became habitual attendees.

Artists Live has now been replaced by a new program entitled pARTicipate. pARTicipate, which combines conversation and practical workshop components to complement the exhibition calendar—and includes a discount coffee voucher from the cafe—will run on the last Sunday of each month. pARTicipate will be available for both drop-in visitors and booked groups for the duration of *ESSENCE*.

The art guides' proudest achievement from the Artists Live program has been the purchase of the impressive Stephen Lees painting *Old Goat*. The purchase was made possible through several years of fundraising from Artists Live, teachers preview breakfasts and donations from various tours and practical sessions.

Old Goat is a major work that is representative of this important Tasmanian artist and the art guides acknowledge Stephen's great generosity in making their savings stretch as his reputation and prices raced ahead of their capacity to realise the purchase. Of the art guides' donation, TMAG Director, Bill Bleathman said "our volunteer art guides epitomise everything that is special about TMAG; such a concerted and focussed fundraising effort has delivered an outstanding work to current and future generations of Tasmanians, and my staff and I really appreciate their efforts and commitment."

Old Goat adds to the existing body of works the art guides have donated to TMAG over the last decade, and the art guides will continue to raise funds for the Art Guides Acquisition Fund.



Right:
Stephen Lees (b. 1954)
Old Goat 2008
oil on canvas
Presented by the Art Guides of the TMAG from funds raised especially over a period of eight years, 2009 AG8319

Goal 6

Encourage a productive environment and continue to enhance operational strategies

Action 1

Implement a range of contemporary business management practises to facilitate the achievement of TMAG's strategic intent.

The strategic and business planning process recognised that the priority project for TMAG was now the redevelopment, and to ensure this project was adequately resourced, a restructure of TMAG was undertaken. Changes included the establishment of the Future Projects and Museum Operations branches.

A new framework for research approvals was introduced to align fund sourcing and academic outcomes with institutional priorities. This has successfully changed the research environment of the museum, which culminated with the successful Bush Blitz project, which has provided new fauna and flora taxa, and increased knowledge of Tasmania.

As part of a review of information management within the museum, an improved records management system has been introduced with the assistance of the department. The immediate goal is to improve records capture, classification, retention and disposal prior to the introduction of a fully electronic environment.

Action 2

Foster a safe working environment and ensure staff are appropriately trained and have the relevant accreditation to meet statutory obligations and work in a safe manner.

The TMAG Safety plan was reviewed and training undertaken by staff in areas including working at heights, forklift licenses, first aid, electrical test and tag have been completed to improve the safety culture of TMAG. The effectiveness of the OH&S committees to affect change is a significant highlight this year.

Action 3

Develop and implement policies, processes and procedures that support best management practice for volunteer involvement in TMAG and recognise and value the contributions made by volunteers.

A review of the TMAG volunteer framework against Standards Australia benchmarks provided the catalyst for a business improvement initiative to increase the museum's support for volunteer activities. The museum continues to enjoy strong support from volunteers, and it is envisaged that the proposed, new volunteering environment will make the TMAG a more rewarding experience for participants.

Case study

Lichen cataloguing project at the Natural History Museum

The Tasmanian Herbarium's Dr Gintaras Kantvilas, who is internationally regarded as a specialist on the lichens of Tasmania and cool temperate Southern Hemisphere regions, this year completed a decade-long international project to catalogue around 1 500 Tasmanian botanical specimens held by the Natural History Museum in London.

The Natural History Museum invited Dr Kantvilas to lead their work in describing its extensive collection of Tasmanian lichens, which is believed to be the second largest collection of Tasmanian lichens in the world (after TMAG), and he has just completed his 11th visit to London during which he identified specimens of lichens collected from around Mount Wellington in the 1960s.

The specimens held at the Natural History Museum are probably the only records of which lichens occurred on Mt Wellington before the catastrophic fires of 1967, and are hence extremely important as a record of Tasmania's natural history and to understanding long-term ecological change in the State. Lichens are particularly sensitive to environmental change and can tell scientists a great deal about changes in the natural world, which in turn contributes to our understanding Tasmania's vegetation and how it has changed over time.

Dr Kantvilas also took the opportunity to access the Natural History Museum's vast resources of reference books and specimens to advance our knowledge of the classification of Tasmanian lichens. Following the completion of the project, the Natural History Museum has agreed to donate its duplicate specimens from the study to the Tasmanian Herbarium, which will provide the Herbarium with valuable additions for its collection and important information about Tasmania's biodiversity.



Above: Dr Gintaras Kantvilas and Dr Simone Louwhoff unearth another lichen specimen at the Natural History Museum in London
Photograph: P Wolseley

APPENDICES



1 Sponsors and grants

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

Sponsors

Detached Cultural Organisation

The Federal Group

Moorilla

MONA

Jao Tsung-I Petite Ecole, University of Hong Kong

Foundation of TMAG

Friends of TMAG

GEON

Spicers Paper

Southern Cross TV

Sea FM

Hobart City Council

Clarence City Council

Pulse advertising

Aboriginal Education Services
(Department of Education)

Tasmanian Catholic Education Office

Tasmanian Polar Network

Antarctic Tasmania

Australian Antarctic Division

Research Council of Norway

Grants

Australian Biological Resources Study

CenSeam

Council of Australasian Museum Directors

Department of Environment, Water, Heritage
and the Arts

Encyclopaedia of Life

Gordon Darling Foundation

John T Reid Charitable Trusts

The Natural History Museum (London)

Visions of Australia

2 The Foundation of the Tasmanian Museum and Art Gallery

This past year has been a year of change for the Foundation. We have changed our name from the Art Foundation of Tasmania to the Foundation of the Tasmanian Museum and Art Gallery (TMAG) to better represent the purpose of the Foundation and to better identify the Foundation with the TMAG.

We have also focused on three main areas for the Foundation, science, art and history to better define the scope of the Foundation's activities.

A new Foundation brochure is in progress and from the brochure a membership card will be developed for use in museum and art galleries throughout Australia where we have reciprocal membership benefits.

I wish to acknowledge the great work of the Council of the Foundation of the TMAG who continue to work tirelessly to raise funds for the acquisition of important Tasmanian and Australian art and artefacts.

I wish also to acknowledge the great contribution of my immediate predecessor Dr John Freeman who led the Foundation for ten very successful years.

It has been a great privilege being in the Chair for the last year and I look forward to an exciting and productive 2011.

Alderman Dr Peter Sexton
Chairman

3 The Friends of the Tasmanian Museum and Art Gallery

The Friends of TMAG had another busy and successful year, with a few new activities adding value to members and to TMAG.

The first ever fundraising dinner was held in the precincts of *Markree*, the property donated by the late Henry Baldwin and in the process of being made ready to become a Museum of Decorative Arts. The dinner was created and hosted by long term Friend Jill Mure, and was hailed a resounding success by the fifty members and guests. Very much a team effort, the supplies, cutlery, chair covers, flowers and wines were all contributed by members to ensure costs were kept to a minimum. And a special feature of the evening was the warm and hugely professional assistance in preparation and table service performed by a brilliant team from the TMAGgots.

It is hoped that this will be simply the first of many such fundraising dinners in the future.

In all, the Friends ran 16 events over the year, including two to venues away from TMAG. One standout event was the *Jao Tsung-i* exhibition, a marvellous introduction to a cross section of Chinese art which captivated the large number of Friends. We are very grateful to all members who support these functions—especially on some of the more inclement evenings we experienced.

This year the Friends donated over \$20 000 to TMAG. The primary donation was \$10 000 towards the purchase of a unique Huon pine 'snap-top' table, a worthy addition to the museum's splendid collection of Huon pine furniture.

In another first, the Friends successfully applied for a Commonwealth Grant of \$4 400 which was passed on to TMAG to be applied for reimbursement of fuel costs for TMAG volunteer Art Guides, and for special electronic display equipment in the foyer.

As an aid to marketing for the Friends and for TMAG as a whole, a colourful and effective quarterly newsletter was designed and produced by Vice President Julie Hawkins. The first two issues came out in summer and autumn. In full colour, the four page newsletter highlights aspects of TMAG that would be of interest to Friends and to a wider audience. Special emphasis is placed on introducing staff members of TMAG and talking about their role in TMAG. From the enthusiastic support it has received, we are confident that the newsletter will become a valuable communications tool to assist in supporting the activities and redevelopment processes of TMAG over the coming years.

I am coming to the end of my first year as President, and I happily acknowledge that the year's successes are mostly due to the splendid work of the hard working Friends Committee. Of course, we are extremely fortunate to have such a cooperative and helpful bunch of people right across TMAG, from Director Bill Bleathman to every single member of the staff. They help to make our functions work smoothly, they are happy to answer all our questions, and always seem to have time to be helpful. I thank them all.

John Sexton
President

4

The TMAGgots

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

This year the TMAGgots held 12 very successful events during the year, with some special guests and speakers including Chris Jordan, Raymond Arnold, Geoff Parr, Dr Wayne Brookes, Tricky Walsh, Nancy Mauro-Flude, Rebecca Tudor, Jane Stewart, Kath Sinkora, Peter Hughes, Zoe Rimmer, Brian Ritchie, Dr Varuni Kulasekera, Christopher Lawrence, Samuel Dix and Rachael Rose.

Highlights included a visit to the Narryna Heritage Museum which was popular enough to warrant an additional event, a special presentation of the *Jao Tsung-i* exhibition, two National Science Week events, an eighties-art themed Christmas party and a private tour of the University of Tasmania's gargantuan art collection.

The TMAGgots also organised a joint exhibition of artworks by TMAG staff and volunteers entitled *Insiders 2*, which was curated and hosted by Clarence City Council at the historic Rosny Barn.

Thanks to a dedicated team of contributors we have continued to produce TMAGgots free magazine *The Apple* and our arts/ events calendar *The Glutton's Guide* throughout the year.

This year the TMAGgots also held our first formal fundraiser, the TMAGgots Quiz Night. The quiz night was attended by over 230 people and raised over \$5 000, which will be used to acquire TMAG's first piece of digital art. In addition to the quiz night, our team of volunteers has also been busy raising philanthropic, in-kind and corporate sponsorship in order to continue our activities, and we were very pleased to renew our 'Liquid Assets' partnership with Moorilla for the 2010 calendar year.

Sponsorship received from a local public relations company enabled us to develop a new web site which has revolutionised our administration, and greatly improved our membership sign-up process; and we also have been working in consultation with Volunteering Tasmania to strengthen our procedural structures and work on succession planning.

In October 2009, I was fortunate to represent the TMAGgots at the Australian Federation of Friends of Museums conference in Canberra, where I spoke on a panel discussing attracting Generations X and Y to museums and other cultural institutions.

Kelly Eijdenberg
President



Left: the TMAGgots Quiz Night
Photograph: Glenn Mead

Below: *Open and Shut 4*
Photograph: Glenn Mead



5 Acquisitions

Art

Fine Art

Items presented under the Cultural Gifts Program by David and Janet Wayn in memory of their mother Mrs Lesley Wayn, 2009

George Thomas William Blamey (GTWB) Boyes (1786–1853) (*Man carrying infant outside thatched cottage – Tasmania?*) watercolour over pencil, 20.3 x 18.9 (sight) AG8281

GTWB Boyes (1786–1853) (*View of Mt Wellington and Sandy Bay from the Derwent*) watercolour over pencil, 10.2 x 21.7 AG8282

GTWB Boyes (1786–1853) [*Stoney Point ferry (Austin's Ferry) looking up the Derwent*] 1832 watercolour, pen and ink over pencil, 10.4 x 21.9 AG8283

GTWB Boyes (1786–1853) *Retreat [View from the grounds of the Retreat Inn] (Lower Sandy Bay)* 1832, watercolour, pen and ink over pencil, 10.8 x 22.4 AG8284

GTWB Boyes (1786–1853) *James Town, St Helena* 1832 watercolour, pen and ink over pencil, 10.7 x 22.2 AG8285

GTWB Boyes (1786–1853) (*Scene with two thatched cottages – Tasmania?*) watercolour wash over pencil, 14.1 x 23.6 AG8287

GTWB Boyes (1786–1853) (*View of Honfleur, Normandy*) 1822 watercolour wash over pencil, 19.3 x 14.8 (sight) AG8289

Artist unknown (*English scene with three figures with a boat*) watercolour with scraping out, 17.7 x 12.9 AG8288

Items bequeathed by Jeffrey M Boyes, 2009

GTWB Boyes (1786–1853) (*Wells Cathedral*) 1833 pencil and watercolour, 12.6 x 23.3 AG8290

GTWB Boyes (1786–1853) (*View of Wells with the Cathedral in the background*) 1833 pencil and watercolour wash, 12.7 x 23.4 AG8291

GTWB Boyes (1786–1853) (*Thatched watermill*) pre 1823 pencil and watercolour, 16.6 x 23.9 (sight) AG8292

GTWB Boyes (1786–1853) (*Rugged Portugese landscape with town and river*) c. 1812 watercolour over pencil, 23 x 33.8 (sight) AG8293

GTWB Boyes (1786–1853) (*Blea Tarn and Langdale Pikes, Lancashire*) c. 1821 watercolour, 34 x 48 AG8294

Artist unknown (*Thatched cottage by the sea*) watercolour over traces of pencil 19 x 24 (sight) AG8295

Artist unknown (*Thatched farm house*) watercolour over pencil, 21 x 31.5 (sight) AG8296

Artist unknown (*Mountain village scene*) watercolour over traces of pencil, 33.2 x 23.7 (sight) AG8297

Artist unknown (Village street with Cathedral tower), date unknown watercolour over traces of pencil, 33 x 23.4 (sight) AG8298

Items presented by Noel McKenna, 2010

David Keeling (b. 1951) *A Queenslander's dog* 2005–09 oil on canvas board, 61 x 50.8 AG8312

David Keeling, (b. 1951) *Boat* 1991 oil on plywood, 18.5 x 21.5 AG8313

David Keeling (b. 1951) *Night shift* 1988 oil on plywood, 21.2 x 30.4 AG8314

David Keeling (b. 1951) *Man gathering tyres* 1990 oil on plywood, 36.2 x 29 AG8315

Helen Wright (b. 1956) *Girl and house* 1987 lithograph ed 2/3, 48.4 x 50.3 (image) AG8324

Other items

Pat Brassington (b. 1942) *Rub your eyes* 2009 pigment print, 88 x 63 Purchased with funds from the Art Foundation of Tasmania, 2009 AG8317

Pat Brassington (b. 1942) *The Guardian* 2009 pigment print, 88 x 63 Purchased with funds from the Art Foundation of Tasmania, 2009 AG8318

Eileen Brooker (b. 1922) (*Portrait of Harry Buckie*) 1942 crayon, 34 x 25.8 Presented by the artist, 2009 AG8306

Eileen Brooker (b. 1922) *Portrait of George Davis* 1950s reed pen and ink, 36 x 33.9 Purchased with funds from public donations, 2009 AG8307

Robert Hawker Dowling (1827–86) *Chelsea Pensioner* 1879 watercolour, 63 x 52 (sight) Presented by Virginia Parsons under the Cultural Gifts Program, 2010 AG8334

Frank Dunnett (1822–91) (*St John's Church and Orphanage, New Town*) 1860s pencil and watercolour, 38 x 58.2 Bequeathed by Mary Hume, 2010 AG8308

Harriette Halligan (1844–1919) (*Flowering gum blossom*) 1890s watercolour 33 x 43.9 Purchased with funds from public donations, 2009 AG8316

Petr Herel (b. 1943) *Borges Sequel* 1982 folio of 10 etchings, 28.2 x 22.5 Presented by Lynne Frolich, 2010 AG8333.1–10

Stephen Lees (b. 1954) *Old Goat* 2008 oil on canvas, 198.5 x 153 Presented by the Art Guides of TMAG, 2009 AG8319

Ian Lloyd (b. 1953) *Jan Senbergs in his studio in Melbourne* 2004 *Lawrence Daws in his studio in Beerwah, Queensland* 2005 *John Wolseley in his studio in Melbourne* 2005 *Richard Larter in his studio in Canberra* 2004 *Philip Wolfhagen in his studio in Longford* 2004 *James Gleeson in his studio in Sydney* 2004 *John Vella in his studio in Hobart* 2005 seven colour inkjet prints 35.4 x 53.1 (each) Presented by Ian Lloyd, under the Cultural Gifts Program, 2010 AG8326–32

Max Meldrum (1875 – 1955) *The Hon George J Bell, Speaker, House of Representatives* 1939 oil on canvas, 97 x 77.5 Presented by the Bell family, 2009 AG8305

Helen Mills (b. 1947) (*Book of 13 etchings*) 2009 drypoint etchings, 25.2 x 18.8 (sheet) Presented by Helen Mills, Kevin Lincoln and Hendrik Kolenberg, 2009 AG8311

Oscar Namatjira (1922–1991) (*Mountain range, Central Australia*) 1950s watercolour, pen and ink, 18.8 x 27.2 Presented by Carolyn Canty, 2009 AG8301

Oliffe Richmond (1919–1977) *Sketch book*, Dec 1936–Jan 1937 pencil, 26.8 x 17.4 Presented by Geoff Andrewartha, 2009 AG8309

Roger Scholes (b. 1950) *Mother and Son* 1980 baltic pine, painted bronze, mirrors, glass, fabric, Huon pine and natural speciemens 53 x 22.8 x 97.2 (overall closed) Presented by the artist, 2009 AG8303

Artist unknown *Treasury building, Macquarie Street* 1830s? watercolour and pencil, 22 x 30 Purchased with funds from public donations, 2009 AG8320

Artist unknown (*Old St David's Church, Macquarie Street*) pre1836 watercolour and pencil, 21.7 x 30.3 Purchased with funds from public donations, 2009 AG8321

Artist unknown *Hobart Town, Van Diemens Land* c. 1824 pencil and watercolour—two sheets each, 16.2 x 23.7 Purchased with funds from the Art Foundation of Tasmania, 2009 AG8322

Tony Woods (b. 1940) *Margaret* 1964 oil on canvas, 66 x 53 Purchased with funds from public donations, 2010 AG8325

Austin Wright (b. 1911) *Napoleon* c. 1970 aluminium and stone, 37.8 x 28 x 10 Presented by Mrs Wenda Bruce, 2009 AG8278

Austin Wright (b. 1911) *Spout*, c. 1970 aluminium 53 x 35 x 48.5 Presented by Mrs Wenda Bruce, 2009 AG8279

Austin Wright (b. 1911) *Two white holes* 1975 lithograph, 29.2 x 38.3 Presented by Mrs Wenda Bruce, 2009 AG8280

Decorative Arts

Maker unknown Pair of bloomers, 1890s Anonymous donation P2009.57

Kate Williams (1873–1970) Lacemaker's pillow and lace, 1912 Presented by Peter Laing P2009.58

Unknown manufacturer (Europe or USA) Invalid chair, 1880s Presented by Alan Gifford and Susan Dickson P2009.59

Unknown (Hobart, Tasmania) Suite of chairs, c. 1895 Presented by Mr William Bleathman and Mr Rodney Bleathman P2009.60

FA Flint Pty. Ltd. Tasmanian *Trigonia* shell spoon, early C20th Presented by Julia Greenhill P2009.61

Maker unknown (China) Qilin figurine, late C19th Presented by Gwen Wallace P2009.62

Fran Maddock Neckpiece, 1993 Presented by Fran Maddock P2009.63

William Hamilton (Tasmania) Centre table, c. 1845 Purchased with the assistance of the Art Foundation of Tasmania P2009.64

Maker unknown (Hobart, Tasmania) Ringtail possum cape, 1944 Presented by Marion Plummer P2009.65

Various embroiderers appliqué textile wall piece: *In Our Lifetime* (and documentation), 2007 P2009.66

Day dress, 1974–75 Presented by Frances Kay P2009.67

Laura Lee London Evening dress 1973–74 Presented by Frances Kay P2009.68

Kendal Milne, England Pant suit, c. 1980 Presented by Frances Kay P2009.69

Louis Caring of London, 1973–74 Presented by Frances Kay P2009.70

Maker unknown (Italy) and James Whitesides (Tasmania) Centre table (*The 'Scott' table*) c. 1845 Purchased with the assistance of the Australian Government through the National Cultural Heritage Account, the Art Foundation of Tasmania and Mr John Hawkins P2009.71

Maker unknown (Tasmania) Ceremonial Wheelbarrow, 1911 Presented by Joan Dimmick P2009.72

Michael Doolan (b. 1959) Ceramic sculpture: *Cautionary Tale 01 (rags to riches) (#013)*, 2008 Purchased with the assistance of the Art Foundation of Tasmania P2009.73

Royal Worcester (United Kingdom) Dinner set, 1899 Presented by John Dickens P2009.74

Maker unknown (Australia) velour toque, 1950s Presented by Jenny Pearce P2009.75

Maker unknown (Australia) woman's hat, c. 1950s Presented by Jenny Pearce P2009.76

Arthur Osborne (United Kingdom 1855–1943)
Souvenir plaque (Dickens's Home), 1910
Presented by Jessie Luckman
P2009.77

Ernest Finlay (Australia 1890–1930)
Flower vase, 1918
Presented by Erik Parris in memory of Janet Parris
P2010.1

Maker unknown (Port Arthur, Tasmania)
Cooking vessel, 1840s
Presented by John Mitchell
P2010.2

Maker unknown (Europe)
Covered cheese dish, 1870s
Presented by John Mitchell
P2010.3

Catherine Augusta Mitchell (United Kingdom and Tasmania 1812–99)
Embroidered cushion cover, 1870s
Presented by John Mitchell
P2010.4

Sarah Mitchell (Tasmania 1853–1946)
Knitted string bag, 1946
Presented by John Mitchell
P2010.5

Maker unknown (Japan)
Wedding kimono (*Uchikake*) and accessories, 1950s
Presented by Bellerive Community Arts Centre
P2010.6

Woodrow and Sons (United Kingdom)
Top hat and box, c. 1900
Presented by Bob Broughton
P2010.7

Christy's (London, United Kingdom) and Mather & Son (Hobart)
Top hat
Presented by Bob Broughton
P2010.8

Joan King
School sampler book, late 1950s
Presented by Jill Ford
P2010.9

Studibaker Hawk (Sydney, Australia), 1980s
Woman's two-piece suit
Anonymous donor
P2010.74

House of Merivale (Sydney, Australia)
Woman's Jacket, 1980s
Anonymous donor
P2010.75

Muriel Ethel Lithgow Collection (bequeathed by GW Lithgow, 2005)

Royal Worcester (United Kingdom);
sugar casters, 1886 P2005.325

Maker unknown (United Kingdom)
Vase, c. 1880
P2005.326

Unknown manufacturer
Tea cup and saucer, 1873
P2005.327

Royal Bayreuth (Bavaria)
Poppy ware teapot and creamer, 1900s
P2005.328

Unknown maker (Hesser region, Germany)
Whistle, c. 1600
P2005.329

Wedgwood (England)
Tea set, 1910s
P2005.330

Items bequeathed by Henry Baldwin (Markree collection):

Maker unknown (China)
Work Table, late C. 19th
P2010.10

Maker unknown (Britain)
Swivel table, c. 1840
P2010.11

Maker unknown (Hobart, Tasmania)
Revolving bookcase, c. 1920
P2010.12

Maker unknown (Australia)
Chest, c. 1830
P2010.13

Maker unknown (Britain)
Side chair, 1790s
P2010.14

Maker unknown (Australia)
Pembroke table, c. 1820
P2010.15

Maker unknown
Book rest with stand, c. 1890
P2010.16

Vallance & Co (Hobart, Tasmania)
Display cabinet, c. 1930
P2010.17

Maker unknown (Tasmania)
What-not, 1890s
P2010.18

Maker unknown (United Kingdom)
Toiletry box, 1830s
P2010.19

Maker unknown (France or Britain)
Pier table and glass, 1870s
P2010.20

Manufacturer unknown (France)
Table music box, c. 1860
P2010.21

Maker unknown (Tasmania)
Chiffonier, c. 1840
P2010.22

Coogans (Hobart, Tasmania)
Nesting set of three tables, c. 1920
P2010.23

Maker unknown (Tasmania)
What-not, c. 1840
P2010.24

Maker unknown (Australia)
Canterbury, c. 1830
P2010.25

Maker unknown (Britain)
Convex mirror, c. 1830
P2010.26

Maker unknown (Britain)
Matching wall mirrors, c. 1830
P2010.26.1 and .2

Maker unknown (Tasmania)
Occasional table, 1840s
P2010.27

Maker unknown (Tasmania)
Pair of hall chairs
c. 1840
P2010.28.1 and .2

Maker unknown (Britain)
Cheval mirror, c. 1830
P2010.29

Ruth Manning (1878-1969) (Hobart)
Mirror frame, c. 1920
P2010.30

Maker unknown (India)
Armchair, 1850s
P2010.31

Maker unknown (Australia)
Gipsy table, c. 1880
P2010.32

Maker unknown (Tasmania)
Toilet mirror, c. 1855
P2010.33

Vallance & Co (Hobart, Tasmania)
Occasional table, c. 1920
P2010.34

Maker unknown (Tasmania)
Side table, c. 1830
P2010.35

Maker unknown (Tasmania)
Pembroke table, c. 1840
P2010.36

Maker unknown
Mourning brooch, c. 1840
P2010.37

Coogans (Hobart, Tasmania)
Dining suite, 1918
P2010.38

Coogans (Hobart, Tasmania)
Dining table, 1918
P2010.38.5

Maker unknown (England or America)
Rocking chair, c. 1840
P2010.39

Coogans (Hobart, Tasmania)
Sideboard, 1926
P2010.40

Maker unknown (Tasmania)
Chest of drawers, 1865
P2010.41

Coogans (Hobart, Tasmania)
Fall front desk, 1918
P2010.42

Maker unknown (Tasmania)
Side table, 1860s
P2010.43

Maker unknown (Ireland)
Storage chest, 1880s
P2010.44

Maker unknown (Tasmania)
Tilt-top centre table, c. 1830
P2010.45

Maker unknown (Tasmania)
Single bed, c. 1900
P2010.46

Maker unknown (Tasmania)
Towel rail, c. 1860
P2010.47

Maker unknown (Britain)
Linen cupboard, c. 1840
P2010.48

Maker unknown (Australia)
Laundry basket, c. 1910
P2010.49

Ruth Manning (1878-1969), carver and cabinetmaker unknown (Tasmania)
Bureau, c. 1900
P2010.50

Maker unknown (Tasmania)
pair of side chairs, c. 1830
P2010.51

Maker unknown (Tasmania)
Side chair, 1820s
P2010.52

Valance & Co (Hobart, Tasmania)
Bedroom suite, 1918
P2010.54

Maker unknown
Crucifix on beaded necklace 1890s
P2010.55

Maker unknown (Tasmania)
Bookcase, c. 1840
P2010.56

Maker unknown (Tasmania)
Side table, c. 1825
P2010.57

Maker unknown
Pendant and chain, 1890s
P2010.58

Maker unknown
Cameo brooch, c. 1834
P2010.61

Maker unknown (Tasmania)
Sofa, 1918
P2010.64

Maker unknown (England)
Towel rail, 1918
P2010.65

Maker unknown (Tasmania)
Shaving stand, c. 1920
P2010.66

Maker unknown (Australia)
Pembroke table, 1880
P2010.67

Maker unknown (Australia)
Cot, 1915
P2010.68

Maker unknown (Australia)
Folding table, c. 1890
P2010.69

Maker unknown (Australia)
Bookend, c. 1890
P2010.70

Maker unknown (Australia)
Side table, c. 1870
P2010.71

Maker unknown (Europe)
Brooch, undated
P2010.72

Maker unknown (Australia)
High chair, c. 1920
P2010.73

Maker unknown (India)
Gate leg table, 1925
P2010.79

Maker unknown (India)
Gate leg table, 1925
P2010.79b

Maker unknown
Arm chair, c. 1920
P2010.80

Maker unknown
Arm chair, c. 1920
P2010.81

Maker unknown (India)
Gate leg table, 1920
P2010.82

Maker unknown (India)
Gate leg table, 1920
P2010.82b

Maker unknown
Hall chair, c. 1840
P2010.83

Maker unknown (Tasmania)
Child's chair, 1920
P2010.84

Maker unknown
Side chair, c. 1830
P2010.85

Vallance & Co. (Hobart, Tasmania)
Single bed, 1920
P2010.86

Maker unknown
Arm chair c. 1930
P2010.87

Maker unknown (Tasmania)
Prie Dieu (prayer chair), c. 1830
P2010.88

Maker unknown
Rocking chair, c. 1900
P2010.89

Maker unknown (Tasmania)
Foot stool, 1830s
P2010.90

Maker unknown (Tasmania)
Bedside cupboard, 1920s
P2010.91

Possibly William Edwards (Birmingham, England)
Ladies ring, 1857
P2010.92

Maker unknown (England)
Ladies ring, 1857
P2010.93

Maker unknown (England)
Locket, 1890s
P2010.94

Maker unknown (Italy)
Seal stone signet ring, c. 1800
P2010.95

Maker unknown (England)
Ladies mourning ring, c. 1890
P2010.96

Maker unknown (England)
Ladies ring
P2010.97

Maker unknown (England)
Mourning locket 1850s
P2010.98

Maker unknown (England)
Ladies ring
P2010.99

Maker unknown
Cameo brooch c. 1850
P2010.100

Maker unknown
Millefiori brooch c. 1850
P2010.101

Maker unknown
Brooch, c. 1850
P2010.102

Maker unknown
Brooch, c. 1890
P2010.103

Maker unknown
Safety pin, c. 1880
P2010.104

Maker unknown,
'Three Graces' c. 1950
P2010.105

HN & Co
Shamrock bar brooch c. 1910
P2010.106

Maker unknown
Brooch, c. 1880
P2010.107

Broadway & Co (United Kingdom)
Safety pin, c. 1950
P2010.108

Maker unknown (New Zealand)
Brooch, c. 1890
P2010.109

Maker unknown (India)
Brooch, c. 1890
P2010.110

Maker unknown
Brooch, c. 1860
P2010.111

Maker unknown (United Kingdom)
Brooch, 1870
P2010.112

Maker unknown (United Kingdom)
Brooch, c. 1880
P2010.113

Maker unknown (United Kingdom)
Mourning brooch, c. 1858
P2010.114

Maker unknown (United Kingdom)
Mourning brooch, c. 1955
P2010.115

Cornelius Saunders and Frank
Shepherd (United Kingdom)
Spoon brooch, c. 1910
P2010.116

Maker unknown (United Kingdom)
Bar brooch, c. 1890
P2010.117

Maker unknown (United Kingdom)
Safety pin with pendant, c. 1890
P2010.118

Maker unknown (United Kingdom)
Brooch, c. 1890
P2010.119

Maker unknown (England)
Ladies ring, c. 1850
P2010.120

Maker unknown (Irish)
Wedding ring, c. 1885
P2010.121

Maker unknown (England)
Wedding ring, 1885
P2010.122

Maker unknown (Australia)
Engagement ring, c. 1885
P2010.123

Maker unknown (Birmingham)
Ladies ring, 1866
P2010.124

Maker unknown (England)
Fob seal, 1830s
P2010.125

Maker unknown (Italy)
Mourning locket, undated
P2010.126

Maker unknown (Italy)
Pendant, undated
P2010.127

Maker unknown (England)
Locket, 1870s
P2010.128

T&S (Tasmania)
Souvenir pendant, 1910s
P2010.129

Watherston & Son (United Kingdom)
Chain and heart brooch, c. 1920
P2010.130

Unknown (England)
Brooch, undated
P2010.131

Unknown (England)
Hook earrings, c. 1890
P2010.132

Unknown (England)
Mourning bracelet, c. 1870
P2010.133

Maker unknown (England)
Mourning bracelet, c. 1870
P2010.134

Maker unknown (England)
Bracelet, c. 1870
P2010.135

Maker unknown (England)
Costume tiara, c. 1900
P2010.136

Maker unknown (England)
Floral spray brooch, c. 1900
P2010.137

Maker unknown (England)
Wreath of roses brooch, undated
P2010.138

Maker unknown (England)
Rose brooch, undated
P2010.139

Maker unknown (England)
Fish pendant, undated
P2010.140

Maker unknown (England)
Pendant, c. 1923
P2010.141

Maker unknown (Ireland)
Pendant, 1880s
P2010.142

Maker unknown (England)
Mourning pendant, undated
P2010.143

Maker unknown (England)
Locket, 1850s
P2010.144

Maker unknown (England)
Mourning locket, 1880s
P2010.145

Maker unknown (Australia)
Bar brooch, 1950s
P2010.150

Biodiversity

Herbarium

Individuals and institutions donated a total of 9 596 specimens to the Herbarium. These donations include 6 981 specimens which form part of the Australian Antarctic Division collection, and an important collection of 98 lichen specimens from the Natural History Museum in London. Staff of the Herbarium collected and lodged 1 059 specimens.

Miscellaneous specimens were donated by K Atherton, P Collier, E Daley, P Dalton, C Davidson, K Felton, E Hayward, M James, G Joseph, K Kalb, P Lane, K McGee, W Obermayer, A Povey, R Schahinger, F Scott, R Skabo, G Stewart, M Wapstra, M Whitaker, R Williams, J Worth, C Young and K Ziegler.

The Herbarium received specimens from Allan Herbarium, Lincoln, New Zealand; Australian Antarctic Division, Hobart; Australian National Herbarium, Canberra; Botanical Museum of Lund, Sweden; The Field Museum, Chicago, USA; Institute of Botany, Graz, Austria; National Herbarium of The Netherlands; National Herbarium of New South Wales, Sydney; National Herbarium of Victoria, Melbourne; National Museum of Nature and Science, Ibaraki, Japan; Natural History Museum, London, UK; Royal Tasmanian Botanical Gardens, Hobart; University of Liège, Belgium; University of New South Wales, Sydney; and Western Australian Herbarium, Perth.

Invertebrate Zoology

Funnelweb spider, *Hadronyche venenata*
Blackmans Bay Beach
Dr Kate Keifer
J4326

Green crab, *Cancer maenus*
Mornington, Hobart
Mr Tony Blake
G6151

Jumping spider, *Breda jovialis*
Queensland or Lindisfarne, Hobart
Mrs Leisha Owens
J4323

Mussels, *Brachidontes erosus*
Waterhouse Point
Mr Alastair Morton
E2604

New Zealand seastars, *Patiriella regularis*
Cornelian Bay, Hobart
Mr Jason Whitehead
H3450

Spider crabs, *Leptomithrax gaimardii*
Roaring Beach, Huon R Est.
Dr David de Little
G6152

Tasmanian cave spider, *Hickmania troglodytes*
Lower Longley
Mr Alan Gray
J4320

Vertebrate Zoology

Individuals and institutions donated 209 specimums to the Vertebrate Zoology section.

Geodiversity

The focus of collection registration has been to incorporate new collections from the Tasmanian Triassic, the Michael Clark Permian fossils, and miscellaneous other material. In total, over 1 100 specimums were registered into the TMAG collections.

Cultural Heritage

History

Items donated by Mrs Jessie Luckman

Matchbox
S2009.78

Stone frieze
S2009.53.2

Camera in leather case
S2009.79

Cable release
S2009.80

Macro lens in plastic case
S2009.81

Lens brushes
S2009.82-83

Tripods
S2009.84-85

Metal nameplates
S2009.86.1-4

Stone balusters
S2009.87-88

Air vent grates
S2009.89-91

Pivot hinges
S2009.92-93

Sample carving
S2009.94

Sample post
S2009.95

Timber finial
S2009.96

Plaster mouldings
S2009.97, S2009.98.1-3

Surveyor's measuring tape
S2009.116

Builder's rule
S2009.117

Cloth notice
S2009.118

Items donated by Senator Bob Brown

Identity card
S2009.101

Document folder
S2009.102

Record-Let the Franklin Flow
S2009.104.1

Record-Rip Rip Woodchip
S2009.104.2

T Shirt
S2009.105.1

No Dams t-shirt
S2009.105.2

Rock
S2009.107

Commemorative plate
S2009.108

Items donated by Terrapin Puppet Theatre

Puppets from *Heartburn Hotel*
S2009.109.1-6

Mask from *The Source*
S2009.110.1

Bunraku puppets from *Gammer*
S2009.111.1-4

Puppets from *The Soldier's Tale*
S2009.113.1-5

Puppets from *Little Red Hen*
S2009.112.1-7

Gloves from *The Source*
S2009.110.2.a-b

Puppets from *The Dark at the Top of the Stairs*
S2009.114.1-11

Marionettes from *Princess with the Echo*
S2009.115.1-3

Computer cat puppet
S2009.128

Other items

Hay Wagon
Purchased with the assistance of the Friends of TMAG
S2009.75

Pipeline
Donated by Hydro Tasmania
S2009.76

Wood heater
Donated by Mr Sam Goddard
S2009.77

Model rocket launch and stand
Donated by Mr Gary McKay
S2009.99.1-2

Cross Chess
Donated by Mr Chris Berkeley
S2009.100

Thylacine Kit
Donated by Chris Arthur
S2009.103.1-5

Scrimshaw
Purchased
S2009.106.1

Scrimshaw
Purchased
S2009.106.2

Box for remote sensing camera
Donated by Parks and Wildlife
Service, Tasmania
S2009.119

Single record
Donated by Gabrielle Balon
S2009.120

Cloth badge
Donated by Gabrielle Balon
S2009.121

Trough
Bequeathed by Henry Baldwin
S2009.122

Hawaiian flag
Donated by Mr Robert Brain
S2009.123

Pinball machine
Purchased
S2009.124a and b

Hand loom, hand loom pieces and
samples
Donated by Ms Wanda Buza
S2009.125.1-3

Horse riding switch
Donated by Resource Workers
Cooperative Society
S2010.1

Jockey's silks - shirt and helmet
cover
Donated by Resource Workers
Cooperative Society
S2010.2a-b

Glass plate camera, lens and holder
Donated by Mrs Betty Marshall
S2009.126.1-5

Lubitel twin reflex camera and box
Donated by Mrs Betty Marshall
S2009.127.1-2

Bell frame, headstock, wheels, slider,
clapper, pulley, stay, bearing socket,
metal rod, bell rope railing
Donated by Australian and New
Zealand Association of Bellringers Inc.
S2010.3.1-10

Protest banner
Donated by Mr Arthur Clarke
S2009.129

Butter knife
Donated by Ms Lucy O'Reilly
S2009.130

Chocolate Box
Donated by Ms Margaret Row
S2010.5

Chocolate Box
Bequeathed by Henry Baldwin
S2010.6a-b

Electron valve
Donated by Mr Jim Adnum
S2009.131

Willard pan
Donated by Cadbury Pty Ltd
S2010.7

Effigy of horse
Donated by the late Alice Peter Iona
Wilson.

Three boxes archaeological material,
excavated from TMAG vaults 2008
Donated by Austral Tasmania

Two boxes archaeological material,
excavated at Brighton Transport
Hub site 2008
Donated by Austral Tasmania

Sample of timber pallisade fence
from Elizabeth Lodge, corner of
Elizabeth St and Warwick St, Hobart
Donated by Mr Ian Boersma,
Heritage Tasmania

Two bottles
Donated by Mrs Jackson

Grave marker from Burying Point,
Bruny Island, marking the grave of
James Wilson
Donated by the Bruny Island
Historical Society

Protest banner from the Gordon-
below-Franklin blockade in 1982-83
Donated by Mr Peter Birchall

Convict bedhead from Sarah Island
Donated by Chris Arthur, Parks and
Wildlife Service, Tasmania

Cast iron gas stove, c. 1880-90s
Donated by Ms Marjorie Brennan

Large collection of material relating
to Soundy's menswear business
Donated by Soundy's

Items of convict uniform / clothing
items found under the womens
room floor at Richmond Gaol in 1974
Donated by Parks and Wildlife
Service, Tasmania

Indigenous Cultures

Items donated by Resource Workers Cooperative Society

Clay pot (PNG)

Tasmanian Aboriginal shell
necklaces (3) and bracelet

PNG masks (3)

PNG female figure

PNG bamboo artefact

African bronze bracelet (small)

African gourd water bottle

African spear

Wooden mask (Polynesian)

Samoan tapa clothes (3)

Aboriginal wanjina figures on animal
skin

Other items

Twined basket
river reed (*Schoenoplectus
pungens*)
Purchased from Colleen Mundy
M8811

Twined basket
blueberry (*Dianella tasmanica*)
Purchased from Eva Richardson
M8812

Dilly bag (small)
river reed (*Schoenoplectus
pungens*)
Purchased from Eva Richardson
M8813

Kelp water carrier
Purchased from Eva Richardson
M8814

Kelp water carrier
Purchased from Eva Richardson
M8815

Basket
Purchased from Fiona Maher
M8816

Kelp water carrier
Purchased from Illa (Girlye) Purdon
M8817

Kelp water carrier (miniature)
Purchased from Nayda Smith
M8818

Kelp water carrier (miniature)
Purchased from Nayda Smith
M8819

Twined basket
white flag iris (*Diplarrena moraea*)
Purchased from Audrey Frost
M9920

Kelp water carrier
Purchased from Vicki West
M8821

Basket
bull kelp and grass fibres
Purchased from Leonie Dickson
M8822

Basket (miniature)
Purchased from Leonie Dickson
M8823

Kelp water carrier
Purchased from Leonie Dickson
M8824

Twined basket
white flag iris (*Diplarrena moraea*)
Purchased from Patsy Cameron
M8825

Twined basket
Purchased from Patsy Cameron
M8826

Basket
kangaroo skin, river reed
(*Schoenoplectus pungens*), natural
resin
Purchased from Verna Nicholas
M8827

Twined basket
Purchased from Verna Nicholas
M8828

Rope
stringy bark (*Eucalyptus obliqua*)
Purchased from Verna Nicholas
M8829

Kelp water carrier
Purchased from Verna Nicholas
M8830

Basket
Purchased from Verna Nicholas
M8831

Twined basket
white flag iris (*Diplarrena moraea*)
Purchased from Vicki Matson-Green
M8832

Twined basket
river reed (*Schoenoplectus
pungens*), white flag iris (*Diplarrena
moraea*)
Purchased from Vicki Matson-Green
M8833

Twined basket
white flag iris (*Diplarrena moraea*),
dye from coastal saltbush berry
(*Rhagodia candolleana*)
Purchased from Vicki Matson-Green
M8834

Kelp basket
Purchased from Vicki Matson-Green
M8835

Twined basket
blueberry (*Dianella tasmanica*),
white flag iris (*Diplarrena moraea*)
Purchased from Vicki Matson-Green
M8836

Shell necklace, (maireeners and
black crows)
Purchased from Lola Greeno
M8849

Shell necklace, (brown and white
rice shells)
Donated by Mrs Gwen Filbee
M8848

Tasmanian Aboriginal stone artefacts
Donated by Cynthia Shoobridge

Tasmanian Aboriginal stone artefacts
Donated by Tasmanian Archives
Office depot

Photography

Gelatin paper prints
Stills from the making of silent movie
film *For the Term of His Natural Life*,
filmed at Port Arthur in 1927
Presented by Mrs Terry Iles, 2009
Q2009.27

Two photograph albums dated 1880s
Belonged to George Alexander
Webster BA, MB, MRCS, b. Hobart,
29 September 1860 - d. Hobart, 1
November 1911. Albums include
photographs of Tasmania, London,
and photos of his return to trip
Australia on the ship *Sobrian*.
Presented by Mrs Sue Nester, 2009
Q2009.28-29

Large Collection of gelatin prints,
colour transparencies and Type C
prints documenting the career of Dr
Robert (Bob) Brown, and relating
to the founding of the Tasmanian
Wilderness Society and the Franklin
River Campaign 1976 to 1983 run as
a protest to the HEC's campaign to
dam the Franklin and Gordon Rivers
Presented by Senator Bob Brown,
2009
Q2009.30

Gelatin prints
Groups of "No Dams" protestors at
the Franklin River Blockade in what
is now Tasmania's World Heritage
south west wilderness area and
other protests, c. 1982
Presented by Chris Arthur, 2009
Q2009.31-34

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

Kevin Smith (Photographer)
68 of 35mm colour slides taken
during the Franklin River Blockade
"No Dams" protests, February 1983
Loaned for copying by Kevin Smith,
2009
Q2009.38

Kevin Smith (Photographer)
Gelatin paper print
Portrait of actor John Hale taken
during John Hales' involvement
during the "No Dams" protests and
Franklin River Blockade, c. 1983
Presented by Kevin Smith, 2009
Q2009.39

Polaroid photograph
Police Constable Brian Catterall
in Hookway helicopter on Sir
John Falls helipad 27 February
1983, taken during the "No Dams"

protests against the damming of
the Gordon River
Q2009.40-41

Constable Brian Catterall
(Photographer)
Polaroid photograph
Robert James Deegan, the first
'Greenie' arrested on Kelly Basin Rd
1:09pm 15 December 1982
Presented by Brian Catterall, 2009
Q2009.41

First World War military
memorabilia belonging to
Lieutenant Arthur Albert Orchard
of 43rd Battery, 11th Australian Field
Artillery Brigade
Digital copies of original photographs
Loaned for copying by Mr Arthur
Orchard, 2009
Q2009.42

Marshall (Photographer)
Glass plates and film negatives
taken by donor's father-in-law
Presented by Mrs Betty Marshall, 2009
Q2009.44

Bruce Johnstone (?) (Photographer)
Autochrome glass plate lantern slides
People Ikin, Jeffery and Johnston
families, c. 1943
Presented by Gail Evans (nee
Jeffrey), 2009
Q2009.45-47

Glass lantern slide
William Raymond Jeffery in World
War One military uniform, c. 1914
Presented by Gail Evans (nee
Jeffrey), 2009
Q2009.48

Digital image
Scrapbook of photographs,
sketches, articles etc entitled *The
Canoeing Adventures of Johnson
Dean*, on the Franklin River in
1958-59 with three companions.
Loaned for copying by Johnson
Dean, 2009
Q2009.49

Ian McCue (Photographer)
Gelatin paper print
Captain Denny, Macquarie Harbour,
Denny Hammill, skipper of the *J Lee
M*, the vessel that took Tasmanian
Wilderness Society protestors
up river during the Franklin River
Blockade in 1983
Presented by Senator Bob Brown, 2010
Q2010.1

Anderson Dargaville (1872-1947)
(Photographer)
Glass plate negatives, gelatin prints
and photograph albums
Photograph of mining towns
including Queenstown and Zeehan,
during 1920-1940s
Q2010.2-36

20 photograph albums containing Type C prints, 1983-1984
Q2010.3-22

Album of gelatin prints, 1929-30
Q2010.23

JW Beattie (Photographer)
Album of albumen prints, 1890s
Q2010.24

JW Beattie (Photographer)
Full plate albumen prints, 1890s
Q2010.25

Large collection of gelatin prints
Q2010.26

Prints mounted on timber board
Q2010.27

Tasmap (Photographer)
Gelatin prints
Five aerial views
Q2010.28

Seven prints of Lake Margaret,
1960s
Q2010.29

Albumen print in timber frame
Labourers at Limestone Quarry,
1905
Q2010.30

Albumen print in timber frame
Gold Dredge at Lynchford 1902
Q2010.31

30 gelatin prints
Helicopter landing equipment at
Lake Jukes and Queenstown, 1970s?
Q2010.32

The Advocate (Photographer)
Negative album, 1905
Q2010.33

Six gelatin prints, 1905
Q2010.34

Early photographs 1900s-1966 in
album
Q2010.35

Three negatives in Kodak negative
box and paper photograph
Transferred from West Coast
Pioneers Museum, Zeehan, 2010
Q2010.36

First World War photographs: Type
C print of Corporal J Orr's South
Africa medal; Teams who participated
in senior cadet competitions 1911-15
(2); photographic copies of Brigadier
Dollery c. 1915
Presented by Don Triffett, 2010
Q2009.37

Numismatics and Philatelics

A further 2,147 items were added to the Numismatic and Philatelics collection during 2009-10.

692 items comprising coins, banknotes including 2 Australian star notes, stamps, banking material and militaria
Bequeathed by Mr Henry Baldwin

142 world banknotes, minor coins and medals
Collected from the TMAG donation box

52 world minor coins
Donated by Mrs G de Vries

11 world minor coins
Donated by Mrs J Kloosterman

39 coins, tokens, medals and badges
Donated by Mrs J Luckman

70 philatelic items
Donated by Mrs S Backhouse

51 philatelic items
Donated by Mrs J Longhurst

114 used stamps of Czechoslovakia and the Czech Republic
Donated by Mr RH Thompson

100 numismatic and philatelic items
Donated by miscellaneous donors

Documents

Items presented under Taxation Incentive to the Arts by Roderick Scott

Survey plan of Southwest Tasmania
R2009.37.1

Survey plans of southern Tasmania
R2009.37.2-3

Survey plan of the Huon Plains
R2009.37.4

Survey panorama of central Tasmania
R2009.37.5

Survey panorama of Lake St Clair region
R2009.37.6

Survey plan of Macquarie Harbour and Gordon River
R2009.37.7

Naval Chart of approaches to Hobart
R2009.37.8

Survey plans of Fairlea Estate, St Helens
R2009.37.9-10

Items donated by Senator Bob Brown

Book, *Wild Rivers*
R2009.42

DVD, *The Franklin River Blockade Films*
R2009.43

Letter from Risdon Gaol in envelope
R2009.44a-b

Scrapbook
R2009.45

The Tasmanian Wilderness Society Newsletter
R2009.46

Conservation movement documents
R2009.54

Poster
R2009.55.1

Poster
Anniversary poster
R2009.55.2

Poster
Franklin River poster
R2009.55.3

Booklet, proposing World Heritage Area extension
R2009.56

Cassette tape of celebration and letter
R2009.57.1-2

Items donated by Brian Catterall

Police trespassing script
R2009.58.1

Trespassing notice
R2009.58.2

Gordon River Constabulary sign
R2009.58.3

McIntyre's Marauders
R2009.58.4

Lyrics, *The Giggle up the Gordon*
R2009.58.5

Diary entries
R2009.58.6a-f

Items donated by Jessie Luckman

Bushwalking maps
R2009.22.3-5

Bushwalking maps
R2009.22.6

Book, *The Quiet Land*
R2009.40

Book, *On the Mountain*
R2009.41

Letter
R2009.61

Other items

Eliza
Purchased from Tim Orbell
R2009.35

Franklin River Campaign Papers
Donated by Chris Arthur
R2009.36.1-3

Ticket
Tasmanian Exhibition Hobart 1894-95
Donated by Janet Dobbin
R2009.38

Theatre Program
Donated by Pam Stewart
R2009.39

Chocolate Wrapper
Cadbury Dairy Milk Hazelnut
Collected
R2009.51

Book
Donated by E J Smith
R2009.49.6

Book, *Carthage and the Carthaginians*
Donated by DR Coatman
R2009.52.1

Book, *The Chantry Priest of Barnet: A tale of the two roses*
Donated by DR Coatman
R2009.52.2

Book, *The Life of Samuel Johnson, L.L.D.*
Donated by D R Coatman
R2009.52.3

Oral histories (15)
Collected
R2009.50.1-15

Booklet, *Hobart Walking Club Record of Twenty-one Years*
Purchased from Astrolabe Booksellers
R2009.53

Terrapin Puppet Theatre Posters
Donated by Terrapin Puppet Theatre
R2009.59

Theatre brochures, programs, flyers and postcards
Donated by Terrapin Puppet Theatre
R2009.60

Prop letter for puppet show
Donated by Terrapin Puppet Theatre
R2009.71

Police Contingency Plan
Donated by Alan Swinton
R2009.62.1

Operations Orders, Tasmania Police Force
Donated by Alan Swinton
R2009.62.2

Operations Orders, Tasmania Police Force

Donated by Alan Swinton
R2009.62.3

Contingency Plan, West Coast Area
Donated by Alan Swinton
R2009.62.4

Notes on infrared camera
Donated by Lois Green
R2009.63

Miscellaneous documents
Donated by Judith Longhurst
R2009.64

Book, *Fifty Years 1913-1963: The History of the Hobart High School*
Unknown donor
R2009.65.1

Invitation, Hobart High School 1913-1963 Golden Jubilee Dinner
Unknown donor
R2009.65.2

Program and registration form, Hobart High School and Hobart Matriculation College Diamond Jubilee 1913-1973
Unknown donor
R2009.65.3

Newspaper article, *School that helped shape Hobart. Still striving for 'the best'*
Unknown donor
R2009.65.4

Writing practise sheets
Collected
R2009.66

Needlecraft patterns
Donated by Wanda Buza
R2009.67

Newspaper banner, Thylacine search banner headline
Collected
R2010.1

Hand drawn Thylacine search map
Collected
R2010.2

Newspaper banner, Thylacine search banner headline
Collected
R2010.3

Architectural records
Donated by Peter Cripps
R2009.68

Illuminated address
Donated by William O'Reilly OAM
R2009.69

Lubitel camera instruction manual and sheet
Donated by Betty Marshall
R2009.70.1-2

Letters
Purchased from Sylvia Cridland
R2010.15.1-10

Birth extract
Purchased from Sylvia Cridland
R2010.15.11

Oral histories (4)
Collected R2010.14.1-4

Hydro Employees Action Team (HEAT) papers
Donated by Sue Hoyle
R2010.16

Video tapes and DVDs, Filmed oral histories, Barbara and Peter Willson, formerly of Melaleuca
Donated by Terry Long

Family papers related to Kearney family, pioneers of horseracing in Tasmania
Donated by the late Alice Peter Iona Wilson

Bible, letter and family tree
Donated by Dr Murray R Adamthwaite in memory of Emily Alice Adamthwaite (nee Ferguson)

Letters and merchandise orders
25 letters and orders to Solomon Bros at Temple House, Hobart, 1820s-40s
Donated by Parks and Wildlife Service, Tasmania

Certificate of the Royal Humane Society
Donated by Peter Crompton

Thala Dan instructions
Donated by Phillipa Foster

Francis Abbott notebook
Purchased

Prospectus for Empress towers
Donated by Judith Longhurst

Boer war related material
Donated by Don Triffett

Videos and DVD of 8mm colour movie taken on the John Biscoe 1954/55 and during his two years at Mawson 1957/58
Donated by Peter King

Regatta programs donated by Royal Hobart Regatta Committee

Official Program, Twenty-Third Anniversary Regatta, Hobart Town, Wednesday, 3 December 1862
R2010.4

Official Program, One Hundred Forty Third Anniversary Regatta, Hobart Town, Saturday, 7 February and Tuesday, 10 February, 1981
R2010.5-6

Official Program, One Hundred Fifty Second Anniversary Regatta, Hobart Town, Saturday, 10 February and Tuesday, 13 February, 1990
R2010.7

6 Deaccessioned items

Following a review of the Mannequin collection the damaged and incomplete Mannequins outlined below were deaccessioned from the TMAG collection.

Mannequin – head and bust
P1988.296.1

Mannequin – limbs
P1988.298.1

Mannequin – limbs
P1988.299.1

Mannequin – head
P1988.461a

Mannequin – female
P1988.463

Mannequin – head – on pedestal
P1988.468

Mannequin – baby – legs but no arms
P1988.469a

Mannequin – head and chest
P1988.470

Mannequin stand
P1988.471

Mannequin – torso – head and body
P1988.475

Mannequin – torso – head and body
P1988.476

Mannequin
P1988.477

Mannequin – female – legs
P1988.478.1

Mannequin – female – legs only
P1988.479

Mannequin – female – legs only
P1988.481

Mannequin – female
P1988.486.1

Mannequin – female – two sections
P1988.486.2

Mannequin – male
P1988.487

Mannequin
P1995.139

Mannequin
P1995.140

Mannequin limbs
P1988.298.2

Mannequin – baby – leg
P1988.469b

Mannequin – torso and legs
P1988.461b

Official Program, One Hundred Fifty Third Anniversary Regatta, Hobart Town, Saturday, 9 February and Tuesday, 12 February, 1991
R2010.8

Official Program, One Hundred Fifty Fourth Anniversary Regatta, Hobart Town, Saturday, 8 February and Tuesday, 11 February, 1992
R2010.9

Official Program, One Hundred Fifty Fifth Anniversary Regatta, Hobart Town, Saturday, 6 February and Tuesday, 12 February, 1993
R2010.10

Official Program, One Hundred Fifty Seventh Anniversary Regatta, Hobart Town, Saturday, 11 February and Tuesday, 14 February, 1995
R2010.11

Official Program, One Hundred Fifty Eighth Anniversary Regatta, Hobart Town, Saturday, 10 February and Tuesday, 13 February, 1996
R2010.12

Official Program, One Hundred Fifty Ninth Anniversary Regatta, Hobart Town, Saturday, 8 February and Tuesday, 11 February, 1997
R2010.13

Books for the Private Secretary's Cottage bookcase donated by Frances E Maddock

The Rubaiyat of Omar Khayyam,
R2009.47.1

Pope's Odyssey of Homer
R2009.47.2

The Lady of the Lake—A Poem in Six Cantos
R2009.47.3

The Dream of Gerontius
R2009.47.4

Tales from Shakespeare
R2009.47.5

A Tale of Two Cities
R2009.47.6

David Copperfield
R2009.47.7

Ivanhoe: A Romance
R2009.47.8

'Unto this Last' and 'Munera Pulveris'
R2009.47.9

'A Joy For Ever' and 'The two paths'
R2009.47.10

The Poetical Works of John Milton
R2009.47.11

Books for the Private Secretary's Cottage bookcase donated by Ann Hopkins

Poems by William Cullen Bryant
R2009.48.1

Poems by Eliza Cook
R2009.48.2

The Flying Scud
R2009.48.3

Saddle and Sabre
R2009.48.4

That Boy of Norcott's
R2009.48.5

Origin, History, and Achievements of the Besses o' th' Barn Band
R2009.48.6

Winter Pictures
R2009.48.7

Lyrics of Ancient Palestine
R2009.48.8

The Pilgrim's Progress
R2009.48.9

Homely Scenes from Great Painters
R2009.48.10

A Day with Franz Schubert
R2009.48.11

Set of six books: *Poems of Longfellow; Poems of Wordsworth; Poems of Sir Walter Scott*
R2009.48.12

Books for the Private Secretary's Cottage bookcase donated by EJ Smith

Xenophontis Institutio Cyri
R2009.49.1

Demosthenis Orationes
R2009.49.2-3

The works of Alfred Lord Tennyson, poet laureate
R2009.49.4

Sacred Biography and History ...
R2009.49.5

7 Collections and Research statistics

Collection and Research Report Overview (2009-10)

2009-10	Items Acquired			Data Management	Loan (Inwards)		Loan (Outwards)		Exchange	Volunteers
	Donated (no. of items)	Donated (Cultural Gifts)	Purchased (no. of items)	Registrations (new records)	Sent	Received	Sent	Received	Sent	(total FTE equivalent) Days
Art										
Art	16	15	18	72	5	2	10	7	0	32.3
Decorative Art	170	0	3	248	0	0	1	0	0	38
Biodiversity										
Invertebrate Zoology	8	0	0	39	0	0	7	8	0	145.5
Vertebrate Zoology	300	0	0	209	4	0	29	29	0	25
Herbarium	9363	0	0	5110	349	297	461	888	383	216
Geology	114	0	0	1102	0	0	0	0	0	102.5
Cultural Heritage										
Indigenous Cultures	20	0	27	40	1	0	1	0	0	56
Documents / Archives	38	10	11	248	1	0		1	0	0
History	93	0	2	391	1	0	0	1	0	89.9
Numismatics / Philatelics	1956	0	0	1956	2	0			0	94.5
Photographs	44	0	0	3025	0	0	0	2	0	0
TOTAL	12122	25	61	12440	363	299	509	936	383	799.7

Public Outreach Overview (2009-10)

2009-10	Enquiries (Estimate of Total)	Reports / Publications (Total)	Visiting Researchers	Exhibitions			Talks and Lectures	Media (Radio / TV / Print)
		Donated (Cultural Gifts)		Minor/short term (<5 days FTE)	Significant (>5 days FTE)	Major (>20 days FTE)		
Art								
Art	1727	0	92	0	0	0	6	0
Decorative Arts	89	0	15	0	0	0	0	0
Biodiversity								
Invertebrate Zoology	252	3	7	2	1	3	4	1
Vertebrate Zoology	237	2	12	4	0	0	3	1
Herbarium	3920	19	128	5	0	0	3	2
Geology	68	0	0	0	0	0	0	0
Cultural Heritage								
Indigenous Cultures	687	0	15	0	0	0	4	3
Documents	124	0	21	0	0	0	0	0
History (including Numismatics/Philatelics)	658	0	72	23	6	1	13	32
Photographs	103	0	12	0	0	4	3	0
TOTAL	7865	24	374	34	7	8	36	39

8

Centre for Learning and Discovery statistics

2009-10	Enquiries (estimate)	General Visits		Holiday Programs		Education Programs	
		total visits	no. of participants	total visits	no. of participants	total visits	no. of participants
July	450	61	1494	0	0	60	1467
August	420	52	1405	0	0	37	885
September	400	26	805	14	441	16	424
October	400	50	1287	0	0	26	621
November	400	25	771	0	0	30	768
December	150	11	398	0	0	8	165
January	100	4	120	10	1140	5	161
February	200	3	55	0	0	2	35
March	420	22	465	0	0	19	464
April	450	19	607	0	0	23	561
May	420	23	505	0	0	33	922
June	420	27	806	7	929	25	726
Total	4230	323	8718	31	2510	284	7199

2009-10	Tours (including volunteer guided)		Loans (participating schools)		Teacher Seminars		Outreach Programs	media
	total visits	no. of participants	zoological specimen	Australian War Memorial boxes	no. of seminars	participants	no. of schools / community visits	radio / TV / print / online
July	23	93	8	0			1	2
August	21	78	6	2	1	27	2	1
September	27	98	8	1			3	1
October	27	98	5	4	1	20	3	1
November	27	134	4	3			4	2
December	53	560	1	0			0	0
January	54	992	1	0			0	1
February	58	1120	4	1	0	0	2	1
March	30	182	2	1	3	43	2	2
April	34	192	8	10	1	25	2	0
May	35	170	7	6	0	0	0	0
June	18	29	10	2			0	4
Total	407	3746	64	30	6	115	19	15

9

Research supervision

Anderson, Rachel (PhD of Science Candidate, University of Tasmania)

Supervisors: Peter McQuillan, **Catherine Young**
Project: Evolutionary patterns in the butterfly genus *Oreixenica*; featuring the ecology and population genetics of the Ptunarra brown butterfly.

Hansen, Anita (PhD of Fine Arts Candidate, University of Tasmania)

Supervisors: Jonathon Holmes, **Andrew Rozefelds**
Project: Eighteenth and nineteenth century natural history art collections and identity in Tasmania

Kebel-Williams, Jane (PhD of Science Candidate, University of Tasmania)

Supervisors: Peter McQuillan, **Catherine Young**.
Project: Invertebrate herbivory of *Nothofagus* in Tasmania

McConnell, Sandy (CEH Honours Candidate, School of English, University of Tasmania)

Supervisor: Ralph Crane, **Elsbeth Wishart**
Project: Parkinson Irish correspondence/documents

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

Supervisors: Hamish Maxwell Stewart, **Elsbeth Wishart**
Project: Solitary confinement box

Bozzato, Silvia (Masters Candidate, Maastricht University)

Supervisor: Dr Joop de Jong, **Elsbeth Wishart**
Project: Audit of convict collection

Dewhurst, Andrew (Master of Cultural Materials Conservation, University of Melbourne)

Supervisor: **Erica Burgess**
Project: Conservation Internship

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

Supervisors: Professor Suk-Pyo Hong, **Marco Duretto**
Project: Systematics of the tribe Boronieae (Rutaceae-Rutoideae) and related genera - re-evaluation of intergeneric classification system based on morphological characters

Tritton, Amy (Degree of Bachelor of Fine Arts with Honours, Art Theory/Aboriginal Studies, University of Tasmania)

Supervisors: Dr Mitchell Rolls, Dr Llewellyn Negrin, **Jane Stewart**
Project: A Colonial Palimpsest: Benjamin Duterrau's Portrayals of Aboriginal People

Wei, Nasen (Masters of Agricultural Science Candidate, University of Tasmania)

Supervisors: Geoff Allen, **Catherine Young**
Project: Description of a new genus and species of Geometridae (Lepidoptera) restricted to Mt Wellington, Tasmania.

10

Lectures and presentations

Backhouse, S 'Presentation of the Joan Pitman Collection', *Presentation to TAFE Fashion Design students*, Tasmanian Museum and Art Gallery, July 2009

Backhouse S 'Watercolours and Drawings in the Print Room - a selection', *Presentation for Seniors Week*, Tasmanian Museum and Art Gallery, October 2009

Backhouse S 'Hans Heysen: The Exhibition', *Opening speech at the Friends of TMAG Exhibition Preview*, Tasmanian Museum and Art Gallery, December 2009

Backhouse S 'Colonial Watercolours as Valuable Resource Material', *Lecture to Masters students in the School of History and Classics, University of Tasmania*, Tasmanian Museum and Art Gallery, April 2010

Baird AS 'Ice e-mystery: Global Students polar e-books' *International Polar Year Oslo Science Conference*, Oslo, Norway, June 2010

Baird AS 'TMAG Centre for Learning and Discovery Overview', Friends of TMAG function, February 2010

Baird AS 'Antarctic and Southern Ocean treaty' Lecture to 4th year Law students, University of Tasmania, Hobart, August 2009, May 2010

Baird AS 'Tayenebe exhibition Review' *Interpretation Australia Association, Museums Australia and Australian Institute for the Conservation of Cultural Material Seminar*, Tasmanian Museum and Art Gallery, August 2009

Baird AS 'ningenneh tunapry -behind the scenes', *National Indigenous Education Conference*, Hobart, November 2009

Baker ML 'Weed Identification and Emerging Weed Threats', *Coastal Weed Management Workshop*, University of Tasmania, June 2010

Brown TW 'Seeing *Truganini* and the stigmas surrounding indigenous art', discussion panel member, Wheeler Centre, Melbourne, June 2010

Cox P 'Disaster Planning for Museums', *Disaster Awareness for Small Museums*, International Museum Day, Tasmanian Museum and Art Gallery, May 2010

Duretto MF 'Flora of Tasmania Online', *Australian Plants Society (Northern Group)*, Launceston, October 2009

Duretto MF 'President's Report', *Australian Systematic Botany Society Annual Conference*, Armidale (NSW), December 2009

Farmery V 'Mining, Mud & Mirth - Photographs of Waratah by J H Robinson', *Exhibition opening speech*, LARQ Gallery, Queenstown (TAS), October 2009

Farmery V 'Mining, Mud & Mirth - Photographs of Waratah by J H Robinson', *Presentation for Seniors Week*, Tasmanian Museum and Art Gallery Collections and Research Annexe, October 2009

Farmery V 'Mining, Mud & Mirth - Photographs of Waratah by J H Robinson', *Exhibition opening speech*, Tarkine Interpretation Centre and Gallery, Waratah, March 2010

11 Research publications and articles

Hughes P 'Toward a post-consumer subjectivity: a future for the crafts in the twenty first century?' *Making Futures Conference*, Plymouth College of Art and Design, Plymouth, United Kingdom, September 2009

Looker B 'Science Matters –Research and Public', *Museums Australia (Vic) Seminar*, Melbourne, August 2009

Looker B 'From Lab to Floor', *Museums Australia (Vic) Seminar*, Melbourne, May 2010

Looker B 'Get stuffed', *Lecture and workshop program (undergraduate) for the School of Art*, University of Tasmania, Tasmanian Museum and Art Gallery, June 2010

Mckeand R 'Creativity and the Early Years of Childhood', *Play and Early Years Forum*, Tasmanian Museum and Art Gallery, December 2009

Medlock K 'Tasmanian Tiger: Collecting, Science and Extinction', National Museum of Australia, Canberra, October 2009; and Australian National University, Fenner School of Environment and Society, Canberra, May 2010.

Medlock K 'Tigers and the TMAG Directors', Tasmanian Historical Research Association, July 2009

Rozeffelds A 'New fossils from the Triassic of Tasmania', Field Naturalists Society, Launceston, August 2009

Terry I 'Not just a river: collecting objects and stories relating to the Franklin Dam dispute 1980–83', Tasmanian Archives and Heritage Office, September 2009

Terry I 'Not just a river: collecting objects and stories relating to the Franklin Dam dispute 1980–83', *Tasmanian Museum and Art Gallery Curator's Talk*, December 2009

Terry I 'Collecting the present for the future', *Presentation for Seniors Week*, October 2009

Terry I 'Not just a river: collecting objects and stories relating to the Franklin Dam dispute 1980–83', Sandy Bay Historical Society, May 2010

Terry I 'Recent TMAG collecting in History', TMAG volunteer guides, May 2010

Wishart E, Clark L 'Convict Clothing', Launceston Historical Society, August 2009

Young C 'Invertebrate Zoology and the Museum', Friends of TMAG, August 2009

Young C 'The Australian and American Nacophorini and the description of a new species and genus of a diurnal nacophorine moth (*Lepidoptera:Geometridae*), restricted to Mt Wellington, Tasmania', *Forum Herbulot*, Gainesville, Florida, USA, June 2010

Books

Backhouse S, Huxley J (2010) 'Joan Pitman Paper Doll Collection' (Tasmanian Museum and Art Gallery: Hobart)

Gough J (Ed), Dickson L, Gorringer J, Gough J, Greeno L, Matston-Green V, Nichols V, Sainty T (Contributors) (2009) '*tayenebe* Tasmanian Aboriginal womens' fibre work' (Tasmanian Museum and Art Gallery: Hobart)

Tasmanian Museum and Art Gallery (2009) 'Jao Tsung-i: The Amalgamation of Mind and Universe' (Jao Tsung-I Petit Ecole, The University of Hong Kong: Hong Kong)

White M, Mckeand R (Contributors) (2009) 'Greenmachines' (University of Tasmania Tasmanian School of Art: Hobart)

Refereed Papers:

Baker ML (2009) The willows (*Salix* – Salicaceae) in Tasmania. *Muelleria* **27(2)**, 127-148.

Elix JA, **Kantvilas G** (2009) A new species of *Protoparmelia* (lichenized Ascomycota) from Australia. *Nova Hedwigia* **89** (3-4), 355–360.

Harris S, Allen K, Baker T, Bowman D, Connolly A, d'Arville L, Harwood C, **Rozeffelds A**, Wardlaw T (2010) Guidelines for collecting and conserving dendrochronology samples from Tasmanian reserves. *Tasforests* **18**, 145–157.

Hausman A, Hebert PDN, Mitchell A, Rougerie R, Sommerer M, Edwards T, **Young C J** (2009) Revision of the Australian *Oenochroma vinaria* Guenée, 1858 species-complex (Lepidoptera: Geometridae, Oenochrominae): DNA barcoding reveals cryptic diversity and assesses status of type specimen without dissection *Zootaxa* **2239**: 1-21.

Kantvilas G (2009) *Hertelidea* Printzen and Kantvilas (2004) in Smith CW et al (Eds) (2009) *The Lichens of Great Britain and Ireland* 1046pp (British Lichen Society: London) 429–430.

Kantvilas G, Lücking R (2009) *Fellhaneropsis pallidonigrans*, a south-eastern Australian lichen. *Muelleria* **27(2)**, 171-173.

Kantvilas G, Lumbsch HT (2010) A new species and a new record of Australian *Scoliciosporum*. *Australasian Lichenology* **66**, 4-15.

Kantvilas G (2010) The genus *Fissurina* Fée in Tasmania. *Australasian Lichenology* **66**, 24-29.

Shaw AJ, Devos N, Cox CJ, Boles SB, Shaw B, **Buchanan AM, Cave L**, Seppelt R (2010) Peatmoss (*Sphagnum*) diversification associated with Miocene Northern Hemisphere climatic cooling? *Molecular Phylogenetics and Evolution* **55**, 1139–1145.

Abstracts

Baird AB (2010) *Ice E-Mystery: Global Student Polar E-Books*, International Polar Year Oslo Science Conference, Oslo, Norway, June 2010

Non-refereed publications

Catalogue essay *In light Relief*, Sandy Wrightson, Jon Williamson, Fiona Tabart and Sonia Heap, Carnegie Gallery, City of Hobart Council, 2009

Baird AB (2009) Polar Opposites, *The Mercury* (Learning Page), 01 December 2009.

Baird AB (2009) Aboriginal Education, *The Mercury* (Learning Page), 17 November 2009.

Baker ML (2009) Gromwell, *Tasweeds* **42**, 18–19.

Baker ML (2009) Willows, *Tasweeds* **44**, 15–17.

Baker ML (2010) Mexican Poppy, *Tasweeds* **45**, 10–11.

Boucher R (2009) Launch into Learning, *The Mercury* (Learning Page), 22 September 2009.

Duretto MF (2009) From the President, *Australian Systematic Botany Society Newsletter* **139**, 1.

Duretto MF (2009) Flora of Tasmania Online: A new resource for Tasmania, *Tasweeds* **43**, 16.

Duretto MF (2009) Flora of Tasmania Online: A new resource for Tasmania, *Burnie Field Naturalist Club Newsletter* **414**, 4.

Duretto MF (2009) Flora of Tasmania Online, *The Tasmanian Naturalist* **131**, 87-88.

Duretto MF (2009) From the President, *Australian Systematic Botany Society Newsletter* **140**, 1.

Duretto MF (2009) Flora of Tasmania Online: A new resource for Tasmania, *Australian Systematic Botany Society Newsletter* **140**, 4.

Duretto MF (2009) President's Report, *Australian Systematic Botany Society Newsletter* **141**, 5–6.

Hughes P (2009) Book Review: *Designing Modern Britain* by C Buckley (2007), *Journal of Modern Craft* **2.3** 367–370.

Kantvilas G (2009) The Swinscow Lecture 2009: An Antipodean Odyssey – The Lichens of Tasmania, *British Lichen Society Bulletin* **104**, 86–96.

Kantvilas G (2010) Lichen Alert for Fungimappers, *Fungimap Newsletter* **39**, 5–6.

May T, Catcheside P, Cranfield R, **Kantvilas G** (2010) New Lichen Targets for Fungimap, *Fungimap Newsletter* **39**, 7–9.

Medlock K (2009) Book Review: *Animals First: The Story of Pioneer Australian Conservationist and Zoologist Dr David Fleay* by R Fleay-Thompson, *Historical Records of Australian Science*, **20**, 282–83.

Medlock K (2010) Book Review: *Animals of Tasmania: Wildlife of an incredible island* by S Bryant and T Squires, *reCollections: A journal of museums and collections* **5 (1)**, http://reCollections.nma.gov.au/issues/vol_5_no_1/book_reviews/

Online publications

Baird AB (Ed.) (2009) *Tayenebe dance project Ogilvie High School*, Tasmanian Museum and Art Gallery: Hobart, <http://static.tmag.tas.gov.au/tayenebe>

Baird AB (Ed.) (2009) *Ice e-mystery e-books* (10 titles), Tasmanian Museum and Art Gallery: Hobart, <http://iem.tas.gov.au/>

Duretto MF (2009) 3 Atherospermataceae [version 2009:2]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 3pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Gray AM (2009) 92 Dilleniaceae [version 2009:2]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 11pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Gray AM (2009) 111 Convolvulaceae [version 2009:2]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 11pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Gray AM (2009) 127 Styliaceae [version 2009:2]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 9pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

White M (2009) *Tayenebe Interpretive Resource*, Tasmanian Museum and Art Gallery: Hobart (PDF), www.tmag.tas.gov.au/tayenebe

Newsletters

Baker ML, Newlands TJ (Eds) (2009) *Proceedings of the 2nd Tasmanian Weed Conference*.

Baker ML, Newlands TJ (Eds) (2009) *Tasweeds* **43**.

Baker ML, Newlands TJ (Eds) (2009) *Tasweeds* **44**.

Baker ML, Newlands TJ (Eds) (2010) *Tasweeds* **45**.

Reports

Baker ML, Bonham KJ, **Cave LH, DeLittle DW, Duretto MF**, Mooney N, **Young CJ**, Bryant S, Cawthen L, Driessen MM, Raven RJ, Symonds C, Wells A, (2010). Compiled by **Bauer B, Mollison, R** and **Young CJ**, and edited by **Young CJ** (2010) 'Australian Biological Research Study Survey. Bush Blitz Tasmania' (Australian Biological Research Study Survey: Canberra)

Jarman SJ (Ed) (2010) 'Tasmanian Herbarium – Annual Review of Activities 2008–2009'. 50pp. (Tasmanian Museum and Art Gallery: Hobart)

Young CJ (2009) 'Geometrid moths and butterflies of the Kadji Kadji, Lochada and Karara Pastoral Leases and the Charles Darwin Reserve, Western Australia' (Tasmanian Museum and Art Gallery: Hobart)

12

External duties

Rohan Astley

Liaison Committee Member, TMAGgots (until January 2010)

Andy Baird

Committee Member, Museums Australia Education Network; State Chapter representative, Interpretation Australia Association Executive Committee; Steering committee member, Australian Network of Learning Places for Sustainability; Royal Botanical Gardens Interpretation and Education Working Group; Member, Tasmanian Polar Network

Matthew Baker

Honorary Research Associate, School of Agricultural Science, University of Tasmania; Member, Tasmanian Weed Society Executive Committee; Co-Editor, *Tasweeds* newsletter, Tasmanian Weed Society; Tasmanian Delegate, Council of Australasian Weed Societies (CAWS)

Bill Bleathman

Chairman, Visions of Australia; Member, Council of Australasian Museum Directors; Member, Council of Australian Art Museum Directors; Member, Tasmanian Cultural Collections Council; Councillor, Narynna Heritage Museum; Board Member, 10 days on the Island; Member, Ex-officio member (Director, TMAG), Council of the Royal Society of Tasmania; Ex-officio member (Director, TMAG), Foundation of the Tasmanian Museum and Art Gallery; Ex-officio member (Director, TMAG), Friends of TMAG

Kirsten Brett

Member, Tasmanian Historical Research Association; Committee member, Australian Society of Historical Archaeology Conference 2009; Committee member, Museums Australia (Tasmanian Branch)

Tony Brown

Tasmanian Museum and Art Gallery Aboriginal Advisory Council member, Design Centre of Tasmania Aboriginal Advisory Committee member, Tasmanian Aboriginal Land and Sea Council committee member

Alex Buchanan

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

Erica Burgess

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

Lyn Cave

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

Philippa Cox

Member, Australasian Registrars Committee

Clifford Davy

Member, Australian Pictorial Thesaurus (APT) Management Committee

Steven de Haan

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

Garrett Donnelly

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

Marco Duretto

Honorary Research Associate, School of Plant Science, University of Tasmania; Honorary Research Fellow, School of Botany, The University of Melbourne; Advisory Committee member, Australian Biological Resources Study (including Chair of Research Sub-committee Flora and member of Research Sub-committee); Operational Working Group member, Millennium Seed Bank Project (Kew, United Kingdom), Tasmania; Editorial Advisory Committee member, *Australian Systematic Botany* (CSIRO Journal); President and Tasmanian Chapter Convener, Australian Systematic Botany Society; Working Group member, Australian Plant Census (Council of Australasian Herbaria subcommittee); Field Trip Committee member, International Botanical Congress (Melbourne 2011)

Peta Dowell-Hentall

Vice President, Independent Tourism Operators of Tasmania (ITOT); Committee member, National Association of Museum Exhibitors (NAME); Committee member, Australasian Science and Technology Exhibitors Network (ASTEN); Member, Museums Australia Editorial Committee; Member, Errol Flynn Centenary Celebrations Committee

Vicki Farmery

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

Mark Fitzpatrick

Liaison Committee Member, TMAGgots (from May 2010)

Peter Hughes

Craft Advisory Board Member, Contemporary Art Services Tasmania (CAST); Acquisition Committee member, Tasmanian Wood Design Collection; Review Panel member, Making Futures Conference (Plymouth College of Art and Design, UK); Judge, Clarence Prize for Excellence in Furniture Design 2009

Gintaras Kantvilas

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

Peta Knott

Coordinator, Maritime Heritage Organisations of Tasmania; Secretary, Australian Maritime Museums Council; State Councillor, Australian Institute for Maritime Archaeology; Committee member, Australasian Institute for Maritime Archaeology and Australasian Society for Historical Archaeology Conference; State representative, Australian Register of Historic Vessels; State representative, Australian Association for Maritime History; Member, Museums Australia; Member, Australian Wooden Boat Festival; Committee member, TMAGgots; Executive Council member, Tasmanian Friends of the Australian Archaeological Institute, Athens

Rosie McKeand

Member, Children's Participation Project Steering Committee (chaired by the Children's Commissioner); Member, Creativity in the Early Years Working Group; The Early Years Foundation

Kathryn Medlock

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

Kate Morris

Member, National Museums Australia Council; Committee member, Museums Australia (Tasmanian Branch)

Ruth Mollison

Member of Birds Australia, Tasmania

Laurence Paine

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

Andrew Rozefelds

Honorary Research Associate, School of Plant Science, University of Tasmania; Honorary Supervisor, School of Arts, University of Tasmania; Member, Female Factory Steering Committee; TMAG representative, Australian Network of Collection Managers; Member, Tasmanian Cultural Collections Sector Heritage Working Group; Member, Joint Tasmanian Archives Consultative Forum

Rebecca Tudor

Liaison Committee Member, TMAGgots (January–May 2010)

Bill Seager

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

Jane Stewart

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

Jennifer Storer

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

Ian Terry

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

Liz Turner

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

Cobus van Breda

State President, Australian Institute for the Conservation of Cultural Material (Tasmanian Division)

Jacqui Ward

Member, National Copyright Network, Member, Wide Angle Tasmania

Peter West

The National Development and Marketing Managers Forum

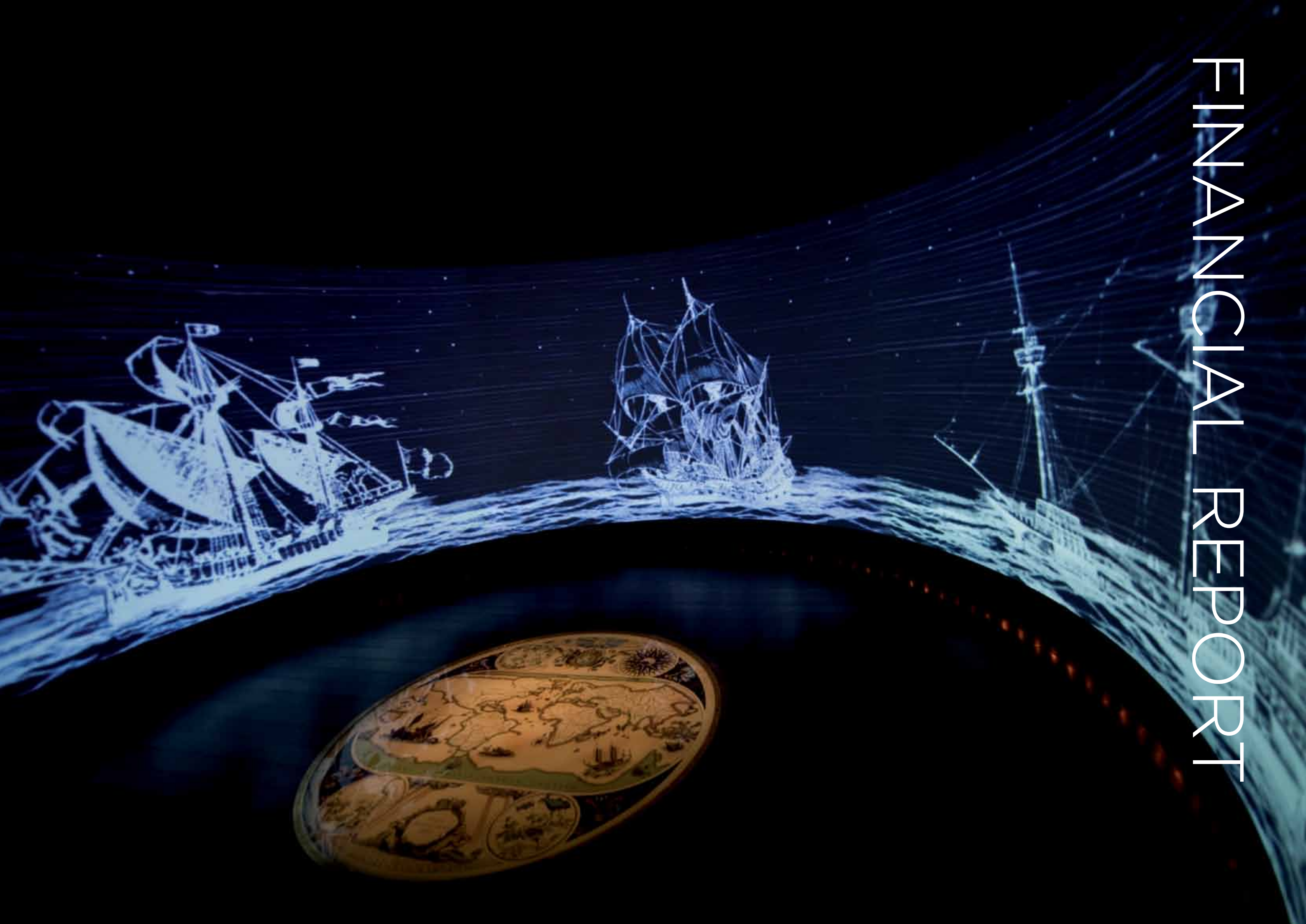
Elsbeth Wishart

Member, Port Arthur Conservation Advisory Committee; Board Member, Tasmanian Nomenclature Board (term completed September 2009); Vice President, Museums Australia (Tasmanian Branch) (until April 2010); Committee Member, Museums Australia (Tasmanian Branch) (April–June 2010), Member, Archaeology Advisory Panel (Tasmanian Heritage Council); Member, Arts Tasmania Small Museums and Collections Panel; Committee Member, Australasian Institute for Maritime Archaeology and Australasian Society for Historical Archaeology Conference 2009; Member, Tasmanian Polar Network; Member, Australia International Council on Monuments and Sites (ICOMOS); Member, Tasmanian Historical Research Association; Member, Cultural Heritage Practitioners Tasmania

Catherine Young

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

FINANCIAL REPORT





Enquiries: Ms M Poxon
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29 September 2010

Sir Guy Green
Chairman
Tasmanian Museum and Art Gallery
40 Macquarie Street
HOBART TAS 7000

Dear Sir Guy

TASMANIAN MUSEUM AND ART GALLERY – AUDIT OF FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2010

The audit of the financial statements for the Tasmanian Museum and Art Gallery has been completed. I have issued my audit report on the financial statements, a copy of which is enclosed.

Auditor-General's Annual

Draft commentary for inclusion in the Auditor-General's Report to Parliament, scheduled for completion and tabling by mid-November 2010, is currently being prepared and will be forwarded to you shortly for your comment and feedback.

Review of the Annual Report

It would also be appreciated if you could forward a copy of the final draft of your annual report for review by my staff prior to its publication. This review will be conducted in accordance with Auditing Standard Auditing Standard ASA 720: *Other Information in Documents Containing Audited Financial Reports*, to identify any material inconsistencies between the financial statements and other information disclosed in the annual report.

Appreciation is expressed for the assistance and co-operation provided to my staff during the course of the audit.

If you have any queries regarding the audit or any other matters, please contact me or Monique Poxon on 6226 0100.

Yours sincerely

J J Tongs
DIRECTOR - FINANCIAL AUDIT
Encl.

Copy to
The Hon M A O'Byrne MP, Minister for Tourism
Mr B Bleathman, Director

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INDEPENDENT AUDIT REPORT

To Members of the Parliament of Tasmania

TASMANIAN MUSEUM AND ART GALLERY

Financial Statements for the Year Ended 30 June 2010

Report on the Financial Statements

I have audited the accompanying financial statements of the Tasmanian Museum and Art Gallery (TMAG), which comprises the statement of financial position as at 30 June 2010, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the statement by the Trustees of the Tasmanian Museum and Art Gallery.

The Responsibility of Trustees for the Financial Statements

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

Auditor's Responsibility

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

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

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includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial statements.

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

Independence

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

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

Auditor's Opinion

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

- present fairly, in all material respects, its financial position as at 30 June 2010, and its financial performance, cash flows and changes in equity for the year then ended; and
- are in accordance with the *Tasmanian Museum Act 1950* and Australian Accounting Standards (including Australian Accounting Interpretations).

TASMANIAN AUDIT OFFICE



J J Tongs
DIRECTOR - FINANCIAL AUDIT
Delegate of the Auditor-General

HOBART
29 September 2010

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Statement of Comprehensive Income

for the year ended 30 June 2010

	Notes	2010 Actual \$'000	2009 Actual \$'000
Continuing operations			
Revenue and other income from transactions			
Revenue from Government			
Appropriation revenue - recurrent	1.6(a), 3.1	7,068	5,566
Revenue from Special Capital Investment Funds	3.2	1,718	2,051
Grants	1.6(b), 3.3	922	2,709
User charges	1.6(c), 3.4	415	337
Interest	1.6(d), 3.5	72	44
Contributions received	1.6(e), 3.6	508	16,737
Other revenue	1.6(f), 3.7	4,329	67
Total revenue and other income from transactions		15,032	27,511
Expenses from transactions			
Employee benefits	1.7(a), 4.1	5,883	5,376
Depreciation and amortisation	1.7(b), 4.2	346	772
Supplies and consumables	1.7(c), 4.3	1,925	3,616
Other expenses	1.7(d), 4.4	403	339
Total expenses from transactions		8,557	10,103
Net result from transactions (net operating balance)		6,475	17,408
Other economic flows included in net result			
Net gain/(loss) on non-financial assets	1.8(a)(c), 5.1	(7)	-
Total other economic flows included in net result		(7)	-
Net result		6,468	17,408
Other economic flows - other non-owner changes in equity			
Changes in physical asset revaluation reserve	9.1	94,565	9,552
Total other economic flows - Other non-owner changes in equity		94,565	9,552
Comprehensive result		101,033	26,960

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

Statement of Financial Position

as at 30 June 2010

	Notes	2010 Actual \$'000	2009 Actual \$'000
Assets			
<i>Financial assets</i>			
Cash and deposits	1.9(a), 10.1	2,503	2,342
Receivables	1.9(b), 6.1	306	104
Other assets	1.9(f), 6.5	38	12
<i>Non-financial assets</i>			
Inventory	1.9(c), 6.2	456	308
Property, plant and equipment	1.9(d), 6.3	31,624	25,158
Heritage and cultural assets	1.9(d), 6.3	486,522	393,080
Intangibles	1.9(e), 6.4	458	277
Total assets		521,907	421,281
Liabilities			
Payables	1.10(a), 7.1	77	350
Employee benefits	1.10(b), 7.2	1,198	1,326
Other liabilities	1.10(d), 7.3	77	83
Total liabilities		1,352	1,759
Net assets (liabilities)		520,555	419,522
Equity			
Reserves	9.1	139,457	44,892
Accumulated funds		381,098	374,630
Total equity		520,555	419,522

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

Statement of Cash Flows

for the year ended 30 June 2010

	Notes	2010 Actual \$'000	2009 Actual \$'000
Cash flows from operating activities			
Cash inflows			
Appropriation receipts - recurrent		7,068	5,566
Receipts from Special Capital Investment Funds		1,718	2,051
Grants		922	2,628
User charges		213	372
Interest received		72	32
Other cash receipts		105	64
Total cash inflows		10,098	10,713
Cash outflows			
Employee benefits		(6,011)	(4,843)
Supplies and consumables		(2,075)	(2,941)
Other cash payments		(715)	(1,034)
Total cash outflows		(8,801)	(8,818)
Net cash from (used by) operating activities	10.2	1,297	1,895
Cash flows from investing activities			
Cash inflows			
Proceeds from the disposal of non-financial assets		7	-
Total cash inflows		7	-
Cash outflows			
Payments for acquisition of non-financial assets		(1,143)	(425)
Total cash outflows		(1,143)	(425)
Net cash from (used by) investing activities		(1,136)	(425)
Net increase (decrease) in cash held and cash equivalents		161	1,470
Cash and deposits at the beginning of the reporting period		2,342	872
Cash and deposits at the end of the reporting period	10.1	2,503	2,342

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

Statement of Changes in Equity

for the year ended 30 June 2010

	Notes	Reserves \$'000	Accumulated funds \$'000	Total equity \$'000
Balance as at 1 July 2009		44,892	374,630	419,522
Total comprehensive result		94,565	6,468	101,033
Balance as at 30 June 2010		139,457	381,098	520,555

	Notes	Reserves \$'000	Accumulated funds \$'000	Total equity \$'000
Balance as at 1 July 2008		35,340	357,222	392,562
Total comprehensive result		9,552	17,408	26,960
Balance as at 30 June 2009		44,892	374,630	419,522

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

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1 Significant Accounting Policies

1.1 Objectives and Funding

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

The 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 funded by:

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

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

1.2 Basis of Accounting

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

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

The Financial Statements were signed by the Chairman and Director of the Tasmanian Museum and Art Gallery on 18 August 2010.

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

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

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

1.3 Reporting Entity

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

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

1.4 Functional and Presentation Currency

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

1.5 Changes in Accounting Policies

(a) Impact of new and revised Accounting Standards

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

- AASB 101 *Presentation of Financial Statements* - This Standard has been revised and introduces a number of terminology changes as well as changes to the structure of the Statement of Changes in Equity and the Statement of Comprehensive Income. It is now a requirement that owner changes in equity be presented separately from non-owner changes in equity. There is no financial impact resulting from the application of this revised Standard.

- AASB 123 *Borrowing Costs* - This Standard has been revised to mandate the capitalisation of all borrowing costs attributable to the acquisition, construction or production of qualifying assets. AASB 2009-1 *Amendments to Australian Accounting Standards - Borrowing Costs of Not-for-Profit Public Sector Entities [AASB 1, AASB 111 & AASB 123]* issued in April 2009 allows not-for-profit public sector entities to continue to choose whether to expense or capitalise borrowing costs relating to qualifying assets. There is no financial impact resulting from the application of this revised Standard.

- AASB 2007-10 *Further Amendments to Australian Accounting Standards arising from AASB 101* - revised Standard to be applied from reporting periods beginning on or after 1 January 2010. This Standard changes the term "general purpose financial report" to "general purpose Financial Statements" and the term "financial report" to "Financial Statements", where appropriate, in Australian Accounting Standards (including Interpretations) and the Framework to better align with IFRS terminology. The Standard will not have a financial impact on the Financial Statements.

- AASB 2009-2 *Amendments to Australian Accounting Standards: Improving Disclosures about Financial Instruments* - Introduces new disclosure requirements for fair value measurement and refines existing disclosures on liquidity risk for financial instruments. There is no financial impact from the application of this Standard.

- AASB 2009-10 *Amendments to Australian Accounting Standards: Reclassification of Financial Instruments* permits the reclassification of certain non-derivative financial assets. The Standard will not have a financial impact on the Financial Statements.

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

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

- AASB 9 *Financial Instruments* - Standard to be applied to annual reporting periods beginning on or after 1 January 2013, includes requirements for the classification and measurement of financial assets resulting from the first part of Phase 1 of the replacement of AASB 139 *Financial Instruments: Recognition and Measurement*. These requirements improve and simplify the approach for classification and measurement of financial assets compared with the requirements of AASB 139.

- AASB 2009-5 *Amendments to Australian Accounting Standards arising from the Annual Improvements Project* - revised Standard to be applied from reporting periods beginning on or after 1 January 2010. The amendments to some Standards result in accounting changes for presentation, recognition or measurement purposes, while some amendments that relate to terminology and editorial changes are expected to have no or minimal effect on accounting. The Standard will not have a material financial impact on the Financial Statements.

- AASB 2009-11 *Amendments to Australian Accounting Standards arising from AASB 9 [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 121, 127, 128, 131, 132, 136, 139, 1023 & 1038 and Interpretations 10 & 12]* - to be applied for reporting periods beginning on or after 1 January 2013, the amendment to AASB 7 requires modification to the disclosure of categories of financial assets. The Standard will not have a material financial impact on the Financial Statements.

- AASB 2009-13 *Amendments to Australian Accounting Standards arising from AASB Interpretation 17 - Distributions of Non-cash Assets to Owners* - revised Standard to be applied from annual reporting periods beginning on or after 1 July 2010. The amendments are in respect of the classification, presentation and measurement of non-current assets held for distribution to owners in their capacity as owners and the disclosure requirements for dividends that are declared after the reporting period but before the Financial Statements are authorised for issue, respectively. The Standard will not have a material financial impact on the Financial Statements.

- AASB Interpretation 14 *AASB 119 the Limit on a Defined Benefit Asset, Minimum Funding Requirements and their Interaction* - The interpretation clarifies when refunds or reductions in future contributions in relation to defined benefit assets should be regarded as available and provides guidance on the impact of minimum funding requirements on such assets. It also gives guidance on when a MFR might give rise to a liability. The Interpretation will not have a material financial impact on the Financial Statements.

- AASB 1053 *Application of Tiers of Australian Accounting Standards* - establishes a differential reporting framework, which consists of two tiers of reporting requirements - to be applied for reporting periods beginning on or after 1 Jul 2013. The Standard will not have a material financial impact on the Financial Statements.

1.6 Income from transactions

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

(a) Revenue from Government

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

(b) Grants

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

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

(c) User charges

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

(d) Interest

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

(e) Contributions received

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

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

(f) Other revenue

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

1.7 Expenses from transactions

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

(a) Employee benefits

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

(b) Depreciation and amortisation

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

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

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

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

Software	5 years
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(c) Supplies and consumables

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

(d) Other expenses

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

1.8 Other economic flows included in net result

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

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

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

(b) Impairment – Financial assets

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

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

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

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

(c) Impairment – Non-financial assets

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

All impairment losses are recognised in Statement of Comprehensive Income.

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

1.9 Assets

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

(a) Cash and deposits

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

(b) Receivables

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

(c) Inventories

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

(d) Property, plant and equipment

(i) Valuation basis

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

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

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

(ii) *Subsequent costs*

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

(iii) *Asset recognition threshold*

The asset capitalisation threshold adopted by the Tasmanian Museum and Art Gallery is \$5,000. Assets valued at less than \$5,000 are charged to the Statement of Comprehensive Income in the year of purchase (other than where they form part of a group of similar items which are material in total).

(iv) *Revaluations*

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

(e) Intangibles

An intangible asset is recognised where:

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

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

(f) Other assets

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

1.10 Liabilities

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

(a) Payables

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

(b) Employee benefits

Liabilities for wages and salaries and annual leave are recognised when an employee becomes entitled to receive a benefit. Those liabilities expected to be realised within 12 months are measured as the amount expected to be paid. Other employee entitlements are measured as the present value of the benefit at 30 June 2010, where the impact of discounting is material, and at the amount expected to be paid if discounting is not material.

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

(c) Superannuation

(i) *Defined contribution plans*

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

(ii) *Defined benefit plans*

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

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

(d) Other liabilities

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

1.11 Leases

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

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

1.12 Judgements and Assumptions

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

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

Judgements made by the Tasmanian Museum and Art Gallery that have significant effects on the Financial Statements are disclosed in the relevant notes to the Financial Statements.

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

1.13 Foreign Currency

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

1.14 Comparative Figures

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

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

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

1.15 Rounding

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

1.16 Taxation

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

1.17 Goods and Services Tax

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

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

1.18 Changes in accounting estimates

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

Land and buildings assets identified by Property, Procurement and Facilities in 2009-10 with a value of \$4,224 million have been treated as a change in accounting estimate in the 2009-10 financial year. Further information is provided at Note 3.7.

2 Events Occurring After Balance Date

There have been no events subsequent to balance date which would have a material effect of the Tasmanian Museum and Art Gallery's Financial Statements as at 30 June 2010.

3 Income from transactions

3.1 Revenue from Government

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

	2010 Actual \$'000	2009 Actual \$'000
Appropriation revenue - recurrent		
Current year	7,068	5,566
Total	7,068	5,566
Total revenue from Government	7,068	5,566

3.2 Revenue from Special Capital Investment Funds

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

	2010 Actual \$'000	2009 Actual \$'000
Economic and Social Infrastructure Fund	1,718	2,051
Total	1,718	2,051

3.3 Grants

	2010 \$'000	2009 \$'000
Grants from the Australian Government		
General grants	596	140
Total	596	140
Other grants		
Other grants	326	2,569
Total	326	2,569
Total	922	2,709

3.4 User charges

	2010 \$'000	2009 \$'000
Products and services revenue	415	337
Total	415	337

3.5 Interest

	2010 \$'000	2009 \$'000
Interest	72	44
Total	72	44

3.6 Contributions received

	2010 \$'000	2009 \$'000
Fair value of additions to TMAG collection at no cost	508	14,517
Fair value of Hampden Rd property received at no cost	-	2,220
Total	508	16,737

3.7 Other revenue

	2010 \$'000	2009 \$'000
Other operating revenue	105	67
<i>Changes in accounting estimates (refer to Note 1.18):</i>		
Fair value of land identified	2,075	-
Fair value of buildings identified	2,149	-
Total	4,329	67

4 Expenses from transactions

4.1 Employee benefits

	2010 \$'000	2009 \$'000
Wages and salaries	4,764	4,360
Annual leave	313	369
Long service leave	19	169
Sick leave	95	-
Superannuation - defined benefit scheme	87	79
Superannuation - contribution scheme	422	385
Other post-employment benefits	97	-
Other employee expenses	86	14
Total	5,883	5,376

Superannuation expenses relating to defined benefits schemes relate to payments into the Superannuation Provision Account held centrally and recognised within the Finance-General Division of the Department of Treasury and Finance. The amount of the payment is based on an employer contribution rate determined by the Treasurer, on the advice of the State Actuary. The current employer contribution is 11 per cent of salary.

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

4.2 Depreciation and amortisation

(a) Depreciation

	2010 \$'000	2009 \$'000
Plant and equipment	41	42
Buildings	278	706
Total	319	748

(b) Amortisation

	2010 \$'000	2009 \$'000
Intangibles	24	24
Leasehold improvements	3	-
Total	27	24
Total depreciation and amortisation	346	772

4.3 Supplies and consumables

	2010 \$'000	2009 \$'000
Audit fees – financial audit	8	-
Operating lease costs	2	-
Consultants and contracted services	654	1,538
Property services	496	422
Maintenance	10	369
Communications	122	151
Information technology	156	188
Travel and transport	205	203
Advertising and promotion	194	157
Collections acquisitions	-	32
Other supplies and consumables	78	556
Total	1,925	3,616

4.4 Other expenses

	2010 \$'000	2009 \$'000
Salary on-costs	397	339
Seminars and conferences	6	-
Total	403	339

5 Other economic flows included in net result

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

	2010 \$'000	2009 \$'000
Net gain/(loss) on disposal of physical assets	(7)	-
Total net gain/(loss) on non-financial assets	(7)	-

6 Assets

6.1 Receivables

	2010 \$'000	2009 \$'000
Receivables	306	104
Less: Provision for impairment	-	-
Total	306	104
Settled within 12 months	306	104
Settled in more than 12 months	-	-
Total	306	104

6.2 Inventories

	2010 \$'000	2009 \$'000
Inventory held for sale	456	308
Total	456	308
Settled within 12 months	456	308
Settled in more than 12 months	-	-
Total	456	308

6.3 Property, plant and equipment

(a) Carrying amount

	2010 \$'000	2009 \$'000
Land		
At fair value (30 June)	6,388	3,960
Less: Provision for impairment	-	-
Total	6,388	3,960
Buildings		
At fair value (30 June)	24,203	22,794
Less: Accumulated depreciation	(278)	(1,987)
Less: Provision for impairment	-	-
	23,925	20,807
Work in progress (at cost)	940	-
Total	24,865	20,807
Leasehold improvements		
At cost	30	-
Less: Accumulated amortisation	(9)	-
Less: Provision for impairment	-	-
	21	-
Work in progress (at cost)	-	-
Total	21	-
Plant and equipment		
At cost	570	560
Less: Accumulated depreciation	(220)	(169)
Less: Provision for impairment	-	-
	350	391
Work in progress (at cost)	-	-
Total	350	391
Heritage and cultural assets		
At fair value (30 June)	486,522	393,080
Less: Provision for impairment	-	-
Total	486,522	393,080
Total property, plant and equipment	518,146	418,238

Heritage and cultural assets (Tasmanian Museum and Art Gallery (TMAG) Collections) were last valued in 2006 by Mr Simon Storey (MA VAA) of Simon Storey Valuers. During the years 2007 to 2010, Mr Simon Storey has supplied an index each year to increase the 2006 valuation of TMAG Collections to fair value. The resulting changes in asset values were credited to the asset revaluation reserve. Heritage and cultural assets are not depreciated as they do not have limited useful lives because appropriate curatorial policies are in place.

The latest land and buildings revaluations as at 30 June 2010 were based on valuations undertaken by independent valuers Brothers and Newton Pty Ltd. The fair value valuations of land and buildings were undertaken in accordance with API Professional Practice Guidelines and International Valuation Standards. In doing so, various methods of valuation including direct comparison, capitalisation of net income, summation, and hypothetical development have been utilised.

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

(b) Reconciliation of movements

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

2010	Land \$'000	Buildings \$'000	Leasehold improvements \$'000	Plant and equipment \$'000	Heritage and cultural assets \$'000	Total \$'000
Carrying value at 1 July	3,960	20,807	-	391	393,080	418,238
Additions	-	-	-	-	508	508
Disposals	-	(7)	-	-	-	(7)
Revaluation increments (decrements)	353	1,278	-	-	92,934	94,565
Net transfers	-	(24)	24	-	-	-
Work in progress at cost	-	940	-	-	-	940
Changes in accounting estimates	2,075	2,149	-	-	-	4,224
Depreciation and amortisation	-	(278)	(3)	(41)	-	(322)
Carrying value at 30 June	6,388	24,865	21	350	486,522	518,146
2009	Land \$'000	Buildings \$'000	Leasehold improvements \$'000	Plant and equipment \$'000	Heritage and cultural assets \$'000	Total \$'000
Carrying value at 1 July	2,957	19,920	-	330	369,270	392,477
Additions	-	23	-	103	95	221
Resources received free of charge	1,130	1,090	-	-	14,517	16,737
Revaluation increments (decrements)	(127)	480	-	-	9,198	9,551
Depreciation and amortisation	-	(706)	-	(42)	-	(748)
Carrying value at 30 June	3,960	20,807	-	391	393,080	418,238

6.4 Intangibles

(a) Carrying amount

	2010 \$'000	2009 \$'000
Intangibles with a finite useful life		
Software at cost	531	325
Less: Accumulated amortisation	(73)	(48)
Less: Provision for impairment	-	-
Total	458	277

(b) Reconciliation of movements

	2010 \$'000	2009 \$'000
Carrying amount at 1 July	277	301
Additions - other	229	-
Work in progress at cost	(24)	-
Depreciation/ amortisation expense	(24)	(24)
Carrying amount at 30 June	458	277

6.5 Other assets

(a) Carrying amount

	2010 \$'000	2009 \$'000
Other current assets		
Accrued interest	22	12
Prepayments	9	-
Tax asset	7	-
Total	38	12
Settled within 12 months	38	12
Settled in more than 12 months	-	-
Total	38	12

7 Liabilities

7.1 Payables

	2010 \$'000	2009 \$'000
Creditors and accrued expenses	77	350
Total	77	350
Settled within 12 months	77	350
Settled in more than 12 months	-	-
Total	77	350

Settlement is usually made within 30 days.

7.2 Employee benefits

	2010 \$'000	2009 \$'000
Accrued salaries	109	195
Annual leave	410	421
Long service leave	679	710
Total	1,198	1,326
Settled within 12 months	594	653
Settled in more than 12 months	604	673
Total	1,198	1,326

7.3 Other liabilities

	2010 \$'000	2009 \$'000
Other liabilities		
Employee benefits - on-costs	77	83
Total	77	83
Settled within 12 months	38	22
Settled in more than 12 months	39	61
Total	77	83

8 Commitments and Contingencies

8.1 Schedule of Commitments

	2010 \$'000	2009 \$'000
By type		
<i>Lease Commitments</i>		
Vehicles	52	31
Total	52	31
<i>Operating lease commitments</i>		
One year or less	37	29
From one to five years	15	2
More than five years	-	-
Total	52	31

8.2 Contingent Assets and Liabilities

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

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

9 Reserves

9.1 Reserves

	2010 \$'000	2009 \$'000
Physical asset revaluation reserve		
Balance at the beginning of financial year	44,892	35,340
Revaluation increments/(decrements)	94,565	9,552
Balance at end of financial year	139,457	44,892

(a) Nature and purpose of reserves

Asset Revaluation Reserve

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

10 Cash Flow Reconciliation

10.1 Cash and deposits

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

	2010 \$'000	2009 \$'000
Special Deposits and Trust Fund balance		
T522 Economic Development Operating Account	-	250
Total	-	250
Other cash held		
Cash on hand and at bank	2,503	2,092
Total	2,503	2,092
Total cash and deposits	2,503	2,342

10.2 Reconciliation of Net Result to Net Cash from Operating Activities

	2010 \$'000	2009 \$'000
Net result	6,468	17,408
Depreciation and amortisation	346	772
Contributions received	(508)	(16,737)
Changes in accounting estimates	(4,224)	-
Decrease (increase) in Receivables	(202)	(61)
Decrease (increase) in Inventories	(150)	(31)
Decrease (increase) in Other assets	(26)	-
Increase (decrease) in Employee benefits	(128)	336
Increase (decrease) in Payables	(273)	180
Increase (decrease) in Other liabilities	(6)	28
Net cash from (used by) operating activities	1,297	1,895

11 Financial Instruments

11.1 Risk exposures

(a) Risk management policies

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

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

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

(b) Credit risk exposures

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

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

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

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

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

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

Analysis of financial assets that are past due at 30 June 2009 but not impaired

	Past due >30 days \$'000	Past due >60 days \$'000	Past due >90 days \$'000	Total \$'000
Receivables	75	-	4	79

(c) **Liquidity risk**

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

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

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

2010	Maturity analysis for financial liabilities							Undiscounted Total \$'000	Carrying Amount \$'000
	1 Year \$'000	2 Years \$'000	3 Years \$'000	4 Years \$'000	5 Years \$'000	More than 5 Years \$'000			
Financial liabilities									
Payables	77	-	-	-	-	-	77	77	
Total	77	-	-	-	-	-	77	77	
2009									
2009	Maturity analysis for financial liabilities							Undiscounted Total \$'000	Carrying Amount \$'000
	1 Year \$'000	2 Years \$'000	3 Years \$'000	4 Years \$'000	5 Years \$'000	More than 5 Years \$'000			
Financial liabilities									
Payables	350	-	-	-	-	-	350	350	
Total	350	-	-	-	-	-	350	350	

(d) **Market risk**

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

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

	2010 \$'000	2009 \$'000
Fixed rate instruments		
Financial assets	-	-
Financial liabilities	-	-
Total	-	-
Variable rate instruments		
Cash at Bank	2,503	2,342
Total	2,503	2,342

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

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

	Statement of Comprehensive Income		Equity	
	100 basis points increase	100 basis points decrease	100 basis points increase	100 basis points decrease
30 June 2010				
Cash and deposits	25,017	(25,017)	25,017	(25,017)
Net sensitivity	25,017	(25,017)	25,017	(25,017)
30 June 2009				
Cash and deposits	23,423	(23,423)	23,423	(23,423)
Net sensitivity	23,423	(23,423)	23,423	(23,423)

This analysis assumes all other variables remain constant. The analysis was performed on the same basis for 2009.

11.2 Categories of Financial Assets and Liabilities

	2010 \$'000	2009 \$'000
Financial assets		
Cash and deposits	2,503	2,342
Loans and receivables	306	116
Total	2,809	2,458
Financial Liabilities		
Payables	77	350
Total	77	350

12 Related Party Information

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

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

The Trustees did not receive any income during the financial year 2009-10.

13 Statement of Trust Receipts and Payments

for the year ended 30 June 2010

13.1 Statement of Trust Receipts and Payments

Project	Opening Balance	Receipts	Payment	Closing Balance
AAD Herbarium Integration	14,742	50,000	2,450	67,192
Art	8,073	-	(180)	7,893
Art Foundation	13,425	58,605	(71,939)	91
Australian Virtual Herbarium Phase 2	27,784	-	-	27,784
Baldwin Bequests	1,852,393	27,348	(277,865)	1,601,876
Bequests	41,021	104,719	(5,230)	140,510
Biodiversity	148,535	20,825	(681)	168,679
Collections and Research Operations	37,974	328,311	(135,742)	230,543
Collections Registration	(30,117)	6,564	25,208	1,655
Conservation	23,165	1,218	(4,590)	19,793
Exhibition	(146,714)	235,554	(95,301)	(6,461)
Friends Photography Revealed Project	2,738	-	(382)	2,356
Heritage Furniture Unit	49,219	59,053	(68,381)	39,891
Humanities	6,214	3,000	(3,000)	6,214
Invertebrate Zoology - External	229	103,984	(19,155)	85,058
Learning and Discovery	(140,660)	31,226	29,561	(79,873)
Lichen Projects	52,062	25,095	(6,334)	70,823
Magistrates Records Project	(41,845)	75,000	(45,365)	(12,210)
Maritime Museum Joint Project	59,679	-	(2,870)	56,809
Markree Museum	-	45	(7,313)	(7,268)
Museum Court Yard Cafe	26,326	17,000	(25,378)	17,948
Museum Projects Account	39,485	40,454	(48,488)	31,451
Public Donations	275,765	54,920	(301,536)	29,149
Publications/Bookshop	43,389	273,700	(314,406)	2,683
Tasmanian Aboriginal Basket Project	(4,568)	-	(5,644)	(10,212)
Visitor Services	2,411	14,994	(13,315)	4,090
Vivienne Binns Touring Exhibition	(27,161)	27,161	-	-
Volunteer Art Guides Program	14,589	4,143	(13,498)	5,234
	2,348,152	1,562,919	(1,409,373)	2,501,698

13.2 Notes on Funds with Significant Trust Balances

AAD Herbarium Integration

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

Art

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

Australian Virtual Herbarium Phase 2

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

Baldwin Bequest

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

Bequests

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

Biodiversity

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

C and R Operations

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

Conservation

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

Exhibition

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

Heritage Furniture Unit

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

Invertebrate Zoology - External

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

Learning and Discovery

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

Lichen Projects

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

Magistrates Records Project

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

Maritime Museum Joint Project

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

Museum Projects Account

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

Public Donations

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

Publications / Bookshop

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

CERTIFICATION OF FINANCIAL STATEMENTS

The accompanying Financial Statements of the Tasmanian Museum and Art Gallery have been prepared in compliance with Treasurer's Instructions issued under the provisions of the *Financial Management Audit Act 1990* from proper accounts and records to present fairly the financial transactions for the year ended 30 June 2010 and the financial position as at the end of the year.

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

Sir Guy Green

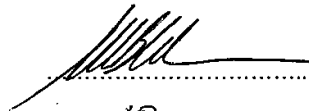
CHAIRMAN



.....
Date: 18 August 2010

Bill Bleathman

DIRECTOR



.....
Date: 18 August 2010

