



Tasmanian Museum and Art Gallery

Annual Report 2005–2006

Tasmanian Museum and Art Gallery Annual Report 2005–2006

CONTENTS

3	Statement of compliance
3	Aims of the Tasmanian Museum and Art Gallery
3	Board of Trustees
4	Highlights of the year
5	Chairman's report
6	Director's report
7	Our collection
8	Public programs and operations
8	Exhibition program and exhibition department
9	Marketing and Special Events
9	Design and Installation
10	Education and Visitor Services
12	Collections and research
14	Antarctica and the Southern Ocean
15	Art
15	Conservation
16	Decorative Arts
16	Geology
16	Herbarium
17	History
17	Indigenous Cultures
18	Invertebrate Zoology
18	Photographic Collection/ Photographic Services
19	Registration
19	Vertebrate Zoology
20	Support Services
21	TMAG Support groups
21	Art Foundation of Tasmania
21	Friends of the Tasmanian Museum and Art Gallery
22	Research supervision
22	Lectures and presentations
23	Acquisitions
31	Research publications, papers and articles
34	Staff listing
36	Financial report



Hamilton Inn sofa, Early colonial
TMAG Collection
Presented by the Federal Group

Cover: The Museum's new exhibition *Islands to Ice: the Great Southern Ocean and Antarctica*

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 2006.

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 2005–06.

The Trustees especially wish to thank the Premier, the Hon. Paul Lennon MHA, Minister for Tourism, Arts and the Environment, the Hon. Paula Wriedt MHA, former Minister for Economic Development and the Arts, the Hon. Lara Giddings MHA, the staff of the Department of Tourism, Arts and the Environment, the staff, volunteers, The Art Foundation of Tasmania, the Friends of the Tasmanian Museum and Art Gallery and the Royal Society of Tasmania for their continuing contribution to the Museum's growth and development.

Sir Guy Green AC KBE CVO
Chairman of Trustees
October 2006



Minister for Tourism, Art and the Environment Paula Wriedt presents the 50,000th visitor to the *Islands to Ice* exhibition with his gift

Aims of the Tasmanian Museum and Art Gallery

Vision

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

Role

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

Statement of Purpose

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

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

Board of Trustees

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

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

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

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

Members of the Board of Trustees

Sir Guy Green, Chairman
Dr A V (Tony) Brown
Miss Julia Farrell
Mr Clive Tilsey
Alderman Dr John Freeman
Ms Katie McNamara (until 31 December 2005)
Ms Robyn Hopcroft (until 31 December 2005)
Dr Alison Alexander (from 29 May 2006)
Mr Geoff Willis (from 29 May 2006)

Highlights of the year

- Opening of the new Antarctic and Southern Ocean exhibition, *Islands to Ice: The Great Southern Ocean and Antarctica*, re-enforcing Tasmania's links with the far south. From it's opening in March 2006 until June 2006, this exhibition drew more than 120,000 people to the Museum.
- The acquisition of a rare, early colonial couch, with generous assistance from the Federal Group and the Art Foundation of Tasmania.
- The relocation of more than 630,000 objects in the State Collections to the TMAG Collection and Research Facility at Rosny.
- The continuation of a significant TMAG building refurbishment and redevelopment program, opening up more of the city site to the public.
- The second stage of *Eloquent Objects: the Wongs' collection of Chinese Antiquities and Artefacts* was opened to the public in September 2005. This exhibition showcases the most significant donation of Chinese art and antiquities ever presented to the Tasmanian Museum and Art Gallery.
- In partnership with the State Library of Tasmania, the Tasmanian Museum and Art Gallery co-hosted the national travelling exhibition *National Treasures from Australia's Great Libraries*
- National coverage on ABC Television's *Collectors* program, attracting audiences of up to 500,000 a week.



TMAG Director Bill Bleathman, Premier Paul Lennon and Curator of Decorative Arts Peter Hughes at the opening of *Eloquent Objects: The Wongs' collection of Chinese Antiquities and Artefacts*



The popular exhibition *National Treasures from Australia's Great Libraries*



Islands to Ice

Chairman's report

This may well prove to be the most momentous year in the history of the Tasmanian Museum and Art Gallery.

We presented a diverse range of programs and exhibitions which attracted a record number of almost 320,000 visitors. Included in those visitors were 76,000 who experienced the *National Treasures from Australia's Great Libraries* exhibition which was a greater number than had visited the exhibition in any of the other venues where it had been seen previously on its national tour.

Notably, the year also saw the opening of the new permanent *Islands to Ice* exhibition: a magnificent world class exhibition about Antarctica, the sub-Antarctic and the Southern Ocean. In the first six months of the exhibition, over 200,000 visitors experienced Antarctica in Hobart. This exhibition continues to be enthusiastically acclaimed by the thousands of visitors who view it every week.

As well as these outstanding achievements TMAG also initiated two other extremely significant developments.

First, TMAG completed the most extensive cultural collections relocation ever undertaken in the State. With the support of the State Government, the museum has moved in excess of six hundred thousand objects to a new collection and research facility at Rosny. This facility boasts conditions that meet the best national and international museum standards for conservation, research and storage.

As a direct result of the relocation the State collection as a whole will now be more accessible to the general public and researchers. Significantly, more space will also be made available for public access at the city site and visitors will have a better opportunity to appreciate the site which comprises the most diverse and significant complex of heritage buildings on one site in Australia.

Secondly, in February 2006 the Premier Mr Paul Lennon announced the Government's commitment to provide \$30 million over the next four years to enable TMAG to commence a comprehensive redevelopment of the museum's city site.

This project will be the largest single cultural investment in the history of Tasmania. This visionary initiative will culminate in the TMAG precinct becoming the cultural centre of Tasmania and a national architectural icon. Even more importantly it will significantly increase the space available for exhibitions, facilitate greater public access to the collections and enhance the visitor experience.

TMAG's collections are by far the most comprehensive and diverse of any single institution in Australia and are recognised nationally and internationally for their quality and depth. The redeveloped TMAG will add even more value to this major Tasmanian cultural asset. It will provide a major focus for visitors to our island who will be able to learn about and enjoy our Tasmanian history and culture, as well as seeing the many globally significant cultural objects and collections within our care.

To have simultaneously presented an exceptional program of events and exhibitions and successfully managed two such large and important developments is a tribute to the dedication and professionalism of TMAG's Director Mr Bill Bleathman, the trustees, staff and volunteers.

I congratulate them all on a watershed year in the history of this fine Tasmanian institution.

Sir Guy Green
Chairman of Trustees



Chairman of Trustees Sir Guy Green, opening *Islands to Ice*

Director's report

2005–2006 was an outstanding year for the Tasmanian Museum and Art Gallery. More than 318,000 visitors experienced the Museum, making it the most visited cultural site in the State. During the year TMAG's largest ever, single in-house exhibition, *Islands to Ice: The Great Southern Ocean and Antarctica*, opened and received widespread academic and visitor approval. The exhibition has been an outstanding success with more than 200,000 visitors experiencing *Islands to Ice* in the first six months of operation.

Recently, the most extensive relocation of cultural collections ever undertaken in Tasmania was completed. Approximately 638,000 objects from the TMAG's State Collection were transferred from existing facilities to a purpose-built storage and research centre at Rosny, formerly the Commonwealth Government's National Archives buildings. The project was completed on time and on budget and now houses museum collections to the highest Australian and international standards. This entire relocation was undertaken from within TMAG staff resources; it has proven to be an outstanding success and is being actively used as a model by other cultural institutions.

During the year the State Government announced a \$30 million redevelopment of the TMAG's city site as the cultural showcase of Sullivans Cove. A feasibility study and business case was submitted to the Government as part of the funding approval process.

During 2005–2006 the Museum advanced a number of important Tasmanian Aboriginal initiatives. The TMAG continued to increase and expand the composition and role of the Tasmanian Museum and Art Gallery's Aboriginal Advisory Council. The Council provides advice to Trustees and the Museum on matters pertaining to the Tasmanian Aboriginal community. The Museum, in partnership with the Australian Department of Employment and Workplace Relations, through the National Indigenous Cadetship scheme continued to provide funding for Ms Zoe Rimmer to study Aboriginal material culture and cultural heritage management at the University of Tasmania.

Preparatory work for the establishment of a major Tasmanian Aboriginal exhibition space is well under way and this space is proposed to open in mid-2007.

The Museum also purchased a number of important historical Tasmanian Aboriginal shell necklaces in collaboration between the Office of Aboriginal Affairs, the Friends of the TMAG and The Art Foundation of Tasmania.

The Museum enhanced the State collection of Tasmania with significant acquisitions and donations during the year. Some of the more significant additions included the Regency Hamilton Inn couch, which was acquired for the TMAG through the generosity of the Federal Group and the Art Foundation of Tasmania.

In addition, the Museum also acquired a collection of some 3,000 objects from the estate of Mr Geoffrey Lithgow of Broken Hill. The collection includes antiquities, geological, botanical, anthropological, numismatic and philatelic specimens as well as art and decorative art pieces.

The Museum also acquired in excess of 100 works of art, either purchased or donated. The donations included works by Geoff Dyer, Kathleen Petyarre, Geoff Parr and Stephen Lees as well as a significant ceramics donation by Dr and Mrs Freeman.

A number of important public programs and exhibitions were presented during the year. These included *Islands to Ice: The Great Southern Ocean and Antarctica*, *National Treasures from Australia's Great Libraries*, *the City of Hobart Art Prize*, *Max Angus: A Lifetime of Watercolours*, and *30 Years Ago...* The focus of our public programs has been wherever possible to showcase the State collection of Tasmania.

The Museum's hardworking and dedicated volunteers continue to assist our work across a range of disciplines. The *ArtAid@TMAG* fundraising appeal was finalised with all of the funds raised from the exhibition supporting the development of traditional Sri Lankan art practice for children directly affected by the 2004 Boxing day tsunami in relocation centres within that country.

The Museum continues to receive outstanding support from The Federal Group of Companies, which have to date given almost \$1 million for major collection acquisitions. These objects are now available for current and future generations of Tasmanians to enjoy.

The biodiversity unit, which includes the TMAG's Herbarium, continues to make a major contribution to the Museum with a number of staff delivering important collections and research papers at national and international conferences. The Herbarium continues its involvement in the Australian Virtual Herbarium project, which is aimed at databasing the entire Australian botanical collections of State herbaria.

TMAG has also developed into a major destination for tourists to our island with approximately 45 percent of all visitors coming from interstate and overseas. The Museum's diverse and ever-changing program provides a unique insight into our island culture and also our place within the broader global community.

In the past twelve months the Museum established an in-house journal, *Kanunnah*, to publish papers on topics relevant to the TMAG and to Tasmania generally. The other major highlight was the publication of *The Tasmanian Devil: A Unique and Threatened Species* by David Owen and David Pemberton. In total, over 20 research papers were published in the past year, with the vast majority of these papers focusing on recording and studying the State's biodiversity.

Looking ahead, the major priority for TMAG in 2006–07 is to begin intensive planning for the redevelopment of the Museum, highlighting its key attributes as Tasmania's custodian of the State Collection, as announced as part of the State Government's 2006 election commitments.

Bill Bleathman
Director

Our Collections

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

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

Maritime Museum of Tasmania, Hobart
West Coast Pioneers' Museum, Zeehan
Australasian Golf Museum, Bothwell
Pioneer Museum, Burnie
Government House, Hobart
Entally House, near Launceston
Narryna House, Hobart



Petroglyph relocation



West Coast Pioneers' Museum

Public programs and operations

A record number of visitors have been to the Tasmanian Museum and Art Gallery in the past financial year. In all, 319,635 people passed through the TMAG, making it one of the most visited attractions in Tasmania. This figure is 26,120 above visitor numbers for the 2004–05 financial year. Several significant events occurred through-out the year, including the opening of the new exhibition *Islands to Ice: the Great Southern Ocean and Antarctica* and the hosting of *National Treasures from Australia's Great Libraries*, which opened at the TMAG on 26 May 2006.

The past twelve months have been a productive period for the TMAG's public program department, with in excess of 30 exhibitions and displays being presented to the public. The TMAG has further strengthened its role as a supporter of the Tasmanian community with more than 45 community and special events being held at the TMAG during the year.

Once again, the TMAG's important and diverse collections were showcased on the national ABC Television program, *Collectors*. Various curatorial and conservation staff were interviewed and iconic objects from the State Collection were shown as 'mystery objects' and 'museum pieces'.

Work on the new Temporary Gallery was completed and this beautiful space hosted many launches and functions. The removal of objects stored on the first floor of the Bond Store enabled this historic area to be opened and used for launches and special events. Work has been completed on the refurbishment of the basement of the 1966 building, creating more office space and a new art racking storage area. Staff have been moved out of the bottom floor of the Commissariat building, enabling work to begin soon to allow this historic site to be further developed for a greater degree of public access.



Long Table Dinner in the New Temporary Gallery

Exhibition program and exhibitions department

Exhibitions

In-house exhibitions

- *Moderns: 20th Century Australian Painting & Sculpture*, 22 November 2004–August 2005
- *Recent Art Acquisitions*, 25 June–6 November 2005
- *Terra Spiritus...with a darker shade of pale*, 3 September 2005–26 March 2006
- *Eloquent Objects – the Wongs' Collection of Chinese Antiquities & Artefacts*, from 9 September 2005
- *Journey of an Artist: the paintings of Shin Hon Wong*, from 9 September 2005
- *Echoes of Classicism*, 16 September 2005–30 April 2006
- *30 years ago...*, 12 November 2005–30 April 2006
- *Australian Surrealists: James Gleeson and Dusan Marek*, 19 November 2005–13 March 2006
- *Islands to Ice: Antarctica and the Great Southern Ocean*, from March 2006
- *Hell Bent for the South Pole: Antarctic Art*, 8 March–November 2006
- *Max Angus: A Lifetime of Watercolour*, 13 April–16 July 2006
- *Max Angus: the Gaslighter Murals*, 13 April–14 May 2006
- *Colonial Botanists*, 1 May–24 September 2006

Touring exhibitions and/or those assisted by TMAG

- *Howard Taylor: Phenomena* (from the Art Gallery of WA), 10 June–28 August 2005
- *National Treasures from Australia's Great Libraries*, presented in partnership with the State Library of Tasmania, 26 May–23 July 2006
- *City of Hobart Art Prize (Contemporary Painting and Ceramics)*, 4 June–31 July 2005
- *Living Artists' Week*, from Arts Tasmania, 26 August–4 September 2005
- *Sydney to Hobart Yacht Race*, photographs from *The Mercury* newspaper, 21 December 2005–8 January 2006
- *Extreme Environments Photographic Competition*, Antarctic Midwinter Festival, 16–25 June 2006

Hosted, community-based exhibitions

- *Narawntapu*, Hermie Cornelisse, 26 August–4 September 2005
- *Young Visions XIV*, Brian Chandler School of Art & Design

Temporary displays – in-house

- *Wilson Shell Collection*
- *It's the Little Things in Life- models and miniatures*
- *Special Shells*
- *Tasmanian Aboriginal Culture, Customs & Traditions #2*, from 26 June 2005

Publications

- *Eloquent Objects – The Wongs' Collection of Chinese Antiquities & Artefacts*
- *Max Angus: A Lifetime of Watercolour*
- *Max Angus: The Gaslighter Murals*
- *Journey of an Artist: the paintings of Shin Hon Wong*
- Seasonal 'What's on' at TMAG calendars

Courtyard displays

- Whale Open Day, January 2006. More than 2,000 people viewed a one-day display of whales and dolphins, including a Humpback whale, in the Museum courtyard. Zoology staff answered questions and provided information.

Temporary displays at other venues

- *Mountain Magic: the Women, Art and Flora of Mount Wellington* (included botanical specimens and miscellaneous objects from the Herbarium)
- *Transplanted in Tasmania*, Allport Museum (included botanical specimens from the Herbarium)

Other displays in-house

- A display of artefacts was installed in the Tasmanian Aboriginal Resource Centre, Custom House. The Tasmanian Aboriginal Resource Centre was established in consultation with the Tasmanian Museum and Art Gallery's Aboriginal Advisory Council.
- The Discovery Space was further developed with an optical section, some Tasmanian Aboriginal material including a video of stories and four panels of silk paintings by students of Margate Primary School.

Taxidermy and preparatory projects

Prepared vertebrate zoology material for collections and the exhibition, *Islands to Ice: The Great Southern Ocean and Antarctica*

Designed and created diorama for *Islands to Ice: The Great Southern Ocean and Antarctica*

Preparing objects for loan service collection

Marketing and Special Events

Staff in Marketing and Special Events co-ordinate media events, handle media enquiries, organise advertising, orchestrate Department of Tourism, Arts and the Environment and the TMAG internal communications, book and organise functions and over-see special events at the TMAG.

Highlights:

- Record visitor numbers to the TMAG, with more than 319,000 people visiting the Museum in 2005–06
- Co-ordinating TMAG's weekly involvement with the national ABC Television program, *Collectors*
- Promotion of the new exhibition, *Islands to Ice: the Great Southern Ocean and Antarctica*.
- Joint promotion with the State Library of the travelling exhibition *National Treasures from Australia's Great Libraries*
- High level of media liaison with Tasmanian news outlets, radio stations, and local and national newspapers and magazines
- The development of two podcasts at TMAG, offering virtual tours of the external buildings and the visiting *National Treasures from Australia's Great Libraries* exhibition
- Continuing organisation of external launches, exhibitions and events. This is a small but important niche for the TMAG and one that continues to build our positive community relationships
- The TMAG's profile has also been lifted through the audiences who have attended special programs. The programs have been co-ordinated by the tourism sector, local and national business, education groups and government agencies

Design and Installation

The TMAG's Design team is responsible for a wide range of graphic material and signage for publications, events, exhibitions and displays undertaken by the TMAG. It also takes external commissions for other government agencies and private sector clients. This year the Installation team's highlights included assisting in the removal of petroglyphs and figureheads from display, helping empty various galleries (Freeman, Numismatics and Costume) in readiness for *Islands to Ice: The Great Southern Ocean and Antarctica*, assisting with the set up of various temporary displays and assisting in the construction of the new Temporary Gallery

Front of house

The TMAG gallery assistants undertake a wide range of duties within the Museum. These duties include providing security for the Museum collections and buildings, providing general information and customer service to visitors, cleaning and maintenance of galleries and displays, working at the Museum public reception desk and working in the Museum shop. Some staff also assisted in the relocation of collections to TMAG Rosny.

TMAG Shop

The TMAG shop promotes the Museum's collections and encourages an awareness of Tasmania's cultural, scientific and artistic heritage and future. The TMAG shop has undergone many positive changes since August 2005. Relationships with the Royal Society and the Friends of the TMAG have been re-enforced by the sale of their publications and merchandise in the TMAG shop, while interaction with museum shops nationally and overseas continues to grow.

Feedback gained from visitor surveys, analysis of merchandise sales and consumer comment has helped shape and define customer expectations. During the past financial year, the TMAG shop moved location from the foyer to the Mega Fauna Gallery. Sales figures from January to July 2006 have been encouraging, with a record 45 per cent increase over the same period in 2005.



The Museum Shop

Education and visitor services

Education

The Education section of the TMAG is responsible for the development and delivery of public programs and resources to the formal and informal education sectors. These include the wide range of education levels from pre-school through tertiary to University of the Third Age. This year has seen a huge increase in these sectors' access to the Museum and to the Museum's on-line resources, primarily with the major interest in the exhibitions *Islands to Ice: The Great Southern Ocean and Antarctica* and *National Treasures from Australia's Great Libraries*. An education kit was developed for *Islands to Ice: The Great Southern Ocean and Antarctica* and five dedicated programs relevant to this gallery have been developed and enthusiastically taken up by the schools. All school programs were offered free of charge. The TMAG also ran a highly popular Twilight Teachers Seminar Series based around the exhibitions and relevant themes. A small outreach program was also undertaken within the Hobart Metropolitan area. Education staff were additionally involved in presenting at conferences, lecturing at university, media production and represented TMAG on national bodies.

Highlights:

- Curatorial input and educational roles for the exhibition, *Islands to Ice: The Great Southern Ocean and Antarctica*, plus an on-line education kit.
- Midwinter Festival *Ice Cold Words: Children's Antarctic Art and Literature Workshops* attracting over 1,000 students in the primary and secondary school sectors
- Conducted *Islands to Ice* gallery interpretation evaluation with University of Tasmania students
- Developed the *National Treasures from Australia's Great Libraries* Hobart street trail linking the State Library and TMAG
- Supervised a Bachelor of Teaching practical placement within Education and Visitor Services for UTAS
- Introduction of Community of Inquiry sessions for teachers and students
- Archiving of Education files, 1973–88
- Community History Project Chigwell (Mt Faulkner Primary School focus)
- Earth Quest exhibition education programs and Australian Geological Society event
- Winner of Innovations Award presented at Macquarie University for the Big Draw program
- Liaison with Department of Education on 'Being Arts Literate' - funding for professional development program; Centre for Educational Learning Opportunities (CELO) – promotion of holiday programs

Visitor Services

Visitor Services is responsible for the coordination of public programs to the general public, volunteer coordination throughout the TMAG, including the gallery guides, art guides and other volunteer placements and work

experience placements. Special events, cultural tourism and the management of the loan program provide a diverse range of services and activities to the wider community. The design and delivery of school holiday programs, TMAG staff information sessions and promoting exhibitions and community events have continued to highlight the rich and diverse collections of the TMAG.

Highlights

- New Discovery Space featuring Aboriginal stories presented through multimedia, displayed objects and hand-painted silk wall panels. The installation and maintenance of new interactives on light and illusion, and Young Collectors display
- Liaison with UTAS on Cultural Heritage Honours project
- Artists Working Live in the Galleries- Volunteer Art Guides initiative
- Living Artists Week workshops, Seniors Week program, Threatened Species Week and Sea Week open days
- Partnerships-UTAS, U3A, DoE, Rotary exchange groups, Probus, Volunteering Tasmania, community and seniors Groups, TAFE (Warrane) Printing Department, NIE (*The Mercury*) Australia on the Map Committee - Map Week exhibition, Australia Post, CELO
- Inventory completed and additional items supplied for Loan Collection
- Australian War Memorial Boxes-Tasmanian distributor
- Public enquiries and bookings

Volunteers

Volunteers continue to make a valuable contribution to many aspects of the TMAG operations ranging from plant identification and mounting, the updating of reference material, preparing databases, filing, photographic procedures, taxidermy, school holiday programs and working with curatorial staff on many and varied projects. Their dedication and many hours of work are of considerable assistance and are acknowledged and appreciated by all staff. Updated and refined procedures in application assessments and central filing of databases have continued.

Art Guides

Discussions and planning for exhibition tours, visits to the School of Art to participate in forums, and training with the general guides in staff information sessions are held on a regular basis. Artists *Live in the Gallery* on the first weekend of each month has been popular with visitors and artists alike. Special events have provided a focus for the Art Guides -Living Artist's Week workshops and the Big Draw in the galleries produced some wonderful cross-generational works of art. *Max Angus: A Lifetime of Watercolour and Max Angus: The Gaslighter Murals*, together with Bea Maddox's *Terra Spiritus: a darker shade of pale* tours were well attended and popular with the public. All volunteer guides came together for successful training and information sessions for the exhibition, *National Treasures from Australia's Great Libraries*. Daily tours, which included school groups, were undertaken and all volunteers embraced the exhibition. The gallery

guide has been produced and delivered quarterly with up to eighteen galleries represented.

General Museum tours continued five days a week with an increasing number of participants after the opening of the exhibition, *Islands to Ice: The Great Southern Ocean and Antarctica*. Information sessions with the curatorial and support staff provided a valuable insight into the collections and together with tours of the Rosny complex were a valuable format to enhance understanding of the rich resources available for interpretation. Guides visited many places of historic and cultural interest throughout the community.

The valuable contribution made by all TMAG volunteers, was acknowledged at the annual lunch held in December and at a ceremony at the Town Hall hosted by the Lord Mayor and organised by Volunteering Tasmania.

Volunteers Highlights:

- *ArtAid@TMAG* – a fundraising event for the victims of the 2004 Boxing Day tsunami.
- Volunteer database upgrade

Public Programs and Operations

Education and Visitor Services Overview (2005–2006)

Education and Visitor services Programs
(participant numbers in brackets)

Enquiries –excl email (Estimate of Total)	1030
General visits	243 (6532)
Education programs	206 (5632)
Tours (participants) –(excluding reg. volunteer guided tours)	36 (859)
Loans - participating schools (outward loans)	25
Aust War memorial box loans	45
Volunteers (Total FTE equivalents)	1.83 (3220hrs)
Teachers Twilight Seminars	8 (170)

Exhibitions

Minor/short term (< 5 days FTE)	3
Significant (Significant > 5 days FTE)	2
Major (> 20 days FTE)	3
Special Events	21 (2578)
Media/ publications (radio/tv/print/internet)	31

Collections and research

The Tasmanian Museum and Art Gallery is a combined Museum, art gallery and State herbarium. It promotes and facilitates interaction with, and understanding of, the cultural and natural world for present and future generations. It achieves this by collecting and conserving material evidence within the areas of humanities, including visual arts, history and anthropology, and the biological and physical sciences.

The TMAG has the broadest collection range of any single institution in Australia. The Museum provides acquisition, collection management, exhibition, curatorial and research services at a nationally and internationally recognised standard. It also promotes excellence in curatorial, research and public exhibitions and, participates in a wide range of artistic and cultural activities, as well as providing leadership to the local museum sector.



Part of the Vertebrate Zoology collection

In May 2003 the TMAG acquired the National Archives buildings at Rosny for development as a collection and research facility. The creation of such a facility was intended to improve storage standards and be the first stage in opening up historically significant buildings on the city site to the public. As part of the funding for the project a Registrar was appointed with the primary objective of coordinating the move of collections to Rosny. Two and a half years and \$1.78 million later, on time and on budget, everything has been moved from Building 1 at Moonah and about 90 per cent of all items stored at the city site have been moved to Rosny. If you laid collection items end to end they would form a triangle that went from the city site to Moonah, out to Rosny and back to the city site again.

The TMAG Rosny Research and Collections facility includes collection storage, staff offices, open access work areas for volunteers and visiting researchers, a paper conservation facility, science laboratories (wet and dry), and a walk-in freezer for pest management and storage of frozen samples. Over 3,300 square metres of collections are housed in exponentially improved conditions. The new facilities at the Rosny complex provide vastly improved opportunities to access and research the TMAG collections. Areas at the city site, that previously housed collection items, have now been freed up for public access and these areas will be opened up for new gallery spaces and exhibition areas.

The Museum's research output in the last twelve months has been significant with over 20 research publications published. *Eloquent Object's*, the catalogue of Chinese antiquities and artefacts donated by Professor Shiu Hon and Nancy Wong, was also published during the year. The first issue of *Kanunnah*, the TMAG journal was published. The second issue of the journal is currently being prepared for publication. Postgraduate students from the universities of Tasmania, La Trobe and Melbourne have been involved with research projects with staff at the TMAG. A number of staff are also involved in supervising and assisting students in the Cultural Environment and Heritage Honours Scheme established with the University of Tasmania.

Significant new research initiatives include the Millennium Seed Project involving the Royal Botanical Gardens Kew and the Royal Tasmanian Botanical Gardens. Staff from all curatorial areas have also contributed to a publication that will feature the iconic specimens held in the State collections. This book is due for publication in early 2007.

Collection and Research Overview (2005–06)

	Items Acquired			Data Management	Loan (Inwards)		Loans (Outwards)		Exch	Volunteers
	Donation (no of items)	Donation (Cultural Gifts)	Purchase (No of items)	Registrations (New Records)	Sent	Rec'd	Sent	Rec'd	Sent	(total FTE equivalent) Days
Arts										
Art	43	26	26	417	54	-	191	-	-	113
Dec Arts	146	41	7	194	-	-	1	-	-	195
Biodiversity										
Invertebrate Zoology	500	12	-	1,173	0	-	3	-	-	18
Vertebrate Zoology	400	-	-	316	1	14	-	-	-	-
Herbarium	1,739	-	-	15,376	218	644	989	1134	430	256
Geology	50	-	-	-	50	50	-	-	-	-
Cultural Heritage										
Indigenous Cultures	600	-	22	220	3	-	-	-	-	10
Documents/Archives	26	67	6	13,270	7	-	-	-	--	205
History	527	6	8	1,574	51	-	73	-	-	10
Numismatics / Philatelics	2,484	-	11	2,495	41	-	-	-	-	96
Photographs	268	-	-	1,682	-	-	-	-	-	18
Support Services										
Library	264	-	765	1,029	1	-	-	-	-	-
Total	7047	152	845	37,746	426	708	1257	1134	430	921

Public Outreach Overview (2005–06)

	Enquiries (Estimate of Total)	Reports/ Publications (Total)	Visiting Researchers	Exhibitions			Lectures (Total)	Media (radio/tv/ print)
				Minor/short term (< 5 days FTE)	Significant (Significant > 5 days FTE)	Major (> 20 days FTE)		
Art								
Art	2000	4	44	1	9	3	56	9
Dec Arts	128	4	1	2	-	1	3	4
Biodiversity								
Invertebrate Zoology	154	2	11	1	-	-	-	-
Vertebrate Zoology	260	4	9	1	-	-	6	50+
Herbarium	2347	35	9	-	-	-	7	10
Geology	60	1	2	-	-	-	-	-
Cultural Heritage								
Indigenous Cultures	480	6	3	-	-	-	0	4
Documents	200	2	20	-	1	1	-	2
History (incl. Numismatics, Philatelics)	77	1	15	1	-	-	1	3
Photographs	328	-	13	5	-	3	-	-
Cross Disciplinary Areas								
Antarctica & Southern Oceans	20	3	10	-	-	6	-	10
Conservation	60	-	42	6	4	2	3	-
Total	6114	62	179	17	14	16	76	92

Antarctica and the Southern Ocean

The Antarctic and Southern Ocean program created the exhibition, *Islands to Ice. The Great Southern Ocean and Antarctica*. This 450-square-metre exhibition was funded by the State Government and had as its central aim the creation of an exhibition of natural and cultural heritage and the role Tasmania has played as a gateway to the region. Sir Guy Green and the former Minister for the Arts, the Hon. Lara Giddings MHA officially opened the exhibition in March 2006

This exhibition is the largest ever developed within the TMAG and contains 24 interactive displays, including a projection of historic land slides on a large screen, digitalised from stereoscopic images taken by Frank Hurley of the 1911–14 Australian expedition to Antarctica.

To create this exhibition, the Antarctic and Southern Ocean Program team acquired and registered around 650 objects, used over 600 images and developed a photographic library of thousands of pictures, both historic and contemporary. The exhibition has received fantastic reviews, which is reflected in the record attendance to date (120,000 people to June 2006).

Case Study 1 - Borchgrevink sled

Of the many objects in the new exhibition, perhaps none are as mysterious as the Borchgrevink sled. As part of Islands to Ice exhibition, the team decided they would represent travel and transport in the region by displaying an Antarctic sled. There are three in the TMAG collection. A sled expert, Rod Ledingham, was asked to advise on the probable provenance of the sleds. Rod could identify a sled used by Harrison and another, which was probably from the Mawson era, but the third he said was different. Different in the form of the netting covering it, the rope tension technique and double skid method used in construction. This sled was made by a different culture, a different type of people. Karstens Borchgrevink led the first wintering party to Antarctica in 1898. On his way south he docked in Hobart to carry out final preparations. During his stay here he was wined and dined, and the then Director of the TMAG, Alexander Morton, assisted the expedition. Two members of the expedition team were Laplanders, Ole Must and Per Servio.

When the expedition returned from wintering at Cape Adare, Morton organised celebrations and functions honouring the expedition for its achievements. Borchgrevink is recorded as donating items from Antarctica and the Southern Ocean such as rocks, birds and inter-tidal invertebrates. It became apparent that the close ties between the Borchgrevink expedition and the TMAG may explain the mysterious sled. We checked the original account of the expedition by Borchgrevink and found a photograph of expedition members working on a sled in the hut at Cape Adare. The sled has exactly the same unique features as the one in the TMAG collection, leading the TMAG's Antarctic team to confidently conclude that this is one of Borchgrevink's sleds and therefore represents the first use of sleds on the Antarctic continent.



The Borchgrevink sled



Islands to Ice

Art

The senior curator has been involved in research, catalogue preparation and organisation of two major exhibitions, *Register: Tasmanian Artists 2006 and Vivienne Binns*, to be shown in September and November 2006. He also undertook a series of six lectures at the Art Gallery of New South Wales and prepared over 30 entries for the forthcoming publication of 'Museum treasures'.

The curator of art worked with former curator, Christa Johannes, viewing over 300 works for selection, research, catalogue preparation, and organisation of the exhibition *Max Angus: A Lifetime of Watercolour*. Also, with volunteer Jim Heys, documentation of 460 artworks was undertaken at the Moonah store, prior to re-location to the newly re-fitted Rosny art store.

Eleven exhibitions were developed from within the TMAG art collection enabling more than 400 artworks to be displayed, including over 100 contemporary paintings and sculptures. A further 300 artworks in storage were prepared for viewing to over 90 researchers and visitors.

Over 3,500 art database records have been created, upgraded or modified with additional information. This work is ongoing and has been assisted by volunteers who have generously contributed 829 hours of service.

Of the 95 works acquired for the art collection, 69 were presented as gifts and 26 of these were prepared as submissions under the Cultural Gifts Program.

Art staff responded to more than 2,000 broad-ranging enquiries relating to art, artists, collection items, exhibitions, assessment and examination of private works, and advice on care and presentation of work. Over 50 personal appraisals have been provided, and advice given to staff at Government House, Parliament House and the Theatre Royal. Over 40 talks and tours have also been presented to visitors and students.

Art staff organised the loan of 23 artworks to ten institutions. Eight works were included in extensive tours around Australia and thirteen works were lent to four organisations within Tasmania. Loans were also organised and prepared for Government offices including those of the Treasurer, Deputy Premier and the Minister for Tourism, Art and the Environment.



Max Angus
Binalong Bay, east coast, Tasmania (1970)

Conservation

A priority for conservation staff this year has been the relocation of collections, with considerable input into planning, preparation and installation at Rosny and the city site. Working with the relocation team and curators, it has been possible to greatly improve the storage conditions for all collections, including, for the first time in the institution's history, the instigation and maintenance of environmental monitoring, routine cleaning and ongoing pest control in 90 per cent of storage areas.

Considerable conservation support has been given to in-house exhibition programs, particularly *Eloquent Objects* and *Islands to Ice*. Support has included object treatment and preparation, collection of fragile loan material from interstate, project management of contract staff and ongoing maintenance of exhibits.

Over 80 items have been prepared for loan to local and interstate institutions this year.

Over 280 conservation treatments of varying complexity have been undertaken on collection items. Of the major treatments (including research) two are of note; both are oil paintings. They are: *Four children of Joseph Tice Gellibrand*, attributed to Augustus Earle, c.1828, AG7956, and *Stealth* by Herbert Dicksee, 1914, AG50.

Assistance in the form of advice or in some cases fee for service has been provided to members of the public and various institutions, including Government House, Parliament House, the Australian Antarctic Division, the Tasmanian Cricket Museum, the Naval Military and Air Force Club, the Port Arthur Historic Site and the University of Tasmania Plimsol Gallery.

Conservation

Collection and Research Report overview 2005/6

Treatments	261
Basic treatments ie. Treatment begun and completed on same day	
Treatments	24
Complex treatments ie. Treatments taking over 2 days	
Condition reports	331
Incoming loans from other institutions	
Condition reports	88
Outgoing loans from T.M.A.G.	
Extensive documentation of items in collection	15
Visiting specialists	1
Melbourne Uni post-graduate student placement	

Decorative Arts

The main activities in the Decorative Arts department for the 2005-2006 year have been the completion of research and exhibition preparation for *Eloquent Objects*, work on the Wongs' Collection publication and exhibition, the site history and collections research for the publication of iconic treasures at the Tasmanian Museum and Art Gallery, and the ongoing upgrading of registration and storage of collection items. The primary area of research in the Decorative Arts area has concerned colonial furniture in preparation for the forth coming display (now 2009) and in relation to the anticipated accession of, *The Museum of Old and New Art State Collection of the Tasmanian Museum and Art Gallery, collected by George Burrows*, comprising 54 pieces of colonial Huon pine furniture. Research has been conducted into the Museum site and into collection items to be included in the forth-coming 'Museum treasures' publication. The Decorative Arts team has also been extensively involved with the ABC's *Collectors* program, providing research assistance, providing objects and related information.

Collection management has focused on the ongoing registration of the costume collection by volunteers. Updating of records of the colonial furniture collection is also taking place.

Geology

The Senior Curator of Geology Noel Kemp, retired after 32 years at the Tasmanian Museum and Art Gallery. In this time he was involved in research in a range of fields, but is best known for his studies on the teeth of modern and fossil sharks and rays. He was also involved in fieldwork throughout Tasmania, in various parts of Australia and Antarctica.

The position of curator of Geology is currently vacant and routine enquiries are being dealt with by the Deputy Director Collections and Research with support from the Vertebrate Zoology technician. During the past year significant new additions to the collection have included three superbly preserved fossil amphibian skulls and other bones from the Tasman Peninsula. The site was discovered by Bob Tyson and brought to the Museum's attention; and a team of staff visited the site and collected the specimens.

Herbarium

The Tasmanian Herbarium presently houses around 370,000 plant specimens. During 2005-06, staff of the Herbarium published 17 research papers, 16 non-refereed articles and one book. These publications were mainly on lichenology and flowering plant systematics.

The Herbarium is a participant in Australia's Virtual Herbarium (AVH) project, a collaborative venture being undertaken by all Commonwealth, State and Territory herbaria. It aims to make available on-line the wealth of information associated with scientific plant specimens held in Australian herbaria. Over six million specimens are involved. By the end of June 2006, all the specimens of vascular plants held in the herbarium vault had been databased.

Case Study 2 - Millennium Seed Project

The Millennium Seed Project is a ten-year global vascular plant conservation initiative managed by the Seed Conservation Department at the Royal Botanic Gardens, Kew (RBGK) in the UK. The Tasmanian component of the project, known as 'Seed Safe', is a six-year international partnership between the Board of Trustees of the RBGK and three Tasmanian State Government agencies: the Department of Primary Industries and Water, the Board of the Royal Tasmanian Botanical Gardens (RTBG), and the Trustees of the Tasmanian Museum and Art Gallery. The aim of the project is to facilitate the ex-situ conservation of the Tasmanian flora by establishing a permanent facility to store seed at the RTBG and conducting research on this seed. The Herbarium's role in this project is to confirm identification of all collections and process and store voucher specimens. A duplicate set of seed and herbarium specimens will also be lodged with RBGK.



Curator of Botany, Lyn Cave and Head of the Herbarium Gintaras Kantvilas looking at the AVH

History

The Numismatics Gallery closed in July 2005, which involved a considerable effort in dismantling, recording and returning all 2,000 items to storage. The process of planning a new gallery began almost immediately. Nicole Warren was seconded to the *Islands To Ice* exhibition for most of the year to assist with the humanities component of the exhibition.

The Moonah Store relocation was a major task of the History department which worked with the relocation team in identifying, preparing, and bar-coding nearly 15,000 artefacts in preparation for moving to Rosny.

The Baily Gallipoli Flag recording project continued with the assistance of a grant from the Tasmanian Community Fund to establish a database and website.

Activities for external bodies took up a major portion of staff time. Staff worked on the Entally Collection Audit whilst also working on the next stage of preparing the Entally Collections Management Plan with consultant Julie Stacker. The ABC's *Collectors* program also required ongoing commitment in sourcing and researching mystery objects to appear on the show.

The History department was also involved in co-ordinating the interpretation plan and strategy for the Private Secretary's Cottage which involved consultant historian /curator James Broadbent and conservator (paint surface analyst) Julie Whitlam.

Roger McNeice resigned in January as Honorary Curator of Numismatics after over 20 years' contribution to the collection and Nicole Warren resigned as Assistant Curator of History in May.

Major acquisitions for Numismatics were the purchase by the TMAG of a previously unknown token issued by the Unionists Club of Hobart and a gold hand-crafted presentation medal issued in 1912 by the Zeehan Caledonian Society to its chief D Salter.

Major acquisitions for History were the celestial and terrestrial Globes presented by Mr Philip Weate through the Cultural Bequests Program and the sixteenth-century replica muskets crafted by Jan Stanczyk presented by Jadwiga Stanczyk, also through the Cultural Bequests Program.



Baily Flag

Indigenous Cultures

2005-06 was a year of major change in Indigenous Cultures at the Tasmanian Museum and Art Gallery. First and foremost was the closure of the Tasmanian Aboriginal Gallery. The gallery is being redeveloped and the new Tasmanian Aboriginal Gallery is scheduled to open in mid-2007. A Tasmanian Aboriginal Cultural Resource Room has been established in Custom House, displaying objects and providing access to reference material. Temporary displays of Tasmanian Aboriginal objects have been developed in the Henry Hunter cases near the Museum foyer. The closure of the Tasmanian Aboriginal Gallery also led to the removal of the large Preminghana petroglyph to the Rosny storage facility.

The Curator continues to gather data on Tasmanian Aboriginal shell necklaces held in Australian and overseas institutions and on Tasmanian Aboriginal bush foods.

Case Study 3 – Archaeological research on Kutikina and Pallawa Trounta Caves

Jillian Garvey, Archaeology Program School of Historical & European Studies (La Trobe University), continues to work on the research project studying the faunal remains from Kutikina Cave, southwest Tasmania. The project will investigate hunting and subsistence behaviour of humans living in the region during the height of the Last Glacial Maximum, when temperatures were between minus 15° C to plus 4° C. It will study whether Aboriginal people were opportunistic hunters or engaged in planned and systematic hunting, harvesting game such as wallabies and wombats. Tierney Rose, an honours student, also from La Trobe University, is doing a faunal analysis of the Pallawa Trounta Cave material. Both projects are in partnership with the TMAG, Tasmanian Aboriginal Land and Sea Council and La Trobe University.

Highlights for the year included:

The Return of Indigenous Cultural Property (RICP) Program. The aim of the project is to return Aboriginal ancestral remains and secret sacred objects to their original owners and the TMAG has secured \$95,000 from DCITA to assist in that project.

Public programs included presentations to volunteer guides at the TMAG on how to address issues surrounding Tasmanian Aboriginal history, and talks to students on Tasmanian Aboriginal history and employment in the public sector.

Staff attended several workshops and outreach activities including rock art, basket weaving, child protection, NAIDOC activities, three days on Flinders Island at the Emta Museum helping plan a new Tasmanian Aboriginal Room and a three day workshop by the Tasmanian Aboriginal Land and Sea Council (TALSC) at Preminghana. While there, they took the opportunity to do a survey on Tasmanian Aboriginal rock engraving sites.

In conjunction with the Office of Aboriginal Affairs, staff participated in survey of Cape Queen Elizabeth mutton-bird rookery. Staff also participated in a four-day field trip to Flinders and Big Dog islands during the mutton-birding season and attended the launch of joint project between Greening Australia and the Indigenous Land Corporation at Murrayfield on Bruny Island.

Invertebrate Zoology

The Tasmanian Museum and Art Gallery holds a wide-ranging invertebrate collection and curators conduct research in specialised areas.

Highlights for the year 2005–06:

The Senior Curator and TMAG Honorary Associate, Dr George Bornemissza and the TMAG's Bornemissza Beetle Collection were featured on the ABC's *Collectors* television program. Dr Bornemissza donated twelve drawers of beetles from the Oriental Region.

The Curator of Invertebrate Zoology has been assisting Dr Simon Grove and Dr Brian Smith (QVMAG) with the completion of an upcoming publication *A Systematic List of the Marine Molluscs of Tasmania*, by Simon J Grove, Ron C Kershaw, Brian J Smith and Elizabeth Turner. The list covers 1,344 species of Tasmanian molluscs and will be the reference most likely to be used by national and international researchers interested in the mollusc fauna of south-eastern Australia.

The Senior Curator continued her research into the diversity of southern Australian harpacticoid copepods; a large group of tiny crustaceans. Australian holothurian (sea cucumber) expert Mark O'Laughlin and one of Australia's pycnogonid (sea spider) experts visited the TMAG to examine newly acquired material from Heard Island. More than 10 new species were discovered in the Heard Island collection. Lynda Avery joined the Invertebrate Zoology team for six weeks, identifying the crustaceans and polychaetes (marine worms) from the Port Survey collection. Staff from the Invertebrate Zoology section also participated in the Taroona Sea Festival.

Photographic Collection/ Photographic Services

During the 2005–06 financial year, the Reproductions and Permissions Officer, previously assisting the photographic Collection Manager, was seconded to the city site to assist with the *Islands to Ice* exhibition. The service providing reproductions and permissions to the general public and other external enquiries was therefore significantly reduced during this period, although some 328 internal and external requests were addressed.

The photographer's time was taken up photographing objects collected for the *Islands to Ice* exhibition, objects from the collections photographed for collection management records and for reproduction in internal and external publications and exhibitions. Staff and volunteers continued with removal of original material from public access files for relocation to new storage areas and scanning and batching of images to databases. Staff conducted ongoing research on images in the collection as a result of requests from clients for research and exhibitions both externally - from government bodies, local government, other museums and libraries, the general public for research and publication and internally for exhibitions and displays.

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



A Pycnogonid (Sea spider) from the TMAG collection



Islands to Ice

Registration

The unquestionable Registration highlight of the year was the completion of the Rosny Relocation Project. Two years of planning, moving, problem solving, adapting and relocating culminated in the emptying of the main Moonah Building in December 2005. This saw over 2,250 cubic metres of collection travel across the bridge to Rosny. The last six months focused primarily on moving the Art collections from Moonah and clearing the entire first floor of the Bond Store.

Major building and infrastructure developments included finishing the Rosny Annexe loading dock extension, purchasing art racking, long span shelving, pallet racking, a forklift and a pallet stacker. Special projects included designing a textile storage system, building antler racking and palletising mounted specimens and furniture for freezing.

The Registrar represented TMAG on a Cultural Heads of Institutions' committee, which set up a disaster preparedness workshop for collections with an invaluable practical exercise. A paper on the relocation project was presented at the Australian Registrars' Committee conference in December and several relocation team members gained their forklift licences.

Extra activities included moving the Indigenous Cultures collections from behind the Tasmanian Aboriginal Display, assisting with the move of petroglyphs and figureheads from display, retrieving the Lithgow collections from Broken Hill and running tours of the Rosny facility. Assistance was given to the West Coast Pioneers Museum at Zeehan in facilitating a field trip for the Interpretation Australia Associations' conference, and providing and assembling storage infrastructure for the collections.

Vertebrate Zoology

The major work of the Vertebrate Zoology section was the establishment of the new vertebrate collection store at Rosny. Vertebrate technicians did most of the work for this complicated move, successfully ordering the collections in their new home and improving the database records. It is pleasing to see the collections once again being utilised by researchers, and the preparation of specimens has recommenced after a long break. During the move, dissected preparations from the Australian Museum's Thylacine pouch young were discovered. The dissection was done in the 1940s by then TMAG Director, Dr Joseph Pearson. The material was returned to the Australian Museum.

Vertebrate Zoology ran an extremely successful whale display in the courtyard. The highlights of the day were a young Humpback whale that stranded on Ocean Beach, a baby Sperm whale, a Beaked whale and several dolphins. As usual, the display brought a lot of people into the Museum and TMAG zoology and education staff as well as staff from DPIW were available to talk to the public and answer questions.

The Thylacine jawbone pincushion and one of the pouch young were CT scanned, to assist in age determination. We discovered that the pouch young have not been dissected in any way and all the internal organs are still in the specimen.



Humpback whale, part of the whale display in the TMAG courtyard in January

Support Services

Document Collection and Museum Archives

Major projects during the 2005–06 year involved research and the preparation of collection items for the Tasmanian Museum and Art Gallery Antarctic exhibition *Islands to Ice*, and for an exhibition of antique maps collected by John Lamprell, jointly curated by the TMAG and the Maritime Museum of Tasmania. Staff also managed a major project to value the TMAG's collections in conjunction with Simon Storey Valuers.

Collection management involved the ongoing reorganisation of the collection at the Rosny storage facility. By June 2006, the majority of collections, including the Museum archives, had been relocated to Rosny. Volunteers made an important contribution by assisting staff to process unregistered items and database Museum archival records, including early correspondence, registers and the trustee minutes.

Notable acquisitions included a letter written by George Belcher from the Point Puer boys' convict settlement in Van Diemen's Land to his parents at Cheapside, London, in 1847. A collection of Nel Law's drawings was presented under the Cultural Gifts Program. Nel was the first Australian woman to visit the Antarctic continent in 1961, and was appointed by the Australian National Antarctic Research Expeditions (ANARE) to record Australian bases. A number of other significant documents were acquired for the exhibition *Islands to Ice*. The collections were well utilised by visiting researchers, students, media organisations and the general public.

Information Services

The Co-ordinating Curator of Information Services provides IT support to all collection areas. This includes ongoing maintenance and upgrades to the existing integrated collection management system. The aim of this work is to continue to enhance the existing collection management system to meet the needs of the Tasmanian Museum and Art Gallery into the future. The IT section in the Department of Tourism, Arts and the Environment is now providing routine support for computers, servers, software upgrades and general computer enquiries.



The old Mega fauna room has been transformed into the Museum shop

TMAG Support group

Art Foundation of Tasmania

This year has seen a number of new initiatives for members. In April, a group visited the National Gallery of Victoria to view the Pissaro exhibition with Craig Judd, TMAG Senior curator of Art, as our guide.

This was a delightful trip and we intend to make it a regular feature to see the NGV's 'blockbusters'.

At the request of the TMAG Director, the Art Foundation of Tasmania gave \$20,000 to start the fund raising for the Hamilton Inn couch. This couch is now the centre of the TMAG's collection of colonial furniture.

The Foundation has assisted in the purchase of a number of Tasmanian artworks and this has allowed us to maximise the grant that we obtain from Arts Tasmania, whereby for each two dollars we spend on contemporary Tasmanian art we obtain a grant of a further dollar.

The Tasmanian Museum and Art Gallery also purchased a number of important historical Tasmanian Aboriginal shell necklaces in a joint collaboration between the Office of Aboriginal Affairs, the Friends of the Tasmanian Museum and Art Gallery and The Art Foundation of Tasmania.

I would like to express my gratitude to all the donors for without them the Foundation would cease to exist.

I would also like to thank the committee for their input and help during the year and I would hope that the Art Foundation of Tasmania will have an even more successful year next year.

Alderman Dr John Freeman
Chairman

Friends of the Tasmanian Museum and Art Gallery

I am pleased to report that the Friends of the Tasmanian Museum and Art Gallery have had another successful year. The Friends have been privileged to tap into the magnificent permanent exhibition *Islands to Ice*, as well as *National Treasures from Australia's Great Libraries* and *Max Angus: A Lifetime of Watercolour*, to name just a few. We were fortunate also to have had the opportunity to feature Professor Wong demonstrate his Chinese brush painting.

Our functions have been varied, and with over 100 attendees each time I would like to thank our members for their support. Our membership is steadily growing and this year, we broke ground and formed a Young Friends group. Instigated by Tony Hope and now with their Chairperson Kelly Eijdenberg, they have moulded into a vibrant group, which now averages attendances of over 50 at their various functions. It will be to the mutual benefit of both the Friends and the TMAG to have this organisation succeed and we plan to support them as much as possible during the coming years.

The Friends assisted the Art Foundation of Tasmania to help purchase an Aboriginal necklace. We also assisted the Art Department with a donation towards the publishing of the Max Angus catalogues for his exhibition.

Finally I would like to thank all our sponsors and the Friends hard working committee members. These people past and present have made my role as President over the past five years both pleasant and fulfilling and I wish the new committee all the best in the future. They will have my full support.

David P Coleman
President



Members of the Art Foundation at their function for *National Treasures from Australia's Great Libraries*



Artist Max Angus, Director bill Bleathman, and Friends President David Coleman

Research supervision

Graduate and post-graduate supervision
(TMAG supervisors in **bold**)

Anica Boulanger-Mashberg (Honours candidate, School of English, Journalism and European Languages, University of Tasmania)

Supervisors: Dr Danielle Wood, **Robbie Poynter**

Project: Story and Museological Space

Eleanor Cave (undergraduate student, School of Plant Science, University of Tasmania). Supervisor: **Gintaras Kantvilas**.

Project: The use of anatomy and phycoecology to aid in the classification of sterile lichens.

Anita Hansen (Master of Fine Arts candidate, University of Tasmania)

Supervisors: Jonathon Holmes, **Andrew Rozefelds**

Project: William Archer artist and botanist

Bryan Mole (Ph D candidate, School of Botany, University of Melbourne). Supervisors: Pauline Ladiges, Frank Udovicic, **Marco Duretto**.

Project: The Phebalium group of genera (*Rutaceae*).

Alison Ratcliff (Honours Candidate, School of Aboriginal Studies (Riawunna), University of Tasmania)

Supervisors: Dr Mitchell Rolls, **Tony Brown**

Project: The History of Aboriginal Exhibitions/Displays at TMAG

Blaine Wentworth (Honours candidate, School of Zoology, University of Tasmania). Supervisors: Menna Jones, **Kathryn Medlock**, and **David Pemberton** Project: Reconstructing growth curves for the thylacine (*Thylacinus cynocephalus*) - examining the breeding biology of an extinct marsupial.



Members of the Friends of the TMAG watch as Professor Shiu Hon Wong demonstrates Chinese brush-stroke painting.

Lectures and presentations

Buchanan A Lecture at a meeting of the Launceston Branch of the Australian Plant Society.

Hughes P Lecture: Functionalism, Centre for the Arts, University of Tasmania

Hughes P Wongs' Collection talk for Gallery Guides and Assistants

Hughes P Wongs' Collection talk for China Australia Friendship Society, Tasmanian Branch

Hughes P Lecture: *Arts and Crafts*, Centre for the Arts, University of Tasmania

Hughes P Lecture: *Functionalism*, Centre for the Arts, University of Tasmania

Judd C *The Collection of the Tasmanian Museum and art Gallery, Government House Hobart*, Queen Mary Club Hobart 15 August 2005;

Judd C *Ravishing the Gilded Age- John Singer Sargent*, Art Gallery Society of the Art gallery of New South Wales, 11-12 May 2005;

Judd C *Pleasure and Pain- Images of the City in early 20th century art*, Art Gallery Society of the Art Gallery of New South Wales 31 August- 1 September 2005;

Judd C *The Developing Role of the Museum through history*, Dubbo Regional Art Gallery, New South Wales, 22 September 2005;

Judd C *The Collections of the Queen Mary Club*, Hobart, 22 November 2005.

Kantvilas G Lecture: Herbarium collections: an essential piece of the botanical jigsaw, Botanic Gardens of Australia and New Zealand Conference, October 2005.

Kantvilas G Opening address for *Transplanted to Tasmania*, Allport Museum.

Kantvilas G Opening address for an exhibition of works by George Davis, Colville Street Art Gallery, Battery Point.

Kantvilas G Lecture; Tasmanian branch of the Australian Garden History Society, State Library of Tasmania.

Kantvilas G Opening address for *Flora Tasmanica*, an exhibition of the works of Peter Dombrovskis, Les Blakebrough and Lauren Black, at the Australian National Botanic Gardens, Canberra.

Medlock K Lecture *Where have all the tigers gone?*, event for the Churchill Fellows Association of Tasmania

Pemberton D *Australians, from the Southern Ocean to Antarctica*, ANARE Club Annual General Meeting, August 2005

Pemberton D *The Elephant seal, the last of the mega fauna*, Launceston Field Naturalists, September 2005.

Pemberton D *Island to Ice*; the launch, Friends of the TMAG, March 2006.

Pemberton D *Islands to Ice*; my favourite sections, Young Friends of the TMAG, May 2006.

Pemberton D *Devils and disease*, Australian Veterinary

Conference, May 2006.

Pemberton D *Devils, dogma and disease*, Royal Society of Tasmania, June 2006.

Pemberton D *The Tasmanian devil*, book launch, October 2005.

Rozeffelds A *Understanding the past to predict the future – the 200-year history of the weed invasion in Tasmania*, Botanic Gardens of Australia and New Zealand Conference, October 2005.

Rozeffelds A Talks to Probus clubs in Hobart and Bellerive



Mystery Object, Milk Skimmer

Acquisitions

Art

Max Angus (born 1914)
Morning, Flinders Island, c.1978
watercolour
Presented by Mr Warren Nichols, 2006
AG7976

Len Annois (1906–66)
South of France near Perpignan, 1956
watercolour
Geoff Lithgow Bequest, 2006
AG7984

Len Annois (1906–66) *Cader Idris*, 1949
watercolour
Geoff Lithgow Bequest, 2006
AG7985

Elizabeth Ashburn (born 1939)
Iraqi Woman (Latyfiya, burning oil tanker), Iraqi Miniatures 6, 2005
watercolour
Purchased with funds from the Ruth Komon Bequest, 2005
AG7937

Elizabeth Ashburn (born 1939)
Outskirts of the City (marines entering Falluja) Iraqi Miniatures 8, 2005
watercolour
Purchased with funds from the Ruth Komon Bequest, 2005
AG7938

Earle Backen (born 1927)
Still life: Lemons, 1986
watercolour
Presented by Hendrik Kolenberg, Cultural Gifts Program, 2005
AG7948

George Baldessin (1939–78)
Untitled, 1968,
etching
Presented by Dr John and Mrs Jill Freeman, Cultural Gifts Program, 2006
AG7964

Robert Barnes (born 1947)
A winter meal, 1995
acrylic on cardboard laid onto card
Presented by Hendrik Kolenberg, Cultural Gifts Program, 2005
AG7947

Josl Bergner (born 1920)
(Victorian coal-iron on a trivet) c.1980
screen-print
Presented by Dr John and Mrs Jill Freeman, Cultural Gifts Program, 2006
AG7965

Josl Bergner (born 1920),
(Old kitchen utensils with steaming jug) c.1980
screen-print
Presented by Dr John and Mrs Jill Freeman, Cultural Gifts Program, 2006
AG7966

Josl Bergner (born 1920)
(Floating kitchen utensils), c.1980
screen-print
Presented Dr John and Mrs Jill Freeman, Cultural Gifts Program, 2006
AG7967

Pat Brassington (born 1942)
Untitled, early 1980s
silver gelatin prints with pastel
Presented by the artist, 2006
AG8001–8003

Pat Brassington (born 1942)
Untitled, early 1980s
silver gelatin prints
Presented by the artist, 2006
AG8004–8006

Harry Buckie (1897–1982)
Looking up the Derwent River from Sandy Bay, 1960s
watercolour over pencil
Presented by Shaun Cousins, 2006
AG7970

Rupert Bunny (1864–1947)
(Landscape, South of France), 1920
oil on thin card
Presented by Hendrik Kolenberg, Cultural Gifts Program, 2006
AG7943

Janet Burchill (born 1955)
Riot Shield, 2005
laminated plywood and wood
Purchased with funds from the Ruth Komon Bequest, 2005
AG7934

John Caldwell (born 1942)
Untitled landscape, 1989
lithograph
Presented by Hendrik Kolenberg, Cultural Gifts Program, 2005
AG7945

John Caldwell (born 1942)
By the Macquarie River, c.1999
watercolour, pencil, charcoal, traces of gouache
Presented anonymously, Cultural Gifts Program, 2006
AG7961

Jack Carington Smith (1908–72)
Seated woman resting (Hester)
oil on canvas
Presented by Dr Jill Carington Smith, Cultural Gifts Program, 2005
AG7617

Joseph Connor (1875–1954)
(Landscape with logs)
watercolour
Presented by Joan Buckie, 2006
AG7979

Simon Cuthbert (born 1964)
Coming Home, 2004
type C photograph
Purchased by the Art Foundation of Tasmania, 2005
AG7932

George William Evans (1780–1852)
Cloisters, c.1830
watercolour on paper
Presented by Warwick G Evans, great great grandson of George William Evans, and his family, 2005
AG7952

Adrian Feint (1894–1971)
Theme and Variations, 1953
oil on board
Purchased with funds from the Ruth Komon Bequest, 2005
AG7939

Joe Frost (born 1977)
Denistone Station I, 2001
oil on plywood
Presented by Hendrik Kolenberg, Cultural Gifts Program, 2005
AG7950

Hector Gilliland (1911–2004)
Saqqara XLIII, variation 1, 1996
charcoal, watercolour on paper
Presented by Hendrik Kolenberg, Cultural Gifts Program, 2005
AG7949

James Gleeson (born 1915)
Study for Alert on a Quickened Coast, 1986
charcoal
Presented by Hendrik Kolenberg, Cultural Gifts Program, 2005
AG7946

Joseph C Goodhart (1875–1954)
Molle Street Bridge, Hobart 1928
etching
Geoff Lithgow Bequest, 2006.
AG7986

Joseph C Goodhart (1875–1954)
German Charlie's shanty, Silverton, 1927
etching, aquatint
Geoff Lithgow Bequest, 2006
AG7989

Peter Gouldthorpe (born 1954)
E Z, 2005
oil on canvas
Purchased with funds from the Art Foundation of Tasmania, 2005
AG7940

Louise Hall
Broken Hill scene from Wills Street, 1965
oil on canvas panel
Geoff Lithgow Bequest, 2006

AG7988
Stanislaw Halpern (1919–69)
Polo, seen with the artist's eyes, c.1964
drypoint
Geoff Lithgow Bequest, 2006.
AG7924

Pat Harry (born 1931)
Part of the Australia Series 1979–82
acrylic on duck
Presented by the artist, Cultural Gifts Program, 2005
AG7962

Pro (Kevin) Hart (1928–2006)
(Two miners)
oil on hardboard
Geoff Lithgow Bequest, 2006
AG7925

Pro (Kevin) Hart (1928–2006)
(landscape with water hole)
oil on hardboard
Geoff Lithgow Bequest, 2006
AG7926

Pro (Kevin) Hart (1928–2006)
(ants)
oil on hardboard
Geoff Lithgow Bequest, 2006
AG7927

John Herring (1795–1865)
A False Start (No 1 from Fores National Sports - Racing)
Published by Fores 1866
hand-coloured engraving, aquatint
Presented Dr John and Mrs Jill Freeman, Cultural Gifts Program, 2006
AG7971

John Herring (1795–1865)
Racing (No 3 from Fores National Sports - Racing)
Published by Fores 1866
hand-coloured engraving, aquatint
Presented Dr John and Mrs Jill Freeman, Cultural Gifts Program, 2006
AG7972

Edith Holmes (1893–1973)
(Mount Wellington from Carlton) 1930
oil on canvas laid onto thin cardboard
Presented by Hendrik Kolenberg, Cultural Gifts Program, 2005
AG7944

Kenneth Jack (born 1924)
Ballarat- the railway station
linocut
Geoff Lithgow Bequest, 2006
AG7991

Kelh?
(Spanish dancers and guitarist)
pencil, pen and ink on scraperboard
Geoff Lithgow Bequest, 2006
AG7990

Ken Knight (born 1956)
Battery Point, 2005,
oil on board
Presented by the artist, 2005
AG7969

Owen Gower Lade (born 1922)
Radnor, Bellerive 1976–7
watercolour over pencil
Presented by Hendrik Kolenberg, 2005
AG8012

Owen Gower Lade (born 1922)
The Blue Mountains, New South Wales
oil on canvas on card
Presented by Hendrik Kolenberg, 2005
AG8013

Owen Gower Lade (born 1922)
The Rhine River
oil on canvas on card
Presented by Hendrik Kolenberg, 2005
AG8014

Nel Law (1914–90)
(Exotic flowers) 1960s
oil on board
Presented Dr Philip Law, Cultural Gifts Program, 2006
AG7974

Nel Law (1914–90)
(Vase of flowers) 1960s
Oil on cardboard
Presented Dr Philip Law, Cultural Gifts Program, 2006
AG7975

Stephen Lees (born 1954)
Rocks and Trees 1997
charcoal
Presented anonymously, Cultural Gifts Program, 2006
AG7960

Dorothy Lungley
Fish 1930s
coloured woodcut
Geoff Lithgow Bequest, 2006
AG7992

Stewart MacFarlane (born 1953)
Mobile, 2005
oil on board
Purchased Art Foundation, 2006
AG7968

Kenneth MacQueen (1897–1960)

Wheat in the Darling Downs

watercolour over pencil

Geoff Lithgow Bequest, 2006

AG7983

Rosamond Anna Veitch McCulloch (1905–71)

The improbable coast - Fluted Cape, Bruny Island, 1960s

oil on canvas

Presented by The Colour Circle, 2006

AG7973

Susan Norrie (born 1953)

Godzilla and King Kong, Round 1, 2005

gouache on paper

Purchased with funds from the Ruth Komon Bequest, 2006

AG7980

Susan Norrie (born 1953)

Godzilla and King Kong, Round 2, 2005

gouache on paper

Purchased with funds from the Ruth Komon Bequest, 2006

AG7981

Susan Norrie (born 1953)

Godzilla and King Kong, Round 3, 2005

gouache on paper

Purchased with funds from the Ruth Komon Bequest, 2006

AG7982

TF Offand

(Country town lane) 1971

carbon pencil

Geoff Lithgow Bequest, 2006

AG7987

Kate Owen (born 1948)

Margaret Scott (1934–2005), 2002

acrylic on canvas

Presented by the artist, 2006

AG7955

Ewa Pachucka (born 1936)

Untitled (8 print studies) 2002

mono-types

Presented by Ewa and Romek Pachucka, 2005

AG7954

Geoff Parr (born 1933)

First Light Derwent River, 2005

glicée print

Purchased with funds from the Art Foundation of Tasmania, 2005

AG7912

Geoff Parr (born 1933)

Digit Three 2005

glicée print

Purchased with funds from the Art Foundation of Tasmania, 2005

AG7911

Kathleen Petyarre (born 1940)

My Country - Bush seeds, 1999

acrylic on linen

Presented by Carol Bett, Cultural Gifts Program, 2005

AG7913

David Ralph (born 1963)

Safe Haven, 2005

oil on canvas

Purchased with funds from the Ruth Komon Bequest, 2005

AG7933

Paul Saint (born 1960)

40 moons, 2005

ink and playing cards on paper

Purchased with funds from the Ruth Komon Bequest, 2005

AG7935

Paul Saint (born 1960)

1977 (Suite of 7 prints), 2005

chromagenic print on paper

Purchased with funds from the Ruth Komon Bequest, 2005

AG7936

Tom Samek (born 1950)

Reverence, 1980s

pencil

Presented by Hendrik Kolenberg, 2005

AG8008

Tom Samek (born 1950)

I love you, 1980s

pencil

Presented by Hendrik Kolenberg, 2005

AG8009

Tom Samek (born 1950) *I love you, 1980s,*

pencil

Presented by Hendrik Kolenberg, 2005

AG8010

Tom Samek (born 1950)

Psycho-analysis, 1980's

pencil

Presented by Hendrik Kolenberg, 2005

AG8011

Michael Schlitz (born 1967)

Digging a hole, jumping in, looking up, 2005

woodcut on kozo paper

Purchased with funds from the Art Foundation of Tasmania, 2005

AG7920

Michael Schlitz (born 1967)

Feeling to edge, 2005

woodcut on kozo paper

Purchased by the Art Foundation of Tasmania, 2005

AG7921

Michael Schlitz (born 1967) *Precipitation tree*, 2005
woodcut on kozo paper
Purchased with funds from the Art Foundation of Tasmania, 2005
AG7922

Mary Scott (born 1957)
Fleshings No 18 and No 19, 2005
oil on linen (diptych)
Purchased with funds from the Art Foundation of Tasmania, 2005
AG7930

Jacqui Stockdale (born 1968)
Lady Rabbit 2005
cibachrome photograph
Presented by Warwick Oakman, Cultural Gifts Program 2005
AG7941

Jacqui Stockdale (born 1968)
The Colonial Boy, 2005
cibachrome photograph
Presented by Warwick Oakman, Cultural Gifts Program, 2005
AG7942

Artist unknown
(Rooster)
watercolour
Geoff Lithgow Bequest, 2006
AG7928

Artist unknown
(Hen with chicks)
oil on canvas
Geoff Lithgow Bequest, 2006
AG7929

Paul Westbury (born 1952)
Vessell, June 1991
graphite stick, pastel, oil stick on two sheets of paper
Presented by Dr John and Mrs Jill Freeman, Cultural Gifts Program, 2006
AG7963

Michael Zavros (born 1974)
Red Onagadori on a rock in front of a Japanese Red Cedar, 2005
oil on board
Purchased with funds from the Ruth Komon Bequest, 2005
AG7953

Decorative Arts

Tasmanian Colonial Collection

Early colonial double-ended couch
Presented by The Federal Group, 2005
P2005.12

Convict-made christening gown, 1828,
Presented by Margaret Goode, 2005
P2005.16

Boer war quilt, 1900, Millist Vincent
Presented by Dianne Gorringer, 2005
P2005.17

Pair of four tiered plant stands of colonial manufacture, 1840s
Presented by Leo Schofield, Cultural Gifts Program, 2006
P2006.27

The Champion Cup
Tasmanian colonial silver presentation cup, 1849, Charles Jones
Presented by Ian Morse, 2006
P2006.26

General Historical Collection
Geoff Lithgow of Broken Hill, NSW, bequeathed a substantial
collection of international decorative arts to the TMAG. This
collection has not yet been examined and accessioned.

Lampshade, 1920s
Presented by Jessie Luckman, 2006
P2006.70
Teapot, 1898, Walker and Hall, presented to Mr & Mrs Alexander
Morton
Presented by June Yeomans, 2005
P2005.18

A collection of items associated with Sarah Squire-Todd:
Christening mug, 1915, (P2005.51), willow pattern vegetable dish
and lid, late 19th century, (P2005.52), kneeler beaded by Sarah
Todd, early 20th century, (P2005.53), rug made by Sarah Todd, early
20th century, (P2005.54), kerchief, undated, (P2005.55), gravy bowl,
undated, (P2005.56), Plate, undated, (P2005.57)

A collection of early 20th century silver-plated tableware, internal
registration, (P2005.58 – P2005.66)

Costume and Textiles Collection

Wedding dress, 1939, Le Louvre
Presented by Clem Hawker, 2006
P2006.32

Tasmanian made Hmong textiles presented by Rosaling Goodsell,
2005

P2005.33 – P2005.39

Pair of women's shoes, 1980s, Pierre Cardin, internal registration,
(P2005.40)

Pair of women's shoes, internal registration, (P2005.41)

Pair of women's shoes, 1970, Yves St Laurent, (P2005.42)

Supper cloth, 1840s

Presented by the Hobart Embroiderers' Guild Inc., 2006
P2006.1

Unfinished length of bobbin lace, presented by the Hobart Embroiderers' Guild Inc., 2006
P2006.2

Woman's bathing suit, 1930s,
Presented by Shirley Schlesinger, 2006
P2006.3

Patterned sweater, 1980s, internal registration, (P2006.24)
Length of Lace, 19th century
Presented by Anne Kruze, 2006
P2006.25

Studio Crafts Collection

Ceramic installation, 2004, Prue Venables,
Easterbrook Bequest, 2005
P2005.13

Visiting Jingdezhen, ceramic installation, 2005, Robin Best and Hu Lian Qiang
Purchased, 2005
P2005.14

Vase Trio, 2004, Christopher Sanders
Easterbrook Bequest, 2005
P2005.15

Desk for Mr Frankland/ Chair for Mr Frankland, 2004, Linda Fredheim
Purchased with funds from the Art Foundation, 2005
P2005.31

Collection of studio ceramics;
Bottle, c.1965, Carl McConnell, (P2005.43); Covered box, c.1978, Phillip McConnell, (P2005.44); Unomi set, c.1992, Phillip McConnell, (P2005.45); Small jar, 1983, Phillip McConnell, (P2005.46); Jar, 1981, Phillip McConnell, (P2005.47); Blossom jar, 1988, Phillip McConnell, (P2005.48); Teacup, 1973, Phillip McConnell, (P2005.49); Teapot, 1978, Phillip McConnell (P2005.50)
Presented by Phillip McConnell, 2005

A collection of three early Tasmanian studio glass pieces by Con Rhee
Glass platter, 1981, (P2005.67); Glass plate, early 1980s, (P2005.68);
Small glass bowl, early 1980s, P2005.69
Presented by Nancy Jiracek, Cultural Gifts Program, 2005

A collection of Tasmanian studio ceramics selected from the touring exhibition *Surface: Beneath and Beyond*
Forest Floor bowl, 2004 by Les Blakebrough, (P2005.71); Ceramic Sculpture 2, 2004 by Zsolt Faludi, (P2005.72); BBL 38242, ceramic sculpture, 2004 by Stephen Hudson, (P2005.73 & 74); Gondwandaland vessel, 2004 by Jeannie Hodge, (P2005.75); Future Artefact 1, ceramic sculpture, 2004 by Sachiko Mardon, (P2005.76); Farming, ceramic sculpture, 2004 by Reggie Lavell, (P2005.77); Waratah, ceramic sculpture, 2004 by Vincent McGrath, (P2005.79); Tullah 1, ceramic sculpture, 2004 by Vincent McGrath, (P2005.78);

Eroded Edge bowl, 2004 by Ben Richardson, (P2005.80); Vessel, 2004 by Penny Smith, (P2005.81), 2 dishes, 2004 by Rynne Tanton, (P2005.82-83); three vessels, 2004, Roger Webb, (P2005.84-86)
Presented by Dr John and Mrs Jill Freeman, Cultural Gifts Program, 2005

Teapot, 2004, ceramic, by Chris Myers
Purchased with funds from the Ruth and Rudy Komon Bequest, 2005
P2005.87

Carved bowl, 2005, ceramic, by Sandra Black
Purchased with funds from the Ruth Komon Bequest, 2005
P2005.88

Vase form, 2005, ceramic, by Owen Rye
Purchased with funds from the Ruth Komon Bequest, 2005
P2005.89

Vessel, Tanami Series 1, 2003, ceramic, by Pippin Drysdale
Purchased with funds from the Ruth Komon Bequest, P2005.90

Vessel, Tanami Series 2, 2004, ceramic, by Pippin Drysdale, purchased with funds from the Ruth Komon Bequest, 2005
P2005.91

Vessel, 2003, glass, by Robert Wynne
Purchased with funds from the Ruth Komon Bequest, 2005
P2005.92

Vase form, 2004, glass, by Matthew Curtis,
Purchased with funds from the Ruth Komon Bequest, 2005
P2005.93

Vase form, 2004, glass, by Ben Edols & Kathy Elliott
Purchased with funds from the Ruth Komon Bequest, 2005
P2005.94

Bowl, 2005, glass, by Don Wreford
Purchased with funds from the Ruth Komon Bequest, 2005
P2005.95

A collection of Australian studio glass production ware:
Vessel, 2004 by Mark Thiele, (P2006.4); *Spiral* bowls, 2004 by Laurel Kohut, (P2006.5) and (P2006.6); Vase, 2004 by Laurel Kohut, (P2006.7), *Imps of Spring* vase, 2002 by Tim Shaw, (P2006.8); Vase, 2002 by Brenden French, (P2006.9); *Gesture* vases by Brenden French and Mel Fraser, (P2006.10) and (P2006.11); Vase, 2003 by Keith Rowe, (P2006.12); *Swirl* bowl, 2001 by Eileen Gordon, (P2006.13); *Still Moving* vase, 2003 by Grant Donaldson, (P2006.14) *Orange* vase, 2003 by Grant Donaldson, (P2006.15) Small bowl, 2002 by Andrew Baldwin, (P2006.16), Vase, 2002 by Andrew Baldwin, (P2006.17); *Bottle* vase, 2002 by Deb Jones, (P2006.18), Two platters, 2002 by Deb Jones, (P2006.19 & 20), *Slode* vase, 2002, by Studio Edols / Elliott, (P2006.21); Platter, 2002 by Roger Buddle, (P2006.22); and (P2006.23)
Presented by Dr John and Mrs Jill Freeman, Cultural Gifts Program, 2006

Documents and Ephemera

Documents relating to the First World War and the family of Fred Burge, presented by Diane Palmer.

Documents relating to the Antarctic work of Jeremiah (Jerry) Donovan, presented by Mary Cooley.

Posters and maps of Antarctica, presented by Dr Phillip Law.

Nel Law's drawings, including Antarctic works, presented by Dr Phillip Law under the Cultural Gifts Program.

Commercial documents from W G Gibson Ltd, 1910 to 1969, presented by James Rose.

Scrapbooks compiled by Joan Kemmis, Sandy Bay, c.1930 to 2004, presented by Clem Hawker.

Four music certificates awarded to Edith Todd, between 1901 and 1906, presented Leonie Ransom.

Newspapers including articles relating to the Second World War and the 1967 bushfires, presented by Ann Hopkins.

Two Australian National Antarctic Research Expeditions (ANARE) songbooks, handbook and index to 1939 map of Antarctica, presented by the Australian Antarctic Division.

Volumes 1-2, *The South Pole: An Account of the Norwegian Antarctic Expedition in the 'Fram', 1910-1912*, by Roald Amundsen, purchased.

Antarctic documents, 1966 ANARE expedition to Wilkes Station, presented by Hans Brinkies.

Newspapers and magazines, 1905 to 1934, presented by Sharyn Barling.

Lonely Planet book *Antarctica* by Jeff Rubin, purchased.

Antarctic documents belonging to ANARE expeditioner, Peter W. Crohn, presented by Val Crohn.

Antarctic documents, presented by John Gillies, ANARE Club.

Documents relating to the Antarctic work of Kenneth John Shennan, presented by Kenneth Shennan.

Book *Notes by 'A naturalist on the "Challenger"'* by H N Moseley, 1879, purchased.

Book *The Antarctic Pilot*, by Hydrographic Department, Admiralty, London, 1948, purchased.

Letter written by George Belcher, Point Puer boys' convict settlement, Van Diemen's Land, to his parents at Cheapside, London, in 1847, presented by John and Carol Symington.

Two books explaining the use of celestial and terrestrial globes, published in 1829 and 1834. The books belonged to Frank Debenham, Australian geologist on Sir Robert Falcon Scott's 1910-12 expedition to Antarctica. Presented by Philip Weate under the Cultural Gifts Program.

Printed sheet *Bird life at the Macquarie Island in the South Pacific*, and label for Hatch's Sea Elephant Harness Oil, presented by the WL Crowther Library, State Library of Tasmania.

Advertising brochure produced by the Goliath Portland Cement Company, Railton, 1950, presented by Lance Cosgrove

ANARE First Aid and Field Manuals, 1998, presented by Liz Haywood and Rob Easter.

Nineteenth-century paper model of human skull, presented by Professor David Oldroyd.

Facsimile of book *Aurora Australis*, by Sir Ernest Shackleton, 1908, purchased.

Antarctic documents, presented by Peter Milton.

22 volumes of *Australasian Antarctic Expedition 1911-1914: Scientific Reports Series*, transferred from Antarctic Adventure.

Book *Top of the World Amateur Swimming and Lifesaving Club Inc. Dynnryne Tasmania: 70 years of the club 1926/27 season to the 1996-97 season*, by Leonie C. Carpenter, presented by Bonnie Tilley.

Book *The Worst Journey in the World. Antarctica 1910/1913*, by Apsley Cherry-Garrard, 1937, purchased.

Handmade greeting card by Cottage Paper Makers, Fingal; medical notebook from the Devon Hospital, 1918; book *The Guild of Good Life*, 1886, presented by Jo Huxley

'The School Paper', Education Department, Tasmania, 1926, presented by Niccole Warren.

Tasmanian maps, 1897/1992, presented by Department of Justice, Tasmania.

Geology

Three amphibian skulls and associated bones, Tasman Peninsula, Collected by A Rozefelds et al. 2006.

Herbarium

Individuals and institutions donated approximately 1,739 specimens in total to the Herbarium. Staff of the Herbarium collected and lodged 1,212 specimens.

Miscellaneous specimens were donated by R Brereton, M Buchanan, E Cave, C Corbett, R Eades, J Elix, K Felton, N Fitzgerald, G Gates, G Green, B Hardwick, E Haywood, A Hingston, J Janes, K Johnson, G Jordan, E Lazarus, B Leditschke, G Lithgow (bequest), N Papworth, P Phillip, A Povey, D Ratkowsky, R Schahinger, F Scott, R Seppelt, K Stewart, C Strain, B Tyson, P Tyson, M Visoiu, A Wapstra, H Wapstra, M Wapstra, A Welling, E Woolmore, K Ziegler and M Ziegler.

Specimens, obtained through exchanges with other herbaria, were donated from the Allen Herbarium (Lincoln, NZ), Australian National Herbarium (Canberra), Botanical Museum of Lund University (Sweden), Herbarium of the Institute of Botany (Krakow, Poland), Herbarium of the Tohoku University (Japan), Institute für Botanik (Graz, Austria), Michigan State University Herbarium (USA), National Herbarium New South Wales, National Herbarium Victoria, National History Museum (London, UK), NCW Beadle Herbarium (University of New England, NSW), Northern Australian Quarantine Strategy, Queensland Herbarium, Royal Botanic Gardens Kew (UK), Royal Tasmanian Botanical Gardens, and The University of Melbourne Herbarium.

Invertebrate Zoology

Twelve drawers of beetles from the 'Oriental Region'

Presented by Dr George Bornemissza,

Over 200 'lots' of marine invertebrates

Presented by the CSIRO, Hobart,

Photography

B&W gelatin silver prints

Presented Bonnie Tilley for TOWSC, 2005

Q2005.30.1, Q2005.30.3

Colour photograph, old Whaling Station - Kerguelen Island, Dr Phillip Law photographer, 1949

Presented Dr Phillip Law, 2005

Q2005.31

Albumen print, The Town Board of New Town. 1898–99, seven portrait photographs

Presented Ann Hopkins, 2005

Q2005.32

69 lantern slides, (Q2005.35), and album, (Q2005.36) (41 pages), Photographs taken by Rev Sidney Charles Brammall whilst Anglican rector on Furneaux group of Islands in Bass Strait, 1938 to 1941; (Q2005.38) Three diaries written by mailman on Flinders Island, Mr Collis.

Lent for copying by Mr John Brammall, 2005

19 photographs, Mawson expedition, 1955-1956. Acquired for TMAG *Islands to Ice* exhibition. Part of a collection of documents, photographs videos, clothing and technical equipment that belonged to Mrs Crohn's husband, Peter W. Crohn, ANARE expeditioner (geologist)(Q2005.37)

Four male expeditioners at Macquarie Island, 1983-84. (Q2005.39.1); Taylor Glacier Tongue (Bretangen) (Q2005.38); Dawn, autumn, Framnes Mountains (Q2005.39.2); colour Kodachrome and Reflecta slides of Antarctica 1955-56, (Q2005.40 – 187); Macquarie Island, 69 colour Kodachrome slides, 1983-84, (Q2005.41); Agfa Video VHS E180 Colour, wildlife, Macquarie Island, 1984 (Q2005.42.1); Agfa Video VHS E180 Colour, Mawson, 60 min.1980' and S.A.R. Macquarie Island, 40 min. 1984

Presented Mrs Val Crohn, 2005,

Q2005.42.2.2

Various colour photographs, of Nel Law, the first Australian woman to visit the Antarctic continent in 1961 and wife of the donor

Donated by Dr Phillip Law, Cultural Gifts Program, 2005

Q2005.52.1 Q2005.52.3

Album of photographs and documents relating to the Antarctic work of Jeremiah (Jerry) Donovan

Presented Mrs Mary Cooley, 2005

Q2005.53

Postcards

Presented Jo Huxley, 2006.

Photograph prints

Presented by Tucceri family, 2005

Q2005.43.1–2

Carte de visite, C Wherrett photographer. Portrait of young boy, King family, Hobart and albumen print, 'The Staff Group portrait of staff of Butler McIntyre and Scott, Solicitors

Presented Kathleen Grant, 2005

Q2005.44-45

Photographic material, photographs Noel Kemp, retired Curator of Geology, TMAG

Presented by Noel Kemp, 2005

Photographic prints by Norman Laird, Tasmanian Government

Photographic Laboratory

Transferred from Tasmanian Herbarium 2006

Q2006.6-11

Photograph album, Souvenir of Tasmania, Hobart, people and maritime/ shipping, George Tremlett Hull [photographer]: Albumen prints in brown buckram covered album

Presented by Mrs Jean Edwards, 2006

Q2006.14

Album of photographs collected by Mr Neville E Love during a trip touring around Australia and Tasmania in 1951.

Presented by Mr Neville Love, 2006

Q2006.24

Photograph, Beattie Studios [photographer]. Members of the 'Top of the World Swimming Club': Lyn Weidenhofer, Patty Cleaves, Jean Hodge, Janet Weidenhofer, Tasmanian representatives and winners of the T W White Competition - 1939 Royal Lifesaving Society Championships, 1939.

Presented Lyn Weidenhofer, 2006

Q2006.25

Vertebrate Zoology

Freshwater fish (*Galaxiids*)

Presented by Scott Hardy, University of Tasmania,

A collection of seabirds caught as by catch

Presented by Dr Rosemary Gales, DPIW,

Tasmanian Devils from Freycinet Peninsula

Presented by Dr Menna Jones, University of Tasmania,

Examples of diseased devil skulls

Presented by Billie Lazenby, DPIW,

A collection of tanned skins of native and exotic mammals

Presented by Mary Lusio, Lindisfarne

Research publications and articles

Books

Buchanan AM (2005) *A Census of the Vascular Plants of Tasmania*. Fourth edition. Tasmanian Herbarium Occasional Publication No. 7.

Hughes Peter (2005) *Eloquent Objects: The Wongs' Collection of Chinese Antiquities and Artefacts*, Tasmanian Museum and Art Gallery, Hobart.

Owen D, **Pemberton D** (2005) *The Tasmanian Devil: a unique and threatened species*, Allen and Unwin

Tasmanian Museum and Art Gallery Journal

Kanunnah Volume 1, Edited **Rozefelds AC** (2005) Tasmanian Museum and Art Gallery: Hobart

Refereed papers

Baird AS (2005) Interpreting Antarctica: utopia dreaming and the rebirth of Nature. Nature Culture--Interpreting the Divide, Interpretation Association of Australia (IAA) National Conference proceedings, Strahan, Tasmania.

Baker ML (2005) Contributions to a Catalogue of Alien Plants in Tasmania. I. *Papers and Proceedings of the Royal Society of Tasmania* 139: 33–48.

Bender P (2005) A new deep-bodied late Permian actinopterygian fish from the Beaufort Group, South Africa *Palaeont.afr* 41: 7–22

Buchanan AM, Schahinger RB (2005) A new endemic species of *Hibbertia* (Dilleniaceae) from Tasmania. *Muelleria* **22**: 105–110.

Duretto MF, Durham KL, James EA, and Ladiges PY (2006) New subspecies of *Leionema bilobum* (Rutaceae). *Muelleria* **23**: 7–14.

Duretto MF, Grimshaw P, and Sparshot K (2005) The rediscovery of *Boronia inflexa* subsp. *grandiflora* (Rutaceae). *Austrobaileya* **17(1)**: 171–173.

Hawkins CE, Baars C, Hesterman H, Hocking GJ, Jones ME, Lazenby B, Mann D, Mooney N, **Pemberton D**, Pyecroft S, Restani M, Wiersma J. (2006) Emerging disease and population decline of an island endemic, the Tasmanian devil *Sarcophilus harrissi*. *Biological conservation*. 131 (2): 307–324.

Elix JA, and **Kantvilas G** (2005) A new species of *Pyrrhospora* (Lecanoraceae, lichenized Ascomycota) from Australia, with notes on *Pyrrhospora laeta*. *Australasian Lichenology* **57**: 6–11

Elix JA, and **Kantvilas G** (2005) A new species of *Puntelia* (Parmeliaceae, lichenized Ascomycota) from Tasmania and New Zealand. *Australasian Lichenology* **57**: 12–14

Grube M, and **Kantvilas G** (2006) *Siphula* represents a remarkable case of morphological convergence in sterile lichens. *The Lichenologist* **38(3)**: 241–249.

Kantvilas G (2005) Progress and problems in the conservation of Tasmanian lichens. *Australian Plant Conservation* Vol **14(1)**: 13–15.

Kantvilas G (2006) On the identity of *Opegrapha inallescens*, with new Australian records of *Cresponea*. *Australasian Lichenology* **58**: 32–36.

Kantvilas G (2006) Tasmania's threatened lichens: species and habitats. *National Science Museum Monographs* **34**: 149–162.

Kantvilas G, and Elix JA (2005) *Hertelidea aspera*, an overlooked name for a common Australian lichen. *Australasian Lichenology* **57**: 4–5

Kantvilas G, and Kashiwadani H (2006) The Tasmanian Herbarium and its role in biodiversity research, land management, conservation and economic development. *National Science Museum Monographs* **34**: 25–35.

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Baird AS (2006) Life in the freezer—a day in the life of Antarctic and Southern Ocean animals, *Teachers' Toolkit* 2: 4–5

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Baird AS (2006) *Islands to Ice* education kit, (www.tmag.tas.gov.au/education/i2i.html)

Buchanan AM (2005) *A Census of the Vascular Plants of Tasmania*. Fourth edition. Tasmanian Herbarium Occasional Publication No. 7.

External Duties

Sue Backhouse

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

Matthew Baker

Honorary Research Associate, School of Agricultural Science, University of Tasmania; Southern Regional representative, Tasmanian Weed Society's Executive Committee; Co-Editor, Tasweeds newsletter, Tasmanian Weed Society; Member, Organising Committee Tasmanian Weed Society's 1st Tasmanian Weed Conference; Member, The Biosecurity Continuum - Biosecurity Technical Working Group; Member, Weed Incursion Response Group - *Disa bracteata*.

Bill Bleathman

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

Tony Brown

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

Alex Buchanan

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

Erica Burgess

Member, Australian Institute for the Conservation of Cultural Material and The Institute of Conservation (UK).

Tony Colman

Member, Australian Institute for the Conservation of Cultural Material.

Lance Cosgrove

Advisor, Port Arthur Historic Site.

Marco Duretto

Honorary Research Associate, School of Plant Science, University of Tasmania; Honorary Research Fellow, School of Botany, The University of Melbourne; Member, Advisory Committee, Australian Biological Resources Study (including member of Research Sub-Committee & Research Sub-Committee Flora); Member, Operational Working Group, Millennium Seed Bank Project [Kew, United Kingdom], Tasmania; Councillor, Australian Systematic Botany Society.

Peta Dowell-Hentall

Vice President, Australia Day Council of Tasmania and Committee; Executive Board Member, Independent Tourism Operators of Tasmania; Executive Member, National & Australasian Museum Exhibitors; Executive Member, Australasian Science & Technology Exhibitors Network; Executive Member, Protection Australasian Cultural Assets.

Peter Hughes

Member, C.A.S.T. Craft and Design advisory group; Judge, *City of Hobart Art Prize 05*, selection of works 14–16th February 2005, final judging 26th May 2005. Presented two lectures to art theory students at the Centre for the Arts, Hobart.

Vicki Farmery

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

Craig Judd

Chair, Conference-‘Ritual or Celebration: contesting the role of recurring arts festivals’, Sydney Art on Paper Fair, 29 July 2005, Art Gallery of New South Wales;

Chair, Conference-“New Protocols: Dialogues Across Cultures”, Leading From the Edge: National Regional Galleries Conference, Wagga Wagga New South Wales 11 November 2005;

Curator ‘Wild Thang- Post Pop from the Museum of Contemporary Art’, Gold Coast Regional Art Gallery, Queensland, 21 October 2005;

Gintaras Kantvilas

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

Noel Kemp

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

Kathryn Medlock

Member, *Committee of Churchill Fellows Association of Tasmania*; Australasian Representative, *Society for the History of Natural History (UK)*

David Pemberton

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

Andrew Rozefelds

Honorary Research Associate, *School of Plant Science, University of Tasmania*; Committee member for the review of the *History and Classics Department, University of Tasmania*; Member of the *Female Factory Steering Committee, Chapter Convenor, Tasmania, Australian Systematic Botany Society*; TMAG representative on the *Australian Network of Collection Managers*; Member *Australia on the Map committee*; Member on both *Tasmanian Cultural Collections Sector Heritage Working Group* and the *Joint Tasmanian Archives Consultative Forum*.

Jennifer Storer

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

Cobus van Breda

State President, *Australian Institute for the Conservation of Cultural Material*.

Genefer Walker-Smith

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

Liz Turner

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

Niccole Warren

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

Elsbeth Wishart

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



TMAG Deputy Director Andrew Rozefelds talking to the media at the launch of the TMAG journal, *Kanunnah*

Staff listing

As at 30 June 2006

Administration:

Director: Bill Bleathman
Deputy Director Public Programs and Operations: Peta Dowell-Hentall
Deputy Director Collections and Research: Andrew Rozefelds
Manager Resources and Administration: Des Wheelton
Manager Business and Support Services: Steven De Haan
Business Support Officer: Ross Hinkley
Executive Assistant: Pam Stewart
Administration Assistant: Mary Arnold
Reception: Judith Longhurst
Records Clerk: Donita Shadwick (part-time)
Administrative Trainee:
Michael Shaw until January 2006
Emma Faure from April 2006.

Operations:

Site Supervisor (City Site): Bruce White
Administration (Rosny): Carole Hammond
Administrative/Clerical Officer (Herbarium): Kim Hill.

Front of House:

Head Gallery Assistant: Garry Armstrong
Deputy Head Gallery Assistant: Kath Sinkora
Gallery Assistants: Tamzine Bennett, Nicole Bradley, Doreen Briant, Trudi Brinckman, Robin Campbell, Amy Chao (resigned), Melinda Clarke, Peta Collins (resigned), Tristan Cosgrove, Anthony Curtis, Darren Emmett (resigned), Phillipa Foster, Madeleine Gisz, Ben Gough (resigned), Julian Halls, Russel Lewis-Jones, Judith Longhurst, Penny Malone, David Middleton (resigned), John Smythe, Belinda Swift, Damian Revell, Mike Tobias (retired December 2005), Paul Westbury.

Bookshop:

Bookshop Co-ordinator: Garry Armstrong.

Exhibitions:

Exhibition Designer/Project Manager: Adrian Spinks (resigned April 2006)
Senior Preparator: Brian Looker
Technical Assistant: Jo Eberhard
Co-ordinator Graphic Design: Hannah Gamble
Graphic Design Consultant: Brian Martin
Exhibition Officer: Mark Colegrave
Lead Multimedia Designer/Producer: Len Gay (resigned March 2006).

Marketing and Promotions:

Co-ordinator Exhibitions, Special Projects and Communications: Peter West
Marketing and Media Relations: Michelle Nichols (3.5 days)
Functions and Events Officer: Sally Scott (1.5 days)

Antarctic and Southern Ocean:

Senior Curator: David Pemberton
Curator: Niccole Warren (resigned May 2006)
Research Assistant: Debbie Robertson

Art:

Co-ordinating Curator – Art and Decorative Arts: Craig Judd
Curator of Art: Sue Backhouse
Exhibitions Officer: Lance Cosgrove
Volunteers: Diane Foster, Donna Hartley, Jim and Minnie Heys, Bob Jager, Christa Johannes, Maggie McKerracher, Liz Thomson.

Conservation:

Conservator (Painting): Erica Burgess
Conservator (Paper): Cobus van Breda
Conservator (Framing): Ray Prince
Heritage Furniture Unit: Tony Colman
Object Conservator (contract): Kylie Roth
Object Conservator (contract): Penny Edmonds and Michael Staples

Decorative Arts

Curator: Peter Hughes
Honorary Curator (Furniture): Keith Vallance
Honorary Curator (Costume and Textiles): Stephen Cousens
Volunteers: Robyn Claire, Sheena Jack, Barbara Harling

Geology:

Senior Curator: Noel Kemp (retired December 2005)

Herbarium:

Head of the Herbarium: Gintaras Kantvilas
Senior Curator: Marco Duretto
Curator: Alex Buchanan
Curator Weed Taxonomist: Matthew Baker
Curator (part-time): Jean Jarman

Australian Virtual Herbarium Project:

Project Manager: Lyn Cave
Technical Officer (part-time): Jennifer Cooke until December 2005
Data-entry Officers: Timmothy Newlands, Glenna Joseph until April 2006.
Honorary Botanists: Winifred Curtis, Alan Gray, Dennis Morris, Rod Seppelt
Volunteers: Jennifer Cooke from January 2006, Sue McGuigan, Penny Tyson.

History:

Senior Curator (part-time): Elspeth Wishart
Assistant Curator (part-time): Niccole Warren (resigned May 2006)
Technical Officer (casual): Melinda Clarke
Technical Officer (for relocation): Belinda Bauer
Honorary Curators: Roger McNeice (Numismatics) (resigned January 2006),
Ray Thompson (Philatelics and Numismatics), Philip Thomson (Medical History), Peter Toogood (Golfing History)
Volunteer: Michael Lang

Information Services:

Co-ordinating Curator: Alison Melrose
Photograph Collection Manager: Vicki Farmery
Photographer: Simon Cuthbert
Librarian (part-time): Janet Middleton
Reproductions and Permissions Officer: Jacqui Ward
Curatorial Assistant: Jo Huxley
Curatorial Assistant (part-time): Donna Hartley
Volunteers: Kieran Burke, Ted Brooker, David Dilger, Ann Hopkins, Catherine Palmer, Marjorie Roberts, Stephanie Schulz, Rosemary Scott, Jan Woodward

Indigenous Cultures:

Curator: Tony Brown
Trainee Curator: Zoe Rimmer
Honorary Curator: Kim Akerman

Invertebrate Zoology:

Senior Curator: Genefer Walker-Smith
Curator: Elizabeth Turner
Honorary Curators: George Bornemissza, Alison Green, Karen Gowlett-Holmes
Volunteers: Peter Taylor, Mike Tobias, Sven Rasmussen (August- October), Katrinna Chilton-Lahey

Registration:

Registrar: Jennifer Storer
Relocation Team: Belinda Bauer, Patrick Bender, Tamzine Bennett, Nicole Bradley, Trudi Brinckman, Peta Collins, Philippa Cox, Darren Emmett, Phillipa Foster, Madeleine Gisz, Anthony Johnson, Russel Lewis-Jones, Penny Malone, David Martin, Damian Revell, John Smythe, Ron Spiers, Paul Westbury

Visitor Services:

Co-ordinator (part-time): Kate Morris
Co-ordinator (part-time): Roberta Poynter
Education Officer: Andy Baird
Program Delivery Officer (part-time): Sally Scott
Co-ordinator Art Guide Program: Jan Peacock
Volunteer Guides: Barrie Dallas, Helen Ducker, Pam Elliot, Clodagh Jones, Judith Longhurst, Maria Merse, Sally Rackham, Patricia Robinson, Shirley Schlesinger, Andy Vagg.

Volunteer Art Guides:

Jean Birch, Helen Bridgland, Carolyn Canty, Diane Casimaty, Barrie Dallas, Diane Foster, Patricia Giles, Jim Heys, Christa Johannes, Peter Kreet, Maggie McKerracher, Therese Mulford, Jan Peacock, John Peacock, Helen Quilty, Liz Thomson, Liz van Ommen, Virginia Vaughan Williams, Deborah Wardrop, Anne Watchorn.

Zoology:

Curator: Kathryn Medlock
Technicians (part-time): Belinda Bauer, Patrick Bender



TMAG Gallery staff, Belinda and Doreen

Tasmanian Museum and Art Gallery

Financial Statements

30 June 2006

CERTIFICATION OF FINANCIAL STATEMENTS

The accompanying financial statements of the Tasmanian Museum and Art Gallery are in agreement with the relevant accounts and records and have been prepared in compliance with Treasurer's Instructions issued under the provisions of the *Financial Management and Audit Act 1990* to present fairly the financial transactions for the year ended 30 June 2006 and the financial position as at the end of the year.

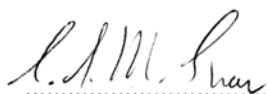
At the date of signing we were not aware of any circumstances which would render the particulars included in the financial statements misleading or inaccurate.

Sir Guy Green

Chairman

Bill Bleathman

Director


.....
.....



Tasmanian Audit Office

INDEPENDENT AUDIT REPORT

To the Members of the Parliament of Tasmania

TASMANIAN MUSEUM AND ART GALLERY

Financial Report for the Year Ended 30 June 2006

Matters Relating to the Electronic Presentation of the Audited Financial Statements

This audit report relates to the financial statements published in both the annual report and on the website of the Tasmanian Museum and Art Gallery for the year ended 30 June 2006. The Directors are responsible for the integrity of both the annual report and the website.

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

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

Scope

The financial report and the Directors' responsibilities

The financial report comprises the income statement, balance sheet, cash flow statement, statement of recognised income and expense, accompanying notes to the financial statements, and the statement from Directors of the Tasmanian Museum and Art Gallery for the year ended 30 June 2006.

The Directors are responsible for the preparation and true and fair presentation of the financial statements. This includes responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report.

Audit approach

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

I performed procedures to assess whether in all material respects the financial report presents fairly, in accordance with the *Name of Enabling Legislation*, the Treasurer's Instructions, Accounting Standards and other mandatory financial reporting requirements in Australia, a view which is consistent with my

understanding of the Tasmanian Museum and Art Gallery's financial position, and of its performance as represented by the results of its operations, cash flows and changes in equity.

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

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

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

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

Independence

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

Audit Opinion

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

- a) Presents fairly, in all material respects, the financial position of the Tasmanian Museum and Art Gallery as at 30 June 2006, and the results of its operations, cash flows and changes in equity for the year then ended; and
- b) Is in accordance with applicable Accounting Standards and other mandatory financial reporting requirements in Australia.

TASMANIAN AUDIT OFFICE



G R Morffew
ASSISTANT DIRECTOR
Delegate of the AUDITOR-GENERAL

HOBART
13 October 2006

Accountability on Your Behalf

**TASMANIAN MUSEUM AND ART GALLERY
INCOME STATEMENT
FOR THE YEAR ENDED 30 JUNE 2006**

		2006	2005
	NOTE	\$'000	\$'000
INCOME			
Appropriation Revenue - Recurrent	2.3(a), 4.1	6,293	4,814
Appropriation Revenue - Capital	2.3(a), 4.1	1,235	-
Grants	2.3(b), 4.2	848	1,186
User Charges	2.3(c), 4.3	359	162
Interest Revenue	2.5(d), 4.4	25	29
Gain on Sale of Non-financial Assets	2.3(d), 4.5	1	6
Other Revenue	2.3(e), 4.6	184	358
TOTAL INCOME		8,945	6,555
EXPENSES			
Employee Entitlements	2.4(a), 5.1	4,036	3,740
Depreciation and amortisation	2.4(b), 5.2	143	131
Write Down of Assets	2.4(c), 5.3	562	-
Other Expenses	2.4(d), 5.4	3,154	3,127
TOTAL EXPENSES		7,895	6,998
NET OPERATING SURPLUS (DEFICIT)		1,050	(443)
Recognition of Tasmanian Museum and Art Gallery (TMAG) collection			
TMAG Collection at valuation June 2006	2.5(d), 4.7	344,704	-
NET OPERATING SURPLUS (DEFICIT) AFTER RECOGNITION OF TMAG COLLECTION		345,754	(443)

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

**TASMANIAN MUSEUM AND ART GALLERY
BALANCE SHEET
AS AT 30 JUNE 2006**

	NOTE	2006 \$'000	2005 \$'000
ASSETS			
Financial Assets			
Cash and Deposits	2.5(a), 6.1	1,055	979
Receivables	2.5(b), 6.2	89	87
Non-financial Assets			
Inventory	2.5(c), 6.3	285	-
Property, plant and equipment	2.5(d), 6.4	21,247	11,440
The Collection of Heritage Assets	2.5(d), 6.5	344,704	-
TOTAL ASSETS		367,380	12,506
LIABILITIES			
Payables	2.6(a), 7.1	127	71
Employee entitlements	2.6(b), 7.2	821	777
Other Liabilities	2.6(d), 7.3	477	529
TOTAL LIABILITIES		1,425	1,377
NET ASSETS		365,955	11,129
EQUITY			
Asset Revaluation Reserve		10,137	1,065
Accumulated surplus		355,818	10,064
TOTAL EQUITY	9.1	365,955	11,129

This Balance Sheet should be read in conjunction with the accompanying notes.

**TASMANIAN MUSEUM AND ART GALLERY
CASH FLOW STATEMENT
FOR THE YEAR ENDED 30 JUNE 2006**

	2006 \$'000	2005 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES		
Cash Inflows		
Appropriation receipts - recurrent	5,813	5,294
Appropriation receipts - capital	1,660	-
State Government Grants	677	833
Other Grants	153	312
User charges	368	218
Interest received	25	28
Other cash receipts	192	381
Total Cash Inflows	<u>8,888</u>	<u>7,066</u>
Cash Outflows		
Employee entitlements	3,992	3,948
Other cash payments	3,381	2,914
Total Cash Outflows	<u>7,373</u>	<u>6,862</u>
NET CASH FROM OPERATING ACTIVITIES	10.2 <u>1,515</u>	<u>204</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Cash Inflows		
Proceeds from the disposal of non-financial assets	1	6
Total Cash Inflows	<u>1</u>	<u>6</u>
Cash Outflows		
Payments for acquisition of non-financial assets	1,440	126
Total Cash Outflows	<u>1,440</u>	<u>126</u>
NET CASH USED BY INVESTING ACTIVITIES	<u>1,440</u>	<u>120</u>
Net increase in cash held	76	84
Cash at the beginning of the reporting period	979	895
CASH AT THE END OF THE REPORTING PERIOD	6.1 <u>1,055</u>	<u><u>979</u></u>

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

**TASMANIAN MUSEUM AND ART GALLERY
STATEMENT OF RECOGNISED INCOME AND EXPENSE
FOR THE YEAR ENDED 30 JUNE 2006**

	Notes	2006 \$'000	2005 \$'000
Income and expenses recognised directly in equity			
Increase/(Decrease) in Asset Revaluation Reserve	9.1	9,072	1,065
Net income recognised directly in equity		9,072	1,065
Net surplus/(deficit) for the period	9.1	345,754	(443)
Total recognised income and expense for the period		354,826	622

This Statement of Recognised Income and Expense should be read in conjunction with the accompanying notes.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

1. OBJECTIVES AND FUNDING

The Tasmanian Museum and Art Gallery was established under the *Tasmanian Museum and Art Gallery 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.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

2.1. Basis of Accounting

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

- the Treasurer's Instructions issued under the provisions of the Financial Management and Audit Act 1990; and
- Australian Accounting Standards issued by the Australian Accounting Standards Board. In particular, AAS 29 Financial Reporting by Government Departments has been applied.

From 1 January 2005, Australian Accounting Standards include Australian Equivalents to International Financial Reporting Standards (AEIFRS). Accordingly, the Tasmanian Museum and Art Gallery's Financial Statements have been prepared in accordance with AEIFRS for the first time. Compliance with AEIFRS may not result in compliance with International Financial Reporting Standards (IFRS), as AEIFRS includes a number of 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 AEIFRS 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 2.2 below.

The Financial Statements are presented in Australian dollars.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

2.2. Changes in Accounting Policy

(a) Impact of new Accounting Standards

Excluding changed disclosure requirements, adoption of Australian Equivalents to International Reporting standards has not resulted in any impact on the net operating surplus or net assets (liabilities) of the Tasmanian Museum and Art Gallery.

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

There are no new Accounting Standards that are yet to be applied within these Financial Statements.

2.3. Income

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

(a) Appropriation Revenue

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 carry forwards in Note 4.1, 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 good is provided and title has passed. Revenue from the provision of services is recognised when the service has been provided.

(d) Gain (Loss) from the Sale of Non-financial Assets

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

(e) Other Revenue

Other Revenues are recognised when an increase in future economic benefits related to an increase to an asset or a decrease of a liability has arisen that can be measured reliably.

2.4. Expenses

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

(a) *Employee Entitlements*

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

Superannuation expenses relating to defined benefits schemes relate to payments into the Superannuation Provision Account (SPA) 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 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 the SPA a 'gap' payment equivalent to two per cent of salary in respect of employees who are members of the contribution scheme.

(b) *Depreciation and Amortisation*

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

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

Plant and equipment	3-5 years
Buildings	80 years

(c) *Write Down of Assets*

A revaluation decrement is recognised as an expense in the Income Statement except to the extent that the decrement reverses a revaluation increment previously credited to, and still included in the balance of, an Asset Revaluation Reserve in respect of the same class of asset. In this case, it is debited directly to that Revaluation Reserve.

Where an increment reverses a revaluation decrement previously recognised as an expense in the Income Statement, in respect of that same class of Non-current assets, the revaluation increment is recognised as revenue.

(d) *Other Expenses*

Other expenses from ordinary activities are recognised as expenses when a decrease in future economic benefits related to a decrease in asset or an increase in a liability has arisen that can be measured reliably.

2.5. Assets

(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 their nominal amounts. Interest is credited to revenue as it accrues.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

(b) *Receivables*

Receivables are recognised at the amounts receivable as they are due for settlement. Impairment of receivables is reviewed on an annual basis. Impairment losses are recognised when there is an indication that there is a measurable decrease in the collectability of receivables.

(c) *Inventories*

Inventories held for resale are valued at the lower of cost and net realisable value. Inventories held for distribution are valued at the lower of cost and current replacement cost.

Inventories are measured using the first-in, first-out (FIFO) valuation method.

(d) *Property, Plant, Equipment and Infrastructure*

(i) Valuation basis

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

(ii) Asset recognition threshold

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

(iii) Revaluations

The Tasmanian Museum and Art Gallery has adopted a revaluation threshold of \$50,000 above which assets are revalued on a rolling program of five years. In accordance with AASB116 Property Plant and Equipment, in years between valuations, indices will be supplied by qualified valuers to index valuations to fair value.

Assets are grouped on the basis of having a similar nature or function in the operations of the Tasmanian Museum and Art Gallery.

During 2006, Mr Simon Storey (MA VAA) of Simon Storey Valuers, valued the collections of the Tasmanian Museum and Art Gallery to fair value, as at 30 June 2006. The collections had not previously been valued. The valuation as at 30 June 2006 of \$344.704 million was recognised as income in the Income Statement for the 2006 financial year.

During 2006, Mr Martin Burns (C.P.V, M.B.A, B.App.Sc) revalued land and buildings to fair value as at 30 June 2006. The resulting changes in asset values were taken to the asset revaluation reserve. For land, a component of the revaluation decrement was required to be recognised as an expense in the Income Statement.

(e) *Impairment*

All 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. The Tasmanian Museum and Art Gallery 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.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

2.6. Liabilities

Liabilities are recognised in the Balance Sheet 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 settlement will take place can be measured reliably.

(a) Payables

Payables, including goods received and services incurred but not yet invoiced, are recognised at the nominal amount when the Tasmanian Museum and Art Gallery becomes obliged to make future payments as a result of a purchase of assets or services. Accounts payable are normally settled within 30 days.

(b) Employee entitlements

Liabilities for wages, salaries and annual leave are recognised when the employee becomes entitled to receive the 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 as at 30 June 2006, 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

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

(d) Other Liabilities

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

2.7. Leases

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

The Tasmanian Museum and Art Gallery is prohibited by Treasurer's Instruction 1016 from holding finance leases.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

2.8. 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 on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects that period only or in the period of 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.

2.9. 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.

2.10. 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 2.2.

2.11. Rounding

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

2.12. 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). The GST relating to Tasmanian Museum and Art Gallery expenses and income is grouped under the Department of Tourism, Arts and the Environment and is therefore not separately disclosed in the Statement of cash Flows.

3. EVENTS OCCURRING AFTER BALANCE DATE

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

	2006 \$'000	2005 \$'000
4. INCOME		
4.1. Appropriations Revenue		
Recurrent Appropriation (cash)	5,813	5,294
Appropriation carried forward under Section 8A of the <i>Public Account Act 1986</i> 2004-05 carry forwards	480	(480)
Net Recurrent Appropriation	6,293	4,814
Works and Services Appropriation	1,660	-
Appropriation carried forward under Section 8A of the <i>Public Account Act 1986</i> 2005-06 carry forwards	(425)	-
Net Works and Services Appropriation	1,235	-
Total Revenue from Government	7,528	4,814
4.2. Grants		
State Government Grants	677	833
Commonwealth Government Grants	60	37
Other Grants and Donations	111	316
Total	848	1,186
4.3. User Charges		
Product and Services Revenue	263	222
Entry/user fees	96	111
Less transfers to other entities	-	(171)
Total	359	162
4.4. Interest Revenue		
Interest on Investments	25	29
Total	25	29
4.5. Gains/Losses on Sale of Non-financial Assets		
Proceeds from sales	1	6
Written down value of disposed assets	-	-
Total	1	6

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

	2006 \$'000	2005 \$'000
4.6. Other Revenues		
Rent Recoveries	-	134
Other Operating Revenue	184	224
Total	184	358
4.7. Recognition of TMAG Collection		
TMAG Collection at valuation June 2006	344,704	-
Total	344,704	-
5. EXPENSES		
5.1. Employee Entitlements		
Salaries and Wages	3,384	3,139
Long Service Leave	48	40
Annual Leave	220	206
Superannuation	382	352
Workers Compensation	2	3
Total	4,036	3,740
5.2. Depreciation		
Depreciation of Plant and Equipment	25	15
Depreciation Buildings	118	116
Total	143	131
5.3. Write Down of Assets		
Write Down of Land Asset	562	-
Total	562	-
5.4. Other Expenses from Ordinary Activities		
Advertising and Promotion	170	162
Consultants and Professional Fees	308	226
Contract Services	6	52
Collections Acquisitions	121	66
Communications	141	133
Information Technology	228	143
Minor Works Expenses	748	607
Property Expenses	510	432
Payroll Tax	246	228
Fringe Benefits Tax	11	8
Travel and Transport	172	195
Other Operating Expenses	493	875
Total	3,154	3,127

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

	2006 \$'000	2005 \$'000
6. ASSETS		
6.1. Cash on Deposits		
Cash held in the Special Deposits and Trust Fund	482	500
Cash at Bank	573	479
Total	1,055	979
6.2. Receivables		
General Receivables	89	87
Total	89	87
Settled within 12 months	89	87
Settled in more than 12 months	-	-
Total	89	87
6.3. Inventories		
Inventory held for sale	285	-
Total	285	-
Settled within 12 months	285	-
Settled in more than 12 months	-	-
Total	285	-
6.4. Property, Plant and Equipment		
Land at Fair Value		
Valuation	2,557	3,424
Total Land	2,557	3,424
Buildings at Fair Value		
At Valuation	17,249	8,833
Less Accumulated Depreciation	-	(955)
Sub Total	17,249	7,878
At Cost	1,172	112
Less Accumulated Depreciation	-	-
Sub Total	1,172	112
Total Buildings	18,421	7,990
Plant and Equipment at cost		
Cost	318	50
Accumulated Depreciation	(49)	(24)
Total Plant and Equipment	269	26
Total	21,247	11,440

During 2006, Mr Martin Burns (C.P.V, M.B.A, B.App.Sc) revalued land and buildings to fair value as at 30 June 2006. The resulting changes in asset values were taken to the asset revaluation reserve. For land, a component of the revaluation decrement was required to be recognised as an expense in the Income Statement.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

	2006 \$'000	2005 \$'000
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6.5. The Collection of Heritage Assets at Fair Value

Collection of Heritage Assets at fair value

Collections of the Museum at Fair Value	344,704	-
Total of the Collection of Heritage Assets	344,704	-

During 2006, Mr Simon Storey (MA VAA) of Simon Storey Valuers, valued the collections of the Tasmanian Museum and Art Gallery to fair value, as at 30 June 2006. The collections had not previously been valued. The valuation as at 30 June 2006 of \$344.704 million was recognised as income in the Income Statement for the 2006 financial year.

6.6. Property, Plant, Equipment and Heritage Assets Reconciliation

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.

	Land \$' 000	Buildings \$' 000	Plant and Equipment \$' 000	Heritage Assets \$' 000	TOTALS \$' 000
2006					
Carrying amount at start of year	3,424	7,990	26	-	11,440
Additions at cost	-	1,172	268	-	1,440
Write-down of assets	(562)	-	-	-	(562)
Disposals	-	-	-	-	-
Depreciation / amortisation expense	-	(118)	(25)	-	(143)
Recognition of TMAG Collection	-	-	-	344,704	344,704
Revaluation increment / (decrement)	(305)	9,377	-	-	9,072
Carrying amount at end of year	2,557	18,421	269	344,704	365,951
	Land \$' 000	Buildings \$' 000	Plant and Equipment \$' 000	Heritage Assets \$' 000	TOTALS \$' 000
2005					
Carrying amount at start of year	3,119	7,234	27	-	10,380
Additions at cost	-	112	14	-	126
Net additions through restructure	-	-	-	-	-
Assets assumed	-	-	-	-	-
Disposals	-	-	-	-	-
Depreciation / amortisation expense	-	(116)	(15)	-	(131)
Revaluation increment / (decrement)	305	760	-	-	1,065
Carrying amount at end of year	3,424	7,990	26	-	11,440

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

	2006 \$'000	2005 \$'000
7. LIABILITIES		
7.1. Payables		
Creditors and Accrued Expenses	127	71
Total	127	71
Due within 12 months	127	71
Due in more than 12 months	-	-
Total	127	71
7.2. Employee Entitlements		
Annual Leave	260	235
Long Service Leave	530	527
Accrued Salaries	31	15
Total	821	777
Due within 12 months	298	278
Due in more than 12 months	523	499
Total	821	777
7.3. Other liabilities		
Appropriation carried forward under section 8A of the <i>Public Account Act 1986</i>	425	480
Employee benefits on costs	52	49
Total	477	529
Due within 12 months	445	480
Due in more than 12 months	32	30
Total	477	529
8. COMMITMENTS		
8.1. Schedule of Commitments		
Schedule of Commitments as at 30 June 2006		
Operating lease commitments		
Vehicles	27	51
Equipment	5	-
Total	32	51
Not later than 1 year	27	34
Later than 1 year and not later than 5 years	5	17
Total	32	51

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

8.2. Contingent Assets and Liabilities

Contingent assets and liabilities are not recorded in the Balance Sheet due to uncertainty regarding the amount or timing of the underlying claim or obligation.

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

9. EQUITY AND MOVEMENTS IN EQUITY

9.1. Reconciliation of Equity

	Accumulated Results		Asset Revaluation Reserves		Total Equity	
	2006 \$'000	2005 \$'000	2006 \$'000	2005 \$'000	2006 \$'000	2005 \$'000
Balance at 1 July	10,064	10,507	1,065	0	11,129	10,507
Revaluation increments	-	-	9,377	1,065	9,377	1,065
Revaluation decrements	-	-	(305)	-	(305)	-
Net Surplus/(deficit)	345,754	(443)	-	-	345,754	(443)
Balance 30 June	355,818	10,064	10,137	1,065	365,955	11,129

Note that the accumulated results include both contribute capital on formation of the Tasmanian Museum and Art Gallery and accumulated surpluses or deficits in subsequent years.

(a) Nature and Purpose of Reserves

The Asset Revaluation Reserve is used to record increments and decrements on the revaluation of property, plant, equipment and heritage assets as described in Note 2.5(d).

9.2. Asset Revaluation Reserve by Class of Asset

The balance within the Asset Revaluation Reserve for the following classes of assets is:

	2006 \$'000	2005 \$'000
Land	-	305
Buildings	10,137	760
Total asset revaluation reserve	10,137	1,065

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

	2006	2005
	\$'000	\$'000

10. CASH FLOW RECONCILIATION

10.1. Cash and Cash Equivalents

**Reconciliation of cash per Balance Sheet to
Cash Flow Statement**

Total Cash and Cash Equivalents (refer Note 6.1)

1,055	979
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10.2. Reconciliation of Operating Surplus (Deficit) to Net Cash from Operating Activities:

Net operating surplus (deficit)	345,754	(443)
Depreciation	143	131
Gain from sale of non-financial assets	(1)	(6)
Recognition of TMAG Collection	(344,704)	
Write down of assets	562	
Decrease/(Increase) in Receivables	(2)	41
Decrease/(Increase) in Inventories	(285)	-
Decrease/(Increase) in Other Assets	-	6
Increase/(Decrease) in Employee Entitlements	44	28
Increase/(Decrease) in Payables	56	(27)
Increase/(Decrease) in Other Liabilities	(52)	480
Net cash from operating activities	1,515	204

10.3. Tasmanian Government Card

As part of the Tasmanian Government program, The Tasmanian Museum and Art Gallery has a facility limit of \$60,000. As at 30 June 2006, \$2,000 of the facility limit had been used and not yet charged back to the Museum.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

11. ADDITIONAL FINANCIAL INSTRUMENTS DISCLOSURES

Financial Instrument	Notes	Accounting Policies and Methods (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms & conditions affecting the amount, timing and certainty of cash flows)
Financial Assets		Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Cash	6.1	Deposits are recognised at their nominal amounts. Interest is credited to revenue as it accrues. Cash is measured at nominal amounts and is also the net fair value.	Cash includes cash deposits which are readily convertible to cash on hand plus cash available in Treasury's Special Deposit and Trust Fund.
Receivables for user charges	6.2	These receivables are recognised at the nominal amounts due, less any provision for bad and doubtful debts. Collectability of debts is reviewed at balance date. Provisions are made when collection of the debt is judged to be less rather than more likely. The net fair value of receivables is the nominal amount.	Debtors terms are 30 days.
Financial Liabilities		Liabilities are recognised when it is probable that the future sacrifice of economic benefits will be required and the amount of the liability can be measured reliably.	
Creditors	7.1	Creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having being invoiced). The net fair value of payables is the nominal amount.	Settlement is usually made within 30 days.
Revenue received in advance	7.3	Revenue received in advance is recognised at their nominal amounts. The net fair value of revenue received in advance is the nominal amount.	In the initial year, approved appropriation carry forwards are recognised as a liability, revenue received in advance. The revenue is recognised in the following year, assuming the conditions of carry forward are met and the funds are expended.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

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

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

(b) Credit Risk Exposures

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

(c) Interest Rate Risk Exposures

The Tasmanian Museum and Art Gallery's exposure to interest rate risk and the effective weighted average interest rate by maturity periods is set out in the following table.

Exposures arise predominantly from assets and liabilities bearing variable interest rates.

2006

	Weighted Average Effective Interest Rate %	Interest Floating Interest Rate \$'000	Fixed Interest Maturing In:				Non- Interest Bearing \$'000	Total \$'000
			1 year or less \$'000	1 to 2 years \$'000	2 to 5 years \$'000	More than 5 years \$'000		
Financial assets								
Cash at bank	4.57	573	-	-	-	-	482	1,055
Receivables	-	-	-	-	-	-	89	89
Total assets		573	-	-	-	-	571	1,144
Financial liabilities								
Creditors and accrued expenses	-	-	-	-	-	-	127	127
Other financial liabilities	-	-	-	-	-	-	477	477
Total liabilities	-	-	-	-	-	-	604	604

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

2005

	Weighted Average Effective Interest Rate %	Interest Floating Interest Rate \$'000	Fixed Interest Maturing In:				Non- Interest Bearing \$'000	Total \$'000
			1 year or less \$'000	1 to 2 years \$'000	2 to 5 years \$'000	More than 5 years \$'000		
Financial assets								
Cash at bank	4.54	479	-	-	-	-	500	979
Receivables	-	-	-	-	-	-	87	87
Total assets		479	-	-	-	-	587	1,066
Financial liabilities								
Creditors and accrued expenses	-	-	-	-	-	-	71	71
Other financial liabilities	-	-	-	-	-	-	529	529
Total liabilities		-	-	-	-	-	600	600

12. RELATED PARTY INFORMATION

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

- Sir Guy Green;
- Dr Tony Brown;
- Alderman Dr John Freeman;
- Ms Julia Farrell;
- Mr Clive Tilsley;
- Dr Alison Alexander and
- Mr Geoff Willis.

The trustees did not receive any income for the year ending 30 June 2006.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

13. Statement of Trust Receipts and Payments for the Year Ending 30 June 2006

Project Description	Opening Balance 1 July 2005	Receipts	Payments	Closing Balance 30 June 2006
Amrad (Flora Collection)	(5,304)	(57,046)	35,037	(27,313)
Art External	1,057		(1,057)	-
Art Foundation	-	(54,505)	54,505	-
Art Foundation Of Tas Operating Account	12,000	(48,985)	36,985	-
Australia On The Map Project	-		(5,286)	(5,286)
Australian Virtual Herbarium Project	81,346	(77,117)	76,337	80,566
Baldwin Conservation Account	(13,419)	(12,000)	11,000	(14,419)
Collections And Research Management Ext	(230)		3,748	3,518
Community Projects - Herbarium	(22,515)	(27,033)	2,631	(46,918)
Conservation External	(15,814)	(9,865)	765	(24,914)
Director Sitting Fees	(4,330)	(6,270)	400	(10,201)
Easterbrook Bequest	(12,560)	(2,566)	4,828	(10,298)
Exhib Develop Fund (Sciences)	(1,520)	-	1,520	0
Field Survey Of Tasmanian Devils	-	(16,116)	13,476	(2,640)
Flora Of Tasmania	(374)	-	374	-
Freeman Gallery	(2,100)	-	-	(2,100)
Herbarium Trading	(10,402)	(1,141)	1,966	(9,577)
Heritage Furniture Unit	(48,800)	(59,172)	53,175	(54,796)
Hire Facilities	5,851	(43,500)	37,420	(230)
History (External Fund)	(19,459)	1,102	6,088	(12,269)
History Acquisition Fund	(1,427)	(4,600)	(2,400)	(8,427)
Information Services (External Fund)	(7,348)	-	-	(7,348)
Invertebrate Zoology - External	(44,345)	3,318	16,074	(24,953)
John Glover Exhib	42,467	(15,871)	-	26,596
Kanunnah Journal - Production & Sale	-	-	-	-
Komon Bequest Fund	(124,853)	-	65,303	(59,550)
Library Treasures - Education Program	-	(12,700)	-	(12,700)
Macquarie Island Publication	-	(20,425)	-	(20,425)
Museum C/Yard Cafe	(306)	(9,864)	1,328	(8,842)
Museum Projects Account	(8,853)	(36,881)	22,965	(22,769)
National Indigenous Cadetship 2004 Acc	(2,885)	(2,500)	15,997	10,612
Otalith Atlas Publication	(9,200)	-	52	(9,148)
Plimsoll Bequest	(5,420)	(1,005)	-	(6,426)
Port Survey Project	(4,806)	(11,233)	7,812	(8,227)
Public Donations	(8,038)	(15,293)	2,336	(20,995)
Publications/Bookshop	33,189	(108,496)	68,948	(6,359)
Pugin Exhibition Catalogue	33,513	(8,585)	-	24,929
Pugin Merchandise Account	60,291	(10,178)	-	50,112
Red Cross Gallipolli Flag Conservation	(1,200)	(11,922)	1,600	(11,522)
Reproduction & Permissions Account	39,754	(16,277)	(11,983)	11,494
Return Of Indigenous Cultural Property Program	(78)	-	78	-

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

13. Statement of Trust Receipts and Payments for the Year Ending 30 June 2006 (continued)

Project Description	Opening Balance 1 July 2005	Receipts	Payments	Closing Balance 30 June 2006
S/W Cryptos	(159,800)	8,049	52,759	(98,993)
Tcf-Commissariat & Queen's Ware House Development	(12,660)	(110,000)	6,331	(116,329)
TMAG Archive Relocation - Rental Funds	(198,503)	-	150,998	(47,506)
Tsunami Aid Project	-	(26,298)		(26,298)
Vertebrate Zoology External	(4,500)	(1,509)	4,701	(1,308)
Visitor Services	(6,230)	(8,790)	5,528	(9,492)
Vivienne Binns Exhibition - Development	(24,200)	-	1,000	(23,200)
Volunteer Art Guides Program	(7,168)	(3,823)	2,196	(8,796)
Grand Total	(479,180)	(839,098)	745,532	(572,746)

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

13. Notes on Funds with Significant Trust Balances for the Year Ended 30 June 2006

Publications/Bookshop

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

Art Foundation

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

Reproduction and Permissions Account

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

South West Cryptos

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

Museum Projects Account

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

Community Projects

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

Museum Courtyard Café

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

Visitor Services

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

Exhibition Development Fund (Sciences)

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

Heritage Furniture Unit

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

Notes on Funds with Significant Balances for the Year Ended 30 June 2006 (continued)

John Glover Exhibition

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

Australian Virtual Herbarium

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

Pugin Exhibition Catalogue

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

Komon Bequest Fund

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

National Indigenous Cadetship 2004 Account

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

TCF – Commissariat & Queen's Ware House Development

This account was established to record transactions associated with the infrastructure and exhibition development in The Commissariat and Queen's Warehouse buildings from funds received from the Tasmanian Community Fund.

TMAG Archive Relocation – Rental Funds

This account is to record transactions associated firstly with the rent of office space at TMAG Rosny. Rent received has been utilised to assist with the refurbishment to museum requirements of the Annexe at the Rosny Research and Collection Centre.

